

Pictorial Pottery of the LMIA Period
on Crete and Thera

VOLUME I

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Abstract

The present study examines the pictorial style of pottery made in Thera and Crete in the LCI/LMIA period. The work is in two volumes. Volume I is divided into three parts. Part I comprises the introductory chapter in which there is a summary of previous research on the subject and the aims of the thesis are set out. In Chapter II the context of the pictorial style of pottery is examined. Chapter III contains analysis of the forms of vases with pictorial decoration.

Part II includes three chapters dealing with the Analysis of Motifs. The plants are analysed in Chapter IV, the living creatures in Chapter V and the sacred symbols in Chapter VI.

Part III comprises the Synthesis. In Chapter VII an attempt is made to identify pottery workshops specializing in different vase forms and decoration. Chapter VIII examines the origin and character of the pictorial style of pottery in the Cyclades and Crete.

Finally in the last Chapter IX, conclusions regarding the character, context, forms and motifs, workshops and development of the pictorial style pottery are presented. A possible ritual function of the pottery is discussed. Interrelations and influences between the cultures of Thera and Crete on various levels are demonstrated.

Volume II contains a Catalogue of the available pottery, presented in two groups: the first from Thera and the second from Crete. The illustrations — figures and photographic plates — come at the end of Volume II.

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Στους αγαπημένους μου γονείς.

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2	"	Cat. no. 2
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4	"	Cat. no. 4
5	"	Cat. no. 5
6	"	Cat. no. 6
7	"	Cat. no. 7
8	"	Cat. no. 8
9	"	Cat. no. 9
10	"	Cat. no. 10
11	"	Cat. no. 11
12	"	Cat. no. 12
13	"	Cat. no. 13
14	"	Cat. no. 14
15	"	Cat. no. 15
16	Nippled jug	Cat. no. 17
17	"	Cat. no. 19
18	Bridge-spouted jug	Cat. no. 20
19	"	Cat. no. 21
20	"	Cat. no. 22
21	"	Cat. no. 23
22	"	Cat. no. 24
23	High-spouted jug	Cat. no. 26
24	Three-handled jug	Cat. no. 27
25	Spouted jug	Cat. no. 28
26	"	Cat. no. 29
27	Low-spouted jug	Cat. no. 30
28	Side-spouted jug	Cat. no. 31
29	"	Cat. no. 32
30	Round-mouthed ewer	Cat. no. 33
31	Hole-mouthed jar	Cat. no. 34
32	"	Cat. no. 35
33		Cat. no. 36

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55	"	Cat. no. 57
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60	"	Cat. no. 62
61	Cylindrical strainer	Cat. no. 63
62	Double vase	Cat. no. 64
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64	"	Cat. no. 66
65	Cymbe	Cat. no. 67
66-67	"	Cat. no. 68
68	"	Cat. no. 69
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71-72	"	Cat. no. 71
73	"	Cat. no. 72

74	Cymbe	Unpublished
75	Plant pot	Cat. no. 73
76	"	Cat. no. 74
77	"	Cat. no. 75
78	"	Cat. no. 76
79	"	Cat. no. 77
80	Flower pot	Cat. no. 78
81	"	Cat. no. 79
82	Conical rhyton	Cat. no. 80
83	"	Cat. no. 81
84	Cup	Cat. no. 82
85	"	Cat. no. 83
86	Bowl	Cat. no. 84
87	"	Cat. no. 85
88	Cups	Not available for study
89	Lekane	Cat. no. 86
90	"	Cat. no. 87
91	"	Cat. no. 88
92	Pyxis-like vase	Cat. no. 89

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93	High-spouted jug	Cat. no. 90
94	"	Cat. no. 91
95	Bridge-spouted jug	Cat. no. 92
96	Hole-mouthed jar	Cat. no. 93
97	Askos	Cat. no. 94
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99	Pithoid jar	Cat. no. 96
100	Cylindrical-spouted jar	Cat. no. 97
101	Conical rhyton	Cat. no. 98
102	Cup rhyton	Cat. no. 99
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104	"	Cat. no. 101
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114	Pithoid jar	Cat. no. 112
115	Strainer	Cat. no. 113
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119	Oval-mouthed amphora	Cat. no. 117
120	Pithoid jar	Cat. no. 118

List of Abbreviations

- AA Archäologischer Anzeiger
- AAA Athens Annals of Archaeology
- Åberg Chronologie IV Åberg, N., Bronzezeitliche und Früheisenzeitliche Chronologie IV, Griechenland (1933).
- ACrete Pendlebury, J., Archaeology of Crete. An Introduction, (1939, repr. 1963).
- ADelt Archaïologikon deltion.
- AE Archaïologiké Ephemerís.
- AJA American Journal of Archaeology.
- AKR Inventory number of objects (pottery and other) from Akrotiri.
- AM Mitteilungen des deutschen Archäologischen Instituts, Athenische Abteilung.
- APG Hood, S., The Arts in Prehistoric Greece, (1979).
- AR Journal of Hellenic Studies, Archaeological Reports.
- Art of Aegean Metropolitan Museum of Art, Greek Art of the Aegean Islands, (1979).
- AS Akrotiri Storerooms.
- ASAtene Annuario della R. Scuola Archeologica di Atene.
- BCH Bulletin de correspondance hellénique.
- BICS Bulletin of the Institute of Classical Studies of the University of London.
- BSA British School at Athens, Annual.
- CAH³ Cambridge Ancient History, (third edition).
- Clara Rhodos Monaco, G., "Scoperte nella zona micenea di Ialiso (1935-1936)," in Clara Rhodos 10 (1941), 41-183.
- CMS Corpus der minoischen und mykenischen Siegel, eds. F. Matz et al. (1964-).
- Ergon Tó Ergon tis Archaeologikés Eterias.
- Gournia Boyd-Hawes, H. et al., Gournia, Vasiliki and other Prehistoric Sites in the Ishtmus of Hierapetra, (1908).

- HM Herakleion Museum.
- Ialysos Furumark, A., "The Settlement of Ialysos and Aegean History c. 1550-1400 B.C.," Op. Arch. 6 (1950), 150-271.
- ILN Illustrated London News.
- Katsamba Alexiou, S., Isterominoiki Tafi Liménos Knosou (Katsamba), (1967).
- Knossos 1975 Catling, H. et al., "Knossos 1975: MMIII and LMI Houses by the Akropolis," BSA 74 (1979), 1-80.
- KrChron Kritiká Chroniká.
- Kythera Coldstream, J.N. and G.L. Huxley, Kythera, Excavations and Studies, (1972).
- Levi Festós I-II Levi, D., Festós Civiltá Minoica, I-II, Incunabula Graeca, LX/LXXVII, (1976, 1980).
- LM Pottery Popham, M.R., "Late Minoan Pottery, a Summary," BSA 62 (1967), 337-351.
- Mallia Palais II, IV Chapouthier, F. et al., Fouilles Exécutées à Mallia, Études Cretoises 4, 12 (1936, 1962).
- Mallia Maisons I Deshayes, J. and A. Dessenne, Fouilles Exécutées à Mallia: Exploration des Maisons et Quartiers d'Habitation I, Études Cretoises 9 (1953).
- Marinatos-Hirmer Marinatos, S. and M. Hirmer, Kreta, Thera und das mykenische Hellas, (1973).
- MMR Nilsson, M., The Minoan-Mycenaean Religion, (1950).
- Mochlos Seager, R., Explorations on the Island of Mochlos, (1912).
- MP Furumark, A., Mycenaean Pottery, Analysis and Classification, (1941).
- Myrtos Warren, P., Myrtos: An Early Bronze Age Settlement in Crete, (BSA Suppl. Paper 7), (1972).
- NAM National Museum of Athens.
- Op. Arch. Opuscula Archaeologica.
- PAE Praktika tis en Athenais Archaïologikes Eterias.
- Pachyammos Seager, R., The Cemetery of Pachyammos, (1916).
- Pelon, Mallia Pelon, O., Fouilles Exécutées à Mallia: Exploration des Maisons et Quartiers d'Habitation III, Études Cretoises 16, (1970).

- Persson Dendra Persson, A.W., New Tombs at Dendra near Midea, (1942).
- Ph.M. Phira Museum on Thera.
- Phylakopi Atkinson, T.D. et al., Excavations at Phylakopi on Melos, (JHS Suppl. Paper 4), (1904).
- Phylakopi 1911 Barber, R.L.N., "Phylakopi 1911 and the History of the Later Cycladic Bronze Age," BSA 69 (1974), 1-53.
- PK II Bosanquet, R.C. and R.M. Dawkins et al., "Excavations at Palaikastro, II," BSA 9 (1902-3), 274-387.
- PK IV Dawkins, R.M., "Excavations at Palaikastro, IV," BSA 11 (1904-5), 258-308.
- PK VI Popham, M.R. and L.H. Sackett, "Excavations at Palaikastro, VI," BSA 60 (1965), 249f.
- PKU Bosanquet, R.C. and R.M. Dawkins, The Unpublished Objects from Palaikastro Excavations 1902-1906, (BSA Suppl. Paper 1), (1923).
- Platon, Zákros Platon, N., Zakros, Tó néon minoikón anáktoron, (1974).
- PM I-IV Evans, A., Palace of Minos, I-IV, (1921-1936).
- Pseira Seager, R., Excavations on the Island of Pseira, (1910).
- RGVV Religionsgeschichtliche Versuche und Vorarbeiten.
- SIMA Studies in Mediterranean Archaeology.
- Sphoungaras Hall, E. Excavations in Eastern Crete: Sphoungaras, (1912).
- (T) Teubner Series (Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana).
- TAW Dumas, Ch., Thera and the Aegean World. Papers presented at the Second International Scientific Congress, Santorini, Greece, August 1978, Vols. I-II (1978, 1980).
- Thera I-VII Marinatos, S., Excavations at Thera, I-VII, (1968-1976).
- Thera, Pompeii Dumas, Ch., Thera, Pompeii of the Ancient Aegean, (1983).
- Walberg, Kamares Walberg, G., Kamares: A Study of the Character of Palatial Middle Minoan Pottery, (1976).
- Zois, Provlimata Provlimata chronologias tis minoikis Kerameikis: Gournes, Tylissos, Mallia, (1969).

CHAPTER I

Introduction

In Art History as well as in Archaeology the term "pictorial" has acquired a specific meaning. Pictorial art is that which primarily represents physical objects or physical phenomena. This generalisation can be applied to all forms of art as a starting point: mural painting, vase painting, metal and stone work and sculpture. In the present study the main concern is focussed on vase painting of a certain chronological phase during the Bronze Age of Aegean prehistory, namely at the LCI/LMIA period.

Pictorialism is to be understood as the representation of natural objects such as animals, birds, fish, flowers, human beings, houses, armour and tools. This assemblage of representations bears a primary meaning and comprises the so-called pictorial motifs. A combination of these motifs, if they are perceived as expressing certain qualities and being as such interconnected with each other, can be considered as representing a pictorial theme, an image or a composition.

In Aegean Bronze Age vase painting pictorial motifs are relatively rare. They start in MMII,¹ although one or two examples go back to EM times.² Until the MMIII and LMIA periods,³ when pictorial motifs are used in a wider range, vase painting decoration is mainly confined to motifs of an abstract character. A more detailed analysis of the development of the pictorial pottery in

1. MP, 145.

2. PKU, Pls. IIe, IIIj.

3. ACrete, Pl. XXVII, 2a.

Aegean Bronze Age vase painting follows later on in this study.

In the earlier periods of Minoan civilization pictorial art is not absent, however. It is expressed particularly in seal engraving where men and animals are the outstanding motifs. As Furumark remarks, "evidently it was not an indifference towards nature but a strict sense of the claims of composition that prevented the ceramic artist in the earlier periods from using primarily pictorial motifs."⁴

In MMI, MMIIA, MMIIB and MMIII a considerable number of designs were **derived** from mural painting and were used by the artist independently acquiring a new pictorial meaning.⁵ The naturalism of later pictorial wall painting does not represent something radically new in view of the fact that such a tradition already existed in seal engraving.

LMIA is a well-defined chronological stage in the Bronze Age of Aegean prehistory. Within the limits of this period both abstract and pictorial motifs on vase painting are found side by side. LMIA as a term has been used in different ways either to express a chronological phase⁶ or to define a painting style.⁷ In the archaeological literature it is often confused: LMIA being said to correspond to the Plant Style and LMIB to the Marine Style. When the word style is used in a chronological sense, as the name of pottery characteristic to one or the other period, the results are false and misleading. Hood has pointed out that: "The reviewer

4. MP, 135.

5. Op. cit., 137; c.f. APG, 48-51.

6. ACrete, 201; LM Pottery, 339.

7. Niemeier, "Die Katastrophe von Thera," JdI (1980), 6, 7, 17.

would abandon the use of Minoan ^{the} terminology for styles ('Plant Marine' but not LMIA and LMIB styles), reserving the use of Early, Middle and Late Minoan and their subdivisions strictly for periods of time."⁸ Thus the terms LMIA and LMIB are used in their chronological sense. During each period it is possible for different styles in vase painting to develop. Style means a specific manner of execution of the motifs and is not primarily decided by their nature.

It has already been recognized that during the LMIA period a certain style in vase painting has been developed. The nature of the motifs is floral and the style is known as the "Plant Style."⁹ The motifs are arranged in a special order usually covering the upper shoulder zone of the vase, either vertically or horizontally. The zonal arrangement is the characteristic element of this style. The motifs correspond well with the vase forms in use. Reeds are the most frequent motif applied to Knossian pottery. As Popham has pointed out: "more surprising is the subject-matter and the new spirit apparent in the East Crete style."¹⁰ Sprays of leaves and flowers are introduced and it seems that the inspiration of these few painters did not come from the palatial centre of Knossos.¹¹

During the next period, LMIB, it seems that various styles developed in vase painting. The so-called "sub-LMIA" style seems to be a continuation from the previous period.¹² Floral motifs persist mainly in the eastern regions of the island but they are

8. Hood, Gnomon (1961), 829.

9. MP, 152, 155, 157; PM II, 469f.

10. LM Pottery, 339.

11. Ibid. 339.

12. Ialysos, 153-154.

also used in the central parts.¹³ The conventional term "sub-LMIA" signifies the tradition of decorative floral patterns of the LMIA period which persisted through the LMIB period. According to Furumark the "sub-LMIA" decorated pottery is more advanced stylistically than the LMIA pottery.¹⁴ According to Niemeier, who studied the Cretan imported ware at Akrotiri trying to determine the date of the destruction at Akrotiri in relation to the destruction horizons in Crete, the "sub-LMIA" style is characterized by a different rendering of the floral motifs than the pure "Plant Style" of the previous period. This new treatment is defined as more fugitive, careless and less naturalistic.¹⁵ However, at the same time a thoroughly new range and arrangement of motifs made its appearance at Knossos, the so-called "Marine Style."¹⁶ The painting of sea scapes with fish, octopi, sea weed, rocks and shells arranged in complete harmony with the new vase forms was introduced. Popham defined the new style as follows: "one of the great achievements of this period is the success with which natural subjects are adapted to the surface of the vase retaining a feeling of naturalism despite their stylization and, though balanced in design, yet conveying a vivid sense of movement."¹⁷ Along with the motifs from the sea world, which were largely favoured at Knossos and on vases exported to other parts of the island and the Aegean,¹⁸ floral designs are also common especially reeds, olive sprays, lilies

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13. Supra n.10; Niemeier, "Die Katastrophe von Thera," JdI 1980, 21-29; Hood, ILN (17-2-62), 260-261f, Fig. 15; Warren, AR (1980-81), Figs. 27, 29a-b.
14. Ialysos, 153.
15. Niemeier, "Die Katastrophe von Thera," JdI (1980), 41
16. PM II, 500-512, IV, 276-281
17. LM Pottery, 341.
18. Ibid. 341; P. Mountjoy, R. Jones, J. Cherry, BSA (1978), 129f.

and iris.¹⁹ The "Plant Style" of the LMIB period, as opposed to the "sub-LMIA" style of the same period, is characterized by an accumulation of the motifs on the vase, horror vacui, and despite the tendency to schematization the patterns are still close to their natural prototypes. In LMIB floral ornaments are rendered in a more sophisticated form. For example the reed pattern is widely spaced in LMIA while in LMIB the plants are more tightly packed; the stalks and leaves of crocuses receive a wavy form in LMIB (FIG. 1). In LMIB floral designs are reduced in number and occur in standardized versions.²⁰

The later history of the LMIB period has been illustrated and clarified by Coldstream with reference to the pottery from Kythera, where a pure deposit of this period shows certain characteristics, which foreshadow the changes which followed in LMII pottery decoration. This class of pottery is known as the "Alternating Style."²¹

The problem of whether or not LMIA and LMIB represent two different chronological periods has been partially answered in well-stratified deposits in a number of excavations.²² However, styles which developed in two successive periods can overlap, as has been shown above. Scholars who have largely contributed to the study of the LMIA period as a whole are Evans,²³ Furumark,²⁴

19. LM Pottery, Pls. 79a, c, d, e, f, 80d; Platon, Zakros, Pl. 51.

20. MP, 160.

21. Coldstream, BICS (1969), 150-152.

22. Hood, AR (1961-62), 25f; Warren, AR (1980-81), 73-89.

23. PM I, 554; PM II, 468-9, 474, 567-571.

24. MP, 151f.

Pendlebury,²⁵ Popham,²⁶ Marinatos,²⁷ Coldstream,²⁸ Niemeier²⁹ and Catling.³⁰

According to Pendlebury the central and south parts of Crete stepped straight from the MMIII period to LMIA, whilst the east Cretan sites seem to have been rather slow in adopting the new styles of pottery which appeared in the LMIA phase. The same scholar has recognized some vases as belonging to a transitional phase between MMIIIB and LMIA in eastern Crete and equated this transitional phase with the period when the LMIA style flourished at Knossos and other parts of central and southern Crete.³¹

Furumark holds the same opinion where east Cretan pottery is concerned.³² Popham views LMIA as a chronological period when a certain style in vase painting gradually developed and in his analysis refers to deposits from both central and east Crete.³³ Coldstream greatly contributed to the definitions of MMIIIB and LMIA as two distinct chronological periods in Kythera and in his study on both local and imported LMIA pottery on the site he threw new light onto the problem.³⁴

The general confusion in earlier years regarding the definition of the LMIA period was partly due to the fact that the deposits of this phase were not clear. The material was limited in quantity and rarely found in stratified contexts. The new excavations on

25. ACrete, 201-205.

26. LM Pottery, 337f; Popham, BSA (1977), 190f.

27. Thera I-VII.

28. Kythera, 283-291.

29. Niemeier, "Die Katastrophe von Thera," JdI (1980), 1-76.

30. Knossos 1975, 1-80.

31. ACrete, 201.

32. MP, 151.

33. LM Pottery, 338-339.

34. Kythera, 280-291.

the Akropolis at Knossos have largely contributed to the clarification of the LMIA period at the site.³⁵ The excavations at Akrotiri on Thera greatly enriched our knowledge and provided a well-stratified deposit, claimed to be LMIA by the excavators and by most scholars.³⁶

Though previous studies of the aforementioned period are important, a consistent and thorough study of the new material from Thera and Crete is now needed. The Akrotiri pottery includes a large number of pictorial motifs as well as abstract designs. LMIA pottery pictorial motifs demand a more thorough study, although to a certain extent the abstract motifs have been analysed.

Therefore it seems worthwhile to attempt a study of a certain class of pottery products, the decoration of which stands out among the variety of the repertoire of this period. The pictorial pottery from Akrotiri and the old and new deposits from Crete allow for a discussion of the pottery style or styles which may have developed in the LMIA period. This study also aims at including illustrations of new and old but not previously closely studied material. It thus allows us to augment the charts of characteristic motifs, given by Pendlebury and Popham.³⁷

The choice of material in the present work has been made according to some assumptions. The central idea arose out of the material revealed at Akrotiri, where pictorial decoration is rich and frequently employed on pottery. All of the material pertains

35. Knossos 1975, 1-80.

36. Thera I-VII; Thera, Pompeii; Hood, "Traces of the eruption outside Thera," TAW vol. I, 681-690.

37. ACrete, Fig. 36; LM Pottery, Fig. 1.

to the destruction level of the town.³⁸ The material from Akrotiri used in the present study is limited to that which was made available for study. The other component material comes from Cretan deposits. Our information of well-stratified LMIA deposits is limited, due largely to the fact that most sites had been excavated long ago, some are not fully published or are unpublished and some are completely lacking deposits of this period. The basic deposit is that of the LMI House on the Akropolis at Knossos, which is securely stratified and dated to the LMIA period.³⁹

The present work includes only the pictorial motifs while the abstract motifs, for instance spirals, ripples, cross-hatching, crescent and disc zones, festoons and others, are excluded.

The pictorial motifs which are to be studied are as follows:

1. Plants: reeds, lilies, crocuses, myrtle, barley, vetches, palm trees, grapes, ivy.
2. Living creatures: birds, goats, bulls and dolphins.
3. Sacred symbols: double axes, figure-of-eight shields, bucrania, painted nipples jugs.

An analysis of the contexts in which pictorial pottery from Theran and Cretan deposits is found follows in Chapter II. Such an analysis aims at defining the function of this pottery, domestic or otherwise. In Chapter III the vase forms, strictly limited to those bearing pictorial decoration are analysed. The history of the forms, the likely introduction of new ones as well as the use

38. This destruction stratum has been dated to the LCI/LMIA period. Any doubts about the dating will be reserved until the end of this study, after the analysis of the motifs.

39. Some scholars have expressed reservations about this date, because of the lack of any light-on-dark material.

of each particular vase form is examined. The subsequent three chapters, IV, V and VI, comprise "the analysis of the motifs," referring to plants, living creatures and sacred symbols respectively. Their relationships with similar motifs in other art media is considered. Chapter VII refers to the identification of individual workshops. Chapter VIII comprises the synthesis. The genesis and development of the pictorial style in the Cyclades and Crete is examined. The last chapter (IX) is devoted to the conclusions and the historical perspective.

Volume II includes the Catalogue of the vases followed by the illustrations. The Catalogue refers mainly to whole vases with few references to fragments of pots.

CHAPTER II

The Context of the Vases with Pictorial Decoration

In this chapter the provenance of the vases decorated with pictorial motifs will be examined in detail. The exact place in which the vases were found, considered together with other objects in the deposit, may suggest the function of these rooms and, with the analysis of the shapes in Chapter III, it may be possible to suggest the use of each vase form.

First the excavated sites on the island of Thera will be discussed followed by contemporary sites in Crete. The Theran deposits seem to be of LMIA date. This hypothesis will remain open for the time being.

a. THERA

In 1867 Fouqué¹ explored some of the ravines south of the village of Akrotiri and discovered walls, pottery and other objects as well as organic remains. In 1870 Mamet and Gorceix² and later in 1899, Zahn³ conducted systematic excavations in different parts of this area. None of the aforementioned excavators published exact information about the location of the sites and nobody has ever rediscovered them. The excavations of Fouqué and Mamet and Gorceix revealed walls 50 cm. thick and preserved to a height of 2 m. The interior walls of two rooms, E and F,⁴ were plastered

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1. Fouqué, Santorin et ses éruptions, 1879.
 2. Mamet, de Insula Thera, 1874; Renaudin, BCH (1922), 113f.
 3. Zahn's results are briefly published in: H. von Gaertringen, Thera III; also Åberg, Chronologie IV, 127f.
 4. Page, The Santorini Volcano and the Destruction of Minoan Crete, Figs. 16-17.

and had wall paintings. A lot of movable finds including a saw, scrapers of obsidian, mortars, grinders, spindle-whorls and many vases were also discovered. Zahn further excavated a complex of buildings in the neighbouring area, named "Thal des Potamos."⁵ This site has been identified as that of Kamaras in the Valley of Potamos,⁶ to the east of the present excavations. Doulas⁷ thinks that the site of Zahn, which lies only 600 m. from the recent excavations may have been part of the city of Akrotiri.

Part of the material considered for the present study comes from the old French and German excavations. The precise provenance of this pottery is lacking.

This was the state of available information at the beginning of this century. In 1967, the late Professor Marinatos⁸ started excavating in a ravine, south of the village of Akrotiri close to the sea. The excavations are being carried on today by Professor Doulas.⁹ In FIG. 2 a more or less complete ground plan of the excavated parts of the site is provided. The largest part of the material for this study comes from different houses or building complexes of this site. Thus each building will be considered separately.

Building Alpha

This building had at least two storeys as is shown by its western wing (FIG. 2). On the ground floor of its eastern part a

5. H. von Gaertringen, Thera III, Fig. 29.

6. Thera, Pompeii, 12.

7. Ibid., 45.

8. Thera I, 8-12.

9. Doulas, PAE (1976-1981); also idem, Ergon (1976-1982); Thera, Pompeii.

tripartite magazine was fully excavated.¹⁰ It consists of Storerooms 1, 2 and 3. In the western wing a mill installation and a lavatory was explored, while part of the upper floor of the so-called "Western Room 2" by Marinatos, which corresponds to Storeroom 2, was partly investigated. In a small room, called the "Porter's Lodge" by Marinatos near the South Corridor of Building Alpha fragments of frescoes were found, the "African" and a group of blue monkeys around a structure surmounted by "horns of consecration" and supported by columns ending in flowers;¹¹ a third group of stucco fragments shows flying birds.

A large number of vases were found in the three storerooms, especially in the second one. In Storeroom 2 pottery from the upper floor of "Western Room 2" seems to have fallen.¹² Along with the pottery a table of offerings, a lion's head rhyton and a bull rhyton were found.¹³

Storeroom 1 had a hearth and a series of jars buried in its floor. A sunken basin along with other vessels was found nearby.¹⁴ Storeroom 3 seems to have had an upper storey as well. In the eastern end of this room a group of interesting vases was found. On its floor a tripod mortar together with a stone lamp was discovered.¹⁵ In the N.W. corner of the room a mass of pottery was heaped on the floor, which was at a lower level than in the eastern side. Marinatos explained this phenomenon as follows: the pots were out of service, partly broken and stored one inside the other.

10. Thera, Pompeii, 48; Thera III, 52-54.

11. Thera II, 53-54, Fig. 43, Col. Pls. B 3-4; Thera, Pompeii, 77.

12. Thera III, 11.

13. Thera III, Col. Pl. A2; Thera II, Pl. 31:1.

14. Thera, Pompeii, 48.

15. Thera II, Pls. 26: 1, 2.

Vases with pictorial decoration:

Storeroom 1	Cat. no. 34	hole-mouthed jar	PLATE 31
Storeroom 2	Cat. no. 1	eyed-jug	PLATE 1
	Cat. no. 2	eyed-jug	PLATE 2
	Cat. no. 13	eyed-jug	PLATE 13
	Cat. no. 17	nippled-jug	PLATE 16
	Cat. no. 20	bridge-spouted jug	PLATE 18
	Cat. no. 21	bridge-spouted jug	PLATE 19
	Cat. no. 22	bridge-spouted jug	PLATE 20
	Cat. no. 30	high-spouted jug	PLATE 27
	Cat. no. 41	askos	PLATE 39
	Cat. no. 54	strainer	PLATE 52
	Cat. no. 68	cymbe	PLATES 66, 67
	Cat. no. 69	cymbe	PLATE 68
Storeroom 3	Cat. no. 26	spouted jug	PLATE 23
	Cat. no. 46	pithos	PLATE 44
	Cat. no. 73	plant pot	PLATE 75
	Cat. no. 74	plant pot	PLATE 76
	Cat. no. 75	plant pot	PLATE 77

Cat. no. 65, double vase, was also found in Building Alpha (see Catalogue).

The largest number of vases are jugs but types of a specialized use were also found, as for instance a strainer, an askos and cymbai. In the pithos, Cat. no. 46, a clay idol was found. Some of the vases had fallen from the adjoining upper floor of the "Western Room 2." It seems that this amount of pottery along with the ritual vessels, like the two rhyta and the table-of-offerings could support the

suggestion by Marinatos¹⁶ that the character of this room was not simply a domestic one. The existence of frescoes in the neighbourhood further supports this hypothesis.¹⁷

Storerooms 1 and 3 probably functioned as domestic storerooms provided with containers for various foodstuffs. The heaped pottery in Storeroom 3, however, does not exclude the possibility that vases of a special function were also stored in these rooms.

Building Beta

Building Beta was partially excavated and the area was badly eroded by the modern torrent. Among the most interesting rooms are B1, B2 and B6 (FIG. 2). B1 and B2 lie to the west while B6 lies to the east of the ravine. B1 and B6 were decorated with frescoes.¹⁸ In Room B1 the well-known "Boxing Children" and "Antelopes" frescoes were found. Room B6, the eastern side of which has been badly damaged, was decorated with the famous "Blue Monkeys" fresco.¹⁹ Stucco fragments with reeds and myrtle shoots²⁰ as well as with flying swallows²¹ and a goat (?) were also discovered in this area. B1 was subdivided into three parts by partitions made of bricks.²² B1 contained repositories and Marinatos argued on good grounds that it is a shrine.²³ Room B2 is the flagstone upper floor, connected with B1, having a base of a column in the middle, which was excavated

16. Thera III, 52.

17. N. Marinatos, Art and Religion in Thera, Reconstructing a Bronze Age Society, 16-18, Pls. 6-9.

18. Thera, Pompeii, 78-79.

19. Op. cit.

20. Thera II, 12, Pls. 5:2, 6:1, 2.

21. Thera III, Col. Pl. B1; Thera, Pompeii, 78.

22. Thera IV, 29.

23. Ibid., Fig. 2, Pls. 52-56.

in 1967-68.²⁴ Many small fragmentary vases decorated with crocuses and other plants are reported but not illustrated by Marinatos.²⁵

Stone vessels were found including a shallow rectangular basin used either for mixing colours or as an offering table, with cavities around the lid reminiscent of a kernos and a slab with cavities.²⁶ A part of a "spit-support" was discovered in this room.²⁷ A similar but complete clay barbecue was found in Room Δ2.²⁸

Vases with pictorial decoration:

Room B2	Cat. no. 6	eyed-jug	PLATE 6
	Cat. no. 56	strainer	PLATE 54
	Cat. no. 63	cylindrical strainer	PLATE 61
	Cat. no. 67	cymbe	PLATE 65

Room B2 which has immediate access to the shrine B1 might have served different purposes in the rituals and ceremonies taking place in this sector.²⁹

Building Delta

To the north of building Beta lies an extensive complex of rooms known as Building Delta (FIG. 2). The excavation of this building has been almost completed. According to Doumas, "the complex is a result of at least five successive additions to an original core."³⁰ There were at least two storeys. At ground level the building

24. Thera II, 12-13, Col. Pls. C 1, 2.

25. Thera II, 14.

26. Thera II, 15.

27. Ibid., Pl. 38:2.

28. Thera, Pompeii, Pl. 64.

29. N. Marinatos, Art and Religion in Thera, Reconstructing a Bronze Age Society, 22.

30. Thera, Pompeii, 48.

consisted of more than twenty rooms.

Vases with pictorial decoration were found in a number of rooms which will be considered separately,

Room Δ1

This room is spacious and divided into two sections by a pier-and-door partition, a polythyron. At the west side of the room several jars³¹ were found containing seeds and flour. A stone-built hearth was found in Δ1a.

Vases with pictorial decoration:

Cat. no. 5	eyed-jug	PLATE 5
Cat. no. 28	high-spouted jug	PLATE 25
Cat. no. 47	pithos	PLATE 45
Cat. no. 59	strainer	PLATE 57

Room Δ2

This room, quite small in dimensions, was decorated with the well-known "Spring" fresco.³² It produced a great deal of material, over 205 vases including nipples-jugs and bridge-spouted jugs,³³ cups,³⁴ a cooking pot³⁵ with a sign of a double axe engraved on it, a pair of roasting grills³⁶ and bronze vessels.³⁷ Impressions of a wooden bed and a bench were also found in this room.³⁸

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31. Thera IV, 18-19.
 32. Ibid., 20-25.
 33. Ibid., Pl. 70a.
 34. Ibid., Pls. 75a, 77a-b, 78a.
 35. Ibid., 20, 41.
 36. Ibid., Pl. 29a.
 37. Ibid., Pls. 88a-b, 91a.
 38. Ibid., 41, Pls. 103b, 104-105.

Vases with pictorial decoration:

Cat. no. 31 side-spouted jug PLATE 28
(found in niche of the room)

Cat. no. 82 handleless cup PLATE 84

Doumas³⁹ agrees with Marinatos that Δ2 must have been a shrine.

The only well-preserved pair of "horns of consecration" from the site was found outside this room.

Room Δ4

This room lies in the northernmost part of Building Delta and is an anteroom. The most interesting finds from this room are a group of locally made, unpainted jugs⁴⁰ among which is a jug bearing a Linear A inscription.⁴¹

Vases with pictorial decoration:

Cat. no. 33 round-mouthed ewer PLATE 30

Cat. no. 53 strainer PLATE 51

Rooms Δ6 - Δ7

Room Δ6 is a corridor leading to Δ4 and Δ5. It has suffered a great deal of damage and was full of debris. A staircase next to Δ6 leads to Δ7, which is an upper storey.⁴² The area is provided with a semicircular hearth⁴³ and to the east of the hearth a great number of handleless conical cups were found throughout the room.⁴⁴ Marinatos⁴⁵ thought that the "hearth" or "altar" and the dozens of

39. Thera, Pompeii, 54.

40. Thera IV, 14.

41. Ibid., Pl. 16a.

42. Ibid., 14.

43. Ibid., Pl. 16b.

44. Ibid., Pls. 17a-b.

45. Ibid., 15.

cups, which are usually found in sacred places may suggest that this area was used for rituals.

Cat. no. 39, an askos, was the only published vase with pictorial decoration found in this area (PLATE 37).

Room Δ8

This room, lying to the north of room Δ2, yielded some interesting finds. A polychrome table-of-offerings,⁴⁶ a bronze dagger⁴⁷ and five finely decorated vases⁴⁸ were found.

Vases with pictorial decoration:

Cat. no. 78	flower pot	PLATE 80
Cat. no. 79	flower pot	PLATE 81

The two flower pots were found near the table-of-offerings.

Room Δ9

This room lies to the south of room Δ2. It consists of two compartments of which the southern one had a flagstone floor. It was found packed with pottery. Marinatos refers to Δ9 as "a magnificent storeroom."⁴⁹

Almost all of the fine imported and local wares were found broken; this suggests that they must have been placed on shelves, from which they fell and broke during the tremors. The imported pottery of this room mainly consisted of rhyta and cups.⁵⁰ There was no lack of stone vessels in the room. In compartment Δ9,1 a

46. Thera IV, Pl. 82.

47. Ibid., Pl. 90 (left).

48. Thera IV, Pls. 74a-b (tumbler and rounded cup), Pl. 85a (lekane).

49. Thera V, 25-26; Thera VII, 15.

50. Thera V, Pls. 63, 65a-b; Thera VII, Pls. 48, 50.

Syrian amphora and a steatite seal were found.⁵¹

Vases with pictorial decoration:

Cat. no. 7	eyed-jug	PLATE 7
Cat. no. 15	eyed-jug	PLATE 15
Cat. no. 19	nippled-jug	PLATE 17
Cat. no. 80	conical rhyton (imported)	PLATE 82
Cat. no. 81	conical rhyton (local)	PLATE 83
Cat. no. 83	one-handled cup	PLATE 85

Room Δ16

Room Δ16 is separated from Δ9 by a series of small rooms and corridors. A stone column lies in its centre.⁵² The pottery, metal and stone vessels covered the whole floor of this room. Marinatos considered that rooms Δ2 and Δ16 were used to store important objects after the great earthquake. He thought this because the two rooms were filled with pure aspa and not pumice.⁵³ Doumas⁵⁴ suggests that Δ16 was probably a shop but he does not explain why he thinks so.

The room contained jars⁵⁵ with organic remains, eighteen imported Cretan askoi in the bottom of a jar,⁵⁵ a hoard of metal vessels,⁵⁵ triton shells,⁵⁵ two ostrich eggs⁵⁵ and a lentoid gem.⁵⁵ In total more than 300 hundred objects were revealed.

51. Thera VII, 15, Pls. 49b, 57b (right).

52. Thera V, 20, Pl. 37a.

53. Ibid., 20.

54. Thera, Pompeii, 48.

55. Thera V, 21, Pls. 31b, 35a, 35b, 36b, 85a-b.

Vases with pictorial decoration:

Cat. no. 43	stirrup jar	PLATE 41
Cat. no. 50	pithoid jar	PLATE 48

Room Δ17

In front of room Δ2 to the northeast there is an open "court" which according to Marinatos⁵⁶ may have been a sheltered area. As mentioned above, the "court" of Δ2 yielded a number of vases.

Room Δ17 was divided by a small wall into two compartments: Δ17 and Δ17a. It must have been a one-storeyed building. According to the excavator Δ17 was a storeroom "rich in pottery and other commodities." In compartment Δ17a a large bronze jug was found.⁵⁷ Most of the finds come from the southern compartment Δ17. Stucco fragments with plant motifs as well as a stone vase were uncovered in this part of the building.⁵⁸ Imported vases as well as pithoi were heaped near the southern wall.⁵⁹ In the western area of the room an intact table-of-offerings was discovered, on which a boar's head rhyton stood.⁶⁰ Various bronze tools, bronze fishing hooks as well as eight inlaid alabaster discs accompanied the aforementioned cult objects.⁶¹

Vases with pictorial decoration:

Cat. no. 24	bridge-spouted jug	PLATE 22
Cat. no. 48	cylindrical pithos with strainer	PLATE 46

56. Thera VII, 13.

57. Ibid., Pl. 14a.

58. Ibid., Pls. 15a-b.

59. Ibid., Pls. 43a, 17a.

60. Ibid., Pls. 17b, 51a-b, 57a.

61. Ibid., Pls. 52e, 55d, 56a.

Cat. no. 58 strainer PLATE 56

Cat. no. 64 double-vase PLATE 62

In conclusion it could be argued that the small ground floor room Δ2 with the adjacent rooms Δ8, Δ9 and Δ17, which yielded cult objects, for example tables-of-offerings, rhyta, heaps of conical cups and stucco fragments and the well-known "Spring" fresco, comprise an area of specific character, perhaps the shrine of the complex Delta.⁶²

House of the Ladies

This house lies north of Building Delta and was at least three storeys high. Only three of its rooms were fully excavated (FIG. 2). Room 1 is an oblong room which was divided into two compartments by a partition wall.⁶³ The eastern compartment forms a vestibule; in the northeast there was a schist slab probably part of a pavement. Doumas⁶⁴ suggests that this slab belonged to a bathroom. In the same corner under the pavement a triton shell and a jar were found. In the northwest corner a hoard of handleless conical cups was discovered.⁶⁵ The main room to the west of the vestibule contained four repositories. These cists were made of mud brick and were found under the paved floor of Room 1. Marinatos⁶⁶ named these cists "Treasuries". Room 1 was decorated with frescoes:⁶⁷ the wall paintings of the "Ladies" and the "Papyrus". Room 7 preserved the

62. N. Marinatos, Art and Religion in Thera, Reconstructing a Bronze Age Society, 22, 24.

63. Thera V, 12.

64. Thera, Pompeii, 82.

65. Thera V, Pl. 6a.

66. Ibid., 13, Pl. 5.

67. Ibid., Pls. 94, 96, 97a.

walls of its upper floor. On its west wall two shelves were found with conical rhyta and plant pots.⁶⁸ Marinatos does not report the exact provenance of Cat. No. 70, but it is likely to come from this part of Room 7 because he listed this vase together with other pottery from this room.⁶⁹

Vases with pictorial decoration:

Room 1

Treasury 2 Cat. no. 4 eyed-jug PLATE 4

Cat. no. 8 eyed-jug PLATE 8

Treasury 3 Cat. no. 25 bridge-spouted jug

Room 7(?) Cat. no. 70 cymbe PLATES 69, 70

West House

This building has been fully investigated. In the western part it was two-storeyed but in the eastern part the existence of a staircase suggests a third floor (FIG. 2). Rooms 4 and 5 are two adjoining rooms of the West House and make up its western part. These two rooms form a unit. They are the only ones decorated with wall paintings. In Room 4 a cauldron,⁷⁰ a bowl⁷¹ containing red pigment as well as a table-of-offerings⁷² and a lion' head rhyton⁷³ were found. A pithos, in which a strainer was found,⁷⁴ may be a cultic container as N. Marinatos-Hägg⁷⁵ suggests. A libation jug

68. Thera VI, 8-10, Pls. 6a-β.

69. Ibid., 10.

70. Ibid., Pl. 63a.

71. Ibid., Pl. 59a, β, γ, δ.

72. Thera V, Pl. 102.

73. Ibid. Pl. 80.

74. Ibid., Pl. 27b and Thera VI, Pl. 77β

75. N. Marinatos-Hägg, "The West House at Akrotiri as a Cult Center," AM (1983), 1-19.

with circle motif also comes from this room.⁷⁶

Vases with pictorial decoration:

Cat. no. 12	eyed-jug	PLATE 12
Cat. no. 55	strainer	PLATE 53
Cat. no. 84	"cupping-glass"- shaped bowl	PLATE 86
Cat. no. 87	lekane	PLATE 90

Room 5 also contained various interesting objects: a number of imported Cretan vases, among which are a spouted jug, hole-mouthed jars, an askos, an alabastron;⁷⁷ a steatite bird's nest bowl, the well-known "magic vase", a table-of-offerings⁷⁸ and remnants of a basket were discovered in this room.

Vases with pictorial decoration:

Cat. no. 11	eyed-jug	PLATE 11
Cat. no. 44	oval-mouthed amphoriskos	PLATE 42
Cat. no. 71	cymbe	PLATES 71, 72

The rest of the vases with pictorial decoration were found in the underground storage room 3γ (Cat. no. 49, a pithos), in Room 3 (Cat. no. 86, a lekane) and in Room 6 (Cat. nos. 51, a pithoid jar and 38, a hole-mouthed jar).

N. Marinatos-Hägg has already argued in her recent article⁷⁹ that Rooms 4 and 5 may be the cult center of the West House. It

76. Thera VI, Pl. 76β.

77. Ibid., Pls. 47a, 78β, 79β-γ.

78. Ibid., Pls. 77γ, 70, 40β.

79. N. Marinatos-Hägg, "The West House at Akrotiri as a Cult Center," AM (1983), 1-19.

seems that the evidence she cites is persuasive enough to support this hypothesis.

Xesté 3

This building has been almost fully investigated. It consists of at least fourteen rooms at ground level (FIG. 2). The vast quantity of wall paintings as well as the "lustral basin", discovered in this building, lead to the conclusion that it was probably a public building.⁸⁰

Among the various finds from Xesté 3 worth noting are the stone vessels,⁸¹ among which is part of the neck of a double-spouted jug,⁸² a faience lid⁸³ and a clay sealing.⁸⁴

The area of Room 3, including the internal underground room where the "lustral basin" lies, is decorated with the "Crocus Gatherers" frescoes. The building may have been connected with the saffron industry, which would explain why the gathering of saffron was one of the subjects of the frescoes. The cult scene which is depicted may mix reality with religious beliefs. The whole setting of this area suggests that we are dealing with a shrine.

Vases with pictorial decoration:

Room 3	Cat. no. 32	side-spouted jug	PLATE 29
	Cat. no. 57	strainer	PLATE 55
Room 11	Cat. no. 27	three-handled spouted jug (imported)	PLATE 24
	Cat. no. 45	pithos	PLATE 43

80. Thera, Pompeii, 42 and 106.

81. Thera VII, Pl. 53a, β, γ, δ, Pl. 54a.

82. Ibid., 31, Pl. 54γ.

83. Ibid., Pl. 55β.

84. Ibid., Pl. 56δ.

b. CRETE

Our sources of LMIA deposits from Crete are relatively few but do occur both in the central and eastern parts of the island.

Knossos

The closed deposits from the Palace itself are quite few. According to Evans⁸⁵ some parts of the Palace suffered a destruction in LMIA, probably due to an earthquake. This horizon of destruction at Knossos is marked by deposits of vases in which the new fashion of decorating in dark paint on a light ground has become well established. The LMIA horizon at Knossos is definable as that in which this "dark-on-light" "Plant style" of decoration is most dominant. A number of vases were still being decorated in the old-fashioned way with white paint on a dark wash.

The classic deposits of LMIA in the Palace are those of: the Gypsadhes Well⁸⁶ and the East Staircase deposit.⁸⁷ The latter has been disputed by Hood, who considers it to be of LMIB date.⁸⁸ Another assemblage comes from the House of the Frescoes.⁸⁹ More recent discoveries from a house on the east slope of Gypsadhes Hill⁹⁰ have thrown new light on our knowledge of LMIA at Knossos. The destruction was severe according to the excavators.⁹¹

Most of the pottery assignable to LMIA was found in situ on the floor of Room 1. The remainder of the LMI deposit was found in

85. PM III, 280-1.

86. PM II, 549, Fig. 349; LM Pottery, 339.

87. PM II, 279; Popham, BSA (1977), 194f.

88. Hood, KrChron (1961-62), 96-97.

89. PM II, 436-7.

90. Knossos 1975, 1-82.

91. Ibid., 13.

the passage between Room 1 and the south wall of Room 2.⁹²

There were also some scrappy remains at the northeast end of trial VII.⁹³ According to the excavators there is enough evidence to substantiate the hypothesis that there are two phases of LMIA occupation in the area.⁹⁴ Deposits E and F represent the earlier phase and deposit G is slightly later.

Today there is not much room for doubt about the stratigraphical evidence that LMIA and LMIB constitute two separate periods in the Palace area. New information has been accumulated through the excavations in the Royal Road⁹⁵ and more recent evidence comes from the excavations in the area round the Stratigraphical Museum.⁹⁶

The Gypsadhes Well Deposit

Very little information is provided by Evans about this deposit. Popham has published some of the restored pots found in this well. It seems that the deposit is homogeneous. Characteristic are the Vapheio⁹⁷ cups, the fruit-stands⁹⁸ and the jugs.

Cat. no. 90 (PLATE 93), a high-spouted jug decorated with reeds comes from this deposit. Cat. no. 93 (PLATE 96) is not published and according to the HM Catalogue was found in a piece of land near Gypsadhes.

92. Knossos 1975, 17.

93. Ibid., Figs. 3 and 13.

94. Ibid., 17-18.

95. Hood, AR (1961-62), 25f; idem ILN (17-2-1972), 259f.

96. Warren, AR (1980-81), 73-92.

97. LM Pottery, Fig. 76a, b, d, e.

98. Ibid., Fig. 76f, g.

LMI House by the Akropolis

As the excavators report "the best preserved LMI feature was a pair of fragmentary rooms of light construction, of which Room 1 was immediately adjacent to the West Room of the MMIII house."⁹⁹ In the area of the North Room of the MMIII house and probably over its basement room two more rooms were found.¹⁰⁰ The largest part of the floor of Room 1 was covered with pottery in situ.¹⁰¹ Outside the south wall of Room 1 a shallow pit filled with conical cups was found.¹⁰²

Room 2 also preserved a floor deposit, which was largely disturbed by modern ploughing.¹⁰³

The two phases of LMIA occupation are described in detail by the excavators.¹⁰⁴

The LMIA floor deposit is a mixture of different objects. A large group of loom weights and a bronze tool probably associated with weaving was found. Large storage vases, pouring and drinking vessels comprise the pottery of this area.¹⁰⁵ The evidence is insufficient to suggest the use of the area with certainty. However, a workshop use, a storage use and some religious associations with the foundation deposit of conical cups and the rhyta may be assumed.¹⁰⁶

Among the decorated pottery from Deposit F (main occupation of Rooms 1 and 2 in LMIA period), are a number of vases which bear

99. Knossos 1975, 13.

100. Ibid.

101. Ibid., 14-15, Figs. 10-11.

102. Ibid., 17, Fig. 14.

103. Ibid., 16.

104. Ibid., 19.

105. Ibid., 77, Figs. 43-44.

106. Ibid., 77.

pictorial motifs. The main characteristic motif is that of reeds.

Vases with pictorial decoration:

Deposit F	Cat. no. 91	high-spouted jug	PLATE 94
	Cat. no. 105	handleless cup	PLATE 107
	Cat. no. 100	cup-rhyton	PLATE 103
	Cat. no. 101	cup-rhyton	PLATE 104
	Cat. no. 104	chalice-rhyton	PLATE 106
Deposit G	Cat. no. 94	askos	PLATE 97
	Cat. no. 98	conical rhyton	PLATE 101

East Staircase Deposit

The deposit was found in 1905 below the steps of the staircase leading to the lower E.-W. corridor in the domestic quarter. Masses of pottery were found which is mostly unpublished.¹⁰⁷ As Popham mentions, "the decorated pottery is very sparse."¹⁰⁸ The unpainted wares include conical cups, miniature jugs with a small lug at the rim instead of a handle, tripod pots, flat-based conical basins and others.¹⁰⁹ Popham tends to accept that this deposit belongs to a stage within the LMIA period.¹¹⁰

Hood based his suggestion that the East Staircase deposit may be assigned in the LMIB period on comparisons between cups decorated with the reed pattern found in the Royal Road deposit and similar ones from the East Staircase deposit.¹¹¹ The reed motif originates in LMIA and continues in LMIB in a more sophisticated form, however.

107. Popham, BSA (1977), 194.

108. Ibid., 194.

109. Ibid., 195, Pls. 31f, g, h, k.

110. Ibid., 195.

111. Hood, KrChron (1961-62), 97.

In LMIB the reed motif is found rendered in the "sub-LMIA" style, which is closer to the LMIA rendering, and more tightly packed on the pot, which is a characteristic of the LMIB style. The published pottery of the East Staircase deposit in terms of vase forms and decoration is more likely dated in the mature LMIA period.

Vases with pictorial decoration:

Cat. no. 99 handleless cup-rhyton PLATE 102

Cat. no. 102 handleless cup-rhyton PLATE 105

Some more vases with pictorial decoration are included in the Catalogue and were found in different places in the Palace area. Cat. no. 92 (PLATE 95), a bridge-spouted jug comes from Room F of the House of the Frescoes. Cat. no. 95 (PLATE 98) is a fragmentary pithoid-jar which was found in the Treasure House, NW of the Palace. Cat. no. 96 (PLATE 99), a non-identified pithoid-jar in HM, is said to have come from Knossos. Cat. no. 97 (PLATE 100), a cylindrical-spouted jar, was found in the NE corner of the "Megaron" of the South House.

Zakros

Regarding Zakros, we will be dealing only with material from the votive pits and not from the Palace itself. Only general information and very few illustrations have been published by Professor Platon¹¹² on his excavations in the Palace area and its surroundings. These confirm the fact that LMIA deposits are present at the site but a more thorough treatment even in a preliminary form to be used in this study is lacking.

