

COMMUNICATIONS

Through the generous assistance of the British School of Archaeology at Athens and the Institute for Classical Studies I have now acquired a Xerox copy of A Guide to the Stratigraphical Museum in the Palace of Knossos, by J. D. S. Pendlebury, (1933), pp. 31; Knossos. Dating of the Pottery in the Stratigraphical Museum I., by H. W. and J. D. S. Pendlebury, (1933), pp. 10; Knossos. Dating of the Pottery in the Stratigraphical Museum II., by E. Eccles, M. Money-Coutts and J. D. S. Pendlebury, (1934), pp. 19; and Knossos. Dating of the Pottery in the Stratigraphical Museum III. The Plans, by M. B. Money-Coutts and J. D. S. Pendlebury, (1935), 26 plans. I give the details more fully for having found them rarely recorded together, and because the holdings of some libraries I consulted either included only some part of these (which make up an indissoluble work of reference) or none at all. Since this work will be of some importance in the discussion of the dating of the last events of Bronze Age Knossos, I think it worth while trying the experiment of asking American subscribers (or others if they wish to help) to consult the catalogues of the libraries to which they have access, and, acting as census-takers, send me the returns for a Census of the Holdings of Guides to the Stratigraphical Museum in American Libraries. If the experiment is successful the results will be reported, and further censuses taken from time to time.

Summaries of papers read at the meeting of the Archaeological Institute of America, December, 1962.

George Bass, 'Mycenaean and Proto-Geometric Tombs in Caria': During the course of our underwater excavation of a Byzantine ship near Bodrum (Halicarnassus), Turkey, I was fortunate in making two discoveries on land; both sites were shown to me by people living in or around Bodrum. The first was a Mycenaean cemetery very near Muskebi; a visit with Machteld Mellink and Haluk Elbe, the director of antiquities in Bodrum, revealed at least six chamber tombs which had been opened by people digging for clay. Pottery, still being studied, which had been taken from the tombs suggests that the area was inhabited at least from Myc. III A to III C:1. The second site, near Dirmil, consists of a single, opened tomb of the "Lelegian" type; a walled-up dromos enters a rubble-lined chamber which is rectangular in its bottom course, but which becomes an oval corbelled vault above. Pottery from this tomb seems to be completely Late Protogeometric and finds some of its best parallels at Miletus. The material is being prepared for publication later this year.

Cyrus H. Gordon, 'The Minoan Cult'; The Linear A texts provide considerable information on Minoan religion. The chief god in the cultic texts is Ya-sa-sa-la-mu "He who causes well-being": a deity still worshipped by the Mandaean as Šišlam. His wife (appearing on a libation table from Palaikastro) is Na-ru-ga-na-ti, who seems to be "Nergal" feminized with the Semitic suffix -ti. The n for i is familiar from Phoenician Cypriote NRRNK for LRNK "Larnaca". The suffix -ti is used to feminize masculine names, particularly those of non-Semitic origin; e.g., the three women's names appearing on text 104 from Hagia Triada: Da-ku-se-né-ti, I-du-ti-ti and Pa-da-su-ti.

Two Hurrian names from Hagia Triada (namely, Da-ku-se-né and Su-ki-ri-te-se-ya) show that there was a Hurrian component in the Minoan population to transmit the Kumarbi myth on Cretan soil to Greece. Hesiod (Theogony 477, 480) locates on Crete Zeus' displacement of Cronos with details now known to reflect Tešub's displacement of Kumarbi.

The two texts written spirally in ink on the interior surfaces of little bowls from Knossos are probably incantations antedating by 2000 years the similarly inscribed Aramaic incantation bowls from Mesopotamia. One of the Knossos bowls opens with a-ga-nu, a Semitic word for "bowl," including one specifically used for magic.

The Dreros bilingual confirms the Northwest Semitic character of the pre-Greek language of eastern Crete. Where the Eteocretan has λμο- λμο "for his mother," the Greek reads [ται] ματρι ται α[ετο] = τῆ μητρί τῆ αὐτοῦ. And where the Eteocretan has ισαλαβρετ and ισαλυρια (pronounced 'išša lahberet and 'išša ly-rē<sup>cāh</sup>) both meaning "one to the other," the Greek twice reads μυνα το σοι = μόνη τῷ ἀ[λλ?]ῷ "one(f.) to the other (m.)."

Sara A. Immerwahr, "Imitation metal vases from Mycenaean tombs": A dozen pottery vases from a chamber tomb on the Areopagus show an unusual technique. Their surface is only roughly finished, contrasting with the two painted vases of Amarna, date from the same deposit, and they bear traces of a blackish incrustation adhering to a whitish undercoat. Flakes from one chemically analyzed by Miss Marie Farnsworth revealed tin oxide; she suggests that the surface was originally covered with tinfoil applied with some adhesive like beeswax. These vases are not isolated phenomena. Others of apparently similar technique have been found in 14th century chamber tombs at Mycenae, Dendra, Knossos, and Ialysos. Both Wace and Persson suggested that their "grayish slip" or "unfixed paint" was intended to give the appearance of a silver vase, but chemical analyses were not made and their suppositions fall far short of the trompe l'oeil of tinfoil. If all these made use of tin, which is not absolutely certain, they are suggestive for the tin trade in the Mycenaean period. Tin must have been available wherever copper ingots were being manufactured into bronze, and it was one component of the Cape Gelidonya wreck. At any rate, these vases furnish an interesting side-light on Mycenaean funeral practices.

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