

LINEAR B-ABEL

Notes on the transcription of the Mycenaean ideograms

The first extensive and systematic transcription of Linear B ideograms was made into English. It is hard to assess the intent of those who contributed to framing this system. But two obvious motives may be attributed to them. First, by interpretation to identify as accurately as possible the original signification of each sign used in Mycenaean chancelleries. Second, to establish a standard form for the transcription of the ideographic signs. Here we are concerned only with the second of these motives, and we will assume without argument its logical priority and practical importance.

One may imagine that a standard form will be more widely accepted and used if it is couched in a universal language. Therein lies the inherent superiority of reference and transcription by numerical indices. But English, though it may aspire to become a universal language, has not yet become one. Therefore it was to be expected that both formal and informal equivalents for the English transcriptions (or occasionally deliberate non-equivalents) would be found in other modern languages. For some time this use of many languages has been accepted as natural and proper.

Recently, however, the early suggestion that for the purposes of a formal transcription there might best be used the Latin language, with a more venerable claim to universality, and with the practical merit that it is adaptable to American and West European typewriters, has taken root. But instead of the single, uniform, fixed, standard, universally to be accepted system which was hoped for, there has been produced within a short time, despite the good intentions of all who have participated in this effort, a bramblesh of varied, variable, rival, and not necessarily Ciceronian (but it was after all Nero, not Tully, who could read Linear B tablets) ideographic-Latinity.

The introduction of a Latin transcription was reasonably expected to be a remedy for a surfeit of vernaculars. That was the disease, *aegrescitque medendo*. But always *pars sanitatis velle sanari fuit*. *Tempore ducetur longo fortasse cicatrix*; thus there is now a choice before us. *Corpora vix quaedam sanantur acuto; auxilium multis succus et herba fuit*.

A guide may be useful in this tangled undergrowth of published (up to June, 1963) systems of Latinized transcriptions, in which, since all transcriptions must be taken as equally likely to be used by the uninitiated, two Latin words out of every five or six will lead to more than one ideogram, which is confusion. Such a guide is offered in the following tabulations.

THE LATINIZED TRANSCRIPTIONS FOR THE MYCENAEAN IDEOGRAMS

This is primarily an index to the Latinized transcriptions which have been suggested and used for the Mycenaean ideograms, arranged in the serial order adopted for the identification of ideograms by the Wingspread Colloquium (September, 1961).

NOTE OF DEFINITION.— The signs of the Mycenaean Linear B script may properly be divided into two principal classes, and some sub-classes.

Phonographic signs are those which, within a lexigraphic system (i.e. one representing speech) of writing, have as values non-significant segments of speech, i.e. not words but, in the case of Linear B, syllables. N.B. that a sign primarily syllabic may also serve as a simple non-phonographic sign, or as an element in a compound non-phonographic sign, either by derivation as by abbreviation or by an arbitrary convention.

Ideograms, in *Linear B* (another term should probably be found to describe such signs in other scripts), are those signs which, within a sematographic system (i.e. one which does not represent speech) of writing, have as values ideas or classes or particular things. In the case of Linear B, sematographic writing is used not only for numbers, but also and conspicuously for the keeping of economic records, and the ideographic signs for the most part represent numbers, measures, and commodities. By their function and value then they may be correspondingly classed as numeral, metrical, and substantive ideograms.

In form the ideograms of Linear B fall into several other categories. The numerals are distinct in form as they are in function, and because their meaning is obvious they have often been omitted from the class of ideograms.

The principal category of ideograms are those simple metrical and substantive signs which are not also used as phonetic signs.

The next category of ideograms are those compound (and chiefly substantive) ideograms in which the value of the simple ideogram is modified by combining with it, or enclosing within its outline, or juxtaposing to it an adjectival element or sign, often a syllabic sign. These compound ideograms may be named ligatures.

The next category are those compound ideograms in which the syllables spelling out a word representing a commodity are combined into a single sign. These compound ideograms may be named monograms.

There is a final class, beyond the limits of this index, of simple, primarily phonographic signs which are used as ideographic signs. These are often abbreviations of the word representing a measure or commodity, or of a word indicating the nature of the economic transaction involved. These phonographic signs in ideographic function we may name sigla.

All transcriptions appear in the conventional form of (small) capital letters, with italic capitals used for monograms of phonographic signs and for sigla, i.e. phonographic signs used ideographically, either separately or in ligature with other signs. No attempt has been made to include the use of such sigla as adjuncts, which are normally transcribed in a different manner. Abbreviations of transcriptions are separately listed, whether their use is prescribed, optional, or reluctantly tolerated. Where no transcription is recorded for one or more of the publications listed here, it is to be assumed that in it the sign in question would be transcribed simply by the identifying number of the ideogram.

Although we must not forget the important distinction between a transcription (which ideally is conventional, if not arbitrary, and should be an unvarying, even if not an exact, counterpart of the Mycenaean ideogram) and an interpretation (which is bound by no restriction, unless by what the interpreter thinks accurate or appropriate), it is perhaps of some value to include here such Latin interpretations of Mycenaean ideograms as have been published. A considerable number of other words have been suggested either as interpretations or for use as transcriptions. It has seemed best not to report these. But it is perhaps from the whole range of possible interpretations that we may most easily choose conventional transcriptions for signs for which no transcription has yet been adopted, or discover better transcriptions than those now in use. In this index, these interpretations have been marked as *Int.*, and

by the use of lower case italic letters. In many instances where interpretations simply repeat transcriptions, no notation is made. Note especially that in the most fruitful source of these interpretations (*Inscriptiones Pyliae*, pp. xiii-xvi) the type used was specifically chosen to indicate that the words were to be understood only as interpretations and were not intended as conventional transcriptions. In reporting these interpretations I do not mean to suggest that they have added to the confusion seen in the variety of transcriptions.

The following are the publications (with a set of *ad hoc* sigla) from which the index of Latinized transcriptions for Linear B ideograms has been compiled.

