

MINOAN LINEAR A

VOLUME II

PART 1

CORPUS OF TRANSLITERATED LINEAR A TEXTS

(ARKHANES – KEA)

*To Derek J. Mosley and
to the memory of Ronald A. Crossland*

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by

Peter George van Soesbergen

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PREFACE AND ACKNOWLEDGEMENTS

As long as there was no decisive evidence that the phonetic values of Minoan Linear A signs were essentially the same as those of their Linear B counterparts, many scholars refrained from transliterating Linear A signs and used transnumeration instead. Therefore we are not only indebted to G. Pugliese Carratelli, W.C. Brice, L. Godart, J.-P. Olivier and many others, who provided clear photographs and transcriptions of Linear A texts, but also to those who completed the incredible task of transnumerating all these texts in a systematic way, as was done by J. Raison and M. Pope in their *Index du linéaire A* (Incunabula Graeca XLI), Roma 1971; *Index transnuméré du linéaire A*, BCILL 11, Louvain-la-Neuve 1977; *Corpus transnuméré du linéaire A*, BCILL 18, Louvain-la-Neuve 1980 and the 2nd revised edition, BCILL 74, Louvain-la-Neuve 1994. But perspectives have changed as discussed in *Minoan Linear A*, Volume I: *Hurrians and Hurrian in Minoan Crete*, Part 1, chapter 5: A systematic approach to Linear A.

The question as to whether graphic identity of Linear A and B signs does or does not reflect phonic identity was tested with the help of computer methods by D.W. Packard, first in an unpublished doctoral thesis at Harvard, *A study of the Minoan Linear A tablets*, 1967, then in two articles, 'A contextual and statistical analysis of Linear A', *Atti e Memorie del Primo Congresso Internazionale di Micenologia I*, Rome 1968, 389-394, and 'Computer techniques in the study of the Minoan Linear script A', *Kadmos X* (1971), 52-59, and finally in a monograph *Minoan Linear A*, Berkeley-Los Angeles-London 1974. He constructed nine fictitious decipherments redistributing the Linear B phonetic values among the Linear A signs in such a way that no sign had the same value in any of them. To avoid unwarranted variations affecting the results he re-allocated the values only to signs within the same range of frequency. In a tenth 'decipherment' he used the Ventris values of signs showing graphic identity in Linear A and B. Considering the results within Linear A the ratio of so-called confirmatory alternations is just over 2 : 1 in favour of decipherment by the Ventris values over the average result of the fictitious decipherments.

M. Pope, and J. Raison, ‘Linear A: Changing perspectives’ in *Études minoennes I*, BCILL 14 (1978), ed. Y. Duhoux, 24-25, found that Packard’s results were even better (3 : 1), if they were adjusted for context. Rightly they argued that confirmatory alternations are more significant, if the contexts are similar so that we are likely to be dealing with words and names from the same semantic sphere. Likewise, comparing Linear A with Linear B, the ratio of confirmatory alternations is just over 3 : 1 in favour of decipherment by the Ventris values, and what is more important: if the Linear A matches with Linear B from Knossos are separated from those from the mainland, the ratio is 5 : 1 for Knossos and 4 : 3 for the mainland. These results offered so much confidence that J. Raison and M. Pope could provide ‘Le vocabulaire du linéaire A en translittération’ in the same issue of *Études minoennes I*, 131-190.

The present *Corpus of transliterated Linear A texts* was started during my work on *The onomastics of the ‘Minoan Linear A’ and ‘Linear B’ documents and their historical significance*. Therefore, I was already able to include pages of the *Corpus* in the first edition of that work. In that edition I still used the conventional dots under the transliterated syllabic signs, ideograms, ligatures, numbers and fractions to indicate that their reading was not certain. Mainly for practical reasons, but also in order to avoid possible confusion with the usage of such dots for instance in phonetic representations, I have turned to a new convention of underlining to indicate uncertain readings. Also in citations, where others had used the old conventions, I have consistently used this new convention.

Nobody denies at present the decipherment of Linear B as a script, though even now not all (especially rare) syllabic signs have an established phonetic value. In Linear A this phenomenon occurs even to a higher degree, since we are sometimes dealing with writing variants of known signs, but at the same time have to allow for the possibility of really different phonetic values. I have provisionally used notations with *q*- in Linear A as in Linear B, although I am convinced that the labio-velar values of the Linear B signs in question are not applicable to their Linear A counterparts with graphic identity, which probably represent velar sounds as I have argued in *Minoan Linear A*, Volume I: *Hurrians and Hurrian in Minoan Crete*.

It is advisable to consult the editions with photographs of the texts, such as L. Godart – J.-P. Olivier, *Recueil des inscriptions en linéaire A*, Vol. 1-5, Études Crétoises XXI, 1-5, Paris 1976-1985, while using this *Corpus of transliterated Linear A texts*, for only the photographs and ultimately the tablets and other objects on display in the musea are decisive for a sound judgement of the proposed readings.

All texts have been provided with the necessary information about joins that have been made, about the inventory numbers in the musea, primarily the Archaeological Museum of Herakleion (abbreviated as HM), the certain and probable dating based on the finding place and datable context.

Adequate bibliographical information as extensive as necessary and as breve as possible is considered indispensable. The same applies to an adequate presentation of a critical apparatus, in which the different readings of respective editors are compared and sometimes judged. No doubt my comparisons and judgements will be weighed by others. I only hope that this publication will contribute to further and thorough study of the Linear A material available at present.

I am most grateful to Mr. J. Bellis for his excellent help and advice with respect to solving various IT-problems I had to face, Mr. R. Petrie for designing the covers of my manuscripts, Mr. I. Haank of Brave New Books and his colleagues for their support and technical advice.

Last but not least, I wish to thank my partner J.M. Veldhuizen, who took so much work out of my hands enabling me to make this publication possible.

Peter G. van Soesbergen
Château Belkmer

CONTENTS

PREFACE AND ACKNOWLEDGEMENTS	4 – 6
CONTENTS & LIST OF ABBREVIATIONS OF LINEAR A SITES	7 – 8
THE MAIN LINEAR A PHONETIC SIGNS (ARRANGED ACCORDING TO THE LINEAR B SYLLABARY)	9
NOTATION OF OBJECTS INSCRIBED WITH LINEAR A	10
CLASSIFICATION OF LINEAR A SIGNS	11 – 12
CONVENTIONAL INDICATIONS	13

MINOAN LINEAR A - VOLUME II - PART 1:

AK	ARKHANES (including Φουρνὶ Ἀρχανῶν)	14 – 27
AP	APODOULOU (Ἀποδούλου, Γουρνές)	28 – 32
AR	ARKALOKHORI	33 – 35
ARM	ARMENOI	36
GO	GOURNIA	37 – 39
GR	GORTYN (Γόρτυνα), KANNIA	40 – 41
HS	HAGIOS STEPHANOS (Lakonia)	42 – 43
HT	HAGIA TRIADA	44 – 339
IO	IOUKHTAS	340 – 352
KA	KARDAMOUTSA	353 – 354
KAM	KAMILARI (Lassithi)	355 – 356
KE	KEA	357 – 363
GENERAL BIBLIOGRAPHY		364 – 408
BIBLIOGRAPHICAL ABBREVIATIONS		409 – 410

