

THE ZAKRO PITHOS INSCRIPTION, AGAIN*

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Reading:

1. VIN 21. *Di-di-ka-se.a-sa-mu-ne.A-se*
2. *a-ṭa-nu-tī de-ka a-re ma-re-na.Ti-ti-ku*

Comments:

1.1. VIN 21

William Brice reads here VIN 32 because he interprets a third, rather deep, horizontal stroke in the VINUM-ideogram as another ten. In my opinion this "stroke" is a damaged spot on a line of fraction. The lower vertical stroke behind, but clearly under the two tens has been interpreted by Brice as a second unit. His own fine and meticulous drawing of the inscription favours an interpretation of this stroke as a word-divider half-way in between VIN 21 and the following word.¹

*1. I am gratefully indebted to my colleague Jan Maarten Bremer who pointed out some terrible mutilations of the noble english language.

*2. Literature:

Jan G.P. Best, A Linear A Inscription on a Pithos from Epanō Zakro, in: TALANTA IV, 1972, pp. 82 - 84 = Best, Zakro a

Jan P. Stronk, A Pithos from Epanō Zakro, in: TALANTA IV, 1972, pp. 85 - 87 = Stronk, Zakro b

J.G.P. Best, Inscriptions from Zakros, in: Festoen (Scripta Archaeologica Groningana 6), Groningen-Bussum, 1974, pp. 91 - 93 = Best, Zakro c

N. Platon-W.C. Brice, Inscribed Tablets and Pithos of Linear A System from Zakro, Athens 1975, pp. 82 - 85 = Brice, Zakro d

Cyrus H. Gordon, Further Notes on the Hagia Triada Tablet no. 31, in: Kadmos XV, 1976, pp. 28 - 29 = Gordon, Zakro e

Robert R. Stieglitz, The Minoan Pithos Inscription from Zakro, in: Kadmos XXII, 1983, pp. 5 - 7 = Stieglitz, Zakro f

1. Brice, Zakro d, pp. 82 - 83.

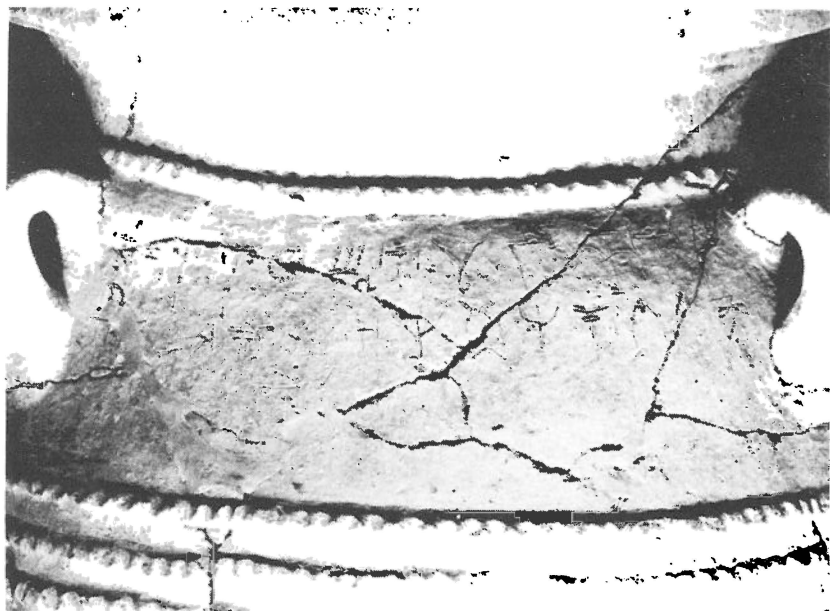


Fig. 1a
The Zakro Pithos Inscription.