- i = *Inscriptiones Pyliae ad Mycenaeam aetatem pertinentes*, C. Galavotti A. Sacconi recensuerunt, Rome 1961.
- t = *Tabellae Mycenenses Selectae*, edidit C. J. Ruijgh, Leiden 1962.
- e = L. Deroy, *Initiation à l'épigraphie mycénienne*, Rome 1962.
- p = M. Lang, «The Palace of Nestor Excavations of 1961, Part II; The Palace of Nestor Excavations of 1962, Part II», *American Journal of Archaeology*, 66, 1962, pp. 149-152; 67, 1963, pp. 160-162.
- m = «The Mycenae Tablets III», edited by J. Chadwick, *Transactions of the American Philosophical Society* 52: 7, 1962.
- f = J. Chadwick, «Further Linear B tablets from Knossos», *Annual of the British School at Athens* 57, 1962, pp. 46-74.
- w = *Ideogrammatum Scripturae Mycenaee Transcriptio a Tertio Colloquio Internationali Studiorum Mycenaeorum in 'Wingspread' convocato editoribus commentatoribusque commendata*, Madison 1962.

This list is not exhaustive, but it should represent almost the whole variety of Latinized transcriptions for Linear B ideograms which has been put out in other publications. Attention should, however, be called to the early extension of the principle of Latinized transcriptions as it has been applied to the ideograms of the Linear A script, especially in E. Peruzzi's *Le iscrizioni minoiche*, Firenze, 1960, and more recently in V. Georgiev's *Les deux langues des inscriptions crétoises en linéaire A*, Sofia, 1963.

The signs in the manuscript were drawn as in the Wingspread tableaux, supplemented from other sources. The numbers given for the ideograms are those of the Wingspread convention. Numbers written within parentheses represent those appearing in another publication, and these are generally those in current use before certain revisions (and perhaps improvements) were made in the identification of some ideograms.

THE NUMERAL SYMBOLS OF THE LINEAR B SCRIPT

The first and simplest class of ideograms in the Linear B script is that of the numeral symbols. These, it has been suggested, might be transcribed with Roman numerals, but normally the numbers they indicate should be transcribed in Arabic numerals.

⌋	1
—	10
○	100
⊕	1000
⊕	10000

There is some variety in the arrangement of groups of numerals, but since the unusual groupings are primarily the result of limited space for writing the number, they need not be collected and illustrated.

SIGLA

Here are included only those phonographic signs which are used also as ideograms, and for whose ideographic uses conventional transcriptions different from their phonetic values have been suggested. In some of these cases an identifying number in the series of ideograms has been assigned in addition to the number used for the phonogram.

SIGN	NUMERICAL TRANSCRIPTION	VERBAL TRANSCRIPTION	REFERENCE
⌋	21	<i>QI</i> ov.	w t

OVINUM	t
OVIS	ie

Cf. 106

NOTE 1.—When signs normally phonographic are used ideographically and when it may be supposed that they serve as acrophonic abbreviations of Mycenaean words the proper transcription should be e.g. *21 or *QI*. But there seems to be justification for assigning them an additional number in the ideographic series when they may be modified by the addition of indicative or adjective elements, and perhaps otherwise as well. Such is the case with 21, 22, 23, and 85, where even the simple form, when used as an ideogram, is often distinguishable from the syllabic form. In other cases, where the sign is a member of a series of e.g. measures, or weighable commodities, or where it is not in its ideographic use, as far as we can discover, an abbreviation of a Mycenaean word, it may be an advantage to range it, by means of a secondary numerical transcription, with its ideographic fellows.

	22	CAPR.	t
		CAPRA	ie
		CAPRINUM	t
	Cf. 107, with note 8.		
	23	<i>MU</i>	w
		BOS	ie
		BOV.	t
		BOVINUM	t
	Cf. 109		
	30	<i>NI</i>	w
		FICI	p
		FICUS (cf. 175)	te
	Cf. note 47, s. vv.		
	<i>NI</i> +155,		
	[<i>NI</i> +248] <i>NI</i> +CIRCULUS		
	33	<i>RA</i> ₃	w
		CROCUS	e
	Cf. (144)		
	34	LUNA	t
		MENSIS	e
	Cf. notes 34, 47.		

	65	FARINA	t
	(129)	FARINA	e
	Cf. notes 16, 47.		
	85	SU.	t
		SUINUM	t
		SUS	ie
Cf. 108			

THE IDEOGRAMS NOS. 100 UP, OF THE LINEAR B SCRIPT

There are included here the remaining signs in ideographic use, that is, those which, for the most part, are not also phonographic signs. Their original classification, upon which their numerical order is based, would now perhaps be thought imperfect. It followed an order something like: Men, Animals, Vegetables, Minerals, Manufactures. Since no numbers were assigned, no provision had to be made for the addition of new signs to any class. Now, whatever their classification, new signs should be added consecutively at the end of the series. For systematic presentations of the signs other classifications have been suggested. E.g., simple ideograms, ligatures and monograms, measures. E.g., metrical, metrical-substantive, substantive symbols. But there is no sufficient reason to revise the whole system of numeration, in which examples of each of these types will be found scattered, though not quite at random.

	100	VIR (cf. 101, 103)	itefw
	With indication of variant forms (cf. note 48):		
	(100 ^b)	VIR (e. g. PY 209)	i

NOTE 2.— Exponent indices are employed in various ways: often they indicate graphic variants without correspondence in a variation in the signification of the signs (as indicated by the assignment of different words for their transcription):

	a, b, c,...		itew
		a, b, c,...	itf
		A, B, C,...	e
		0, 1, 2, 3,...	tf
	101	VIR ^c , VIR ^c (cf. 100, 103)	f,e

NOTE 3.— Exponent indices have been used to indicate that signs assigned different numbers may be taken either as identical in signification, with only a graphic variation to be noted; or else as different in signification, but to be subsumed under a common, generic name for their transcription:

		a, b, c,...	itef
		A, B, C,...	e
	102	MUL MULIER	w itew
	103	HOMO VIR ^b , VIR ^B (cf. 100, 103)	i t, e
	104	CERV CERVUS	w iew
	105	EQU., EQU EQUINUM EQUUS	t, w t iew

With indication of variant forms (cf. note 48):

(e. g. KN 895 post *po-ro*)

(105 ^c)	ECUL.	t
	ECULEUS	t
	EQUOLUS	e
	<i>Int. pullus</i>	i

NOTE 4.— Exponent indices have been used to indicate a significant difference (whether or not indicated by a difference in their verbal transcriptions) in signs assigned to a single numerical transcription:

a, b, c,...	a, b, c,...	it
	A, B, C,...	e
	0, 1, 2, 3, ..	t

If such variants are to be considered as significantly different, new numbers should be found for them.

