

AN ARCHAIC WORD: DOINĂ

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Caritas soli cui assuescitur (Tacit, *Germania*)

PRELIMINARIES

It is beyond any doubt that the *doina* is the very essence of the Romanian music. At least from this reason we assume to reconsider the topic and not to ignore two recent studies which illuminate some obscure points. On the one hand, analysis to date the study of Ion Popescu-Sireteanu undoubtedly is the most complete of the word *doină*¹⁾. In the light of this study, the problem was reconsidered by Marc Gabinski²⁾.

We cannot accept any longer the assertion that the *doina* would be a relict related to the Latin god Mars as initially assumed by Demetrie Cantemir, the first to present a scientific analysis of the term:

Dacis usitatum nomen fuisse videtur, praeponitur enim cunctis, quae fortiter in bello /gesta/ referunt, canticis ac praeludiis, quibus gens moldava ante cantum modulari consuevit, textum largitur.

(*Descriptio Moldaviae*, III, 1)

We do know, as comparative analysis shows, that *doină* is an archaic word. How old? It is a question we wish to answer in these pages. On this occasion we should observe that there are two distinct things not to be confused: (1) the word (or term) *doină*, and (2) the *doină* as musical folk typology. We should observe that the *doina*, viewed as a certain folk song, is used in order to classify Romanian songs into local variants³⁾. In this paper I shall focus on the word *doina*, on the certain or possible related words, and on the origin of this word.

In what concerns the typological classification of the *doinas*, the topic belongs of course to musicians⁴⁾.

DOINA AND ITS LINGUISTIC FAMILY

The most important contribution of Ion Popescu-Sireteanu was to illuminate unknown facts so far. In order to better understand the general situation of the topic, I shall resume the main points as presented by Sireteanu (see note 1). First of all, *doina* is considered as a member of a rich family, thus:

(1) The interjection *dai*, *doi*, *dui* is the basic element of this rich family; it appears in many folk songs. On the other hand, that author assumes that the origin of this interjection is the construction (*cîntec*) *de oi* 'sheep song', hence *d'oi*, *doi* with unexplained parallels *dai* and *dui*.

(In fact the following demonstration of Popescu-Sireteanu is much affected starting from this false etymon; in other words, a chain reaction of errors.)

(2) *Daină* (dialectal, now obsolete form), *doină* (now the usual literary form), also *duină* (rare and obsolete form). The most important word of the family. It is not my intention to rediscuss the whole problem connected to this form. It should be only observed that from Romanian the word was borrowed in Ukrainian⁵⁾ and Hungarian⁶⁾. It is altogether interesting that Popescu-Sireteanu assumes the same Romanian origin even for the Lithuanian form (*daina*), ignoring that a similar word (*daina*) is attested in Latvian as well. As an argument he invokes the much closer contacts between Romanians and Lithuanians in the Middle Ages, specifically the good relations between the Moldavian hospodar Alexander the Good and the Lithuanian duke Vitold (beginning of the 15th century). Other trade links are also considered.

(3) Another important derivative is the verb *a doini*, also (today rare) *a dăina*, *a doina*, *a dăini*; all these forms have the general meaning "to sing a doina".

(4) Another interesting form is *a dăinui* "to last for a very long time, eternally", a meaning derived from the basic meaning "to sing a doina for a long time" (starting from the assumption that the melody of a doină is slow and long).

(5) Another derivative is considered to be *duios* and *doios*, adjective, "careful and mild" (used about mothers singing to babies, or to songs in general). Usually these forms are explained as derivatives of Latin* *doliosus*, in its turn derived from *doleo* "be painful", related to *dolor* "pain".

The observation is indeed correct, observing the inconsistent explanation from a Latin etymon.

(6) *Dadă*, *dodă* "an older sister; grandmother". The primitive meaning must have been "woman lulling a child asleep" (see further discussions below).

(7) *Daică*, *doică*, "wetnurse"; related to the preceding. Usually, despite the obvious relation to the preceding form, this word is considered a derivative of Bulgarian *doiți*, *dojiți* "to suckle, to nurse"⁷⁾, though it is assumed a Romanian origin for a similar Ukrainian form⁸⁾. The very situation of this word can be of secondary importance; nevertheless it is hardly believable that there is no connection with the general situation of the forms discussed, i.e. the Slavic origin is difficult, just as the Latin origin for *duios*.

(8) Many of the forms discussed have obvious corresponding personal names, e.g.: *Doina*, *Doinar(u)*, *Doinaș*, *Doinescu*, *Dăineanu*, *Dada*, *Doda*, (cf. also *Dida*), *Dodea*, *Duia*, *Duică*, etc⁹⁾.