MINOAN LINEAR A - VOLUME II - PART 2:

KH	KHANIA (Χανιά)	14 – 174
KN	KNOSSOS (including Kephala and Mavro Spilio)	175 – 217
KO	KOPHINAS	218 – 220
KT	KRITI / CRETE	221 – 226
KY	KYTHERA	227 – 228

LA	LARANI	229 – 230
MA	MALLIA	231 – 244
MI	MILOS (Phylakopi)	245 – 247
MIL	MILETOS	248
MO	MOKHLOS	249
MY	MYKENAI / MYCENAE	250 – 251
NEK	NEROKOUROU	252
NES	NEROSPILIOS (Νεροσπήλιος)	253 – 254
PA	PAPOURA	255 – 256
PE	PETRAS	257 – 264
PH	PHAISTOS	265 – 317
PK	PALAIKASTRO (including Petsophas)	318 – 338
PL	PLATANOS	339 – 340
PLATY	PLATYVOLA (Skoteini Cave)	341 – 343
	Πλατυβόλα Κυδωνίας Χανίων (Σκοτεινή Σπηλιά)	
PR	PRASSA	344 – 346
PS	PSYKHRO (Dictaeon Cave, Lassithi)	347 – 351
PSI	PSEIRA / PSIRA	352
PYR	PYRGOS (east of MYRTOS)	353 – 357
SE	SELAKANOS / SELAKONOS	358 – 359
SI	SITIA (Hagia Photia)	360 – 361
SK	SKHOINIA / SKHINIA	362 – 363
	(SKO = PLATY: Skoteini Cave: see Platyvola)	364
SY	SYMI (Κάτω Σύμη Βιάννου)	365 – 376
TEL	TEL HAROR (Negev, Israel)	377 – 378
THE	THERA (Santorini)	379 – 388
TL	TROULLOS (Τροῦλλος Ἀρχανῶν)	389 – 391
TRA	TRAOSTALOS	392 – 393
TRO	TROY	394 – 395
TRY	TRYPETI	396 – 397
TY	TYLISSOS	398 – 408
VRY	VRYSINAS (ΒΡΥΣΙΝΑ ΠΕΘΥΜΝΗΣ)	409 – 411
ZA	ZAKROS (Epano and Kato Zakros)	412 – 467
GENERAL BIBLIOGRAPHY		468 – 512
BIBLIOGRAPHICAL ABBREVIATIONS		513 – 514

THE MAIN LINEAR A PHONETIC SIGNS ARRANGED
ACCORDING TO THE LINEAR B SYLLABARY

	<i>a</i>	<i>e</i>	<i>i</i>	<i>o</i>	<i>u</i>
	𐀀𐀁𐀂	𐀃𐀄𐀅	𐀆 𐀇	𐀈𐀉	𐀊𐀋𐀌
<i>d-</i>	𐀍	𐀎𐀏	𐀐𐀑𐀒	𐀓𐀔	𐀕𐀖𐀗
<i>j-</i>	𐀘𐀙𐀚	𐀛𐀜		𐀝𐀞	
<i>k-</i>	𐀟	𐀠𐀡	𐀢𐀣𐀤	𐀥	𐀦𐀧
<i>m-</i>	𐀨𐀩	𐀪𐀫𐀬	𐀭𐀮𐀯		𐀰
<i>n-</i>	𐀱𐀲𐀳	𐀴𐀵	𐀶𐀷	𐀸𐀹𐁀𐁁	𐁂𐁃
<i>p-</i>	𐁄𐁅		𐁆𐁇𐁈	𐁉𐁊	𐁋𐁌
<i>q-</i>	𐁍𐁎𐁏	𐁐𐁑𐁒	𐁓		
<i>r-</i>	𐁔𐁕𐁖	𐁗𐁘	𐁙𐁚𐁛	𐁜𐁝	𐁞𐁟
<i>s-</i>	𐁠𐁡	𐁢𐁣	𐁤𐁥	𐁦𐁧	𐁨𐁩𐁪
<i>t-</i>	𐁫𐁬𐁭	𐁮𐁯𐁰	𐁱𐁲𐁳	𐁴	𐁵𐁶
<i>w-</i>	𐁷𐁸	𐁹𐁺𐁻	𐁼	𐁽𐁾𐁿	
<i>z-</i>	𐁿	𐂀		𐂁	

NOTATION OF OBJECTS INSCRIBED WITH LINEAR A

All objects inscribed with Linear A are indicated by an abbreviated form of the place-name of the site where the objects were found. I have tried to deviate, as little as possible, from the conventions used by J. Raison - M. Pope in their *Corpus transnuméré du linéaire A*, BCILL 18, Louvain-la-Neuve 1980, and the 2nd revised edition, BCILL 74, Louvain-la-Neuve 1994. As a result I have indicated the finds from Arkhanes with AK (not with ARKH, used by L. Godart - J.-P. Olivier in *GORILA*). I prefer to use the alphabetical order only for the abbreviated forms of the names of the sites. Therefore, Phaistos comes before Palaikastro, because PH comes before PK. For Kannia I have used the abbreviation GR (Gortyn), because it belongs to the district of Gortyn.

J. Raison and M. Pope (1971, 1977, 1980 and 1994) used class W for ‘*Rondelles, pesons, plaquettes ou jetons, nodules et scellés*’ and class Z for ‘*Tous autres objets inscrits*’. For the subdivisions of these classes I have followed the new conventions for indicating the objects (other than tablets) inscribed with Linear A, as proposed by L. Godart and J.-P. Olivier in *GORILA*:

Wa	=	nodules
Wb	=	sealings
Wc	=	roundels
Za	=	stone vases
Zb	=	clay vases
Zc	=	inked inscriptions
Zd	=	graffiti on walls in stucco
Ze	=	inscriptions on stone walls (stone architectural elements)
Zf	=	metal objects
Zg	=	stone objects

After the abbreviations of place-names in capitals the indications for the other objects inscribed with Linear A, such as roundels (Wc), clay vessels (Zb) and graffiti (Zd) follow in alphabetical order. As a result HT Zd 155 (graffiti on plaster) comes after HT Zb 158 (inscription on pithos), although 155 is a lower number than 158. The advantage is that objects belonging to the same category are placed together, not scattered all over the *Corpus*.