	105 ^f	EQU. ^f EQU ^f ,	t, w
	(105 ^b)	EQUUS + FEMINA	e
		<i>Int. equina</i>	i

NOTE 5.— To indicate the presence of the elements which (at least conventionally are assumed to) determine the sex of the animals represented by signs 105-109, there are reserved the following indices:

<i>as in</i>	a	a	i
		+PA	e
	m	m	f
	x	m (=mas)	w
<i>as in</i>	b	b	t
		+FEMINA	i
	f	f	e
	y	f (=femina)	w
	105 ^m	EQU. ^m , EQU ^m	t, w
	(105 ^a)	EQUUS + PA	e
		<i>Int. equinum</i>	i

NOTE 6.—To indicate the illegibility of a ligatured element in any compound ideogram there are reserved the indices:

x x w

Accordingly, there might have been listed:

	105 ^x	EQU ^x	
	106 ^x	OVIS ^x	
	107 ^x	CAP ^x	
	108 ^x	SUS ^x	
	109 ^x	BOS ^x	
	106	OVIS	w
	(21)	OV.	t
		OVINUM	t
		OVIS	ie
	106 ^f	AGNA	p
		OV. ^f	t
		OVIS ^f	w
	(106 ^b)	AGNA	i
		OVIS + FEMINA	e
	106 ^m	OV. ^m	t
		OVIS ^m	w
	(106 ^a)	ARIES	i
		OVIS ^m	f
		OVIS + PA	e

NOTE 7.— Now taken as illegible is the sign formerly transcribed as:

	(106+KA)	OVIS+KA (in KN 7509)	i
	106+TA	OV. +TA OVIS +TA	t iew
	107	CAP CAPRA	w w
	(22)	CAPR. CAPRA CAPRINUM	t ie t

NOTE 8.— It has been pointed out that CAPER is preferable to *capra* as a generic name, and should be adopted.

	107 ^f	CAP ^f CAPR. ^f	w t
	(107 ^b)	CAPELLA CAPRA +FEMINA	i e
	107 ^m	CAP ^m CAPR. ^m	w t
	(107 ^a)	CAPRA +PA HIRCUS	e i

NOTE 9.— Cf. the transcription:

	150	CAPRA +RA	e
	108 (85)	SUS SU. SUINUM SUS	w t t ie
	108 ^f	SU. ^f SUS ^f	t w
	(108 ^b)	PORCA SUS +FEMINA	i e
	108 ^m	SU. ^m SUS ^m	t w
	(108 ^a)	SUS +PA VERRES	e i

	108 +KA	SUS +KA	iw
	108 +SI	SU. +SI SUS +SI	t iw
	109 (23)	BOS BOS BOV. BOVINUM	w ie t t
	109 ^f (109 ^b)	BOS ^f BOV. ^f BOS +FEMINA VACCA	w t e i
	109 ^m (109 ^a)	BOS ^m BOV. ^m TAUR BOS +PA TAURUS	w t p e i
	109 +SI	BOS +SI	iw
	110	CQ (<i>i. e. capacitas quarta</i>) M ^b MENSURA ^b Z <i>Int. cyathus</i>	e t t iw i

NOTE 10.— There is a considerable variation in the shape of this sign, with indication of no (most frequent), one, or two handles to the container. In some instances it is indistinguishable in appearance from 155 or 213.

	111	CT (<i>i. e. capacitas tertia</i>) M ^a MENSURA ^a V <i>Int. sextarius</i>	e t t iw i
	112	CSA (<i>i. e. capacitas secunda arida</i>) MENSURA SICCA MS T	e t t iw

	113	CSL (<i>i. e. capacitas secunda liquida</i>) MENSURA LIQUIDA ML S	e t t iw
	114	P ^d PONDUS ^d	t t
	115	P P ^c PONDUS ^c PQ (<i>i. e. pondus quartum</i>) <i>Int. uncia</i>	ifw t t e i
	116	N P ^b PONDUS ^b PT (<i>i. e. pondus tertium</i>) <i>Int. libra</i>	ifw t t e i
	117	M P ^a PONDUS ^a PS (<i>i. e. pondus secundum</i>) <i>Int. mina d(u)pl(ex)</i>	ifw t t e i
	118	L PP (<i>i. e. pondus primum</i>) TALENTUM	w e it

NOTE 11.—In association with the preceding metrical signs there might well be placed the sign similar or identical in shape to 209, used, however, as a measure, and found in ligatures. A transcription distinct from that of 209 might well be found for it.



(209) (e.g. KN 705) AMPHORA e



(209) (e.g. KN 701) AMPHORA + A e

Cf. the ligature of *MERI* and this sign, s. v. 135, and notes 17 and 47.

Similarly here might be mentioned the still hypothetical measures of volume, dry and liquid, implied in signs e. g. 120, 130.

[CPA (*i. e. capacitas prima arida*)]
 [CPL (*i. e. capacitas prima liquida*)]

e
 e

	120	FRUM., FRUM FRUMENTUM GR GRA GRANUM	t, p t i w efw
	120 +PE	FRUM. +PE GRA +PE	t w
	121	HORD., HORD HORDEUM	t, iw

NOTE 12.— Cf. transcriptions:

	124+QA (121+QA) 142	HORDEUM+QA HORDEUM+QE	e e
	122	OLIV OLIVA	iw tew
	122 +A	OLIV +A OLIVA +A	w t
	122 +TI	OLIV +TI OLIVA +TI	w t
	123	AROM AROMA COND. CONDIMENTUM	iw ew t t
	KO +123	AROMA +KO KO +AROM	e w
	124 +123, v.s.v. 124.		
	124 (125)	(e. g. KN 464) CYPERUS <i>Int. cyperum</i>	ie

NOTE 13.— To some extent 125 and 124, here distinguished, have elsewhere been taken together, and the present 124 is sometimes with difficulty to be distinguished from forms of 121 or 130. The possibility remains that simply graphic variants have mistakenly been separated.