Though not discussed by Popescu-Sireteanu, I am inclined to add two other forms, i.e. *duducă* și *duduie*.

DEX refers to Turkish *dudu* (p. 284), but such an etymon is implausible (especially in the context discussed in this paper). The Turkish popular form *dudu* (literary *tuti* means, first of all, "parrot", also used as a popular form to denote "a Greek woman"¹⁰⁾. *Duducă* seems to belong here, being a derivative just like *mămucă* v. *mamă*, whereas *duduie* is derived like *mamaie* from *mamă*¹¹⁾.

Expounding on Ion Popescu-Sireteanu's hypothesis can note the following:

(a) *Doină* is considered and discussed not as an isolated word, but as a component of a rich family. In this light, it is therefore convincing to consider *duios* as also a term of this family, not derived from Latin* *doliosus* (arguably, such a late Latin form never existed!); similarly, forms like *doică*, *daică* cannot be anymore derived from Bulgarian *do(j)iti*. Future investigations will of course establish whether forms like *duducă* and *duduie*, both referring to a woman, should be considered in this context. We incline to a positive answer.

(b) On the other hand, it is difficult to accept this author's hypothesis, namely that the interjection *dai*, *doi*, *dui*, i.e. the root of the whole family under consideration, can be derived from (*cfntec*) *de oi* 'sheep song, song for sheep'. Such an explanation, beside its obvious clumsy approach to the history of phonetic evolution in Romanian, forces the author to postulate a Romanian origin of the Baltic (Lithuanian and Latvian) forms; this is of course impossible.

Such popular terms, reflecting an important aspect of folk songs and mentality, both in Romanian and in the Baltic languages, cannot be simply borrowed from one language to another (e.g. like the word for 'tea', etc.), via trade or political contacts. It should be also remembered that Lithuanian and Latvian melodies of *daina* once had magic values¹². The same is valid for the Romanian melodies (the magic aspects of the *doina* melodies cannot be considered in this paper).

Despite the obviously erroneous etymon, Popescu-Sireteanu's hypothesis brings forth solid arguments (strangely enough, not observed by the author!) for the idea that the rich family derived from the interjection *dai*, *doi*, *dui* is of archaic origin. The same archaic origin should be postulated for the Baltic area as well as for other ethnic-linguistic areas considered in this paper (see the summarizing table). A preliminary conclusion is that the Romanian forms are derived from the basic root-interjection *dai*, *doi*, *dui* with the basic meaning 'mild, gentle', hence 'to lull a baby (by singing)', and 'singing woman', later 'woman' with specific connotations for this semantic sphere.

An unexpected parallel. After drafting this study¹³, I took notice of a recent reconsideration of the word *doină*, which starts also from Popescu-Sireteanu's hypothesis¹⁴. Some new facts are illuminating the situation of the family, by considerably enlarging the linguistic area of the forms. In the first part of his paper, this latter linguist presents Popescu-Sireteanu's paper, reviewing its main points, and criticizing the basic hypothesis in similar terms as ours. But the most important aspect is that he includes in the discussion the Basque forms *doinu*, *doina*, *donu* 'melody, (Basque) song'.

Romanian-Basque parallels? This is a field of investigation very rarely approached by scholars. I have in mind Ovid Densusianu's contribution¹⁵, to my knowledge the only author – not only in Romania – who has ever drawn some parallels between Romanian and Basque. Ovid Densusianu's hypothesis is that there was an archaic linguistic (and ethnic) substratum which affected the ethnogenesis of historically attested languages and peoples.

I drew attention on some interesting Romanian-Basque parallels¹⁶. Connected to this, I would briefly note examples like: Rom. *oraş*, *uraş* (cf. Thracian place names

with the second element *-ora, -oros*) and Basque *uri, iri* 'place, location'; Rom. *mutră* 'face' (with pejorative meaning against the usual form *față* of Latin origin) – Basque *mutur* 'face'; Rom. *sur* (cf. also the oronym *Suru*) 'grey, white and black' (now referring mainly to the colour of horses) – Basque *xuri* ($x = \check{s}$) 'whitish'¹⁷⁾. I have wished to note these forms just to support Gabinschi's hypothesis, in the sense that such Romanian-Basque linguistic correspondences cannot be considered surprising¹⁸⁾.

Reverting to the essence of Gabinschi's hypothesis, we should observe that the general situation of these forms does not become more complicated. He has brought forth a new proof that all these words are of archaic origin. On the other hand it is difficult to accept this author's hypothesis that the Basque, Romanian and Baltic forms are of Celtic origin. Such a view should be rejected from the same reasons by which it is to reject a Romanian origin for the Baltic words (Popescu-Sireteanu's variant). Of course, the existence of similar forms in Basque poses abruptly the question: are there non-Indo-European words in Romanian and Baltic?