CLASSIFICATION OF LINEAR A SIGNS

J. Raison and M. Pope have simplified and harmonized the system of classification, omitting the indicators L, L', Lc, Lc', Lm and Lm' adopted by G. Pugliese Carratelli and W.C. Brice. They reserved the numbers 1-500 for the L and L' signs with variants, numbered the Lc and Lc' signs with their variants from 501 onwards and assigned to the Lm/Lm' series capital letters: A, B, C etc. (cf. J. Raison and M. Pope, *BCILL 11, 18, and 74*, Louvain-la-Neuve 1977, 1980 and 1994). Following the principles of their *Index du linéaire A* (Rome 1971), they divided the signs into four large groups on the basis of functional criteria: I. 'simple' signs occurring in 'words' or 'names'; II. 'simple' signs never occurring in 'words' / 'names'; III. 'complex' signs / 'ligatures'; IV. fractions.

L. Godart and J.-P. Olivier have introduced a new standard table of Linear A (Tableau des signes standardisés du linéaire A) in *GORILA 5*, XXII - XXVII, starting (p. XXII) with the signs 01-11, 13, 16-17, 20-24, 26-31, 34, 37-41, 44-47, 49-51, 53-61, 65-67, 69-70, 73-74, 76-82, 85-87, 118, 120, 122, 123, 131a, 131b, 131c, 164, 171, 180, 188, 191, which can be qualified as homographs in Linear A and B. To these signs, which are labelled **AB**, they have attributed the numbers of the Linear B signs according to the *Wingspread Convention for the Transcription of Mycenaean (Linear B) Texts*, published as Appendix in *Mycenaean Studies* (Proceedings of the third international colloquium for Mycenaean studies held at "Wingspread", 4-8 September 1961), ed. E.L. Bennett, Jr., Madison 1964, 253-262. To the signs which they consider uniquely Linear A they have attributed the numbers beginning with A 301. These numbers follow in order of diminishing frequency. Signs 340 to 371 are *hapax*. The signs representing vases received the numbers A 400^{VAS} to A 418^{VAS}. Complex signs / ligatures comprise the numbers A 501 to A 664, the signs for simple fractions A 701 to A 713 and those for complex fractions A 714 to A 743.

Referring to E.L. Bennett and the Wingspread Convention, which explicitly only referred to the script of Mycenaean Linear B, Godart and Olivier completely abandoned the system of numeration of Linear A signs, in use since E. Stefani, G. Pugliese Carratelli, W.C. Brice, J. Raison and M. Pope. They argued: "Dès lors, la question se posait à nous: fallait-il continuer à user d'un système de classification et de numérotation vieilli, peu adéquat, inutilement compliqué, alors que la possibilité se présentait, à l'occasion de la confection des «Tableaux», des «Index», et des «Planches» de *GORILA 5*, de rapprocher le système de classement des signes du linéaire A (et la numérotation qui en est

difficilement séparable) de celui du linéaire B ? De le rapprocher seulement ? Et pourquoi pas de l'y intégrer, plus simplement ? Le linéaire B, paléographiquement parlant, est issu d'une forme du linéaire A; et si 75% des signes simples sont communs aux deux systèmes, en fait plus de 90% de la masse totale des signes simples du linéaire A ont leur équivalent graphique en linéaire B.”

Certainly many of these arguments may be valid and it might have been an advantage in some respects, if these arguments had been taken into consideration from the beginning of the 20th century, when the first Linear A and B texts were discovered, but we have to accept that from the very beginning the Cretan scripts of Class A and Class B were treated as different scripts in spite of the acknowledged similarities and that consequently different conventions were applied to the notation of the scripts. Sir Arthur Evans thought that the scripts, which he coined Linear A and B, probably notated the same language, but even though he considered it wise to distinguish the two from each other. That turned out to be a very cautious and wise decision. Of course, there is no objection to comparing Linear A and Linear B signs, but to bring them together in one and the same system of classification is quite another matter.

There are disadvantages as well. What to do, if eventually a sign with alleged graphic identity in Linear A and B has been given the same AB number, but turns out to have a different phonic identity in the two scripts ? This is not inconceivable at all. Comparison of Linear B with the Classical Cypriot script shows that. And here we are dealing with Mycenaean Greek and Classical Cypriot, in fact the older and younger form of the same Greek dialect. A practical disadvantage of adopting this new numeration system is that it turns in a sense all previous publications obsolete or out of date and makes quotations of these works more complicated. So one must think twice before adopting such a rigorous change of the numeration system of all Linear A signs, especially if some scholars adopt these changes and others do not. In my Sheffield thesis I had already used the numeration of Linear A signs according to the system of J. Raison and M. Pope. After publication of *GORILA 5* in 1985 Raison and Pope did not follow *GORILA*'s 'new numeration system' in the second edition of their *Corpus transnuméré du linéaire A* (1994), whereas J.G. Younger (2000), who followed *GORILA* in almost every respect, did. Only in references to *GORILA* I have quoted *GORILA*'s numeration, with addition of * in order to distinguish the AB and A numbers from conventional numerations.

CONVENTIONAL INDICATIONS

Only occasionally I have used the old notations of signs with *L*, *L'*, *Lc* and *Lm*, usually only in citations. As much as possible I have followed the conventions used by J. Raison, M. Pope, L. Godart and J.-P. Olivier. If necessary, I have sincerely tried to make a sensible choice. I plead for standard conventions to be accepted and followed by everyone working in this field.

- da* = clearly identifiable syllabic sign = sign 30 in transnumeration.
- da* = mutilated, partly legible syllabic sign. Uncertain identification.
- GRA = GRANUM = sign 42, clearly identifiable ideogram for wheat.
- GRA = mutilated, partly legible, probably GRA.
- 96 = Linear A syllabogram with unidentified phonetic value.
- 96 = *65 (= Linear B sign 65).
- 3 = 3 units clearly legible.
- 3 = possibly 3 units legible.
- 30 = 3 tens clearly legible.
- 30 = possibly 3 tens legible.
- 33 = possibly 3 tens and 3 units legible.
- 33 = possibly 3 tens legible, certainly 3 units legible.
- 33 = certainly 3 tens legible, possibly 3 units legible.
- A = fraction clearly identifiable.
- A = fraction possibly identifiable.
- ' = trace of sign, sometimes also indicated with vestigia or vest.
- = hyphen between syllabic signs indicating one sequence.
- ÷ = probably a hyphen, but division between signs not excluded.
- + = ligature of syllabograms or ideogram and syllabic sign;
- ± = possible ligature of syllabograms or ideogram and syllabogram.
- , = punctuation or word divider certainly identifiable.
- ⋮ = punctuation or word divider possibly identifiable.
- [] = fracture or other damage (erosion, erasure), area illegible.
- [.] = idem, area of the size of one sign illegible.
-] = fracture / damage preceding sign, sequence possibly incomplete.
- [= fracture / damage following sign, sequence possibly incomplete.
- | = edge of tablet or other inscribed object.
- [[]] = surface palimpsest, erased signs sometimes slightly visible.
- ↔ ↑ = usually after ligature; direction of reading may be both ways.
- `...` = sign or number written above the line to which it belongs.
- ´...´ = sign or number written under the line to which it belongs.

