

THE WORLD'S WRITING SYSTEMS

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Anatolian Hieroglyphs

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Usage and history

Hieroglyphs were used in central, western, and southern Anatolia and in parts of what is now modern Syria during the third and second millennia B.C.E. They first appear on personal seals from the ancient capital of the Hittite Empire, Hattusha (modern Boğazköy). Virtually all later use is also found in the cultural sphere of the Hittites. The system therefore has been and continues to be known widely as the "Hittite Hieroglyphs."

The inscriptions on seals consist only of names, titles, and sometimes good-luck symbols such as that for 'well-being'. It is inappropriate to view these as texts in a given language. I follow Marazzi (1990) and others in treating this use of the hieroglyphs as "ideographic." They stand not for sounds or words in a particular language, but for concepts which may be "read" in any language. One may compare the present world-wide use of Arabic numerals.

All actual texts written in the hieroglyphs are in Luvian, an Indo-European language closely related to, but distinct from, cuneiform Hittite (for an orientation to the Anatolian languages, see SECTION 22, "The Anatolian Alphabets" on page 281). A form of Luvian is also attested in cuneiform from Hattusha, and the phonological interpretations of hieroglyphic spellings given below are largely based on Cuneiform Luvian. We do have a handful of one-word Urartian glosses (see Klein 1974) on pithoi (storage jars), and at the Hittite shrine at Yazılıkaya several divine names are written with the hieroglyphs in specifically Hurrian form.

The Luvian texts are mostly monumental inscriptions on stone, on either natural rock faces or man-made structures. There are also a few letters and economic documents inscribed on soft lead strips. There are references in the Hittite cuneiform texts to writing on wooden tablets (*gulzattana-/GIŠ.ḪUR*). It remains an open question whether any of these were inscribed with hieroglyphs, and if so, whether the language was Luvian or Hittite.

General characteristics

The direction of writing is variable, but the text is most commonly arranged in a series of horizontal panels or "registers." The text begins in the top left or right corner of the top register, with each register reading alternately left-to-right and right-to-left in a

TABLE 6.1: *The Logograms, Equivalentents, and Translations (after Hawkins 1975: 153)*

	ANNUS 'year'		DOMINUS 'lord'		LUNA 'moon'		REGIO 'kingdom'
	ARHA ^a 'away'		DOMUS 'house'		MAGNUS 'great'		REX 'king'
	AUDIRE 'hear'		EGO 'I'		MALLEUS 'hammer'		SARMA ^a 'Sarruma'
	AVIS 'bird'		EQUUS 'horse'		MALUS 'bad'		SCALPRUM 'chisel'
	AVUS 'ancestor'		EXERCITUS 'army'		MANUS 'hand'		SCRIBA 'clerk'
	BONUS 'good'		FEMINA 'woman'		MONS 'mountain'		SOL 'sun'
	BOS 'cattle'		FINES 'boundary'		NEG(ative) NEG ₂ , NEG ₃		SOLIUM 'seat'
	CAELUM 'heaven'		FRONS 'forehead'		NEPOS 'descendant'		STELE 'stela'
	CAPUT 'head'		HALPA ^a 'Aleppo'		OCCIDENS 'west'		SUPER 'above'
	CASTRUM 'camp'		HEROS 'hero'		OMNIS 'all'		TERRA 'land'
	CERVUS 'stag'		INFANS 'child'		ORIENS 'east'		THRONUS 'throne'
	CERVUS ₂ 'horn'		INFRA 'below'		OVIS 'sheep'		TONITRUS 'thunder'
	CORNU 'horn'		IRA 'wrath'		PANIS 'bread'		URBS 'city'
	CRUS 'leg'		LEPUS 'hare'		PES 'foot'		VAS 'vase'
	CRUX 'cross'		LIBARE 'offer'		PES ₂ 'put'		VERSUS 'toward'
	CULTER 'knife'		LINGUA 'tongue'		PONERE 'put'		VIA 'road'
	CUM 'with'		LITUUS 'staff'		POST 'after'		VINUM 'wine'
	CURRUS 'chariot'		LOQUI 'speak'		PRAE 'before'		VIR 'man'
	DARE 'give'				PUGNUS 'fist'		VIS 'strength'
	DEUS 'god'						

a. Three of the equivalentents are Luvian rather than Latin words.



boustrophedon pattern. Signs with a distinct left-right orientation face into the direction from which one reads: right for reading right-to-left and vice versa. Within each register, the signs are arranged in a series of roughly vertical columns. However, one esthetic principle of the scribes was that all available space should be filled in a balanced way, and the reading order of the signs is not always strictly vertical nor unambiguous to the modern reader. The texts are written continuously without word breaks. There is a word divider , but it is not employed consistently.