112. Platon, Zakros, 255-257.

Hogarth,¹¹³ who excavated the two votive pits on the hill of Ag. Antonios to the northwest of the Palace, revealed vast quantities of pottery not stratified but looking like a homogeneous deposit, all assigned to the LMIA period. He concluded that these fragments of pottery and stone vessels were votive offerings cleared from a shrine which probably existed on the peak of the hill.¹¹⁴ Dawkins also suggested that the pits were filled with offerings which had been accumulated over a period of time in a shrine.¹¹⁵ This hypothesis contradicts the idea of the homogeneity of the contents of the pits however. Professor Platon seems to hold the same opinion as these scholars.¹¹⁶

According to Hood,¹¹⁷ the suggestion that these pits were filled "upon the occasion of some unique act of public or official devotion" appears more adequate. He has attempted to associate the filling of the pits with the impact the volcano eruption on Thera made on the people of Zakros.

Vases with pictorial decoration:

Pit 1a	Cat. no. 106	oval-mouthed amphora	PLATE 108
Pit 1	Cat. no. 107	strainer	PLATE 109
	Cat. no. 108	cup-rhyton	PLATE 110

113. Hogarth, BSA (1900-1), 125-129; idem JHS (1902), 333, Pl. XII.

114. Hogarth, BSA (1900-1), 127.

115. Dawkins, JHS (1903), 260.

116. Platon, Zakros, 24.

117. Hood, "Traces of the eruption outside Thera," TAW vol. I, 687.

Palaikastro

A LMIA destruction horizon has been observed at Palaikastro. Block pi, which was excavated by Dawkins at the beginning of this century, is of special interest.¹¹⁸

Block pi lies across the street from Block chi and below the later Greek temple area. A sanctuary or shrine has been identified there;¹¹⁹ the pottery is assigned to the LMIA period.

The pottery from Block pi gave the impression to the excavators that it had been accumulated over some period of time. Fifty percent of the pottery was decorated in light-on-dark in the Kamares tradition. It could certainly belong to an earlier phase of LMIA, when motifs both in light-on-dark and dark-on-light coexisted. As Popham and Sackett have remarked "in PKU the II (38-42) demonstrates a continuity through the LMIA period until the period of the floor deposits, which included vases with Marine Style decoration."¹²⁰ MMIII and LMIA pottery was also revealed in Blocks B, Δ, Ε and X.¹²¹ The remains of a place of sacrifice with ashes, bones of oxen and cores of horns as well as clay lamps and five clay bull's head rhyta were found in this block. Four possible house shrines have been identified by Nilsson and other scholars at Palaikastro, among which is that of Block pi.¹²²

118. PK IV, 287; also PKU, 38-42.

119. Bosanquet, BSA (1939-40), 67; Rutkowski, Cult Places in the Aegean World, 327.

120. PK VI, 249f.

121. PKU, 19.

122. MMR, 108f; PK VI, 257.

Vases with pictorial decoration:

Block pi	Cat. no. 109	high-spouted jug	PLATE 111
	Cat. no. 110	hole-mouthed jar	PLATE 112

Gournia

The site of Gournia on the north coast of the isthmus of Hierapetra was excavated in 1901, 1903 and 1904 by H. Boyd-Hawes. The results of the excavations were described in her final publication which appeared in 1908. In her reports Boyd-Hawes repeatedly emphasizes the lack of stratification, the shallow soil and the erosion at the site. She often had the impression that some houses were out of use earlier than the final destruction which overwhelmed the site in LMIB.

Quarter D shows an early character in pottery and in Room E29 a small deposit of MMIII-LMIA pottery was found.¹²³ In House E there is a room which was recognized as a pillar crypt by Platon.¹²⁴ In this room a pithoid jar with double axes and plant decoration was found.¹²⁵ On the eastern slope of the town below the Palace in House Cm, a LMIA deposit with a large hoard of ritual vases, mainly rhyta, was found in Room C58.¹²⁶ The excavator further notes that the eastern region of the town "had an older tinge than the West Slope or the crest of the Akropolis" where the Palace lies.¹²⁷

123. Gournia, 38.

124. Platon, "Tá minoiká oikiaká ierá," KrChron (1954), 457.

125. Gournia, Pl. IX, 18.

126. Ibid., 39-40, Pl. VII, 25-32 and 34-41.

127. Ibid., 39.

Vases with pictorial decoration:

Passage Ab and Ac	Cat. no. 111	stirrup-jar	PLATE 113
Room E29	Cat. no. 112	pithoid jar	PLATE 114
Room D24	Cat. no. 113	strainer	PLATE 115
Room C58	Cat. no. 114	conical rhyton	PLATE 116
	Cat. no. 115	conical rhyton	PLATE 117

The findspot of Cat. no. 116 (PLATE 118), a handleless jar, is not reported in the publication.

Pseira

Seager in his reports of the excavations on the island of Pseira refers to rebuilding of the town in the MMIII and LMIA periods. He notes that "extensive rubbish heaps were found among the LMI houses" with "a kind of ware, which immediately precedes the typical Late Minoan style of pottery."¹²⁸ He calls this ware Middle Minoan III but further on he stresses that "this style of pottery may be said to occupy an intermediate stage between the true MMIII ware at Knossos and the typical Late Minoan I fabrics, and cannot truly be said to belong to either class."¹²⁹ Therefore it can be concluded that these "rubbish heaps" do represent a destruction horizon dated to LMIA, earlier than the final catastrophe of the town.

A special reference should be made to Houses A, B and D. In House A a deposit of pottery "seems to have fallen into the basement room under the entrance hall."¹³⁰ The best vases of this deposit

128. Pseira, 20.

129. Ibid., 21.

130. Ibid., 24.

are Cat. No. 117, an oval-mouthed amphora, and a bridge-spouted jug with ivy leaf with spiral volutes.¹³¹ A clay bull rhyton similar to the well-known rhyton with the net pattern over its body was also found together with the aforementioned vases.¹³²

In House B, Room 4, parts of a large clay bull's head were found and nearby a narrow ledge of small pebbles, which according to the excavator was employed for altars.¹³³ In the same area the famous pithoid jar with bukrania was discovered. According to Platon this isolated square room functioned as a pillar crypt.¹³⁴ Rutkowski has doubted the religious character of this room however.¹³⁵ In House D, Room 2 has a pillar in its center and according to Platon is another pillar crypt.¹³⁶ The excavator also notes that "it is probable that each household had its own little shrine."¹³⁷

Vases with pictorial decoration:

House A	Cat. no. 117	oval-mouthed amphora	PLATE 119
House B	Cat. no. 118	pithoid-jar	PLATE 120

Concluding Remarks

It has been relatively easy to examine the context of the pictorial vases from the site of Akrotiri. The excavated sectors comprise an almost thorough picture of what was happening in each building or complex of buildings, although more evidence will be

131. Pseira, Pl. VIc.

132. Ibid. Fig. 7.

133. Ibid., 24-25.

134. Platon, "Tá minoiká oikiaká ierá," KrChron (1954), 458.

135. Rutkowski, Cult Places in the Aegean World, 105 and 120.

136. Pseira, 14, 24f.; Platon, "Tá minoiká oikiaká ierá," KrChron (1954), 457.

137. Pseira, 24.

added after the completion of the excavation.

The picture we possess at present is as follows: each building has one or more rooms decorated with frescoes; in these rooms cult objects as well as vases with pictorial decoration have come to light.

As Doumas¹³⁸ remarked, the exact function of each room in the respective buildings is not certain. It seems that the ground floor rooms were used as storerooms, mills, kitchens and for the everyday activities of the household; the upper floor rooms may have served various purposes, as for instance living quarters, reception halls, and other similar functions. Two rooms, Room Δ2 and Room 3 in Xesté 3 with the "lustral basin" present salient characteristics of a shrine.¹³⁹ The same may apply to Building Alpha, Beta, the West House¹⁴⁰ and the House of the Ladies. In these buildings rooms with wall paintings and an accumulation of cult objects support the hypothesis that we are dealing with a domestic shrine.

It may therefore be that at Akrotiri there was a domestic shrine within each architectural unit. The greatest numbers of vases with pictorial decoration were found in these particular rooms which supports the hypothesis that such vessels were used in rituals. This assumption does not exclude the possibility that similar vases may have served the less ambitious purpose of everyday use within the household.

The situation in Crete is more complicated, however. There are some deposits, as for example the votive pits at Zakros, the Houses

138. Thera, Pompeii, 54.

139. Ibid., 54.

140. N. Marinatos-Hägg, "The West House at Akrotiri as a Cult Center," AM (1983), 1-19.

A, B, D on Pseira, Block pi at Palaikastro and perhaps the LMI House on the Akropolis at Knossos which betray similarities with the deposits at Akrotiri. The evidence from the rest of the deposits from Knossos and perhaps Gournia is too slight to support a hypothesis that they represented cult areas. The evidence from Minoan Crete demonstrates that the public peak sanctuaries were largely replaced with household shrines during LMIA and were deserted at the end of LMIB.¹⁴¹ In the Late Minoan palaces the shrines played an important role in religious practices.¹⁴²

Corroborative evidence that vases with pictorial decoration were used in religious practices comes from the recent excavations of the LMIB Cult Rooms revealed in the North House near the Stratigraphical Museum at Knossos.¹⁴³ The existence of wall paintings of a so-far unique subject, the discovery of cup-rhyta with reeds and other more elaborate pictorial decoration, including the "magic vase", correlate the function of this sector with that of the rooms at Akrotiri.

141. A. Peatfield, "The Topography of Minoan Peak Sanctuaries," BSA (1983), 278.

142. Platon, Zakros, 99-139.

143. Warren, AR 1980-81, 79-92, Figs. 27, 30, 31, 34, 35; also Catling AR 1981-82, 53, Figs. 115a-b.

CHAPTER III

Analysis of Shapes

In the following discussion a limited number of shapes is to be analysed. The LMIA period produced a large number of vase shapes. However, only those shapes with pictorial decoration will be considered here.

Furumark¹ remarked that two notions are to be understood in the word "shape": 1) the general form of the vessel dependent on its use and 2) the specific shape connected with an aesthetic value. In the latter sense phenomena of stylistic and chronological significance might be found. Aesthetic principles, which continually change, define to a certain extent the form of utilitarian objects.

The general conservatism towards the creation of new forms in ceramic production, which is witnessed through the various chronological phases of the Aegean Bronze Age, will be shown in the following discussion. In the vast quantity of ceramic products of every chronological period, new types are comparatively few. In Aegean Bronze Age pottery there is a limited number of shapes, while there are many forms; in most cases a particular shape is expressed in many forms.

The vases studied here are separated into five categories: pouring, storage, of specialized use, drinking and vessels of other use. In most cases, it is easy to define with great certainty the use of a vase, thereby classifying it in one of the above categories. However, there are vases which may have served a specific purpose.

1. MP, 16.

An attempt to guess their use will be made. Special attention should be paid to construction details of the vases, as this might throw some light on the question of their use or purpose.

The main objective of this chapter is to examine the origin of the shapes, thus finding out which are local Cycladic or Cretan forms. The reasons for using one and not another type of vase to depict pictorial motifs also lies in the scope of this chapter. The frequency of painting of pictorial motifs on certain types of vessels might help to indicate some structural elements of the cultural, social and economic organization as well as the religious beliefs or superstitions of the people of Thera and Crete.

POURING VESSELS

A) Jugs and ewers.

This general heading encompasses all types of jugs including the round-mouthed ewer. These vases constitute a large proportion of the pottery with pictorial motifs. Although differences exist between them, their use is similar; they are all pouring vessels.

a) Eyed-jugs (FIGS. 3-4)

This form of jug seems to have been the most popular at Akrotiri with sixteen examples in the Catalogue.² It appears in all sizes, large, medium and small. It has a depressed globular body, flat base, a channel-shaped spout, on either side of which two plastic eyes are formed, and a vertical cylindrical handle. The form rarely occurs outside Thera. The Theran examples are securely stratified and dated in LMIA period. In Crete, the form is

2. Cat. nos. 1-16 (PLATES 1-15).

found in LMI at Gournia.³ A similar jug with pictorial decoration is known from Grave Circle B at Mycenae, but is considered to be a Cycladic import.⁴ The form is not found in earlier contexts.

The plastic eyes give a zoomorphic character to the vase. This feature associates the form with Cycladic pottery where this is often present as we will see further on. Apart from this fact, the large number of examples at Akrotiri and its rarity elsewhere suggests a Cycladic origin for the form.

b) Nippled-jugs (FIGS. 5-6)

There are two versions of the nippled-jug: the first⁵ (FIG. 5) has a biconical body, a raised base on a low ring and a vertical cylindrical handle. The characteristic feature of this type is the long neck, slightly tilted backwards and two ears on either side of the long beaked spout. The two plastic breasts or nipples on the front side of the body are distinctively formed.

The second type⁶ (FIG. 6) has a depressed-spherical body, slightly raised base and a vertical strap handle. The main characteristic of this type is the swelling at the base of the neck, which gives the vase the appearance of a bird. The neck with the beaked cut-away spout is tilted backwards and the nipples are formed in a very low relief.

The first variant occurs in local Thera pottery. It is either plain, having only the nipples painted, or when decorated,

3. Gournia, Pl. VIII: 4, 5 (from LMIB context but without pictorial decoration).

4. Mylonas, O tafikós Kiklos B' ton Mikinón, Pl. 227, Γ-18.

5. Cat. nos. 17, 18 (PLATE 16).

6. Cat. no. 19 (PLATE 17).

the ornamentation is pictorial and covers the whole body of the vase. It is found in Crete⁷ as a rare Cycladic import.

The second variant reflects zoomorphic associations and conveys the idea of a bird. It is already known in MC times from Melian examples found either on the island of Melos or, as an import in Crete.⁸ The form, again as a Cycladic import, is encountered in Grave Circle B at Mycenae.⁹

According to R. Buck this type of jug appears in two variations, one with a bulge below the spout and the other without.¹⁰ The latter is more common. Their earliest occurrence in Mainland Greece corresponds roughly with the closing phases of the second building period at Eutresis. It originates in the Cyclades in the EC period.

Nippled jugs never stopped being produced in Cyclades from EC times to LCI.

c) Bridge-spouted jugs (FIGS. 7-8)

This type of vase was very popular in Thera and Crete during LMIA.¹¹ At Akrotiri it occurs in local and imported wares.

This form also has two variants.

The first¹² (FIG. 7) which is the most popular, has a spherical body, flat base and a vertical cylindrical handle.

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7. Cadogan, AR (1977-78), 76, Fig. 19 (plain from Pyrgos House in Crete, Level IV).
 8. Phylakopi, 20, Fig. 92, Pls. XIV: 2, XVI: 4, 20, XXI: 5, 6, 8, 9, 11; also PM I, 556, Figs. 333, 404, 405.
 9. Mylonas, O Tafikós Kiklos B' ton Mikinon, Pl. 228, Γ-35, N-165, Γ-27.
 10. Buck, "Middle Helladic Pattpainted Pottery," Hesperia (1964), 294-295, Pl. 40, Shape no. B11.
 11. Cat. no. 92; LM Pottery, Pl. 77a (Knossos); Platon, PAE (1956), Pl. 112a (Zou).
 12. Cat. nos. 20, 21, 23, 92 (PLATES 18, 19, 21, 95).

The short cylindrical but distinct neck has a round flat rim; a bridged spout is added to the neck opposite the handle which is attached at the rim and shoulder. Most of the Cretan examples imported to Thera, have a moulded ring and grooves at the base of the neck.¹³ This variant continued to be produced in Crete in LMIB in squatter versions. The body becomes more globular-conical, the spout larger and the handle more elaborate.¹⁴ Most Cretan examples do not bear pictorial decoration. This variant seems to have a Cretan origin and it was probably imitated by local potters in Thera.

The second variant¹⁵ (FIG. 8) is found at Akrotiri but it is not very common. It has a globular body, raised base, almost non-existent neck, and the vertical handle rises from the shoulder and rests on the middle of the body. At Akrotiri bridge-spouted jugs bear either pictorial or linear abstract decoration.

d) Spouted-jugs (FIGS. 9-12)

Under this heading spouted jugs with minor differences in the shape of the spout and sometimes slight differentiations of the body are considered.

1) Jugs with cut-away spout (FIGS. 9-10)

This type of jug appears in two variants at Akrotiri, both considered to be Cretan imports.¹⁶ The first variant (FIG. 9) has a slender piriform body on a raised base which forms a very low ring. A vertical strap handle is attached at the rim and

13. Cat. no. 20 (PLATE 18).

14. Platon, *PAE* (1962), Pl. 152a-b (Zakros).

15. Cat. nos. 22, 24 (PLATES 20, 22).

16. Cat. nos. 26, 27 (PLATES 23-24).

shoulder; the cut-away spout has three spikes round its base. A low external moulding is formed at the junction of base of neck and shoulder. The same form is found at Knossos.¹⁷

Another example, a little crudier, occurs at Prasa in Crete.¹⁸

The second variant (FIG. 10) also has a piriform body but a flat base. Three vertical strap handles rise from the rim and descend to the shoulder. The external moulding at the junction of base of neck with the shoulder is also present here. This type of Minoan jug has a long history in Crete. It is a characteristic Minoan form. There are specimens of jugs with three handles from Gournes dated as early as MMIA.¹⁹ There are also examples from the tholoí tombs of Mesara of MMI-MMIIA date. According to Walberg, "this might seem to indicate a mainly funerary function but several specimens have been found in the palaces of Knossos and Phaistos."²⁰ This type of pouring vessel continues in the MMIII period.²¹ The jug is found in MMIII contexts in the excavations of Anemospelia in Archanes as a votive offering.²² Knossian parallels of the three-handled spouted jug also come from MMIIIA contexts.²³ Therefore an early date for this type of jug and a possible origin from Central Crete is suggested.

It seems that the local potters at Akrotiri did not favour

17. PM II, 631, Fig. 395E.

18. Platon, PAE (1951), 255, Fig. 10.

19. Walberg, Middle Minoan Provincial Pottery, Pl. 14, types 161:1, 162:2.

20. Op. cit.

21. Walberg, Kamares, 142, Form 26, types 137-142.

22. Sakellarakis, I. and E., PAE (1979), Pl. 183b (first row, second from the right).

23. Personal communication with J. MacGillivray.

these two types of jug with cut-away spout.

2) High-spouted jugs

At Akrotiri various versions of high-spouted jugs occur. One has a piriform body, ringed base and beaked spout. An external moulding is formed at the junction of the neck and shoulder. It is provided with a vertical strap handle.²⁴ The main difference from Cat. no. 26 is the formation of the spikes and the cut-away spout. Otherwise the general appearance of these two jugs is very much the same.

The local Theran potters seem to have experimented on different types of high-spouted jugs. High-spouted jugs often with bosses on the neck and the handle blended into the wall of the vase were extremely common on Thera, but they were not always decorated with pictorial motifs. The Theran jug is proportionately taller than the common LMIB version with applied handles and may be taken as representative of an early type.²⁵

The high-spouted jug was not favoured in Kythera during LMIA,²⁶ but in LMIB,²⁷ while this type of jug continues to be produced in Crete, it also appears more frequently in Kythera.

Among the spouted-jugs which should be mentioned is a low-spouted example (FIG. 11) which was found at Akrotiri and is considered a Cretan import.²⁸ This jug has a depressed globular body on a flat base. A funnel like mouth ends in a long horizontal

24. Cat. no. 28 (PLATE 25).

25. Thera III, Pl. 50:3; Thera V, Pl. 66a (described as imported); PK II, 312, Fig. 11; Platon, Zakros, 113; Gournia, Pl. VIII: 16, 17 (as representing the LMIB type).

26. Kythera, 287.

27. Kythera, Fig. 43, v. 34; Gournia, Pl. VIII: 17.

28. Cat. no. 30 (PLATE 27).

pinched spout. An external moulding is formed at the base of neck and two plastic buttons (in very low relief easily escaping our attention being recognized only by feel) are placed on the front of the vase. This type does not have parallels in Crete or Thera.

3) Side-spouted jugs²⁹ (FIG. 12)

Special attention should be paid to this form of spouted vase because it seems to be found only at Akrotiri. It has a spherical-conical body, a ringed base, short cylindrical neck, broad round mouth with a distinct flat rim and a vertical cylindrical handle attached at the base of the neck and on the shoulder.

The main characteristic of this vase is the location of the beaked spout on the shoulder, opposite the handle. The spout has painted eyes on either side, a feature adding a zoomorphic character to the vase. The dimensions of these jugs are usually quite large.

A remark should be made at this point associated with the construction of the vase: the neck is not in accordance with the main axis, but is placed slightly towards the spout. The vase is wheel-made; when the potter reached the neck, in order to create a space for the handle, the neck was moved towards the

29. Cat. nos. 31, 32 (PLATES 28-29).

Cat. no. 29 (PLATE 26) an arbitrarily restored jug, found in the old French excavations in Thera, seems to belong to this type of jug. Large part of the upper body is missing. It has been restored as a spouted jug but a careful examination of the preserved parts of the body, the placement of the handle as well as the decoration closely relates it with Cat. no. 31. The spout should be placed on the body opposite the handle. It is very likely that Cat. nos. 29 and 31 were manufactured as a pair.

spout. This was dictated by the fact that the handle occupies more space on the shoulder than the spout. This detail is so well executed that it is not immediately visible, but only becomes apparent in the process of drawing the vase.

This shape is another specialty of the Theran potter apparently related to other bird-like Cycladic vases. It is securely dated in LMIA and is not found in earlier contexts.

The size of the vase is ideal for holding liquids in large quantities for everyday use. Its spout places it among the pouring vessels. Drinking water could be stored in this vessel to suit the daily needs of a family quite easily.

e) Round-mouthed ewer (FIG. 13)

Round-mouthed ewers go back to MMI in Crete;³⁰ however, the spreading rim develops in MMIII,³¹ culminating in the elegant LMIB ewers. The tall round-mouthed ewers from Thera and Kythera are not found in east Crete³² where ewers, together with trefoil-mouthed jugs, do not appear until LMIB.³³

In MMIIIB the ewer is provided with a foot which goes out of fashion in the next period and it reappears in LMIB.³⁴ The Kytherian LMIA examples present "slim ogival proportions" which also characterize our Cat. no. 33. The Theran example also displays similarities with a silver ewer from Mycenae and two

30. Silverman, Expedition (Fall 1974), 14 (from Gournia, deposit A); Sphoungaras 58, Fig. 30k and o.

31. PM I, 556, Fig. 404f (from Temple Repositories).

32. Cat. no. 33 (PLATE 30); also Marinatos, AAA 5 (1972), 446, Fig. 2; Kythera, 287, Pl. 83:3.

33. Gournia, Pl. VII: 37.

34. Kythera, 287.

bronze examples from Knossos.³⁵ The influence of metal and clay forms on each other is a recurrent consideration in the study of Bronze Age vases and all too often based on hypothesis rather than tangible evidence. Despite their differences in decoration these ewers of metal and clay are clearly complementary.

This generally rare shape was chosen by the Theran potter to be decorated with another decorative specialty of the island workshops, the grapes. A similar but not quite exact parallel occurs in metal at Akrotiri.³⁶

Another rare type of round-mouthed ewer without parallels at Akrotiri is the local piece recorded by Marinatos in Thera VI, Pl. 748. The excavator mentions in his preliminary reports that this ewer is of local origin and belongs to the very few vessels which were never used and had just come out of the potters kiln (idem Thera VII, 24). The body of the ewer is biconical and its foot rests on a ringed base. It is provided with a high neck which ends in a round flaring out-turned rim. A cylindrical vertical handle is attached at the mouth and shoulder. This form could be the predecessor of the well-known Marseilles ewer and its LMIB counterpart from Zakros.³⁷ Our ewer is evidently less refined and of lower quality in comparison to the Zakros examples.

35. Davis, The Vapheio Cups and the Aegean Gold and Silver Wares, 1977, 149, no. 43.

36. Thera IV, Pls. 94, 95.

37. Platon, Zakros, 92, Pls. 45, 46.

B) Hole-mouthed jars (FIGS. 14-15)

This vase seems to have been in use for a long period in Aegean prehistory. The LMIA³⁸ version has a spherical-conical body on a relatively tall stem, a bridged-spout and two cylindrical horizontal handles high up over the rim. Vases with bridged spouts are found as early as EMII-III.³⁹ Evans has suggested that they are derived from the side-spouted "tea-pot".⁴⁰ The hole-mouthed jar was in use in MMI,⁴¹ but with a squat or hemispherical profile. In LMIA it became taller and footed and in LMIB acquired its classic piriform profile.⁴² From LMIA contexts this form is known both in Crete and Akrotiri.⁴³ At Akrotiri besides the aforementioned type we find an older type according to Furumark,⁴⁴ which in addition to the two horizontal handles has a small vertical handle placed opposite the spout.⁴⁵ Most Theran examples are of relatively small or medium in size; only the three-handled variant is fairly large.

The decoration especially preferred for this shape includes vetches. The same motif is repeated on a hole-mouthed jar from Gypsades at Knossos, Cat. no. 93. (PLATE 96).

38. Cat. nos. 34-37 and 93, 110 (PLATES 31-34, 112).

39. Mochlos, 81, Fig. 48, Pl. 1.

40. PM I, 108f.

41. PM IV, 84, Fig. 53:7.

42. Gournia, Pls. VIII: 35; IX: 11, 27.

43. Cat. nos. 34-37; PM II, 436, Fig. 253D; LM Pottery, Pl. 77b; Hutchinson, BSA (1939-40), Pl. 14p (Palaikastro); Kythera, Fig. 42: 48.

44. MP, 19.

45. Cat. no. 38 (PLATES 35-36).

C) Askoi (FIGS. 16-17)

The askos is a closed bag-shaped vase with the spout placed high on the body. By the Late Bronze Age the vase had enjoyed a long history in the islands of the Cyclades and Crete. The askoid vase is an old Mediterranean form with wide diffusion. In the Cyclades askoid vessels are known from the EC period to the time of the "bird vases", which occur as imported objects in the Shaft Graves at Mycenae, and in the Temple Repositories at Knossos. Some of those reflect the crocus decoration of the LMIA period (see Phylakopi, Pl. XXIII, Fig. 5, Figs. 96, 97).

The flat-bottomed askos develops during MMIIIB and does not change substantially afterward. In Kythera Tomb C, an askos was found accompanied with MMIIIB and LMIA pottery.⁴⁷ Another example of LMI date is recorded from Gournia.⁴⁸ At Akrotiri the form is imported from Crete; a whole deposit of eighteen Cretan askoi⁴⁹ was found stored in a jar in Room Δ16. Most of them are decorated with spirals or stemless foliate bands. This form was imitated by Thera potters (FIG. 16).⁵⁰

As well as the flat-bottomed baggy askos, another variant is found at Akrotiri.⁵¹ The second variety is conical towards the base of the vase. A parallel example to this variation occurs at Mycenae⁵² where it is considered a Cretan import. The angular askos is well paralleled in LMIA context at Knossos.⁵³

46. PM IV, 79f.

47. Kythera, Pl. 69: 38.

48. Gournia, 40, Pl. VII: 17.

49. Thera V, 21 and 31, Pl. 31b.

50. Cat. nos. 39-41 (PLATES 37-39).

51. Thera II, 42, Fig. 26.

52. Mylonas, O Tafikós Kiklos B' ton Mikinon, 228.

53. Cat. no. 94 (PLATE 97).

The form continues in use in LMIB. Good examples are found at Palaikastro.⁵⁴

The vase seems ideal for the transportation of perfumed oil, ointments or other kinds of precious liquid used in small quantities. It is classified in the luxurious vessels of Late Bronze Age I period.

D) Stirrup-jars (FIG. 18)

This type of vase was common both at Akrotiri and in Crete,⁵⁵ but the Cretan examples seem to be more plentiful. It is found in medium and large dimensions. According to Pendlebury⁵⁶ the stirrup-jar makes its first appearance in LMIA. Furumark⁵⁷ places the appearance of the form in MMIII. However, it seems certain that it does not occur in deposits earlier than MMIII.⁵⁸

The earlier type⁵⁹ has a tall clumsy ovoid body, often two or three spikes attached to the lip of the spout and two vertical handles. Cat. no. 111 from Gournia presents those features which along with the decoration classify it well into LMIA.⁶⁰ In the next period, LMIB, the most common type of stirrup jar has a squat almost biconical body with three handles. This form⁶¹ is consistent throughout the phase, especially in east Crete.

54. PKU, 58-59.

55. Cat. nos. 42, 43 and 111 (PLATES 40-41, 113).

56. ACrete, 202.

57. MP, 19.

58. Kythera, Pl. 52: 94, 287. *Though from unstratified context, it looks LMIA in sty.*

59. Knossos 1975, Fig. 31, Pls. 9a-b.

60. A very similar piece comes from the excavations of Kastelli in Chania and is dated in LMIB. It is unpublished and exhibited in the Chania Museum.

61. Platon, Zakros, 118, 121; Mallia Palais II, 32, Pls. 32c, 33:2; Mountjoy, "A Late Minoan IB Marine Stirrup-jar," BSA (1972), 125-128, Fig. 2, Pl. 36.

The centre of gravity is rather low on the well-known "Marine style" stirrup-jars from Gournia⁶² in comparison to their LMIA counterparts.

The examples from Akrotiri have traces of what seems to be a cord on the false spout and handle; the cord must have been used to fasten either the cover of the true spout or perhaps a label (see FIG. 18). Stirrup-jars were probably used for the transport of liquid products, perhaps oil or wine. An interesting suggestion for the use of the small-sized stirrup-jar was made by K. Cook,⁶³ who felt that it probably contained oil, one of the uses of which in Ancient Greece was for washing oneself, like toilet soap today. The peculiar arrangement of the false spout and the handles should serve a purpose. Cook suggests a manner of holding the vase with one hand, while smearing one's body with oil with the other hand.

STORAGE VESSELS

A) Amphora (FIG. 19)

The amphora, by definition, has only two handles. It developed during the MMI-III periods (MMI examples are known from Vasiliki and Sphoungaras⁶⁴), but was not common until MMIII and later.

The oval mouth is an early and almost universal feature,⁶⁵ which belongs to the most common type during the LMIA and LMIB periods.

62. Gournia, Pl. IXa.

63. K. Cook, "The Purpose of the Stirrup-vase," BSA (1981), 166, Pl. 32.

64. Sphoungaras 59, Fig. 31; Gournia, Pl. VI: 15, 31; Zois, Provlimata, Pls. 40-43.

65. PM I, 250, Fig. 193 (a MMII amphora from Phaistos).

It occurs both in Crete⁶⁶ and Akrotiri.⁶⁷ It either has a clumsy ovoid or a tall slender body with vertical handles. It has obvious parallels with the MMIII domestic jars from Knossos.⁶⁸ In east Crete this type of amphora lasts throughout LMIB.

B) Pithoi and large jars.

Pithoi and large jars vary in body shape and other subsidiary form accessories. These vessels were the most common for the storage of a variety of goods and are found throughout Crete and the Cyclades during the Bronze Age. Some jars of smaller size are also used as pouring vessels. Some of the types, highly decorated, are as follows:

1) Cylindrical pithos (FIG. 20)

This variant is found at Akrotiri as well as in Crete.⁶⁹ It is usually of large dimensions with a broad mouth, small horizontal handles and flat base.

One interesting cylindrical pithos⁷⁰ (FIG. 21) from Akrotiri is constructed in a particular way, probably to serve a special purpose. Fifteen (15) cm. above the flat base a perforated clay slab, inserted into its walls, divides the interior of the cylinder into two parts: the upper and larger part, which at the rim has a recess possibly to receive a lid, and the lower part. The lower compartment has a small movable clay door; small vertical handles on the door as well as on the walls of the vase placed

66. Cat. nos. 106, 117 (PLATES 108, 119).

67. Cat. no. 44 (PLATE 42); see also Thera II, 38, Fig. 23; Thera III, 60, Pls. 56:2, 3.

68. PM I, 555, Fig. 403: A and C.

69. Cat. nos. 45-47, 95 (PLATES 43-45, 98).

70. Cat. no. 47; Doumas, PAE (1976), 310-311, Fig. 1.

at the same height, might have been used to keep the door sealed with the help of a rope or some other material. Doumas has suggested that this pithos served as a beehive.⁷¹ It is an interesting hypothesis but leaves some space for doubt. The known beehives of historical times are provided with smaller slots and are not as large as those on the pithos.⁷² The slots are opened on the walls of the vessels so the bees can enter the pot and not inside it in the form of a strainer as in the present case. The argument, that only one beehive has been found at the site, can be explained by the fact that beehives are usually placed in the countryside, away from the settlements. This example looks new and may have just come out of the potter's kiln to be transported away later. The hypothesis, without being rejected, is nevertheless not persuasive.

2) Pithoid-jar (FIG. 22)

This is a smaller version of the pithos. These vessels occur already in MMII⁷³ but the MMIII-LMIA variant is an adaptation of the contemporary pithos.⁷⁴ Pithoid jars are numerous at most Cretan sites especially in the east. Most of them belong in LMIB.⁷⁵ LMIA examples are recorded from Thera and Crete where they occur in large and small dimensions.⁷⁶ The Theran examples decorated with pictorial motifs are usually of medium size

71. Supra n. 70.

72. J.E. Jones et al, BSA (1973), 397f.

73. PM I, 231, Fig. 176.

74. PM II, 422-430. On Minoan pithoi see: PM I, 231-236.

75. Seager, AJA (1909), 295f, Fig. 19; Platon, PAE (1962), Pl. 159a (Zakros).

76. Cat. nos. 49-51, 96, 112, 118 (PLATES 47-49, 99, 114, 120); see also Thera V, Pl. 66b (right); Dawkins, JHS (1903) 253, Fig. 16.

(FIG. 22), but there are pithoid-jars of larger dimensions.⁷⁷

3) Another version of the pithos or pithoid-jar occurs at Akrotiri⁷⁸ (FIG. 23). It has a rather clumsy ovoid body and its special feature is the bridged spout. The formation of the rim and spout suggests that the vase was used as a storage and pouring vessel at the same time. It seems that this type of vase is the descendant of the MM spouted pithos.

4) Cycladic pithos

This type of pithos has a barrel-shaped body, flat base and a flaring rim with a series of ribs below it down to the belly of the vase. Two rather small cylindrical handles are set on either side of the pithos under the rim (PLATE 47). The Cycladic pithos, or barrel-jar, originates in EC contexts at Phylakopi on Melos.⁷⁹ It lacks the ribbing on the shoulder and is usually decorated with abstract designs. The form is encountered in MC times in Melos and Thera. In the Melos Museum there is a number of unpublished Cycladic pithoi of MC date. Fragments of similar pithoi are also found at Akrotiri marked with the characteristic ribs.⁸⁰

C) Cylindrical spouted-jar (FIG. 24)

This form originates in EMII, but disappears after LMI. It is characteristic of the local wares of eastern Crete but quite rare outside the area.⁸¹ Several MMI jars of this form were uncovered in one of the magazines of the palace of Mallia.⁸² From LMIA

77. Thera II, 37, Fig. 22, Pls. 34: 1,2.

78. Cat. no. 52 (PLATE 50).

79. Phylakopi, 1911, Pl. 1d.

80. Personal communication with A. Papayiannopoulou, who studies the MC material from Akrotiri.

81. Myrtos, 119 and 150, Pl. 42D-E.

82. Mallia Palais IV, 38, Fig. 13.

context come two cylindrical spouted jars from Mallia⁸³ and one from Knossos⁸⁴ (FIG. 24). The Knossian example is decorated with pictorial motifs. The well-known examples from Mochlos⁸⁵ and Gournia⁸⁶ belong in LMIB. As Betancourt points out, the cylindrical jar was not a common form to be decorated with motifs of the "Marine style"; the famous jar from Nirou Chani is an exception.⁸⁷ They all have medium size. In this section another cylindrical handleless jar without a spout should be included because it constitutes a simpler variation of the same shape.⁸⁸ The use of these cylindrical jars of medium size with or without spout could range from storage to pouring to cooking. These vases could serve many needs of the everyday life of Bronze Age people. Neither variation was imported or imitated in Thera.

SPECIALIZED VASES

A) Strainer (FIGS. 25-29)

The waisted strainer makes its first appearance in the LMIA period. A number of early examples are known from Akrotiri⁸⁹ and Zakros.⁹⁰ The vase has a spherical body, a bell-shaped hollow foot and two or three handles on the shoulder. The vase was evidently meant to be covered with a lid⁹¹ (FIG. 27). The

83. Mallia Maisons I, Pls. XXXI: 6, 7, XXXIX: 4.

84. Cat. no. 97 (PLATE 100).

85. Seager, AJA (1909), 280, Col. Pl. VI.

86. Gournia, Pls. VIII: 21, 22.

87. Betancourt, "Marine-Life Pottery from the Aegean," Archaeology (1977), 38f.

88. Cat. no. 116 (PLATE 118).

89. Cat. no. 53-62 (PLATES 51-60).

90. Cat. no. 107 (PLATE 109).

91. Cat. nos. 55-56 (PLATES 53-54).

size usually approaches a height of 25 cm. but larger examples of 1 m. in height also occur. In some instances the waisted-strainer was reproduced on a miniature scale.⁹²

In the LMIB period the waisted-strainer is found in east Cretan sites. The shape of the body tends to become conical and more slender. This type is found at Gournia,⁹³ Zakros,⁹⁴ Mochlos and elsewhere. It survived into the LMIIIA-B period.⁹⁵

A second variant⁹⁶ of strainer, exhibited in the Phira Museum on Thera, apart from the handles is provided with two small protuberances resembling breasts (FIG. 28). Accepting that these really represent "breasts" or "nipples", the implication is that this is the first nipples-strainer we have encountered.

It should be pointed out that an older type of waisted-strainer, which generally differs from the LMIA-IB examples, is HM Inv. No. 10585 from Phaistos Palace, dated in MMII B. It has a cylindrical hollow base and the upper part of the walls lean inwards on the rim. It is provided with a plain rim and two horizontal cylindrical handles. Instead of round holes, the strainer slab bears slots. It does not seem that this older version was very popular, however.

Another type of strainer⁹⁷ (FIG. 29) is represented by the

92. HM Inv. No. 6576 (from Tylissos without pictorial decoration).

93. Gournia, Pls. VII: 15, IX: 1, 2.

94. Dawkins, JHS (1903), Fig. 20.

95. PKU, 102, Fig. 85 (LMIIIA); also an unpublished piece from Kalami cemetery, exhibited in Chania Museum; it is plain (LMIIIB).

96. Cat. no. 62 (PLATE 60).

97. Cat. no. 63 (PLATE 61).

cylindrical vase, which has the strainer slab in the middle of the cylinder and its foot is also hollow. It is provided with two horizontal handles. It occurs only once at Akrotiri. Two similar examples, but broken on one side, come from a Zakros⁹⁸ house near the votive pits and their date is questionable.

This type was not very popular. The origin of the waisted-strainer is debatable. According to Hogarth,⁹⁹ the vase is a typical Cretan form of the lower town of Zakros and developed originally from the Kamares "hole-mouthed" vases. According to Marinatos,¹⁰⁰ "the purely Cycladic origin" of the form is indisputable; *he thought these vases were imported to E. Crete from the Cyclades.*

An EMII vase from Pyrgos in Crete bears a striking resemblance to the waisted-strainer shape, but is constructed differently and lacks the strainer-slab feature. It was probably used for a different purpose.¹⁰¹ Going back to EC times, marble and clay pyxides should be mentioned because in form they resemble the waisted-strainer but lack the strainer slab.¹⁰² Although the Theraan potters particularly favoured this vase, and the examples are numerous and highly ornamented, these are not strong arguments to support a Cycladic origin. The early Pyrgos vase and the amount of waisted-strainers from east Cretan sites as well as the Phaistos strainer suggest a Cretan origin.

98. Dawkins, JHS (1903), Fig. 20; also Platon, Zakros, 214.

99. Hogarth, BSA (1900-01), 132, Fig. 43d.

100. Thera II, 37.

101. Zervos, L'art de la Crète, Fig. 91; Åberg, Chronologie IV, Fig. 446; Zois, "Erevna peri tis minoikis Kerameikis," Epetiris Epistimonikon Erevnon tou Panepistimion Athinon (1967), 724-725, Pl. 23a-γ, no. 7504.

102. Zervos, L'art des Cyclades, Fig. 229.

The use of the vase remains an unanswered question. It was obviously employed to filter some sort of liquid. Doumas¹⁰³ suggested that it was used to press grapes for the production of wine or barley grains for beer. The holes of the strainer slab in most examples are of a size too small to support the beer production process, since the grains could easily pass through the holes. The size which is usually approximately 25 cm. in height, is also too small to allow wine processing. The amount of liquid used might have been very little. The process to obtain wine and beer is rather complicated; Doumas' suggestion is not substantiated. The limited amount of liquid, let alone the construction of the vase, which had to be placed on another larger vessel to hold the liquid and the known complications of the wine processing make his theory unacceptable.

Perhaps the use of the vase was to filter some product, but what might have interested the user was to retain the solid not the liquid. The quantity intended to be collected must have been small. Some sort of cream cheese should not be excluded given the fact that sheep and goat remains are numerous at Akrotiri. The question largely remains open.

A very recently acquired unpublished strainer in the Chania Museum¹⁰⁴ seems to have come from a tomb. It is almost intact and is LMIB in date. Its tomb context(?) might suggest another use connected with burial rites. It could have served for

103. Doumas, "Pitharia me endixi yia to igro periechomeno tous apo tin YMIA Thera," in Stili is mnimin N. Kontoleontos (1980), 120.

104. Personal communication with Dr. Y. Tzedakakis.

libation purposes. The waisted-strainer occurs in highly decorated and also plain examples; its context implies domestic or some other use.

B) Double-vases (FIG. 30)

Composite vases are found in various Mediterranean civilizations; it seems that the Minoan double vases may have evolved from the EM Kernoi of the Mesara. In the Mesara we often find the Kernos with a spout, handle and intercommunicating hollow parts.¹⁰⁵

This type of vase is found in LMI contexts both in Crete and on other Cycladic islands. At Akrotiri it consists of two piriform or globular-conical jugs with raised base, connected at the widest point by a short hollow tube; one of the two jugs, either round or trefoil-mouthed, bears a strainer set within the rim; a large bow-like handle connects the two parts. On the LMIA examples from Akrotiri¹⁰⁶ the "true" jug is always provided with a trefoiled mouth and a cylindrical bow-like handle. The double vases from Gournia¹⁰⁷ are associated with the destruction of the town and are dated in LMIB. They often have piriform bodies, strap handles and the "true" jug is round-mouthed. The vessel occurs at Zakros,¹⁰⁸ as well as at Knossos,¹⁰⁹ in LMIB

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105. Xanthoudidhes, The Vaulted Tombs of Mesara, Pls. XXIV: 749; XXXI: 686. Also Phira Museum Inv. No. 492, double vase of MC date. Another earlier example comes from Asine; it was found in a young woman's tomb and is decorated with polychrome birds; it is dated in MHIII (see Dietz, Archaeology (1975), 161).
106. Cat. nos. 64-66 (PLATES 62-64).
107. Gournia, Pl. IX:9, Col. Pl. J.
108. Dawkins, JHS (1903), 256, Fig. 26.
109. Hood, ILN (17-2-1962), 251, Fig. 15. This vase bears a pictorial decoration of lilies and birds, rendered in the "sub-LMIA" style.

context. Such double vases range in date from MMI (Palaikastro ossuary: PKU, 40) to LMIII (Gournia, Pl. X: 26; Katsamba, 42, Pls. 7a, β -9a, β). The Katsamba examples are dated by Alexiou in LMII. Similar vases are reported to have come from Vathypetro and Mazali near Chania.

The exact function of the vase poses a problem. Two late pieces, one from the Giamalakis Collection¹¹⁰ in the Herakleion Museum which is dated in LMIB-LMII and bears the plastic decoration of a votary, as well as the Katsamba piece (see above) which is decorated with two plastic pigeons seated on the rim of the "true" jug, link this form with cult and religious ceremonies. The Theran pieces are generally few in comparison to the large amount of pottery encountered at the site, and are very finely decorated. On the other hand, there is a considerable number of plain double vases, which could have served some kind of a more common utilitarian purpose.¹¹¹ The assumption that such vessels were connected with rituals was also expressed by Evans.¹¹² The main centres of production of these vases are located in east Crete and Thera, most apparently belonging to the LMI period.

Evans¹¹³ suggested the following use for double vases: the broad mouth of the strainer had been devised for dipping into the water, which might have contained tadpoles or other undesirable objects animate or inanimate. The water then could be poured from the other part of the vessel. This explanation holds for the

110. Marinatos-Hirmer, Pl. 88.

111. PKU, 40-41.

112. PM I, 567f.

113. Evans, Archaeologia 65 (1914), 32, Fig. 46 (LMIIIA).

double vases which were provided with open-mouthed jugs in both parts. The Theran examples have one part completely closed.

C) Cymbe (FIG. 31)

Cymbe¹¹⁴ is a thoroughly new form which appeared for the first time in LMIA context at Akrotiri.¹¹⁵ Before then it did not occur anywhere else in the Aegean. This elongated vase, elliptical in ground plan, varies in length from 35 cm. to 53 cm. The walls of the vase are straight; the lip is exalted thus its profile appears slightly curved. In most cases the possibility that it was covered seems unlikely. There are about ten cymbai at Akrotiri. In one instance the inner surface of the rim forms a recess to receive a lid. Therefore, we can distinguish two types of cymbe: type A with exalted rim, and without a lid and type B provided with a lid.¹¹⁶ The base of the vase is flat; it has two small cylindrical horizontal handles, each one in the middle of the long sides. The size and placement of the handles poses a question: did the handles serve a real function or was their placement just for decorative purposes? It seems plausible that the latter was the case. The handles are disproportionately small to the length of the vase; they could not assist in its transportation because the vase cannot balance if carried using the

114. The name "cymbe" has been conventionally given to this shape by the late Prof. S. Marinatos.

115. Cat. nos. 67-72 (PLATES 65-74 including an unpublished cymbe). M. Marthari has suggested to me that fragments of a MC coarse type of lekane with straight walls, found at Ftellos on Thera, may be related to the LCI cymbe, but the large dimensions of the lekane as well as its coarse fabric do not really associate the MC example with the LCI cymbai.

116. This type of cymbe is unpublished but seen and studied by the author. Photograph was not permitted.

handles.

The bathtub-like vessels have been suggested as a likely origin of the form. It is not the most persuasive solution however. The bathtub-like vessels, which range in size from the dimensions of a jar to almost those of a cymbe, have a different construction. Their long sides are not straight but openly displayed, and most of them are usually pierced on the base. There is a miniature bathtub vessel made of ivory from Kition in Cyprus of LCII date, which bears some resemblance to the cymbe.¹¹⁷ A similar toilet box made of steatite was found at Paphos. An origin from basketry, for which there is enough evidence of manufacture at Akrotiri, is not out of the question - especially regarding the function of the handles. On the other hand, the possibility that it was an innovation of the local potters should not be discounted. Creativity in producing something new to serve either a certain utilitarian purpose or even aesthetic needs characterized the local people. A possible use of the vessel might have been to store spices. Type B could easily have served this purpose like any pyxis-like vessel.

The occurrence of these vases at Akrotiri in a small number but almost in each separate house or complex of buildings as well as the contexts in which they were found suggest a special use of this type of vessel. The idea that certain luxurious material was stored in small quantities or its function as an offering vessel in rituals should be considered as a possibility.

117. Karageorghis-Bucholz, Greece and Cyprus, 479 no. 1742.

D) Plant pots (FIG. 32)

This form differs from that of "flower pots". The plant pot¹¹⁸ was used to plant flowers, spices or other plants. It has a cylindrical body, straight walls, flat, pierced off-centre bottom and two small ear-lugs functioning as handles, placed high up close to the wide mouth. In most examples studied by the author the ear-lugs are vertically pierced. The holes seem to have been pierced before firing. The pierced ear-lugs might have served the purpose of hanging the vase with the use of a string. These vases are either plain or, when decorated, the painter preferred myrtle branches.

Plant pots are only found at Akrotiri; chronologically they are confined in LMIA/LCI period and the Cycladic origin is indisputable.

E) Flower pots (FIG. 33)

Before considering this form in detail a remark should be made. The term "flower pot" has been used to define a similar vase found in Cretan contexts. The difference with the Theran type is that the Cretan "flower pots" are pierced at the base. In this study pierced vases are listed under the heading of Rhyta, with the exception of the 'Plant pots'.

The term "flower pot" is restricted to a specific form which occurs only at Akrotiri¹¹⁹ (FIG. 33). It has a conical body and the base is not perforated. The upper part of the sides, close to the wide rim, tilts slightly inwards. On the inside of the vase, a little below the rim, there is a pierced

118. Cat. nos. 73-77 (PLATES 75-79).

119. Cat. nos. 78 and 79 (PLATES 80-81).

clay slab. The slab seals off the mouth of the vase. It has a central hole surrounded by a series of smaller holes. This formation is unique so far. It could serve a similar purpose to that of a modern "vase" for flowers. The flowers can be placed through the smaller holes and be kept fresh with the water poured in through the central hole. The use of "flower pots" as flower pots is well documented from wall paintings which show probably stone vases filled with lilies.¹²⁰

This form does not occur outside Thera either in LMIA or later.

F) Rhyta (FIGS. 34-36)

Three types of rhyton will be considered in this section. The conical rhyton¹²¹ (FIG. 34), the cup-rhyton¹²² (FIGS. 35-36) and the chalice-rhyton.¹²³ The conical rhyton first appears during MMIII.¹²⁴ There are no clay examples before that date and metal and stone rhyta also begin in MMIII. There are two types of conical rhyton in LMIA. Type A, the most common, has straight sides and a vertical strap handle raised over the mouth. It occurs in Crete, Thera, Kythera and elsewhere.¹²⁵ The form is also found at Zakros in LMIA and lasts into LMIB.¹²⁶ During LMIB it becomes more slender and the handle is placed higher on the side.¹²⁷ Type B has a bulge on one side, as shown in the

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120. Thera VI, Col. Pl. 3, (with minor differences in shape, mainly the handles).
 121. Cat. nos. 80, 81, 98, 114, 115 (PLATES 82, 83, 101, 116, 117).
 122. Cat. nos. 99-103, 108 (PLATES 102-105, 110).
 123. Cat. no. 104 (PLATE 106).
 124. Kythera, 282 (dated in MMIII B period).
 125. PM II, 224; Gournia, Pl. VII: 26, 29; Kythera 287.
 126. Dawkins, JHS 23 (1903), Fig. 17 (from the Votive Pits).
 127. L. Pernier and L. Banti, Il Palazzo Minoico di Festós, II, (Rome 1951), 174, Fig. 103a; ACrete, 205.

examples from deposit C 58 at Gournia.¹²⁸ This type is also known from an example from Thera which is considered to be an import from Gournia.¹²⁹ The conical-convex rhyton is rare outside Gournia. Marinatos' theory that the form originates in the imitation of a bull's horn is widely accepted.¹³⁰ The rivets, placed at the base of the handle and the ridging on the inner surface of the Akrotiri example, suggest a metal prototype.¹³¹ It is interesting to note that the convex bulging feature also occurs in a faience rhyton from a tomb at Sakkara in Egypt dated to 1550 B.C.¹³²

The ridges of the surface of the vase offer an explanation to how it was constructed. A tall cylinder with thick lower walls was thrown on the wheel; after it had dried to the hard stage, it was given its final shape by carving away excess clay around the lower part of the side and the whole surface was smoothed and decorated. Although the conical rhyton was a popular vase both in Crete and the Cyclades, it was not often decorated with pictorial motifs. The pictorial motifs employed on this form were reeds, crocuses and myrtle branches.