The Baltic area. The Baltic forms have been recently reconsidered in a similar context of a rich family¹⁹⁾. Thus the situation in Romanian is remarkably paralleled in Baltic! Another proof that all these words should be considered as an archaic heritage.

In Lithuanian, Urbutis quotes the interjection *deja*, obviously similar to the Romanian interjection *dai, doi, dui*; as a noun this form has the meaning 'sadness, lament'; *deinauti* 'to court someone, to attract'; *deina* 'pleasure, favour'. In Latvian, Urbutis quotes forms like: *diet*, first person *deju*, 'to dance, to sing'; *divelis, divele* 'quick, in motion'. (The form *divelet* 'to tear off, to torment', also discussed by Urbutis, does not seem to belong here, but this detail does not affect the essential problem). Urbutis also considers the most important words of the Baltic family, i.e. *daina* 'folk song'.

Albanian. To my knowledge, forms similar to Romanian, Baltic and Basque have not been identified in this language. Nevertheless I could introduce in the equation the following forms (detailed discussions should be anyway made by albanologists).

(a) *dajrë* 'tamburine' (apparently the only musical term);

(b) *dadë, dado, dajë, daj(k)o* 'uncle, father';

(c) *dajeshë* 'mother's brother's wife' (obviously an archaic term applied to family relations);

(d) *dojkë* 'wetnurse' (identical in form and meaning to Romanian *doică*).

I limit myself to only quoting these forms in order to underline the basic idea that Albanian is not isolated, but has obvious parallels to Romanian; this is not surprising to the connoisseurs of southeast European scholars.

VARIOUS HYPOTHESES REGARDING THE ORIGIN OF THE WORD.

The first attempt to explain the Romanian forms *daină, doină* was that of Hașdeu²⁰⁾; he compared these forms with Lithuanian *daina*; this first attempt was, at the same time, entirely correct linguistically. In fact, Hașdeu assumed a Thracian origin of the Romanian word with obvious Baltic parallels. Generally Hașdeu's hypothesis has been accepted by many scholars who have analyzed the Thracian heritage of Romanian²¹⁾. In a larger com-

parative context, Haşdeu assumed that the Romanian and Baltic forms should be compared with Avestic *daēna* 'a sung law', Persian *danah* 'female voice', Irish *dan* 'song, poem'. This latter form is considered by Gabinschi to be the origin of the Basque, Romanian and Baltic forms (see above). As I have already mentioned, an Irish origin (or Celtic in general) of all these forms is of course impossible; it is also debatable whether the Celtic forms should be included in the large family discussed in this paper – this is a problem of Celtology beyond our competence. Sometimes Haşdeu's hypothesis has circulated among linguists without being properly quoted²²). Another opinion which tries to explain all these forms refers to the Indo-European root **deya-*, **dī-* 'to turn, to oscillate'²³).

In the light of the new data available, these hypotheses cannot be accepted any longer. As we showed above, the primitive sense of the root reconstructed by us **DA(I)-* must have been 'mild, gentle, slow(ly)', the only to explain all the forms in all these languages. The presence of obviously related terms in Basque suggests an archaic Pre-Indo-European origin. An archaic Pre-Indo-European origin was postulated by the author of this paper before knowing the Basque forms. In addition, I would also note other Baltic forms which – in our view – illuminate the general situation of these words. Thus: Lith. *dailė* 'art, belle-arte', Latvian *daile* 'beauty'; and other forms derived from this basic forms (see the summarizing table at the end of this paper)²⁴).

In our view, the Baltic area witnesses two semantic spheres: (1) 'song, folk song', strictly akin to the Basque forms as well as to the Romanian words, in their turn with the semantic parallel 'song' – 'wetnurse; woman'; (2) the second semantic sphere, related to the former, is represented by forms with the general meaning 'art, artist'. In our view, Greek also witnesses forms related to the Baltic latter words, i.e. Gr. *daidallo* 'to shape artfully', hence the mythic name *Daidalos*, *Daedalos*, the mythic artist par excellence. Seemingly the earliest form in Mycaenean Greek related to *daidallo* and *Daidalos* is *da-da-re-jo-de*²⁵).

A first conclusion is that the primitive Pre-Indo-European root postulated by us as **DA(I)-* developed towards two main semantic spheres: (1) 'song, to sing', hence 'wetnurse' and 'woman'; (2) and 'art, artist'. The Baltic area preserved the two semantic spheres²⁶), Romanian, Albanian and Basque the former, and Greek the latter. It is not yet certain whether the Celtic and Avestic forms should be included here. I limit myself to what seems to me certain or highly probable (see the table at the end of this paper).