AK (ARKHANES)

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INSCRIPTIONS ON TABLETS FROM ARKHANES

AK 1. HM 1668 [+] 1669 [+] Fr. (1970). Late Minoan Ib.
From the Palace or Villa of Epano Arkhanes, site of
Τζαμί, House of Καλπαδάκη, Ὀδός Καπετανάκη.

- a.1.]*ta-pi* , *qa*[]*ki*
2.]₂ *a-ra*[
3. deest
4. *a-su-mi-85*[or: *a-su-mi* TAL
5. *ne* 2 J *a-pa-ru*[
6. *mi-ki-sa-ne*[

b.1. *a*[]*ja-re* 3[
2.]*pa*₃[
3. deest
4.

] [[*na* 9]]
5-6.] vacant

Α. Λεμπέση - J.-P. Olivier - L. Godart, *AE 1974*, 113-116, 120-123: ARKH 1.
GORILA 3 (1976), XVI and 2-5: ARKH 1. **GORILA 5** (1985), *Scribes*, 83.
J. Raison - M. Pope (1980), 19: AK 1. **J. Raison - M. Pope** (1994), 33: AK 1.

The tablet is not complete. The position of the fragments and the number of lines are not entirely certain.

According to Godart and Olivier AK 1 was written by the same scribe as AK 2 (cf. Α. Λεμπέση, J.-P. Olivier, L. Godart, *AE 1974*, 164-165). *GORILA 5*, 83: Scribe 1 ARKH.

Ad b.1: If the little fragment in the left top corner of AK 1b (with the syllabic sign *a-*) could be joined to the left top of AK 3a, the heading of AK 3a.1 would provide *a-]ka-ne* followed by the grain ideogram. According to Linear A and B orthographic conventions regarding consonantal clusters *-r-* before occlusive would not be expressed. A final consonant would not be expressed either. *a-]ka-ne* would offer the exact place name of the palace *Arkhanes*. This reminds us of the fact that in Linear B many Knossos tablets begin with *ko-no-so* and many tablets from Pylos with *pu-ro/lo*, indicating the place of residence of the scribe and the place where goods and persons were registered. Consequently, if that fragment is moved from AK 1 and joined to AK 3, we should no longer read]*ki* at the end of AK 1a.1, but]*ki* should be placed at the end of AK 3b.1, so that we should probably read the sequence]*ki-pi-163a* GRA 1 in AK 3b.1-2.

Ad b.2: *GORILA 3*:]*pa*₃[préférable à]*nu*[.

Ad b.3: line probably drawn on purpose by the scribe himself.

AK 1. **Analysed structure of the text.**

- | | | | | |
|--------|--------------------|--------------|-----------|--------------|
| a.1. |] | <i>ta-pi</i> | , | |
| 1. | <u>qa</u> | [| | |
| 1. |] | <u>ki</u> | [| |
| 2. | |] | ₂ | |
| 2. | <i>a-ra</i> | [| | |
| 3. | deest | | | |
| 4. | <i>a-su-mi-85</i> | [| | |
| or: 4. | <i>a-su-mi</i> | | TAL | |
| 5. | |] | <i>ne</i> | 2 J |
| 5. | <i>a-pa-ru</i> | [| | |
| 6. | <i>mi-ki-sa-ne</i> | [| | |
| b.1. | <i>a</i> | [| | |
| 1. |] | <i>ja-re</i> | | <u>3</u> |
| 2. |] | <u>pa</u> | ₃ | [|
| 3. | deest | | | |
| 4. | | |] | [[<i>na</i> |
| | | | | <u>9</u>]] |
| 5-6. | |] | vacant | |

AK 2.

HM 1673 (1970). Late Minoan Ib.
From the Palace or Villa of Epano Arkhanes, site of
Τζαμί, House of Καλπαδάκη, Όδός Καπετανάκη.
Same provenance as AK 1.

1. *si-da-te ku-ra*
2. VINb 5 *a-si-da-to-*
3. no 12 *do-161-se-*
4. *de-79-85* 6
5. *a-su-pu-wa*
6. 4 *ru-mi-[]* vest.

Α. Λεμπέση - J.-P. Olivier - L. Godart, *AE* 1974, 113-116, 124-125: ARKH 2.
GORILA 3 (1976), XVI and 6-7: ARKH 2. **GORILA 5** (1985), *Scribes*, 83.
J. Raison - M. Pope (1980), 20: AK 2. **J. Raison - M. Pope** (1994), 34: AK 2.

Although the tablet is broken into four pieces, it is almost complete. A small part of the lower right corner is missing.

According to Godart and Olivier AK 2 was written by the same scribe as AK 1 (cf. Α. Λεμπέση, J.-P. Olivier, L. Godart, *AE* 1974, 164-165). *GORILA* 5, 83: Scribe 1 ARKH.

Ad 1: Although a word divider is missings between *si-da-te* and *ku-ra*, the scribe left much space between the two sequences indicating that they are separate.

Ad 2: Sign 82b is probably the ideogram for wine (VINb), comparable with sign *131b in Linear B. Resemblance with sign 75a = *wa* (Linear B sign *54) is remarkable (cf. the last sign of line 5). So reading *ku-ra-wa* is not entirely excluded.

Ad 3: *GORILA* 3: 100a = *i*; Raison-Pope: 100b = no. *GORILA*: -161- over [[]].

Ad 4: Raison-Pope 79- and *GORILA* -162- over [[]]; 162 may be a variant of 79.

It is uncertain whether 85 serves here as the ideogram for TAL(ENTUM) or as a syllabic sign to be connected with the preceding sign(s).

Ad 5: *GORILA* 3 and Raison-Pope: -*wa* over [[]].

Ad 6: End of the line over [[]].

AK 2. Analysed structure of the text.

1.	<i>si-da-te</i>		
1-2.	<i>ku-ra</i>	VINb	5
2-3.	<i>a-si-da-to-<u>no</u></i>		12
3-4.	<i>do-161-se-de-79</i>	TAL	6
5-6.	<i>a-su-pu-wa</i>		4
6.	<i>ru-mi-[]</i>	vest.	

Alternative analysis:

1.	<i>si-da-te</i>		
1-2.	<i>ku-ra-wa</i>		5
2-3.	<i>a-si-da-to-<u>no</u></i>		12
3-4.	<i>do-161-se-de-79-85</i>		6
5-6.	<i>a-su-pu-wa</i>		4
6.	<i>ru-mi-[]</i>	vest.	

AK 3.

HM 1675 (1970). Late Minoan Ib.

From the Palace or Villa of Epano Arkhanes, site of
Τζαμί, House of Καλπαδάκη, Ὀδός Καπετανάκη.