The second type of rhyton is the cup-rhyton (FIGS. 35-36). It has a bell-shaped body, which rests on a raised base; the upper part of the side leans slightly inwards. It is usually provided with a vertical handle attached at the broad rim and shoulder. There are also handleless examples. The underfoot

128. Gournia, Pl. VII: 25-31.

129. Cat. no. 81 (PLATE 83).

130. Thera IV, 38.

131. Cat. no. 98 (PLATE 101).

132. Kythera, 287, footnotes 3-4.

is pierced off-centre before firing. It is a common Cretan form encountered in two variations:¹³³ one broad and short, the other slender and tall. The form is known from well-stratified contexts of LMIA date. The most frequent decoration preferred for these rhyta is reeds. The type is not found at Akrotiri. The "flower pot" of Cycladic origin mentioned above, imitates the general look of this type, but on one hand it is not a rhyton and on the other its construction was probably meant to serve another purpose.

Similar in shape and partly in decoration are the faience chalices from the Temple Repositories,¹³⁴ which are ornamented with sprays of rose leaves. These are MMIII B.

The cup-rhyton is most likely of Cretan origin but seems to have functioned as the inspiration for the creation of a new form by the Cycladic potters, the so-called "flower pots".

Cat. no. 83, listed under Bowls in the Catalogue, fits well with this form and is pierced at the base. Hence it should be considered a rhyton. Nevertheless, it resembles in decoration and form another very similar bowl and for this reason it was catalogued with the bowls even though it is the only instance of a bowl-shaped vase with perforated base.

The third type is the chalice-rhyton. The vase is a wide-mouthed vessel with plain lip and a profile that narrows abruptly towards the base which is marked by an external moulding. It stands on a hollow stem. The bottom of the pot is pierced before

133. Cat. nos. 99-103, 108 (PLATES 102-105).

134. PM I, 499, Fig. 357.

firing. Examples are known from LMIA contexts in Crete.¹³⁵
 Karageorgis¹³⁶ suggests a later date for pottery chalices in
 the Aegean, but the Cretan examples point to a date as early
 as LMIA. This type of rhyton is absent from Akrotiri.¹³⁷

DRINKING VESSELS

A) Bowls and cups (FIGS. 37-39)

Under this heading two types of drinking vessels are considered:

rounded bowls¹³⁸ and bell-shaped cups.¹³⁹ Both come from Akrotiri.

They differ from each other in size. In the first category two
 bowls are considered which differ from each other in the
 following ways: the first is bridge-spouted and has a vertical
 handle as well as two ear-lugs between the handle and the spout
 (FIG. 37). The second is much simpler lacking the spout and
 handles; it has two ear-lugs and two small protuberances on either
 side of the ear-lugs. The shape of the body is rounded and the
 base flat. Rounded bowls, deep and shallow, occur in Crete from
 MMI onwards.¹⁴⁰

In the second category the bell-shaped cups belong. One
 example is handleless, the other has one vertical strap handle

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135. Cat. no. 104 (PLATE 106); see also Lembessis, *PAE* (1970), 264, Pl. 370B (centre), 264 from Archanes; *idem* *PAE* (1973), 193, Pl. 197B from Simi Viannou.
136. Karageorgis, *BSA* (1957), 38ff and *idem*, *Nouveaux documents pour l'étude du Bronze Recente à Chypre*, 1965, 208-9.
137. For a recently suggested typology of the rhyta see: Koehl, "The Functions of Aegean Bronze Age Rhyta," in *Sanctuaries and Cults in the Aegean Bronze Age*, eds. R. Hägg and N. Marinatos, 1981, 179-188.
138. Cat. nos. 84, 85 (PLATES 86-87).
139. Cat. nos. 82, 83 (PLATES 84-85).
140. *PM* I, 188-189, Fig. 136o, p (MMIB).

and both have pinched spouts. Both are almost the same size (FIGS. 38-39).

Simple handleless bell-shaped bowls and cups in stone¹⁴¹ and clay were common in Crete from the EM period. In Crete similar vessels were also made in metal¹⁴² and it is possible that there is a connection between this type and the similar bigger vessel with horizontal handles often with a spout. The one-handled bowl (Cat. no. 83) is pierced at the bottom and was probably used as a rhyton. All the above types of drinking vessels are original creations of the Theran potters. Although they may derive from similar Cretan prototypes, they still keep their identity and uniqueness on the basis of the accessory features they have. Identical bowls are not found either at Akrotiri itself or in Crete.

VASES OF OTHER USE

A) Lekanae (FIG. 40)

Among the vessels with a specific function are the lekanae or basins.¹⁴³ Their size is rather large, and they have an oval shape and two horizontal handles on the long sides. The flat-topped rim is very distinctively formed; they occur at Akrotiri either plain or with pictorial decoration, preferably plant ornaments but in one case with dolphins.

Lekanae appear in Crete in MMIII. According to Evans¹⁴⁴ an example from Knossos with two horizontal handles on the short

141. Branigan, The Foundations of Palatial Crete, Pl. 9c (left).

142. PM II, 635, Figs. 398m, 399a.

143. Cat. nos. 86-88. Cat. no. 87 has two handles on the short sides (PLATES 89-91).

144. PM I, 598, Fig. 439.

sides provides the prototype for the flat-bottomed oval vessels which were found at Phylakopi in the succeeding LMIA period.¹⁴⁵ Their use was probably as wash basins.

It is interesting to note that Minoan bathtubs also show interior designs of swimming fish, reeds and other plant motifs.¹⁴⁶ An earlier example of a bowl with a similar, although not identical form, occurs in tomb XVII at Mavro Spelio¹⁴⁷ and seems to belong in MMII B. An almost identical form but in stonework is found at Palaikastro in LMIB.¹⁴⁸

B) Pyxis-like vase (FIG. 41)

Among the other forms not frequently encountered in the Aegean is the tripod pyxis-like vessel from Akrotiri,¹⁴⁹ Cat. no. 89 (PLATE 92). Tripod cauldron and tripod cooking pots were very common in the domestic ware of Minoan houses from the EMII period. This vessel however was not used for cooking, since no traces of burning are visible on its surface. On the other hand, the formation of a short collar-like neck suggests the possibility that the pot was covered with a lid. The most probable use must have been to store some valuable material in small quantities. The form does not closely resemble any other vessel.¹⁵⁰

145. Phylakopi, 140, Figs. 112-113.

146. PM I, 579, Fig. 424.

147. PM II, 558, Fig. 353e, (though smaller in size than the lekane).

148. PKU, Pl. 30 D2 and F2, C of smaller size than the lekane at Akrotiri).

149. Branigan, The Foundations of Palatial Crete, 72, Fig. 15 (second row right).

150. A very similar vase comes from deposit C55 at Gournia. The difference with Cat. no. 89 is that the Gournia example has three spiral-like legs. It is also decorated on the upper part of the body with stemless myrtle. See Gournia, Pl. VII: 33. If the vase at Akrotiri is an import from Crete, as suggested by Marinatos on the basis of fabric and quality of paint, then the most probable place of its origin would be Gournia.

PART II
ANALYSIS OF MOTIFS

The discussion of motifs aims first to answer the basic question: "What does this or the other motif represent?" The next stage will be to attempt to define the style in which the pottery painter approached the subject each time.

The process will be gradual. Each decorative motif will comprise part of a category, which will be articulated according to the species taxonomy. Thus plants, including flowers, fruit and crops will constitute the first category and hence a separate chapter. The second category will include the living creatures, animals, dolphins and birds, whilst the objects which have been interpreted as sacred emblems will fall into the third category.

Each motif will be treated separately. Wherever possible, when dealing with plants and living creatures, remains of organic material from the respective sites will be presented as further corroborative evidence of their use in everyday life. The origin, evolution and either disappearance or survival of each motif in periods other than LMIA will be analysed. Since the bulk of available data in pottery comes from the site of Akrotiri on Thera, Thera material will be examined first. Cretan imports at Akrotiri will also be studied in this manner under the same section. Their presence on the site leads to chronological conclusions regarding the time span of Akrotiri in relation to Crete. Cretan pottery analysis will follow in each instance. In a few cases, when the given motif is not frequently employed on the ceramic material from either area, the two assemblages will be considered as a whole.

Special reference should be made to representations of the respective motifs on other arts as for instance frescoes, seal stones, metal, ivory and stone works for comparative purposes. The comparative material is presented in order to provide information regarding the ways in which the various artists worked out similar motifs, to trace the evolution of the motif as well as to determine the contribution of particular artists in the creation of a cultural tradition in a given period of time. Furthermore, the pictorial motifs appear on objects whose material is of particular importance, leading as we shall see to interesting conclusions. The comparisons will be limited as far as possible to the LMI period; survivals of the motifs in later periods will be referred to when necessary. The comparative material comes from Thera, Crete and sometimes Mainland Greece.

CHAPTER IV

Plants

The Reed

The most frequent plant motif represented on Theran and Cretan pottery is the reed. The term "grass or reed" has always been used in archaeological literature to characterize plants depicted on vase and mural painting. However, though both belong to the family Graminae there is a botanical distinction between the two:¹

a) grasses grow in groups of single blades, all of which rise from the ground, and b) reeds are tall stems which have leaves growing from the base to the top of each stalk (FIG. 42a). As far as is known to date, there is not a single instance of the depiction of the former on vase painting, whilst it does appear on frescoes.

There are many varieties of aquatic grasses which grow today along the Mediterranean coastal regions.² They grow to a considerable height from between knee to waist high. The common reed grows in marshes or along river banks and lakes. It reaches a height of up to 3 m. Its inflorescence occurs in August-September.³ The giant reed which reaches a height of 5 m., gets its plume-like inflorescence in September-October.⁴ The reed might have had various uses. Its stems can be used instead of timber in architecture and it has been thought that they were used for supporting the mud roofs of

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1. The following information was given by Dr. L. Morgan (personal communication).
 2. These are soil-, sand- and mud-binding grasses whose underground stems consolidate the sand: see L. and M. Milne, Living Plants of the World, 1967, 267-268.
 3. Polunin, Flowers of Europe, 1969, 533.
 4. Ibid., 533.

houses in Minoan architecture.⁵ Marinatos' reports refer to "a wickerwork shelf or a shelf made of reeds" in Room Δ2.⁶ Prints of the plant were revealed in Room B16. Reeds and grasses might have been used for matting and basketry. Basketry was manufactured at Akrotiri but it seems that rush and wickerwork were mostly used.⁷ Mats were found in Room Δ3 and might have been made of reeds.⁸ Other possible uses of the plants include the making of fishing rods, walking sticks and even musical pipes, as happens today in many areas of Greece.⁹ The Akrotiri miniature frescoes and the Fishermen paintings may reflect at least the first two possible uses of the reeds.

The reed motif can be traced back in MM times. The so-called "dentate band" which first appears on Kamares ware, is later, in post-Kamares, transformed into a "herring-bone" pattern and in LMIA is pictorialized to represent the reed.¹⁰ Furumark recognized two types of the reed motif: the squat reed plant and the slender and narrower variety, which is commonest in the LMIB period.¹¹ He pointed out that: "the dentate band has in the earlier part of the LMI period a cactus-like form, also found in the MMIIB-MMIII phase. Later on, it develops into the characteristic grass or reed motif with thinner and more elongated leaves."

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5. Rackham, "The Vegetation of Myrtos Region," in Myrtos Appendix II, 291, 295.
 6. Thera IV, 21, 31.
 7. Thera, Pompeii, 117.
 8. Loc. cit.
 9. Polunin and Huxley, Flowers of the Mediterranean, 1972, 199.
 10. MP, 155, 282; Walberg, Kamares, 62, Fig. 48 (IV), Mot. 19; ACrete, 112, Fig. 18: 6, 10, 12 (MMI).
 11. MP, Fig. 40, Mot. 16: 1, 2.

Theran pottery:

On Theran local ware the reeds are depicted in both techniques, the old-fashioned MMIII light-on-dark and in dark-on-light¹² (FIG. 42e). The cactus-like version does not depart from the vase painting repertoire of LMIA with the appearance of the more elongated type. On an amphora the squat bulky version is painted,¹³ while on Cat. nos. 2, 3 and 28 (PLATES 2, 3, 25) the two variations of thinner plant and plant with elongated leaves are employed (FIG. 42d). Both versions coexisted at Akrotiri. The squat variety is possibly a survival from the previous period, as is the case with the use of the old MMIII technique of applying the motifs in light-on-dark. Whenever reeds are painted on Theran pottery, they follow a certain pattern: they rise from a straight band which runs either the base of the vase or its belly and are placed in single rows. Sometimes the painter draws the motif in a careless way, the reeds being distorted into curved lines, highly stylized and hardly recognizable.¹⁵ At this point a botanical comment seems appropriate. In nature the leaves of the reeds grow alternately along the stem. On pottery quite often reeds conform to their natural prototypes. There are instances where the leaves are painted opposite one another which is wrong botanically.¹⁶ During later LMIA and throughout LMIB, the stem and leaves of the reed narrow and become more dense. This overlapping of the leaves is not a sudden phenomenon of LMIB but occurred

12. Thera II, Fig. 24; Thera IV, Pl. 68a; Cat. no. 28 (PLATE 25).

13. Thera IV, Pl. 66b.

14. Cat. nos. 28, 31, 47 (PLATES 25, 28, 45).

15. Thera III, Pl. 49: 1, 3.

16. Cat. nos. 28, 47 (PLATES 25, 45) opposite one another; Thera IV Pls. 68a, 70b, 74b and Cat. no. 31 (PLATE 28) alternately.

gradually.¹⁷

At Akrotiri reeds are depicted either isolated, as the only decoration of the pot, or in combination with other plants and flowers. The predilection for one or the other is probably a matter of the individual artist's taste. The most favoured combination was reeds and vetches.¹⁸ It seems that Theran vase painters preferred to decorate with this motif jugs and less frequently pithoid-jars, pithoi and in one instance each, a rhyton and a lekane. The motif never appears on hole-mouthed jars, askoi, strainers, double vases, cymbai, plant pots, flower pots or bowls.

Cretan pottery:

The origin of the reed motif has been analysed above. In Crete during LMIA the reed is depicted in two ways: the one has short stems with short blades¹⁹ and has forerunners in the Kamares style; the other, the most common, has longer blades²⁰ (FIG. 42f-g). In LMIA Cretan pottery the motif constitutes the only decoration of the vase. It is very rarely combined with other motifs, for example Cat. no. 116 (PLATE 118). On Cat. no. 111 (PLATE 113), the reeds cover the shoulder and rest on a zone filled with dots, running along its belly. Massed dots is a motif encountered during LMIA.²¹ In the case of Cat. no. 111 it is possible that the dotted zone

17. Cat. nos. 28, 90 (PLATES 25, 93) LMIA; LM Pottery, Pl. 79a, e, f, LMIB.

18. Cat. nos. 28, 29, 31, 81, 88 (PLATES 25, 26, 28, 83, 91) isolated; Cat. nos. 2, 3, 32, 38, 47, 49, 52 (PLATES 2, 3, 29, 35-36, 45, 47, 50) in combination.

19. Pelon Mallia, Pl. 20, 2k; also Cat. no. 117 (PLATE 119).

20. Cat. nos. 90, 99, 102, 103, 104, 111, 115, 116 (PLATES 93, 102, 105, 106, 113, 117, 118); Marinatos, PAE (1952), 603, Fig. 15 (Vathypetro).

21. Kythera, 290.

depicts a pebbled beach; a comparable example is the well-known scene painted on the Phylakopi clay stand, showing fishermen walking ashore.²²

In LMIA the reeds rise from a straight band, while during the following period, LMIB, they rise from an undulating band.²³ Both versions of the LMIA reed motif continue in the so-called "sub-LMIA" style.²⁴ According to Niemeier in this later stage the reed motif is painted differently and can be distinguished from the true LMIA.²⁵ The blades are drawn detached from the stem in a careless manner. Sometimes the stem disappears, giving the impression that the leaves are carried away by the wind. It is true that in most deposits of LMIB date, reeds painted in this style are found. However, reeds with similar characteristics are employed on pottery from deposit F from the House by the Akropolis at Knossos dated to LMIA by the excavators.²⁶ Furthermore, at Akrotiri there are cases in which the reed motif is painted in a similar way,²⁷ yet the very few imported Minoan vases decorated with reeds at Akrotiri are of the LMIA style of painting.²⁸ The new evidence from Knossos suggests that the so-called "sub-LMIA" style of reed could be earlier than Niemeier thinks. Niemeier based his argument not on firm stratigraphical context but on style. It is plausible that both styles, the true LMIA and the "sub-LMIA" coexisted during the later stages of the

22. Phylakopi, Pl. XXII.

23. LM Pottery, Pl. 79a.

24. Platon, Zakros, 113.

25. Niemeier, "Die Katastrophe von Thera," JdI (1980), 27, Abb. 8: 7-10.

26. Knossos 1975, 19; Cat. nos. 91, 100, 101, 105 (PLATES 94, 103, 104, 107).

27. Cat. nos. 2, 31, 81 (PLATES 2, 28, 83).

28. Cat. no. 26 (PLATE 23); Dumas, PAE (1978), Pl. 150e.

LMIA period and then, in LMIB, the latter continued to be employed mainly in the eastern parts of Crete.

The reed motif was particularly popular in the central parts of the island, whilst in the east it appears less often during the LMIA period; it was mostly used to decorate jugs and cup-rhyta. Betancourt has suggested that the "reed painter" of LMIB, exporting to various places in the Aegean, should be placed in Knossos.²⁹ This LMIB version of the reed was popular and also decorated jugs and cup-rhyta. The reed pattern continues in LMII - IIIA1, sometimes resembling sprays.³⁰

Relationship to frescoes:

As noted above, grass does not appear on pottery, whereas it does in frescoes. A fresco fragment from Room B2 at Akrotiri certainly represents grasses.³¹ In the miniature frescoes of the West House, all around the three settlements grasses grow along the sea shore.³² In mural painting as well as in vase painting the leaves of the reeds are inaccurately represented opposite one another rather than alternately. Examples of frescoes with this botanical inaccuracy come from Amnisos and the House of the Frescoes at Knossos.³³ There are some examples with the correct placing of the leaves however.³⁴ In contrast to other plant depictions on pottery and wall painting, the reeds are represented without inflorescence.

29. Betancourt, "The Implications of the Reed-Painter's Vases," Temple Univ. Aegean Symposium 1, (1976), 15-17.

30. MP, 191.

31. Thera II, Pl. 5: 2.

32. Thera VI, Col. Pl. 9.

33. PM IV Suppl., Pl. LXVIIa (Amnisos); PM II, 451, Fig. 264.

34. PM II, 465, Fig. 275j; Alexiou, PAE (1955), 318, Fig. 2.

That indicates that the painters intended to show the plant before late summer. In the Blue Birds and Monkeys fresco, however, the feathery inflorescence of the reeds is depicted. This picture of the seasonal flower of the plant is exceptional. Reeds also occur along the lower bank of the river in the Nilotic Landscape of the complex of miniature frescoes in the West House at Akrotiri³⁵ (FIG. 42b). These belong either to the giant reed, Arundo donax or to the common reed, Phragmites communis. These species are widely distributed in Europe and the Near East.³⁶

The Katsamba fresco fragment depicts birds and reeds in a rocky landscape. It belongs to the miniature class of wall paintings and is dated to LMIA. Cameron refers to a Reed fresco from the Royal Road at Knossos, which resembles the stucco fragment found in Room B2 at Akrotiri.³⁷ On LMII frescoes, reed-like plants have leaves crossed with striations with a notched outline.³⁸ The reeds painted behind the griffins, flanking the throne, in the Throne Room at Knossos are characteristic of this type. In the 1982 excavations near the Stratigraphical Museum at Knossos, in the courtyard next to the Cult Rooms, fresco fragments showing reeds were revealed.³⁹ When these are published after restoration more information will be available on the various types of reeds represented by the Minoans.

In all fresco representations reeds and grasses constitute part of a scene including other plants, animals or mythical beasts. They

35. Thera, Pompeii, Col. Pl. XV.

36. Polunin and Huxley, Flowers of the Mediterranean, 1972, 199.

37. Cameron, "Theran, Cretan and Mainland Frescoes," in TAW Vol. I, 584; Thera II, Pl. 5: 2.

38. PM IV, Figs. 870-871, 884, Col. Pls. 32, 35c.

39. Personal communication, Prof. P. Warren.

are mostly depicted in their natural habitat which means that the painters were familiar with the plants.

Concluding remarks:

It seems that the reed motif was not favoured by artists of other arts. It is not represented in seal engraving, metal or ivory work, faience or jewellery. The nature of the plant may have brought difficulties in its application to the minor arts.

On Cretan pottery it mostly appears isolated, whilst on Thera pottery it more often appears in combination with other plants, vetches, crocuses and palm trees.

The Crocus

The crocus is a frequent and important iconographic motif of the Minoan repertoire. The crocus belongs to a genus of hardy dwarf bulbous plants, the Iridaceae, with flowers, usually deep yellow or purple, which appear before the leaves in early spring or in some species in autumn. Crocus sativus,⁴⁰ which is the autumnal variety, is cultivated and grows in the Aegean islands and the Greek Mainland. Crocus cartwrightianus is wild and is habitually found on the Cycladic islands and the Cyclades. The crocus grows on low hills, in clumps. Crocus sativus yields saffron which is used for pharmaceutical purposes, perfume and chiefly as a colouring agent (FIG. 43a).

In antiquity the crocus was cultivated in Thera, and it seems that Thera crocuses were famous. Two testimonies support this view. Pliny mentions that Thera crocuses were of exceptional quality.⁴¹

40. Kavvadas, Ikonografiméno Votano-Fitologyikó Lexikó, Vol. V, 2148, (Athens 1959).

41. Pliny, Nat.Hist. xxi, 17, 31.

The second, again from Pliny who mentions Cyrene, a colony of Thera, as a very important region for the cultivation and processing of the plant.⁴² Today on Anaphe crocus growing constitutes a significant productive activity.

The use of saffron for the yellow dye used on garments is indicated by the figures in fresco paintings at Akrotiri and elsewhere. The word ko-ro-ta occurring in Linear B tablets has been accepted as signifying the yellow colour.⁴³

Theran pottery:

The crocus is so far the commonest plant motif on pottery from Akrotiri (FIG. 43d-f). The crocus motif is rendered in both techniques, light-on-dark and dark-on-light.⁴⁴ The old technique with white flowers on dark violet ground is comparable to the Kamares example⁴⁵ with white petals and with the stamens picked out in red — a detail lacking from the Theran example, Cat. no. 47 — on a lustrous ground. In general, crocuses are shown growing in clumps rather than individually.⁴⁶ On the cupping-glass vase (Cat. no. 84) the heads of the crocuses have one stigma on each side of the petals. In some cases multiple crocus flowers grow up from a single stem.⁴⁷ The phenomenon of crocuses growing from a leafy stem is observed on a table-of-offerings, where the whole plant is hybridized.⁴⁸ Similarly painted hybridized crocuses are depicted on a MC Melian jug.⁴⁹

42. Pliny, Nat.Hist. xxi, 17, 35.

43. I. Douskou, "Crocuses of Santorini," in TAW Vol. II, 143.

44. Cat. nos. 47, 57, 63, 84 (PLATES 45, 55, 61, 86) light-on-dark, Cat. nos. 39, 41, 48, 60, 61, 70, 71 (PLATES 37, 39, 46, 58, 59, 69-70, 71-72) dark-on-light).

45. PM I, 264, Fig. 197.

46. Cat. nos. 39, 41, 43, 47, 48, 63 (PLATES 37, 39, 41, 45, 46, 61) in clumps, Cat. nos. 57, 58, 59, 60, 61 (PLATES 55, 56, 57, 58, 59) individually.

47. Cat. no. 43 (PLATE 41) (FIG. 43e).

48. Thera VII, Pl. 51.

49. Phylakopi, Pl. XXIII: 5.

Disembodied flowers floating among spirals on a pithos from Akrotiri are drawn almost distorted.⁵⁰ Isolated crocus blooms which are scattered on the vase surface occur at Akrotiri.⁵¹ Pointed petals are shown on Cat. no. 84 (PLATE 86). Usually crocuses grow from a straight line and sometimes from undulating solid semicircles, probably indicating a hilly terrain.⁵² At Akrotiri the crocuses occur either isolated or in combination with other plants and animals.⁵³ Less often they appear with abstract motifs as well. The strainer Cat. no. 57 (PLATE 55) in which birds constitute the main subject coexisting with crocuses and lilies in different techniques, deserves special mention.

In summation, it may be said that crocuses, when depicted with other plants are combined mainly with myrtles, lilies and less frequently with ivy. In most cases, when agrimia are shown, crocuses fill the terrain. This was not accidental. Crocuses grow on hilly ground and agrimia live on mountains; thus the depiction of both together corresponds well to nature.

The motif is reserved for special forms of vases. Strainers seem to have been among the favourite vases decorated with crocuses, then cymbai and double vases as well as askoi. The motif is not painted on jugs, however. It is arranged either vertically, following the Cretan tradition, or in a radiating scheme (Cat. nos. 39, 41 and 43; PLATES 37, 39, 41).

50. Thera IV, Pl. 64c; FIG. 43f.

51. Cat. no. 42 (PLATE 40).

52. Cat. nos. 39, 41, 43, 63 (PLATES 37, 39, 41, 61) straight line; Cat. nos. 58, 59, 60, 61, 70, 71 (PLATES 56, 57, 58, 59, 69-70, 71-72) undulating semicircles.

53. Cat. nos. 39, 41, 43, 59 (PLATES 37, 39, 41, 57) isolated; Cat. nos. 47, 48, 60, 61, 84 (PLATES 45, 46, 58, 86) with plants; Cat. nos. 57, 65, 66, 70, 71 (PLATES 55, 63, 69-70, 71-72) with animals, birds.

Cretan pottery:

The motif is traced back to MM times.⁵⁴ It is undoubtedly a Minoan motif, which was not popular after the end of LMI. This phenomenon could be attributed to the influence of Mycenaeans, who did not seem to have valued it very much in contrast to the lily. As early as MMI it is encountered in a form where the stigmas of the flower become extra points or very narrow petals. It occurs throughout MM times.⁵⁵ Nonetheless the culmination of its popularity is during LMI times (FIG. 43g).

In central Crete during the LMIA period crocus blooms sometimes appear in a zonal arrangement confined by a series of parallel vertical strokes.⁵⁶ In east Crete the motif is widely used.⁵⁷ In one instance, the crocus's three-petalled head, instead of having stamens, has on either side two miniature crocuses.⁵⁸

During the following period, LMIB, the same motif is painted either in a similar manner to its LMIA predecessors or in a new manner, where the blooms have disintegrated into detached rather distorted forms.⁵⁹ The isolated crocus blossoms, although thought to have been a new compositional scheme of the "sub-LMIA" style,⁶⁰ they do occur in local pottery at Akrotiri.⁶¹ This arrangement reflects a tendency towards "unity decoration". The combination of crocus pendant and festoon is a typical LMIB/LHIIA feature in pottery

54. PKU, Pl. Xb.

55. PM I, 264, Fig. 197 (MMIIB).

56. Pelon Mallia, Pl. 20: 4, 2d.

57. Cat. no. 114 (PLATE 116); also LM Pottery, Pls. 78a-b (Zakros); also PKU, Fig. 19f (light-on-dark from Palaikastro).

58. LM Pottery, Pl. 78d; PKU, Pl. XVe (from Palaikastro).

59. Niemeier, "Die Katastrophe von Thera," JdI (1980), 23, Abb. 4: 9-10.

60. PKU, 40, Fig. 28; also Gournia, Pls. VII: 13, 14, VIII: 21.

61. Cat. no. 42 (PLATE 40); Thera IV, Pl. 64c.

painting.⁶² According to Evans this version originated in Minoan jewellery as can be inferred from MMIII mural paintings.⁶³ In dealing with frescoes below, the origin of this type of crocus depiction will be discussed. On Cretan pottery the crocus is usually depicted isolated, vertically or bent to one side following the typically Cretan principle of torsion.⁶⁴ It is rarely combined with other plants and never with animals.⁶⁵

Relationship to frescoes:

Though less so than on pottery, the crocus was popular in wall painting at Akrotiri and Crete. In all fresco examples the stigmas of the flower are shown rising between the petals. Among the earliest representations is the Saffron Gatherer from Knossos dated to MMIIIA;⁶⁶ here it seems that an early version of the motif is painted in which the stamens drift among the blooms of the crocus like beads.

The frescoes from Xeste 3⁶⁷ are among the best examples of naturalism in Aegean mural painting (FIG. 43b). Single crocus blooms springing up from short stems, disassociated from their leaves, are painted on two stucco fragments from Palaikastro.⁶⁸ An almost identical representation is encountered on a fresco fragment from Rhodes.⁶⁹ In these cases, the commonest pottery type has been adopted on the mural paintings.

62. ACrete, Fig. 38: 9.

63. PM IV, 284ff.

64. Cat. nos. 112, 114 (PLATES 114, 116).

65. Cat. no. 112 (PLATE 114).

66. PM I, 265, Col. Pl. IV; APG, 48-49.

67. Thera VII, Col. Pl. B-IA.

68. PKU, 148, Fig. 130.

69. Clara Rhodos X, Pl. IX, Col. drawing in 86.

Clumps of rose-coloured crocuses are depicted on a large stucco fragment from the House of the Frescoes at Knossos.⁷⁰ Blue-coloured crocuses on frescoes are also mentioned by Evans.⁷¹ Generally on the mural paintings the plants are drawn in a naturalistic manner as thick bushes of slender leaves spreading irregularly in every direction.

The different scenes depicting crocuses on the frescoes vary. At Akrotiri, apart from the Xesté 3 mural paintings, there is an interesting fresco fragment showing swallows flying over a crocus terrain.⁷² The theme corresponds well with a similar subject on pottery from Akrotiri.⁷³ Quadrupeds galloping or "sniffing" crocuses also appear on frescoes. An unpublished fresco fragment from Akrotiri exhibited in NAM shows quadrupeds among crocuses.⁷⁴ A similar theme has been reconstructed by Cameron from stucco fragments revealed in the House of the Frescoes at Knossos.⁷⁵ Quadrupeds with crocuses are often presented on Akrotiri pottery.⁷⁶ It seems that in the fresco representations crocuses are usually associated with two animals: the agrimi and the monkey. The MMIIIA Saffron Gatherer from Knossos as well as the LMIA Monkeys and Blue Birds frieze⁷⁷ from the House of the Frescoes may intimate religious status for the plant. The complex of Saffron Gatherers from Akrotiri decorating the Lustral Basin may represent votaries of the Mother

70. PM II, 459, Fig. 271; FIG. 43c.

71. Op. cit., 458.

72. Thera VII, Pl. 39b.

73. Cat. no. 57 (PLATE 55).

74. Thera V, 38.

75. Cameron, BSA (1968), Fig. 12.

76. Cat. nos. 65-66, 70-71 (PLATES 63-64, 69-72).

77. PM II, 451, Fig. 264; (Cameron's reconstruction in BSA (1968), Fig. 13).

Goddess.⁷⁸ Harvesting activities might have been under the protection of the deity. The frescoes may depict a cult scene which mixes reality with fantasy. The building itself — Xesté 3 — may have been connected with the saffron industry which could explain why the gathering of saffron was one of the subjects of the mural paintings. The crocus itself could have been an offering to the Goddess.

Lastly, the "crocus pendant and festoon" type should be mentioned. This combination, as has been stated above, became a characteristic feature of LMIB-LHIIA pottery decoration. Although it is absent from Akrotiri pottery, it does appear on the miniature frescoes from the site.⁷⁹ This version decorates the ships but the rows of beads are either double or triple while the LMIB ceramic variation has single series of beads. The hypothesis that the fresco type influenced the later ceramic one is possible, since it is closer in date compared to the jewellery work suggested by Evans.⁸⁰ In jewellery the motif is painted with its blooms running in a line parallel to the row of beads rather than hanging from them.⁸¹

Relationship to other arts:

Crocuses do appear on other than pottery and fresco material. The crocus flowers decorate the skirts of the faience figurines from the Temple Repositories of Knossos dated to MMIII. Along with these figurines, other faience plaques depicting crocuses were found.⁸²

78. Thera, Pompeii, 106.

79. Thera VI, Pl. 112.

80. PM IV, 284ff.

81. PM I, 546, Fig. 398.

82. PM I, 506, Figs. 364a-b; Ibid., 499-500, Fig. 358; also PM IV, 1013, Fig. 963.

A silver hairpin in the form of a shepherd's crook came from Tomb IX at Mavro-Spelio (Knossos) decorated with crocuses and dated to the seventeenth century BC.⁸³

The theme of birds flying over crocuses had been rediscovered by the artist who carved the silver goblet found at Dendra. It is decorated with flying birds over clumps of crocuses and is dated to LHIIIB-III A.⁸⁴ On seals the theme of apes and crocuses is not neglected. An impression from Ag. Triadha⁸⁵ is an indicative example. According to Evans,⁸⁶ the flattened cylinder made of blue chalcedony from the Knossos area, depicts acrobats turning somersaults in a field of lilies. However, the plants look more like crocuses than lilies. Their petals are rather pointed, a feature which associates them with the former rather than the latter, since the petals of lilies are usually curved. A very similar example of LHIII date is engraved on a lentoid seal from Mycenae.⁸⁷

The crocus motif was not as popular in the other arts as it was on pottery and mural painting.

Concluding remarks:

The motif reaches its highest degree of popularity on vase and fresco painting during LMI. Afterwards it declines and sporadically survives in other arts, as well as on pottery. Its frequent association with monkeys and agrimia implies religious or cultic connections. It was mostly employed on pottery from east Crete and Thera.

83. Higgins, Greek and Roman Jewellery, 62.

84. Persson, Dendra, frontispiece, 89-90, Fig. 100: 37.

85. PM II, 764, Fig. 492b.

86. PM IV, Fig. 443.

87. APG, 228, Fig. 232.

The Lily

Lilies may easily claim the first place in Aegean vase and mural painting. Lilies are plants or their flowers of the genus Lilium⁸⁸ (L. lilacex, G. λεύκρον); bulbous plants bearing snowy white, red or purplish flowers, which are often spotted inside, at the top of a tall slender stem. Among the most beautiful species is the Lilium candidum⁸⁸ or Madonna lily, which is white. This species has upright flowers, spreading petals and a gradual distinction between upper and lower leaves. The other species, the Lilium chalcedonicum⁸⁸ is the red lily with drooping flowers, recurved petals and a sharp distinction between upper and lower leaves of the stem. Minoans seem to have known both species. The Madonna lily was probably indigenous to the forests of Crete.⁸⁹ In Minoan art most pictures of lilies are of some combination of the two species.

The lily motif appears on pottery as early as MM times.⁹⁰

Theran pottery:

The published material from Akrotiri available up to now includes a number of vases where lilies are depicted. On all the examples from this site the motif is depicted in white.⁹¹ This predilection for the depiction of the flower in white on a dark ground, in terms of the old technique, a legacy from MMIII times,

88. Huxley and Taylor, Flowers of Greece and the Aegean, 1977, 146, Col. Pls. 336, 338.

89. Diapoulis, "Prehistoric Plants of the Islands of the Aegean Sea," in TAW Vol. II, 129f.

90. PM I, 264, Fig. 196.

91. Cat. nos. 46, 47 (PLATES 44, 45) pithoi, 54, 57, 62 (PLATES 52, 55, 60) strainers, 69, 72 (PLATES 68, 73) cymbai, 78, 79 (PLATES 80, 81) flower pots, and 85 (PLATE 87) bowl.

characterizes the local Theran ware. The designs are usually painted close to the natural prototypes. Thus the white lily corresponds with the natural colouration of the Madonna lily. The flowers are drawn with two recurved petals in between which two, three or even four stamens arise with stigmas usually.⁹² In very few cases the leaves along the stem of the plant are also included.⁹³ Nevertheless, when they are depicted, they correspond to nature. Sometimes stamens are completely lacking.

The different vases display a variety of ways of arranging the lilies, for example: disembodied lily blossoms scattered on the surface of the vase,⁹⁴ a scheme of arrangement following the "unity torsion" decoration; in a vertical arrangement where the whole plant is shown⁹⁵ (FIG. 44d-e). The lilies appear either isolated or in combination with other plants and once they appear with birds. The most frequent combination is lilies with crocuses.⁹⁶ One of the flower pots is unique in Aegean vase painting in that it portrays a lily with falling petals.⁹⁷ This vase is discussed later in Chapter VIII.

Lilies must have been reserved for the decoration of specific forms of vases, as for example, pithoi, strainers, cymbai, flower pots and bowls. So far they do not appear on jugs, hole-mouthed jars, askoi, stirrup-jars, plant pots, rhyta or lekanae.

92. Cat. nos. 46, 54, 62, 69, 72, 78, 79, 85 (PLATES 44, 52, 60, 68, 73, 80, 81, 87) with stamen-stigma joined.

93. Cat. nos. 47, 57 (PLATES 45, 55).

94. Cat. nos. 46, 54, 62, 69, 72 (PLATES 44, 52, 60, 68, 73).

95. Cat. nos. 47, 78, 79, 85 (PLATES 45, 80, 81, 87).

96. Cat. nos. 47, 57, 62, 72 (PLATES 45, 55, 60, 73).

97. Cat. no. 79 (PLATE 81).

Cretan pottery:

As mentioned above, the lily has a long history in Cretan vase painting. It appears in MMIB on a jug painted white with its stigmas picked out in red.⁹⁸ Groups of three white lilies formally arranged decorated the well-known Knossos lily vases, assigned by Evans to the end of MMIII.⁹⁹

Furumark distinguished two types of the lily in LMIA vase painting:¹⁰⁰ 1) a derivative from the frescoes with three stamens and flattened anthers and 2) with many stamens and almost round anthers. These are the Madonna and Pancratium lilies. Furumark's first type reproduces the natural lily of the frescoes.¹⁰¹

According to the same scholar, a similar floral type possessing many stamens and round anthers or none at all, occurs chiefly as a fill in the "ivy leaf" chain, but also as a separate volute plant.¹⁰² Furumark's division may be generally applied to most cases with lily representations, but there are also mixed types.¹⁰³

A number of vases decorated with lilies were found in the eastern sites of the island (FIG. 44f-g). A few naturalistic representations of the flower appear on sherds from Zakros.¹⁰⁴ Cretan artists applied both techniques to paint lilies, light-on-dark and dark-on-light.¹⁰⁵ A chain-like arrangement of lilies without stamens and

98. PM I, 264, Fig. 196; see Walberg, Kamares, 74 about the origin of the motif.

99. PM I, 578, 604ff, Fig. 443.

100. MP, 155, 188, 257.

101. PM II, 469-470, Figs. 276d-e, 278b.

102. Ibid., Figs. 279, 284; also Cat. no. 60 (PLATE 58).

103. Pelon Mallia, Pl. 20: 3.

104. LM Pottery, Pl. 78a.

105. Op. cit., Pls. 78a-b; Gournia, Pl. VII: 30.

somewhat distorted appears on a LMIB vase from Mochlos.¹⁰⁶ The motif continues to be used in LMIB in the "sub-LMIA" style. An interesting representation combining lilies with birds is painted on a double vase from the Royal Road.¹⁰⁷ The anthers are depicted as single slightly curved lines running above three stamens and creating the picture of a fan. The cylindrical vase from Archanes of the same date bears a frieze with detached lily blooms.¹⁰⁸ Stylized types of the motif occur in LMIIIA.¹⁰⁹ The lily continues to be in use in the later periods of LBA in Crete, gradually becoming conventionalized, in accordance with the new principles which dominated the manifestations of artistic production in those times.

Relationship to frescoes:

The motif was frequently employed on frescoes in Crete and Akrotiri. The well-known "Spring" fresco adorning Room Δ2 at Akrotiri is among the most informative landscape scenes left from this remote past.¹¹⁰ Scenes of swallows flying over a rocky landscape out of which red lilies grow, covered the three adjacent walls of the room (FIG. 44b). The red lily resembles the Lilium chalconicum species; the petals are shown correctly, the stem leaves are minute but the flowers although depicted in various stages of opening, are all upright, whereas the Lilium chalconicum has drooping flowers. The artist probably mixed the two species of L. candidum and L. chalconicum. Stucco fragments bearing stripes and red lilies are also recorded by Fouqué during his excavations

106. Niemeier, "Die Katastrophe von Thera," JdI (1980), Abb. 3: 13.

107. Hood, ILN (1962), 260-261, Fig. 15.

108. Lembessis, PAE (1970), Pl. 372β.

109. LM Pottery, Fig. 5: 2.

110. Thera IV, Col. Pls. A, B, C.

at Balos in the Akrotiri environs.¹¹¹ The lilies from Thera closely resemble similar representations from Ag. Triadha¹¹² and Trianda in Rhodes.¹¹³ Similar lily depictions, but in white this time, adorned frescoes from the South East House¹¹⁴ and the House of the Frescoes at Knossos.¹¹⁵ The arrangement of groups of three flowers, seen in almost all mural paintings, has a long history in Cretan art (FIG. 44c).

The composition of lilies in white, decorating the walls of a room in the Amnisos Villa,¹¹⁶ is repeated almost identically on the wall of the West House at Akrotiri.¹¹⁷ The difference lies in the colouring of the flowers, which in the Akrotiri fresco is red. The stylized flowers of the Room of the Ladies have been identified as representing either *pancratium* lilies or papyrus plants.¹¹⁸ Whereas the "Spring" fresco lilies are rendered in an animated manner, without any sign of symmetry or stylization, the specimens from the West House are characterized by such qualities. The rigid symmetry they exhibit may be attributed to the fact that these are placed in vases. These mural paintings are evidently painted by different artists. Additional evidence for the employment of lilies on the frescoes is provided by the recently restored stucco fragments from Xesté 3, where a woman is shown in association with lilies.¹¹⁹

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111. Fouqué, Santorin et ses éruptions, 1879, 110, 111; also Vermeule, Greece in the Bronze Age, 119, Fig. 23a.
 112. Bossert, The Art of Ancient Greece, 1937, 135, Pl. 244.
 113. Clara Rhodos X, 66f, Pls. VII, XI.
 114. PM I, 537, Col. Pl. VI.
 115. PM II, 455, Fig. 266c.
 116. Marinatos-Hirmer, Col. Pl. XXII.
 117. Thera VI, Pls. 49-51, Col. Pl. 5.
 118. Thera V, Pl. 94, Col. Pl. E, F; Warren, "Did Papyrus Grow in the Aegean?" AAA 9 (1976), 89-95.
 119. Lazaridhes, ADelt. B' (1973-74), Pls. 31β-γ.

White lilies are shown without stamens as a mass of blooms blown by the wind behind the female figure.

Lastly we should mention the "Garland" fresco discovered in the excavations near the Stratigraphical Museum at Knossos, dated to LMIB. One is made of red lilies, whilst on another a waz-lily hangs from the bow.¹²⁰ Its significance is discussed later in conjunction with other plant motifs.

In summation we may say that the frequent depiction of lilies on Cretan and Theran frescoes in various forms and arrangements during the LMI period should not be considered without significance. The importance of the plant probably lies in its symbolism within the structure of Minoan religious beliefs.

Relationship to other arts:

The lily flower itself was often used by Minoan and Mycenaean craftsmen as a separate ornamental motif in different materials. Various types of the lily occur in relief beads, among them the "waz-lily" and "double waz-lily" are listed by Higgins.¹²¹ A necklace made of lily flowers is worn by the Priest King on the homonymous relief fresco from Knossos dated to LMIA.¹²² In this case the lily may be considered the emblem of the Minoans.

Bunches of lilies are held by female figures¹²³ engraved on signet rings and seal stones. Whether these pictures show the lily as an attribute to the Minoan Goddess or simply as an offering to

120. Catling, AR (1981-82), 52-53, Figs. 115a-b.

121. Higgins, Greek and Roman Jewellery, Fig. 13: 12, 13, 14, 15, 17; Pl. 9 A, B.

122. APG, 75, Fig. 57.

123. Marinatos-Hirmer, Crete and Mycenae, Pl. 208.

her is uncertain. The large gold signet rings from Isopata and Mycenae portray worshippers of deities in landscapes with plants and flowers among which are lilies; the latter are also offered to the seated figure in the ring from Mycenae.¹²⁴ Lilies are carved on an ivory plaque from Palaikastro¹²⁵ assigned to LMIB as well as on a dagger from Mycenae.¹²⁶

Concluding remarks:

The motif was widely used during the LMI period. On vase and fresco painting it was favoured both in Thera and Crete. It declined in use after LMIB, although it was greatly valued by the Mycenaean who used the motif in various media. Its origin is undoubtedly Minoan and its wide dissemination within the Minoan colonies or outposts in the Aegean suggests that it may have been the emblem of the Minoans.

Myrtle

The evergreen myrtle is another motif of the Thera and Cretan repertoire which is depicted both on vase and fresco painting. The plant belongs to the family Myrtaceae, which includes trees and shrubs.¹²⁷ What is represented on our material is recognized as Myrtus communis; it is a dense shrub from one to three meters tall. Its branches are straight and grow densely together; their oval leaves arranged in opposite pairs are green and shiny. Its white flowers are followed by black berries, which contain many small

124. Higgins, Minoan and Mycenaean Art, 186, Figs. 238-240.

125. Dawkins, BSA (1905-6), 285, Fig. 14b.

126. Supra n. 123, Pl. 170.

127. Huxley and Taylor, Flowers of Greece and the Aegean, 108, Pl. 117.

seeds. Myrtle has a very characteristic scent delicately aromatic (FIG. 45a).

Myrtle played an important role in ancient religion. The myrtle is mentioned as being in use at the celebration of the sacred marriage of Zeus and Europa,¹²⁸ as well as in celebrations in honour of Aphrodite whose sacred plant it was, along with the rose.¹²⁹ In very ancient times when Athena and Erechtheus were worshipped together, the latter was represented as a snake or phallus which are identical in the worship; the hamper used in the ritual customs was covered with myrtle branches.¹³⁰ Myrtle was also used in many other religious customs related to fertility.¹³¹ Finally the initiates of the Eleusinian mysteries, a fertility cult, carried myrtle wreaths.¹³²

Sacred trees and branches were used in religious ceremonies or rites of the Minoans and Mycenaeans. Sometimes they themselves formed the centre of adoration. As Mylonas remarks, "these branches are distinguished from the sacred and other trees in that their entire length is covered with leaves, while the trunks of trees to a good height are bare of leaves, as it is natural."¹³³

Theran pottery:

Myrtle appears frequently on vases from both the old French excavations on Thera and the more recent ones at Akrotiri. The

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128. Athenaeus, Dipnosofistae, (T), 15, 678a-b.
 129. Pausanias, Periegeta, (T), 6, 24, 7.
 130. A. Papamichael, Birth and Plant Symbolism, 1975, 62.
 131. Ibid., 62.
 132. Ibid., 62.
 133. Mylonas, Mycenaean Religion, Temples, Altars and Temenea, 1977, 108-9.

motif decorates a wide range of forms.¹³⁴ In most examples the plant is easily recognizable, while in some cases it has degenerated into a sort of branch which could belong to any tree or shrub (FIG. 45e-f).

So far the best pottery example decorated with myrtle shoots is that of the eyed-jug Cat. no. 4 (PLATE 4). The shoots are very naturalistically drawn; the uniqueness of the representation lies in the rendering of the berries of the plant painted at the tips of the leaves. This detail leaves no doubt that the painter meant to depict this specific plant (FIG. 45d).

In the majority of the representations available, the branches are vertically arranged and cover the main area of the vase, its body. A few times a horizontal arrangement is also encountered. The "foliate band"¹³⁵ motif, frequently encountered on LMIA pottery, seems to have derived from a simplification of this version of the myrtle branch motif. This is inferred from a comparison of the same motif employed on an assemblage of vases of the same form from the same site, Akrotiri in the present case. Plant pots bear either vertically or obliquely arranged branches.¹³⁶ On some vases the branches are naturalistic and resemble myrtle, on others they have degenerated into a dissolved foliate band; in the case of the plant pots a vertical arrangement is consequently dictated by their form.

The myrtle motif is usually combined with other designs.

134. Cat. nos. 4, 15, 16 (PLATES 4, 15) eyed-jugs, 21, 23 (PLATES 19, 21) bridge-spouted jugs, 30 (PLATE 27) spouted jug, 37 (PLATE 34) hole-mouthed jar, 40 (PLATE 38) askos, 48 (PLATE 46) pithos, 50 (PLATE 48) pithoid-jar, 53, 56, 60, 61, 63 (PLATES 51, 54, 58, 59, 61) strainers, 73-77 (PLATES 75-79) plant pots, 84 (PLATE 86) bowl, 87 (PLATE 90) lekane, 89 (PLATE 92) pyxis-like vessel.

135. LM Pottery, 338, Fig. 1; also Cat. nos. 23, 36 (PLATES 21, 33).

136. Cat. nos. 73, 74 (PLATES 75, 76) with stem; 75, 76 (PLATES 77, 78) with stems but detached leaves; 77 (PLATE 79) without stem.

Myrtles are especially reserved for decoration for the cylindrical plant pots. Thus, we have myrtles with vetches, reeds, crocuses and with "painted nipples-jugs". The decoration of the pithoid jar (Cat. no. 50) combines various plant ornaments, among which are branches of myrtle enclosing "nipples-jugs". The motif of the "painted nipple-jug" is discussed in Chapter VI, where the implications of the coexistence of the two motifs are analysed. In this case the identification of the "foliate band" as a myrtle is further strengthened by the presence of vetches. The scheme of enclosing a motif within myrtle branches is also observed on Cat. no. 84 (PLATE 86). On the strainer Cat. no. 60 (PLATE 58) myrtle shoots appear as complementary subsidiary ornaments as well as in the role of the stem of the "ivy leaf".