	124 + <i>QA</i> (e. g. KN 5088) (121 + <i>QA</i>) HORDEUM + <i>QA</i>	e
	124 +123 (e. g. KN 518) 124 + <i>AROM</i> (124) CYPERUM (124=123 +125) CYPERUS + <i>AROMA</i>	w t i e
	125 (e. g. KN 461) CYP CYPEROS CYPERUS	w w ie

NOTE 14.— The possibility remains that 124 and 125 are simply graphic variants of a single ideogram.

	125 + <i>KU</i> (e. g. KN 157) CYP + <i>KU</i> (126) CYPERUS + <i>KU</i> CYPERUS + <i>O</i>	w e i
	125 + <i>O</i> (e. g. PY 16) CYP + <i>O</i> (126) CYPERUS + <i>O</i>	w ie
	125 + <i>PA</i> (e. g. PY 2) CYP + <i>PA</i> (125) CYPERUS	w i

NOTE 15.— Number 126 is now empty.

	127 <i>KA</i> + <i>PO</i> , <i>KAPO</i>	it, ew
	128 <i>KANAKO</i>	ew

NOTE 16.— Here has been placed:

	65 (129)	FARINA	e
	130	OL OLE OLEUM	i w tew
	130 +A	OL +A OLE +A OLEUM +A	i w te
	130 +PA	OL +PA OLE +PA OLEUM +PA	i w te
	130 +PO	OL +PO OLE +PO OLEUM +PO	i w t
	130 +WE	OL +WE OLE +WE OLEUM +WE	i w te
	131	VIN VINUM	w tw
	(131 ^a)	VINUM	ie
	With indication of variant forms (cf. note 48): (e. g. PY 267.8)		
	(131 ^b)	LIQUOR VINUM ^b	ie t
	132	URCEUS (cf. 203)	i
	133	A +RE +PA, AREPA ARERO	it, ew t
	134	(e. g. KN 5592)	t
	135	ME +RI, MERI	t, iew

NOTE 17.— Here may be placed the ligature:

	(209) Cf. notes 11 and 17.	(e. g. KN 706) AMPHORA + <i>MERI</i>	e
	140	AES	itew
	141	AUR	iw
		AURUM	tew
	141 + 213	v.s.v.213	
	142	HORDEUM + <i>QE</i>	e

NOTE 18.— Now taken as illegible is the sign formerly transcribed as:

(143)	ARG (<i>i. e. argentum</i>) (in PY 630)	i
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NOTE 19.— Here is placed, as:

	(144) 33	CROCUS	e
	145	LANA	itf
		<i>MA + RE</i>	itp
		<i>MARU</i>	e

NOTE 20.— If this is to be transcribed as a monogram the form, the value and the language involved in the Linear A sign Lc46 must be taken into account.

NOTE 21.— If abstraction may be made of +*WE* in ligature in the following sign, the remaining element should retain the number 146:

<i>no simple</i> (146)		e
<i>instance</i>	RECT	i
	<i>Int. vestis</i>	i

In that case the following sign should become 146 + *WE*.

	146	<i>PTE + WE</i>	it
		RECT + <i>WE</i> (cf. 189)	i
	(146 + <i>WE</i>)		e

	150	CAPRA + <i>RA</i>	e
	151	COR CORNU	w ew

NOTE 22.— If abstraction may be made of +*WI* in ligature in the following sign, the remaining element should retain the number 152:

<i>no simple</i> (152)	CORIUM (cf. 153, 166)	t
<i>instance</i>	PEL	i
	PELLIS (cf. 153, 154)	i

To some extent the pictorial elements in 152, 153, 154 have been taken as identical in signification.

	152	CORIUM + <i>WI</i> PEL + <i>WI</i> PELLIS + <i>WI</i>	t i e
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NOTE 23.— If abstraction may be made of +*KO* in ligature in the following sign, the remaining element should retain the number 153:

<i>no simple</i> (153)	CORIUM ^b (cf. 152, 166)	t
<i>instance</i>	PEL	i
	PELLIS (cf. 152, 154)	e

	153	CORIUM ^b + <i>KO</i> PEL PEL + <i>KO</i> PELLIS PELLIS + <i>KO</i>	t w i w ie
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	154	PEL PELLIS (cf. 152, 153)	i ie
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	155	(e. g. MY 603) LANX (cf. 208, 213) SCYPHUS <i>Int. vas</i> (cf. 202 &c.)	t t i
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NOTE 24.— Cf. 110 (with note 10) and 213.

NOTE 25.— Now add:

	NI+155	(e. g. MY 661)	
	156	TU+RO ₂ , TURO ₂	i, ew

NOTE 26.— If abstraction may be made of an apparent +WI in ligature in the following sign, the remaining element should retain the number 157:

<i>no simple instance</i>	(157)	NEX (<i>i. e.</i> nexus)	i
	157	NEX +WI	i
		NEXUS +WI	ie
		? +WI	t

NOTE 27.— If an element +WI could be distinguished in the following sign, and abstracted, the remaining element should retain the number 158:

<i>no simple instance</i>	(158)		e
	158		
	(158 +WI)	MASSA	e
	159	PANNUS	if
		TELA	e

NOTE 28.— In this sign, and in its ligatures, variants distinguished by the number of strokes drawn in the fringe have occasionally been indicated by indices.