MUSIC AND ART IN PREHISTORY. THRACIANS AS FAMOUS MUSICIANS.

The archaeological finds definitely support linguistic data. Recent investigations have shown that some naturally created shapes in Palaeolithic caves were then used for musical purposes²⁷). The dialogue between linguists and archaeologists in what concerns the possible relations between the archaeological data referring to Neolithic, on the one hand, and the linguistic analysis of the Pre-Indo-European relics, on the other hand, is yet at its beginning. I made a survey of some important results in a recent paper²⁸). On that occasion I introduced the term 'Urbian' in order to define – both linguistically and

archaeologically – the Pre-Indo-European civilizational complex which developed in southeast Europe beginning with c. 6500 B.C. (calibrated radiocarbon dates). The European Neolithic complexes, and the specific situation of the Romanian territory, have been much analyzed during the last years, so I shall not insist on this aspect²⁹).

Scholars have also pointed out the existence of prehistoric musical instruments; this leads to the basic idea that, very probable, musical forms existed at least since Neolithic³⁰), if not earlier (see above). Obviously, the musical instruments had their evolution in time; what is now called a brass instrument was earlier a bronze instrument, and even earlier an instrument made up of wood, shells or antlers³¹).

These generalities make us understand better the fame which surrounded the Thracians in Antiquity; they were generally considered as very good musicians³²). For the sake of this paper I shall quote only several excerpts:

(a) Not only poetry, but music, both as rhythm and melody, is considered of Thracian origin (Strabo 10, 3, 17).

(b) The Getians (*Getae, Getai*) play the *kitharas* when they carry a message (Stephanos Byzantinos s.v. *Getia*).

(c) The Getic priests accompanied their prayers by music (Iordanes, *Getica* 71).

(d) The burials are an occasion of joy, and are accompanied by music and dances (Pomponius Mela, 2, 2, 18).

A thracian word *magadis* referring to a kind of harp with 20 strings is also attested³³). Well represented were the various types of wind instruments like the pipe, Pan-Pipe, flute, horn, trumpet and a sort of long woodenhorns similar to present-day Romanian *bucium*³⁴). Very briefly, the Thracians were very well known as good musicians.

The ethnicon Daoi or Daci, Dacisci. The personal names Decebalus and Deceneus. Other personal names relevant to the topic.

We know that some important Thracian personal names witness strikingly similar forms with the Romanian personal names already quoted above. Here is a selection of several relevant forms³⁵):

Dada, Dadas, Dades, m.; *Dada*, f. – cf. Rom. *dadă, dodă*, Pers N *Dada*, etc. (see above); *Daei-pora* (second part of this compound is surely related to Latin *puer* 'son, child'), *Dada-lemes* (5th century A.D., second part obscure); *Doid-alsos, Dyd-alsos, Doudou-pes*. Another series is represented by personal names with the second element *-docos, -docas*, e.g. *Ama-docos, Ma-docos, Par-docas*, etc. Cf. also *Doudes, Dudis, Duda* (compare Romanian forms *duducă, duduie* mentioned above). Of course, we cannot be sure whether all these forms should be included in the large context of the forms derived from the root *DA(I)-, also *DO(I)-, later *DU(I)-; nevertheless the similarities with the Romanian, Baltic, Basque and Albanian forms are striking. It seems simpler to assume that the Romanian personal names continue the Thracian personal names with clear attestation.

Of particular interest is the ethnicon under which the northern branch of the Thracians was known in the Antiquity. The attested forms are (forms quoted always after Decev's *Sprachreste*):

(a) *Daus, Davos, Davus*; Greek spelling Δαος, Δαος, Δαυος, pl. Δαοι, Δαοι;

(b) Later the common form became *Daci*, *Dacisci*, *Dagae*, *Daces*; Greek spellings Δακοί, Δᾶκοι, Δάκοι, Δᾶκες, Δάκες

(c) A parallel form used mainly by the Greek writers was also Γέτης, pl. Γέται, in Latin writers sometimes spelled as *Geta*, *Getes*, pl. *Getae*.