TABLE 6.2: *The Regular Syllabary (after Hawkins 1975: 154-55)*

	á		i		u		sa₆		
	à,		í				sa₇		
	ha		hi		hu		ta		ti
	há						tá		tí
	ka		ki		ku		tà		tù
	la		li				ta₄	→	(ti?)
	lá/i			→	(lu)		ta₃	→	(ti,?)
			li				wa/i	→	
	ma		mi		mu		wá/i	→	
			mí				wà/i	→	
			mì				ia		
	na		ni		nu		iá		
	ná		ní		nú		ià		
	pa		pi		pu		za	↑	zi
	pá?						zà		zì
	ra/i				ru		zà		zì
					rú		za₄		zi₄
	sa		si		sú				
	sá		sí?						
	sà				sù		ara/i		
	sa₄						tara/i		
	sa₃						kar		

In their fully developed form, the Anatolian hieroglyphs are employed in a mixed logographic-phonographic system. Words may be written logographically, phonographically, or logographically with a *phonetic complement*. The word [wawis] 'cow' may thus be written as BOS, as *wá/i-wá/i-(i)-sa*, or as BOS-*wá/i-sa* (by a convention established in 1974, most logograms are transliterated with Latin equivalents;

TABLE 6.1). One also finds the logograms preceding or following a complete phonological spelling, thus functioning as determiners: (BOS)*wali-wali-sa*. Some signs are used exclusively logographically or phonographically, but many serve in both functions. There is a sign  (transliterated with quotation marks) which explicitly marks logographic use, but it appears only sporadically.

The phonographic portion of the system is syllabic (TABLE 6.2). There are signs for vowel (V) and for consonant+vowel (CV), and a few complex signs for CVCV. There are no VC or CVC signs. Final consonants and all consonant clusters must thus be spelled using “empty” vowels: *wali-wali-s(a)* = [wawis] ‘cow’, *á-s(a)-ta* = [asta] ‘was’. For some syllables there are several homophonous signs, distinguished in transliteration by accents and subscript numbers: *sa*, *sá*, *sà*, *sa₁*, etc., all equal [sa]. The system does not distinguish single versus geminate consonants, or voicing in stops. The signs transliterated *ta*, and *ta*, may be used consistently for [da], but this is not certain, and other signs such as *ta* are used for both [ta] and [da]. Preconsonantal [n] is not indicated in spelling: *à-ta* = [anda] ‘into’.

For syllables beginning with [r], there is a separate sign only for *ru* ([ra] and [ri] do not occur word-initially). All other instances of [r] are indicated by adding an oblique stroke or “tang” \ to a V or CV sign. Such combinations may be read with an [a] or [i] vowel before or after the [r] or both: *i+r*ali** = [iri] ‘goes’, *i+r*ali*-hi-* = [irhi-] ‘boundary’, *pa+r*ali*-na* = [par(r)an] ‘in front’, *pa+r*ali*-na-* = [parna-] ‘house’, *i-sà-ta+r*ali*-* = [istri-] ‘hand’.

There are distinct hieroglyphic signs for *a*, *i*, and *u* and likewise for many combinations *Ca*, *Ci*, and *Cu*. However, for some consonants, particularly in early texts from the second millennium, there is a single sign for *Ca* and *Ci*; hence the rather awkward transliterations *Ca/i* above. There is no indication of vowel length in the Anatolian hieroglyphs. The only function of CV-V spellings (such as *-tu-u* ‘to him/her’) is esthetic (filling space, as mentioned above).

Signs

Most of the signs are clearly pictorial in origin, representing human figures, body parts, plants and animals, and everyday objects. Unsurprisingly, as the signs came to be used for syllabic values, they became more stylized and less easily recognizable as representational drawings.

In many clear cases the syllabic values are derived by acrophony, i.e. by taking the first syllable(s) of the word represented by a logogram. For example, the sign *tar*ali** is derived from [tarri-] ‘three’, that for *ta* from [targasna-] ‘ass, donkey’, and so on. Our knowledge of the Luvian lexicon is quite limited, and it is likely that nearly all syllabic values are derived in this manner. The fact that all known cases are derived from specifically Luvian words suggests that the system was invented for writing Luvian (cf. Hawkins 1986). Resemblances to Egyptian hieroglyphs are of a typological sort, and there is little if any influence from cuneiform.

SAMPLE OF LUVIAN

- | | | | | |
|---------------------|-----------------------|----------------|---------------------|----------------------------|
| 1. Transliteration: | . à-wa/i | á-mi-za | . (DIES)ha-li-ia-za | . á-tana-wa/i-ní-zi (URBS) |
| 2. Transcription: | a-wa | amints | haliyants | Adanawannintsi |
| 3. Gloss: | CONJ-PTCL | my | days | Adanian |
| 1. FINES-zi | 'MANUS'-la-tara/i-ha | . zi-na | . 'OCCIDENS'-pa-mi | |
| 2. irhintsi | ladaraha | tsin | ipami | |
| 3. boundaries | I.extended | on.this.side | west | |
| 1. . VERSUS-ia-na | . zi-pa-wa/i | 'ORIENS'-ta-mi | VERSUS-na | |
| 2. tawiyān | tsin-pa-wa | isatami | tawiyān | |
| 3. toward | on.this.side-but-PTCL | east | toward | |

'In my days I extended the Adanian territory toward the west on this side, and toward the east on this side.'

— From the Karatepe Luvian-Phoenician bilingual (Bossert 1950-51: 270).

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- The following works also remain useful, especially for their complete repertoire of signs, but their readings of many syllabic signs must be revised in the light of the work of Hawkins et al. 1974:
- Laroche, Emmanuel. 1960. *Les hiéroglyphes hittites I*. Paris: Éditions du Centre National de la Recherche Scientifique.
- Meriggi, Piero. 1962. *Hieroglyphen-hethitisches Glossar*. Wiesbaden: Harrassowitz.