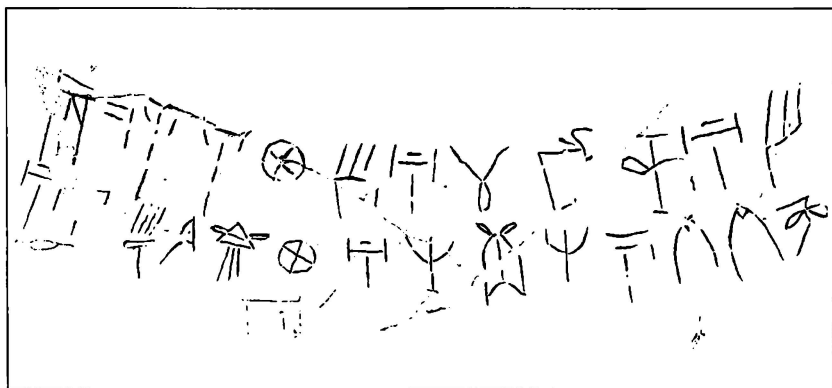


Fig. 1b
Drawing of the Zakro Pithos Inscription
From: Brice, *Zakro d*

1.2 *Di-di-ka-se*

On the analogy of the two other personal names on the pithos, *A-se* and *Ti-ti-ku*, both already attested in the Haghia Triada corpus of tablets,² *Di-di-ka-se* (cf. for the beginning: Z13a.1, with the personal name *Di-di-ko-ra-me*) can be taken in the context of the inscription (see translation below) as a third personal name.

1.3. *a-sa-mu-ne*

From Akkadian *assammû*, large drinking vessel, here directly referring to the pithos itself.³ This vessel name is not only attested at Epanô Zakro, but also in a Semitic text from Alalakh;⁴ *-ne* is comparable with affirmative *-n* in Ugaritic texts which mention other vessel names, such as *krpn* and *mmskn*.⁵ In the HT-texts *-e* and *-i* are alternatively used as empty vowels in final position, so in the Thracian personal name *Pi-ta-ka-se* (*Phittakas*), writing variant *Pi-ta-ke-si* (*Phittakès*), or in *Ti-ti-ku-ni*, a personal name of presumably Hurrian origin, in Alalakh attested both as *Titiku* and *Titikun* (with affirmative *-n*).⁶

1.4. *A-se*

Personal name at Haghia Triada.⁷

2.1. *a-ta-nu-ti*

ta: with Brice, I do consider the treacherous second horizontal "stroke" a damaged spot and reconstruct L74 with syllabic value

2. Cf. for the personal name *A-se* in Haghia Triada Louk C. Meijer, *Eine strukturelle Analyse der Hagia Triada-Tafeln*, Amsterdam 1982, p. 114, for the personal name *Ti-ti-ku* in Epanô Zakro and Haghia Triada Best, Zakro a, p. 84; Best, Zakro c, p. 93.

3. Best, Zakro a, p. 83 (*a-sa-mu*); Best, Zakro c, p. 92 (*a-sa-mu-ne*).

4. Journal of Cuneiform Studies, 8, p. 21:265, 19 (*ana as-sa-am-mi*).

5. Best, Zakro c, p. 92 (*a-sa-mu-ne* compared with Ugaritic *krpn* and *mmskn*).

6. Cf. for the Thracian origin of *Pi-ta-ka-se*/*Pi-ta-ke-si* Jan G.P. Best, *Some Preliminary Remarks on the Decipherment of Linear A*, Amsterdam 1972, p. 34, note 104 and idem, *Die Süd-Thraker in der Bronzezeit*, in: PULPUDEVA I, Sofia 1976, p. 167 with note 21 (HT 21a.1: *pi-ta-ka-se*, HT 87.2: *pi-ta-ke-si*); cf. for *Titiku* and *Titikun* both at Haghia Triada and Alalakh Maurice Pope, *Aegean Writing and Linear A*, SMA VIII, Lund 1964, p. 5. For a discussion of the *e/i* alternation one may compare Best, *Preliminary Remarks*, pp. 9 - 10, pp. 15 - 16.