- a.1. .]-ka-ne , GRA[
2.] D OLIVA 3 D VINb 2[
3. 2 [[136 2 vest.]] [
4. ki-nu GRA 13[] [
5. []te 2[] 136 2 36 2 [
6.]ku 3 [

b.1.]-ja-pi GRA 6[
2.]pi-163a GRA 1 [[]] OLE[
3. vacat
4.]' 2[] OLE 4 |
5.] VINA 1 |
6.] vacat [

Α. Λεμπέση - J.-P. Olivier - L. Godart, *AE* 1974, 113-116, 126-129: ARKH 3.

GORILA 3 (1976), XVI and 8-11: ARKH 3. **GORILA 5** (1985), *Scribes*, 83.

J. Raison - M. Pope (1980), 20-21: AK 3. **J. Raison - M. Pope** (1994), 34-35: AK 3.

GORILA 5, 83: Scribe 1 ARKH(?).

The tablet is not complete and consists of three fragments, possibly four, if my conjecture mentioned in the note to AK 1 is correct: If the little fragment in the left top corner of AK 1b (with the syllabic sign *a-*) could be joined to the left top of AK 3a, the heading of AK 3a.1 would provide *a]-ka-ne* followed by the grain ideogram. According to Linear A and B orthographic conventions regarding consonantal clusters *-r-* before occlusive would not be expressed. A final consonant would not be expressed either. So *a]-ka-ne* would offer the exact place-name of the palace: *Arkhanes*. (This reminds us of the fact that in Linear B many Knossos tablets begin with *ko-no-so* and many tablets from Pylos with *pu-ro/lo*, indicating the place of residence of the scribe and the place where goods and persons were registered.) Consequently, if that fragment is moved from AK 1 and joined to AK 3, the other side of the fragment reading *]ki-* should be placed at the end of AK 3b.1, so that we should probably read the sequence *]ki-pi-163a GRA 1* in AK 3b.1-2.

Ad a.3: *GORILA 3*: 2 douteux, peut-être nu.

Ad a.4: Raison-Pope: 13[]: or 14 or 15.

Ad a.5: Raison-Pope: 2[]: 3 or 4 not excluded. 136 over [[]].

Ad b.2: *GORILA* and Raison-Pope: *pi* over [[]].

Ad b.3: *GORILA*: vacat. Raison-Pope ignore this line, but mention *lignes très espacées*.

AK 3. Analysed structure of the text.

a.1-2.	<i>a]-ka-ne</i> ,	GRA[] D
2.		OLIVA 3 D
2.		VIN <i>b</i> 2[
3.		<u>2</u>
3.		[[136 <u>2</u> vest.]] [
4.	<i>ki-nu</i>	GRA 13[] [
5.	[] <u>te</u>	2[]
5.		136 2
5.		36 2 [
6.	]ku	3 [
b.1.	]ja-pi	GRA 6[
1-2.	<u>ki</u>]-pi-163a	GRA 1 [[]]
2.		<u>OLE</u> [
3.	vacat	
4.		] ' <u>2</u> []
4.		OLE 4
5.		]VIN <i>a</i> 1
6.	] vacat [	

I have only mentioned .]-*ka-ne* in the transliteration of AK 3a.1, following *GORILA* and Raison-Pope, but in the analysed structure of the text I have taken the opportunity to include my conjecture, reading *a]-ka-ne* (cf. the note to the transliteration). Likewise I have only mentioned]-*ja-pi* GRA 6 in the transliteration of AK 3b.1 and]-*pi-163a* in the transliteration of AK 3b.2, but have provided my conjecture, reading ki]-*pi-163a* in AK 3b.1-2 in the analysed structure of the text. Occurrence of the toponym ‘Arkhanes(s)’ as the first entry in the heading of one of the few Linear A tablets discovered in the Minoan palace of Arkhanes can hardly be accidental. It is interesting that according to *GORILA* 5, 83, the tablets ARKH 1, ARKH 2 and ARKH 3 are probably all inscribed by scribe 1, which does at least not contradict the assumption that fragment *a]* belongs to AK 3.

AK 4.

HM 1670 (1970). Late Minoan Ib.
From the Palace or Villa of Epano Arkhanes, site of
Τζαμί, House of Καλπαδάκη, Όδός Καπετανάκη.
Same provenance as AK 1.

Sup. mut.

- a.1.]-ni-ta[
2.]ta-re 5 a-[
3. [.]-96 4 de-su-ke-
4. 154-te 5 pi-ti-ne 1
5. a-[

Inf. mut.

Sup. mut.

- b.1.] vest. [
2.]-du-re 10 u[
3. de-mi 10 i-154[.]
4. 9 a-ki-ro 3
5. za-si-ni[] 3

Inf. mut.

Α. Λεμπέση - J.-P. Olivier - L. Godart, *AE* 1974, 113-116, 130-133: ARKH 4.
GORILA 3 (1976), XVI and 12-15: ARKH 4. **GORILA 5** (1985), *Scribes*, 83.
J. Raison - M. Pope (1980), 21-22: AK 4. **J. Raison - M. Pope** (1994), 35-36: AK 4.

GORILA 5, 83: Scribe - .

Ad a.1: *GORILA 3*: Premier signe *mi*, *ka* ou *qe*.

Ad a.3: *GORILA 3*: *de-su-*[, peut-être *de-su-109-*; Raison-Pope: *de-su-ke-*.

Ad a.4-5: *GORILA 3*: *pi-ti-ne-a-*[; Raison-Pope: *pi-ti-ne* 1 a-[

Ad a.5: Probably last line.

Ad b.2: *GORILA 3*:]-*re*; trace à gauche pas entièrement incompatible avec 79;
Raison-Pope:]-du-re.

Ad b.5: *GORILA 3*: za-si-do; Raison-Pope: za-si-ni. I consider -*si-* quite certain.
Probably last line.

AK 4. Analysed structure of the text.

	Sup. mut.	
a.1.	] <u>ni</u> - <u>ta</u> [	
2.	]ta <u>re</u>	5
2-3.	a-[.]-96	4
3-4.	de-su- <u>ke</u> -154-te	<u>5</u>
4.	pi-ti-ne	<u>1</u>
5.	a-[	

Inf. mut.

	Sup. mut.	
b.1.	] vest. [	
2.	]du <u>re</u>	10
2-3.	<u>u</u> [.] -de-mi	10
3-4.	i-154[.]	9
4.	a-ki-ro	3
5.	<u>za</u> -si- <u>ni</u> []	3

Inf. mut.

AK 5.

HM 1674 (1970). Late Minoan Ib.

From the Palace or Villa of Epano Arkhanes, site of Τζαμί, House of Καλπαδάκη, Όδός Καπετανάκη.
Same provenance as AK 1.

1. *a-du-ni-ta-na* 41 []
2.] *a-da-ro* GRA 40 []
3. VINb 6 *a-*[
Inf. mut.

Α. Λεμπέση - J.-P. Olivier - L. Godart, *AE* 1974, 113-116, 134-135: ARKH 5.
GORILA 3 (1976), XVI and 16-17: ARKH 5. **GORILA 5** (1985), *Scribes*, 83.
J. Raison - M. Pope (1980), 22: AK 5. **J. Raison - M. Pope** (1994), 36: AK 5.