The alternative use of the forms *Daoi*, *Daci*, *Dacisci*, on the one hand, and *Getae*, on the other hand, raised endless discussions as whether they refer to one or two different ethnic groups. We do not intend to resume these discussions³⁶⁾. For our purpose it is essential to observe these parallel forms and to note that the most precious information on them and the inhabitants evoked is found in Strabo 7, 3, 12-13:

(a) the older name of the Dacians is *Daus* (Gr. Δάους);

(b) the Dacians and the Getae speak the same language

‘ομόγλωττοι δ’ εἰσιν οἱ Δακοὶ τοῖς Γέταις

The latter detail is extremely important. With the general observation that Strabo's information is extremely clear and not at all ambiguous. These terms *Dacus* and *Geta* are two generic names of the northern tribes of the Thracians, undoubtedly reflecting 'homoglottic' speakers. It is not our purpose to debate why two alternative forms were used in order to denote the same ethnic group. We can briefly observe that, probably, one form was used by the very ethnic group under consideration, whereas the other name was used by foreigners. Modern examples like *Suomi* for Finland, *Euskara* for Basque or *Hay* for Armenian point once more towards the idea that sometimes the native speakers of a language use a specific word to denote themselves, another one than that used by foreigners. In such a light, I assume that the forms *Daus*, *Dacus* were specifically used by the Dacians themselves, whereas a form like *Geta* was used mainly by foreigners. Difficult to say whether the Dacians had the conscience that they were a compact ethnic group, and consequently had a specific term to denote themselves. Notions like 'nation' or 'people' are modern. The form *Geta* shall not be therefore discussed here. We shall concentrate on the forms *Daus*, *Dacus* and the like.

What is the meaning of the ethnicon *Daus*, *Dacus*?

(a) For some scholars, *Daus* or *Davus* is an earlier variant of *Dacus*, just like *Graeci* as compared to Γραιοί. In this view, the earlier form *Daus*, *Davus*, pl. *Daoi* should be compared to a similar ethnicon in Old Persia: Δάος, Δᾶος, and to a Phrygian deity also called *Daos*. Further, a glosse in Hesychius:

δάος ὑπὸ Φρυγῶν λύκος 'daos is the name for 'wolf' in Phrygian' has been suggested³⁷⁾.

(b) Other scholars consider that *Daus/Davus*, on the one hand, and *Dacus*, on the other, have different origins: the former is related to the Phrygian word for 'wolf', whereas the latter is to be explained by referring to the IE root *dhe- 'to set, put'³⁸⁾.

These two basic hypotheses are shared by different authors in various studies³⁹⁾.

In our opinion, the linguists and historians implied in these polemic discussions used too much apparent similarities, without a solid support in the historical, ethnical or social context in which these forms were used. It is of course possible that the meaning of *Dacus* was 'wolf' as long as the wolf was a sacred animal of the Indo-Europeans. But if so, there is no specific use of such a name for the northern Thracians (whose badge was indeed a wolf-headed dragon, as represented on Trajan's column in Rome; probably

this detail supported too the idea that the meaning of the ethnic name would be 'wolf'). To us, it is quite clear that *Daus/Davus* and *Dacus* respectively are two versions of one and the same name which is related to the rich family derived from the root *DA(I)-, *DO(I)-; thus, the meaning of the ethnicon was 'singers, instrument-players'.

Our hypothesis is supported now by the whole context discussed in this paper. I should also mention that many scholars have not often noticed the obvious relations between the ethnicon and the other Thracian personal names, relevant also for the topic. But the meaning 'singers' of the ethnicon *Dacus* is very well supported by the precious information in the Greek and Latin writers, who present the Thracians in general, and the northern Thracians, in particular, as admirable singers and/or instrument players.

Once these aspects become clearer, another name should be analyzed: *Decebalus*, also spelled *Decibalus*, Greek Δεκέβαλος. The name is mainly known as referring to the martyr-king of the Dacians who, followed by the victorious Roman army, committed suicide in order to avoid the humiliating slavery⁴⁰). Decev, *loc. cit.*, observes the probable approach to the forms in *-dokos* (which is our conviction as well, see above); then the Bulgarian scholar compares the forms to Gr. *dékhomai*, *dékomai* 'to receive, get, accept'; *dokos* 'a solid piece of wood, a beam', Lat. *decus*, *decer*⁴¹). In his turn, I.I. Russu, *loc. cit.*, accepts Decev's explanation, but observes that, as long as the primitive root chosen to explain these forms is IE **dek-* 'to take, honour', Thracian *dek-* would require a certain centum influence. Additionally, Russu rightly observes the probable relation between *Decebalus* and *Deceneus*, Greek spelling Δεκαίνεος, Latin spelling also *Dicineus*; these would be also related to Umbrian Δεκέννιος, Late Christian Δεκένιος, Latin *Decennius*, Etruscan *tequnas*, *teccuni* (analyzed also by Decev, *loc. cit.*). The personal name *Deceneus* is known mainly as that of a close adviser of king Burebistas (dead in 44 B.C.), then a king after the death of Burebistas (see Matei's study quoted in n. 40).

