

In the "Beitrag zur Assyriologie," 1900, Herr Mittwoch credits some portions of the 6th, 7th and 28th chapters of Deuteronomy which have been found in inscriptions at Palmyra. The longest and most coherent of these contains verses 4 to 9 of chapter 6. These are probably of the 3d century. There has been a previous instance of part of this same book being found in an inscription, for some years ago Herr Wilhelm published a Greek sepulchral text for Eubœa, which consisted of anathemas against any one violating the tomb, the words of which are almost verbatim from Deuteronomy.

Two or three years ago at Lapithus, in Cyprus, a small marble tablet was dug up, upon which was inscribed the Septuagint version of the 15th Psalm. Dr. Wachsmuth, who edited it in the "Rhenisches Museum," considers it was cut certainly not later than the 4th century, and therefore, with perhaps the exception of some fragmentary papyri, it is earlier than any existing Old Testament Codex of the LXX.

Finally, it is interesting to note that at Pompeii we have a first century pictorial illustration of the Old Testament in the fresco of the Judgment of Solomon. These notes are not intended to be exhaustive of lapidary texts of the Bible, but only to refer to those contemporary with, or prior to, our earliest manuscripts. There may be many later texts upon Jewish gravestones or early Christian monuments that also have their value as evidence of the validity of our traditional readings, but these are not alluded to now.

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Fresh Discoveries in the Palace of Knossos.

SITE OF KNOSSOS, May 16.

THANKS to the liberal contributions received from the Cretan Exploration Fund, it has been possible for me to resume the excavation of the great prehistoric building of Knossos—the true "Labyrinth" of ancient tradition—on an adequate scale. The season's work is now so far advanced that a short sum-

mary of the results—in many respects not inferior to last year's discoveries—may be of general interest. It is now evident that the palace is of even vaster extent than could have been foreseen from the long lines of outer walls already brought to light. The great entrance court takes an almost unlimited extension to the west. It must have been at once a palace court and the *Agora* of the "broad" Homeric Knossos. The lofty porch with its twin portals within, the ground-plan of which was already cleared last year, also served a double purpose. The doorway to the left leading direct to the corridor beyond with its processional frescoes was a real entrance. That to the right, communicating with a single room, may well have been reserved for royal use, and it is natural to imagine the King here, seated at the gate in the Oriental fashion and giving judgment before the assembled people in the *Agora* beyond.

The base and foundations of the west wall of the palace were found to continue northward, taking finally a double turn eastwards in two sharp finely preserved angles. The foundations themselves are on this side composed of small blocks—apparently unique in structure—and inner lines of the same construction, which support part of the northwestern area of the building, attain the surprising depth of 23 feet. The outer wall, after its turn eastward, takes a further and quite unexpected turn to the north, enclosing a distinct quarter of the palace grouped round a small paved piazza with an inner portico of its own. This piazza, already partly excavated last year, was found to give access on the west to a spacious bath or tank, lined with fine gypsum slabs nearly 7 feet in height, and approached by a double flight of steps flanked by a breastwork and columns, of which the bases only remained. This basin is analogous, but on a larger scale, to that already found in the Room of the Throne, and another smaller has since come to light in the southeastern quarter of the site. Two similar basins have now been found by the Italian explorers in the prehistoric palace at Phæstos, and these baths or tanks must, therefore, be regarded as a distinctive feature of early Cretan

architecture. It is remarkable that in no case is there any visible inlet or outlet for the water, but slave labor may have been employed to empty them, and for their filling, too, so far as it was not effected by the supply of rainwater from the house-tops.

A terrace wall divides this northern region of the bath and piazza from a considerable interior area of the building that lies between this and the zone laid bare by my last year's excavations. In this area, which includes the whole northwestern angle of the palace, have now been uncovered a further series of large magazines opening on the Long Gallery already discovered. These freshly excavated magazines are ten in number, bringing the whole tale up to 18, and several of them proved to be exceptionally rich in their contents. In the southernmost of these the huge store jars stood in double or single rows in unbroken order from end to end of the long chambers. The fifteenth magazine contained one of the best deposits of inscribed linear tablets yet brought to light, and here was found what must certainly be regarded as a Royal standard weight of elaborate execution. It is of red porphyry like limestone, perforated for suspension towards its summit, and is carved all over with cuttlefish in relief, their coiling tentacles affording the same protection against fraudulent reduction as the stamp of a coin or the milling of its edge. The stone weighs about 29 kilograms, or 64 pounds. Interesting evidence was forthcoming of the existence of at least one upper story above these magazines, and on the upper floor level were found fragments of painted vases in a style which for combined beauty and largeness of design surpasses any known ceramic fabrics of the Mycenæan age. Near the northwestern angle of the wall, and also certainly belonging to the upper storey, were found various remains indicative of the former existence of an important feature of the building at this point. Here was found a continuous piece of stone frieze, or dado, with triglyphs and half rosette in relief, together with other architectural fragments. Here, too, fallen from the walls, were parts of fresco paintings containing in their origi-

