MISCELANEA

THE VIth INTERNATIONAL CONGRESS OF CLASSICAL STUDIES

The Sixth International Congress of Classical Studies, organized by the F.I.E.C., will be held in Madrid from 2 to 7 September, 1974. The program includes a central theme (*Resistance and Assimilation to Ancient Culture in the Mediterranean World*), a symposium on the relations between classical studies and contemporary science, a special section for important discoveries and work in progress, and a commemoration on the occasion of the 24th centenary of Plato's death.

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FURTHER COMMENTS ON *142 AND *151

In a recent paper on the Knossos Mc tablets, Miss Lydia Baumbach has tried to overcome the difficulty in explaining the fixed ratio 1:2 between *142 and *151 (= CORN) in these records and in identifying the mysterious commodity refered to by ideogram *142. She writes: «A possible clue could be found in the fact that the horn ideogram is not reversible; the curve of the horn is always to the left, never to the right (i.e. it could represent the right horn of an animal as seen from the front). Perhaps this is to be taken seriously, and the horns listed on the tablets really do represent the right horns, which would be used for a purpose for which the left horns, because of their different curvature, would be unsuitable. The left horns would then be cut up or ground to powder and used for some other purpose. The product of these horns might then be represented by ideogram *142, which, because it was cut in small pieces, or ground to powder, would naturally be weighed. It is tempting to see in *142 a cross-section of a horn (though the shape and position of the appendage seem wrong for this)» [1].

I can hardly imagine a purpose for which the left horns of *agrími* would not be so suitable as the right ones, but this needs not be a decisive argument. Nevertheless, I think there is a serious objection to such an explanation as suggested by Miss Baumbach.

We know that ancient pictographic scripts represent people and animals always looking towards the same side, whatever the direction of writing may be. In other words, every pictorial sign shows the same side of the being represented. We can observe this fact in Egyptian hieroglyphic picture-signs, which always look towards

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[1] «The Dilemma of the Horns—An Analysis of the Knossos Mc Tablets», *Acta Classica* 14, 1971 [1972], p. 15. My own interpretation can be found in *Minos* 13, 1972, pp. 52 ff.

the beginning of the line. So, they show their right side, if the writing runs from right to left, but they are turned to the left, if the writing runs from left to right[2]. The rules of the Hittite hieroglyphic representations of people and animals are similar too. Moreover, though there are some doubts about the direction of running, the picture-signs stamped on the Phaistos Disk always look from left to right.

Now, we can observe this fact in the Linear B Script, where every pictorial ideogram looks from left to right, i.e. it shows its right side:

*104 CERV   *191 GAL

*105 EQU   *227 *227ᵛᴬˢ

*108 SUS   *240 BIG
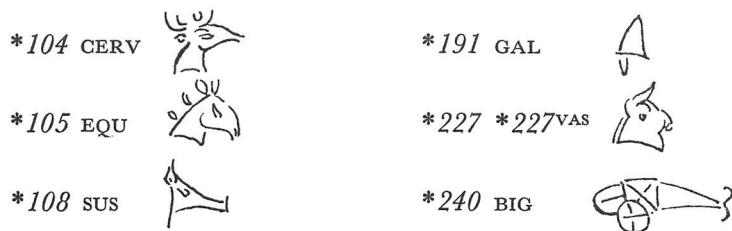
Therefore, I think that the drawing of *151 CORN looks towards the same general direction, showing its right side. There is no evidence at all to suggest that the horns listed on the Knossos Mc tablets are only the right ones. Thus, we can assume that every horn (whether right or left) presents its own right side. So, the interpretation of ideogram *142 as representing the product of the left horns seems inappropiate.

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SOBRE UNA NUEVA INTERPRETACION DE *e-ke-qe*

En un artículo publicado en esta revista, vol. 10, 1969, pp. 166-176, Manuel G. Teijeiro ha reexaminado el problema de *e-ke-qe* en las tablillas E de Pilo. Sugiere que *e-ke-qe* no representa ἔχει + sufijo, sino un verbo hipotético *ἐκ-ʰεκʷει de sentido igual que el ἐννέπει homérico. Ya ha abandonado esta teoría a causa del descubrimiento de un plural *e-ko-si-qe* (ἔχονσι + κʷε) Eb 321 + 327 + 1153, en contraste con *e-ko-si* (ἔχονσι) Ep. 704.4: *Nestor* (Noviembre 1971), p. 755. Estoy de acuerdo con Teijeiro en que el descubrimiento de *e-ko-si-qe* en este contexto corrobora la opinión común que -*qe* es sufijo. Además, dejando eso a un lado, había dos objeciones a su teoría original:

1. En Homero ἐννέπω quiere decir «narrar» o «hablar»; no se utiliza en el sentido «declarar», aun menos «reclamar» con acusativo tal como *o-na-to*.

2. El verbo *ἐξέπει se notaría, según me parece, *e-ke-se-qe*, de ningún modo *e-ke-qe*: compárese A. Heubeck en esta revista, vol. 6, 1958, p. 56.

Dos veces he discutido yo mismo el problema de *e-ke-qe* en las tablillas de Pilo: *Glotta* 43, 1965, pp. 256-277, e *IF* 73, 1968, pp. 67-86. En este último apunté que el

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[2] H. Jensen, *Sign, Symbol and Script*, London 1970, pp. 58, 148.

signo que posee el valor -*qe* en lineal B aparece varias veces al final de grupos de palabras en lineal A.

A causa de esta semejanza en el uso de *qe* en los dos sistemas y por no haberse propuesto todavía ninguna significación griega satisfactoria de él en las tablillas E, sugerí que este *qe* no es griego, sino herencia de la lengua minoica.

En una respuesta a mi artículo, J. Chadwick niega que se puedan hallar rasgos no griegos en los textos del lineal B: *IF* 75, 1970, pp. 97-104. Sin embargo, admite *esa posibilidad* en frases que yo apruebo completamente (p. 99).

Una vez que admitimos *la posibilidad* de que existan elementos no griegos en textos del lineal B ¿cómo establecer si un elemento dado es griego o no? Hay sólo un método: tenemos que comparar dicho elemento con lo que sabemos que es griego, y si obviamente no corresponde de ningún modo al uso griego, es necesario que nos atrevamos a sugerir que no pertenece a la lengua griega. Al encontrar que el τε clásico no funciona por ninguna parte como el -*qe* en las tablillas E, me siento justificado para buscar una explicación distinta de este -*qe*.

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