GORILA 5, 83: Scribe - .

Only the upper part of the tablet (consisting of five fragments) is preserved.

Ad 1: *GORILA 3* and Raison-Pope: *a-du-ni-ta-na*. I consider *-ta-* quite certain.

GORILA 3: Sans doute pas d'interponction entre *-du-* et *-ni-*.

Raison-Pope: 41[ou 40 '[.

Ad 2: *GORILA 3*: 7, sans doute pas 8; Raison-Pope: 8.

Ad 3: *GORILA 3*: VINb sur [[]], peut-être GRA; Raison-Pope: [.].

GORILA: *a-*[, peut-être *a-da*].

AK 5.

Analysed structure of the text.

1. *a-du-ni-ta-na* 41 []
2.]7
2. *a-da-ro* GRA 40 []
3. VINb 6
3. *a-*[
Inf. mut.

Ad 1-2: It is not certain whether the number 7 belongs to a new entry or whether it should be added to the 41 or 40 units of the preceding entry.

AK 6.

HM 1671 (1970). Late Minoan Ib.

From the Palace or Villa of Epano Arkhanes, site of Τζαμί, House of Καλπαδάκη, Όδός Καπετανάκη.
Same provenance as AK 1.

1. da-na-tu , *ku*

2. [.] te-we [

Inf. mut.

Α. Λεμπέση - J.-P. Olivier - L. Godart, *AE* 1974, 113-116, 136-137: ARKH 6.

GORILA 3 (1976), XVI and 18-19: ARKH 6. **GORILA 5** (1985), *Scribes*, 83.

J. Raison - M. Pope (1980), 23: AK 6. **J. Raison - M. Pope** (1994), 36-37: AK 6.

GORILA 5, 83: Scribe - .

Only one fragment belonging to the upper part of the tablet is preserved.

Ad 2: Since the sign after te- is not complete, -we might also be -ri.

AK 6.

Analysed structure of the text.

1-2. da-na-tu , *ku*-[.] te-we [

Inf. mut.

or: 1-2. da-na-tu , *ku*-[.] ,

2. te-we [

Inf. mut.

The fragmentary state of the tablet makes an analysis of the structure of the text difficult. One cannot tell, for instance, whether *ku*[.] te-we[is to be considered one entry following the heading da-na-tu or whether there is a division somewhere between *ku*[and] te-we[as *GORILA*'s analysis seems to imply.

AK 7.

HM 1672 (1970). Late Minoan Ib.
 From the Palace or Villa of Epano Arkhanes, site of
 Τζαμί, House of Καλπαδάκη, Όδός Καπετανάκη.
 Same provenance as AK 1.

Sup. mut.

1-2. vacant

3.] ' 90 D

4. vacat

Inf. mut.

Α. Λεμπέση - J.-P. Olivier - L. Godart, *AE 1974*, 113-116, 136-137: ARKH 7.
GORILA 3 (1976), XVI and 18-19: ARKH 7. **GORILA 5** (1985), *Scribes*, 83.
J. Raison - M. Pope (1980), 23: AK 7. **J. Raison - M. Pope** (1994), 37: AK 7.

GORILA 5, 83: Scribe - .

Only one fragment belonging to the right side of the tablet is preserved.

AK 7.**Analysed structure of the text.**

Sup. mut.

1-2. vacant

3.] ' 90 D

4. vacat

Inf. mut.

INSCRIPTION PAINTED ON CLAY LARNAX FROM ARKHANES (AK Zc)

AK Zc 8. HM 21.172. Early Minoan II - Middle Minoan Ia context.
Protopalatial painted larnax from the upper burial level of
Tholos Tomb E at Arkhanes, site of Φουρνὶ Ἀρχανῶν.

83a-ta-je

J.A. Sakellarakis, Ανασκαφὴ Ἀρχανῶν, *Πρακτικὰ τῆς ἐν Ἀθήναις Ἀρχαιολογικῆς Ἑταιρείας* 1975, 255-321: Early Minoan II - Middle Minoan Ia context.

J.A. Sakellarakis - E. Sakellarakis, *Archanes. Minoan Crete in a new light* (2 vols.), Athens 1997, Vol. I, 332, fig. 295.

J.G. Younger, *Linear A texts in phonetic transcription, other texts (not Haghia Triada)*, inaugural date: 1-1-2000 (digital text on internet), 6: ARKH Zc 8.

Younger: *306-ta-je. N.B. Younger uses the conventions of transnumeration introduced by *GORILA* 5, Chapter IV. Index des signes, where Raison-Pope's sign 83a is renumerated as *306 by *GORILA* 5, 289.

Younger mentions in a note: "In the illustration in 1997, fig. on p. 332, the first sign looks like a pictogram of a bull-head with double horns; the authors suggest *306. See *306-ta-ja, HT 115b.3." Comparison with HT 115b.3 is, however, an error since that tablet reads clearly 83a-tu-ja (not 83a-ta-ja), see *GORILA* 1, 190-191 and Raison-Pope (1994), 109.

I have not yet been able to verify the inscription of AK Zc 8 myself by autopsy.

INSCRIPTIONS ON METAL OBJECTS FROM ARKHANES (AK Zf)

AK Zf 9.

HM No inventory number mentioned.

Mixed Middle Minoan I - Late Minoan I context.

Silver hairpin from the pillar room of Tholos B at
Arkhanes, site of Φοῦρνὶ Ἀρχανῶν.

ja-ki-si-ki-nu , mi-da-ma-ra₂

J.A. Sakellarakis - E. Sakellarakis, *Archanes. Minoan Crete in a new light* (2 vols.), Athens 1997, Vol. I, 169-179 (especially 174-179), 332-333, fig. 296.

J.G. Younger, *Linear A texts in phonetic transcription, other texts (not Haghia Triada)*, inaugural date: 1-1-2000 (digital text on internet), 6: ARKH Zf 9.

Younger: *ja-ki-si-ki-nu , mi-da-ma-ra₂*. For *ja-ki-si-ki-nu*, cf. *qa-ki-se-nu-ti* CR (?) Zf 1), *si-ki-ne* (HT 116a.5-6), and *a-da-ki-si-ka* (KH 5.1).

I have not yet been able to verify the inscription of AK Zf 9 myself by autopsy.