Cretan pottery:

There are many vases depicting the "foliate band" motif dated to LMIA but also continuing later into LMIB in a more degenerated version. In Crete the motif mainly appears on cups.¹³⁷ Cat. no. 116 (PLATE 118) from Gournia presents a combination of reeds on the lower zone and myrtle shoots painted horizontally on the upper zone. Cat. no. 98 (PLATE 101) from Knossos shows a naturalistic rendering of myrtle branches in a horizontal setting. From the same site an early LMIA cup fragment is decorated with myrtle shoots.¹³⁸

137. Thera VII, Pl. 48 (third row right and fourth row right and left), Pl. 50 (second row): imported from Crete.

138. Knossos 1975, Pl. 12e.

Relationship to frescoes:

Fresco fragments from Akrotiri depict myrtle branches in different colours. The fresco fragments¹³⁹ with myrtle twigs painted green-blue on a white ground were found with a fresco fragment bearing the head of a blue monkey with a big eye. Later some of the fresco fragments were restored as the mural painting of the Blue Monkeys.¹⁴⁰ As Marinatos noticed, "we have landscapes with plants and palm-trees enlivened by scenes with monkeys and also with religious scenes."¹⁴¹ In the neighbourhood (Room B6) interesting fresco pieces presenting myrtles and reeds were found.¹⁴² Fragments of swallows and animals (perhaps a bovine) were also revealed. The restored parts of these wall paintings are exhibited in NAM.¹⁴³ The whole set seems to have belonged to the same composition.

The Crocus Gatherers wall painting epitomizes the high artistic standard of the Thera frescoes.¹⁴⁴ Parts of it have not been published yet as they are still being restored. Among the figures there is a young lady to whom some accident has happened.¹⁴⁵ She is elaborately dressed as are her companions. Her hair-dressing is particularly impressive however: she has placed in her hair a jewel in the form of a myrtle shoot on the forehead, while on the back it terminates in an iris. It is either the same jewel or two different ones, one to be put in front, the other at the back. The colours of

139. Thera II, Pl. 6: 1-2, Col. Pl. B1 (blue monkey).

140. Thera III, 64.

141. Thera II, 54.

142. Thera II, Pl. 5: 2.

143. Unpublished fresco fragment placed to the left of the Monkeys fresco (NAM).

144. Thera VII, Pls. 58-66, Col. Pls. A-IA.

145. Op. cit., Col. Pl. 8, I.

the myrtle are certainly conventional since it does represent a jewel. The leaves are golden yellow and blue growing in alternation from a golden yellow stem. The myrtle may have a symbolic meaning. The girl who bears it seems to have a special role in the ceremony or rite. So far no other figure of the group bears a branch of myrtle as a hair-dressing accessory.

From the House of the Frescoes at Knossos, a simple frieze with shoots of young myrtle design was revealed.¹⁴⁶ The stems are painted rose-coloured and this is perhaps the reason why Evans thought the shoots are young. This stucco fragment is dated to LMIA (FIG. 45c). Cameron studied some more fresco fragments from the same House which Evans thought represented signs of script.¹⁴⁷ Among the other pictorial motifs Cameron recognized a myrtle shoot; it was, however, quite damaged. A close parallel in colouring and form is encountered in the "Partridge Frieze".¹⁴⁸ Tall, slender sprays of myrtle grow around the birds on the river banks, their stems are rendered in light brown and the leaves in green.

The "Fresco of the Garlands" from Knossos, already mentioned in relation to the lily, offers another example of myrtle painting. One of the five garlands is made of myrtle in palest brown; at the tips of the leaves berries are painted.¹⁴⁹

Relationship to other arts:

There are a few cases where the motif of myrtle appears on other material as well. In the Loomweight Deposit at Knossos, a

146. PM II, 457, Fig. 270.

147. Cameron, "The Painted Signs on Fresco Fragments from the House of the Frescoes," Kadmos (1967), 53.

148. PM II, frontpiece.

149. Catling, AR (1981-82), 52, Figs. 115a-b.

plain clay pan with carbonized remains was found overlaid by a golden spray which closely resembles myrtle.¹⁵⁰ The deposit is dated to MMII.

Later examples in metal work are decorated with branches of myrtle. The electrum cup with altars decked with myrtle shoots from Shaft Grave IV at Mycenae is one example, dated to MMIII-LMI.¹⁵¹ The Mycenaean cup with inlaid human heads bearing a similar branch of myrtle, is another example.¹⁵²

Shoots of the plant also decorate the faience tall cups from the Temple Repositories at Knossos dated to MMIIIB.¹⁵³ An interesting naturalistic rendering of the myrtle is presented on the faience miniature plaque found along with the famous "Town Mosaic" deposit, now dated to MMIIIA.¹⁵⁴

The identification of plant species on seals is quite difficult. Branches of plants are often carved on seal stones; we cannot be sure what they actually represent, however. In LMI the particular class of seals known as "talismanic stones" have among their subjects branches of plants or trees and rustic shrines.¹⁵⁵

Concluding remarks:

In conclusion, it may be said that myrtle was favoured in Aegean art, although it cannot be certain to what extent in comparison with Classical times. While on fresco painting it usually appears as a subsidiary ornament conveying some symbolic meaning, on pottery it

150. PM I, 252, Fig. 189b.

151. APG, 158, Fig. 150.

152. Marinatos-Hirmer, Pl. 218 top.

153. APG, 134, Fig. 124.

154. PM I, Fig. 228 hh, (exhibited in HM, Gallery II, Case 25); APG, 132.

155. Higgins, Minoan and Mycenaean Art, 180.

appears either isolated or in combination with other plants, fruit and flowers.

Chronologically the motif on pottery covers a short period of time; it is mainly encountered in LMI, when naturalism was at its apogee. At least during this period myrtle branches can be fairly safely identified.

Barley

Representations of agricultural crops are remarkably few in comparison with other plants and flowers painted both on Theran and Cretan pottery and mural painting. Among the ones determined with certainty is barley.

Barley is the name given to the common cereal belonging to the genus Hordeum, which comprises about 25 species.¹⁵⁶ The cereal is widely grown in temperate regions, primarily for stock feed, malting, brewing and distilling. As a cultivated plant, barley is among the most ancient as a staple human food and as a raw material for fermented drinks, being known in the earliest civilizations of Asia Minor and N. Africa. It was superseded by wheat as a bread grain in Europe in the sixteenth century and is now used for bread only in isolated areas of Europe and Asia. The genus Hordeum is included in the subspecies Elyminae, species Hordeae, of the family Graminae, and is characterized by an intermediate spike-type of inflorescence bearing triplets of sessile spikelets at the nodes of the main axis. The spikelets are single-flowered. The plants are annual or perennial; the wild and cultivated grain-producing types are all included

156. Chamber's Encyclopaedia, 1973, Vol. II, 126-127.

in the Cerealia section. The classification of the Cerealia forms is based on the number of rows of grain along the ear (FIG. 46a). Thus: H. agriocrithon (six row), H. spontaneum (two row) are the basic wild forms. The cultivated forms are sometimes included in one species, H. sativum, but the major groups are commonly given specific rank as: H. vulgare and H. hexastichum (six row), H. distichum (two row), also H. deficiens (two row). Subdivision within these give many botanical groups. The crop has a great range of ecological adaptations and has great value because it produces economically in shorter growing seasons than any other cereal. It is a spring crop in moderate climates; it can, however, be grown at very high elevations, under high temperatures. There is enough evidence that wheat, barley and millet were introduced into Mainland Greece as early as Neolithic times, around the seventh millennium BC.¹⁵⁷

In Crete barley growing can be attested in the EM settlement of Fournou Korifi. There is evidence of saddle querns from the same site, on which the crops were ground.¹⁵⁸ Carbonized grains of barley, as well as remains of flour have been revealed at Akrotiri¹⁵⁹ and at Cretan sites.¹⁶⁰ At Akrotiri they were found in the bottom of a small broken pithos. Among the flour some barley grains had been preserved intact, as Marinatos observed.¹⁵⁹ That barley and wheat were cultivated on a large scale on the islands is further attested by: a) the discovery of sickles suitable for the reaping of crops,¹⁶¹ b) the abundance of mill-stones, and c) the large storage vessels

157. S. Weinberg, The Stone Age in the Aegean, 1965, 13.



158. Myrtos, 225.

159. Thera II, 53, Fig. 42.

160. Hood, The Minoans, 84.

161. Thera II, 51, Fig. 39; Thera IV, Pl. 89b; Hood, op. cit., Fig. 45.

used to store various goods among which were oil, wine and grains of barley or wheat.¹⁶²

The Linear B tablets demonstrate that at both Knossos and Pylos there were two principal food grains.¹⁶³ These two must have been wheat and barley, probably used in equal quantities. They are invariably recorded by means of ideograms:  = wheat,  = barley. The ideograms, seen on the Linear class tablets couple cereals with certain forms of vessels, which indicates that in LM times, presumably even earlier, some sort of beer was brewed in Crete. Evans thought that the production of beer preceded that of wine on the island.¹⁶⁴

Theran pottery:

The barley motif is recurrent on Thera pottery. It is employed on different forms of vases,¹⁶⁵ though treated in almost the same way in most cases. The vase painter has chosen four main categories of forms suitable for the depiction of the barley ears: three pouring vessels, one drinking, one rhyton and a strainer. So far the motif is absent on any other type of vase. In the four cases, the barley stalks are painted in light to dark brown paint on the buff clay surface (FIG. 46b). The process of the painter's brush is very clearly traceable. The grains, which are arranged in rows of two, are painted in a darker colour as is the stem; on the other hand, the leaves of the crop and the spikelets are obviously painted in

162. Renfrew, The Emergence of Civilization, 296.

163. Chadwick, The Mycenaean World, 109.

164. PM I, 415.

165. Cat. nos. 1 (PLATE 1) eyed-jug), 17 (PLATE 16) nipples-jug, 82 (PLATE 84) bowl, 83 (PLATE 85) bowl-rhyton, 38 (PLATES 35-36) hole-mouthed jar), 60 (PLATE 58) strainer.

a lighter shade of the same brown paint. It seems that he first painted the axis with the grains on top, and afterwards he completed it with the spikelets and the leaves. In the case of the bowl Cat. no. 82 (PLATE 84) and the bowl-rhyton Cat. no. 83 (PLATE 85), the barley ears are depicted as if blown by the wind. This whirling of the motif is largely facilitated by the almost bell-shaped body of the vases. Usually each stalk bears one fruit; only on the bowl-rhyton is it encountered with three fruits on one stem. The barley fruit with its spikelets is found springing out of the ivy leaves or hanging from the handles of the strainer Cat. no. 60 (PLATE 58, FIG. 46c). It constitutes a complementary design in this strange accumulation of plant motifs on one pot. The most interesting example of a setting of the barley ears is shown on Cat. no. 38 (PLATES 35-36). There the motif is opened in a radiating arrangement. It imitates the shape of a rosette. Seven barley ears are spread out around a crossed-circle like radii (FIG. 46d). The crossed-circle motif will be discussed later on in conjunction with the "painted nipples-jugs". With the exception of these two vases where the barley is combined with other plants (reeds, myrtles and vetches), in all other cases the motif is painted in isolation. Here it obviously plays a secondary role in the decoration of the vase.

The barley represented on pottery painting is probably the two-row barley, Hordeum distichon. The predilection of the painter to draw this motif on jugs and bowls could be explained in terms of the consumption of beer as a beverage.

Cretan pottery:

On Cretan vase painting the motif of barley is absent; it seems that it did not attract the attention of the artists. The only available example so far on pottery is in relief. Evans published a small spouted jug which bears on both sides a triple spray of barley ears moulded in high relief.¹⁶⁶ A portion of an identical vessel was found in the lower stratum of the well of the Court of the Stone Spout in a deposit belonging to the earlier MMIII phase.¹⁶⁷

Relationship to frescoes and other arts:

It looks as if the barley motif was intentionally ignored by the wall painters of both islands. This fact can be attributed to a specific artistic exclusion since the plant constituted an important product in the Bronze Age Aegean economy. The only instance on fresco painting of the representation of a kind of cereal which looks like barley is encountered on a LHIII B wall painting from the shrine in the Citadel House area at Mycenae;¹⁶⁸ a goddess is depicted holding barley stalks (?) in both hands.

It is quite difficult to identify plants or fruits with precision on seal stones. There is one example which is worth mentioning, however. On a Cretan seal two bulls have been carved among vegetation which looks like barley or wheat ears.¹⁶⁹

At this point it seems appropriate to mention the pictorial scene on the stone libation vase of Ag. Triadha;¹⁷⁰ groups of men,

166. PM I, Figs. 299a-b.

167. Ibid., 415.

168. APG, 82, Fig. 65.

169. Sakellarakis, Herakleion Museum Guide, 1979, 85 (second left).

170. Higgins, Minoan and Mycenaean Art, 154, Fig. 191.

carrying sickles (?) and winnowing forks, singing and dancing, appear to be returning from a harvest festival. They have been reaping either barley or wheat and the scene might portray a celebration in honour of the harvest.

Concluding remarks:

The barley motif was particularly valued by Theran vase painters. It is rarely encountered in certainly identifiable forms in other media of contemporary earlier or later date. The use of the motif may have had religious connotations, since barley must have been a crop of major importance for the islanders.

Vetch

Vetches were appreciated by Aegean painters; the natural beauty and the easily manipulated form of the plant in its use as a decorative ornament, attracted the artists of both wall and pottery painting.

The legume with curved pod and assymetrical calyx which appears on pottery and frescoes is probably the cultivated Vicia species. The crop belongs to the Papilionaceae family. Vetch is the bean-like fruit of various species of the leguminus plant Vicia. The most important species of Vicia include: V. sativa (common vetch), V. villosa (hairy vetch), V. pannonica (Hungarian vetch), V. atropurpurea (purple vetch). The most common however is the V. sativa.¹⁷¹ The majority of the cultivated vetches are annuals with weak climbing stems, and for this reason the crop is normally sown mixed with cereals or with V. faba, the horse bean, for hay, sillage or for

171. Huxley and Taylor, Flowers of Greece and the Aegean, 94, No. 107.

pasture.

The plant has terminal tendrils; stipules are often present and the fruit is a seeded pod. It grows in thickets in March-May. Its elliptical leaves are smaller than the leaf-like stipules (FIG. 47a). Like most herbaceous legumes, vetch leafage offers a high protein diet for the consuming animal. Today vetches are sown as pure crops normally when used as green manure for ploughing in, for seed production and occasionally for grazing.

Wild cereals that were later domesticated as well as acorns, peas and vetches occur in very early deposits¹⁷² in the Aegean. Grass peas (Lathyrus) were cultivated at Late Neolithic Kephala and in the Cyclades.¹⁷³ Beans and peas also occur in LMI deposits at Knossos and Ag. Triadha.¹⁷⁴ Chickling vetch (Lathyrus sativus) was cultivated on Crete, Thera and in Egypt since 3000 BC.¹⁷⁵ Thus, it is certain that vetches grew in the Aegean area and that they constituted an important cultivated crop, as well as an everyday staple food for humans and perhaps also for animals.

Theran pottery:

The motif of vetches is mainly encountered on a particular category of vases: pouring vessels.¹⁷⁶ The plant is always depicted in brown-reddish colour on the buff slipped clay ground of the vase.

172. Renfrew, The Emergence of Civilization, 269, 275.

173. Ibid., 278.

174. Branigan, The Foundations of Palatial Crete, 69.

175. Diapoulis, "Prehistoric Plants of the Islands of the Aegean Sea," in TAW Vol. II, 129ff.

176. Cat. nos. 2, 3, 4, 11, 16 (PLATES 2, 3, 4, 11) eyed-jugs; 18 nipples-jug; 22, 24 (PLATES 20, 22) bridge-spouted jugs; 35, 37, 38 (PLATES 32, 34, 35-36) hole-mouthed jars; 50 (PLATE 48) pithoid-jar; 52 (PLATE 50) bridge-spouted pithos.

In all cases it is depicted in groups of bushes with clear distinction of its leaves; the leaf-like stipules are also always distinguished. All the examples show the crop in a continuous series of shrubs bending to the right as if blown by the wind (FIG. 47c). In the case of the pithoid-jar, the vetches look slightly distorted but are still recognizable.

The most common scheme of depiction of the plant is in alternation with another plant, usually with reeds. There are instances when vetches are depicted alternating with myrtles, grapes and olive branches. Three particular examples should be mentioned where the decoration is richer. Cat. no. 38 (PLATES 35-36) on which the vetch is depicted with inflorescence around its stipules on the front side of the vase, whilst on either side of the spout the plant is enclosed in a frame flanked in one case with reeds and in the other with myrtles. It seems that the artist wished to project this motif in particular in this instance. On Cat. no. 50 (PLATE 48) the vetch constitutes the subsidiary ornament covering the lower part of the vase and appears as complementary to the main design which is of "painted nipples-jugs". Cat. no. 52 (PLATE 50) once more presents a combination of various plants, reeds and vetches, as complementary to the basic subject, which is of grapes.

All Theran pieces are dated to the LMIA/LCI period.

Cretan pottery:

According to Evans the exquisite vetch designs can be dated back to MMIII times, painted on sherds from Knossos.¹⁷⁷ Cat. nos.

177. PM I, 605.

109 and 110 (PLATES 111, 112) come from Palaikastro and are dated to LMIA, although they are painted in the old light-on-dark technique (FIG. 47d). Among the LMIA sherds with plant motifs from Knossos published by Evans is one with vetches in dark-on-light.¹⁷⁸ Knossian examples from securely dated LMIA deposits depicting the motif are Cat. nos. 93, 95 and 97 (PLATES 96, 98, 100).

Excluding the fragments of the cylindrical jar Cat. no. 95, it is obvious that Cretan vase painters, like their Theran colleagues, showed a preference for pouring vessels when painting this motif. The rendering and treatment of the motif is identical to their Theran counterparts, but the scheme of arrangement preferred by Cretan artists differs from that on the Akrotiri vases. In all instances, the motif is depicted by itself.

Relationship to frescoes:

Vetches spring out from the rocks on the Blue Bird Panel from the House of Frescoes at Knossos.¹⁷⁹ The fresco is well dated to the LMIA period. The crop is painted in light blue colour and the pods are shown simultaneously with spikey flowers (FIG. 47b); they are placed on either side of the bird in dense bushes. In this case, vetches appear with an abundance of other flowers such as wild roses, irises and pancratium lilies. So far no other example of the motif from wall paintings has been identified.

In general Theran frescoes are informative on the flora known to the artists in those times; however, vetches so often depicted on pottery from the site, are strikingly absent from the frescoes.

178. PM II, 469, Fig. 276h.

179. Ibid., Col. Pl. XI.

Available data on, for example, seal engraving, metal and ivory work, shows that the motif was not used in other media of the period.

Concluding remarks:

Closing this section we may say that the Theran vase painters have demonstrated a special preference for the motif in combination with other plants; this predilection does not seem to represent a picture from nature, since in most cases the plants exhibited do not flourish in the same season. The meaning should then be searched either in an artistic tradition, which dictated this arrangement, or in some other symbolic message unfamiliar to modern experience. Cretan artists seem to have been more conservative in the treatment of the motif. It is undoubtedly a specialty of LMIA pottery and it was probably abandoned completely afterwards.

Grapes

Grapes have been known in the Aegean area since late Neolithic times. The discovery of both the wild vine (Vitis silvestris) and the domesticated vine (Vitis vinifera) at Korakou led Renfrew to the conclusion that, since grapes are now documented wild in Greece before their domestication elsewhere, there is no reason to suggest that the plant was introduced from Egypt or the Levant.¹⁸⁰ The earliest evidence for growing vines in Greece comes from Sitagri in the fourth millennium BC.¹⁸¹ In southern Greece grape pips have been found at Myrtos in Crete, at Lerna in the Peloponnese and

180. Renfrew, The Emergence of Civilization, 282.

181. Ibid., 269.

elsewhere.¹⁸² MM deposits at Phaestos and in Fournou Korifi supplied grape pips as well.¹⁸³

The basic process of wine manufacture is quite simple. Vats used for the pressing of the fruits have been found in EMII Myrtos, whilst at LMI Gournia a more complicated system shows an interesting development in the technique. An olive or wine press has also been found at Vathypetro.¹⁸⁴ It has been suggested that strainers — mainly those of a large size — could have been used for the pressing of the fruits to collect the juice afterwards. The size of the vase itself as well as of its mouth makes this suggestion difficult to accept.¹⁸⁵

Wine appears as a ration or offering in the Linear B tablets¹⁸⁶ often in the ratio of 2 litres of wine to 12 litres of barley. It is not surprising that the Cycladic painter chose grapes to decorate pottery, since pruning vines, wild or cultivated, may have been one of the islanders' occupations. Today, on Thera, vines are largely cultivated and constitute one of the few agricultural activities of the islanders.

Theran pottery:

As a decorative element grapes were introduced in Aegean art for the first time on the pottery painting at Akrotiri. So far they present a unique instance and are not to be found earlier than LMIA. The number of vases on which the motif appears is very limited.¹⁸⁷

182. Renfrew, The Emergence of Civilization, 281.

183. Hood, The Minoans, 87.

184. Ibid., Pl. 40

185. See Chapter II under the heading "Strainers".

186. Chadwick, The Mycenaean World, 124.

187. Cat. nos. 11 (PLATE 11) eyed-jug; 33 (PLATE 30) round-mouthed ewer; 38 (PLATES 35-36) hole-mouthed jar; 52 (PLATE 50) bridge-spouted pithos.

Marinatos noticed a similar (not exactly identical) motif on an oval-mouthed amphora, which he considered a precursor of the grapes motif.¹⁸⁸ However, the latter looks more like the "loop" motif, with the tangential circles filled in with paint, and furthermore the characteristic stem of the fruit, with or without leaves, is absent. In the same deposit a twin amphora decorated with an identifiable "loop" pattern was found. This fact shows that the vase painter did not intend to paint the grapes motif but that he simply painted a distorted version of the "loop" pattern.

In all cases where the grapes are safely identified, the painter has used dark brown paint to render the motif on the yellowish clay ground of the vase. The bunches of grapes are depicted with clearly distinct berries. They look very naturalistic. The artist has chosen an interesting manner of placing the fruits on the pot: in the case of the large round-mouthed ewer, Cat. no. 33 (PLATE 30), the fruits display their grace by being hung from the stripe which encircles the base of the neck of the vase; hanging all around the upper part the fruits occupy the most prominent area of the vase. This predilection for the repetition of a single motif to decorate a somewhat large pot, despite the fact that there is enough space for other ornaments, proves once more the high artistic standard of the local pottery painters. Such qualitative simplicity is encountered later.

In contrast, the eyed-jug Cat. no. 11 (PLATE 11) displays a lack of balance regarding the size of the plants and fruit in nature. Under the handle of the jug is a large bunch of grapes without clear

188. Thera I, 32, Fig. 44 (left), Col. Pl. B7 (left).

distinction of its berries; the rest of the area of the vase is covered by vetches. Here, the grapes play a secondary, complementary role in the decoration of the pot. However, the general look of the decoration is pleasing.

On the hole-mouthed jar Cat. no. 38 (PLATES 35-36) the decorative scheme is different. Grapes again hang from two horizontal handles, symmetrically placed between two lateral frames, which enclose plant designs. The berries of the grapes are embraced by an outline, which is the continuation of the stem, in a single brush stroke. On this pot the grapes and the frontal vetch comprise the main decorative ornaments. In this instance the bunches of fruit flank the vetches, in contrast to the eyed-jug, Cat. no. 11, where vetches flank grapes.

The last vase, Cat. no. 52 (PLATE 50), presents a more symmetrical arrangement of the motifs employed. The bunches of grapes hanging from the horizontal and vertical handles alternate with long vetches and reeds. Once more the grapes are rendered disproportionately in comparison with the other plants; this is intentional so that all motifs rendered in the same manner correspond well with the ovoid elongated form of the vase. This generously large rendering of the grapes may also betray the painter's intention to emphasize the fruits as the basic motif to be exhibited; the rest play the role of subsidiary ornaments. It should be noted that the berries of the fruit are separately painted as small tangential dots. This time there is no outline.

The placing of the motif under the handles on jugs and other vases may have served two purposes: that of depicting the natural hanging position of the fruit and that of placing the motif in a prominent position.

Relationship to other arts:

Representations of grapes as well as of vine leaves are generally absent from Bronze Age Aegean wall paintings. In the proliferation of vegetal decorative designs on the frescoes, one would expect to meet either the fruits or the vine leaves, particularly since they could have produced an interesting design. The vine with its inherent expansiveness could have been exploited by the artists to be used as a border motif, exactly in the way the "ivy leaf" motif was employed.¹⁸⁹ Egyptian tomb painters did precisely that: bunches of grapes and vine leaves decorate the ceilings of certain tombs.¹⁹⁰

The fruit is so far absent from all other media of Aegean Bronze Age art.

Concluding remarks:

As we have seen the motif appears on three different pouring vessels and one storage vase provided with a spout, which immediately classifies it within the first category. It seems that the production of wine is not irrelevant to this fact. Corroborative evidence for the use of wine as a beverage of the prehistoric islanders is provided by the numerous cups and jugs revealed on all Bronze Age Aegean sites from early to later periods.

189. Thera IV, Col. Pl. D.

190. J. Kamil, Luxor, a Guide to Ancient Thebes, 1973, 142, (fresco in the tomb of the nobleman Nakht, dated in the period of reign of Thutmose IV), 156 (fresco in the tomb of Senofer, dated in the period of reign of Amenhotep II).

Ivy

In botany the ivy is known as Hedera and belongs to the family Araliaceae.¹⁹¹ The common ivy (H. helix) (FIG. 48a) is a climbing plant native to Europe. It attaches itself to its support by many aerial roots on the stems. The leaves are characteristically lobed, except on bushy branches, which bear flowers in October. There are many varieties in cultivation; the variety arboresciens (tree ivy), a bushy shrub, is obtained by rooting cuttings of the flower-producing branches of the common ivy. There are several species in Europe, Africa and Asia of habit similar to H. helix.

The frequent representation of the ivy both on pottery and on mural painting in Crete as well as in Thera proves that the plant in addition to growing on the islands was also particularly valued by the islanders.

In Classical antiquity the ivy was considered the plant of the god Dionysus, and therefore he who pruned a vine wore a wreath of ivy.¹⁹² This was important for the fertility of the vine. Due to this significance, its use was extended to the decoration of houses during weddings and it became a custom for lovers to wear ivy wreaths.¹⁹³ Ivy was also associated with the worship of other gods as with Apollo for instance, who was then called Kissios, or Athena (Pausanias 2.29.1) also called Kissia. Dioscurides mentions a recipe stating that "if the fruit of the ivy is taken as a medicine or if it is burnt, inhalation of the fumes brings on menstruation."¹⁹⁴

191. Chamber's Encyclopaedia, 1973, Vol. VII, 836.

192. Geoponica, 1895, (T), 5, 24, 1.

193. Theocritus Poeta Bucolicus, 1952, 3, 21ff.

194. Dioscurides, De Materia Medica, Vol. II, 179.

The ivy grows with very little care and is attractive in appearance. It is also a plant most easily applied to decorative schemes. However, the reason why the prehistoric artists used it so often must have been not only pure decorative purposes, but also its associations with some symbolism. Evans suggested that, "the persistent repetition of this symbol in Minoan Art from the beginning of MM times onwards could hardly have been without a definite religious significance."¹⁹⁵ Associations of the plant with the Goddess of Minoan Crete "in her chthonic aspect" are suggested.¹⁹⁶

Theran pottery:

The ivy leaf motif, although not common, does appear on Theran pottery both on local and imported Minoan wares. Among the most naturalistic representations of the motif known on pottery, is that employed on a pithoid jar.¹⁹⁷ The ivy is developed in the so-called umbel form; its branches expand and embrace the whole upper half of the vase surface (FIG. 48d). Four separate plants are actually shown with their central root-stem and their leaves. The foot of the cylindrical strainer presents another naturalistic rendering of the ivy;¹⁹⁸ stems and leaves leaning to the right cover the lower surface of the vase, being separated from the upper half by a horizontally painted branch of myrtle (FIG. 48e). The most idiosyncratic representation of the motif is shown on a strainer.¹⁹⁹ The ivy leaf here has a hybrid form. The heart-shaped leaf ends in two eyed

195. PM II, 480.

196. Loc. cit.

197. Cat. no. 45 (PLATE 43).

198. Cat. no. 63 (PLATE 61).

199. Cat. no. 60 (PLATE 58).

spirals, its stem is a myrtle branch, which terminates in four stamens with anthers. The ivy leaves cover almost the whole upper part of the vase and their size as well as their distinct placing on the vase surface, shows that the painter has selected them as his main theme. The combination with a variety of other plants and flowers as subsidiary ornaments, for example barley ears, myrtle shoots, crocuses, makes one think that the painter may have intended to emphasize his skill in manipulating the different species as well as to demonstrate his imagination. How much this accumulation of a variety of decorative motifs could be associated with religious ideas is not possible to infer.

The final example of local ware decorated with ivy leaves is shown on the strainer Cat. no. 56 (PLATE 54). In this case, the ivy leaves assume the form of a running spiral; the heart-shaped leaves terminate in spirals and interconnect with double wavy lines. On this example the motif is combined with myrtle shoots and abstract designs. The ivy leaf motif in a spray form with multiple wavy lines is encountered on two imported Cretan vases at Akrotiri: a pithoid jar,²⁰⁰ adorned with spirals in a zonal arrangement and on a high-spouted jug²⁰¹ on which the ivy leaf spray covers the shoulder and belly zones. The ivy leaf with double stalks on the pithoid jar recalls what Furumark characterizes as "ogival canopy" which is to be discussed further on. More vases with ivy leaf decoration have been found at Akrotiri; these are so far unpublished.

200. Thera II, 37, Fig. 22.

201. Thera III, Pl. 50: 3.

Cretan pottery:

The origin and evolution of the ivy leaf motif or "sacral ivy" have been fully discussed by Evans²⁰² and Furumark.²⁰³ The former tracing the origin of this motif, compared it with the emblem of Wazet, the Delta Goddess, which was the waz or papyrus stalk symbol.²⁰⁴ He pointed out that "by a truly remarkable chain of metamorphoses the original papyrus stem, coupled with a canopy above, after passing through a succession of decorative and more or less geometrical types, returned to life as a vegetable form throughout belonging to quite a different family."²⁰⁵ The vase painting ivy leaf type originates in mural painting. According to Furumark the ivy leaf motif occurs in two versions on vase painting: one representing the natural ivy leaf²⁰⁶ and the other "which agrees with the Kamares type."²⁰⁷ It is among the decorative patterns which appeared in LMI.²⁰⁸ During this period the ivy leaf frequently, though not always, has a single stem. The motif is mainly encountered in the repertoire of vases from central and east Cretan sites. One way of rendering the motif shows the alternating leaves of the ivy bound together by S-formed lines.²⁰⁹ The other way shows isolated leaves growing out of stems.²¹⁰ The ivy leaf motif is employed in various forms on LMIA pottery (FIG. 48f). An interesting example is the pithoid jar from Pseira²¹¹ where one of the lower

202. PM II, 478ff.

203. MP, 140-141, 154f, 158, 190f.

204. PM II, 480.

205. Ibid., 489.

206. Ibid., Fig. 292.

207. MP, 155.

208. ACrete, 203, Fig. 36: 6.

209. MP, 154, 269.

210. LM Pottery, Pl. 76: i (from Palaikastro).

211. Cat. no. 118 (PLATE 120).

zones is painted with a chain of ivy leaves with inflorescence, resembling the wall painting examples.²¹² Naturalistic depictions of the ivy are also shown on a cup and fragment from Palaikastro.²¹³

The motif becomes very popular in LMIB but is executed in a simpler way. The double-stalked ivy leaves on the strainer from Gournia,²¹⁴ as well as other representations are very characteristic. In the following LMII-III periods, the ivy leaf chain returns to fashion once more.²¹⁵ The motif is also employed on pottery from Mainland Greece during the LHI and later periods.²¹⁶

Relationship to frescoes:

The motif is encountered only once in the mural painting of Akrotiri (FIG. 48b). The panels of Boxing Children and Antelopes in Room B1 are bordered on the upper top of the scenes with an ivy leaf frieze with a single stem.²¹⁷ The same motif, but as a plant with sprays climbing up the wall, is shown on the fresco of "Cat and Bird" from Ag. Triadha, dated to LMIA.²¹⁸ A cat stalking a pheasant-like bird is hidden behind the ivy plant, which is painted very densely. The rendering of the motif is comparable to that seen on a mural painting from the House of the Frescoes at Knossos²¹⁹ (FIG. 48c). Both plants grow out of what looks like a rocky landscape; at the edge of each separate stem, painted yellow, and also at the edge of the heart-shaped blue leaves, two bunches of buds

212. PM II, Fig. 286.

213. PKU, Fig. 19b, Pl. XVc.

214. Gournia, Pl. IX: 1, 3, 7; also PM II, Fig. 297a.

215. MP, 268.

216. PM II, 294, Figs. 291: a, b, c.

217. Thera IV, Col. Pl. D.

218. ACrete, Pl. XXXII: 2.

219. PM II, 479, Fig. 286, Col. Pl. X.

with yellow stamens are distinctly depicted. An attractive bush of ivy, in a setting of blue rock work, is depicted in the same house at Knossos.²²⁰ The leaves alternately blue and green with red-coloured "waz" fillings with white spots are attached by yellow stalks to stems of the same colour. This stucco fragment represents the plant in inflorescence. One of the garlands from the "fresco of the Garlands" revealed in the recent excavations at Knossos is made of blue ivy leaves.²²¹ The excavator connects the garlands with rites which took place nearby.

Relationship to other arts:

Evans had suggested that the popularity of the ivy leaf pattern in LMIB and the following period may be due to its frequent occurrence in jewellery.²²² Among the earliest pendants in the form of ivy leaves in long chains are two examples from Sphoungaras.²²³ The forerunners of the mass-produced relief beads of Mycenaean times were obviously made in Crete, between 1700-1450 BC. Among the most interesting designs, which were selected for representation on jewellery, was the ivy leaf.²²⁴ From Mochlos Tomb 22 comes an early relief bead of ivy leaf and bar.²²⁵

A finger ring with a heart-shaped bezel probably representing an ivy leaf was found in the Tholos Tomb IV at Pylos.²²⁶ The well-known "Ring of Nestor" is one of the best works of the kind.²²⁷

220. Cameron, BSA (1968), 11, Fig. 5a, Pl. 5: 3.

221. Catling, AR (1981-82), 52, Fig. 115a-b (second right).

222. PM II, 150.

223. Higgins, Greek and Roman Jewellery, 56.

224. Ibid., 82, Fig. 13: 21, 24.

225. Ibid., 65.

226. Ibid., 85.

227. PM II, 482, Fig. 289; some scholars consider it false however.

The branches coming out of the trunk engraved on the signet ring appear to be like the shoots of an ivy plant. The trunk is bare and the shoots are independently carved to depict a different plant.

The "ogival canopy" as an ornamental frieze is carved on a bronze cup from Tomb XII at Mochlos.²²⁸ It was found with MMIII pottery. An ornamental band of the same version of the ivy leaf motif is engraved along the rib of the blade of a sword from the Shaft Graves at Mycenae.²²⁹ The leaves of the plant spring out of their stems. A LHIII-III A gold cup from a Dendra tomb also bears a stylized ivy chain round the sides.²³⁰ The LMI pedestal gypsum lamp from Knossos should not escape our attention.²³¹ It is adorned with spiral flutes which flank bands of stylized ivy leaves. An interesting naturalistic representation of an ivy-like plant is found on a faience miniature plaque, revealed with the "Town Mosaic" deposit.²³²

As Evans has shown, the motif frequently occurs in the Linear A and B scripts and once in the hieroglyphic series.²³³ It is usually connected with female and male names and does not represent a generalized leaf of a plant but a "sacred" plant.

Concluding remarks:

The motif has a long history in Bronze Age art. On pottery it takes its naturalistic form in LMIA. Fresco painters valued the motif less in Thera and more in Crete. In other arts it does not

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228. Mochlos, 62, Fig. 31, Pl. XIIIf.
 229. PM II, 482, Fig. 288b.
 230. APG, 168, Fig. 165.
 231. PM II, 481, Fig. 288a.
 232. PM I, 310, Fig. 228ff.
 233. PM II, 483-484, Fig. 290.

occur frequently. As a pottery motif it survived after the LMI period. The sacred character of the ivy cannot be inferred with great certainty, although it offers a good case for consideration.

The Palm Tree

Botanically the word palm denotes a woody plant of the family Palmae, a large family of monocotyledons chiefly found in tropical regions.²³⁴ Many palms are trees with tall, straight unbranched trunks, surmounted by a spreading crown of pinnate or digitate leaves as for example the Doum palms. Others have a thin reed-like stem, which may be many feet in length and leaves with hooks or spines, e.g. Calamus. There are nearly 150 genera of palms, many with only one species. There are about 1500 species.

Palms are of great economic importance mainly for food, clothing and shelter, and in this respect are second only to grasses among monocotyledons. The most important is the date palm (the palm of the Scripture), the oil palm, the sago and raffia palms. The leaves of the tree are used by the people to make thatch, hats, mats, baskets and cord. The flowers of palms are small and unisexual. They form a simple or branched spike. The great majority of palms are polycarpic. The date palms are often artificially fertilized.

Date palms, low and bush-like, grew wild on the island of Crete, as today, in sheltered valleys. The climate is not very hot to allow the fruit to ripen, however. The endemic Cretan palm is Phoenix theophrasti²³⁵ (FIG. 49a). Evidence of the existence of

234. Chamber's Encyclopaedia, 1973, Vol. X, 401.

235. Greuter, "Beiträge zur Flora der Südägäis," Baubinia III (1967), 243-50.

the palm tree in prehistoric Aegean is provided by the Linear B tablets;²³⁶ there is an item, reconstructed as the Greek word *phoenikion*; the noun *phoenix* may have had the meaning of palm tree. Scholars tend to believe that this item represents the palm tree, especially when referring to its use as wood to make furniture. Palm trees were probably not indigenous to Crete and may have been introduced from some place in the Levant or Egypt during Neolithic times.²³⁷ The date palm is thought to have been introduced into Crete in the EM period.²³⁸

The palm tree motif appears as early as MMIIB on seals.²³⁹ Mylonas has suggested that certain motifs, as for instance the griffin, sphinx and palm tree, became known and incorporated into the repertoire of Mycenaean artists through textiles with the respective designs imported from the coasts of the eastern Mediterranean.²⁴⁰ Mylonas' hypothesis is difficult to accept since the motif was already encountered in Crete. There may have been a combination of influences. Textiles and previous representations on seals and pottery might each have played a role in the adoption of the motif in later times.

Organic remains are limited to fossil findings of Phoenix at Santorini. According to Friedrich, "they are still too poor that a proper identification of the species is not possible yet."²⁴¹ The small fruit is like the fruits of Phoenix theophrasti.²⁴² This kind

236. Chadwick, The Mycenaean World, 121 and 148.

237. Hood, The Minoans, 86.

238. PM III, 177 n. 1.

239. Ibid., 86, Fig. 46; also PM II, Fig. 299.

240. Mylonas, Mycenae and the Mycenaean Age, 210.

241. W. Friedrich, "Fossil Plants from Santorini," in TAW Vol. II, 109-128.

242. Ibid., Fig. 13b.

of palm tree grows at Vai and Preveli on Crete. The genus Chamaerops is the dwarf palm, very common in the Mediterranean today. Imprints of its foliage and moulds of stems were observed in Friedrich's fieldwork on the island of Thera.

Theran and Cretan pottery:

According to Furumark, the palm-like plants derive from a combination of the "filled festoon border" and the "dentate band" motifs, through a process of pictorialization in the MMIIIB-MMIII periods.²⁴³

Evans refers to one of the most naturalistic depictions of the motif which is shown on a two handled jar from Knossos, as the type of the "three palms" motif.²⁴⁴ The inflorescence of the trees is rendered in a delicate way. The other variant is depicted on a clay rhyton of the ostrich egg type from Knossos.²⁴⁵ In this case we have a separate repetition of individual palm trees in a more conventionalized form. This example illustrates the survival of polychromy of the MMIII phase. Another MMIII jar from Phaestos exhibits once more three palm trees standing alone.²⁴⁶

Schematic palmettes are also depicted on a jar from Pachyammos. Pendlebury dated the vase in the transitional MMIIIB-LMIA phase.²⁴⁷ The bold design of bladder-like objects, spirals and palms is rendered in brownish paint picked out in white on a light ground.

According to Furumark the palm tree motif belongs to the range

243. MP, 136.

244. PM I, 253-256, Fig. 190.

245. Ibid., Fig. 436c.

246. PM II, 494.

247. ACrete, Pl. XXVII, 2a.

of typical LMIB pictorial motifs.²⁴⁸ He points out that it occurs in "fuller and in more or less curtailed versions."²⁴⁹ He also emphasizes that the LMIA link is missing and the motif was possibly perpetuated by mural painting.

In the excavations of the Katsamba megaron, however, a jar²⁵⁰ decorated with palm trees in combination with rosettes and ivy leaves was revealed. According to the excavator the jar belongs to the first predecessors of the "Palace Style" jars and its form places it well in LMIA times.

The motif is rarely employed in eastern sites in LMIB. Two large jars from Gournia²⁵¹ and Mochlos²⁵² bearing stylized palms alternating with flowers on long wavy lines, are exceptions. Perhaps the inspiration for this motif came from an imported bottle rhyton from Pseira.²⁵³ The motif was favoured in LMII times.²⁵⁴ In Mainland Greece during LHII palm trees became popular on vase painting along with other marine and plant motifs.²⁵⁵

It seems that the "missing LMIA link" of the palm pattern is found at Akrotiri (FIG. 49c-d). So far on published pottery from this site, it occurs only twice. Compared to the frequency of other pictorial motifs its scarcity is surprising. It is depicted on a low-spouted jug²⁵⁶ as well as on an oval-mouthed amphora.²⁵⁷ On

248. Supra n. 243, p. 160.

249. PMII, Figs. 301E, 302, 303, 304 (LMIB examples).

250. Alexiou, PAE (1955), Pl. 120.

251. Gournia, Pl. IX: 31.

252. Mochlos, Pl. VI.

253. Pseira, Fig. 8.

254. PM I, 254.

255. Mylonas, Mycenae and the Mycenaean Age, 199, Fig. 148a.

256. Cat. no. 32 (PLATE 29).

257. Thera II, 38, Fig. 23.

the first the palm trees are represented in a rather naturalistic manner, although the drawing is a little careless. The painter's attempt to define the stem of the tree as well as the head with the fan-shaped leaves naturalistically is apparent. The type of the "three palms" standing apart on one side of the pot reproduces the MMIII type. Their combination with reeds is quite successful, since both plants grow in areas with plenty of water. Tall and low palm trees with reeds appear fringing perennial streams in Crete today.²⁵⁸ The Almyros River near Herakleion and the Megas Potamos in Ag. Sabbas in southern Crete are good examples.

The second example from Akrotiri depicts a conventionalized form of the palm tree. The motif covers a small part of the shoulder zone. This version bears a striking resemblance to a similar oval-mouthed amphoriskos from Kastelli Chania House IV destroyed in LMIB.²⁵⁹ The placing of the motif, the rest of the decoration with bands and the form of the vase are identical on the Akrotiri and Chania pieces.

Relationship to frescoes:

As shown above, trees are practically absent from pottery decoration. They do appear more often on frescoes however. At Akrotiri, the east wall of Room 5 at the West House is covered with the miniature fresco known as the Nilotic Landscape (FIG. 49b).²⁶⁰ Among the flora which is depicted in this scene, there are palm trees round the river banks. They are rendered in a naturalistic manner

258. Warren, JHS (1979), Pls. VIb and d.

259. Hallager-Tzedakis, "The Greek Swedish Excavations, Kastelli Chania (1978-79)," AAA 15 (1982), 27, Fig. 6 (right).

260. Thera, Pompeii, Col. Pl. XV.

even with differentiation between bluish fresh fronds and brownish withered trees. On this as well as on other miniature frescoes, the artists' mastery is demonstrated by combining the "level diagonal and vertical landscape techniques" as explained by Warren, to indicate depth.²⁶¹ This is especially apparent in the river scene, with the two palm trees growing in the foreground whilst the river banks are set behind them. A bluish palm tree and the head of an African are depicted on a stucco fragment from Building Alpha Storeroom 1:²⁶² this piece of work was probably painted by a second-rate artist for the difference in quality is evident. From the evidence so far available, it seems that the motif is absent on Cretan frescoes.

Relationship to other arts:

Apart from the aforementioned MMIIIB seal,²⁶³ where the "three palms" type of motif is engraved, the palm appears in relation with a human figure, "a prince", a low table of offerings and libation vessels on a flat clay cylinder from Naxos.²⁶⁴

Among the clay sealings from rings, some from LMIB destruction deposits from Crete are presented here. An impression found at Zakros depicts two lions and behind a palm tree.²⁶⁵ Another example of the "Zakros Master" is the reel-shaped seal, on one side of which two seated animals with a palm tree behind them are engraved.²⁶⁶

Melos has yielded several Cretan "talismanic" gems of MMIII-LMI

261. Warren, JHS (1979), 120.

262. Thera II, Col. Pl. B3.

263. Boardman, Greek Gems and Finger-rings, 98, Pl. 16 (black and white).

264. Kontoleon, Ergon (1959), 127, Fig. 135.

265. Boardman, Op. cit., 40, 94, Fig. 68.

266. Ibid., 43, 94, Fig. 80.

date, and a remarkable ivory ring showing a Minoan priestess before a structure surmounted by horns of consecration;²⁶⁷ behind her, palm leaves and rocks are carved.

From Mycenaean Greece, Achaia in particular, an agate lentoid seal²⁶⁸ comes with the representation of a dead goat laid on a table between the legs of which appear bucrania, and behind a limp palm. The palm leaves are sometimes imitated in relief beads to make a necklace. One of the most interesting examples comes from Shaft Grave Omikron at Mycenae and from the Aegina Treasure.²⁶⁹ Among the twelve gold plaques from Shaft Grave V, all decorated in repoussé technique, four are covered with a fierce lion pursuing a stag in a wooded landscape filled with stylized palm trees.²⁷⁰ On one of the LHII Vapheio cups²⁷¹ with scenes of three running bulls, one of the bulls is rendered as though attempting to escape behind a palm tree which is very vividly and naturalistically engraved. The motif was favoured by Mycenaean ivory carvers. Late Bronze Age mirror handles are conceived as palm trees;²⁷² the plaques are set above the branches of the tree. Two handles of this type were found in a grave at the dromos of the tholos tomb of Clytemnestra at Mycenae.²⁷³

Concluding remarks:

As shown above, the palm tree motif was employed on all artistic media, although not frequently, in the Minoan-Mycenaean era. On

267. Boardman, Greek Gems and Finger-rings, 60-61 and 96, Fig. 134.

268. PM IV, Fig. 542b.

269. Higgins, Greek and Roman Jewellery, 65, Pl. 4A.

270. Mylonas, Mycenae and the Mycenaean Age, 192, Fig. 139.

271. APG, 166, Fig. 161.

272. Ibid., 130, Fig. 122A.

273. Marinatos-Hirmer, Crete and Mycenae, Pls. 220-221.

pottery the artist's preference is limited to rendering it either isolated or in combination with other plants, probably influenced by its natural setting. The same attitude, but this time enriched with exotic fauna, is observed in the Akrotiri fresco. In seal engraving, on the smallest possible space and for this reason most difficult to work, the artists provided us with various combinations of the motif always placing it in a secondary position in the picture.

Thus in almost all media other than vase painting, palms are represented with animals, human beings of some status and sacred emblems. It appears that to some extent and for unknown reasons, the vase painter was inhibited from using certain motifs with animals.

CHAPTER V

Living Creatures

Birds

The concept of the bird motif is one which is particularly associated with the Cyclades. Various examples from both vase and fresco painting exhibit this predilection of the Cycladic artist. On the Thera material it is expressed in an original manner in two forms:¹ that of a swallow and that of a waterfowl.

The Swallow

The swallow has been recognized as the iconographic speciality of Thera. Swallows belong to the family of Hirundinidae.² This general term covers a wide range of species however. The Hirundinidae are distinguished by their slim form, forked tails, long pointed wings; they build mud nests on rocks, ledges and in buildings. Of all the species the closest to our representations are: a) the Swallow, Hirundo rustica (FIG. 50a), and b) the Red-rumped Swallow, Hirundo daurica (FIG. 50b). The first species is characterized by long tail streamers, has blue upper parts, red forehead and throat, dark blue lower throat and the remainder of the under parts creamy white. The second species⁴ is distinguished by its buff rump, chestnut nape, buff throat and underparts; crown and back in metallic blue, wings and forked tail in black. It lacks the Swallow's white tail marking and has rather thicker streamers. It seems that in most vase-painting

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1. Earlier than LMIA representations are found at Akrotiri but not of recognizable bird species; see Thera IV, 39, Pl. 96a.
 2. R. Peterson et al., Birds of Britain and Europe, 209-211.
 3. Ibid., 210, Col. Pl. 49.
 4. Ibid., 210, Col. Pl. 49.

representations the former species was intended to be shown. In a few cases a mixed type of both species must have been used as a prototype.

Although the swallows constituted a local Theran decorative specialty, a fact which suggests that the birds were known to the islanders, nowadays the birds do not visit the island any more. This information relies on evidence provided by the islanders themselves.⁵ The annual visit of the swallows to the island stopped some time in the past though it is not known when this happened. It is suggested that the reason for this curious phenomenon is the lack of material needed by the birds to build their nests on the island. Clay which, mixed with other materials, provides the basis for the building of nests is not found on Thera any more.

Theran pottery:

The frequent presence of vases decorated with swallows at Akrotiri suggests that the motif was truly a local artistic idea and achievement; this is further reinforced by the existence of the "Spring fresco" in which swallows are depicted flying amongst lilies.

The motif appears on three vase forms of undoubtedly Cycladic origin: the eyed-jug, the nipples-jug, the cymbe;⁶ it also decorates a strainer,⁷ a vase form of wide use at Akrotiri, as well as a bridge-spouted jug⁸ and a pithoid jar.⁹ These are the pottery examples so far known. A closer examination of the bird on these

5. Personal communication.

6. Cat. nos. 12, 13 (PLATES 12, 13) eyed-jugs; 19 (PLATE 17) and AE (1980), Pl. 72 στ, nipples-jugs; 68 (PLATES 66-67) cymbe.

7. Cat. no. 57 (PLATE 55).

8. Cat. no. 25.

9. Cat. no. 51 (PLATE 49).

vases shows certain differences. The way the motif has been rendered is not identical in all cases. Thus, here we may say we have differences in style.

Before differentiating and grouping the depiction of the birds, it should be pointed out that in most cases the swallows are polychrome, with the use of three main colours: dark brown to almost black, red and white. On Cat. nos. 12, 51 and 68 (PLATES 12, 49, 66-67) only brown to black and red is used. The motif mainly appears on closed vessels.