7. HT 93a.3; HT 132.1: Meijer, *Strukturelle Analyse*, Index I, p. 133.

ta. The form should be compared with the Ugaritic verb *atn*, to give, with *-tī* as the ending of the first person singular in the perfect: I have given.⁸

2.2. *de-ka*

Robert Stieglitz has convincingly identified this word with the biblical masculine form of the demonstrative pronoun *dēk*-, this, that.⁹

Here it shows with *-a* the regular masculine singular accusative, thus referring to the masculine noun *a-sa-mu-ne* in line 1 and connecting both lines with each other.

2.3. *a-re*

Read as *a-le* (NWS: *l/r* alternation in texts!) this word, perhaps with final empty vowel but not necessarily so, is comparable with the Ugaritic preposition *l* (*al*), to, for.¹⁰

2.4. *ma-re-na*

From the Ugaritic root *mr'*, to command, has been derived a verbal substantive, often used in the plural form *mrum*, commanders (of certain guilds).¹¹ Here it has got the pronoun *-na*, our, comparable with its Ugaritic counterpart *-n*, which has been shown to be vocalized *-nā* by Cyrus Gordon.¹²

2.5. *Ti-ti-ku*

Personal name at Haghia Triada.¹³ The word-divider between *ma-re-na* and *Ti-ti-ku* puts this last personal name in the same position as *Di-di-ka-se* and *A-se*.¹⁴

8. Cf. for *a-ta-no*-L88 "to give" Best, Zakro c, p. 93, for *a-ta-nu-tī* Best, in: TALANTA XIII/1981-SEM, p. 18.

9. Stieglitz, Zakro f, p. 6.

10. Gordon, Zakro e.

11. Cyrus H. Gordon, Ugaritic Manual III, Roma 1955, s.v. *mr'* I (1161).

12. Idem, UM I, p. 31, 6.11.1 c.pl. *-n*.

13. HT 35.1: Meijer, Strukturelle Analyse, Index I, p. 140. The only correct reading of HT 96a.1 is, *pace* Stieglitz, Zakro f, p. 7, note 14: L100 (,) *ti-ti-ku-ni* (Meijer, *op. cit.*, p. 114).

14. Cf. for the structure of the inscription as a whole APPENDIX 1 and 2.

Translation:

line 1: 21 standard units of liquid measure of wine¹⁵ : (supplied by) *Di-di-ka-se*; the pithos: (supplied by) *A-se*

line 2: I, *Titiku*, have given this to our guild-master

The inscribed pithos from Epanô Zakro (along the road to Katô Zakro), nicely decorated with cords along its neck and body, was found together with at least 7 (possibly 8) other uninscribed ones of the same size and decoration in Storeroom Theta of a large production centre of wine (with a double wine-press in situ!).¹⁶ The socio-economic situation seems to be clear: *Titiku*, the owner or controller of the production centre, was accustomed to record incoming products of persons, dependent on him, such as the vine-grower *Di-di-ka-se* and the potter *A-se*, according to the recording rules followed in the temples of Haghia Triada and the palace of Katô Zakro. He was in a position to offer a gift to the guild-master of both his two inferiors and himself. If we take into account that the 8 identical pithoi in his storeroom contained in all some 160 *bat* of wine, we may conclude that his status was comparable with that of the presumable landlord *De-ku-na-se* (Z12a.1) whose tenants delivered to the palace at Katô Zakro a total (*ku-lu*) of 68 *bat* of *me-ki-di* wine (a presumably rather ordinary wine to be used with food, cf. Ugaritic *mġd*) and 17 *bat* of *ra-ko-me* wine (a distilled export-wine of a better quality, cf. AHW s.v. *laḥāmu* III).¹⁷ In his turn, *Di-di-ka-se* must have been a rather important vine-grower, of the same social status as *Qe-si-z V-e* (Z12a.2), *Tu-mi-ti-za-se* (Z1a.3-4) and *E-L114* (?) (Z8a.7). Out of the, in all, 11 readable tablets from Katô Zakro no less than 7 record deliveries of the two wine varieties mentioned above and the names of vine-growers, supervised by a person named *Qi-qa-ru* (Z1a.1, 10a.1), who might be equated with *Ki-ke-ro* in the Linear B script from Knossos.¹⁸

15. Cf. for the biblical (perhaps also Ugaritic) measure of the *bat* as the standard liquid unit of wine on the Zakro pithos Stronk, Zakro b.