With indication of variant forms (cf. note 48):

		PANNUS ¹	f
	159	VESTIS ¹	t
	(159 ^{b, c, ...})	VESTIS ^{2, 3, ...}	t
	159 +KU	PANNUS +KU	i
		TELA +KU	e
	159 +PA	PANNUS +PA	i
		TELA +PA	e

	159 + <i>PU</i>	PANNUS + <i>PU</i>	i
		TELA + <i>PU</i>	e
		With indication of variant forms:	
		VESTIS ³ + <i>PU</i>	t
		PANNUS ⁴ + <i>PU</i>	f
		VESTIS ⁴ + <i>PU</i>	t
	159 + <i>TE</i>	PANNUS + <i>TE</i>	i
		TELA + <i>TE</i>	e
		VESTIS + <i>TE</i>	t
		With indication of variant forms:	
		VESTIS ¹ + <i>TE</i>	t
		PANNUS ² + <i>TE</i>	f
		VESTIS ² + <i>TE</i>	t
	PANNUS ³ + <i>TE</i>	f	
	159 + <i>ZO</i>	PANNUS + <i>ZO</i>	i
		TELA + <i>ZO</i>	e

NOTE 29.— If the following sign may be taken as a compound, the outer element might be identified as:

RECT (cf. 189) i

Cf. note 38. The inner element then should require identification.

	160	RECT +	i
		<i>Int. vestis</i>	i
	161	<i>MIPU</i> ₂	e
	162	LORICA	tef

NOTE 30.— If the pictorial element in the following signs is taken as distinct from 162, it should be given a new number. Cf. note 48.

(162^b) LORICA e
Int. tunica i

	162 + <i>KI</i>		
	(162 ^b + <i>KI</i>)	LORICA + <i>KI</i>	e

	162 + <i>QE</i>	LORICA + <i>QE</i>	f
	(162 ^b + <i>QE</i>)	LORICA + <i>QE</i>	e
	162 + <i>RI</i>		
	(162 ^b + <i>RI</i>)	LORICA + <i>RI</i>	e
	163	ARMA	e
		LORICA	i
		LORICA ^b	t
		<i>Int. lorica</i> (+ <i>galea</i>)	i
	164	(e. g. KN 520)	
	165	(e. g. KN 247)	
		LATER (cf. 166, 167)	e
		<i>Int. corium</i>	i

NOTE 31.— To some extent the pictorial elements in 165, 166, 167 have been taken as identical in significance.

	166	(e. g. KN 225)	
	(165)	CORIUM (cf. 152, 153)	i
	166 + <i>WE</i>	(e. g. KN 1808)	
	(166)	LATER + <i>WE</i> (cf. 165, 167)	e
		CORIUM + <i>WE</i>	i

NOTE 32.— If abstraction may be made of +*PE* in ligature in the following sign, the remaining element should retain the number 167:

<i>no simple instance</i>		LATER (cf. 165, 166)	e
		<i>Int. vellus</i>	i
	167	(e. g. KN 733, 734)	
		LATER + <i>PE</i>	e
	168	CUNEUS	e
		<i>Int. ascia</i>	i
	168 + <i>SE</i>	CUNEUS + <i>SE</i>	e
	169	LECT (<i>i. e. lectus</i>)	i

	170	(e. g. KN 902)	
	171	ACT ACTUS <i>Int. mensura agri</i>	i e t
	172	<i>Int. cera</i>	i
	172 + <i>KERO</i> (e. g. KN 746) (142 + <i>KERO</i>)		e

NOTE 33.— What is apparently an imperfect example of this sign is transcribed as:

	172 + <i>KE[RO]</i> (e. g. KN 436)		
	(172 + <i>KE</i>)		i
	(142 + <i>KE</i>)		e
	173	(e. g. KN 777)	
	(34)	LUNA LUNA MENSIS	w t e

NOTE 34.— The horizontal lune, for which the number 173 properly should have been retained, should have a numerical and verbal transcription distinct from that of the sign here shown as 173, which, however, should be distinguished from 34. Cf. note 47.

	(173)	(e. g. PY 11)	e
		LUNULA	i

NOTE 35.— If abstraction may be made of an apparent +*WE*, &c. in ligature in the following sign, the remaining element should retain the number 174:

	<i>no simple</i> (174)		e
	<i>instance</i>	<i>Int. vinea</i>	i
	174	PLANTA	t
	(174 + <i>WE</i>)	<i>Int. vinea</i> (+ <i>WE</i>)	e i
	With indication of variant forms:		
	(174 + <i>WE</i> + <i>MA</i>)		e
	175	FIC FICUS (cf. 30) FICUS (ARBOR) FICUS ARBOR (cf. 176)	w w t te

NOTE 36.— It may seem preferable to throw this sign and the various individual forms of the following sign together into a single sign.

176

ARBOR

supposing that the various species of tree are indicated rather by the words accompanying them (e. g. *su-za*, *po-qa*, &c.) than by the quite variable shape of the sign. Variations in the shape of the present 175 and 176 seem to derive at least as much from a naturalistic impression of actual trees as from a conventional form of representation.



176

ARBOR (cf. 175)

e

Int. olea

i

With indication of variant forms

(cf. notes 36, 48):

Int. arbor^{b, c}

i



177

(e. g. KN 4478)



178

(e. g. KN 95)



179

(e. g. KN 96)



180

(e. g. KN 172)



181

(e. g. KN 736)



182

(e. g. KN 876)



183

(e. g. KN 1812)



184

(e. g. KN 1813)



185

(e. g. KN 1701)

NOTE 37.— Numbers 186, 187 are now empty.



188 (e. g. MY 611)

NOTE 38.— If abstraction may be made of +*KE* in ligature in the following sign, the remaining element should retain the number 189. See note 29.

no simple (189)
instance

RECT
RECTAGONUM (cf. 146, 160)

i
e



189

RECT +*KE*
RECTAGONUM +*KE*

i
e



190

(e. g. MY 661)



191

GAL
GALEA

w
ewf
i

(235)

NOTE 39.— In the following signs, representing types of manufactured objects, the number was intended to identify the pictorial element even when a phonetic sign was shown in ligature. The necessary additional entries for shapes not yet known outside of ligature will be added without further note.