In our opinion, the Thracian forms *Dece-balus* and *Dece-neus* are obviously related in what concerns their first component of the compounds. It is true, the second part in *Dece-neus* is not transparent to an etymological analysis; this can be a subject of another paper. In change, *-balus* should be related to relevant Romanian forms like *bală*, *balaur* 'a dragon' (a typical term of the Romanian mythology), also attested as personal names: *Bală*, *Balaure*, *Balaur*, *Balaurea*, *Balaurescu*⁴²); cf. Albanian *bolle* 'a snake'. There are other relevant parallels in attested Thracian forms (Decev): *Balas*, *Baleos*, a by-name of Jupiter; *Balis*, a by-name of Dyonisos. The primitive root is of course IE **bhel-* 'to swell, inflate'. Very briefly, the personal name *Dece-balus* meant 'singing dragon'; a meaning in full accordance with the social and mythological context of the Dacian civilization.

FINAL REMARKS AND CONCLUSIONS

This paper has reviewed the relevant data to the origin of a rich family of words spread over a large area in Europe. All these forms have been considered derived from a primitive Pre-Indo-European root *DA(I)-, also *DO(I)-, *DU(I)- with the basic meaning

'mild, soft, gentle', hence 'to sing, a song'; 'wetnurse, woman'; 'art, artistic'. The general problems connected to the Pre-Indo-European heritage were discussed on another occasion. Anyway, it should be noticed that an Indo-European origin of these forms cannot be acceptable on the basis of comparative linguistic analysis. Probably, the archaic root *DA(I)- was initially an infant word, but the meanings quoted above got their specific meaning already at a very early date, in the idioms spoken in Neolithic. A general review is given in the summarizing table at the end of this paper.

FINAL NOTE

The IE root for 'wolf' was reconstructed as *wlkwos, hence forms like Latin *lupus*, Slavic *vlŭkŭ*, German *wolf*, Greek *lykos*, etc. In terms of statistics, it is 50% probable that the Thracian language preserved a form derived from IE *wlkwos. The comparative analysis (both mythological and linguistic) shows that in fact probability is higher than 50% in favour of a form preserved from the quoted IE root. A form like the personal name *Vlŭcu* (*Vălcu*) in Romanian seems to continue rather a Thracian form reconstructable as *vulk-, *vulk-u, not to reflect Slavic *vlŭkŭ* 'wolf'. But this may be a generous topic for another paper.

TABLE

The most representative forms derived from the archaic Pre-Indo-European ('Urbian') root DA(I)-, DO(I), DU(I)- 'mild, soft, gentle', hence: (1) 'to sing, a song; wetnurse, woman', and (2) 'art, artist; to model artfully'.

THRACIAN (ATESTED FORMS)	ROMANIAN (VIA THRACIAN)	ALBANIAN (NEO-THRACIAN)	BASQUE
<i>Personal names:</i> Dada, Dadas, Dades, Daei-pora Dada-lemes Doid-alsos Dyd-alsos Doudou-pes -docos, -docas (e.g. Ama-docos) Doudes, Dudis, Duda; Dece-balus 'singing dragon' Dece-neus; <i>Ethnikon</i> Daus, Davus, Dacus	dai, doi, dui daină, doină, duină 'folk song' a dăini, a doini 'to sing a doină' a dăinui 'to last' duios, doios 'soft, mild' doică, daică, duică 'a wetnurse' dadă, dodă, a term applied to an older woman dădacă, similar to dadă, dodă (? duducă, duduie, a woman in general) PersN: Doina, Doinaş, Doineanu, Dudu, etc.	dajre 'a tamburine' dajë, daj(k)o 'uncle, father' dajeshë 'mother's brother's wife' dojkë, cf. Rom. doică	doinu, donu 'a song'

Table (continued)

LATVIAN	LITHUANIAN	GREEK
<p>dejā 'pity, lament' daina 'a song' dainot 'to sing a daina'</p> <p>dejotajs 'a dancer' diēt, deju 'to jump, dance, sing' divelis, divele 'active, not quiet' daile 'beauty' dailava 'wonder' daildarbs 'artefact' dailkrasotajs 'a painter'</p>	<p>dejā 'pity, lament' daina 'a song' dainuoti = Latv. dainot dejone 'lament' deina 'pleasure, favour'</p> <p>daile 'art' dailumas 'refinement, elegance' Personal names: Dailidā, Dailyde, Kas-dailis</p>	<p>Myc. da-da-re-jo-de daidallo 'to create artistically'</p> <p>Daidalos, mythic name</p>