The first group, which is hereafter named Type A, includes the representations of the two eyed-jugs and the two nipples-jugs. The characteristics of this group are: the generally attenuated form of the body of the bird, the long forked tail, with either two or three streamers, the white almost triangular form of the belly or under-part of the body. The wings are depicted shorter than the tail.¹⁰ There is a slight difference in the manner in which the heads of the birds are rendered; on the nipples-jugs, the head of the birds has a somewhat upward direction, almost forming a right angle, sharper than its eyed-jug counterpart where they also look upwards but there the line is softer. There are also instances in which on a single vase, e.g. Cat. nos. 12 and 19 (PLATES 12, 17), one finds both forms of rendering the head of the bird. The legs of the birds are not shown in any of these examples.¹¹ This could be intentional, as the legs are not seen when a bird is in flight.¹² The direction toward which the birds fly is the same. The technique used is

10. The proportions of each part of the body are examined in relation to one another (e.g. tail-wings).

11. See FIG. 50c-d for Type A.

12. R. Peterson et al., Birds of Britain and Europe, Col. Pl. 49, opposite 196.

similar: dark brown paint for the outline, the underpart and belly are in white and a reddish touch for the neck and in some cases for the upper part of the wings. Three of these four examples are polychrome; only on Cat. no. 19 is the bird painted in the usual matt dark brown and white colours.

The second group constitutes Type B. Under this group the strainer, Cat. no. 57 (PLATE 55), and the cymbe, Cat. no. 68 (PLATES 66-67), are listed. Common characteristics are: the plumpness of the body, the long wings over the tail. The white division of the head is similarly rendered and there is also a division between body and lower wing. In the case of the strainer depiction, the throat of the bird is rendered in reddish. Application of white dots on the upper part of the tail is observed on both Types A and B. On the cymbe, the swallows are rendered on one side with white dots on the tails, while on the other side without dots. In both cases the legs are shown. In the case of the cymbe, on the front side¹³ the swallows are shown in turn with and without legs. As we have seen there are some slight differences but the general appearance is similar and enables us to classify both depictions within the same category.¹⁴ The birds fly in the same direction over a scene taken from nature.

In the last group only one example can be classified. Cat. no. 51 (PLATE 49) presents swallows completely different to Types A and B. Type C is rendered in dark brown to black paint. The body of

13. The decoration of the cymbe is of special interest: the main side in view is decorated with six swallows bearing white dots on the tails and generally the drawing is more careful. On the opposite side the six swallows are left without the additional white dots on the tails and their rendering is a little careless.

14. See FIG. 50e for Type B.

the bird is fully painted with white lines on the wings and tangential circles or crossed circles vertically arranged on the main part of their bodies. The circles motif will be discussed later in conjunction with the "painted nipples-jug" motif. The wings are long, the tail is depicted with one brush stroke without distinction of the streamers. The legs of the birds are painted clearly.¹⁵

In conclusion, it may be said that on the same site, there existed three different workshops or different styles among those working in one workshop. Three styles are easily recognized in the rendering of the swallows on vase painting from Akrotiri. The first style is characterized by finer and more careful work, stricter in organizing the whole setting of the scene, the second is cruder and more careless, while the third presents a thoroughly different approach to the subject. When the legs of the birds are shown it seems that the painter intended to indicate that the swallows are resting and are ready to start off their flight. This^{is} especially suggested by the examples on the cymbe, where we have one bird in full flight with its legs disappearing into the tail and the other following the first one with its legs showing.

The motif is absent on Cretan pottery, while on contemporary sites in the Cyclades and Mainland Greece there are some examples. Marinatos has correctly assigned two pieces with swallows to the Theran "Swallow Master".¹⁶ One fragment comes from Phylakopi¹⁷ and the other one, a jug, was found at Mycenae,¹⁸ Grave Γ of Grave

15. See FIG. 50f for Type C.

16. Marinatos, AAA 2 (1969), 68.

17. Phylakopi, 120, Fig. 92.

18. Mylonas, O Tafikós Kiklos B' tón Mikinón, 1973, 302-303; Dr. R. Jones has disputed the Theran provenance of this vase: personal communication in the British School of Archaeology at Athens.

Circle B. The similarities are so strong that no doubts about the provenance of the pieces can be raised. These examples demonstrate the relations that the islanders had developed with other islands as well as with Mycenae. Since the jug from Mycenae was found in a grave, it could be suggested that it was sent as a Theran present to the Mycenaean ruler, without excluding the possibility that it arrived at the site among other imported goods of some special quality and was chosen by a Mycenaean of high class.

Relationship to frescoes:

As already stated, swallows are also depicted on frescoes. The "Spring fresco" from Akrotiri is the best example¹⁹ (FIG. 50g). The high artistic quality of this wall painting is apparent, but its importance does not only lie in this fact. This fresco enriches our knowledge on the variety of ways in which the artist rendered the bird: isolated birds flying over lily plants which grow on the rocky, volcanic landscape of the island, birds in pairs, tender scenes of birds in amorous posture or feeding one another.

A particularly interesting instance is that of the swallow of the south wall of the Lilies Room.²⁰ It flies sideways upwards and the painter has attempted to present its right wing in perspective.²¹ The swallows of this fresco, although shown from a different angle from the birds on vases, resemble the general appearance of our Type A: they are outlined in dark brown paint, the underpart is kept white and the throat reddish. They differ from Type A in the representation of their legs. Obviously the birds of the wall

19. Thera IV, Pls. 121-126, Col. Pls. A, B, C.

20. Thera IV, Pl. 121b.

21. Loc. cit., 50.

painting reflect the ability of the artist to experiment with various postures of the birds whilst the vase painter is more limited. Apart from the "Spring fresco" there are other examples with swallows. Marinatos referred to "swallows flying in the air" from the area of the Monkeys' fresco, but only one piece has been published so far.²² The body of the bird is fully painted brown, the head and throat reddish. The manner in which this bird is rendered is reminiscent of our Type C, being stricter, the lines lacking the grace of the "Spring fresco" examples, the body being straighter and less flexible. There is one more fresco fragment with swallows from Xesté 3.²³ In Room 2 of this building a frieze was revealed in 1973. According to the excavator, the frieze was in a fragmentary state but the subject painted was recognizable:²⁴ monkeys occupied with various human actions such as playing music and holding a sword.²⁵ The rest of the frieze shows rocks from which crocus plants grow and among them there are nests of swallows. Since the fresco was and still is under restoration, unfortunately our information about it is very scanty. Doumas refers to the same frieze representing "monkeys and swallows" but he does not provide any further evidence.²⁶

Swallows are also painted on the dress of the seated woman of a fresco fragment from Phylakopi.²⁷ In this example the birds comprise decorative ornaments on the garment of a woman of some status.

22. Thera III, 64, Pl. 62:2, Col. Pl. B.

23. This fragment is not exhibited in NAM; see Thera VII, Pl. 39β.

24. Thera VII, 26.

25. N. Marinatos, Art and Religion in Thera, Reconstructing a Bronze Age Society, Col. Pl. 80.

26. Lazaridhes, ADelt (1973-74), 24, Pls. 31β-γ.

27. Phylakopi, 73, Fig. 61; see also PM III, 42, Fig. 26.

According to new evidence, the frescoes at Phylakopi were destroyed in a disaster which occurred in Phyl. III phase, after the beginning of LMIB.²⁸ Therefore their date may be placed within the LMIA period.

The motif was not favoured by either contemporary or later Cretan fresco painters.²⁹ So far, swallows do not appear on Minoan frescoes, although other bird species do. Mycenaean wall painters seem to have adopted a similar attitude towards the bird. A fresco frieze from Pylos, dated in the 13th century BC, known as the "Blue bird frieze", depicts swallows flying over rocks.³⁰ This later survival of the subject is reminiscent of the representations of the birds on the embroidered skirt of the Phylakopi lady. The wings of the birds are depicted in the same position and with the same feather markings, but the notched plume pattern of the latter has not yet deteriorated into dots and dashes of the Pylos piece. The swallows of both examples from Phylakopi and Pylos reflect our Type C without being identical.

Relationship to other arts:

It is apparent that bird species are very difficult to identify on the minute representations of seal stones. If we exclude the genus water-birds which will be discussed further on, any other bird representation is almost impossible to identify with its natural prototype. The only certain example of swallows are those impressed

28. Renfrew, "Phylakopi and the Late Bronze Age I Period in the Cyclades," in TAW, Vol. I, 411.

29. The only exception is a fragment, on which Evans recognized a swallow, from the South House by the Palace at Knossos; see PM II, 378f, Fig. 211.

30. Lang, Pylos, Vol. II, The Frescoes, 151-52, Pls. 83, 117, Col. Pls. J, R.

on a gold plaque from the third Royal Grave, Grave Circle B at Mycenae.³¹ Two birds are depicted flying over rocks. They resemble Type C on pottery and the swallow from the Monkeys' fresco. They lack the flexibility and liveliness of Types A and B as well as the "Spring fresco" representations. In general the swallow motif is absent from any other art in the Aegean area so far.

Concluding remarks:

The swallow as a motif originated in Thera. It is safely dated to the LMIA period and did not last longer than that. Therans exported a few vases decorated with this motif into Melos and Mycenae, the recipients of which might have been important persons. It survived later during the LHIIIB period as a fresco motif at Pylos; the absence of the motif from any other form of art during the interim years indicates that the Pylos example was simply a survival favoured by a certain wall painter. On vase painting the motif is generally treated independently from other ornaments. The lines, wavy or short vertical series of them, are probably meant to indicate the natural habitat of the birds, the sky. In a few instances the swallows are painted over flowers and plants or over rocks or waves. These vase representations range in quality from very naturalistic to more conventional ones.

On the contrary, on the frescoes the birds are usually associated with a given environment, this being either a rocky landscape or a terrain with monkeys and crocuses. The fresco painter by depicting a scene taken from nature may have also conveyed a more symbolic

31. Karo, Die Schachtgräber von Mykenai, Pl. XXI:24.

message to the spectator. The swallow is connected with the coming of a new season and the coexistence of the birds with monkeys and crocuses on a frieze from a building of special significance to the islanders, may give other connotations to the bird related to religious beliefs.

Waterfowl

The second bird species which is depicted on pottery from Akrotiri is not easy to define. In the following discussion it is conventionally called by the generic name waterfowl.

There are three vases from Akrotiri³² decorated with waterfowl. A pithos and an eyed-jug were revealed during the more recent excavations by Marinatos and then Doulas, while another eyed-jug comes from the collection of the French School of Archaeology at Athens.³³ First the two jugs will be discussed and lastly the pithos representation.

Cat. no. 8 (PLATE 8) is almost intact. On the main surface three birds are represented in flight or possibly starting off their flight. The birds are painted in polychrome, the three colours used are brown, red and white. Worth noting are the long wings, the long beaks and the position of the claws. As Marinatos has observed the claws are too far towards the front of the body.³⁴ The three birds look almost identical, the only slight difference being in the manner the heads are rendered: two of them clearly look upwards, whilst the third one looks forward (FIG. 51a).

32. Cat. nos. 8, 9, 49 (PLATES 8, 9, 47).

33. See Catalogue, the above numbers.

34. Thera V, 30.

Cat. no. 9 (PLATE 9) is a largely restored jug. Its exact place of origin is unknown. The neck and handle of the pot are missing and are restored. The general scheme of decoration of this vase is almost the same as the Cat. no. 8. In this case on the main surface of the vase four rather than three birds fly in the same direction, to the right; only parts of their bodies have been preserved. On all four the head is missing, while on each one of them various parts are preserved, allowing a more or less consistent restoration. The heads of the birds have obviously been arbitrarily restored,³⁵ because at that time the intact eyed-jug, Cat. no. 8 from Akrotiri, was unknown. The similarities between the two representations are striking: the same colours have been used (brown, red and additional white) to paint exactly the same parts of the bodies of the birds. Dark brown is used for the outline of the body and the wings, red to fill the belly and the area between the wings; instead of white strokes on the body and the outline of wings, here symmetrically placed white dots have been depicted. The claws are identically rendered on the front of the body. The only difference lies in the depiction of the tail; on Cat. no. 9 the tail consists of four prongs reminding us of the swallow Type A. On the other hand, all the subsidiary ornaments of the decoration of this vase are virtually the same: there are four stripes on the lower part (alternating brown-red), the spaces between the birds are filled with red lines dotted in white, whilst a stripe runs

35. For the restoration of the heads a duck or goose was used as a prototype. The restorers had probably in mind the Phylakopi fragment (see Zervos, L'art des Cyclades, Pl. 331), which depicts a duck.

around the shoulder from which wavy lines hang. These complementary wavy lines or dashes filling the vacant spaces between the birds might well be interpreted as an attempt to indicate the sky.

Parallel stripes in brown with added white dots encircle the neck. Minor differences in the filling ornaments of the two vases are not of great importance. The form of the vase, Cat. no. 9, should, I believe, be classified as an eyed-jug. A new restoration of the bird is presented here in FIG. 51b. It is plausible to conclude that these two vases, decorated according to the same principles and with the same subject, are the products of the same workshop, even of the same artist.

The last representation to discuss is that on one side of the pithos Cat. no. 49 (PLATE 47). The water birds flank four dolphins of different size. On the right two water birds, the upper one shown bigger than the lower one, have opened their wings and look upwards. The lower bird is placed just above the snout of the dolphin; the dolphin looks as if it is chasing or playing with it. The bird to the left of the panel is painted with long wings and long beak and resembles the birds of Cat. no. 8 more than its companions. Dark brown colour is used for the outline of the bodies, the wings and the beaks, while the inner parts are left with the yellowish slipped ground of the vase. In this last case there is no doubt that the birds depicted are water birds. They are used as complementary elements in a seascape.

Cretan pottery:

On Cretan contemporary pottery water birds are not depicted; indeed, the theme was not favoured by vase painters of any period.

Representations of birds in Minoan vase painting are extremely rare, though there are a few. A MMI fragment from Gournia exhibits a long-legged crested bird, a heron according to Evans.³⁶ Herons are classified as water birds. Their common name in Greek is "φαροφάγος", fish eater. The heron was employed in later periods on vase painting. Birds are also depicted on a LMII pyxis from the Unexplored Mansion at Knossos.³⁷ Birds of unidentifiable species is a recurring feature in LMIII vase painting.³⁸

Relationship to frescoes:

Water birds do appear on wall paintings from the site of Akrotiri. Ducks and geese are recognizable in the fresco examples. One of the most interesting compositions is that which is painted in Room 5 of the West House. In the "Nilotic Landscape" a scene of a wild duck or goose is depicted flying to the right, while a wild cat stalks the unsuspecting waterfowl sitting on the river's edge (FIG. 51c).³⁹ Marinatos mentioned fresco fragments with a composition of water birds, found in a poor state of preservation near the polythyron of Xesté 3.⁴⁰ He published only one piece showing a flying wild duck among reeds. It is a masterpiece of its kind. No other species of water birds has been encountered in the frescoes so far. The appearance of the duck motif as an emblem on ships in the Miniature fresco⁴¹ and on the necklace of the

36. PM I, 182-183, Fig. 132b.

37. Popham, The Minoan Unexplored Mansion at Knossos, 1984, 173, Pl. 155:1.

38. Kanta, The Late Minoan III Period in Crete, A Survey of Sites, Pottery and their Distribution, SIMA (1980), 267, 277-278, 280, 282, 285.

39. Thera VI, Col. Pl. 8.

40. Thera VII, 27, Pl. 42, Col. Pl. IB.

41. Thera VI, Col. Pl. 9.

Goddess from the Xesté fresco⁴² conveys a symbolic meaning, less obvious than other motifs but nonetheless important. Certainly the vase painting examples do not belong to the duck or goose genus but neither are they cranes nor storks as Marinatos⁴³ assumed. Water birds flying amongst reeds are also shown on a stucco fragment from Katsamba.⁴⁴

Relationship to other arts:

The water bird motif was also favoured by other artists. Among the most impressive examples is the scene on the bronze dagger from Shaft Grave IV, Grave Circle A at Mycenae.⁴⁵ A Nilotic landscape, including a wild cat chasing water birds, is shown. The birds seem to have been attacked all of a sudden and fly away in panic. This picture has much in common with the Theran "Nilotic Landscape" fresco and the Egyptian influence has long been recognized.⁴⁶ The dagger, almost contemporary with the fresco, reflects a similar artistic attitude.

Four gold foil cuts with antithetically seated geese impressed on them were uncovered from Shaft Grave III at Mycenae.⁴⁷ A most impressive gold pendant in the form of a duck comes from the Palace at Knossos and is dated to the 16th century BC.⁴⁸ The famous Aegina Treasure⁴⁹ pendant shows a man of some status, perhaps a priest,

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42. N. Marinatos, Art and Religion in Thera, Reconstructing a Bronze Age Society, Pl. 49.
 43. Thera V, 30.
 44. Alexiou, PAE (1955), Fig. 2.
 45. Vermeule, Greece in the Bronze Age, Pl. XII (first from left).
 46. PM I, 541.
 47. Karo, Die Schachtgräber von Mykenai, Pl. XXI:43.
 48. Istoria tou Ellinikou Ethnous, Vol. I, 204.
 49. Higgins, Greek and Roman Jewellery, 66, Pl. 6B.

holding waterfowl in either hand. It is known as the Master of Animals and is dated to the MMIII B-LMIA period. The silver goblet from Dendra Tomb 5, which is later in date, presents an almost military formation of flying ducks.⁵⁰

Ivory work pieces also supply interesting comparisons. The LMIB ivory plaque from Palaikastro shows an alighting bird almost certainly of the heron family.⁵¹ Another relevant example is presented on an ivory comb from Rutsi near Pylos of the 14th century BC.⁵² The comb is quite well-preserved and a scene with wild cats and water birds in flight is carved on its surface. Once more the well-known theme of predatory animals chasing birds is employed on a different material.

Water birds appear in multifarious postures and in combination with plants and animals on seal stones: e.g. water birds set anti-thetically, a cat seizing a water bird by the neck, a flying goose, water birds flying among papyri and others. These seals come from Palaikastro⁵³ dated to MMI-MMI, from Mirabello showing three swans of LMI date,⁵⁴ from Knossos⁵⁵ of LMII, LMIIA date, as well as from Archanes⁵⁶ on which a cat seizes a water bird.

Concluding remarks:

The water bird as a vase painting motif was valued by Therans less than the swallow. It was employed either isolated or in

50. Vermeule, Greece in the Bronze Age, Pl. XX A.

51. Higgins, Minoan and Mycenaean Art, 129, Fig. 158.

52. Marinatos-Hirmer, Pl. 146 (unten).

53. Boardman, Greek Gems and Finger-rings, 29 and 35, Col. Pl. 14 (in the form of a sleeping duck).

54. Ibid., Pl. 95.

55. Ibid., Pls. 96, 99, 101.

56. Ibid., Pl. 97.

combination with sea creatures. Scenes taken from everyday life or perhaps from contemporary wall paintings were probably the sources of inspiration for the vase painters. On Cretan pottery painting this subject was neglected completely, although pictures with predatory animals chasing birds and simpler depictions of other species of birds do appear on frescoes and in other media.

Water birds were probably seen in everyday life in the islands as frequently as they are today. While Thera artists attempted a daring depiction of a hybrid form of water bird, their Cretan counterparts showed a conservative attitude towards this new pictorial theme.

One further consideration is the question of whether waterfowl had any religious significance. N. Marinatos points out that "the significance of the duck can only be understood in the light of Near Eastern and Egyptian parallels" and the painting of water birds, including ducks, of papyrus, palm trees and reeds suggested water and fertility of the earth in the minds of the Egyptians.⁵⁷ She concluded that it is possible that water had the same significance for the Cretans and Cycladic people under the cultural influence of the Orient.

The Goat

Animal representations on vase painting of the Aegean Bronze Age are generally few. The goat motif is the most popular. The goat (L. capra) is a genus of artiodactyl mammals.⁵⁸ Wild goats

57. N. Marinatos, Art and Religion in Thera, Reconstructing a Bronze Age Society, 118-119.

58. Chamber's Encyclopaedia, 1973, Vol. VI, 400.

are very closely allied but are more southerly in their range. They inhabit the Pyrenees and Alps, Crete, Cyprus and the Greek islands, Nubia and Ethiopia and also occur through Baluchistan and Sind to the Himalaya, Tibet and Central Asia. They have neither face- nor foot-glands, but the males have bearded chins and a strong unpleasant smell. The species are variously known as Tur, Ibex, Goat and Markhor. The ibex horns sweep upwards and backwards and are triangular in section, with flattened anterior surface ornamented with prominent ridges or knots. The wild goat (Capra hircus) has laterally compressed horns with a sharp anterior edge; it is native to the Greek islands and the Caucasus. The domestic goat is principally found in warm dry climates, tolerating heat better and wet less well than cattle. It is common in the Mediterranean where it is kept especially for its milk. In semi-tropical countries, it is mainly kept for its meat, with hides as a secondary product.

The Cretan ibex (Capra hircus cretensis) (FIG. 52a) resembles the bezoar which is found from Greece eastwards to Asia Minor and Persia and even to NW India. The agrimi of Crete seems to have descended from domestic goats, which perhaps escaped into the mountains of the island and became wild during the Bronze Age or even before.⁵⁹ Agrimia are becoming less and less common in Crete nowadays. Most of them live in the western area of Sfakia and on the islands of Dia and Yavdos. Sheep and goats are recorded in the Linear B tablets. At Pylos they were kept in large flocks. At Knossos the goats are less numerous than the sheep. Goats are one

59. Hood, The Minoans, 88.

of the species listed on the Knossos tablets dealing with distant areas of Crete. There is a possibility that the Cretan agrimi was hunted.⁶⁰ In the tablets, according to some scholars, the goats are distinguished as female and male; the word agria=wild has also been attested.⁶¹ The products available from goats must have been their meat and milk and consequently its by-products, their skins⁶² which are good for garments and footwear, and their horns used perhaps for the manufacture of the composite bow.⁶³ This is how Evans explained the unknown and yet unidentified commodity produced by the wild goats, which is recorded in a group of tablets (Mc) from Knossos.⁶⁴ It is also assumed that the hair of the animal was used to produce wool.

Further evidence for the presence of goats on the islands is provided by the remains of bones. Animal bones have been found in the excavations of various Cretan and Cycladic sites; the dominance of bones of ovricaprids is a common characteristic.⁶⁵ According to the results of special studies on bones from Akrotiri, goats existed at the site and their main products were probably milk and wool.⁶⁶ The goat horn cores, some of which carry traces of cutting around their bases, indicate their selection for some particular purpose;⁶⁷ this evidence seems to be in accordance with the Linear B (Mc) group of tablets. At Akrotiri sheep constitute a dominant element in

60. Chadwick, The Mycenaean World, 130.

61. Ibid., 131.

62. See frescoes: Thera VI, Pl. 112; also Ag. Triadha Sarchophagus, APG, 70, Fig. 53.

63. PM IV, 832-836.

64. See Chadwick, supra n. 61.

65. Gable, "Akrotiri B.A. Animal Economy," in TAW Vol. I, Fig. 2.

66. Ibid., 745-753.

67. Ibid., 750.

the fauna of the island, second only to goats.

Theran pottery:

The goat motif is depicted a few times on Theran pottery on a limited number of vase forms. It appears on two double vases,⁶⁸ on two cymbai⁶⁹ and on a pithos⁷⁰ (FIG. 52b-c). Both double vases preserve only the trefoiled-mouth part of the jug. In the case of Cat. no. 65 (PLATE 63) the drawing is badly preserved, but still two goats can be distinguished in flying gallop. The motif is painted isolated with wavy lines for the ground below and probably solid semicircles above. The body of the animal is rendered in dark brown paint, drawn in a careless manner. On Cat. no. 66 (PLATE 64) three goats are depicted in various postures in a crocus field: one bends to sniff a crocus flower, the other gallops among crocuses, the while the third gallops while turning its head towards a crocus plant. The scene is vividly rendered although the drawing is also careless and the lines rather loose. The animals have long curving horns, short tail and longish muzzle. The subjects depicted on Cat. nos. 70 and 71 (PLATES 71-72, 73) are similar. On one of the long sides dolphins are shown, while on the other are goats in a crocus field. Both vases repeat the same scheme of decoration. On Cat. no. 70 the hides of the animals are shown by means of white strokes on the dark brown paint of the bodies, the horns curve backwards and the hair under their chin is distinguished. They are painted with open mouth and very short tail. An attempt to depict

68. Cat. nos. 65, 66 (PLATES 63, 64).

69. Cat. nos. 70, 71 (PLATES 69-70, 71-72).

70. Cat. no. 49 (PLATE 47).

the teats of the female animal is made by means of a small dot near the rear legs. On Cat. no. 71 the animals are painted more carefully, the lines are steadier and the placing of the goats on the vase surface more symmetrical. Short horns or perhaps ears are depicted as well as a short tail; the treatment of the body is more conventional with a few white strokes to represent the hides. Another note-worthy feature is the long pointed muzzle of the animals which disturbs the goats' look and caused problems for their identification. However, it seems that the painter first painted the dolphins of the other side of the vase and afterwards the goats, giving them a long muzzle under the immediate influence of his previously drawn subject.

On one side of Cat. no. 49 (PLATE 47) a bull flanked by goats is depicted. In this picture, the body of the animals is left in the yellowish colour of the slip of the vase with added brown spots to represent the skin texture. The animals on this vase are not very well-preserved and only a few details can be distinguished. The best preserved goat, to the left of the bull, has a beard under the chin. The animals are painted in a field with lilies and probably reeds.

In most cases goats are shown galloping in fields with plants and flowers; they are rendered in detail which suggests that the painters were familiar with the theme.

Apart from the aforementioned vase painting examples, another vase with moulded decoration of a goat was found at Akrotiri.⁷¹ It seems that the horns of the animal played the role of the handle of

71. Doumas, PAE (1977), PL. 206β (AKR Inv. No. 4281).

this vase, which is too fragmentary to determine its vase form. A pear-shaped rhyton, on the edge of the mouth of which a goat's head is placed, comes from Palaikastro.⁷² It has two handles, one being the curving horns of the animal. It is dated to LMIB.

The Theran examples are dated to LMIA. Figurative art developed in the Cyclades during MC times. A bowl with the depiction of quadrupeds comes from the second City of Phylakopi. The bodies of the animals are rendered in solid black paint, with an upward turned tail, longish muzzle and long curving horns. The sketchy way of drawing makes the identification of the animals with a certain species problematic, but they are closer to goats than to any other quadruped. Another fragment with an agrimi on a rock setting from Phylakopi is dated to the LCII-III period.⁷³

Cretan pottery:

The first attempt to deal with representational art, more specifically with animal motifs on vase painting, is encountered in EMIII times.⁷⁴ Pottery sherds from three different sites of Minoan Crete depict goats. As Branigan has pointed out each single piece presents an individual handling of the motif by the vase painter.⁷⁵ These examples are highly stylized, with the exception of the Mallia sherd which is closer to natural prototypes than the other two. Pendlebury⁷⁶ and later Branigan stressed the importance of the appearance of these motifs, which mark a new era in the

72. PM II, 537.

73. Phylakopi, Fig. 87, Pl. XV no. 14; also Zervos, L'art des Cyclades, 273, 202; Phylakopi, Fig. 149.

74. Branigan, The Foundations of Palatial Crete, Fig. 18.

75. Ibid., 136.

76. ACrete, 84.

evolution of Minoan art. The former scholar⁷⁷ traced the origin of the goat motif in an adaptation of the old "double axe" motif, which was used as the body of the animal, at the edges of which the painter added the head, the tail and the legs. According to the same scholar this sequence of events has already been encountered in the Neolithic pottery at Trapeza; this means that geometric patterns are often utilized for stylized natural forms.

What follows in the next MMI period⁷⁸ is worth noting: geometric motifs continue to be employed on pottery along with floral designs but animals tend to disappear. An interesting example of three wild goats along with a beetle is accurately drawn on a fragment from Knossos of MMI date.⁷⁹ Sporadic examples of the motif on pottery painting show that the motif was kept in the minds of the individual artist. A recurrence of the motif appears on a MMII hole-mouthed jar from Phaestos.⁸⁰ The goat is applied in relief carefully modelled in white.

As Furumark remarks, goats never became part of the ordinary ceramic repertoire and during the great periods of Minoan vase painting are totally absent.⁸¹ They reappear in LMIII but still belong to the exceptional motifs which are rarely used.⁸² Representations of goats in Mycenaean pottery are fully analyzed by Furumark.⁸³ The same scholar discussed three styles according to

77. See *supra* n. 76.

78. *PM* I, 606-608.

79. *Ibid.*, 182-183, Fig. 132a.

80. Levi, *Féstos*, Pl. LXXVIII; also *Ibid.*, 693, Pls. 218e, LXXXIb (for another fragmentary conical rhyton found below room η' at Chalara, with an appliqué agrimi in the middle).

81. *MP*, 199.

82. *PM* IV, Fig. 309:e.

83. *MP*, 440f.

which these later representations are arranged: a) unilateral, b) antithetic and c) mixed composition. The Akrotiri LMIA representations follow the unilateral type of arrangement as well as the Early and Middle Minoan examples.

Relationship to frescoes:

Goats are represented in mural paintings of the late Bronze Age houses and palaces. At Akrotiri on the miniature fresco of the north wall of Room 5 at the West House three different scenes are painted:⁸⁴ the top scene shows shepherds driving a flock of sheep, goats and a ram into an enclosure probably representing a pen; two goats are easily distinguished by the upturned horns and the bearded chins (FIG. 52d). It is a peaceful everyday scene in complete contrast with the warriors set immediately below. A very fragmentary fresco — now exhibited in NAM — depicts a quadruped, sheep or goat, preserving only its legs with the hooves, part of its chest and neck. According to Iliakis the surface of the stucco has been combed to convey the texture of the hair of the animal.⁸⁵

In the Royal Villa of Ag. Triadha in Crete the "shrine" of the ground-floor is decorated on three sides with frescoes.⁸⁶ One wall bears an attendant woman kneeling and perhaps picking up flowers, on the opposite wall a landscape has been painted, filled with flowers, plants and animals among which a wild goat can be recognized. The figure of the animal is headless; Evans⁸⁷ had thought that it was a roe deer but Cameron⁸⁸ identified it as a goat. The Villa was

84. Thera, Pompeii, Col. Pl. XIV.

85. K. Iliakis, "Morphological Analysis of Thera Wall-paintings," in TAW Vol. I, 628, Fig. 11.

86. Banti, Encyclopedia dell'Arte Antica V, 1963, 58.

87. PM II, 354-355, Fig. 202.

88. Cameron, BSA (1968), 29 no. 27.

destroyed in LMIB, but the frescoes, judging from the theme and the style, could have been executed in LMIA. Cameron⁸⁹ has also convincingly suggested that in the House of the Frescoes at Knossos, the room above F on the ground floor and next to the room with the frieze of Monkeys and Blue Birds, was decorated with a panel depicting goats (FIG. 52e), crocus plants and an olive tree. Cameron's "Crocus Panel" is dated to the LMIA period as are the other wall paintings of the House.

The examples from Mainland Greece are extremely few. A fresco fragment from Mycenae⁹⁰ shows wild goats. Among the ladies of the Tiryns "Procession fresco"⁹¹ is one carrying a pyxis on which horned animals (goats?) are painted. The Ag. Triadha Sarcophagus⁹² which exhibits a mixture of vase and fresco painting techniques, depicts on one of its short sides a scene of a chariot drawn by agrimia, while on the long side with the sacrifice scene under the table-altar goats tied together await the unsuspected killing. The Sarcophagus is dated to LMIIIA.

The Knossian mural painting with croci and agrimia flanking an olive tree referred to above, fits with the theory of Marinatos that the recipient of the saffron picked by ladies in the fresco of Xesté 3, may have been a goddess "the Mistress of Animals."⁹³ Agrimia were among the Minoan deity's favourite animals, guarding her peak abodes and sanctuaries (see in particular the Zakros rhyton discussed below). The animals are commonly seen in pairs as in the

89. Cameron, BSA (1968), 25f, 29 nos. 27, 28, 38-46, Fig. 12.

90. PM IV, 834, Fig. 815 (of LHIIIB? date).

91. Vermeule, Greece in the Bronze Age, 193, Pl. XXVIII A.

92. Paribeni, Monumenti Antichi XIX, 1908, 5-86, Pl. III.

93. Thera VII, 33f.

Knossian and Ag. Triadha frescoes, and this pair scheme is also seen in the Theran Antelopes fresco. The hypothesis that mating animals and more specifically paired agrimia may have conveyed ritual or religious connotations associated with fertility and procreation, is likely.

Relationship to other arts:

The wild goat figures frequently in various forms of jewellery; the main sources are to be found in Crete. It appears on diadems, on pendants, on finger rings and on pins. An impressive diadem, belonging to the Giamalakis Collection at HM has been identified by Platon as coming from Zakros.⁹⁴ The diadem consists of a medallion on which a female figure holding two goats upside-down is depicted. Professor Platon is keen to accept that it represents "The Potnia of Animals". On either side of the medallion two octopi are set. It is undoubtedly a Cretan work and reminds one of the Aegina Treasure pendant with the "Master of Birds".⁹⁵ They are both dated to MMIIIB-LMIA.

Another golden diadem dated to c. 1400 BC is classified by Higgins⁹⁶ in his Cypro-Mycenaean group and shows wild goats alternating with lotus flowers and rosettes. The theme is of Mycenaean origin but of Asiatic inspiration as Higgins remarks.

The British Museum pendant of a recumbent goat is well related to the Master of Birds of the Aegina Treasure.⁹⁷ It comes from Phaestos and Higgins sees parallels in its style with a sealing from

94. Platon, Zakros, 15, Pl. 5.

95. Higgins, Greek and Roman Jewellery, 66, Pl. 6B.

96. Ibid., Pl. 10E.

97. Ibid., 66, Pl. 5D.

the same site, dating it to 1800-1700 BC.⁹⁸

Finger rings were popular among high-class Minoans. A gold signet ring with a round bezel, exhibited in the British Museum, bears two mating agrimia. Higgins dates the ring on stylistic grounds to c. 1600 BC.⁹⁹ A solid gold ring¹⁰⁰ with the representation of a man in front of an altar with a plant and behind it an agrimi comes from tomb 84 at Mycenae and is dated to c. 1400 BC. A LHI gold dress pin surmounted by an ibex comes from Shaft Grave IV at Mycenae.¹⁰¹

Gold-mounted weapons have been found in Crete and in Mainland Greece as grave goods from tombs of later periods. An impressive sword, with its hilt and grip covered with gold sheet on which wild goats chased by lions are incised, was found in the Chieftain's Tomb at Knossos.¹⁰² The sword is dated to LMII. The animals are naturalistically rendered and full of movement.

Bronze figurines were a Cretan specialty. Besides the well-known human figurines the craftsmen also produced animals. Among the various animals two long-horned agrimia from Phaestos are fine works of art.¹⁰³ They are stylistically dated to LMI.

Most Aegean ivory works have been discovered in deposits dated after LMIB and are mostly found in Mainland sites. As Hood suggests, "a large proportion of Mainland ivories may have been carved by Cretan craftsmen brought there after the conquest of 1450 B.C., or

98. CMS II, Pt. V, no. 225.

99. Supra n. 95, 69.

100. Ibid., Pl. 11D.

101. APG, Fig. 187F.

102. Ibid., Fig. 183.

103. Ibid., 113, Fig. 99; Zervos, L'art de la Crète, Pl. 484 (HM Inv. Nos. 822, 823).

by craftsmen trained in schools which they initiated."¹⁰⁴ Among these later works is an ivory plaque from a chamber tomb at Archanes, dated to LMIIIA, which shows a goat carved in relief.¹⁰⁵ The animal turns its head towards a plant growing between its legs. Another similar plaque, badly preserved due to fire, comes from Thebes;¹⁰⁶ the plaque probably covered the side of a wooden pyxis or was placed on a piece of furniture. Two agrimia set on either side of a rock(?) with their bodies and horns crossed exhibit the antithetic arrangement often seen in later examples on pottery and jewellery. It is dated to the end of the 14th century BC. An undoubtedly Aegean product is the wooden lid found in Saqqara, Egypt and dated to 1450-1400 BC, on which a goat chased by a lion is represented.¹⁰⁷

Wild goats in relief were also produced in faience. Along with the famous "Town Mosaic" other plaques were found with various compositions: trees, cattle, deer and wild goats.¹⁰⁸ They are dated to MMIII. An interesting piece shows a goat suckling her young.

The well-known Zakros rhyton depicts a peak-sanctuary guarded by agrimia. The whole representation is fully analysed by Professor Platon.¹⁰⁹ The rhyton is informative about the religious beliefs of Late Bronze Age Cretans. Platon recognized in this representation the shrine of the Potnia of Animals.

The agrimi motif appears on seals from EMIII times.¹¹⁰ It continued to be employed on seals in MMI either in hunting scenes or in

104. APG, 123.

105. Ibid., Fig. 113.

106. Demakopoulou-Konsola, Archaeological Museum of Thebes Guide, 1981, Pl. 14.

107. APG, Fig. 101.

108. PM I, 301f; APG, Fig. 124.

109. Platon, Zakros, 154-156, Pl. 94, 77.

110. APG, 211, Figs. 209B and 209D.

combination with plants and trees.¹¹¹ Among the Phaestos clay sealings deposit, dated to MMIIA, is one showing an agrimi in front of a tree.¹¹² An interesting seal impression found at Zakros depicts a hybrid mythical creature with the head of an agrimi, the upper body of a bird and the lower of a human being.¹¹³ It is dated to the LMI period and it should be associated with magical attributes. From Hospital Warrior Grave III at Knossos came another seal representing lions and goats which is dated into LMII.¹¹⁴ A sealing from a lentoid seal uncovered in the Little Palace at Knossos depicts a man carrying two goats slung from a pole.¹¹⁵ A LMIIIAl cornelian lentoid from Fourni at Archanes represents two goats and trees.¹¹⁶

The representations of the motif on seals are dated from Early Minoan periods and continued during the Late Palatial period¹¹⁷ as well as after the fall of Knossos in the hands of the Mycenaeans.¹¹⁸ The subject was particularly valued by seal engravers of all periods. The motif was treated either as a natural everyday event or in a religious context.

Concluding remarks:

It is clear that agrimi, although not especially favoured by pottery painters, was a popular motif on mural painting, seal engraving and other minor arts. It has a long history in Crete and it

111. APG, Figs. 210A, 213B.

112. Ibid., Fig. 215D.

113. Ibid., Fig. 223F.

114. Boardman, Greek Gems and Finger-rings, Fig. 114.

115. Ibid., Fig. 117.

116. Ibid., Fig. 107.

117. PM I, Figs. 204: n, r, s.

118. Boardman, supra n. 115, Fig. 121; Figs. 136, 139 (from Mainland Greece).

seems that the Therans adopted the motif under Minoan influence. Its employment on specialized vases, the manufacture of rhyta in the form of agrimi, and its appearance in connection with crocuses as well as with human beings and holy places, leave no place for doubt that the animal played an important role in the lives of the islanders. Even if the motif was not uninterruptedly used on vase and mural painting during the Bronze Age, its continuous use on seals indicates its significance in Minoan everyday life and religion.

The Bull and the Bucranium

In this section the animal motif as well as its head, known as "bucranium" in the archaeological literature and used as a religious motif in Bronze Age art, will be analysed. Strictly speaking, the bucranium falls into the category of sacral emblems discussed in the following chapter. But in order to avoid repetition and also because there are few representations on LMIA pottery of either motif, the bucranium will be discussed here together with the bull. The bull and its head were frequently employed as religious ornaments in Minoan art.

The bull is a horned quadruped mammal, belonging to the taurine artiodactyl animals of the genus Bos;¹¹⁹ this genus consists of Bos taurus (cattle) and Bos indicus (humped cattle). Bos taurus is found all over Europe. The earliest Bovidae were probably hornless, but Lower Pliocene cattle, believed to be horned in the male and hornless in the female, have been found in the Indian Pliocene and

119.. Chamber's Encyclopaedia, 1973, Vol. III, 180-182 under cattle.

Italy. The Shorthorn, Bos longifrons or brachyceros, a small animal with fine bone and a long forehead probably evolved in Turkestan and Mesopotamia from the longhorn B. macroceros, a derivative of B. namadicus, when it was stunted under unfavourable conditions. Remains of B. macroceros, dated c. 8000 BC, have been found in this area, but by 6000 BC the animal had been replaced by B. brachyceros, which had probably reached central Europe after migrating through S. Russia and E. Europe.

Cattle are of great importance for human food, meat and milk (the female). They are also valuable as a source of hides; they are also used for bull fights today in Spain, Portugal and some Central American countries. Its use as a draught animal is widespread in Africa, S. Europe, the Middle East and elsewhere; in contrast with the horse the ox can work in hot and humid climates.

Theran pottery:

At Akrotiri there is only one instance of the bull represented on vase painting. Cat. no. 49 (PLATE 47) has already been discussed in relation to the goat motif. On one of its sides a bull flanked by goats is depicted. The bull is outlined in brown, its body is left unpainted and filled with brown spots to represent its hide. The features of the head, eyes, mouth and horns are clearly painted. The whole image is a pastoral, peaceful scene. The animals are shown in their natural habitat, a field with reeds and lilies, grazing.

A clay bull rhyton,¹²⁰ obviously imitating its Pseira counterpart, with a net pattern painted all over its body was found at

120. Thera III, 59, Pl. 54:1-2, Col. Pl. A:2; PM I, 188, Fig. 137.

Akrotiri. A fragment of a huge rhyton¹²¹ representing a bull's head in almost natural size was found in Quarter Δ14. According to Evans, libation vessels in the shape of bulls appear for the first time in MMI.¹²² These vessels, some of which bear acrobats on their backs, are the predecessors of later rhyta in the form of a bull's head.

Cretan pottery:

Although the bull is considered the most popular animal associated with religious beliefs in Minoan Crete, it seems that it was not particularly valued by vase painters. There are only a few representations of the animal in a naturalistic setting such as the Theran example mentioned above, from the Early, Middle and Late Minoan I periods in Crete, but these are applied in relief work on vases.¹²³ The first example comes from Mallia¹²⁴ on what is probably a fragmentary bucket-jar; according to Foster, the fragments "originally had at least two white running bulls below the rim."¹²⁵ The whole appearance of the bulls, their eyes, muzzles, ears and hooves is rendered in a naturalistic way. It is dated to MMII. The second example in relief is encountered on the bucket-jar from Anemospelia Archanes, dated to MMIIIB-III A.¹²⁶ This time the bull is represented standing in a field of white crocuses and leaves; the bull is naturalistically rendered in white with added

121. Thera IV, Pl. 85b.

122. PM I, 189.

123. Sakellarakis, Ergon (1979), 31, Pl. 81.

124. Demargne, Fouilles Executées à Mallia, Études Crétoises 7, (1945), 62, Pls. XXIV, LXIX:3.

125. Foster, Minoan Ceramic Relief, SIMA (1982), 88.

126. Sakellarakis, Ergon (1979), 31, Pl. 81.

red spots to show its hide. The flowers are stylized, but the bull is close to its natural prototypes which gives the scene a peaceful pastoral appearance, related to later LMIA Thera vase painting. Heads and full-length figures of bulls in relief decorated large vessels.

There are also some representations of bucrania on pottery either painted or applied in relief. According to Furumark the bucranium, along with the double axe, makes its first appearance on vase painting during the transitional MMIII-LMIA phase.¹²⁷ The motif is also encountered on a MMIII basket-vase from Palaikastro.¹²⁸ Dawkins has fully discussed the vase;¹²⁹ on its main body, on the open spaces between the handles on each side, bull's heads are painted with a double axe suspended from above between its horns; the lower zones, bordering the main theme, are decorated with white flowers. A bull's head in relief is applied on a pithoid jar from Tyliisos dated to MMIIIB-LMIA.¹³⁰ The hair on its face and the pole are indicated with incisions.

More examples of bulls' heads in appliqué work from Minoan Crete are analysed by Foster;¹³¹ she has also discussed the respective examples in relief from Mainland Greece.¹³² These latter examples are mainly found in later Mycenaean contexts.

Bucrania and double axes decorate the pithoid jar from Pseira dated to LMIA.¹³³ The motifs cover the largest part of the body of

127. MP, 145.

128. PKU, 19-21, Pl. XII.

129. Loc. cit.

130. Hazzidakis, Villas Minoennes, 1934, Pl. XXIII:2.

131. Foster, Minoan Ceramic Relief, SIMA (1982), 90.

132. Ibid., 127.

133. Cat. no. 118 (PLATE 120).

the vase with olive tree branches springing out in between them. The general appearance of the decoration has close parallels with the MMIIIB basket-vase from Palaikastro. The coexistence of bucrania and double axes has been interpreted by Nilsson¹³⁴ and Furumark¹³⁵ as having a religious significance. The bucranium motif was taken over by the Mycenaeans, as stated above.¹³⁶

Full-length figures of bulls as a decorative motif were largely used by Mycenaean vase painters of the later periods. According to Furumark, who fully studied the origin and evolution of this motif in Mycenaean pottery, the most frequent manner in which the animal is depicted is "in a charging attitude, running or more or less stationary."¹³⁷ According to him, the prototypes of the Mycenaean III representations undoubtedly originate in Minoan art.

Relationship to frescoes:

The bull or the bucranium are not so far represented in wall paintings at Akrotiri. On the other hand, the bull is frequently represented in Crete. Among the earliest representations is a fragment of a bull's head from a painting found by Evans in the lower cist of the 13th Magazine in the Palace of Knossos dated to MMIIIB.¹³⁸ According to Hood, this fragment probably belonged to a bull-leaping scene;¹³⁹ the bull looks naturalistic, his eye is rendered in an expressive manner.

Next in chronological order is the bull's head depicted in

134. MMR, 196f.

135. MP, 145.

136. Ibid., 247, Fig. 28, motive 4.

137. Ibid., 244, Fig. 27, motive 3.

138. PM I, 442-447, Fig. 319.

139. APG, 50, Fig. 29.

miniature scale on what Evans thought to be part of an embroidered or woven decoration on the dresses of large figures;¹⁴⁰ in the North-West Fresco Heap, which revealed many fragments with various real and mythical animals, bucrania are included, placed in "snake frames". These pieces are dated to LMI. A full-length figure of a bull must have been painted in the so-called Palanquin fresco from the Palace at Knossos; one of the fragments has a chariot which is followed by a bull — only the nose of the bull is preserved — according to Cameron's reconstruction.¹⁴¹ This fresco is coarser in style than the LMI examples and is probably dated to LMII.

The Taureador frescoes are among the best preserved examples of bulls as whole figures. Evans¹⁴² dated these panels to LMI but they resemble the later frescoes of the Palanquin area in style and may therefore be dated to LMII.

A truly miniature painting is the bull-leaping scene on a crystal inlay plaque from the area of the Throne Room. Evans has assigned this to LMIB.¹⁴³ Charging bulls were also used as a theme on relief frescoes. The best examples are those comprising scenes of bull-grappling from the North-Entrance of the Palace at Knossos. Fragments of at least two bulls were revealed; the features on the bulls' heads are realistic and carefully drawn. Evans assigned these frescoes to the end of MMIIIB.¹⁴⁴ The style is in accordance with this dating. Of the same date is another fragment presenting a man's arm seizing a bull's horn.¹⁴⁵ This group of fragments was

140. PM III, 40; see supra n. 139, 62.

141. Cameron, AA (1967), 341f.

142. PM III, 210; supra n. 139, 61.

143. PM III, 108f, Col. Pl. XIX.

144. PM III, 172, Fig. 116; APG, 73, Fig. 55.

145. APG, 74, Fig. 56B.

revealed in the eastern side of the Palace, where Evans thought that the "Great East Hall" stood. Young bulls are also represented on the Ag. Triadha Sarcophagus.¹⁴⁶ The composite theme of bull-leaping was obviously not popular with pottery decorators, as they preferred more peaceful depictions of the subject.

Relationship to other arts:

Heads of bulls or whole figures formed libation vessels in clay or other materials in Crete from the MMII period on. A remarkable example is the serpentine bull's head rhyton from the Little Palace at Knossos,¹⁴⁷ which has a close parallel in the chlorite vase from Zakros, dated to LMIB.¹⁴⁸ The famous serpentine rhyton from Ag. Triadha,¹⁴⁹ also dated to LMIB, has four scenes of men boxing, wrestling, and executing somersaults over bulls. The representation of the bull-leaping scene is very realistic and reminds us of the Taureador fresco, whose style is coarser however.

Another libation vase, in the shape of a bull's head made of silver with gold mountings, was found in Shaft Grave IV at Mycenae and dated to LMIA.¹⁵⁰ It has been suggested that such rhyta were probably Cretan works.

The two famous gold relief cups from Vapheio have scenes of bull-catching depicted in different ways;¹⁵¹ the first shows bulls tied by a rope cradle, while the second shows three episodes of bull-catching with the help of a cow. In these representations the

146. Higgins, Minoan and Mycenaean Art, Figs. 106-107.

147. PM II, 527, Fig. 330.

148. Platon, PAE (1963), 185, Pl. 152a.

149. PM III, 224-225, Fig. 157.

150. Marinatos-Hirmer, Crete and Mycenae, Pl. 175.

151. Ibid., Pls. 178-185.

bulls have been rendered in a realistic way, although differences in style between the two have been observed.¹⁵² The first cup is dated to LHIII and the second to LMIA. Two impressive inlaid cups were found in the Dendra tholos tomb¹⁵³ and in a tomb at Enkomi respectively; they are decorated with incised bucrania with inlays of niello and gold. They have minor differences but the general appearance is alike; they are dated to c. 1400 BC. The bucrania are stylized and ornamental but close to their function in reality.

Lastly, the bronze dagger blade from Lasithi should be mentioned.¹⁵⁴ This early piece of work, usually dated to MMII, is engraved on one side with a boar's hunt and on the other with galloping bulls. Although the work betrays a primitive style, the animals are rendered close to their natural prototypes and are easily recognizable.

The bull motif was also favoured by ivory carvers. One example comes from the South House at Knossos and is a fragmentary ivory plaque;¹⁵⁵ the scene is rendered in relief and consists of a bull being seized by a griffin. It is probably of LMI date. The second example is carved on a circular box found in a tomb at Katsamba,¹⁵⁶ dated to LMIIIA, but the style of the work places the box earlier in date probably in LMIB. The scene shows a bull charging through a rocky landscape with palm trees and a bird in the background; a

152. E. Davis, The Vapheio Cups and Aegean Gold and Silver Ware, 1977, 1-51, 328.

153. Persson, The Royal Tombs at Dendra, 38, 48f; Higgins, Minoan and Mycenaean Art, 150, Pl. 188.

154. PM I, 718, Fig. 541; also C. Long, AJA (1978), 45 (for a later date of the dagger in LMIB-III A).

155. PM II, 388, Fig. 222 b, c.

156. APG, 122, Fig. 111 A-B.

man is balancing on the bull's horns, while two more men run in front of the bull one holding a net(?) and another a spear. The volume of the bull and its ferocity have been realistically rendered; the scene is vivid and full of movement. There is no doubt that this piece is of the earlier date.