200

(e. g. PY 709)
LABRUM^a (cf. 219, 225)
SARTAGO (cf. 228)
(200^a) PHIALA (cf. 219)

i
t
e



201

TRI
TRIPUS
With indication of variant forms
(cf. note 48):

w
ew

(e. g. PY 641.1b)
TRIPUS
TRIPUS^a

t
i



(201^b)

(e. g. PY 641.1a)
TRIPUS^b

it

NOTE 40.— Perhaps a separate number should be given to the following variant form. Cf. note 48.

	208	(e. g. PY 996.3b, KN 434) PATERA	i
	209	(e. g. PY 996.3) AMPH AMPHORA (cf. 207, 210)	w itew

NOTE 41.— For a sign almost indistinguishable in shape but different in function, cf. note 11.

<i>no simple instance</i>	210	AMPHORA ^B (cf. 207, 209)	e
	210 +KA	AMPHORA ^B +KA	e
<i>no simple instance</i>	211	SCYPHUS (sketch v) (cf. 155, 202) URNA <i>Int. vas</i>	t e i
	211 +PO	URNA +PO	e
	212	SIT SITULA	w ew

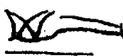
NOTE 42.— Cf. the transcription SITULA^c in note 47.

	212 +U	SITULA +U	e
	213	LANX (cf. 155, 208) PATELLA (cf. 208) VAS ^o (cf. 202)	tw e i
	141 +213	AUR +LANX PATELLA +AURUM VAS ^o +AUR	w e i
	214	ALVEUS (cf. 225) SERIA VAS ^p (cf. 202)	t e i

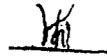
	215	CAL CALIX (sketch z) VAS ^r (cf. 202)	w tew i
	216	CIBORIUM VAS ^s (cf. 202) VAS ^x (sketch u)	e i t
	217	LAGONA	e
	218	POCULUM (cf. 202)	e
	219 (200)	(e. g. PY 996) LABRUM (cf. 200, 225) PHIALA (cf. 200)	i e
	220	SCAMNUM SUBS (<i>i. e. subsellium</i>)	te i
	225	ALV ALVEUS (cf. 214) LABRUM (sketch t) (cf. 200, 219)	w iew t
	226	LAVATIO	e
	227	RHYTIUM	e
	228	COCHLEAR (sketch w) LIG LIGULA SARTAGO (cf. 200)	t w iw e
	229 (228)	(e. g. KN 434) CYATHUS	e
	230	HAS HASTA	w tew
	231	SAG SAGITTA	w tew
	232	CING (<i>i. e. cingulum</i>)	i

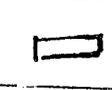
	233	GLADIUS (cf. 234) PUGIO	t e
	234	ENSIS GLA GLADIUS (cf. 233)	e w iw

NOTE 43-46.— Number 235 is now empty.

	240	BIGA CURRUS +ROTA	e t
	241	CAPSUS (BIGAE) (cf. 242) CURRUS	e t
	242	CAPS CAPSUS (cf. 241) CAPSUS (DESTRUCTUS) COMPAGES (BIGAE)	w tw t e
	243	ROTA	itew
	243 + <i>TE</i>	ROTA + <i>TE</i>	iw
	244	(e. g. KN 7510)	

NOTE 47.— There may be added to the tableaux of ideograms of the Wingspread Colloquium the following ideograms. As far as can be discovered the numerical transcriptions here suggested do not conflict with any others published or to be published:

	[119] (209)	(e. g. KN 705) AMPHORA (cf. 207, 209, 210) Cf. note 11	e
	[119 + <i>A</i>] (209)	(e. g. KN 701) AMPHORA + <i>A</i>	e
	[129] 65	FARINA Cf. note 1	e
	[135 + 119] (209)	(e. g. KN 706) AMPHORA + <i>MERI</i>	e

	[144] 33	CROCUS Cf. notes 1, 19	e
	<i>NI</i> +155	(e. g. MY 661) <i>NI</i> +155	m
	[245]	(e. g. KN 4465)	
	[246]	(e. g. KN 437) CLAVIS	e
	[247]	(e. g. in <i>Nestor</i> , p. 183) <i>DIPTE</i>	
<i>no simple instance</i>	[248]	(e. g. as element of the following ideogram)	
	[<i>NI</i> +248]	(e. g. MY 661) <i>NI</i> +CIRCULUS	m
	[249] (173)	(e. g. PY 11) LUNULA Cf. note 34	i
	[250] (202)	(e. g. PY 996.3a) SITULA ^c (cf. 211) URNA +COCHLEAR (cf. 211, 228)	i t

NOTE 48.— Consideration should be given to the problem of the variants noticed for several ideograms, whether they should have new numbers assigned to them, or be distinguished by indices, whether they should have new names for transcription, or be considered simply as graphic variants. The list includes varieties noticed under numbers:

100	
105	
131	
159	
162	Cf. note 30
176	Cf. note 36
201	
202	
208	Cf. note 40

It might seem proper to make the following rule: Except in the case of the superscript minuscule^f and^m and^x (see notes 5 and 6), superscript (and exclusively literal) indices should be reserved for the indication of simply graphic variants, whether they arise from the intractability of the material used in writing, or from the idiosyncrasy of the scribe, or from the more or less naturalistic representation of the particular objects accounted for (see note 2). Exponent indices should then not be used to indicate differences in signification, but rather signs with different signification should be assigned individual numerical and correspondingly individual verbal transcriptions (cf. notes 3 and 4). If such a rule should prove acceptable, it should be adopted, and the necessary changes should be made for the signs whose present transcriptions do not follow it.

Note 49.— In the Wingspread tableaux it was suggested that for illegible or unintelligible signs the transcription:

Signa 299 X
incerta

be adopted. However, this transcription does not seem to have been used, and objections have been made both against the number and against the letter (as likely to be confused with X representing the check-mark). Therefore it seems best to abandon the suggestion, and to indicate such signs in text as if they were lacunae, describing the traces in a note.

Note 50.—When proof was read in October, 1967, several new transcriptions had been proposed in publications identified in the following notes, and perhaps elsewhere. To add to the preceding pages seemed unwise, but some new Latin words used for transcriptions have been noticed in the following index.