FOOTNOTES

1. Ion Popescu-Sireteanu, *Limba si cultura populară. Din istoria lexicului românesc*. București: Editura Științifică și Enciclopedică 1983. Hereafter quoted as 'Popescu-Sireteanu'.
2. Marc A. Gabinschi, *Doină. Limba si literatura moldovenească*, 31, 1 (1988): 56-67.
3. Béla Bartok, *Însemnări asupra cîntecului popular*. București, 1956: 46; see also his correspondence, especially with the Romanian musicians, in B. Bartok, *Scrisori*, 2 vols., București: Kriterion 1976.
4. A reference book relevant to the topic is Vasile Tomescu, *Musica daco-romană*, 2 vols., București: Editura Muzicală, vol. I: 306 ff., and *passim*.
5. O.S. Mel'nyuk, ed., *Etymologicnyj slovník ukrajinskij movi*, 2nd vol, Kiev 1985: 11.
6. Benkő Loránd, ed., *A magyar nyelv történeti-etimológiai szótára*, 3 vols., Budapest 1967-1976, vol. I: 113.
7. Vladimir Georgiev, ed., *Bălgarski etimologičen rečnik*, vol. I, Sofia 1971: 407.
8. Mel'nyuk, *op. cit.*: 103.
9. These forms are quoted in Iorgu Iordan, *Dicționar al numelor de familie românești*. București, Editura Științifică și Enciclopedică, 1983: s.v. As a general observation concerning this book, we should notice the 'list-style' of the author; this implies that few etymologies can be really accepted.
10. T.X. Bianchi, J.D. Kieffer, *Dictionnaire turc-français*. 2 vols., Paris: Dardey-Dupre 1850: II: 199.
11. The term *dada* (hence the literary current *dadaism*) could be discussed in this context. According to tradition, this term was created by Tristan Tzara while leafing a dictionary. Maybe the truth is that he unconsciously chose a Romanian word. This is of course a simple suggestion.
12. Haralds Biezais, *Die hauptgötinnen der alten Leten*. Uppsala: Almqvist & Wiksell 1955: 50 ff.
13. This paper was written in a first version in 1987. Meanwhile the text has been successively reviewed. Warmful thanks are due to Marija Gimbutas, Marc Gabinschi and Stelian Dumitrăcel for their useful remarks.
14. See note 2, *supra*.
15. Ovid Densușianu, *Elementele latine ale limbei basce*. (Litography). Craiova: Ramuri. Also relevant to the topic is: O. Densușianu, *Păstorul la bascii din Soule*, Grai și suflet 1925: 9-23.
16. See our extensive study Proto-Indo-European, Pre-Indo-European, Old European. Archaeological Evidence and Linguistic Investigation. The Journal of Indo-European Studies 17, 3-4 (1989): 309-334. Meanwhile the problem connected to the essential term *oras* has been rediscussed in *Academica* 2, 10 (1992): 25.
17. The Basque forms are quoted after: Pierre Lhande, *Dictionnaire basque-français*. Paris: Gabriel Beauchesne: 1926-1936.
18. We cannot forget that up to date languages like Lithuanian, Latvian, Basque, Armenian and Georgian are not taught in Romania, consequently there are no specialists capable to work out serious and competent investigations. Our furtive note cannot substitute of course such a study.