A LHIIIA ivory plaque from Spata shows sphinxes and lions attacking a bull;¹⁵⁷ the style is evidently schematized and the work inferior to that mentioned above. The motif was also employed in jewellery. The golden pin with its top in the form of a bull's head from Threatis represents an early example.¹⁵⁸ In tomb 5 at Ag. Triadha a gold bull's head pendant was found, dated to LMIB. A similar head in amethyst occurred in tomb 22 at Mochlos.¹⁵⁹ Bull's head relief beads were also made by Mycenaeans who took over the motif from the Minoans.¹⁶⁰ These bull's heads are a more stylized version of the aforementioned type. According to Higgins the closest parallel to this pin is to be found in Chagar Bazar dated c. 2600 BC.¹⁶¹ The head of the bull is ideal for use either as a bead pendant or as ear-rings. It was particularly favoured by jewel-makers.

The motif, in the full-length figure and in the bucranium form, was employed on seal engraving from EMIII onwards. Among the pre-Palatial seals a green steatite prism bears a bucranium on one of its three sides.¹⁶² A bull's head was also engraved on a seal disc made of steatite, from the Little Palace at Knossos, dated to MMIII-LMI.¹⁶³

157. APG, Pl. 122E

158. Higgins, Greek and Roman Jewellery, 51, Pl. 2.

159. Ibid., 66, Pl. 5A.

160. Ibid., Fig. 13:32, Pls. 9B and 10D.

161. Ibid., 51.

162. Boardman, Greek Gems and Finger-rings, 27, Fig. 29.

163. Ibid., 37, Fig. 60.

A LMIB clay sealing from Sklavokampos shows a man leaping over a bull.¹⁶⁴ Another LMIB example was found at Gournia;¹⁶⁵ it is an agate prism belonging to the "talismanic" class, on one side of which bucrania are engraved. Of LMIIIA date are two seals from Sellopoulo Grave I depicting bulls.¹⁶⁶

The motif was taken over by the Mycenaeans as well; an agate lentoid seal from Midea of LHII-LHIIIA1 date, shows a bull over a rocky landscape,¹⁶⁷ a subject also employed in frescoes.

A series of different seals with various representations of the animal are described and analysed by Boardman.¹⁶⁸ These depictions show the animal either isolated in a field or in a rocky landscape, attacked by other animals or caught by hunters, antitetically set in a pair, or in combination with sacral emblems such as the figure-of-eight shield and sacral knot. Bucrania, obviously meant as a sacral emblem, are frequently engraved on seals. An informative agate lentoid depicts a scene of sacrifice; a dead goat is laid on a table-altar between the legs of which appear bucrania.¹⁶⁹

Concluding remarks:

In conclusion, it may be said that both the bull motif and bucrania were valued by Minoan artists. However, both motifs appear on vase painting of LMIA period only rarely. In the case of Thera, the bucranium is missing from every form of art; it seems that the Cycladic people did not consider it significant and it did not play

164. Boardman, Greek Gems and Finger-rings, 38, Fig. 69.

165. Ibid., Fig. 82.

166. Ibid., Figs. 108, 109.

167. CMS i, 167.

168. Boardman, supra n. 162, Pls. 58, 103, 108, 125, 128, 135, 151, 169, 176, 178, 180.

169. PM IV, Fig. 542b.

an important role in their ritual or religious ceremonies and beliefs. Keeping close to nature, they preferred a depiction of the everyday life of the animal. In contrast, in Crete the motif was largely used on pottery, though not in LMIA vase painting, frescoes and all other arts. Bull-leaping scenes, so often represented in art, were included in the religious rites and ceremonies.¹⁷⁰ The bucranium, figuring on "talismanic" seals and other arts seem to have borne religious, magical or other meanings for the Minoans.

The Dolphin

The depiction of the dolphin was a popular motif in various fields of prehistoric Aegean art as it was in later Greek and Roman periods. Dolphin is the name of several Cetacean mammals, mostly of the family Delphinidae.¹⁷¹ The common dolphin (Delphinus delphis) which grows up to eight feet long and has characteristic streaks on the flanks, is ubiquitous. Lagenorhynchus, often with a ploughshare-shaped snout, included the white-sided and white beaked dolphins of the north Atlantic. There are also a number of species which are imperfectly known. In most representations of Bronze Age art the dolphin motif is identified with Delphinus delphis.

Theran pottery:

A considerable number of vases from Akrotiri are decorated with the dolphin motif. Dolphins were reserved for the decoration of certain vase forms.¹⁷² All Theran examples are rendered in dark-on-

170. Hood, The Minoans, 137.

171. Chamber's Encyclopaedia, 1973, Vol. IV, 589.

172. Cat. nos. 5, 6, 7, 10 (PLATES 5, 6, 7, 10) eyed jugs; 49 (PLATE 47) pithos; 64 (PLATE 62) double vase; 67, 70, 71 (PLATES 65, 69-70, 71-72) cymbai; 86 (PLATE 89) lekane.

light technique with solid dark brown to black bodies, along which one or two white wavy lines are painted. In the case of Cat. no. 49 (PLATE 47) the wavy lines are rendered in brown since the painter has outlined the body of the mammal in brown, leaving the inner part of the body unpainted; in this unpainted space the wavy lines are rendered in brown as well.

In all representations on vase painting from Akrotiri the dolphins are depicted with long proportions; they have a long snout, a "receding" forehead, a flowing contour, a forked tail; the dorsal fin and one ventral flipper are always shown (FIG. 53a). The two fins, dorsal and ventral, are depicted symmetrically on all vase representations, whilst in nature the dolphin has one dorsal and two ventral flippers. In all cases the mammals are painted plunging in the sea. In the case of the eyed-jugs, the pithos and the lekane, a series of wavy lines below the dolphins represents waves, while on the cymbai solid semicircles as well as seaweed denote the sea environment, and finally on the double vase the dolphins are framed above and below by seaweed. In the above examples the dolphins are usually shown by themselves in the sea; nevertheless in three cases (Cat. nos. 49, 70, 71) they appear in combination with quadrupeds, goats and bull. This new compositional scheme of two contrasting scenes on a single vase is fully analysed further on, in Chapter VIII.

The dolphins of the Akrotiri vase painting follow the artistic principles of the contemporary wall painting, thus constituting the "Fresco type", as it will be shown in the following section on Cretan pottery examples. However, the representations of dolphins on the cymbai are comparable to the Pachyammos pithos examples.¹⁷³

173. Compare Cat. no. 70 (PLATES 69-70) and Pachyammos Pl. XIV.

Four badly preserved fragments from Phylakopi¹⁷⁴ bear dolphins, which have some of the "Fresco type" characteristics: the boundary line between back and belly levels and the lack of a "knob" on the tail, an element present on Cretan examples as discussed below. At this point the "Fishermen Stand" should be considered.¹⁷⁵ Obviously the fish are not dolphins but the general shape of the head as well as the wavy line dividing the dark upper and the light lower part of the body have been borrowed from the dolphin image. At the same time the transparent fins have been taken over from the frescoes.

The "Fresco type" of dolphins apparently originated in wall painting and is closer to nature and rarely appears on Cretan pottery. The "Pottery type" is discussed in the following section.

Cretan pottery:

Among the earliest examples of fish-like representations on vase painting are those on three almost identical MMI jugs from Vasiliki.¹⁷⁶ They have fluked tails, their bodies are straight without any curve and are provided with two dorsal and two ventral fins. These fish have been interpreted by Stebbins¹⁷⁷ as a first attempt to depict the dolphin. The four fins of the creatures do not support this view that they are dolphins however. Another fish, drawn on a MMI jug from Palaikastro,¹⁷⁸ which has a fluked tail fin at the back, a ventral fin as well as a fin on the head, might stand as the

174. Phylakopi, 121, Fig. 93, Pls. 16:21; 21:15.

175. Phylakopi, Pl. XXII.

176. PM I, 182, Fig. 131.

177. Stebbins, The Dolphin, 27.

178. PKU, 11, Fig. 7.

prototype of the dolphin on later representations.

MMII does not seem to have yielded any examples, besides the well-known cylindrical object — probably the stem of a vase — from Phaestos, which bears in relief a seabed and dolphins swimming amongst cockles and seaweed.¹⁷⁹ The earliest examples of the "conventionalized" type of dolphin appear in the MMIII period. These are to be found on two grave pithoi from Pachyammos, which Evans dated in the MMIII period.¹⁸⁰ Pendlebury dated the two vases in the transitional phase between MMIIIA-IIIB.¹⁸¹ Both depictions present certain features in common: the flowing contour, the long snout in the form of a goose-beak, the "knob" between the body and the tail fin; the forehead of the dolphin is drawn without any interruption, as a continuation of the back fin. Their rendering reveals a flood of movement which can also be observed on the fresco of "the flying fish" from Phylakopi.¹⁸² The view that the painter has chosen the "knob" device — which does not exist in nature — to indicate the speed of the dolphin obtained through the tail fins was expressed by Kaiser.¹⁸³ The "knob" might also have been painted by the artist to separate the tail from the rest of the body, thus simply emphasizing the importance which the tail plays in the movement of the mammal; it could even be interpreted as a merely decorative element. The Pachyammos dolphin jar (Pachyammos, Pl. 9) cannot be too distant from its counterpart (Pachyammos, Pl. 14) either on the basis of its form or the manner in which the dolphins

179. Levi, Festós, 502, Pls. 219 a, d, LXXIX.

180. PM I, 608f, Figs. 447a-b; Pachyammos, Pls. 8, 9.

181. ACrete, 161.

182. Phylakopi, Pl. III.

183. Kaiser, Untersuchungen zur minoischen Relief, 1976, 80.

are painted; the placing of the eyes and the subsidiary lines indicate that they are not both the work of the same artist. The latter pithos representation is closer to nature; the wavy line between back and belly areas marks the two differently painted parts of the body and the "knob" is vaguely formed. The mammals are depicted as leaping out of the sea, in a space which is bordered above by spray-wreathed rocks and below by a double wavy line followed by white dots representing the pebbles of a beach. Motifs which are present in paintings of dolphins are the waves and pebbles.

The dolphins on the other pithos lack the wavy line and bear horizontal lines on the head to depict the openings of the gills.¹⁸⁴ Its belly fins are absent in nature. The "knob" is clearly formed. This element is more strongly expressed on vase painting, as will be shown further on. Considering these two pithoi representations, it may be suggested that the first represents a type closer to fresco pictures, as will be discussed below, and thereby classifiable as the "Fresco type" while the second is categorized as the "Pottery type". There are no known depictions on LMIA vase painting. Later Cretan examples exhibit almost exclusively the "Pottery type". The LMIB Pseira rhyton is decorated with dolphins standing opposite one another; they have a shorter snout, are finer and less strong, while their foreheads are rendered rather abruptly¹⁸⁵ (FIG. 53c). Their tail fins are provided with notches and thin vertical lines run along the body. The mammals are stiffer and more ornamental than the Pachyammos examples.

184. Pachyammos, Pl. 9.

185. Pseira, Fig. 10; also PM II, 509, Fig. 312f.

The Knossian krater fragments¹⁸⁶ are to be dated to the beginning of LMII as are the representations on the Varkiza basket;¹⁸⁷ both are works of the same workshop (FIG. 53d). Here the dolphins are vertically placed diving downwards in a stiff manner. This is an old compositional scheme, already observable on the Phaestos MMII relief stand, as Kaiser has pointed out.¹⁸⁸ There is some continuation and development in the pottery tradition however. On the rhyton from Pseira, the running stripes are slightly wavy, while on these two pieces straight lines are painted. On the Knossian krater fragments the characteristic breast fins of the dolphins are depicted; on the Varkiza basket, on the contrary, one comb-like fin is rendered. Both representations lack the "knob". Thus here it may be said that the artists did not mean to depict the definite species of Delphinus delphis, although they borrowed some of its features as we can deduce from later examples.¹⁸⁹

Two LMIIIA sherds from Knossos clearly represent dolphins.¹⁹⁰ The creatures have most of the dolphin characteristics: the breast and back fins, the "knob" and the long snout. There is one more later piece from a krater from Karpathos but the bad preservation of the vase is not very helpful.¹⁹¹ Dolphins with their long snouts and back fins are recognizable however.

186. PM IV, 304, Fig. 239.

187. Vermeule, Greece in the Bronze Age, 143, Fig. 27.

188. Kaiser, Untersuchungen zur minoischen Relief, 1976, Abb. 103.

189. Katsamba, Pls. 20-22; Bosanquet, BSA (1901-02), Pl. 19 (from Palaikastro on a larnax).

190. Mackenzie, JHS (1903), 108, Fig. 14.

191. Charitonides, ADelt. (1961-62), 43, Fig. 5, Pl. 17γ.

Relationship to frescoes:

According to Evans, the earliest examples of dolphins in wall painting are those pictured on the fresco of the Queen's Megaron at Knossos.¹⁹² The reconstruction of this fresco was undertaken from disjointed fragments and Fyfe and Gillieron restored it following the example of the "Flying Fish" of Phylakopi. Evans dated the fresco to MMIIIB.¹⁹³ According to Hirsch, the fresco must have adorned a floor of the upper storey of the Megaron and not the wall.¹⁹⁴ A comparable floor has been discovered in a shrine in the villa of Ag. Triadha.¹⁹⁵ The Ag. Triadha floor is now dated to the LMIB period. Kaiser also disagreed with Evans' dating and reconstruction, pointing out that the dolphins look remarkably hard and plump to be dated in MMIIIB.¹⁹⁶ He compared this fresco with other wall paintings from Knossos such as the Camp-stool fresco as well as the Procession fresco from Ag. Triadha in certain subsidiary ornamental details, and concluded that the Queen's Megaron "Dolphins mural painting" cannot be dated earlier than LMII.¹⁹⁷ It seems that the whole setting of the fresco, the dolphins' appearance and the hypothesis that it adorned a floor and not a wall, places the painting later than Evans thought, probably in LMIB as Hirsch suggests.¹⁹⁸

The miniature fresco from Akrotiri showing a "Naval Expedition" comprises the first appearance of dolphin in wall painting so far.¹⁹⁹

192. PM I, Fig. 394; PM III, Fig. 251.

193. PM III, 543.

194. Hirsch, Painted Decoration on the Floors of Bronze Age Structures on Crete and the Greek Mainland, SIMA (1977), 12.

195. Banti, Annuario (1941-43), 28-40, Fig. 18.

196. Kaiser, Untersuchungen zur minoischen Relief, 1976, 84.

197. Ibid., 85.

198. See supra n. 194; cf. APG, 71

199. Thera VI, Pl. 112.

Plunging dolphins are painted among the ships sometimes in pairs, sometimes alone. Their dorsal and ventral fins are clearly shown, whilst the wavy boundary lines, distinguishing the two different parts of the body, start from the head (FIG. 53e). The contour of the body is full of movement and the painter has achieved a naturalistic rendering of the mammal. An interesting detail, which demonstrates the painter's attempt to create the feeling of the third dimension, is the overlapping of the dolphins shown in pairs; this device is also used by the vase painter on Cat. no. 71 (PLATES 69-70). The dolphins are painted blue while the boundary lines are white and golden-yellow. The dolphins from the Ag. Triadha floor dated to LMIB are somewhat simplified. The breast fins do not overlap one another but are placed next to each other, the head is stiff with the border stripes shifted, and the snout has spirals, all of which do not suggest a naturalistic representation.

In the Cyclades, an example from outside Thera is the dolphins fresco of Kea.²⁰⁰ It was found in Room VII of House J, with pottery dated to the LMIB/LHII period. Dolphins, painted in blue, yellow and pink shades, are shown swimming to the right in an empty background. The dorsal and two ventral fins are depicted but no heads are preserved.

Dolphin representations adorned floors of rooms at the Palace at Tiryns.²⁰¹ The mammals in this case are divorced from their natural habitat and are arranged in pairs set in squares antithetically. The painter treats the motif as a purely decorative ornament.

200. Coleman, *Hesperia* (1973), 293-295, Fig. 2, Pl. 56b.

201. Rodenwaldt, *Tiryns* II, 223, 229f, Fig. 81, Pls. 19, 21, 3.

As Rodenwaldt has shown there are differences between the representations of the Megaron and Room 21.²⁰² The dolphins of the latter are enriched with more details. These depictions are contemporary, dated in LHIII B, and whatever differences are observed are not due to chronological distance but to the creative ability of the painter to treat one and the same motif in different ways.²⁰³ In contrast to the Ag. Triadha floor example, the outline of the dolphin here is full of movement, the former being stiffer and more abrupt. The floors of the corridor 49 and Room 50 at the Palace of Pylos²⁰⁴ are not much later in date compared to those at Tiryns. The dolphins are more simplified and schematized in comparison to the Tiryns mammals. The boundary lines are placed one above the other, the back fin is slightly formed, merely forming a corner, and instead of being turned towards the back, it is inaccurately turned to the front part of the body. Also the contour of the forehead breaks abruptly and is almost flat. These pictures are dated to LHIII B.

Lastly the representations of dolphins on tables of offerings from Akrotiri should be mentioned (FIG. 53b). The technique of wall painting has been used in these pieces. There are two complete examples²⁰⁵ and one fragment with dolphins²⁰⁶ treated in the manner of fresco representations, thus being classified in between the

202. Fragments of a dolphin have also been found in Room 13, see Rodenwaldt, *Tiryns* II, 232.

203. Kaiser, *Untersuchungen zur minoischen Relief*, 1976, 86; Hirsch, *Painted Decoration of the Floors of B.A. Structures on Crete and the Greek Mainland*, SIMA (1977), 38, Fig. 27, Pl. 13.

204. Blegen, *Pylos* I, 212, 214, Pls. 163-166.

205. *Thera* IV, Pl. 82; *Thera* V, Col. Pl. C.

206. Marinatos, *AAA* 4 (1971), 62, Fig. 7.

"Fresco type" and "Pottery type" analysed above. Their colours are bright, the bodies slender, the "knob" missing, their movement vivid. A remarkable exception in the rendering of the fins is worth noting on the table of offerings:²⁰⁷ the dorsal and belly fins are shown asymmetrically as it is in the real dolphin. In general the presence of the seaweed, the water springing out, underlining the speed of the diving mammals, constitute details which are found on wall paintings.

It is certain that the Akrotiri pottery examples are closely related to the fresco representations of the site. The whole rendering of the dolphin, contour, snout, fins, dividing body lines, the lack of a "knob" and long proportions as well as the subsidiary elements of seaweed and wavy lines to denote the sea, have similarities to contemporary mural paintings.

Relationship to other arts:

The earliest example in metalwork is the gold cup from Shaft Grave III at Mycenae, where the decoration is applied in relief.²⁰⁸ The dolphins are represented plunging in the sea among rockwork. This work corresponds very well in style with the early representations from LMIA Thera. The dolphins present the characteristics of the "Fresco type". It is dated to LMIA and according to Hood it is likely to be a Cretan import.²⁰⁹ Another gold cup decorated in relief with octopi, rockwork, dolphins and argonauts is reminiscent of the Marine style pottery scenes of the LMIB period.²¹⁰

207. Thera IV, Pl. 82.

208. Karo, Die Schachtgräber von Mykenai, 226, Fig. 93, Pl. 103:73.

209. APG, 157; see also Kaiser, Untersuchungen zur minoischen Relief, 1976, 93.

210. Persson, The Royal Tombs at Dendra, 1931, 31f, 42ff.

It was found in the king's tomb at Dendra and is dated in LHII-III A. The tails of the dolphins are inelegant and the whole scene is rendered in a conventional manner.

Two inlaid daggers, works of Minoan inspiration, are worth noting. One was found in Grave XIV at Prosymna and depicts a dolphin on either side.²¹¹ It is dated on the basis of the decoration style, which has an analogy with Ephyraean pottery, in LHII. This dating also corresponds well with certain characteristics of the dolphin in later representations: the movement of the body is a little stiff, it has a "receding" forehead, the back fin is big while the ventral fins are placed almost one above the other. The other example was found in Tholos Tomb B at Pharai in Achaia;²¹² on either side of the dagger three dolphins are inlaid. The grave finds are dated to LHIII B, but the dagger is unlikely to be later than c. 1400 BC since we do not have any certain examples of this technique on daggers dated so late.²¹³ This is not surprising, however, since such valuable objects could have been inherited through generations, as happens in our times. Its preservation is not in a sufficiently good state to enable one to distinguish stylistic details in the rendering of the dolphins. There is a difference between this dagger and that from Prosymna: the two ventral fins are almost united in the one in the Pharai example. Its general appearance is more schematized. There are some pieces of daggers from Peristeria Tholos Tomb 2 dated in the transition between LHI-

211. Marinatos-Hirmer, Crete and Mycenae, Col. Pl. 38, bottom; Higgins, Minoan and Mycenaean Art, 139, Pl. 171.

212. N. Zappeiropoulou, PAE (1956), 193f, Pl. 88a.

213. Higgins, Minoan and Mycenaean Art, 140.

LHIIA, which are decorated with fish.²¹⁴ It is not clear if the craftsmen meant to present dolphins, but along the body there is a bow-like band, which is usually characteristic of dolphins. This predilection of the motif on daggers corresponds well with the elongated shape of these objects; it facilitates the application of the dolphin or fish in general.

In ivory carving the motif was not particularly popular as other creatures (lions, griffins, sphinxes) which appear more frequently. Some interesting pieces come from the "House of the Shields" at Mycenae dated in LHIIIB;²¹⁵ these were found with other pieces representing sea-plants, tritons and other sea subjects and obviously belonged to a larger composition; perhaps they were applied on a pyxis. The characteristic features of the dolphins, that is, the abrupt forehead, the short snout, the arrangement of the fins one above the other, the lack of movement, place it in the LHIIIB period. The representations correspond to the fresco examples from Mainland Greece.

The seals repertoire is especially rich in dolphins. The earliest example of dolphin representation is found on the ivory seal from Tholos Tomb B at Platanos, dated to EMIII-MMI.²¹⁶ Evans described the sea creatures which swim along the side of a ship as fish.²¹⁷ However, certain of its characteristics such as the slender proportions, the round head outline, the fluked tail as well as the large middle fin on the back and the ventral fins on one of the fish,

214. Marinatos, PAE (1964), 94, Pl. 96B.

215. Wace, BSA (1954), 236, Pl. 33a.

216. PM I, 118, Fig. 87.

217. Ibid., 120.

suggest a first attempt to represent the Delphinus delphis.²¹⁸

From the earliest palatial period in Crete (MMII) there are two naturalistic examples of the dolphin.²¹⁹ Although these two jasper seals belong to a similar chronological horizon, they have differences in style. On the Oxford seal (FIG. 53f), the dolphins swim among seaweed and are horizontally arranged, one above the other; they are also equipped with the "knob" in the tail fin. On the Berlin seal (FIG. 53g), the mammals cover the round surface of the gem, exploiting the whole space in a sort of spiral arrangement, almost whirling one inside the other; they lack the "knob" while their dorsal fins are rendered with notches; in between the dolphins are dotted rosettes. Some more examples, ranging in date from MMII to the end of LMII, demonstrate that both types of dolphin representation, those of the Oxford and Berlin seals, existed side by side.²²⁰ Thus two main trends of dolphin representations in glyptic are distinguished. The first treats the creatures in the following decorative scheme: they are straight and placed in order either horizontally one above the other or vertically one next to the other. The second follows a different arrangement: the mammals usually cover the whole round surface of the seal in a whirling form, one inside the other. In all cases the ventral and dorsal fins are clearly engraved but in a few cases the "knob" device

218. Stebbins, The Dolphin, 20.

219. Boardman, Greek Gems and Finger-rings, Pl. 18 (Oxford CS 191) and Pl. 28 (Berlin F88).

220. Boardman, Greek Gems and Finger-rings, 39, Pl. 59, Col. Pl. 12; Oxford CS 203 (MMIII-LMI from Palaikastro); CMS I, 251 (LMIB from Vafeio); CMS IV, 166 (MMIII-LMI) from Pombia); CMS VIII, 138 (MMIII-LMI); Giamalakis Collection 319 (LMI-II from Mallia).

appears.²²¹ Certain characteristics of the dolphin motif, which later mark the fish image in all forms of art may have been taken over from the seals, since they first appear on them. The convention of dividing the upper and lower parts of the body stripes, is present on dolphins of MMII gems. The "notched" fins of the Varkiza basket²²² and the Ag. Triadha floor fresco appear for the first time on the Berlin F88 seal.

Finally the employment of the motif on relief works should be mentioned. Kaiser has thoroughly analysed the subject in his work, "Untersuchungen zur minoischen Relief". According to him, the earliest examples are those on two Knossian Kamares fragments.²²³ The most important piece of work in relief is the above mentioned Phaestos stand. It seems as if this example along with the Theran table-of-offerings are the best and more naturalistic representations of the motif in Aegean art. The ostrich egg rhyton from Shaft Grave V at Mycenae, dated to LMIA, is decorated with faience dolphins in appliqué work.²²⁴ Due to the fine and delicate material of the rhyton surface the mammals had to be rendered flatter than usual and stiffer compared to their Phaestos counterparts. These examples are also characteristic of the "Fresco type". An unpublished steatite fragment from Zakros dated to LMI shows a dolphin among rockwork.²²⁵ Another fragment of a stone vase from Epidauros belonging to the beginning of LHIII, shows parts of a dolphin and

221. See supra n. 220, Oxford CS 203 and CMS I, 259.

222. Notched fins also appear on the dolphins of the golden cup from Shaft Grave III at Mycenae.

223. Kaiser, Untersuchungen zue minoischen Relief, 1976, Abb. 102.

224. NAM, Mycenaean Gallery, Case 2, Inv. No. 651.

225. HM, Gallery VII, Case 117 (no inventory number is shown).

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a ship in relief.²²⁶ It seems that this fragment belongs to the same vase as another fragment found by Lambrinouidakis in Epidauros in 1975.

A clay dolphin fragment from a LMIB deposit at Keos has correct proportions between the massive body and the small fins, and is close to the natural prototype.²²⁷ Both the earlier more naturalistic and the later more schematized forms are found in relief works. The latest examples, dated to the 12th-11th centuries BC, come from a Cypriot four-sided stand;²²⁸ the bodies of the dolphins are plump, the heads pointed and the flowing movements of the mammals completely absent in its straight rendering.

Concluding remarks:

There are no early MM portrayals of the dolphin in the extant vase painting hence no evidence for the gradual evolution of the motif; however, there are examples of the late Bronze Age to allow a closer observation of its employment as a pottery design. The earliest representation is found in the pictorial repertoire of seals. In Crete the motif appears as early as MMII when the dolphin is clearly recognizable. There is a gap in LMIA which is otherwise filled with the Theran depictions. From LMIB onwards the motif is encountered, though not often. The Theran examples have undoubtedly been influenced by fresco painting; the subsidiary ornaments, which usually accompany the dolphins on vases, indicate that the subject was taken over from wall paintings. The motif was inspired by Minoans and was transferred in various forms to Mycenaean art.

226.. Agne Sakellariou, "I Kritiki Katayoyi enós Mikinaikou Íkono-yrafikou Kiklou," Peprayména tou Δ' Kritologikou Sinedriou, Vol. A2, 532-538, Pl. 180a.

227. Caskey, Hesperia (1962), 280, Pl. 101e.

228. Catling, Cypriot Bronze Work in the Mycenaean World, 1964, 208, Pl. 35b.

CHAPTER VI

Sacred Symbols

In this chapter the sacred symbols are discussed. These are the figure-of-eight shield, the double axe and the painted nipples. The bucranium is analysed in relation to the bull in Chapter V; the reasons for doing so are cited there. The sacred symbols are representations of real objects which had some utilitarian purpose before becoming symbols and decorative motifs in art. With the exception of the bucranium, which was probably the head of the sacrificed bull during Minoan rites, all the other motifs represent objects in use at the time that they were represented in art.

a. The Figure-of-Eight Shield

The standard Minoan defensive weapon¹ seems to have been a huge shield either rectangular or shaped like a figure-of-eight. They were made of bull hide on a wooden frame and covered a man from head to foot. According to Evans, shields of this type may have been used since the Early Minoan period since they appear on seal representations of EMIII date.² In these early representations the figure-of-eight shield is depicted in a simple form in contrast to later examples which are distinguished by an elongated boss.

Theran and Cretan pottery:

At Akrotiri the figure-of-eight shield appears on two three-handled jugs which are most likely Cretan imports.³ The motif is

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1. Hood, The Minoans, 121.
 2. PM II, 53, Fig. 25a, b: 1, 2.
 3. Cat. no. 27 (PLATE 24); the second one, an identical jug, is unpublished.

not employed on local ware and is probably of Cretan origin. According to Furumark,⁴ the figure-of-eight shield does not seem to occur in the ordinary ceramic repertoire before LMIB and even during the LMIB period it is not frequently found. The occurrence of the Akrotiri jugs in LMIA contexts suggests an earlier date for the appearance of the motif in vase painting. An unpublished jug found by Tzedhakis in a tomb at Poros in Herakleion is also decorated with figure-of-eight shields.⁵ According to the excavator, the other ceramic grave goods are also LMIA. During LMIB the motif appears on a pair of goblets of sepulchral class found in the Fifth Chamber tomb at Isopata;⁶ one is exhibited in the HM and the other in the Ashmolean Museum. The shields are painted in the polychrome style; both goblets are decorated with a figure-of-eight shield and a helmet against a spiral band. The shield and helmet are rendered in blue with black lines. According to Evans these vessels should be regarded as contemporary with the "Shield Fresco" of the "Loggia" at Knossos. In Kythera the motif is often encountered on LMIB imported Cretan pottery.⁷ Two vases decorated with shields were found during recent excavations near the Stratigraphical Museum at Knossos.⁸ The first is a cup-rhyton which depicts figure-of-eight shields alternating with something looking like a helmet, some kind of bulbous plant and a gorgoneion. The second is a small pithoid amphora with an internal cone suspended from the rim. On the latter

4. MP, 160.

5. Personal communication; along with other vases, a double vase with plant decoration was also found.

6. Evans, Archaeologia LXV, 25, 27, Figs. 37a-b.

7. Kythera, 301 (on bell and shallow cups).

8. Warren, AR (1980-81), 83, Figs. 33-35.

the figure-of-eight shields bear white dappling on the dark surface to imitate hides. These ritual vases were found in the so-called "Cult Room" of the North House, which was destroyed in LMIB. The white dappling is also found on the shields painted on the Akrotiri jugs and the series of brown dots on the shoulders and moulded rings of the jugs are also present on the short collar-neck of the Knossian pithoid jar. The Akrotiri finds have a zone of three flowers on the neck which completes the decoration. The decorative scheme is found on all four of the vases described above. The Akrotiri jugs were found in a LMIA context and the Knossian pieces in LMIB. The specific use of the sepulcral goblets as well as of the pithoid jar (a specimen of which has been recovered at Akrotiri),⁹ might suggest that they were earlier in their date of manufacture and are to be considered as heirlooms of the previous period.

The LMI shields are usually arranged vertically as if hung perhaps on a wall, while the LHII B examples on vase painting are set out horizontally.¹⁰

The shield motif is also found in relief decorated stirrup-jars of possible Cretan manufacture in LMII - LMIIIA1.¹¹

Relationship to frescoes:

The figure-of-eight shield was used to decorate the walls of the palace at Knossos in LMI. These representations are probably replicas of shields still employed at the time of the painting. Evans¹² felt that the shields expressed "the symbol of divine

9. Thera VI, Pl. 70 (called by Marinatos "magical vase").

10. MP, 331, Fig. 56, Motive 37.

11. PM IV, 301, Figs. 234b, 235.

12. PM III, 301f., Fig. 196, Pl. 23.

protection" and guarded the state against disaster. At Akrotiri, a rectangular shield is depicted in the shipwreck scene on the miniature fresco of the West House. In this picture the shield is obviously used as a defensive weapon.¹³

Figure-of-eight shields also decorated the important halls of the Palaces of Tiryns and Mycenae. The Tiryns fresco,¹⁴ later in date than that of Knossos but executed following Minoan prototypes, is merely decorative, as suggested by the filling and marginal ornaments. This does not exclude the possibility of its also having a symbolic meaning, however, perhaps one of divine protection. At Mycenae, in the fill of the Southwest Building, immediately to the south of the so-called House of Tsountas, remnants of friezes with figure-of-eight shields were uncovered.¹⁵ The area is near the cult centre of Mycenae and according to Mylonas,¹⁶ these LHIIIIB frescoes had a symbolic meaning. He emphasizes the fact that along with the frescoes there is a plaster tablet from Temple Γ which leads to the conclusion that the figure-of-eight shield was the special symbol of the Goddess of War.¹⁷ The motif does not occur in other mural paintings.

Relationship to other arts:

The figure-of-eight shield was also employed as a decorative motif on other artistic media, both in Minoan Crete and Mycenaean Greece. The shield was introduced to Mainland Greece in LHI and

13. Thera VI, Col. Pl. 7.

14. Rodenwaldt, Tiryns II, 34f, Pl. V; also PM III, Fig. 197.

15. Mylonas, PAE (1970), Pl. 170.

16. Mylonas, Mycenaean Religion, Temples, Altars and Tombs, 1977, 114.

17. Op. cit.

was used as a defensive weapon. No remnants of shields survive but in art from the Shaft Graves at Mycenae we see warriors and hunters wearing this type of shield.¹⁸ The inlaid dagger with the lion hunt scene shows warriors carrying shields including an enormous figure-of-eight shield. In Shaft Grave IV the bronze blade of a sword was covered with figure-of-eight shields suggesting that besides their decorative function the shields may have contributed to the strength of the weapon.¹⁹

The motif was also employed in ivory work. An oval lid from a tomb at Knossos was decorated with fastened figure-of-eight shields of different sizes.²⁰ The lid probably covered a wooden box and is dated to c. 1400 BC. Another example of the motif was engraved on an ivory relief plaque found in Delos and dated to the 14th or 13th century BC. It depicts a warrior wearing a boar's tusk helmet and carrying a huge shield.²¹

A few examples of the motif are provided in metal work. The well-known silver siege rhyton from Shaft Grave IV at Mycenae has figure-of-eight shields on its upper left side near the handle.²² Another fragment of a great silver vase from the same tomb also depicts warriors in combat on a hilly field²³ and the soldiers carry figure-of-eight shields and long spears. A stemmed silver cup from a tholos tomb at Pharai in Achaia is decorated with the same motif in relief and is also dated to the fourteenth century

18. Caro, Die Schachtgräber von Mykenai, Pls. XCIV: 394, CXXIX: 605.

19. Op. cit., 99, Pl. LXXXV: 404.

20. Evans, The Prehistoric Tombs of Knossos, 1906, 44f, Fig. 41.

21. Vermeule, Greece in the Bronze Age, Pl. XXXIX, B.

22. Op. cit., 101f, Pl. XIV.

23. Ibid., Fig. 21a.

BC.²⁴ It seems that the figure-of-eight shield was particularly favoured by Mycenaean artists either as part of the defensive armour in war scenes or merely as a decorative motif.

Figure-of-eight shields were also used as bead pendants. A mould for casting this specific motif was discovered at Knossos. Gold shields were found in tomb 518 at Mycenae, Tomb 3 at Prosymna, and in Tholos Tombs III and IV at Pylos. A rock crystal shield was found in Tholos Tomb 4 at Archanes.²⁵

The motif appears in a variety of scenes engraved on seals and is combined with various motifs. On "talismanic class" stones with linear motifs of MMIIIB - LMI date, with two goats of LMIIIA date, with sacral knots of roughly the same late date, on a gold ring over a spiral of LMIIIA date in combination with a bull leaping scene of LMI-III date, with a monstrous goat and bull with human legs, with a bull, and with a lioness and a goat's head. All of these examples are of Cretan origin and found on the island.²⁶

The figure-of-eight shield was widely used by Mycenaean seal engravers. The motif appears on its own on a black steatite seal, and on the famous gold ring from Mycenae²⁷ representing women holding flowers, a warrior and figure-of-eight shield along with a double axe. The scene has been interpreted as the aniconic representation of a divinity in abbreviation.²⁸ On another Mycenaean

24. N. Zappeiropoulou, PAE (1956), 195, Pl. 88b.

25. Higgins, Greek and Roman Jewellery, 82, Fig. 13: 28; also PM III, 315, Fig. 207.

26. Boardman, Greek Gems and Finger-rings, Figs. 92, 112, 119, 124; Pls. 124, 128, 135, 138 (Crete).

27. Boardman, op. cit., Fig. 146, Pl. 149.

28. Gardner, JHS 13 (1893), 21f; also Mylonas, Mycenaean Religion, Temples, Altars and Temenea, 1977, 112.

gold ring from the Vapheio Tholos, the figure-of-eight shield is shown in profile with a sacral knot attached to it;²⁹ in the same field a woman is dancing while a young man pulls down the branches of a tree. The double axe is also present. This representation is discussed at length by various scholars who interpreted the shield motif as being an insect, a cuirass, helmet and other objects.³⁰

The appearance of the motif associated with animals does not suggest a purely decorative purpose. Mylonas interprets this combination as having "a function related to a religious rite" in the honor of a divinity. "Such a rite must have been the sacrifice of animals to a divinity. They may have been used even as identifying symbols, indicating the ownership of the animals, a herd belonging to a divinity."³¹

Concluding remarks:

In conclusion, it may be argued that the shield motif was not greatly valued by the vase painters of LMI/LHI-IIA period. It appears in frescoes for the most part as a decorative ornament but perhaps also having a religious or magical meaning. However, its popularity on gems shown with other emblems and ritual objects or in major syntheses with human beings occupied in dances and other activities led Evans to the conclusion that "the figure-of-eight shield could not fail to have strong religious associations in Minoan eyes."³²

29. Boardman, Greek Gems and Finger-rings, Pl. 154.

30. Mylonas, Mycenaean Religion, Temples, Altars and Temenea, 1977, 32.

31. Op. cit., 113.

32. PM III, 317.

b. The Double Axe

It has often been stated that the double axe was the chief symbol of Minoan religion. Nilsson considered it as "the real sign of Minoan Religion and as omnipresent as the cross in Christianity and the crescent in Islam."³³

Theran and Cretan pottery:

The double axe motif is not depicted on local Theran LMIA pottery. From Akrotiri only one imported Cretan cup decorated with this motif is known.³⁴ It seems that the double axe motif was not valued by vase painters although they certainly knew it. According to Marinatos, on the east side of Xesté 3 a stone specimen of horns of consecration was found with a hole in the middle probably to receive a double axe and inside Xesté 2 a small stone base for a double axe was revealed.³⁵ Marinatos pointed out the significance of these two objects regarding the influence of the Minoans in the religious beliefs of the islanders.

According to Furumark, the double axe motif and the bucranium in Cretan vase painting makes its appearance in the transitional MMIII - LMIA phase.³⁶ He suggests an origin for the double axe pattern "in the quadruple combination of C-spirals usual in the early spiraliform decoration."³⁷

During the LMIA period the haft of the double axe is often combined with the foliate band, the filled festoon border and the

33. MMR, 194.

34. Thera V, Pl. 65b.

35. Thera VI, 26, Figs. 83a-β.

36. MP, 145.

37. Loc. cit.

disc zone and sometimes the top disc is transformed or accompanied by floral motifs.³⁸

The motif appears on jugs,³⁹ pithoid-jars,⁴⁰ and strainers⁴¹ from Cretan sites in LMIA contexts. In most cases additional white colour is used to outline and dot the axes. Added white paint is also used on the double axes on the imported Cretan cup at Akrotiri. Common characteristics of the double axe on the aforementioned examples are the double handle and a knob on its handle. The same type is shown on a cup-rhyton from Gournia.⁴²

According to Niemeier, in the "sub-LMIA" style, that is during LMIB period, the true LMIA type of double axe continues, with the difference that the knob in the later examples often becomes a loop or a spiral.⁴³ He also cites the example of Cat. no. 112 as being painted in the "sub-LMIA" style; however double axes with single and double handle are painted on this example as well as the additional white dots, which should be taken as a characteristic of LMIA. The decoration of the vase is applied in both techniques light-on-dark and dark-on-light, which supports an early date.

According to Furumark, the LMIB variants are represented with doubled and elongated blades, and this type was probably reproduced from either the mural paintings or from double axes in corpore.⁴⁴ Elaborate double axes, among reeds, lilies and rosettes, are painted

38. Pseira, Pl. 7.

39. Cat. no. 92 (PLATE 95).

40. Cat. nos. 112, 118 (PLATES 114, 120).

41. Cat. no. 113 (PLATE 115).

42. Gournia, Pl. VIII: 26.

43. Niemeier, "Die Katastrophe von Thera," JdI (1980), 29, Abb. 10:6-10.

44. MP, 145; PM IV, 290, Fig. 226 (from Pseira, LMIB); also Kythera, 301.

on LMII "Palace style" jars from Knossos.⁴⁵

The motif was taken over by the Mycenaeans and was used as a decorative ornament as early as LHI. Furumark fully discussed the various versions of the double axe on vase painting in Mainland Greece.⁴⁶ According to Nilsson, on the pottery from the Shaft Graves of Mycenae the motif has totally lost the real significance of the emblem.⁴⁷ Evans also emphasized the degeneration of the double axe motif.⁴⁸

Relationship to frescoes:

The double axe motif is absent from Theran wall paintings and there is a relative scarcity of the motif in the frescoes of the Cretan sites. A stucco fragment from the "Ivory deposit" at Knossos shows part of a shrine with a frieze of double axes in miniature; Evans dated the fresco to the MMIIIB period.⁴⁹ The LMI fresco of the "Pillar shrine" at Knossos represents the shrine with double axes stuck into its columns.⁵⁰ Evans suggested that the main female figure in the "Procession Fresco" from Knossos, possibly a goddess, holds two double axes in her hands.⁵¹ In his reconstruction he followed the scenes on the Ag. Triadha Sarcophagus.⁵² On both sides of this limestone coffin the double axe was painted. In the scene with the dead man, two women pour libations into a vase set between a pair of stepped bases which hold the poles for elaborate double

45. PM IV, Fig. 285.

46. MP, 329-330, Fig. 55, Motive 35.

47. MMR, 209.

48. PM IV, 292-293, Fig. 227.

49. PM III, 207, Fig. 141.

50. PM I, 443, Fig. 319.

51. PM II, 722, Fig. 450: B14.

52. Higgins, Minoan and Mycenaean Art, Figs. 106-107.

axes with birds on them. On the other side, beyond the altar there is a pole surmounted by a double axe with a bird on it; nearby stands a shrine topped by horns of consecration.

In a miniature painting found by Schlieman in the area of Grave Circle A at Mycenae, a "Loggia" is depicted with two seated women looking through the open windows. Evans recognized double axes painted in white on top of its partition walls.⁵³ His suggestion was criticized by Nilsson,⁵⁴ and more recently by Mylonas,⁵⁵ as not being very persuasive, and the latter interprets these white objects as representing figure-of-eight shields. It seems most likely that Evans' hypothesis is closer to the truth.

The double axe does not occur in a large number of Cretan frescoes; this could be accidental, due to lack of excavated material or perhaps to a certain taboo of the artists to use a religious emblem in their works.

Relationship to other arts:

Bronze and gold double axes as votive offerings were found in the sacred caves of Arkalochori,⁵⁶ Psychro, Skoteino, in the megara of Nirou Chani, Ag. Triadha and Tylissos,⁵⁷ in the palaces of Zakros and Knossos, in the towns of Gournia and Palaikastro.⁵⁸ Small ivory double axes were found in the workshop of the sanctuary at Zakros.⁵⁹ Among the grave goods in the Shaft Graves at Mycenae are small

53. PM I, 444, Fig. 320.

54. MMR, 249.

55. Mylonas, Mycenaeen Religion, Temples, Altars and Temenea, 1977, 121.

56. Higgins, Minoan and Mycenaean Art, Fig. 174.

57. Alexiou, Minoikos Politismos, 99; PM IV, 198, Fig. 153.

58. PM II, 339, Fig. 191 (from the Shrine of the Double Axes).

59. Platon, Zakros, 127, Pl. 69; also ibid., Pls. 86-87.

double axes in gold foil cuts and one example of a double axe set between the horns on a bull's head.⁶⁰ Double axes were also carved on architectural remains: on the side of a stone altar in the Palace of Knossos, on a porous stone in the Palace of Zakros, on the facade of the Tholos Tomb of Peristeria and elsewhere.⁶¹ These so-called mason's marks probably have a symbolic meaning.⁶²

The motif was rarely transformed into jewellery. An EH necklace composed of beads has hanging chains with a wedge-shaped pendant which probably represents an axe.⁶³ It comes from Thyreatis. Triangular ornaments, perhaps representing axes have been found in pre-Palatial tombs at Ag. Triadha and Trapeza.⁶⁴ Among the four rings from the Aegina Treasure⁶⁵ which are dated within the seventeenth or sixteenth century BC, there is one with a bezel in the shape of a double axe. The double axe is rarely represented among the numerous Minoan relief beads. A rare type in gold was found at Enkomi in Cyprus.⁶⁶

The motif was also engraved on seals. On one side of a MMI-MMII flattened cylinder with hieroglyphic signs there is a double axe.⁶⁷ In the Giamalakis Collection there is a talismanic seal with a double axe;⁶⁸ it has been assigned to the MMIII-LMI period.

60. Karo, Die Schächtgraber von Mykenai, Pl. XLIV: 353-354.

61. PM IV, 201, Fig. 154; Platon, Zakros, 116, Pl. 61; Marinatos, Ergon (1960), 154, Figs. 168=169.

62. Hood, "A Minoan Empire in the Aegean in the 16th and 15th centuries BC?" in The Minoan Thalassocracy Myth and Reality, eds., R. Hägg and N. Marinatos (1984), 36.

63. Higgins, Greek and Roman Jewellery, 49, Pl. 2.

64. Op. cit., 56.

65. Ibid., 69, Pl. 8c.

66. Higgins, Greek and Roman Jewellery, 82, Fig. 13: 34.

67. Boardman, Greek Gems and Finger-rings, Fig. 56.

68. Op. cit., Fig. 102.

A LMIIIA1 sealing from a ring (?) found in the Palace of Knossos represents a pattern of double axes and rosettes.⁶⁹ The double axe was part of the composition of the so-called temenos represented on the gold ring found in the acropolis of Mycenae.⁷⁰ Its religious significance in this representation has been generally accepted. The motif is also engraved on another ring from the Vapheio Tholos tomb.⁷¹ Thomas has dated these two rings in the LHII period.⁷² In this study only some examples of the representations on seals have been cited.

As far as is known, the motif was not used in any other form of art.

Concluding remarks:

The general conclusion may be that the double axe was a religious symbol and as such was probably not allowed to be represented often in art. It is found on seals and vase paintings as well as a votive offering but not as frequently as one might expect. It is undoubtedly of Minoan origin but was also used in the Cyclades and more often in Mycenaean Greece, mainly during LMI / LHI-IIA, that is, the period of greatest Minoan influence in the Aegean. As Mylonas pointed out, in the case of Mainland Greece "the local artists used the double axe as a decorative motive without understanding its religious association current in Minoan Crete."⁷³

At Knossos the cult of the double axe and its patron divinity

69. PM IV, 608, Fig. 597Ad.

70. Marinatos-Hirmer, Crete and Mycenae, Pl. 207β.

71. PM III, 140f, Fig. 91; NAM Inv. No. 1801.

72. Thomas, BSA (1938-39), 86.

73. Mylonas, Mycenaean Religion, Temples, Altars and Temenea, 1977, 120.

were held inside the Palace in the Shrine of the Double Axes properly arranged and equipped for this reason. According to Evans the little shrine had a continuous history until at least the date of the fall of the Late Minoan Palace.⁷⁴

The total absence of the motif from Theran vase and fresco painting suggests that to a certain extent the islanders probably kept their independence regarding external influences on their religious beliefs.

c. The Painted Nippled-Jugs

The motif of the painted nipples-jugs appears on local Theran pottery of LMIA date. It shows a nipples-juglet with a beaked spout, S-shaped vertical handle and a stemmed foot. The body is decorated with two tangential circles vertically arranged or two tangential crossed circles in the same arrangement. Occasionally (Cat. nos. 14, 50) a concentric circle embraces the two tangential ones. The motif appears three times, twice on eyed-jugs and once on a pithoid jar.⁷⁵ In the cases of Cat. nos. 15 and 50 it is accompanied by plant motifs: olive tree branches or myrtle branches.

The motif seems to be a Theran vase painting specialty. Walberg,⁷⁶ referring to early pictorial representations of EMIII - MMI, cites the example of a spouted jar decorated with two beaked libation jugs in the shape of the typical Minoan libation jug.⁷⁷

The Theran version of the motif is of special interest, however. The enclosed tangential symbol of crossed circles raise some questions.

74. PM II, 335f, Fig. 189.

75. Cat. nos. 14, 15, 50 (PLATES 14, 15, 48).

76. Walberg, Kamares, Chapter III, 69 (No. 2).

77. MMR, 147-153.

The same arrangement as well as other combinations of circles are painted on a number of pithoi of various sizes. These "circle" motifs have been discussed by Doumas but the examples he cites are only those painted on pithoi.⁷⁸ As we have seen, they also appear inside the painted nipples-jug motif, which decorates jugs and a pithoid-jar. The crossed circle motif is also depicted on the body of the swallows decorating another pithoid-jar.⁷⁹ The two tangential circles motif also appears hanging from the ear-lugs of the plant pots; this design has always been interpreted as ear-rings.⁸⁰ It also decorates the nipples-jug Cat. no. 17, placed under the plastic ears. Doumas recognized seven different combinations of the circle motif. Doumas' motifs 1, 2 and 5 decorate the painted nipples-jugs as well as the swallows on Cat. no. 51 and the plant pots.⁸¹ According to the same scholar, the simple circle must have been the symbol of liquid in general. For each different kind of liquid a varied combination of the motif may have been used. Whatever was enclosed in the circle, it probably meant the quality or type of the respective liquid.

It seems then that the painted nipples-jugs motif depicted on pouring and medium size storage vessels may have played the role of indicator of the quality of the liquid contained in these vases, the function of which was probably cultic. This hypothesis does not exclude other interpretations, however. The representation of

78. Doumas, "Pitharia me endixi yia to igro periechomeno tous apo tin YMIA Thera," Stili is mnimin N. Kontoleontos, 1980, 117-124.

79. Cat. no. 51 (PLATE 49).

80. Cat. no. 75 (PLATE 77).

81. Op. cit., 119.

libation jugs on vases may have had a religious meaning as well, since libation jugs were used in Minoan rites.

The motif, with the exception of the EMIII - MMI example, does not appear in contemporary to LMIA or later vase painting in Crete.

Relationship to frescoes:

The Theran painted nipples-jugs motif is not depicted in mural painting. Human figures carrying vases were painted on Aegean frescoes, as for example on the Akrotiri miniature fresco of the West House,⁸² the "Camp Stool" fresco⁸³ at Knossos and the Procession Frescoes⁸⁴ of the great palaces of Knossos and Thebes.⁸⁵ Libation vessels are also carried by the female figures on the Ag. Triadha sarcophagus.⁸⁶ In the case of the Akrotiri West House miniature fresco there is no doubt that the jugs carried by those women had an everyday utilitarian use as the nearby painted well proves. The other fresco representations have been generally interpreted as scenes depicting rites or other ceremonies, therefore the vases, mainly jugs, should probably be associated with libation rites.