AP (APODOULOU , GOURNES)

(Ἀποδοῦλου, Γουρνές)

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- 28, Appendix: Fragment of green stone (Pyxis Lid ?) from Apodoulou.
- W.C. Brice, *ILA*, 14, mentions: "Gournes is described by Evans as 'a small site on a SE foothill of Mt. Ida'. Pendlebury, in a note to Evans on fragment a, wrote: 'Seen at Apodoulou. Found on small site 20 m. [presumably 'minutes'] to NW (Gournes). No foundations to be seen. Pottery EM to LM, nothing distinctive, all coarse. May be a *φρούριον* commanding Messara -Rethymno route.'"
- G. Pugliese Carratelli** 1945, Le iscrizioni preelleniche di Haghia Triada in Creta e della Grecia peninsulare, *Monumenti Antichi XL*, Roma 1945, 592, II.
- Iscrizioni di altri luoghi di Creta. Apodulu (Ap). 1. Tavola di libatione, di steatite. 2. Vaso di steatite.
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- A.J. Evans** 1935, *The Palace of Minos IV (Part II)*, 1935, 656-657, fig. 642.
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- P. Lemerle**, Chronique des fouilles ...en 1933/34, *BCH* 58 (1934), 273, fig. 39.
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- Sp. Marinatos**, Παράρτημα τοῦ 15ου τόμου Ἀρχαιολογικοῦ Δελτίου = *Supplement to Archaialogikon Deltion (= AD) Vol.15 (1933/35)*, 54 f.
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INSCRIPTIONS ON STONE VASES FROM APODOULOU (AP Za)

AP Za 1. HM 2478 (before 1935). Exact date uncertain.
Probably Middle Minoan III - Late Minoan Ib.
Fragment of Libation Table of steatite, *MSV* type 26.1B, from
Apodoulou (Αποδούλου), probably same provenance as AP Z 2.

a. | *ja-ta-i-jo-u-ja* , [
b-c. desunt
d.] vacat |

Sp. Marinatos, *AA* 50 (1935), 247-248, fig. 2a.

P. Lemerle, *BCH* 59 (1935), 306-307.

H.G.G. Payne, *JHS* 55 (1935), 168.

A.J. Evans, *PM IV (Part II)*, 1935, 657, n. 3.

G. Pugliese Carratelli, *MA XL* (1945), 592: Ap Ia.

W.C. Brice, *ILA*, Oxford 1961, 14, sub I 14, Pl. XX/XXa, sub I 14.

J. Raison - M. Pope (1980), 25: AP Z 1.

GORILA 4 (1982), 2-3: AP Za 1.

GORILA 5 (1985), *Scribes*, 83.

J. Raison - M. Pope (1994), 38: AP Z 1.

GORILA 5, 83: Scribe - .

Fragment of a libation bowl of steatite, presumably from the same site as AP Z 2.

According to Brice the bowl had a chamfered base and rounded corners, but no pedestal.

Ad a: Brice: *ja-ta-i-jo* , *u-ja*[; Raison-Pope: | *ja-ta-i-jo-u-ja* , [; *GORILA*: *ja-ta-i-jo-u-ja*]

AP Za 1. **Analysed structure of the text.**

a. | *ja-ta-i-jo-u-ja* , [
b-c. desunt
d.] vacat |

AP Za 3.

Arch. Mus. Khania 1048 (1942). Early Minoan II ?
Fragment of the lid of a pyxis, *MSV* 27.IIA.1 from Gournes
Near Apodoulou, with circular inscription, found in 1942
by E. Kirsten. Probably same provenance as AP Za 2.

]ja[

E. Kirsten, in: F. Matz, 1951, 138-139, Tafel CXI, 4-5.

W.C. Brice, *ILA*, Oxford 1961, 28 Appendix, sub miscellaneous inscriptions I 18.

J. Raison - M. Pope (1980), 26: AP Z 3.

GORILA 4 (1982), 6: AP Za 3.

GORILA 5 (1985), *Scribes*, 83.

J. Raison - M. Pope (1994), 39: AP Z 3.

GORILA 5, 83: Scribe - .

Raison-Pope: Tête des signes possiblement vers la périphérie du vase. Dans ce cas] et [sont compatibles respectivement avec] pi- et -ta[(ou -su[). In other words: One could possibly read]pi-ja-ta[or]pi-ja-su[.

AR (ARKALOKHORI)

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INSCRIPTIONS ON METAL OBJECTS FROM ARKALOKHORI (AR Zf)

AR Zf 1. Boston Museum of Fine Arts 58.1009. Size: ca. 11 cm.
Gold double axe-head from the Cave of Arkalokhori.
Transition Middle Minoan III / Late Minoan I ?

i-da-ma-te

Sp. Marinatos, 'Zur Frage der Grotte von Arkalochori', *Kadmos I.2* (1962), 87-94.

W.C. Brice, *ILA*, 1961, 24, sub V 17, iii; Plates XXXI/XXXIa, sub V 17, iii: On the flat surface of one wing of a gold votive double-axe from the Arkalokhori Cave. On the New York market in July 1956. Originally bought from a peasant soon after the discovery of the similar Arkalokhori double-axes now in the Herakleion Museum.

GORILA 4 (1982), 142: AR Zf 1. **GORILA 5** (1985), 83: AR Zf 1: scribe 1 AR Zf.

J. Raison - M. Pope (1980), 27: AR Z 1. **J. Raison - M. Pope** (1994), 40: AR Z 1: Double hache miniature en or, avec inscription incisée à l'extrémité gauche d'une des faces, apparemment avec le ciseau même qui a gravé le décor.

The main editors Brice, *GORILA 4* and Raison-Pope (1980) all agree on the reading.

Raison-Pope (1994): Même atelier, possiblement même main qu' AR Z 2. Contra Marinatos, *Kadmos I.2*, Gorscri 1 (= *GORILA 5* (1985), 83: AR Zf 1: scribe 1).

AR Zf 2. HM 626. Only the left part of the axe-head is preserved.
Silver double axe-head from the Cave of Arkalokhori.
Transition Middle Minoan III / Late Minoan I ?

i-da-ma-te

Sp. Marinatos, 'Zur Frage der Grotte von Arkalochori', *Kadmos I.2* (1962), 87-94.

W.C. Brice, *ILA*, 1961, 24, sub V 17, iv; Plates XXXI/XXXIa, sub V 17, iv.

GORILA 4 (1982), 143: AR Zf 2. **GORILA 5** (1985), 83: AR Zf 2: scribe 2 AR Zf.

J. Raison - M. Pope (1980), 27: AR Z 2. **J. Raison - M. Pope** (1994), 40: AR Z 2: Extrémité d'une penne de double hache miniature, incomplète, en argent, avec inscription identique à AR Z 1 et incisée au même endroit.

The main editors Brice, *GORILA 4* and Raison-Pope (1980) all agree on the reading.

The fact that both inscriptions are identical and occur on similar objects, a gold and a silver double axe-head from the 'sacred' cave of Arkalokhori, confirms the authenticity and the correctness of these Linear A texts.

ARM (ARMENOI)

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INSCRIPTIONS ON VARIOUS OBJECTS FROM ARMENOI (ARM Zg)

ARM Zg 1. Rethymnon Museum S. 179. Probably Middle Minoan II. Sealstone from Armenoi (*CMS V, Suppl. IB*, n° 310). Context Late Minoan II/IIIa1 - Late Minoan IIIa1-2.

jo+189

J. Raison - M. Pope, *Index transnuméré du linéaire A (BCILL 11)*, Louvain 1977, 294: 669 = 88+189 = *jo+189*.

GORILA 5, 283: A 606 = 301+311.

