


WILLIAM C. BRICE

NOTES ON THE CRETAN HIEROGLYPHIC SCRIPT*

V. THE ANIMAL-BODY IDEOGRAM

In my Notes on Linear A IV ("Ligatured signs at Malia", *Kadmos* 27, 1988, 161–5), the structure of the account on the Mallia bar MA 4 is analysed. It involves the addition of numerals associated with the ideogram of an animal's body in silhouette. The ideogram occurs in two ligatured forms, joined with + and A, but on the b side in its basic unligatured shape, with the totals.

This bar was found by F. Chapouthier in 1923 in the closed hieroglyphic deposit in the West Wing of the Minoan Palace at Mallia. He published it as H 26, along with the other hieroglyphic inscriptions, although he did remark on the 'linear' character of a faint group of four signs to the left on side b,  (see *Kadmos* 27, 1988, 163 Fig. 1). However, in their *Index du linéaire A* of 1971, Jacques Raison and Maurice Pope incorporated this bar, and five years later Louis Godart and Jean-Pierre Olivier followed them by including it in GORI-LA I as an inscription in Linear A.

A more damaged and indistinct bar, evidently of the same general character, was published as two separate hieroglyphic fragments (H 29 and H 31) by Chapouthier, but as a single Linear A bar (MA 6) by both Raison-Pope and Godart-Olivier. The several occurrences of the ideogram on both MA 4 and MA 6 are traced in Figure 1.

It may be remarked that on both these bars the numerical symbol for a hundred is a circle, as regularly in Linear A, and this may have been one consideration behind its reclassification in this category. However, though the normal sign for a hundred in the Cretan Hieroglyphic system is a diagonal stroke, this is not invariably so: hundreds are represented by circles on side c of the Mallia hieroglyphic bar H 20 (see *Kadmos* 29, 1990, 6), and the same may be the case on side c of the Knossos hieroglyphic bar P 111, as remarked by Evans in *SM I*, 1909, 175.

* The previous contribution in this series appeared in *Kadmos* 30, 1991, 93–104.

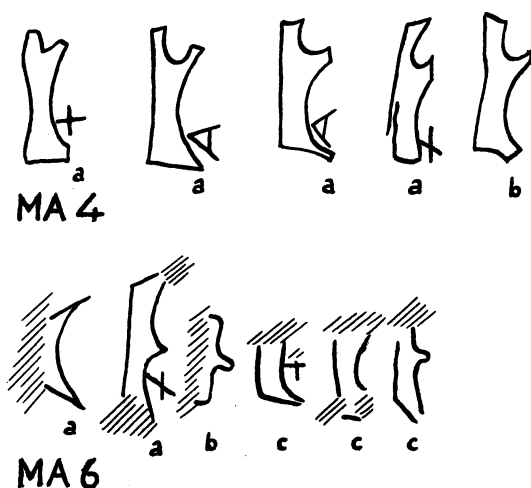


Fig. 1. The instances at Mallia of F. Chapouthier's Hieroglyphic Sign 4, 'animal galopant'

In his hieroglyphic sign-list of 1909, in SM I, Evans includes, as No. 22, an ideogram which he describes as "apparently a kind of plane. It differs," he goes on, "from the ... adze sign in its greater elongation, the base line, and the knob, which may be a handle or even some kind of screw on the back".

With regard to this identification, it may first be remarked that the wood-plane is evidently a fairly recent invention. The Pitt Rivers Museum at Oxford has a nineteenth-century example from Madagascar, but this is clearly a copy of a European tool. The universal tool for smoothing wood in early and primitive communities was the adze.

Evans's sign No. 22 is found at Knossos only on one piece, the broken end of a three-sided bar, P 119 (here Figure 2). Of the four examples, two (on sides a and b) are ligatured with the cross +, and one (also on side a) with a V-shaped sign. The cross, on the instance on side a, is evidently what Evans took to be the 'handle' of the 'plane'.

If Figures 1 and 2 are compared, it seems clear that we are dealing at both sites with the same ideogram, of an animal-body in profile, with two like adjuncts in ligature.

Since at both Knossos and Mallia the inscribed pieces involved were found within the hieroglyphic deposits, it would seem safer to retain

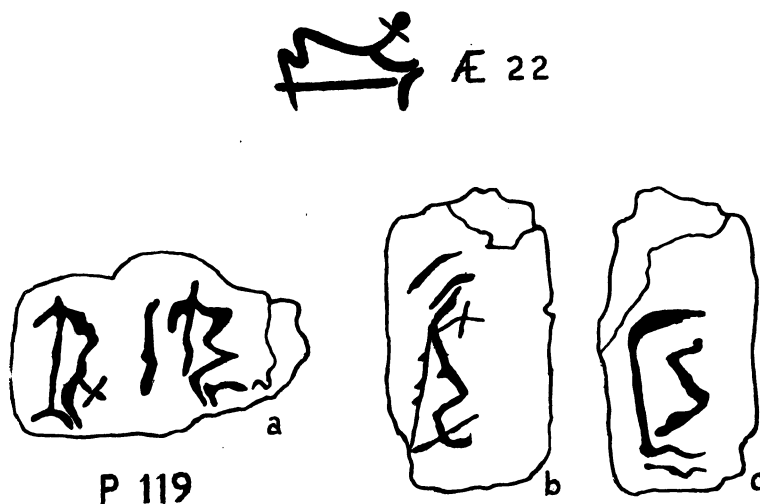












Fig. 2. Arthur Evans's Hieroglyphic Sign 22, 'plane', with (below) its forms on the three-sided clay bar from Knossos, P 119

their hieroglyphic classification rather than to transfer them to the Linear A corpus: but the Linear group on MA 4 raises important questions about the overlap of the two categories.

VI. CORRECTIONS TO EVANS'S SIGN-LIST

The following amendments are proposed to Arthur Evans's table of hieroglyphic signs on pages 232–3 of *Scripta Minoa I*:

- a. Sign 9. The glove , on P 76a, which Evans speculates may have been used in bee-keeping, should be added in column B. It appears in the Catalogue of Signs on page 183, but is omitted in the composite sign-list through oversight.
- b. Sign 25. Again, a graffito form, , should be added on Column B. It occurs on P 54c, where Evans wrongly identifies it as the 'mallet' (No. 24). It is rather the 'ring-handled instrument' (No. 25), as the photograph on SM I Plate IV B makes clear.
- c. Sign 17. This hapax ("uncertain implement or instrument"),  in Evans's version, occurs on P 86a. The photograph on Plate VI shows a shape  which could reasonably be incorporated with the other graffito examples of the Sepia, No. 60, for instance on P 95a .

- d. Sign 55.  This unidentified sign, on P 12, could reasonably be combined with the 'ingot' Sign , No. 56, on P 13.
- e. The 'bifoliate figure'  on P 49a is not included in Evans's sign-list: nor is "what appear to be a pair of eyes"  in the opening sign-group on P 121, the 'hieroglyphic' tablet from Phaestos. These two might be considered close enough to merit listing together, perhaps along with , No. 122, a sign of uncertain significance which is found twice in the corpus.