Relationship to other arts:

The "jug" motif was used on the so-called "talismanic" class of seals, both of Minoan and Mycenaean provenance. An early representation of the "jug" held by a demon with a lion's head with

82. Thera, Pompeii, Col. Pl. XIV.

83. PM IV, 379-396, Col. Pl. XXXI.

84. PM II, 704-718, Col. Pl. XII; also PM IV, 399, 880.

85. Vermeule, Greece in the Bronze Age, Pl. XXVII.

86. Higgins, Minoan and Mycenaean Art, Figs. 106-107.

other branch and rock motifs is seen on an oval clay sealing.⁸⁷

It comes from Phaistos and is dated to the MMII period.

Later representations of the "jug" motif, either accompanied by branches or carried by demons and other figures are known from the New Palace period.⁸⁸

Mycenaean seals are often decorated with genii holding jugs over altars.⁸⁹ The well-known gold ring from Tiryns shows a seated woman (priestess or deity) in front of whom four genii carrying jugs stand.⁹⁰

Hood, referring to the "talismanic" seals engraved with jugs and leafy sprays, suggests that these representations "indicate a concern with supplies of water."⁹¹

The jug motif was also used as relief beads in jewellery. These beads for the most part belong to the period after 1400 BC. According to Higgins a stone amulet in the form of a jug was found at Ag. Onoufrios in Crete belonging to the early palatial period.⁹² Examples in gold were found in later contexts in the Palace of Thebes, in the tholos tomb at Menidi and in Tomb 4 at Ialysos.

Concluding remarks:

It seems as though Theran vase painters invented their own version of the "jug" motif associating it with more utilitarian needs

87. Boardman, Greek Gems and Finger-rings, Fig. 50.

88. Op. cit., Fig. 87 (MMIII-LMI from Mallia), Pl. 69 (Oxford CS 262), Pl. 72 (Oxford CS 179), Pl. 73, Col. Pl. 10 (MMIII-LMI); Baurain-Darcque, "Un triton en pierre à Mallia," BCH 107 (1983), 39.

89. Boardman, Ibid., Pl. 166.

90. Karo, AM (1930), Pls. II-IV.

91. APG, 220, Fig. 221

92. Higgins, Greek and Roman Jewellery, 92, Fig. 13:27; see also idem, Minoan and Mycenaean Art, Fig. 214 (bottom).

than the Minoans. This version originated and developed in LMIA at Akrotiri. The same purpose was evidently served by the jugs carried by women on the miniature wall painting.

In Crete at Minoan sites contemporary with or later in date than Akrotiri, the vase painters did not use a similar motif. In Cretan frescoes jugs are always connected with ritual performances. A magical or other religious symbolism is expressed by the motif on seals and also in jewellery. The type of jug engraved on seals or rendered in relief is undoubtedly of Minoan origin; later it inspired the Mycenaeans and was frequently employed on their seals.

PART III : Synthesis

CHAPTER VII

Identification of Workshops

The identification of individual workshops and artists is still at an early stage in the study of Aegean Bronze Age pottery. Attempts at identifying workshops were undertaken by Banti¹ and Pelagati² with Kamares ware, by Popham³ investigating "Palace Style" pottery, and by Niemeier⁴ tracing the products of "the Master of Gournia" workshop in Thera. Such projects should involve high quality products with distinctive decoration. The basis for these identifications is one or more motifs iconographically and typologically defined and used in the same or different style, apparently by the same or different groups of painters, occasionally on similar vase forms.

In this chapter we will examine the evidence for workshops in Thera and to a lesser extent Crete. It seems likely that in a site as extensive as Akrotiri there would have been more than one pottery workshop. It is both difficult to locate them, since they may have constituted part of the household economy, and to identify with any degree of certainty specific artists who worked and produced pottery in those workshops.

Marinatos⁵ recognized the "Swallow Master" or "Swallow workshop"

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1. Banti, "Cronologia e ceramica del Palazzo di Festós," AS Atene 17-18, (1939-40), 24-25.
 2. Pelagati, "Osservazioni sui ceramisti del I Palazzo di Festós," KrChron. (1961-62), 99-111.
 3. Popham, The Destruction of the Palace at Knossos, SIMA XII (1970), 72.
 4. Niemeier, "The Master of Gournia Octopus Stirrup jar," Temple Univ. Aegean Symposium 4 (1979), 18.
 5. Marinatos, "Chelidonisma," AAA 2 (1969), 65.

which exported pottery to Phylakopi⁶ and Mycenae.⁷ When Marinatos studied the "Swallow Master" the material from Akrotiri was very limited. Since then many more vases have been found. In Chapter V the swallow motif was examined in detail and three types of swallows were recognized, each employed on different vase forms. Types A and B fall into separate workshops, as it was shown above. Type C occurs only once and is not paralleled on pottery or other material from the site.

The individual workshops at Akrotiri are classified according to similarities in the subsidiary ornaments of the decoration in addition to the main ornaments (to a lesser extent). Vase forms are less important but in some cases it seems that only certain forms are used by each different workshop.

Workshop 1 is characterized by the following elements: the subsidiary ornaments of the decoration are dark-filled semicircles with multiple added white lines, thick hastily drawn lines, added white dots and dashes and crocuses. The main motifs are dolphins, swallows and goats. The favourite vase forms are strainers and cymbai. Polychrome and monochrome styles are found side by side. Cat. nos. 55, 57, 58, 59, 60, 61 (PLATES 53, 55, 56, 57, 58, 59) waisted strainers belong to this workshop. Cat. nos. 67, 68, 70, 71 (PLATES 65, 66-67, 69-70, 71-72, 74) cymbai, as well as Cat. no. 64 (PLATE 62) a double vase and Cat. no. 86 (PLATE 89) a lekane may also be assigned to this workshop. Among the above vases, Cat. nos.

6. Phylakopi, 120, Fig. 92.

7. Mylonas, O Tafikos Kiklos B' ton Mikinon, 1973, 302-303; Dr. R. Jones disputes the Thera provenance of this vase on the basis of clay analysis: personal communication in the British School of Archaeology at Athens.

70 and 71 present further similarities. They are both decorated with agrimia and dolphins; not only the main motifs are the same, with minor differences, but there is also a similar arrangement of the subject. The two vases could be considered a pair; they were found at Akrotiri, but in different buildings.

Workshop 2 has the following characteristics: the subsidiary motifs are thick wavy lines in red or black with added white dots or strokes, groups of vertical strokes used as a filling ornament and arranged horizontally, and numerous horizontal bands on the lower side of the vase. The main motifs are dolphins and birds, except for the goats on the double vases Cat. nos. 65 and 66 (PLATES 63, 64). The favourite vase forms of this workshop are eyed-jugs and double vases. Polychrome and monochrome styles are employed in this workshop. The eyed-jugs Cat. nos. 5-10, 12, 13 (PLATES 5-10, 12, 13) and the double vases Cat. nos. 65, 66 (PLATES 63, 64) may be assigned to this workshop.

It is very interesting to observe that some of the above vases present striking similarities in the main and subsidiary decoration as well as in form. Cat. nos. 6 and 7, decorated with leaping dolphins, look identical and may be easily considered as a pair. They were found at Akrotiri in Room Δ9 of Building Delta. Cat. nos. 8 and 9, with waterfowl, may be also classified as a pair. The fragmentary state of Cat. no. 9 poses some difficulties in deciding if the same hand painted both vases, but the scheme of decoration and the colours are identical. Although they were found during different excavations, they probably come from the same part of the site. For further details about this pair see Chapter V, pp. 154-5. Finally, the double vases Cat. nos. 65 and 66 are decorated in a

similar manner: parallel horizontal stripes around the lower part of the vases and agrimia galloping in the open belly zone. On Cat. no. 66 crocuses grow where the goats gallop. The painting is carelessly executed with loose and hasty lines; the bodies of the animals are drawn in one brush-stroke, and the heads, horns and legs with one line. These two pots come from different excavations but in the same area. It is quite likely that they were at least painted under the same instructions and may be also recognized as a pair.

Workshops 1 and 2 overlap with the three double vases, Cat. nos. 64-66 (PLATES 62-64) which are quite similar but the main and subsidiary ornaments of Cat. no. 64 are loosely related to those of the cymbe Cat. no. 70.

Workshop 3 or the "Vetch Painter" is characterized by the following elements: the lower parts of the vases are decorated with fine horizontal bands, while the main surface zone has vetches openly arranged; in a few cases the vetches alternate with reeds or myrtle. The "Vetch Painter" prefers jugs and hole-mouthed jars. The vase surface is white-slipped and the decoration applied in matt brown paint. Cat. nos. 2, 3, 4, 22, 24, 35, 37 (PLATES 2, 3, 4, 20, 22, 32, 34) belong to this workshop. Cat. nos. 2 and 3 present a similar scheme of decoration, vetches alternating with reeds, and have the same vase form; they differ only in size. Both come from Akrotiri, but since Cat. no. 3 is unpublished, it is not known whether they come from the same or different buildings.

Workshop 4 is recognized by the following characteristics: a lot of space on the vase is left empty and fine horizontal bands are used as subsidiary ornaments. The basic motifs are "painted nipples-jugs", barley, grapes and vetches. The surface of the vase is white-

slipped and the motifs are rendered in matt brown to black paint. The dominant form of this workshop is the eyed-jug. Cat. nos. 1, 11, 14, 15, 33 (PLATES 1, 11, 14, 15, 30) are the products of this workshop. Cat. nos. 14 and 15 may be also considered as a pair. Their forms are similar and their scheme of decoration looks alike; the only difference between the two is that the "painted nipples-jugs" on Cat. no. 15 are flanked on either side by branches. These two vases were found at Akrotiri in the same sector, Building Delta.

Workshop 5 is the only workshop which includes identical vase forms, which are the plant pots. They are all decorated in the same way: solid semicircles around the base and the rim and vertically arranged myrtle branches. Sometimes pendant double ear-rings are painted under the ear-lugs. The decoration is rendered in matt brown to black paint on the white-slipped surface of the vase. Cat. nos. 73-77 (PLATES 75-79) belong to this workshop. Cat. nos 73, 74 and 75 were found together in Storeroom 3 of Building Alpha. It should be mentioned that a considerable number of this type of vase was found at Akrotiri as well as during the excavations of the past in the same area. These pots are either slipped and undecorated or painted with myrtle branches.

Workshop 6 or the "Barley Painter" includes only three vases, a nipples-jug Cat. no. 17 (PLATE 16) and two cups, Cat. nos. 82 and 83 (PLATES 84-85). These vases are grouped together on the basis of their main ornament: barley ears, drawn in the same manner which may be taken to characterize this workshop. The ringed bases of the three vases, a minor detail, also look identical. The decorative ornaments are rendered in matt brown paint on the white lightly slipped surface of the vase. The two cups, Cat. nos. 82 and 83,

have minor differences in form but the subsidiary ornaments of the solid wavy line at the rim and the strokes of paint spotting on their interiors are identical. These two cups were found at Akrotiri in different buildings but their striking similarities allow us to consider them as a pair.

Workshop 7 includes only a pair of vases. Cat. nos. 29 and 31 (PLATES 26, 28) cannot yet be related to anything else. They are side-spouted jugs, although Cat. no. 29 is wrongly restored (see Chapter III, p. 61). The vase form, as well as the scheme of decoration, undoubtedly associates these two vases. Reeds, which pass through the four thin horizontal bands on their lower sides, are rendered identically. The vases were found during different excavations.

Workshop 8 or "Light-on-dark 1" is characterized by floral decoration, mainly lilies in white paint on a dark surface. Horizontal bands are often painted at the rim and base and circles are added around the bases of the handles. A variety of shapes is encountered. Cat. nos. 46, 47, 54, 62, 69, 72, 78, 79, 84, 85, 87 (PLATES 44, 45, 52, 60, 68, 73, 80, 81, 86, 87, 90) belong to this workshop. This workshop includes five pairs of vases with striking similarities and minor differences. The waisted-strainers Cat. nos. 54 and 62 are decorated with lilies on the main body, while the foot of the first bears lilies and the second crocuses. They were found during different excavations. The cymbai Cat. nos. 69 and 72 depict scattered lily flowers with three stigmas similarly rendered. These two vases were also found during different excavations. The two flower pots, Cat. nos. 78 and 79, also look identical. The vase form is the same as well as the decoration if we exclude the minor detail of the

falling petals of the flower on Cat. no. 79. These vases were found together in Room Δ8 of Building Delta at Akrotiri. Cat. nos. 84 and 85 could be considered as a pair. The "cupping glass-shaped" bowl and the spouted bowl were revealed during different excavations in the area of Akrotiri. Although the two bowls have differences in shape, their scheme of decoration looks very similar. The first one is painted with vertical myrtle branches and a crocus flower, while the second has four groups of lilies. The vertical cylindrical handle and the spout of Cat. no. 85 seem to have been added to the bowl after it was thrown and finished. This may explain why it has two extra ear-lugs like Cat. no. 84. Finally, the lekanae, Cat. no. 87 and Thera IV, Pl. 85a,⁸ are another possible pair of vases; the insides of both vases are decorated with expanding plant motifs.

Workshop 9 or "Light-on-dark 2" includes different vase forms decorated with very loose reed patterns and fine horizontal lines at the rim as subsidiary ornaments, all in white paint on a dark surface. Most of the vases belonging to this workshop are published but were not available for study. The conical rhyton Cat. no. 81 (PLATE 83) and the rounded cup of PLATE 88 (top) are assigned to this workshop. The beaked jugs (Thera I, Fig. 76, Thera II, Fig. 24, Thera III, Pl. 49: 3, Thera IV, Pl. 70b), the hole-mouthed jar (Thera III, Fig. 34), the rounded cups (Thera IV, Pl. 74b and Thera VI, Pl. 26a, centre), the conical cups (Thera VI, Pl. 26a, left) and the tumbler (Thera IV, Pl. 74a) are also likely to be products of Workshop 9.

The two rounded cups (PLATE 88 top and Thera IV, Pl. 74b), may

8. This vase was not available for study.

be considered a pair. The form and the decoration are identical. They were both found at Akrotiri but in different buildings.

Another possible workshop, Workshop 10, includes the pithoid-jars, Cat. nos. 45, 50, 51, 52 (PLATES 43, 48, 49, 50) and the hole-mouthed jar Cat. no. 38 (PLATES 35-36). The reason for grouping these vases together is that they are all finely decorated with closely packed decoration, mainly consisting of plants, rendered in matt brown to black paint; otherwise there is no unifying factor of motif.

At this point it is interesting to consider the relationship between potter and painter. It seems that in a pottery workshop in which one potter may have thrown several vases on the wheel, more than one painter must have worked to decorate the various vases. This group of painters, working in a pottery workshop, were probably painting different or perhaps similar subjects but most likely in the same style influencing one another.

It was shown that at Akrotiri ten different workshops were responsible for the production of vases with pictorial decoration. It is not intended to suggest that ten different installations necessarily existed at Akrotiri, which might have been the case. What is more likely is that these ten individual groups of potters and painters worked side by side and were responsible for the vases with pictorial decoration. It is as yet unknown if there were pottery producing installations at the site. The possibility that there were not more than one or two major workshops installed at Akrotiri, where these ten groups may have worked, should not be excluded.

At this point it seems opportune to discuss the Cretan material. The limited number of vases does not allow the detailed study undertaken for the vases from Akrotiri. It is easy to recognize various pairs of pots, however. Cat. nos. 109 and 110 (PLATES 111, 112) are decorated in light-on-dark with vetches rendered in a similar manner. The forms are different but they are both pouring vessels. These two vases were found in the same deposit in Block pi at Palai-kastro. The cup-rhyta, Cat. nos. 100 and 101 (PLATES 103, 104) appear alike in form and decoration. They were also found in the same deposit at Knossos. Cup-rhyta⁹ decorated with reeds may have been the specialty of a Knossian pottery workshop exporting to other places of the island.¹⁰ In the succeeding LMIB period the so-called "reed painter" was working at Knossos and exported to other parts of the island and the Aegean.¹¹ The conical rhyta Cat. nos. 114 and 115 (PLATES 116, 117) from Gournia were found in a deposit of Room C58 along with other conical rhyta decorated with abstract designs. The imported conical rhyton at Akrotiri, Cat. no. 80 (PLATE 82) most probably comes from this site. It is likely that the rhyta of this deposit, although different in decoration, may have been products of one workshop.

An interesting phenomenon is implied from the above discussion. It seems that some vases belonging to the same workshop are found in pairs. The following pairs were found together: 1. the eyed-jugs Cat. nos. 6, 7 (PLATES 6, 7); 2. the flower pots Cat. nos. 78, 79

9. Cat. nos. 99, 102, 103 (PLATES 102, 105).

10. Cat. no. 108 (PLATE 110), from Zakros; Lembessis, PAE (1970), Pl. 374γ, from Archanes).

11. Betancourt, "The Implications of the Reed-Painter's Vases," Temple Univ. Aegean Symposium 1 (1976), 15-17.

(PLATES 80, 81); 3. the eyed-jugs Cat. nos. 14, 15 (PLATES 14, 15); 4. the imported twin three-handled jugs with decoration of figure-of-eight shields, which were found in Xesté 3;¹² 5. the cup-rhyta Cat. nos. 100 and 101 (PLATES 103, 104); and 6. the jug and hole-mouthed jar Cat. nos. 109 and 110 (PLATES 111, 112). The rest of the pairs were found in different places but in the same general area.

Warren observed the same phenomenon in his excavations of the North House near the Stratigraphical Museum at Knossos. Two pairs of cup-rhyta, one pair of miniature basket vases, and other individual ritual vessels were stored in two trickle pithoi in the so-called Cult Rooms.¹³ These vases are dated to the LMIB destruction. According to Koehl, "the rhyta from the 'town repositories' are all ceramic and frequently decorated in matching sets of two."¹⁴ Rhyta are illustrated carried in processions in the wall paintings.¹⁵ Koehl suggests that it is possible for these matched rhyta to have been carried in processions formed by two lines similar to that believed to be shown on the Knossos Procession fresco.¹⁶ Pairs of vases matching in form and decoration, used for various kinds of offerings and libations found in domestic shrines may have been in use during religious ceremonies, where processions are likely to have

12. Cat. no. 27 (PLATE 24); the other is unpublished.

13. Warren, AR (1980-81), 82-85, Figs. 27, 28, 29a-b, 34 and 35; also about the type of cult see: idem, "Minoan Crete and Ecstatic Religion. Preliminary observations on the 1979 excavations at Knossos," in Sanctuaries and Cults in the Aegean Bronze Age, eds. R. Hägg and N. Marinatos, 1981, 155-166.

14. Koehl, "The Functions of Aegean Bronze Age Rhyta," in Sanctuaries and Cults in the Aegean Bronze Age, eds. R. Hägg and N. Marinatos, 1981, 186.

15. PM II, 704-708, Col. Pl. XII.

16. Supra, n. 14.

taken place. The hypothesis that these sets of pairs may have come from workshops specialized in cult implements is meaningful in view of their likely religious context.¹⁷

In many cases the local wares of Akrotiri are characterized by the use of long wavy lines or arches painted in between the pictorial motifs decorating the shoulder and belly zones. Cat. nos. 5-10, 12, 13, 17, 38, 45, 55 and 85 are local forms, eyed-jugs, nipples-jugs or imitations of Minoan forms but with local decoration. This specific subsidiary ornament of wavy lines or arches is also encountered on local forms with decoration imitating Minoan motifs. It seems quite likely that these vases may have been products of local workshops. Characteristic examples are eyed-jugs and strainers with running spiral motifs,¹⁸ oval-mouthed amphorae also with abstract decoration,¹⁹ a pithos²⁰ and a round-mouthed ewer.²¹ It seems that workshops producing pictorial style pottery also worked with abstract designs and marked these latter motifs with their own local characteristics.

Concluding Remarks

In this chapter it is suggested that at Akrotiri there were as many as ten different workshops, among which are those responsible for producing the pairs of pictorial LCI/LMIA pottery. It also seems likely that the same workshops worked with abstract designs common on contemporary Minoan pottery but at Akrotiri marked with their own

17. See Chapter II.

18. Marinatos, *Thesavri tis Theras*, ed. Commercial Bank of Greece, 1972, Pl. 36; Cat. no. 55. (PLATE 53).

19. *Thera* VII, Pl. 436.

20. *Thera* VI, Pl. 74γ.

21. *Thera* VI, Pl. 74β.

local Cycladic characteristics. The different workshops specialized in certain motifs and worked in polychrome and monochrome pottery. The sets of pairs of vases with pictorial decoration are also found in Crete and the suggestion that these pairs were associated with special religious ceremonies is put forward. In FIG. 54 an attempt to tabulate the various workshops producing pairs of vases at Akrotiri is undertaken.

CHAPTER VIII

The Origin and Development of the LCI/LMIA Pictorial Style Pottery

In this chapter the origin and the character of the pictorial pottery style that developed and flourished in Thera and Crete during the LCI/LMIA period will be examined.

The Theran pictorial style will be considered in its Cycladic context and in comparison with that of Crete. The Cretan one, on the other hand, will be treated within the tradition of Cretan ceramic production. Interrelations and influences between the two areas will be traced.

Finally the contribution of the local vase painters in the two respective islands to the cultural tradition of the Aegean Bronze Age in a broader sense will be considered.

a. THERA

Theran LCI pictorial style pottery did not suddenly emerge during this period. During the Middle Cycladic period vase painters were familiar with representations of human figures, of animals, birds and in general the observation and application of other natural forms to their pots.

The Phylakopi material still remains the fullest publication of the MC period. During the early Middle Cycladic (or Phylakopi IIIi/ii) there is a considerable range of pictorial motifs employed on vase painting. The main motifs are birds,¹ quadrupeds,² possibly

1. Phylakopi, 103-104, Pls. XI: 5, XII: 24, 26, 27.

2. Ibid., Pl. XII, 29.

fish³ and human figures.⁴ The birds are found on jugs rendered in matt black with cross-hatched bodies. These birds constitute the earliest type known in the Cyclades. Quadrupeds, fish and human figures belong to the most conventionalized type; they probably form "pictorialized" motifs made up of abstract designs as, for instance, two triangles set together in order to render a human figure. These human figures appear in light-on-dark and dark-on-light technique.

Human figures representing warriors found in a filling at Akrotiri, are also rendered in the same style and are said to be in Melian fabric.⁵ Their date is placed in the MC period.⁶ Cross-hatched Melian birds on potsherds are not lacking.⁷ Fragments of pithoi with ships and warriors rendered in a similar style also came to light during the excavations at Kolonna in Aegina.⁸ These fragments are dated to the MH period.

During the mature Middle Cycladic period the most interesting pictorial motif is the goblin.⁹ According to Edgar this type of pottery decoration represents a freer style and "such an interweaving of linear and naturalistic motifs is very characteristic of this period."¹⁰ The designs are in matt black paint but the vases have

3. Phylakopi, 103-104, Pl. XII, 28.

4. Ibid., Pl. XIII: 14, 16, 17, 18.

5. Personal communication, A. Papayiannopoulou.

6. Thera II, 44, Fig. 30.

7. Op. cit.

8. Hiller, "Pax Minoica versus Minoan Thalassocracy. Military Aspects of Minoan Culture," in The Minoan Thalassocracy: Myth and Reality, eds. R. Hägg and N. Marinatos, (1984), 27-30, Figs. 1-2.

9. Phylakopi, 109, Pl. XIV: 6b-c, 9.

10. Ibid., 109.

a light-coloured slip.¹¹ Other rarer motifs are running griffins, a bird and a frieze with quadrupeds,¹² all rendered in a rather schematized manner but still recognizable.

At this point it is important to underline the fact that the goblin motif was not favoured in any other part of the Aegean world on vase painting during this period. It remained a specialty of Phylakopi potters perhaps expressing some particular ideas or traditions related to magic or other apotropaic beliefs. However, strangely enough, a similar though not identical motif appears quite some time later on a cup-rhyton from Knossos.¹³ The context of the vase is dated by the excavator to the LMIB period. Warren in a recent article discusses the connection between the squill, the figure-of-eight shield and a goblin, namely Gorgoneion, on the cup-rhyton.¹⁴ The three motifs together convey the concept of the fertility of the world of vegetation. As Warren remarks, Marinatos has argued on the Bronze Age ancestry of the gorgoneion and has drawn comparisons with the MC goblins.¹⁵

During the late Middle Cycladic period the most distinctive element on the pottery decoration of Phylakopi is that of the birds with red burnished discs for the depiction of their bodies.¹⁶ The so-called Black and Red style is characteristic of Phylakopi II-iii and such Bird vases are said to be also characteristic of the

11. Phylakopi 1911, 31.

12. Phylakopi, Pls. XIV: 2, XV: 12, 14.

13. Warren, AR (1980-81), 83, Figs. 33-34.

14. Warren, "Of Squills," Aux Origines de l'Hellénisme (Hommage à Henri van Effenterre), 1984, 17-24.

15. Op. cit., 22.

16. Phylakopi, Pl. XVI: 1, 2, 4, 20.

following III-i phase at Phylakopi. According to Barber this extension of the Black and Red style in III-i is doubtful since "the specifically Melian features of pottery decoration begin to disappear."¹⁷ Motifs other than the bird encountered during this phase are fish and ibex.¹⁸

As shown above, there was a long Middle Cycladic tradition in pictorial vase painting at Phylakopi. MC pictorial sherds were found at Akrotiri but the excavators did not report much information. Most probably the fillings with pictorial pottery found in the foundations of the LCI houses at Akrotiri should be dated as late as the end of MCIII to the beginning of LCI.¹⁹ Some of these late MC-early LCI pictorial sherds are closely related to Melian examples, while others look more like Theran local products.²⁰ Dumas has dated the only sherd with a human head to the MC period.²¹ It was suggested by Marinatos that this human figure stands in front of foliage.²² The plant looks more like a stylized lily with its curved petals and three stamens. Thus the LCI Theran vase painter had inherited a rich repertoire of themes not only from his local ancestors but from his Cycladic neighbours as well. This LCI pictorial pottery is characterized by two main elements: first the generally strong naturalistic approach to the subject and secondly

17. Phylakopi 1911, 34.

18. Phylakopi, Pls. XVI: 21, XVIII: 16.

19. Thera IV, 39; Marthari, "The Destruction of the Town at Akrotiri, Thera, at the beginning of LCI: Definition and Chronology," in The Prehistoric Cyclades, eds. J. MacGillivray and R. Barber, 1984, 119-133.

20. Thera IV, Pl. 96a (left, first in second row is Theran), b and c probably Theran; Thera, Pompeii, 42.

21. Thera, Pompeii, Pl. 33.

22. Thera IV, 39, Col. Pl. Ga.

a tendency towards an open-spaced placement of the subject.

Although some Cretan influence is observed in the arrangement of the motifs, the local taste is evident and persisting. Three local styles can be distinguished: the polychrome style, where the paint is either lightly burnished²³ or matt; the monochrome, where the motifs are rendered in matt brown paint on the white-slipped surface of the vase and the light-on-dark style following the Cretan MM tradition.

In the polychrome style different features occur together: a zonal arrangement of the motifs, sometimes leaving space on the shoulder of the vase for the development of the motif, which is a Minoan feature; and a Cycladic tradition in which the use of red and black paint is observed. The added white is an east Cretan element often used by the Theran LCI vase painters. Birds, dolphins and more rarely quadrupeds are the outstanding motifs. This style is mainly employed on local forms: eyed-jugs, cymbai and a strainer.²⁴ A dependence on Melian MCIII examples, especially on the bird jugs is possible but as Barber notes, "the jugs with birds from Thera are not as a whole related to those from Melos."²⁵ Although the zonal arrangement of the motifs has a Minoan origin, their nature and rendering places the polychrome style among the local pottery achievements.

The monochrome style presents other characteristics altogether. The paint is matt black to brown on the whitish ground of the vase.

23. Personal communication, M. Marthari.

24. Cat. nos. 6, 7, 8, 9, 57, 70, 71 (PLATES 6, 7, 8, 9, 55, 69-70, 71-72).

25. Phylakopi 1911, 35.

The motifs cover the whole body, either openly or closely arranged and their nature is mainly vegetal. This style is employed on local forms, as for instance eyed-jugs, nipples jugs, plant pots, side-spouted jugs, as well as on local imitations of Minoan forms such as askoi, hole-mouthed jars, pithoi and pithoid jars, double vases, lekaneae and others.²⁶

The light-on-dark style, an old MM tradition, is characterized by the use of white matt paint for the motifs applied on the dark coated surface of the vase. Lilies, crocuses, reeds and other vegetal designs form the main decoration. The most usual forms are strainers, flower pots, pithoi and less often jugs.²⁷

The Theran material as a whole gives a different impression from the contemporary pottery from Keos and Phylakopi. It is stamped by the Cycladic tradition and although there are imported Cretan vases and local imitations of Minoan forms and motifs, the typical local wares far outnumber the foreign influences.

In the "Analysis of Motifs" we discussed the motifs individually. A considerable number of pictorial designs appear on Thera for the first time or are used by Theran vase painters more frequently than in Crete. There is also a number of designs which originate in Minoan Crete. Birds, quadrupeds, barley ears and grapes are indisputable Cycladic motifs, while dolphins and vetches are much more frequently used in Thera than in Crete.

During the LCI period Phylakopi receives a flow of Minoan

26. Cat. nos. 3, 4, 10, 11, 14, 15, 17, 19, 21, 22, 24 and other (PLATES 3, 4, 10, 11, 14, 15, 16, 17, 19, 20, 22).

27. Cat. nos. 46, 47, 53, 54, 62, 63, 69, 72, 78, 79, 81, 84, 85, 87 (PLATES 44, 45, 51, 52, 60, 61, 68, 73, 80, 81, 83, 86, 87, 90).

influence in vase painting. Motifs such as reeds, crocuses, ivy leaves and sometimes lilies invade the Cycladic vase painting repertoire not only on imported vases but on local imitations as well.²⁸ Among the outstanding pictorial vases from LCI Phylakopi, the origin of which is to be sought in the Cyclades, is the well-known clay stand with the depiction of fishermen walking ashore.²⁹ This vase was dated to Phylakopi II-iii but it has been redated to III-i.³⁰ The free-field arrangement of the subject fits well with the Cycladic tradition in vase painting. The upper and lower margins of the composition correspond with contemporary wall paintings; the best example for comparison is the "Boxing Children and Antelopes" complex of frescoes from Akrotiri.³¹ Other examples of pictorial motifs from Phylakopi are unfortunately represented only by fragments of vases.

The dolphin and the swallow potsherds have already been discussed in relation to the respective motifs in Chapter V.³² Another interesting subject, which is totally absent from the pottery of Akrotiri, is that of a duck and papyrus plant.³³ At Akrotiri the same subject is so far restricted to fresco painting.³⁴

Another outstanding example of pictorial pottery of the same period is represented by the Cycladic pithos from House A on Keos which depicts three non-identical griffins.³⁵ The pot is largely

28. Phylakopi, Pls. XIX: IA-IC, 9, 10, XXIII: 1-7, XXIV: 9; Ialysos, 197-198.

29. Phylakopi, Pl. XXII.

30. Phylakopi 1911, 5.

31. Thera V, Pl. 6.

32. Phylakopi, Figs. 92-93 (designs in Black and Red).

33. Ibid., Fig. 114 (design in Black and Red).

34. Thera VII, Col. Pl. Iß.

35. W. Cummer and E. Scholfield, Keos III, Ay. Irini: House A, 1984, Pl. 79: 1318.

restored but the representation is still identifiable. This piece is dated by the excavators to LMIA/LHI.

The deposit from Room 18 of House A in Keos was used by Caskey to help define the nature of LMIA/LHI pottery of the site of Ay. Irini in his "Conspectus".³⁶ The deposit includes decorated and imported wares but very few pieces of pictorial pottery. Bird jugs, with only one exception, are lacking.³⁷ The excavators stated that "very few pots representing a native Cycladic idiom" are found.³⁸ The griffin motif originated in the repertoire of Crete, first appearing in the MM period³⁹ but it is an unusual motif for the Cyclades.

As it has been recognized, a relationship exists between the Phylakopi and Akrotiri pictorial pottery arising from the common cultural background of the two sites. Each one has developed its own idiom, however, with Akrotiri having stepped forward during the LCI period. There is almost no comparison with LCI Keos, which received and adapted the imported Minoan and Mainland repertoire more easily, losing its Cycladic authenticity. The Theran vase painter remains the less dependent on external influences. He considerably enriched the repertoire and his originality is visible in the creation of both new motifs and new vase forms.

At this point it is important to examine the influence the LCI vase painter received from fresco painting. One main artistic aspect comes out from the "Analysis of Motifs." It is the attempt to

36. Caskey, *Hesperia* (1972), 391.

37. *Supra*, n. 31, Pl. 60a.

38. *Op. cit.* 142.

39. Levi, *ASAtene* 35-36 (1957-58), 122, Fig. 308, Pl. 16 (no. 243 from Phaestos).

indicate the notion of time. Most students of Aegean iconography have studied the realization of space mainly in the narrative compositions of mural painting. Time, much more than space, is extremely difficult to define pictorially. Such attempts are not lacking from Aegean vase painting, however. The bulk of available data indicates that Aegean painters were familiar with a wide range of the flora and fauna of their times. The precision with which the artists depicted plant and animal life shows that they were keen observers of the natural world which surrounded them. The result of this knowledge was experimentally expressed in the attempt to render the concept of time. The stucco fragment showing lilies with falling petals, from Knossos, is characteristic of the attempt.⁴⁰ Lilies are not available for more than a fortnight each year. The painter wished to indicate the time when lilies die out; therefore, he showed lily petals falling down, carried away by the wind. He probably overlooked the fact that in nature lilies fall petal by petal rather than the whole flower at once. He probably painted the event from memory. A Theran vase painter painted an analogous theme,⁴¹ probably derived from a wall painting.

The inflorescence of different plants is often seen in wall paintings.⁴² The intention of the painter is clear: he wished to isolate the various stages in the life of plants. Foliage and blooming of flowers are also associated with the attempt to indicate the concept of time.⁴³

40. PM I, 537, Col. Pl. 6.

41. Cat. no. 79 (PLATE 81).

42. Cameron, BSA (1968), Figs. 5, 10-11.

43. Thera VI, Col. Pl. 3.

Similar instances, obviously influenced by wall painting, are observed in the vase painting of Akrotiri.⁴⁴ The same plant is depicted with or without inflorescence on similar or different pots.⁴⁵ The growth of leaves, flowers and fruit are elementary stages in the development of plants, trees and crops. They are successfully rendered in vase painting obviously under the influence of earlier or contemporary wall paintings.

An interesting instance shown on Cat. no. 71 (PLATES 71-72) is perhaps related to the age of the animals depicted. The goats are painted without horns, which may suggest that the animals are still young. In all other depictions of goats on vase and mural paintings the animals are horned.

It may be said that the depiction of the inflorescence of plants or the combination of various species of plants on pots is greatly dictated by the influence of contemporary mural painting, in which the possibility of painting larger and more complete scenes taken from the natural environment is apparent.

It is important to point out an artistic issue introduced in vase painting by the LCI Theran vase painter: the so-called "contrasting scenes" establish a new structure in the depiction of his subject. The "landscape-seascape" combination as the combined theme of a single vase constitutes an idiosyncrasy of Theran vase painting. By painting two different scenes on one pot, the painter probably seeks to evoke the complex environment in which he himself

44. Cat. no. 15 (PLATE 15), Cat. no. 38 (PLATES 35-36), Cat. no. 47 (PLATE 45).

45. Cat. no. 4 (PLATE 4) with, and Cat. no. 23 (PLATE 21) without; Cat. no. 38 (PLATES 35-36) with, and Cat. no. 2 (PLATE 2) without.

lives. This scheme of decoration cannot be simply conceived just as an impressive decorative innovation. It offers a new thematic order by juxtaposing two separate scenes. This originality has so far been experimental on three vases: Cat. nos. 70 and 71 (PLATES 69-70, 71-72) the two cymbai with dolphins and agrimia on the long sides and Cat. no. 49 (PLATE 47) the pithos on which a bull flanked by two agrimia and dolphins with water birds decorate its two sides.

Different sets of images corresponding to the same idea of contrast are also presented in the wall paintings of Room B1 at Akrotiri. The "Antelopes" represent the animal world, while the "Boxing Children" represent the human. These two images are inter-related since they both represent pairs both of which are male and in a posture of confrontation, but at the same time they contrast each other by being animals and human figures.

The majority of pictorial motifs employed on Theran pottery seems to originate in wall painting. As has been shown in the "Analysis of Motifs" there is a strong relationship between motifs used on vase painting and mural painting. At Akrotiri most of the pictorial motifs painted on pottery are also found in major fresco compositions. The barley ears and the grapes are the only motifs which so far are not found in wall painting. It should be stressed that there are some pictorial motifs rendered in a native Cycladic idiom decorating mostly Cycladic vase forms.

The predilection for the use of pictorial motifs to decorate vases of non-domestic use as well as, more rarely, those of domestic use, could not have been simply a matter of the artists' taste nor was it accidental. As N. Marinatos points out, "all perception is

selective; therefore the choice of certain motifs is meaningful and not random."⁴⁶ Why was the Theran painter not satisfied with the use of abstract designs to decorate the pottery used in a household and why did he bother working on more complicated themes? In Chapter II we made an attempt to show the context of this pictorial style pottery and it was concluded that most was found in rooms associated with some sort of ritual practices. If this hypothesis is true, then the subjects painted on the vases must be examined within this framework.

Birds, quadrupeds, fish, human figures and goblins comprised the repertoire of the MC pottery in the Cyclades. In LCI/LMIA the Theran painter augmented this repertoire with motifs from the world of plants and flowers. Undoubtedly he was influenced by the Cretan cultural invasion that took place during this period. An interesting phenomenon happened however. Among the imported Cretan vases some are decorated with Minoan sacred symbols, as for example, the figure-of-eight shield and the double axe. The Theran painter imitated other Minoan motifs and remained indifferent towards these symbols. Could this fact be interpreted as a random event? The answer is probably negative. It is more likely that the Theran painter had created his own symbols as part of another cultural milieu, closely related to but at the same time independent from Crete. These symbols are to be seen in the representations of birds (swallows and waterfowl), in various species of plants, carefully chosen, as for example crocuses, lilies, barley ears, vetches, myrtle branches

46. N. Marinatos, Art and Religion in Thera, Reconstructing a Bronze Age Society, 1984, 118.

and others, in the painting of agrimia and in the depiction of the sea world. A closer examination of the origin of these motifs leads to the following classification: birds represent the air, plants and quadrupeds the earth and dolphins the sea. The three main elements of human existence, of our natural world, are present in the pictorial vase painting as well as in wall painting. The significance of the pictorial motifs in the wall paintings of the LCI/LMIA period in Crete and Thera has been examined by various scholars and their conclusions are close to that presented here.⁴⁷ The compositions of the frescoes have altogether more complicated characteristics and therefore the approach to their interpretation is different. Their themes, though less than on pictorial pottery, are nonetheless repetitive. They express the beliefs of society in the importance of the regeneration of nature, and in the elements on which human beings rely for their own existence. The Minoan influence is not slight; on the contrary, it is apparent in architecture, fresco painting and other arts. However, it seems that the religious symbols of the Cycladic people, as these are expressed in the iconography of vase painting, were different from those of the Minoans. It is hoped that a similar survey of pottery styles developed in Minoan Crete will perhaps help toward this interpretation.

b. CRETE

As stated in the Introduction, in Crete a pictorial style on vase painting is less common in the period preceding LMI. There

47. In particular N. Marinatos, supra n. 46, 117-120.

are a few instances of "pictorialized" and pictorial motifs employed on pottery from the earlier periods, however. The term "pictorialized" motifs denotes the process by which the painter uses abstract motifs, which he knows well, to produce a pictorial effect. For instance, various types of spirals, triangular designs, radiating and whirling motifs and others are turned into pictorial subjects.⁴⁸ Among the earliest "pictorialized" motifs are the animal figures dated to EMIII⁴⁹ and the fish especially favoured in east Crete during MMIB - MMIIA.⁵⁰

As Walberg notes, "the pictorial motifs are purely representative and more independent of the shape of the vase in which they appear. They can be transferred from one vase to the other and from a three-dimensional object to a flat surface, whereas the pictorialized ones in many cases look strange if removed from their original context."⁵¹

The few pictorial motifs on vases of MM date have already been discussed in relation to the "Analysis of Motifs." It is interesting to note that the development of MM motifs is sometimes defined as one which moves toward naturalistic motifs, if by this representative motifs are meant. As Walberg notes, "even in the floral and marine motifs of LMI, the abstract MM origin can be traced."⁵² Among the most common MM pictorial motifs are: a human male figure on a MMI cup from Palaikastro, along with an incised figure on a vase from Mallia probably of the same date.⁵³

48. Walberg, Provincial Middle Minoan Pottery, 1983, 57-60.

49. Ibid., Pl. 49, 24(x)1, 2, 3, 4, 5, 6, 7, 8, 9.

50. Ibid., Pl. 49, 24(ix)1, 2, 3, 4 (from Vasiliki and Palaikastro).

51. Ibid., 58.

52. Ibid., 61.

53. Ibid., Pl. 49, (25): 1, 2.

The water bird on a jug from Gournia as well as a variety of flowers comprise the pictorial motifs of the MMIIA period.⁵⁴ In the transitional MMIIIA-B period we find the first representation of the bucranium with a double axe above.⁵⁵ The isolated bull's heads are painted on a jar, like its later LMI counterpart from Pseira. The motif is very rarely applied to pottery, as has been shown in Chapter VI. Lastly the Pachyammos jars with representations of dolphins should be mentioned.⁵⁶ These jars are dated to MMIIIB. These jars, along with the jar decorated with hybridized papyrus, were used in burials.⁵⁷ It seems important for the scope of this study that these early pictorial vases are associated with a non-secular function.

The next period, LMIA, has been fully discussed. It has been shown that the most frequently used pictorial motifs could be separated into two regional provenances: the central part of the island which produced mainly vases decorated with reeds and less frequently vetches and double axes; the eastern regions more frequently produced vases of Knossian imitations but also local wares decorated with ivy leaves, crocuses, lilies and less often double axes, bucrania and palm trees, but never with animals, fish or birds. The zonal arrangement and the conservative tendency to prefer abstract designs over representative motifs are the characteristics of Cretan LMIA pottery. The designs follow an austere structure and the vase painters seem to have been limited in contrast to the

54. Walberg, Provincial Middle Minoan Pottery, 1983, Pl. 49, (25):3, 4, 5.

55. Ibid., Pl. 50, (25): 6. (from Palaikastro).

56. Ibid., Pl. 50, (25): 7, 8; Pachyammos, Pls. VI, IX, X, XVIII.

57. ACrete, 201, Pl. XXVII 2a.

freer style of wall painters.

According to Higgins the LMIA motifs stem from the contemporary frescoes.⁵⁸ Yet the human content of the wall paintings is absent on pottery. And as the above scholar notes, "if we consider the average pictorial style of the fourteenth century BC we may applaud the potter's wisdom."⁵⁹ According to Alexiou the absence of human figures from the vase painting of this period is justified by the inflexibility of such motifs as applied to the round surface of the vase; while plant and animal motifs, which more frequently appear on vases of the following LMIB period, seem to have been more easily manipulated by the vase painters.⁶⁰

In Chapter II it was shown that at least some of the vases with pictorial decoration from Crete were found in a ritual context. The Cretan sacred symbols have been identified as those of the double axe, figure-of-eight shield, the bull and the bucranium. The motif of reeds on the other hand is frequently employed on vases with a specialized use, mainly different types of rhyta. Although east Cretan vase painters more frequently used plant motifs on vase painting, in the central regions, especially Knossos, vase painters were largely restricted to painting reeds. Alexiou has offered an explanation for this conservatism toward the painting of living creatures on pottery. However, it may be that this restriction was due to reasons other than aesthetic ones, perhaps to religious beliefs. Pottery painters may have worked under the instructions and control of a governing class, one combining political and

58. Higgins, Minoan and Mycenaean Art, 105.

59. Ibid., 106.

60. Alexiou, Minoikós Politismós, 52.

religious power. In a theocratic society such as Minoan society is considered to be, this hypothesis may well have a basis. The standardization of pottery production, compared with more ambitious works in other arts, should be estimated not only in terms of mass production but according to other considerations as well.

The Cretan LMIA pictorial vase painting presents similarities but also strong differences with that of Thera. These differences should be examined under the prism of the influence that a strong polity may have exerted on another society at this time. Under such conditions one might have expected the influences to have overwhelmed the weaker component. In the case of Akrotiri this does not seem to have happened. The reason lies in the fact that certain attitudes were deeply rooted in the minds of the Cycladic people. The influence is visible in most manifestations of material culture but, nevertheless, not as strongly on vase painting. At this point the important role of the vase painter in keeping and extending the local traditions should not be underestimated.

CHAPTER IX

Conclusions and Historical Perspective

The analysis of the context, forms and decoration of the pictorial style pottery of LCI Thera and LMIA Crete allows some conclusions to be drawn about the development, manufacture and function of the pottery. The pictorial style pottery has been defined as the pottery on which pictorial motifs are employed. The pictorial motifs are the representations of natural forms such as plants, living creatures and objects used in real life.

The pictorial style pottery at Akrotiri is frequently found together with objects and in contexts which may be taken as cultic. In Crete pictorial pottery, though less common, is also found in deposits which are interpreted as being associated with ritual or cult practices. Spouted jugs, cup-rhyta, fruit stands and cups comprise the characteristic forms decorated with pictorial motifs of central Crete. Stirrup-jars, pithoid-jars, oval-mouthed amphorae, different versions of jugs, strainers and conical rhyta are frequent in the eastern part of the island.

Thera, on the other hand, imported and adopted vase forms from LMIA Crete but also kept its Cycladic tradition and also introduced new vase forms. Almost all forms of Minoan vases are encountered at Akrotiri. The occurrence of Minoan forms at Akrotiri is indicative of the relations that Therans developed with specific regions of Crete. The round-mouthed ewer is rare at both Akrotiri and in the eastern part of Crete. The trefoil-mouthed jug is absent from east Crete and appears very rarely in the Thera pottery.¹ Vase

1. Doumas, PAE, (1978), Pl. 150γ.

forms common to the two areas are the waisted strainers and less frequently cylindrical strainers and double vases. The peg-top² and cup rhyton found in MMIII and LMIA at Knossos rarely appear in east Crete or at Akrotiri during the latter period. The conical and convex conical rhyton found in LMIA and LMIB contexts in Crete was imitated in Thera. The Cretan pithoid jar is imported and imitated in local versions at Akrotiri and in its medium size is especially reserved for pictorial decoration.

As shown on Tables 2 and 3 (FIGS. 55, 56) there is a large proportion of closed vases decorated with pictorial motifs. The closed vases were preferred not only for their forms but probably also because of their specific use, e.g. eyed-jugs, nipples-jugs, double vases for drinking and libations, askoi for anointing, strainers perhaps for producing cream cheese, flower pots for decorating the cult rooms with flowers. Open vases are also present and in some cases are obviously manufactured for a particular purpose; this is further strengthened by their small numbers, e.g. cymbai, possibly used for various offerings, plant pots, rhyta for sprinkling. Certain vase forms are classified as having special functions, while others may have been used for both domestic and non-domestic use, e.g. pithoi and pithoid jars, stirrup jars and lekanae. There must be some reason for the scarcity of drinking vessels. Since it has been suggested that the vase forms examined were to some extent used in cult practices, it may be that drinking was not favoured in these rites. Another explanation is that the people attending the rites used simple plain cups for drinking.

2. PM II, Fig. 129: 3.

Full publication of the material may answer this question.

Regarding the motifs, it is apparent that certain local Theran motifs, including some that are of Cretan origin though less exploited by Cretan vase painters, may be considered to represent sacred symbols, as for instance the living creatures, a series of plant motifs and the "painted nipples-jugs". Similar or even identical designs were employed in other arts as well. In seal engraving, metal and stone work and in jewellery the motifs of dolphin, agrimi, bull, bird, plants (sometimes not easily identifiable), as well as of the jug appear. The use of these motifs in objects made of more precious material than pottery, the context and the use of these objects mark their particular character. They probably played an important role in the lives of the people who used them. The use of these motifs is probably intentional and takes into account the objects on which they appear.

The motifs examined here can be dated as late as the end of LMIA. "Sub-LMIA" and LMIB styles are not found in the available material. Two motifs, reeds and crocuses, are presented in vase painting in a detached, quite distorted, form and are thought to be of the "sub-LMIA" style.³ However, it has been shown that in the later stages of LMIA vase painting motifs painted in different styles coexist. This fact is reinforced by the pottery uncovered both in the Akrotiri deposits and in the LMI House by the Akropolis at Knossos. The Theran painters in particular show a tendency to paint the same motif in various ways. In the case of plants,

3. Niemeier, "Die Katastrophe von Thera," JdI (1980), 27-28, 57-58, Abb. 8.

including lilies, ivy leaves, myrtle branches and other, the motifs appear as a whole plant, with detached leaves or flowers, sometimes close to their natural prototypes, sometimes a little careless and schematized. The fact that the same motif, rendered in various ways, is found on vases from the same deposit does not support the assumption of a different dating.

The figure-of-eight shield motif was discussed in Chapter VI. The three-handled jug, on which the design appears, is well-parallelled at Knossos in MMIII and a date earlier than LMIB for this motif is possible.

The papyrus-waz motif is very rare in LMIA Crete and is not found on Theran pottery. The iris motif is also rarely found in LMIA Crete and never on Akrotiri pottery. Its occurrence on a fragment from Kythera⁴ rather points to a Mainland origin.

On the basis of common subsidiary and main motifs and similar forms, at least nine workshops of pictorial vase painting are identified. They may have worked together producing the pottery in a smaller number of pottery workshop installations at Akrotiri. These workshops are responsible for the manufacture of pairs of similar vases which in some cases continued to be stored together as pairs at the site. Interesting parallels are found in Crete in deposits of the LMIA and LMIB periods. It is thought that these pairs of vases were used in religious ceremonies.

The differences between LMIA pottery and that of the MMIII period are slightly confused by the gradual transition from light-on-dark to dark-on-light style. Another problem is the use of

4. Kythera, Pl. 31: 15 (from deposit θ , dated in LMIA).

added white which may be more common in east Crete than in the centre. As Forsdyke remarked, "the precision which the new interest in natural forms and character demanded was obtained by an improved technique" in LMIA.⁵ An outstanding feature of the Cretan LMIA pictorial decoration is its simplicity. Floral patterns with or without the combination of abstract designs, mainly spirals, are often encountered in east Crete. Reeds remain the "trade mark" of the palatial centre of Knossos. The new evidence from the Unexplored Mansion confirms the picture we previously possessed of the limited range of pictorial vase painting at Knossos.⁶ Reeds and less frequently other plant motifs are repeatedly used in the MMIIIB - LMIA period. Reeds appear mainly on jugs and cups. Sacred symbols are occasionally employed on pottery from both areas of the island.