J.G. Younger, *Linear A texts in phonetic transcription, other texts (not Haghia Triada)*, inaugural date 1-1-2000 (text on internet), 6.

Younger: *301+*311 { *606 }; most likely a MM II stamp seal with random lines.

The sealstone itself is not included in *GORILA* and Raison-Pope 1977, 1980 and 1994, but the ligature occurring on several roundels from Khania is mentioned. It concerns *GORILA* 3: KH Wc 2046, Wc 2047, Wc 2048, Wc 2049, Wc 2050, Wc 2051, Wc 2052, Wc 2053, Wc 2113.

Raison-Pope: 669 (= 88+189 = *jo+189*) = *GORILA*: A 606 (= 301+311) = Younger: *606 = *301+*311. Younger's use of the asterisk is very wise, since without asterisk *GORILA*'s numbers can easily be confused with the numbers used by Raison-Pope.

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ROUNDEL FROM GOURNIA (GO Wc)

GO Wc 1. HM 83 (1903). Probably Late Minoan I b.
From Room 25 of House Cf in Quarter C on
the east slope of the Minoan town of Gournia.

- | | | |
|-------|--|--|
| a. 1. | | <i>a-sa-</i> |
| 2. | | <i>su-ma-</i> |
| 3. | | <i>i</i> HORD |
| | | |
| b.1. | | <u>11</u> BOS ^m 5 |
| 2. | | vacat |
| c. | | 5 seal impressions: <i>CMS II</i> , 6, n° 159: bull. |

H. Boyd Hawes - B.E. Williams - R.B. Seager - E.H. Hall, *Gournia, Vasiliki and other prehistoric sites on the Isthmos of Hierapetra, Crete. Excavations of the Wells-Houston-Cramp Expeditions 1901, 1903, 1904. The American Exploration Society, Philadelphia 1908* (Especially: Appendix C: B.E. Williams, 'Minoan writing and dress', 55, figs. 31, a, b.

W.C. Brice, *ILA*, 1961: P1. XXVI/XXVIa. **GORILA 2** (1979), XXI and 1-2: GO Wc 1.

J. Raison - M. Pope (1980), 29: GO W 1. **J. Raison - M. Pope** (1994), 41: GO W 1: De la petite ville minoenne de Gournia, bordure est, en bas de la colline, Maison C.f, espace 25. Dans la même demeure: un scellé de terre, également noir.

J.G. Younger, *Linear A texts in phonetic transcription, other texts (not Hagia Triada)*, inaugural date 1-1-2000 (text on internet), 7: Hallager (*Aegaeum* 5, 127) notes that the number 5 written after the logogram corresponds to the number of impressions (cf. HT Wc 3024), implying that, on roundels, the number of impressions probably corresponds to the number of commodities involved in the transaction. Possiblement MR 1b ou MR Ia.

Ad a.1-3: H. Boyd Hawes, B.E. Williams, R.B. Seager, E.H. Hall, *Gournia*,.....and

Raison-Pope: *a-sa-su-ma-i* HORD; Raison-Pope: *-i*: possibly *-no*;

Brice: *a-sa-jo-ma-i-mu*; *GORILA 2* and Younger: *a-sa-su-ma-i-se*.

Ad b.1: H. Boyd Hawes, B.E. Williams, R.B. Seager, E.H. Hall, *Gournia*,.....Brice and *GORILA 2* and Younger BOS^m 5; Raison-Pope: 11 *pa+pa* 5;.

Ad c: The fact that the 5 seal impressions are those of a 'bull' makes the reading BOS^m on the b-side perhaps preferable to that of *pa+pa*.

GO Wc 1. **Analysed structure of the text.**

- | | | |
|--------------|--|--|
| a.1-3 - b.1. | | <i>a-sa-su-ma-i</i> HORD <u>11</u> |
| b.1-2. | | BOS ^m 5 vacat |
| c. | | 5 seal impressions: <i>CMS II</i> , 6, n° 159: bull. |

GR (KANNIA near GORTYN, Γόρτυνα) Bibliography KANNIA near GORTYN

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INSCRIPTIONS ON STONE VASES (GR Za)

GR Za 1. HM 2895 (1958). Late Minoan Ib context, but the object itself may be older. Square ‘poros’ stone Libation Table with Linear A inscription from Sanctuary-Room XV of the rural villa of Kannia near Gortyn.

Side a. *a*-[.]-*i*/no

Side b. *z*-[] vestigia

Side c. vestigia

Side d. 3 or 4 decorative horns of consecration.

J. Raison - M. Pope (1980), 31: GR Z 1.

GORILA 4 (1982), XXI: 2. Numéros de Raison-Pope 1980 qui ne figurent pas chez nous (on trouvera le motif entre parenthèses): GR Z 1 (pseudo-inscription).

J. Raison - M. Pope (1994²), 42: GR Z 1: Table ‘à libations’ carrée en poros crème, type *MSV* 26.3. Semblant d’inscription incisé sur trois faces du pourtour, dans le registre formé par le gradin supérieur. D’une villa rurale MR I au lieu-dit Kannia, à Mitropolis près de Gortyne; de la Chambre-sanctuaire XV (*Boll.* Fig. 2). Environnement immédiat MR III b; objet vraisemblablement réemployé d’une époque antérieure.

J.G. Younger, *Linear A texts in phonetic transcription, other texts (not Haghia Triada)*, inaugural date: 1-1-2000 (digital text on internet), 11: KAN Za 1.

This Linear A inscription (HM 2895) is classified as GR Z 1 by J. Raison - M. Pope (1980 and 1994), but as KAN Za 1 (Kannia) by J.G. Younger. In accordance with the tendency among editors to classify objects as belonging to a larger district I have maintained Raison-Pope’s classification GR, but have used Za instead of Z to indicate the subdivision of ‘stone vases’. Unfortunately Godart and Olivier do not mention on which grounds they discard the inscription as a ‘pseudo-inscription’.

Ad a: Raison-Pope: *a*-[.]-*100*; double haste devant *a*- (possiblement tracée ultérieurement au signe et suite plausible du décor de *d*)|| *a*- sous la forme de sa variante *f*||
-[.]-: éventuellement *-jo-*: *-ta-* matériellement difficile; Younger: *a*-[.]-*i*.

Ad b. Raison-Pope: *z*-[] vestigia; *z*-[: à la rigueur *-ke*[: ou simple étoile: *-a* difficile.
Younger: [] vestigia.

Ad c: Raison-Pope: Seconde moitié occupée par un quadrillage décoratif.
Younger: vestigia.

Ad d: Raison-Pope: Trois au quatre cornes de consécration gravées côte à côte.

GR Za 1. **Analysed structure of the text.**

Idem as supra