16. BCH 89, 1965, pp. 894 - 895; BCH 90, 1966, pp. 925 - 928; cf. for recent vineyards in the Zakro region and three more ancient wine-presses in houses outside the palace at Katô Zakro N. Platon, Zakros, The Discovery of a Lost Palace of Ancient Crete, New York 1971, p. 53, p. 66.

17. Cf. for *me-ki-di* wine in abbreviation *me*: Z4/5a.1, Z12a.3 and 6; cf. for *ra-ko-me* wine in abbreviation *ra*: Z9.1, Z12b.3 (Brice, Zakro d, *passim*) and K2005 (wine, presumably exported from Katô Zakro to Ayia Irini in Keos: Kadmos IX, 1970, p. 110, No. 6).

18. Best, in: TALANTA XIII/1981-SEM, p. 13, pp. 40 - 41.

So the production of wine in the Zakro region seems to have taken place on a large scale under the supervision of the palace-official *Qi-qa-ru*, "our guild-master" (from Knossos?). It is remarkable that through the lines of the Zakro pithos inscription we can catch a glimpse of the socio-economic situation, so convincingly described by Stefan Hiller for the registration of Cretan vine-plantations in the Linear B script from Knossos.¹⁹

APPENDIX

1. Bronze bowl at Chania, decorated with fringe and inscription.

Literature: SMEA 23, 1982, pp. 61 - 72

Reading:

A-ra-ko ku-qa-wa-sa-tu ma-lu Au-ta-de po-ni-za

Translation:

Arakos: the fringe, Autade filled up with writing

A-ra-ko: Greek personal name in Linear B from Knossos in nominative = Arakos

ku-qa-wa-sa-tu: fringe = *guḥaššu* or *guḥašsu* (cf. writing variants *gu-ḥa-aš-šu*, *gu-ḥa-aš-ši*, *gu-ḥaš-ša-a-te/ti*): noun in nominative masculine singular

ma-lu: fill (up) = *malû* (AHW: (an)füllen, mit Intarsien einlegen, eingliedern): absolute infinitive, followed by the subject, in Ugaritic commonly used to express past time (Ugaritic *ml'*)

Au-ta-de: personal name in Linear A (= *A-ta-de*) in nominative

po-ni-za: noun in accusative, masculine singular (nom.: *ponizu*), a loan-word from Greek Linear B (cf. *po-ni-ki-jo* and in later Greek *phoinikèia* = writing, *poinikastas* = writer (Crete), *phoinikographos* = writer (Mytilene).

2. Golden garment-pin with inscribed handle

Literature: BCH 105, 1981, pp. 3 - 25

Reading:

a-ma-wa-si. Ka-ni-ya-mi.i-ya.za-ki-se-nu-ti. A-ta-de

19. Stefan Hiller, Fruchtbaumkulturen auf Kreta und in Pylos, in: *Res Mycenaeae*, hrsgg. von Alfred Heubeck und Günter Neumann, Göttingen 1982, p. 184, p. 199.

Translation: There, do drive out, Kaniyami, and set thém (i.e. the clothes) free!: Atade

a-ma-wa-si: *amma*, interjection "there", before imperative second feminine person singular *-i* in *waši*, do drive out (AHW: (w)ašû)

Ka-ni-ya-mi: feminine personal name in nominative (cf. *kn'm* in Ugaritic), *-i* perhaps: my (*-i*: possessive pronoun of the first singular person in Ugaritic)

i-ya: writing variant for *u-ya* = and (cf. *uky* in Ugaritic)

za-ki-se-nu-ti: *zaki*, *-i* imperative second feminine person singular from *zakû*, to set free, followed by *-se-nu-ti* = *-šunuti*, thém, these, in accusative masculine plural, used behind verbal forms (cf. AHW s.v. *zakû*: *ú-zak-ki-šu-nu-ti*)

A-ta-de: masculine personal name of the giver (= *Au-ta-de* sub 1).