Note 51.—A. Morpurgo, *Mycenaeae Graecitatis Lexicon*, Rome 1963.

Note 52.—G. Pugliese Carratelli, *Documenta Mycenaea*, Milan 1964.

Note 53.—J. Chadwick & J. T. Killen, *The Knossos Tablets*³, London 1964.

Note 54.—M. Doria, *Avviamento allo studio del miceneo*, Rome 1965.

Note 55.—A. Heubeck, *Aus der Welt der frühgriechischen Lineartafeln*, Göttingen 1966.

INDEX TO THE LATINIZED TRANSCRIPTIONS FOR THE MYCENAEAN IDEOGRAMS

- Exponents:
- 0, 1, 2, 3, ...: cf. notes 2, 3, 4.
a, b, c, ...: cf. notes 2, 3, 4, 5.
A, B, C, ...: cf. notes 2, 3, 4,
f, m, x: cf. notes 5, 6.
- A: 146 [i].
A rida: 112 cf. note 11.
ACT us: 171.
AES: 140.
AGNA: 106.
AGNUS: cf. notes 50, 54.
agri: 171.
ALV eus: 214, 225.
AMPH ora: 207, 209, 210 cf.
notes 11, 17, 47.
ARB or: cf. notes 50, 53.
ARBOR: 175, 176.
AREPA: 133.
ARERO: 133.
ARG entum: cf. note 18.
A rida: 112 cf. note 11.
ARIES: 106.
ARMA: 163.
AROM a: 123, 124.
AROMATA: cf. notes 50, 51.
AROMATUM: cf. notes 50, 54.
ascia: 168; ASCIA: cf. notes 50,
51, 52.
ASINUS: cf. notes 50, 52, 54.
AUR um: 141, 213.
AUREA: cf. notes 50, 52.
- AURUM: 141, 213.
B: *RI* 117 [i].
BIGA: 240.
BIGAE: 241, 242.
BIPENNIS: cf. notes 50, 52.
BOS: 23, 109.
BOV inum: 23, 109.
- C: *KE* 117 [i].
c apacitas: 110, 111, 112, 113,
cf. note 11.
CADUS: 203.
CAL ix: 215.
CAP er: cf. notes 8, 50, 53.
CAP ra: 107, cf. note 8.
c apacitas: 110, 111, 112, 113,
cf. note 11.
CAPELLA: 107.
CAPER: cf. notes 8, 50, 53.
CAPR inum: 22, 107.
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CAPS us: 241, 242.
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cera: 172.
CERV us: 104.
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CIRCULUS: cf. note 47.
CLAVIS: cf. note 47.
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- CONDIM entum: cf. notes 50, 52. FEMINA: 105, 106, 107, 108, 109,
 COR nu: 151. cf. note 5.
 CORIUM: 152, 153, 165, 166. FIG us: 175.
 CORN u: cf. notes 50, 53. FICI: 30.
 CORNU: 151. FIGUS: 30, 175.
 CPA: cf. note 11. FR umentum: cf. notes 50, 52.
 CPL: cf. note 11. FRUM entum: 120.
 CQ: 110. FRUTEX: cf. notes 50, 54.
 CROC us: 33, 144, cf. notes 47, 50, GAL ea: 163, 191.
 53. GLA dius: 233, 234.
 CSA: 112. GR anum: 120.
 CSL: 113. GRA num: 120.
 CT: 11. GRAN um: cf. notes 50, 51.
 CUNEUS: 168. HAS ta: 230.
 CURRUS: 240, 241. HIRCUS: 107.
 CYATHUS: 110, 229. HIRNEA: 204.
 CYP eros: 125. HIRNULA: 205.
 CYPERUM: 124. HO rdeum: cf. notes 50, 52.
 CYPERUS: 124, 125. HOMO: 103.
 D: 152 [i]. HORD eum: 121, 124, 142.
 DEPAS: cf. notes 50, 52. HYD ria: 206.
 DESTRUCTUS: 242. IUGERUM: cf. notes 50, 54.
DIPTE: cf. note 47. *KANAKO*: 128.
d(u)pl(ex): 117. *KAPO*: 127.
 E: O 117 [i]. L: 118.
 ECUL eus: 105. L iquida: 113, cf. note 11.
 ENSIS: 234. LABRUM: 200, 219, 225.
 EQU inum: 105. LAGONA: 217.
 EQU us: 105. LANA: 145, cf. notes 50, 53.
 EQUA: cf. notes 50, 55. LANX: 155, 208, 213.
equina: 105. LATER: 165, 166, 167.
 EQUINUM: 105. LAVATIO: 226.
 EQUOLUS: 105. LEBES: cf. notes 50, 52.
 EQUUS: 105. LECT us: 169.
 f emina: cf. note 5. *libra*: 116.
 F: *ME* [i]. LIG ula: 228.
 FARINA: 65, 129, cf. note 47. LIQUIDA: 113, cf. note 11.

- LIQUOR: 131.
 LORICA: 162, 163.
 LUNA: 34, 173.
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 MENSIS: 34, 173.
 MENSURA: 110, 111, 112, 113, 171.
 MERI: 135, cf. notes 17, 47.
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 MUSTUS: cf. notes 50, 54.
- N: 116.
 NEX us: 157.
- OL eum: 130.
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 OLEUM: 130.
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 OLIVAE: cf. notes 50, 51, 54.
 OLIVUS: cf. notes 50, 54.
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TALENTUM: 118.	<i>uncia</i> : 115.
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TAUR us: 109.	URNA: 211, cf. note 47.
TELA: 159, cf. notes 50, 53.	x: cf. note 6.
T ertia, -um: 111, 116.	X: cf. note 49.
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THE MEASURE OF CONFUSION