nal design a series of zones with human figures from about a fourth to an eighth of the natural size and of special interest as supplying a wholly new version of the costumes of Mycenaean Crete. The men here wear long tunics, while the wing-like ends of long shawls or plaids hang down behind their shoulders; but most remarkable of all is the head and bust of a lady, the colors of which, and notably her brilliant vermeil lips, are almost untouched by the hand of time. She wears a high blue dress, looped in front and bunched up behind with ribbonlike bands, the bows, loops and streamers giving the whole a somewhat Botticellesque aspect.

The men bear cups, the precious materials of which are indicated by their blue and yellow hues. Of the former wealth of the palace in such vessels a fresh proof came to light in a neighboring deposit of tablets bearing, in addition to their inscriptions and numerical signs, figures of vases of characteristic metal shapes. Of goldsmith's work of another kind a remarkable representation was supplied by a fragment of fresco relief found in a gallery near the throne room. On this are seen the thumb and forefingers of a man, beautifully modelled, holding the end of a beaded gold necklace with pendants in the shape of negroes' heads in the same material. This African subject points surely to the quarter whence the gold itself was obtained, whether from Nubia, the Egyptian "Eldorado," or from the more western oases of Libya. Of contact with Egypt itself a highly important monument has come to light, dating from about the same period—the early part of the second millennium B. C.—as the diorite figure found here last year. It is the lid of an alabaster vase very finely engraved with a cartouche containing the name and divine titles of Khyan. Apart from the great rarity of monuments of this King, whose name does not appear in official lists, his appearance in a Cretan connexion is of great interest. His name, as Mr. F. Ll. Griffith informs me, is not Egyptian; he is often entitled "ruler of foreign peoples," and he seems to have held sway over the mysterious Hyksos, invaders of the Nile Valley. It is worth recalling that a bronze lion with Khyan's name,

now in the British Museum, was found in another direction as far afield as Baghdad.

The inscribed lid lay beneath a later Mycenæan wall and floor level, and it is perhaps not an accidental coincidence that about three yards from the same spot there came to light a fine Babylonian cylinder of lapis-lazuli mounted with gold and representing mythological subjects. It seems to be of pure Mesopotamian fabric belonging to the class that supplied the immediate predecessors of certain "Hittite" types of Northern Syria. This is, I believe, the first authentic instance of the discovery of a Babylonian cylinder in the Ægean world.

The northern entrance way, partly excavated last year, was found to descend to a much greater depth, and fine walls of masonry, showing as much as eight courses, have here been exposed to view on either side. To the east of this and of the great court on which the Throne Room and other chambers open a further extensive palace region is now coming to light. These remains extend to the south side of the same court, which is now seen to be a spacious interior piazza. The buildings on the east side of this court include a small series of magazines, where considerable stores of plain clay vessels of various kinds lay in piles and nests. Other larger magazines contained many vases of new and remarkable forms, going back to the earliest period of the palace, while the still earlier clay stock below proved rich in neolithic relics, among which a number of primitive female idols in a squatting attitude are most remarkable. In the palace chambers on this side came to light a larger and a smaller press for oil or wine and their accompanying vats, and among the stores discovered are two sorts of cereals and small beans of a kind at present imported into Crete from Alexandria, and known as "Egyptian beans."