19. V. Urbutis, *Lic. deinauti, La. divelet ir ju gimimeičiai*. With an abstract in German: *Lit. deinauti, Lett. divelet und Ihre Verwandten*. *Baltistika* 8, 2 (1972): 119-131.
20. The studies were published in two issues of Hașdeu's magazine *Columna lui Traian* in 1882, nos. IX, 7-9: 397-406, and IX, 10-12: 529-536, with the titles *Originea poeziei poporane la români* and *Doina răstoarnă pe Roesler*. As usual with Hașdeu, he wrote almost exclusively in Romanian and his studies were less known abroad. An important detail: Hașdeu spoke fluently several languages (among these Russian and Lithuanian)!
21. C. Poghirc in *Istoria limbii române* ed. by A.I. Rosetti, B. Cazacu, I. Coteanu, București, 2nd vol. 1969: 355; Gheorghe Ivănescu, *Istoria limbii române*. Iași: Junimea 1980: 257. This hypothesis is also quoted by Ernst Fraenkel, *Litauisches etymologisches Wörterbuch*. Heidelberg: Carl Winter 1955 ff.: 80.
22. Thus in B.L. Ogibenin, *Baltic Evidence and the Indo-Iranian Prayer*, *The Journal of Indo-European Studies* 2, 1 (1974): 23-45. Similarly in the etymological note signed by Dan Slușanschi in the magazine *România Piteorească* no. 1, 1989: 8. The former had probably knowledge of Hașdeu's hypothesis via Fraenkel's dictionary.
23. This root is listed by J. Pokorny in his reference work *Indogermanisches etymologisches Wörterbuch*, Bern-Munich 1959: 187. In fact, Pokorny quotes Hașdeu's hypothesis via Fraenkel.
24. These forms are explained by Fraenkel, *op. cit.* by comparing them with Slavic *delati* 'to make, do', *delo* 'work'. We are forced to reject this explanation in the light of the data presented in this paper.
25. Anna Morpurgo, *Mycenaeae Graecitatis Lexicon*, Roma: Atheneum: 53. Usually the Greek forms are considered of unknown origin, cf. Pierre Chantraine, *Dictionnaire étymologique de la langue grecque*, Paris: Klincksieck, s.v.
26. As long as I have no possible information about the possible Pre-Indo-European words preserved in Baltic, I should like to quote here a letter of Marija Gimbutas after reading a previous version of this paper: "I am in full agreement that the Baltic *daina* is an Old European /i.e. Pre-Indo-European/ not an Indo-European word. It does not even create for me any difficulty to understand why the Lithuanian has this word. I see it inherited from the substratum population, just as there are hundreds of other names, especially for female goddesses. What is interesting of these words inherited from the substratum is that they are mostly concentrated in the western part of Lithuania and Latvia, exactly in the area where there was the Neolithic Narva culture distributed. In the western part of Lithuania and Latvia, and in the present Byelorussia the Indo-Europeans were apparently not so much influenced by the substratum." It is also interesting to note even a Sumerian word: *sumun-DU*. The initial meaning seems to have been a kind of musical instrument; later the word denoted a kind of hymn. See: J. Klein, *Some rare Sumerian words gleaned from the royal hymns of Sulgi*, *Studies in Hebrew and Semitic Languages Dedicated to the Memory of Prof. Eduard Yechezkel Kutscher*. Ramat-Gan: Bar Ilan University Press 1980. If the Sumerian word should to be ever discussed in this context cannot be firmly stated here, but I cannot see any impediment in this sense.
27. Lya Dams, *Palaeolithic lithophones: descriptions and comparison*, *Oxford Journal of Archaeology* 4,1 (1985): 31-46. A remarkable study, relevant for the prehistory of musical instruments and rhythm.
28. See our study quoted in n. 16.
29. Relevant chronological tables for the European Neolithic groups are given in: Marija Gimbutas, *The Language of the Goddess*. San Francisco: Harper & Row: 1989: 331. A Romanian version with chronological tables was to be published in 1993, forthcoming: *Civilizația Marii Zeițe și Sosea Cavalerilor Războinici*, translated by Sorin Paliga.
30. Vasile Tomescu, *op. cit.* (supra n. 4), II: 168.
31. P. Holmes, J.M. Coles, *Prehistoric brass instruments*, *World Archaeology* 12,3 (1981): 280-286. This issue of the *World Archaeology* is dedicated to archaeology and music, and is relevant to the topic discussed in the present paper.
32. Tomescu, *op. cit.* (supra, n. 4 and 30); Manfred Oppermann, *Thraker zwischen Karpatenbogen und Ägäis*. Leipzig: Urania 1984: 245; I.H. Crișan, *Spiritualitatea geto-dacilor*. București: Albatros 1986: 289-292.
33. Dečev, s.v.
34. Crișan, *op. cit.* (supra n. 32): 289-292.
35. Forms quoted after Dečev, *sub vocibus*.
36. See a comprehensive review in Crișan, *op. cit.* (supra n. 32): 32 ff.
37. Quoted as a simple possibility in Dečev: 117. Its remarkable diffusion has been lately due to Mircea Eliade, e.g. *De Zalmoxis à Gengis-han*. Paris: Payot. A Romanian version of this book was published in 1980. From the same perspective see also V. Protopopescu, *À propos du nom des Daces*, *Actes du II^e Congrès International de Thracologie*, ed. by Radu Vulpe. București: Editura Academiei.

38. W. Tomaschek, *Die alten Thraker*. Sitzungsberichte der Akademie der Wissenschaft Wien, no. 128, 130, 131 (1893-1894), I: 101; II: 29; I.I. Russu, *Limba traco-dacilor*. București: Ed. Științifică 1967: 100.
39. See further discussions in N. Lascu, *Daos, Davos (Davus)*, *Acta Musei Napocensis* 7 (1970): 79-91; and Crișan, *op. cit.* (supra n. 32): 37 ff.
40. Horia C. Matei, *Civilizația lumii antice*. București: Eminescu 1983: 166-168; L. Mărghită, *Decebal* București: Ed. Militară 1987: passim.
41. Chantraine, *op. cit.* (supra n. 25).
42. Iordan, *op. cit.* (supra n. 9).



Fig.1. The existence of a close relationship between the neolithic beliefs and music is certified, among others, and by these miniatural objects. Attention must be paid to those three cylindere - drums and to the specific symbols. Ovcarovo, Karanovo VI phase, at the middle of the Vth millenium (radiocarbon calibrated date).