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On the Linear Script of Knossos

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of additional labour, a considerable increase in the size of the work. The latter have indeed received some attention at the hands of Von Hefner, Dragendorff, Hoelder, and Koenen, but a comprehensive volume on the lines of the French one is greatly to be desired.

Of the vases dealt with in the latter half of his second volume, which are distinguished from those described in the first by not being produced entirely from moulds, the most interesting are those with figured medallions. They were made in the Rhône Valley, probably at Vienne, and display an extensive repertory of subjects, many of which appear to relate to scenic and gladiatorial representations. M. Déchelette makes the ingenious suggestion that they were perhaps prizes or complimentary vases, like modern racing-cups. Few exist complete, but the fragmentary remains include no less than 150 different types. On p. 291 is given the remarkable medallion lately acquired by the British Museum from the Morel collection, with the scene from the *Cygnus*.¹

An analogous but distinct class is that of the vases with *appliqué* reliefs, in which the figures are not in medallions, but are moulded separately and attached to the vase, the ground being filled in with ornaments *en barbotine*. These were made at Lezoux, and are often found in Britain; they sometimes attain a very high order of merit, as in the fine example from Felixstowe now in our national collection.

Space forbids us to discuss this monumental work in further detail, and our object has been not so much to criticise as to offer a *compte rendu* which may attract not only scholars but also the more general reader to devote some attention to its perusal. Roman pottery may at first sight appear an unattractive subject, especially to the student of Greek art, but M. Déchelette has shown that it is equally susceptible of scientific treatment, and the ingenuity with which he has worked out the problems of its development and chronology must command the admiration of all who know the difficulties of a pioneer in any subject. Its only defect in our opinion is that it is difficult at first to find one's way about the book, and a much fuller index would also be a great advantage.

H. B. WALTERS.

¹ The fragment with the inscription PVS given by M. Déchelette on p. 296 of this volume cannot, from its shape and decoration, belong to a medallion-vase. It seems to be an example of the transition from Arretine ware to Gaulish, represented by the potter Aco Acastus (see vol. i. p. 31).

ON THE LINEAR SCRIPT OF KNOSSOS.

THE remarks on the direction of the early Cretan writing contained in Mr. Hall's interesting review of 'Excavations at Phylakopi'² call for a few words of explanation. In describing the linear tablets first discovered at Knossos in 1900, I observed that 'the inscriptions are invariably written from left to right.' In his work on the *Oldest Civilization of Greece* (p. 141, note 1), Mr. Hall expressed doubts as to the truth of this generalisation. With regard, however, to the particular phase of Linear Script to which my remark applied, the conclusion to which I was originally led has been confirmed by all the later discovered tablets.

There is, however, an earlier form of conventionalised Linear Script (Class A) which first emerged at Hagia Triada and is now seen to belong to the first Period of the Later Palace at Knossos. Here, too, so far as the evidence of the tablets goes, the rule seems also to be universal that the inscriptions read from left to right.

When however we turn to the still earlier conventionalised photographic or hieroglyphic script we find the order of the writing much more variable. It seems to run indifferently from left to right or from right to left, and there are often indications of a kind of boustrophedon arrangement.

The Melian inscription to which Mr. Hall refers belongs to the period of the earlier class of Linear tablets (Class A). Unquestionably the two signs that there appear read from right to left. It seems probable therefore that at the beginning of the period to which Class A belongs the usage was not yet fixed. But the tablets as yet discovered give no indication of this.

ARTHUR J. EVANS.

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Rhodes.—At Lindos the Danish excavations of 1903-4 led to the discovery of a rectangular court near the theatre. It is apparently of Hellenistic date and is surrounded by Doric columns. Here was found a list of the eponymous priests of Athena Lindia, beginning at about 170 B.C. The list is of great importance for the chronology of the artist-inscriptions. Another inscription records the history of the sanctuary of Athena. It is prefaced by a decree relating

² *Cl. Rev.* xix. pp. 79 sqq.