It becomes more and more evident that the Palace of Knossos, like Indian palaces at the present day, was a small town in itself, with a considerable population of slaves and artisans, who were employed on various arts and industries for the benefit of its lords. Various indications point to the fact that many of the beautiful *intaglios*, the clay impressions of which have

occurred here so abundantly, were produced by engravers working within the building. In several chambers were found the paints and pounded gypsum used by the artists who executed the noble frescoes and reliefs that adorned the walls. In a room on the brink of the eastern slope was made a discovery that shows that the sculptor's art also flourished on the spot. Here was found a magnificent three-handled "amphora" of veined marble-like stone, with spiraliform bands and reliefs round its mouth and shoulders, of such calibre that it took 11 men with ropes and poles to remove it from the site. This fine work was complete, but beside it stood another smaller vase of the same material and general outline, but only roughly shaped out. The sculptor was apparently at work on it at the moment of the destruction of the palace.

Above this *atelier*, on the floor of a larger chamber, a find of a truly surprising character was made. Detached pieces of ivory and crystal began to appear, which were found to belong to a large board over a yard in length. It had been somewhat crushed and contorted, but the chief component parts were still in their places, though lying on the loose earth; and by means of framing and underplastering it was possible, after nearly three days' careful work, to get out the whole as it lay. In the magnificent object thus recovered we have undoubtedly the Royal draughtboard. The framework was of ivory, perhaps originally supported on wood, the board having perhaps also acted as the lid of a box to contain the men. The surface of the board formed a kind of mosaic of ivory, partly coated with gold, and crystal bars and plaques backed with silver and blue enamel—the Homeric *Kyanos*. At one end were a series of medallions arranged like those of the Egyptian draughtboards, such as that found in the tomb of Queen Hatshepsut, already known from the Enkimo example to have been imitated by the Mycenæans. This is followed by a kind of labyrinth of ivory and crystal, to which again succeed four large elaborately-jewelled medallions and nautiluses of ivory and crystal. The whole was enclosed in a frame of marguerites in relief wrought in the same materials.

Among the most interesting discoveries of the present season have been the large number of clay impressions of Mycenaean gems and signet-rings—some of them used for securing the boxes in which the inscribed tablets were originally deposited. The subjects of some of these are of striking novelty, such as a lady with a swallow at the end of a string, which seems to be serving as a lure to another swallow flying towards it. But what are we to say to a creature with the fore part of a hoofed, calf-like animal, and the legs of man, seated on a kind of throne? If this be not the Minotaur, it is surely the Minocalf. That the local monster of the latter Greek legends should thus have received illustration in Mycenaean times is a strange and significant phenomenon.

Excavations just south of the Throne Room on the western border of the central court have brought to light other interesting seal impressions, several of them with religious subjects, which tend to show that there was a shrine in this vicinity. From a series of more or less fragmentary impressions it has been possible, indeed, to put together a whole scene of ancient worship, in the center of which a goddess akin to the later Rhea or Cybelê stands on her sacred rock guarded on either side by heraldically posed lions. In front of her is a votary in the act of adoration, while behind is a small temple with two consecrated pillars. The broad steps that ascend from the Central Court near the spot where the seals were found seems to have led to a spacious "Megaron" or hall, resting on basement rooms, into which part of its original pavement had fallen. It was in one of these that there was found the fragment of painted relief already mentioned representing a man holding a gold jewel, which, with other fresco *dèbris*, gives some idea of the magnificent decoration with which the walls once were covered. At the south end of the same central court remains are at this moment coming to light which show that on this side, too, rose a hall adorned with painted reliefs of human subjects. An admirably modelled thigh and leg of a man, and an arm and breast, perhaps belonging to the same figure, must certainly be taken to represent the highest level

ever reached by Mycenæan art. There is, as usual a tendency somewhat to exaggerate the muscular display, but the human form is here seen as it was never again portrayed till the greatest age of Greek sculpture some ten centuries later. In this brilliant combination of the modeller's and painter's skill we may recognize the masterpieces of the craft associated with the legendary name of Daedalus. Round the breast and shoulders is a kind of chain of honor, the alternate links of which take the form of lilies; but another fragment supplies insignia of still more Royal purport. It displays the upper part of a head wearing a crown which terminates above in a row of five sloping lilies of varied metal-work, with a higher one rising erect in the centre. That the *fleur-de-lis* of our Edwards and Henrys should find a prototype in prehistoric Greece is a startling revelation; but it was perhaps fitting that, as last year's excavations in Knossos brought to light "the oldest throne in Europe," so the more recent researches should produce its most ancient crown.

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