We may be inclined to dismiss the appearance of utter confusion which might be claimed for the present list, on the grounds that this is a period of experimentation from which we may expect eventually to emerge, or on the grounds that the confusion is less than it seems. It will be obvious that in some part the proliferation of transcriptions leads rather to difficulty and superfluity than to confusion. The alternate transcriptions τ and csa require us to learn two transcriptions. One is rationalizable, one is arbitrary. There are at least thirty such signs possessing two different transcriptions, and thirty with three. But at least they do not, if we have learned them, leave us in doubt of the sign they represent. But such a transcription as LANX will now lead us, according to the

context, to any one of three signs, different in shape and signification. There are now about twenty-five such words used for transcriptions which will lead to more than one sign. It must be admitted that some of the apparent confusion arises simply from changes introduced at a late date in the numeration and identification of certain ideograms. Further study will occasionally require the modification of our present list of signs, and the change of the numerical and verbal transcriptions of some, and these changes will again introduce temporary confusion from time to time. Nevertheless, the simultaneous search for the precise meaning of an ideogram and for the best Latin expression of that meaning have too often ended in contradictory applications of reasonable words. But there is no need to confound the potentially simple affair of providing an unambiguous form of transcription with the complex and unending task of interpretation. And it is an unnecessary hindrance to communication to permit the present variety of transcriptions to continue.

RECOMMENDATIONS

When a draft of the opening paragraphs, the list of Latinized transcriptions, and the index had been completed, I distributed a number of copies to colleagues, and asked for their corrections, additions, and especially for their recommendations. Several have been kind enough to respond, and to supply me with what I requested, among them J. Chadwick, S. Dow, H. Mühlestein, K. D. Ktistopoulos, C. Gallavotti, and L. Deroy. In addition, L. Deroy has addressed some remarks to the same problem in 'Tâches et problèmes de l'épigraphie mycénienne' (*L'Antiquité Classique*, 31, 1962, pp. 269-274).

My own recommendations derive from propositions which seem to me to be necessary. There is no point or merit in devising and using a Latinized transcription for the ideograms of the Linear B script, unless it is intended and probable that such a transcription will eventually become standard and universal. If indeed a Latinized transcription is to be used, (1) immediate steps must be taken to insure that no new transcription should be introduced for any ideogram to which a Latinized transcription has already been

given, (2) prompt steps must be taken to eliminate conflicts among the transcriptions now published, by agreement among scholars to avoid transcriptions which now lead to differing signs, and if necessary by the temporary exclusive use of numerical transcriptions for the signs involved, and (3) eventually, perhaps gradually, and through co-operative efforts, a single standard and conventional transcription must be agreed upon for each sign, whether it now has a transcription, or whether one must still be found for it.

If a Latinized transcription is not to be used, the first and simplest possibility is to consider that the only transcription is numerical, and that verbal equivalents of the ideograms are no more than interpretation in one or another language. As the easiest solution this would strongly appeal to me, except that I have never yet been able to remember the number of a sign, or the sign of a number, for more than two or three days in a row.

The second, and apparently simple, possibility is, to quote S. Dow, «back to English». There are arguments for this solution, and there were arguments (for English-speakers, at any rate) never to have left it. Yet I am reluctant to recommend this, for it will surely be interpreted, with justice, as «back to the vernacular», and I shall never be able to remember the equivalent of EWE even in the languages I pretend to make a stab at.

Since then I think the adoption of a Latinized transcription a good, though difficult, thing, I would make these recommendations. First, that any scholar intending to publish an edition, commentary, or study requiring Mycenaean texts in transcription seriously consider, and discuss with his colleagues, the advantages and disadvantages of Latinized, vernacular, and numerical transcriptions, and as early as possible determine and make known which he intends to use. Second, if he intends to use a Latinized transcription, that he studiously avoid the use of conflicting or ambiguous transcriptions and equally avoid the unexpected and undiscussed introduction of new transcriptions, that he seek to make his transcription conform to the scheme most likely to become standard, and that to these ends he consult with his colleagues.

Of the responses I received to my circular most, except for S. Dow, who did add to what I have quoted, «or if not, then some firm uniformity», simply assumed that Latinized transcription was

desirable and could be achieved. I think it may be suitable to quote from J. Chadwick's letter the following paragraphs.

«1. The prime need is to ensure that we have a coherent, unambiguous system of numerical reference to ideograms, so that we can always resolve doubts by putting in the number in brackets. This is imperilled by doubt in identifying variant forms: e. g. *165 and *166. I also suspect we have become confused over *121, *124 and *125; the sign ligatured with *QA* appears to be *124. There are also cases where it is hard to distinguish *121 and *130 except by the presence of dry or liquid measure. A list of variant forms, with references, would be very useful.

2. Most of us find it hard to carry in our heads the shape designated by the numbers, and names are therefore desirable at least for all the common ideograms. Where their sense is plain, they may be named from their meaning; no one will object to calling *131 VINUM. Where doubt exists, we must expect new interpretations to lead to new names; but there is something to be said for regarding the Latin words as names for shapes rather than interpretations. I therefore prefer for *159 TELA to either VESTIS or PANNUS, because it suggests the shape more vividly.

3. In editing *Mycenae Tablets III* and the third edition of the *Knossos Tablets*, I have endeavored to follow the Wingspread Convention as published by Bennett. In this rather too many signs have been left without names, and I have felt obliged to use *144 = CROC(us), *145 = LANA, *159 = TELA; others too may be forced upon me. I would however like to suggest that all future editors should make the Wingspread Convention their basis, and depart from it only with the prior consent of Bennett, who as editor of *Nestor* is best placed to ensure uniformity and publish modifications as they become necessary. Failure to have a central authority will only lead to more confusion. It does not matter whether *233 or *234 is called GLADIUS; it does matter that when I read GLADIUS I cannot tell which is meant. In particular numbers for new ideograms should be agreed with Bennett before publication, or we shall find two editors simultaneously using the same number to refer to different ideograms».

It is probable that other recommendations might be offered by

others from whom I have not yet heard, some perhaps to support one or the other of us, some disagreeing with both. Let us hope that the sponsors of these recommendations will make their view known in correspondence and in discussion, so that soon an acceptable agreement may be reached.

EMMETT L. BENNETT, JR.

Madison, Wisconsin.

The University of Wisconsin