The pictorial style at Akrotiri comes at the end of a long tradition of pictorial pottery in the Cyclades beginning early in the Middle Cycladic period. The Theran vase painter successfully used and developed certain pictorial motifs, namely living creatures and a series of old and new plant designs, into significant and meaningful motifs. The influence of the wall painting in the adaptation of pictorial motifs in vase painting is apparent, but there are a few designs still not found on the frescoes, perhaps due to lack of excavated material or to other reasons unknown to us.

It is clear that Minoan-Cycladic relations during the LCI/LMIA period were intensive. Evidence for relations with central Crete is provided by the four imported vases: two three-handled jugs,

5. Forsdyke, Minoan Art, British Academy (1929), 16.

6. Popham, The Minoan Unexplored Mansion at Knossos, 1984, 153-156, Pls. 130-1, 134-6, 138, 143.

Cat. no. 27 (PLATE 24), and the other which is unpublished, and two high-spouted jugs⁷ decorated with reeds, are most likely products of the Knossos-Archanes area. On balance, however, it is suggested that the strongest links were between Thera and the regional workshops of east Crete. Certain vase forms and motifs of east Cretan origin were imitated by Theran potters and vase painters. This is also supported by Niemeier's identification of the imports from Gournia, found at Akrotiri.⁸ Cat. no. 89 (PLATE 92) should also come from Gournia while Cat. no. 20 (PLATE 18) appears to be an east Cretan vase on the basis of fabric, paint and decoration. The east Cretan-Theran exchange network is further attested by evidence other than pottery painting and vase forms such as: the agrimi rhyton from Akrotiri matching the one from Palaikastro⁹ and the Akrotiri bull rhyton being identical to that from Pseira.¹⁰

Theran exports to Crete during the LCI/LMIA period still remain a problem. In the preceding period, MMIIIB, there is a number of Melian and Theran jars, found in the destruction levels at Knossos.¹¹ These Cycladic products probably belong to a period of a more peaceful coexistence between the Cyclades and Crete. The Cycladic imports drop off abruptly after the MMIIIB destruction at Knossos. LCI products are rarely found in Crete. Four Cycladic

7. Cat. no. 26 (PLATE 23); Doulas, PAE (1978), Pl. 150e.

8. Niemeier, "The Master of Gournia Octopus Stirrup Jar," Temple Univ. Aegean Symposium 4 (1979), 18-26.

9. Doulas, PAE (1977), Pl. 206b; PM II, 537.

10. Thera III, 59, Col. Pl. A2; PM I, 188, Fig. 137.

11. MacGillivray, "Cycladic Jars from New Palace Contexts at Knossos," in The Minoan Thalassocracy, Myth and Reality, eds. R. Hägg and N. Marinatos, 1984, 153-158.

jugs — one bird jug, the other three nipples-jugs, all undecorated — are found in LMIB contexts at Pyrgos. Cadogan thinks that they may be LMIA and were kept by the inhabitants of the settlement as curios.¹² Another nipples-jug was found in Ay. Pelagia but the date of its context is not very clear.¹³ Warren suggests that the dacite mortars in LMI Crete are Theran.¹⁴ In exchange the Cretans may have received from Thera certain raw materials such as volcanic stones and finished but perishable goods like dyes and textiles, of which there is evidence for manufacture at Akrotiri.¹⁵

LCI/LMIA constitutes the culmination of Minoan interest in the Cyclades resulting in the "minoanization" of the major centres at Phylakopi, Ay. Irini and Akrotiri. Given the intensive contacts between the two areas, one wonders why vases with pictorial decoration from Thera, which in most cases are high quality products, never became part of the exported goods. The self-sufficiency of Crete in pottery production, the conservatism of Cretans toward pictorial pottery decoration and possibly the special character and value that these vases had for the Therans kept them away from the Cretan markets. It is also quite likely that the inhabitants of Akrotiri did not favour this kind of export.

It should be stressed that the Theran pictorial style pottery with its special character remained within the limits of the island. The reason may be that it expressed the particular ideas and beliefs of the islanders and would have meant little to outsiders. This is

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12. Cadogan, "Cycladic Jugs at Pyrgos," in The Prehistoric Cyclades, eds. J. MacGillivray and R. Barber, 1984, 162-164.
 13. Karetsou, ADelt. (1978), 354-357, Pl. 280β.
 14. Warren, AE (1979), 108.
 15. Douskou, AAA 2 (1981), 251-264.

further supported by the fact that the LCI/LMIA pictorial style at Akrotiri vanishes completely with the catastrophe at the end of LMIA. There are theories that the people of Akrotiri fled to other parts of the Aegean notably Crete,¹⁶ but if so, they do not seem to have attempted to recreate the rich pictorial style of the LCI period. This remains to be shown by future work in Aegean settlements of the Late Bronze Age.

16. Morgan, "Morphology Syntax and the Issue of Chronology," in The Prehistoric Cyclades, eds. J. MacGillivray and J. Barber, 1984, 165-178.

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Pictorial Pottery of the LMIA Period
on Crete and Thera

VOLUME II

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4	"	Cat. no. 4
5	"	Cat. no. 5
6	"	Cat. no. 6
7	"	Cat. no. 7
8	"	Cat. no. 8
9	"	Cat. no. 9
10	"	Cat. no. 10
11	"	Cat. no. 11
12	"	Cat. no. 12
13	"	Cat. no. 13
14	"	Cat. no. 14
15	"	Cat. no. 15
16	Nippled jug	Cat. no. 17
17	"	Cat. no. 19
18	Bridge-spouted jug	Cat. no. 20
19	"	Cat. no. 21
20	"	Cat. no. 22
21	"	Cat. no. 23
22	"	Cat. no. 24
23	High-spouted jug	Cat. no. 26
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25	Spouted jug	Cat. no. 28
26	"	Cat. no. 29
27	Low-spouted jug	Cat. no. 30
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69-70	"	Cat. no. 70
71-72	"	Cat. no. 71
73	"	Cat. no. 72

74	Cymbe	Unpublished
75	Plant pot	Cat. no. 73
76	"	Cat. no. 74
77	"	Cat. no. 75
78	"	Cat. no. 76
79	"	Cat. no. 77
80	Flower pot	Cat. no. 78
81	"	Cat. no. 79
82	Conical rhyton	Cat. no. 80
83	"	Cat. no. 81
84	Cup	Cat. no. 82
85	"	Cat. no. 83
86	Bowl	Cat. no. 84
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CRETE

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95	Bridge-spouted jug	Cat. no. 92
96	Hole-mouthed jar	Cat. no. 93
97	Askos	Cat. no. 94
98	Cylindrical pithos	Cat. no. 95
99	Pithoid jar	Cat. no. 96
100	Cylindrical-spouted jar	Cat. no. 97
101	Conical rhyton	Cat. no. 98
102	Cup rhyton	Cat. no. 99
103	"	Cat. no. 100
104	"	Cat. no. 101
105	"	Cat. no. 102
106	Chalice rhyton	Cat. no. 104
107	Cup	Cat. no. 105

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110	Cup rhyton	Cat. no. 108
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112	Hole-mouthed jar	Cat. no. 110
113	Stirrup-jar	Cat. no. 111
114	Pithoid jar	Cat. no. 112
115	Strainer	Cat. no. 113
116	Conical rhyton	Cat. no. 114
117	"	Cat. no. 115
118	Cylindrical jar	Cat. no. 116
119	Oval-mouthed amphora	Cat. no. 117
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Part I: THE CATALOGUE

Part I: THE CATALOGUE

The Catalogue is set out in two groups, each being sub-divided into sections covering the various vase forms and listed in order of frequency of occurrence.

The first group comprises finds from the old and recently excavated sites on the island of Thera. Most of the vases are local but Cretan imports are also included and noted as such in the Catalogue. The diagnostic trait of all local vases is a buff-coloured, gritty fabric and generally imperfect firing. They are mainly matt painted. Most common are dark (black or dark brown) motifs on a light, usually slipped, surface. Less frequent are white designs on a dark painted clay ground. Polychrome, also matt painted vases, do occur as well.

The second group comes from the island of Crete, mainly from sites in the eastern part. As a general rule, it should be mentioned that the fabric of the pottery changes somewhat over time; this is most evident in the fine painted pottery than in the coarser wares. The best LMIA pottery is well-fired, hard and compact with only occasional grit. The fabric is usually orange but ranges from buff to red. The paint is brownish-black and most of the time lustrous. In the regional eastern products both techniques, light-on-dark and dark-on-light, are still found. Obviously the largest number of vases represents the latter. Sometimes both techniques are encountered on one vase.

Group 1: Thera

I. JUGS

A. EYED-JUGS

1) AKR Inv. No. 928 (NAM) PLATE 1

Bibliography: Thera IV, 36, Pl. 73, Col. Pl. Hc; Marinatos, AAA 4 (1974), 68, Fig. 17; Marinatos-Hirmer, Fig. 154 right; Art of Aegean, 76, Fig. 30; Thera, Pompeii, Pl. 51.

H. 21.3 cm.; D. base 15.7 cm.

State of preservation: Complete; slightly chipped at the base.

Spout mended.

Cream slip; brown-reddish matt paint.

Shape: Flat hollow base; spherical body; short neck; on either side of the channel-shaped spout two eyes in relief. Vertical cylindrical handle.

Decoration: A broad band around the foot of the base, three stripes are on lower side; the main body is decorated with three barley stalks. Two stripes around the base of the neck, one around the plastic eyes as well as at the upper edge of the spout. The painter first painted the stem of the plant in a continuous brush-stroke; then the leaves starting from the bottom of the plant and finally the crop (fruit).

Provenance: Building Alpha, Storeroom 2.

2) AKR Inv. No. 85 (NAM) PLATE 2

Bibliography: Thera II, Col. Pl. E₃.

H. 30.2 cm.; D. base 10.8 cm.

State of preservation: Mended spout; areas of the body chipped.

Creamy slip; brown paint, partly discoloured.

Shape: the same as No. 1.

Decoration: Four horizontal bands on lower half of body; from the top band four vetches alternating with four reeds. Two stripes around the base of the neck. Two concentric semicircles underline contour of plastic eyes. Band around attachment of handle; two groups of parallel strokes on outer surface of the handle; lip of spout outlined.

Provenance: Building Alpha, Storeroom 2.

3) AKR Inv. No. 1159 (NAM) PLATE 3

Bibliography: Unpublished.

H. 21.7 cm.; D. base 10.4 cm.

State of preservation: mended from many fragments and restored in various parts of the body.

Creamy slip; light brown matt paint.

Shape: as No. 1.

Decoration: Horizontal stripe around the foot; two stripes on lower body; four vetches alternating with four reeds on belly to shoulder. Two stripes around base of neck, another around root of handle. Fully painted plastic eyes with a semicircle around them. Thin line covers lip of spout.

Provenance: Unknown.

4) AKR Inv. No. 1839 (NAM) PLATE 4

Bibliography: Thera V, 30, Pls. 59 a-b; Marinatos-Hirmer, Pl. 156 a.

H. 26.2 cm.; D. base 11.1 cm.

State of preservation: Almost intact. Chipped in places.

Smoothed surface; light to dark brown matt paint.

Shape: as No. 1.

Decoration: Two horizontal bands on lower body; five shoots of myrtle with berries at tips of their leaves and three vetches on side. Two stripes around base of neck, one around root of handle; fully painted plastic eyes. Thin line on lip of spout.

Provenance: House of the Ladies, Room 1, Treasury 2.

5) AKR Inv. No. 1182 (NAM) PLATE 5

Bibliography: Thera IV, 35, Pl. 67 b.

H. 23.4 cm.; Max.Width 21.9 cm.

State of preservation: Mended from many fragments and largely restored.

Creamy slip; reddish-brown matt paint. The decoration is discoloured.

Shape: as No. 1.

Decoration: Ten horizontal bands encircle lower body up to middle. Four dolphins on upper side. Two dolphins easily distinguished, others are almost completely discoloured. Dolphins fully painted in dark brown with added white lines running along body and head. Snout of dolphins depicted long. Short lines and patches of brown colour fill spaces between fish. Three dark horizontal strips with series of white dots and pendant semicircles encircle shoulder up to base of neck; another stripe on neck. Fully painted plastic eyes with stripe. Thin line on lip of spout; stripe around root of handle and parallel horizontal strokes on top. All bands have stripes of added white colour.

Provenance: Building Delta, Room Δ1 (polythyron), upper layers.

6) AKR Inv. No. 1516 (NAM) PLATE 6

Bibliography: Marinatos-Hirmer, Fig. 162; Art of Aegean, 74, Fig. 28; Thera, Pompeii, Pl. 59.

H. 44.1 cm.; Max.Diam. 35 cm.; D. base 12 cm.

State of preservation: Mended, spout and parts of main body

partly restored; lower body slightly chipped.

Buff slip; red and dark brown to black matt paint; added white colour for the details of decoration.

Shape: as No. 1.

Decoration: Six horizontal bands around lower body up to middle; two thick wavy lines run just above the bands; two dolphins on shoulder. In free space between two dolphins are following patterns: just under handle a hanging semicircle filled with small vertical parallel strokes, from which type of sea-weeds hang; on opposite side same pattern is repeated under neck; below long bodies of dolphins are a series of small parallel strokes. Bands at base of neck and root of handle. Thin line on edge of spout and two semicircles on each plastic eye. Dolphins are painted solid black; on head the eye is depicted as a dot on clay ground; small triangle left unpainted is shaped to emphasize outline of snout. Added white stripes along body of fish. All bands and stripes have white strokes superimposed.

Provenance: Building Beta, Room B2.

7) AKR Inv. No. 1515 (NAM) PLATE 7

Bibliography: Thera V, 26, Pl. 49.

H. 52 cm.; D. base c. 16.5 cm.

State of preservation: Mended from fragments; restored; surface is damaged.

Yellowish slip; brown discoloured matt paint; added white colour for details of decoration.

Shape: Spherical-conical body, flat base; other features as described above.

Decoration: Seven bands around lower body; four broad wavy lines above. Three dolphins on shoulder. Two stripes around base of neck, one around each root of handle. Three pendant semicircles below stripes at neck. Fully painted plastic eyes with semicircle under each one. Line emphasizes upper edge of spout. Dolphins painted brown with white lines along bodies; two flippers on each dolphin; eye is brown dot.

Provenance: Building Delta, Room Δ9, 1. Found at a depth of 2.50 m.

8) AKR Inv. No. 1838 (NAM) PLATE 8

Bibliography: Thera V, 30, Pl. 58, Col. Pl. A; Marinatos-Hirmer, Col. Pl. XLIII.

H. 30.3 cm.; Max.Diam. 28.6 cm.; D. base 10.3 cm.

State of preservation: Almost intact; only the two plastic eyes are restored.

Buff slip (the vase is very carefully slipped). Dark brown almost black matt paint, reddish paint and added white colour for details of decoration. Polychromy is used.

Shape: as No. 1.

Decoration: Four horizontal parallel stripes encircle lower body; three brown-black and one fired reddish. Large central zone is filled with three water fowls in flight. Four wavy red bands fill spaces between birds on lower side; on upper side there are two parallel horizontal bands below which hang two broad wavy lines and one semicircle in red. Bands and stripes of upper border of decoration are completed with short white strokes. Alternating brown and red stripes with added white strokes surround the neck. One dark brown stripe with white strokes around root of handle. Pendant semicircle under each plastic eye, and thin line covers lip of spout. Birds: body form is outlined in almost black colour with added white lines. Main part of body is red; same order is repeated on wings; outline in black and filling in red. On head, an unpainted almond-shaped space is filled with black dot to represent eye. Distinct long beak slightly open; wings very long; claws placed in forward position.

Provenance: House of the Ladies, Room 1, Treasury 2.

9) French School of Archaeology at Athens Inv. No. 60 PLATE 9

Bibliography: Renaudin, BCH 1922, Pl. 12, Fig. 28; Maffre, BCH 1972, 36, Fig. 22, No. 79.

H. 28 cm.; Max.Diam. 25 cm.; D. base 10.2 cm.

State of preservation: Spout, handle and many parts of body missing. Restored.

Cream slip; dark brown and red matt paint; additional white colour for details of decoration.

Shape: Although much of upper part lost, enough remains to allow for comparison with Cat. No. 8 and suggested restoration is eyed-jug.

Decoration: Four horizontal stripes alternating in brown and red encircle the lower part of body. Four polychrome birds are depicted on main surface of vase flying to right; only parts of their bodies are preserved. Dark brown paint used to outline wings, while neck has oblique strokes in added white; dark brown for legs. One bird's legs preserved, two have complete tails and one has tiny part of tail. Tail consists of four prongs. Narrow stripe in brownish-red runs periphery of shoulder, underlined with series of white dots. Two horizontal parallel bands at base of neck of which upper one bears series of white dots. Provenance: Thera (a more specific place of origin is unknown). Excavations of C.H. Gorceix and H. Mamet, 1870.

10) AKR Inv. No. 4058 (AS) PLATE 10

Bibliography: Doumas, PAE 1975, Pt. A, Pls. 210 a-b; BCH 1978, Fig. 211.

H. 23 cm.; D. base 10.5 cm.

State of preservation: Upper part of neck, lower half of vertical cylindrical handle and parts of body missing. Surface damaged. Buff wash; dark brown almost black, red matt paint and white colour for added details.

Shape: Although upper part of neck is missing, the almost spherical body, flat base, cylindrical vertical handle and scheme of decoration strongly suggest an eyed-jug.

Decoration: Three brown bands alternating with three red cover lower part of body. Belly area decorated with three dolphins among wavy lines signifying waves. White lines run along dark brown bodies of dolphins; head with big eye, sharp snout outlined in white. Red pendant semicircles with added white spots and filled with series of oblique strokes at base of neck. Brown stripe around base of neck below red stripe, both with added white dots.

Provenance: House of the Beautiful Vases, North of Xesté 4.

11) AKR Inv. No. 2837 (AS) PLATE 11

Bibliography: Thera VI, 33, Pl. 79 a.

H. 19.5 cm.; D. base 7 cm.

State of preservation: Spout chipped, fragment of front middle missing. Restored.

Buff slip; dark brown matt paint. Strokes of orange paint on front, probably accidental.

Shape: as No. 1.

Decoration: The foot of the vase fully painted. Stripe around lower side from which three vetches grow. Stripe around attachment of handle, below which a bunch of grapes hangs. Stripe around base of neck, fully painted plastic eyes outlined by pendant semicircles, thin line on lip of spout. Grapes not distinct, bunch probably painted in one brush-stroke. Fruit of vetch outlined in dark brown and filled with lighter brown paint.

Provenance: West House, Room 5.

12) AKR Inv. No. 2651 (AS) PLATE 12

Bibliography: Thera VI, 32, Pl. 74 a.

H. 32 cm.; D. base 11.8 cm.

State of preservation: Partially restored. Yellowish-green impure clay; traces of buff wash on entire surface.

Brown-reddish matt paint with touches of additional white here and there.

Shape: as No. 1.

Decoration: Seven parallel horizontal stripes encircle lower part of vase up to middle. Upper part decorated with three swallows rendered in dark brown, with bellies left reserved. Swallows placed in panels, separated from each other by vertically arranged wavy lines. Above and below swallows are series of vertical strokes. Two horizontal stripes surround upper shoulder; three others around neck. Stripe around handle attachment, fully painted plastic eyes, line at lip of spout. Traces of added white colour on all stripes.

Provenance: West House, Room 4.

13) AKR Inv. No. 4301 (AS) PLATE 13

Bibliography: Thera II, 36 and 43, Col. Pl. A; Marinatos, AAA 2, 1969, 65.

H. rest. 33 cm.; Max.Diam. 24.8 cm.; D. base 11 cm.

State of preservation: Largely restored on lower belly area.

Preserved are fragments hypothetically placed on badly restored vase. Needs new restoration.

Buff slip; brown, red and white matt paint.

Shape: If restoration is accurate, the jug has an ovoid body. Other features are similar to above described vases.

Decoration: Four stripes around neck in various shades of red and brown with added white dots. Three (?) swallows in flight on shoulder. Dark bodies outlined in dark brown with white backs and white spots on tails; touches of red on body and neck. Around swallows are horizontal and wavy lines with added white dots and horizontal series of strokes in reddish-brown. Probably two stripes in dark brown and red encircle the belly. Stripe around base of handle.

Provenance: Building Alpha, Storeroom 2. The fragments were found in a jar in the basement which perhaps contained oil. According to Marinatos, the sherds apparently fell from the upper floor of the storeroom. (Thera II, 36)

Note: In NAM among the sherds which are exhibited in the Thera Gallery there is one with a very well-preserved swallow which almost certainly belongs to this vase.

(AKR Inv. No. 498) Its exact context is not referred to by the excavator. In Thera II, Fig. 30, Marinatos presented some sherds with figurative representations, among which is another swallow sherd. Further details are not given. In the same figure there are some of the sherds that are now exhibited in NAM. The sherd in Fig. 30 and the NAM Inv. No. 498 are not the same however.

14) AKR Inv. No. 3690 (AS) PLATE 14

Bibliography: Doulas, Santorini, A Guide, publications "Delta" 1977, 47, Pl. 10.

H. 32.1 cm.; D. base 10.5 cm.

State of preservation: Slightly restored.

Light buff slip; dark brown matt paint worn away in places.

Shape: as No. 1.

Decoration: Four stripes in dark brown circle lower part of body. Four nipples-jugs in dark brown occupy main part of side and shoulder. Four stripes on shoulder and neck. Stripe around handle attachment, semicircles under plastic eyes; thin line covers lip of spout; strokes of brown paint on back of handle.

Provenance: Building Delta, Gate of the Triangular Square.

15) AKR Inv. No. 1513 (AS) PLATE 15

Bibliography: Thera V, 30, Pl. 60 a, right.

H. 24.1 cm.; D. base 7.5 cm.

State of preservation: Restored. Few fragments of body missing. Buff slip; reddish-brown matt paint worn away in places.

Shape: as No. 1.

Decoration: Two horizontal stripes around lower part of body.

On belly and shoulder are three nipples-jugs alternating with three branches of foliage (? olive or myrtle branches). Stripes around base of neck and handle attachment. Fully painted plastic eyes; thin line on lip of spout.

Provenance: Building Delta, Room Δ9, 1; found in the NW corner of the room in destruction level.

16) AKR Inv. No. 1512 (AS)

Bibliography: Unpublished, but seen and studied by the author.

H. 23 cm.; Diam. c. 6.9 cm.

State of preservation: Mended from fragments; restored slightly.

Shape: as No. 1.

Slip and paint as No. 15.

Decoration: Horizontal stripes on lower part of body, base of neck, handle attachment, shoulder. Belly area painted with three vetches alternating with three olive branches.

Provenance: Unpublished.

B. NIPPLED-JUGS

17) AKR Inv. No. 105 (NAM) PLATE 16

Bibliography: Thera II, 60, Pls. 30₂ and 36; Marinatos-Hirmer, Pl. 157.

H. 26.2 cm.; Max.Diam. 12.4 cm.

State of preservation: Tip of spout and parts of body chipped. Restored.

Creamy slip; dark to light brown matt paint.

Shape: Biconical body. Raised base forming low ring. Vertical cylindrical handle at spout and shoulder. Long neck turning slightly toward the back. Long beaked spout with two small triangular ears on either side. Two breasts in relief on front of body.

Decoration: Horizontal bands at foot and lower side. Three vertical stalks of barley on side alternating with thick wavy lines. Fully painted breasts. Three horizontal slashes on front of spout. From small plastic ears two tangential, vertically arranged, circles (representing ear-rings) hang. Band around handle attachment; thin line covers lip of spout.
Provenance: Building Alpha, Western Room 2.

18) AKR Inv. No. 4849 (AS)

Bibliography: Unpublished, but seen and studied by the author.
H. c. 15 cm.

State of preservation: Neck and handle missing. Restored.

White slip; light brown matt paint.

Shape: as No. 17.

Decoration: Stripe covers foot. Three vetches scattered on upper part of body. Each vetch thicket has two stems with small leaves and a stipule. Stems open to receive and enclose nipples-jugs. Nipples-jug represented is of known type (see Nos. 14, 15). Stripes around handle attachment.

Provenance: Unpublished.

19) AKR Inv. No. 112 (NAM) PLATE 17

Bibliography: Thera II, 14 and 42, Fig. 5; Marinatos, AAA 1 (1968), 216, Fig. 6; idem, AAA 2 (1969), 66, Fig. 2; Marinatos-Hirmer, Pl. 159; Art of Aegean, 76, Fig. 31, Col. Pl. 5; Thera, Pompeii, Pl. 58.

H. 18.4 cm.; Max.Diam. 14.7 cm.; D. base 6 cm.

State of preservation: Tip of spout, fragments of handle and body missing. Restored.

Dark brown matt paint; traces of very much discoloured reddish paint on body of swallows.

Shape: Depressed-spherical body. Raised base. Strap vertical handle. Base of neck swollen to imitate bird's neck. Neck and beaked spout (in form of bird's head) leaning backwards. Plastic breasts formed on front of body in very low relief.

Decoration: Two bands around base; three swallows on shoulder fly to right; three bands around base of neck and one around base of handle. "Necklace" of dots around neck. Thin line on lip of spout. Fully painted breasts surrounded with dotted circles.

Painted eyes on either side of spout. Swallow: dark brown, almost

black, paint outlines body; lighter brown on feathers of wings, neck and tail. Middle of body forms lozenge which originally must have been filled with reddish paint. Swallow on front of vase (just under the breasts) maintains traces of this colour. The legs of the swallows are not shown.

Provenance: Building Delta, Room Δ9, 1.

C. BRIDGE-SPOUTED JUGS

20) AKR Inv. No. 74 (NAM) PLATE 18

Bibliography: Thera II, Pls. 19₂ and 20₁, Col. Pl. E4.

H. 29.4 cm.; D. base 9.6 cm.; D. mouth 13.6 cm.

State of preservation: Spout chipped, neck recomposed.

Buff fine pure clay; buff slip. Dark brown to black lustrous paint, now discoloured.

Shape: Spherical-conical body; short neck, flat base; round mouth flaring outward; bridged spout. Cylindrical vertical handle from rim to shoulder. Moulded ring at joint between body and neck; two grooves either side of moulded ring.

Decoration: Dark band covers lowest part of body; three parallel bands at lower middle. Main area of side divided into equal panels by eleven pairs of solid triangles between which are foliate bands, ending in spirals. Seven solid triangular ornaments hang from base of neck between which are floral patterns; crocus-like but perhaps representing capers growing downward. Each plant consists of two separate stems from sides of which flowers grow. Neck, handle and inside and outside of spout fully painted.

Provenance: Building Alpha, Storeroom 2; found on sill of a cupboard.

Note: Probably Cretan import. This is suggested by the quality of clay, paint and workmanship.

21) AKR Inv. No. 207 (NAM) PLATE 19

Bibliography: Thera III, 53, Pl. 48₁; Thera, Pompeii, Pl. 49.

H. 18.4 cm.; D. base 8.4 cm.; Ext. Diam. mouth 10 cm.

State of preservation: One side of body is restored; area under spout recomposed.

Red paint worn away in various places.

Shape: as No. 20 but lacking moulded ring and grooves around base of neck.

Decoration: Two horizontal stripes at foot and lower side. Four shoots of myrtle, vertically arranged, grow all around sides of body. Stripe around neck; thin line on edge of spout and lip; semicircle under spout; stripe around base of handle and horizontal strokes on top.

Provenance: Building Alpha, Storeroom 2.

22) AKR Inv. No. 153 (NAM) PLATE 20

Bibliography: Thera II, 41, Pls. 18₂ and 35₁.

H. 12.7 cm.; D. base 6.5 cm.; D. mouth 7 cm.

State of preservation: Intact; slightly chipped around base.

Buff wash; brown matt paint.

Shape: as No. 21 but neck is shorter and handle is attached at shoulder.

Decoration: Two horizontal bands at foot and lower side. Three vetches on main body. Stripes on both bases of handle. Horizontal lines around neck, lip and spout.

Provenance: Building Alpha, Storeroom 2; found in center of Storeroom 2, 2.

23) AKR Inv. No. 3204 (AS) PLATE 21

Bibliography: Thera VI, 32, Pl. 73 a, left.

H. 34 cm.; D. base 13.3 cm.; Ext.Diam. mouth 14.5 cm.

State of preservation: Mended and slightly restored.

Buff to orange impure clay; brownish-red matt paint and additional white colour for details of decoration.

Shape: as No. 21.

Decoration: Band around base; wavy line on lower side. Two dark bands with added white on lower part of body. Foliate band (perhaps a myrtle branch) with three added white lines follows, then another branch of myrtle, also bordered by a stripe with series of white dots. Upper part of shoulder painted with trefoiled brownish buds of some sort of flower dotted in white. Fully painted neck and spout, bearing three white horizontal parallel lines. Fully painted neck.

Provenance: The exact place of provenance is not reported.

24) AKR Inv. No. 3687 (AS) PLATE 22

Bibliography: Thera VII, 29, Pl. 44 d.

H. 14.3 cm.; D. mouth 9.4 cm.

State of preservation: Complete; mended.

Matt brown paint fired red in places.

Shape: as No. 21 but neck is low, handle is on shoulder and mouth is wider than previous example.

Decoration: Horizontal stripe on foot; another on lower side.

Three vetches cover main body. Broad stripe around neck, lower base of handle and under spout. Thin line on edge of spout.

Provenance: Building Delta, Room Δ17; from the eastern part of The room.

25) Bibliography: Thera V, 13, Pl. 7b.

The only information we have for this bridge-spouted jug is that it is decorated with a polychrome painting of swallows. Also that its surface is very much damaged. The vase was not found by the author in the Akrotiri storerooms or in the NAM. Marinatos states that it comes from Treasury 3, Room of the Ladies. The area has not been fully excavated and Prof. Doumas suggests that the jug may still lie in situ.

D. SPOUTED-JUGS

Under this heading are spouted-jugs with variations in the form of the spout and body. They are grouped together because the examples of each shape are few and further differentiation is not helpful.

26) Jug with cut-away spout.

AKR Inv. No. 89 (NAM) PLATE 23

Bibliography: Thera II, 40, Col. Pl. E₅.

H. 48 cm.; D. base 13.2 cm.

State of preservation: Spout restored; body slightly chipped.

Pure pink to reddish clay; pinkish slip. Reddish lustrous paint fired from dark to lighter red.

Shape: Piriform body; raised base forming a low ring. Strap handle vertical from lip to shoulder. Cut-away spout with three spikes on sides. Low moulding around base of neck.

Decoration: Seven horizontal bands on lower body (including one on ring of base). Belly and shoulder decorated with reeds,

arranged densely. Two bands around base of neck; series of reddish spots around the moulding. Fully painted neck and spout; strip around base of handle, fully painted on top.

Provenance: Building Alpha, Storeroom 3.

Note: The vase is undoubtedly a Cretan import. This conclusion is based on the quality of clay, paint and construction.

27) Three-handled jug with cut-away spout.

AKR Inv. No. 4782 (AS) PLATE 24

Bibliography: Doumas, Ergon 1979, Fig. 67.

H. 24.8 cm.; D. base 6.4 cm.

State of preservation: Mended; body slightly restored in places. Fine light creamy clay; creamy slip; dark brown, almost black, lustrous paint. Additional white colour. Close to right handle on shoulder is a hollow spot due to bad firing.

Shape: Piriform body, flat base; long neck with cut-away spout. Ring is moulded at joint between neck and shoulder. Three vertical strap handles attached at lip (one is placed just opposite spout, other two on sides) and shoulder.

Decoration: Three horizontal bands encircle the lower part of body. Four figure-eight shields on main part of body (three under each handle and one under axis of spout). Shields are painted solid brown outlined in white; white circles on inner surface, perhaps to imitate hides. Shoulder and moulded ring bear brown stripe alternating with series of brown spots. On neck is zone with three flowers. Rest of neck, spout and handles are fully painted with added white lines.

Provenance: Xesté 3, Room 11.

Note: It is a Cretan import. A twin jug, unpublished, with exactly the same decoration has been found in the same place at Akrotiri. Shape closely paralleled in MMIIIA Knossos and Archanes. See Chapter III.

28) High-spouted jug.

AKR Inv. No. 1253 (NAM) PLATE 25

Bibliography: Thera IV, 35, Pl. 68 b; Thera, Pompeii, Pl. 55.

H. 41.7 cm.; D. base c. 12.1 cm.

State of preservation: Mended; spout and parts of body partially restored.

Light orange semi-fine clay; creamy to orange slip; reddish lustrous paint.

Shape: Piriform body; flat base forming a very low ring.

Beaked spout. Vertical strap handle attached at lip and shoulder. Moulding at joint of neck and shoulder.

Decoration: Ring of base fully painted; eight parallel, horizontal stripes on lower body. On belly are sixteen closely arranged reeds. Stripe around shoulder followed by zone of series of dots. Fully painted neck including moulding, handle and spout.

Provenance: Building Delta, Room Δ1 (polythyron).

29) High-spouted jug.

French School of Archaeology at Athens Inv. No. 42 PLATE 26

Bibliography: L. Renaudin, BCH 1922, 131 and 154, Fig. 21 d;

J.J. Maffre, BCH 1972, 31 and 33, Fig. 15.

H. (including restored spout) 38 cm.; D. base 11 cm.

State of preservation: Tip of spout, top of handle, much of shoulder, side and base missing. Restored in plaster.

White slip; dark brown matt paint.

Shape: Spherical body. Cylindrical vertical handle attached at shoulder and side. Short neck tilted slightly backwards.

Decoration: On preserved part of neck painted eyes of vase are clearly distinguished by outlined dot. Rim of spout painted brown; base of neck has horizontal stripe. Handle attachments enclosed in stripes. Seven reeds depicted on body. Four bands around lower part of vase.

Provenance: Exact provenance unknown.

Note: The vase is said to have come from the excavations of Gorceix and Mamet on the island in 1870 and currently belongs to the collection of the French School of Archaeology at Athens.

30) Low-spouted jug.

AKR Inv. No. 77 (it is exhibited in Phira Museum) PLATE 27

Bibliography: Thera II, 31, Pl. 31₂.

H. 19.5 cm.; D. base 9.5 cm.; Max.Diam. 19.5 cm.

State of preservation: Restored in various places.

Pure buff clay; buff slip; dark brown almost black lustrous paint.

Shape: Spherical body depressed in middle; flat base.
Perforated vertical strap handle attached at lip and shoulder.
Funnel-like mouth ending in long pinched spout. Groove at base of neck. Two small plastic breasts, in very low relief, on upper front part of body, just under spout.

Decoration. Five stripes around lower part of vase; zone with running spiral follows. Three stripes above spiral zone. Seven branches (? myrtle) obliquely placed on shoulder. Stripe covers groove at base of neck; series of pendant tear-shaped spots on lower neck below stripe. Rest of neck, inside and outside mouth of spout and handle fully painted.

Provenance: Building Alpha, Western Room 2.

Note: It is undoubtedly a Cretan import. The handle has at its top a vertical hole, pierced before firing. The hole was pierced either to fasten a lid or a label(?).

31) Side-spouted jug.

AKR Inv. No. 1470 (NAM) PLATE 28

Bibliography: Thera IV, 36, Pl. 72, Col. Pl. Hb; Thera, Pompeii Pl. 50.

H. 36.3 cm.; Ext.Diam. mouth 13 cm.; D. base 10.4 cm.

State of preservation: Mended. Ring of foot slightly restored. Surface damaged.

Buff gritty coarse clay; unslipped; dark brown matt paint.

Shape: Spherical-conical body; flat base forms low ring. Short cylindrical neck, broad mouth with distinctive flat rim.

Cylindrical vertical handle attached at base of neck and shoulder. Beaked spout placed on shoulder opposite handle.

Decoration: Four bands on lower body and base. From fourth band seven reeds decorate belly of vase. Stripes around handle and spout attachments. Groups of vertical and horizontal lines on rim; line on lip of spout. Painted eyes with pendant semicircles beneath either side of spout. Series of large spots around base of neck.

Provenance: Found in niche of Lilies Room ($\Delta 2$), Building Delta.

32) Side-spouted jug.

AKR Inv. No. 3720 (AS) PLATE 29

Bibliography: Thera VII, Pl. 44 a.

H. 33.5 cm.; Ext.Diam. mouth 13.1 cm.; D. base 9.9 cm.

State of preservation: Mended; slightly restored.

Yellowish slip; brown and reddish matt paint.

Shape: as No. 31.

Decoration: Red stripe around base; two pairs of stripes — one brown, one red — on lower side. Three carelessly drawn palm trees placed around body close to spout, two reeds near handle. Stripes around handle attachments and series of large spots around base of neck. Stripe below flat rim and at attachment of spout. Two painted eyes on either side of spout; dot with pendant semicircle beneath.

Provenance: Xesté 3. The fragments of the vase were scattered in two rooms, Room 2 and 3.

33) Round mouthed ewer.

AKR Inv. No. 623 (NAM) PLATE 30

Bibliography: Thera III, 60, Pl. 56; Marinatos-Hirmer, Fig. 160; Art of Aegean, 74, Fig. 29; Thera, Pompeii, Pl. 61.

H. 50.3 cm.; Ext.Diam. mouth 13.5 cm.; Int.Diam. mouth 9.3 cm.; D. base 13.9 cm.; Max.Diam. 34 cm.

State of preservation: Partly restored; handle and parts of body chipped.

Impure gritty buff clay; buff slip; reddish to dark brown matt paint.

Shape: Piriform body, flat base forming very low ring.

Cylindrical vertical handle. Short cylindrical neck and rounded (rolled) rim; groove at base of neck.

Decoration: Three bands around lower part of body. Two stripes around middle of body, two stripes around base of neck; three bunches of grapes hang from stripe at base of neck, fourth bunch hangs from stripe at attachment of handle. Brown stripe covers lip. Bunches of grapes have short stems with two small leaves on either side. Grapes distinctly painted.

Provenance: Building Delta, Room Δ4.

II. HOLE-MOUTHED JARS

- 34) AKR Inv. No. 56 (NAM) PLATE 31
 Bibliography: Thera I, 31, Fig. 46.
 H. (including handles) 15.3 cm.; Int.Diam. mouth 6.9 cm.;
 D. base 6.4 cm.
 State of preservation: Restored; spout chipped.
 Fully painted in reddish matt paint; applied white for the
 decoration.
 Shape: Spherical-conical body, raised base forming very low
 ring. Round mouth and bridged spout; two cylindrical horizontal
 handles on shoulder rising well above flattened rim.
 Decoration: Stripe around base and lower side. On shoulder,
 zone with six crocus flowers. Stripes around bases of handles
 on rim and under spout. Thin line on lip of spout.
 Provenance: Building Alpha, Storeroom 1.
- 35) AKR Inv. No. 3150 (AS) PLATE 32
 Bibliography: Thera VI, 32, Pl. 73 b (right).
 H. (including handles) 21 cm.; D. mouth 9.5 cm.; D. base 8.1 cm.
 State of preservation: Almost complete; slightly restored at
 spout. Surface is corroded.
 Light white wash; dark brown matt paint.
 Shape: as No. 34.
 Decoration: Four vetches evenly-spaced around body; vetches
 under handles have only one stipule each, while other two have
 three stipules each. Stripes around handle attachments and
 spout; thin line covers lip of spout.
 Provenance: Exact context is not given.
- 36) AKR Inv. No. 1410 (it is exhibited in Phira Museum) PLATE 33
 Bibliography: It was not possible to identify the vase in the
 published reports.
 H. (including handles) 14.1 cm.; D. mouth 7.1 cm.; D. base 6 cm.
 State of preservation: One handle and spout broken and restored;
 base chipped.
 Buff slip; dark brown matt paint.
 Shape: as No. 34.
 Decoration: A stripe around base. Three stripes on belly, two
 below one above horizontal branch of myrtle. Stripes around

handle attachments, semicircle under spout and thin line at lip with added white lines.

Provenance: Unknown.

37) Ph. M. Inv. No. 463 PLATE 34

Bibliography: Unpublished.

H. (including handles) 14 cm.; D. mouth 6.3 cm.; D. base 5.5 cm.

State of preservation: One handle missing; spout chipped and surface of vase is corroded.

Slip and paint as No. 36.

Shape: as No. 34.

Decoration: Two stripes around foot. Three vetches on main body. Stripe around rim and bases of handles, semicircle under spout and thin line at lip of spout.

Provenance: Akrotiri. Said to have come from the excavations of Zahn in the area of Potamos, it is now exhibited in the Phira Museum.

38) AKR Inv. No. 5350 (AS) PLATES 35-36

Bibliography: Doumas, Ergon 1980, 40, Fig. 84; idem, PAE 1980, Pls. 176 b - 177 a-b.

H. 34.5 cm.; D. mouth 6.2 cm.; D. base 11.7 cm.

State of preservation: Slightly restored in rear.

Buff-yellowish impure clay; yellowish slip; dark brown matt paint.

Shape: as No. 34. Difference with previous hole-mouthed jars is small vertical handle opposite spout and larger dimensions.

Decoration: Six stripes on lower body; from last stripe four curved lines start, assymmetrically placed around body. On either side of vertical handle ears of barley arranged around crossed circle. From each horizontal handle, the bases of which are surrounded by brown stripes, a bunch of grapes hangs. Under spout a vetch grows; stem and leaves of plant go well down into horizontal parallel bands of lower body of vase. Dots are shown on the stipules of the vetch denoting a particular season in the yearly development of the plant. On either side of spout, two small rectangular frames are painted, enclosing plants; right one bears a vetch flanked by reeds and left one a vetch flanked by myrtles. Small hanging semicircles, filled with dots, around mouth. Vertical strokes on lip. Stroke on outer surface of each

handle. A semicircle under the spout and on either side a series of solid hanging semicircles.

Provenance: West House, Room 6.

III. ASKOI

39) AKR Inv. No. 885 (NAM) PLATE 37

Bibliography: Thera IV, 36-37, Pl. 80 a; Marinatos, AAA 4 (1971), 71, Fig. 21.

H. (including spout) 12.8 cm.; Max.Diam. 11.6 cm.; D. base 4.7 cm.

State of preservation: Intact; slightly chipped.

Yellowish impure clay with granular particles; buff-greenish slip; greenish paint (from dark olive-green to light green).

Shape: Spherical, bag-shaped body; flat base; one horizontal cylindrical handle on top and tubular spout placed obliquely high on body.

Decoration: Thick band around lower part of body near base.

Fully painted base. On one side of body is crocus plant with four flowers, other side has crocus plant with three flowers.

Stripes around handle attachments and spout fully painted.

Provenance: Building Delta, Rooms Δ6-7.

Note: Where paint looks discoloured, it is due to the thinness of the paint and not to uneven firing.

40) AKR Inv. No. 1377 (NAM) PLATE 38

Bibliography: Unpublished, but exhibited in NAM.

H. (including spout) 13.5 cm.; D. base 6.7 cm.

State of preservation: Cracked and slightly chipped on main body.

Buff-yellowish slip; light to dark brown paint largely discoloured.

Shape: as No. 39; only difference is that vase is distorted probably due to bad firing. Distortion particularly visible on upper part.

Decoration: Broad band around lower part of body and near base.

Two bands around belly. On shoulder, horizontal arrangement of myrtle branches. Fully painted handle and spout. Myrtle branches incised on one part of shoulder.

Provenance: Unknown, not recorded.

Note: It seems as if the decoration was first incised and then painted. This part was left unpainted perhaps because the vase was distorted.

41) AKR Inv. No. 564 (it is exhibited in Phira Museum) PLATE 39

Bibliography: Thera III, 53, Fig. 37.

H. 6 cm.; D. base 4 cm.

State of preservation: Almost intact; missing small portions of spout and surface chipped in places.

Brown matt paint, worn.

Shape: as No. 39.

Decoration: On upper part, close to spout, are bunch of two crocus-like flowers; on opposite side two more flowers carelessly drawn. Traces of paint on spout and bow-like handle. Five stripes encircle lower part of body.

Provenance: Building Alpha, Storeroom 2.

IV. STIRRUP-JARS

42) AKR Inv. No. 1180 (NAM) PLATE 40

Bibliography: Thera IV, 36, Pl. 79 a-b.

H. 23.2 cm.; D. base 10.5 cm.

State of preservation: Restored in various parts of main body. Orange-pinkish gritty impure clay; light orange slip; orange-reddish matt paint.

Shape: Rounded body, flat base. Tubular spout obliquely placed on shoulder. Two vertical strap handles opposite each other attached on neck with false spout. Hole pierced on upper edge of false spout.

Decoration: Broad band covers lower part of body; three stripes about it and broad band on belly. Zone of continuous spirals on upper side, another band, and zone filled with crocus blossoms on shoulder. Handles, false and real spouts fully painted.

Stripes around handle attachments. On upper surface of handles are traces of lines; on false spout similar traces perhaps of net pattern. These traces associated with binding of string.

(See Chapter III on Stirrup-jars)

Provenance: Not recorded.

43) AKR Inv. No. 1774 (AS) PLATE 41

Bibliography: Thera V, 30, Pl. 61 a.

H. 21 cm.; D. base 11.9 cm.

State of preservation: Body partly restored.

Orange impure clay; creamy slip; brownish to red lustrous paint.

Added white for details of decoration.

Shape: as No. 42, but handles are cylindrical.

Decoration. Crocus plants all over body. Real and false spouts fully painted. Strokes of brown paint on upper surface of handles and stripes around bases. Stripe around base. Traces of lines on false spout, similar to those on No. 41.

Provenance: Building Delta, Room Δ16, near northern part of east wall.

V. AMPHORAE

44) Oval-mouthed amphoriskos.

AKR Inv. No. 4287 (AS) PLATE 42

Bibliography: Dumas, PAE 1976, Pl. 203 \acute{s} .

H. 26.5 cm.; Max.Diam. 15.8 cm.; D. base 8 cm.

State of preservation: Oval mouth chipped, surface damaged, otherwise intact.

Buff impure clay; dark brown coat applied all over, decoration in white worn off.

Shape: Slender piriform body, flat base, oval mouth. Two vertical cylindrical handles attached at mouth and shoulder.

Two small vertical strap handles almost in center of body.

Decoration: Three wavy lines encircle lower part of body; running spiral above, followed by three more horizontal lines. Branches of olive tree depicted on body spreading around whole surface. Stripes around handle attachments.

Provenance: West House, ground-floor of Room 5.

Note: Two other oval-mouthed amphorae were published by Marinatos. The first one is decorated with a palm tree motif on the shoulder and the rest of its surface is covered with parallel horizontal bands. It was found in Building Alpha. See Thera II, 38, Fig. 28. The second vase is decorated with a palm tree on one side just above the handle of the belly.

The decoration is applied in white. The surface of the vase is worn. Its height is 53 cm. According to the excavator it is a Cretan import. It was found in Room B6 of Building Beta. See Thera III, 60, Pls. 56: 2, 3. Permission was not given to the author to study these vases.

VI. PITHOI AND JARS

45) Pithoid-jar.

AKR Inv. No. 4898 (AS) PLATE 43

Bibliography: Doumas, Ergon 1979, 28, Fig. 69; idem, PAE 1979, Pl. 159 b.

H. 58.4 cm.; Ext.Diam. rim 26.2 cm.; D. base 16 cm.

State of preservation: Almost half is restored; mended from fragments.

Buff impure clay; buff slip; brown matt paint.

Shape: Piriform body, flat base. Two horizontal cylindrical handles alternating with two smaller vertical handles on shoulder. Short cylindrical neck. Splaying rim, flat on top.

Decoration: Three pairs of horizontal bands cover lower part of body up to belly. Upper side decorated with two ivy plants, separated from each other by groups of parallel curved stripes. Same pattern probably applied all around vase. Four stripes encircle neck. Groups of vertical strokes of brown paint on rim. Stripes around handle attachments; strokes on tops of handles.

Provenance: Xesté 3, Room 11.

46) Pithos.

AKR Inv. No. 93 (it is exhibited in Phira Museum) PLATE 44

Bibliography: Thera II, 37-38, Pls. 25₁₋₂, Col. Pl. E₇.

H. approximately 90 cm.; D. base 47.7 cm.

State of preservation: Mended.

Dark brown coat covers whole surface; decoration applied in matt white paint.

Shape: Cylindrical body, flat base. Two small crescent-like horizontal handles near rim. Flattened rim sloping outwards.

Decoration: White lily blossoms on dark ground all over exterior. White stripes around handle attachments and rim.

Provenance: Building Alpha, Storeroom 3.

47) Pithos.

AKR Inv. No. ? (not recorded on vessel) PLATE 45

Bibliography: Thera IV, 34, Pl. 64 a-b.

H. 79 cm.; Ext.Diam. mouth 52.8 cm.

State of preservation: Body chipped in places; almost intact.

Coarse impure reddish clay; coated with dark brown paint, becoming partly reddish due to firing; decoration in white.

Shape: as No. 46 with four evenly-spaced plastic bosses in area above the handles and under rim.

Decoration: Coated throughout in dark brown paint. Outer surface decorated with two bunches of eight lilies each and three crocuses between them. Two reeds under each handle. Sixteen lilies, six crocuses, and four reeds altogether. Stems of lilies and crocuses have small leaves. Stripes around handle attachments and on rim.

Provenance: Building Delta, Room Δ1.

48) Pithos - beehive (?)

AKR Inv. No. 4687 (AS) PLATE 46

Bibliography: Doumas PAE 1976, 310-311, Fig. 1.

H. 89.3 cm.; Int.Diam. mouth 30.5 cm.

State of preservation: Mended, large part of one side restored.

Coarse impure yellowish clay; yellowish slip; dark to light brown matt paint.

Shape: Cylindrical body, flat base. Three cylindrical horizontal handles close to rim. Pierced slab inserted in wall about 15 cm. above base, separating pot into two parts. Lower part has movable small door. Very small handles on door as well as on pithos used to hold door closed, perhaps with rope or branch. Rim indented probably to receive lid.

Decoration: Decoration divided into three zones: lower zone painted with large spirals; smaller spirals cover middle zone while upper half has myrtles and crocuses. Crocuses grow between myrtles.

Provenance: Building Delta, Room Δ17; found at north wall of room in destruction layer.

49) Cycladic Pithos.

AKR Inv. No. 4854 (AS) PLATE 47

Bibliography: Doumas, Ergon 1980, 41, Pls. 88 and 89; idem PAE 1980, Pls. 178/9.

H. c. 90 cm.

State of preservation: Mended; partially restored.

Buff-yellowish impure clay; yellowish slip; brown matt paint worn in various places.

Shape: Ovoid body; flat base; two cylindrical horizontal small handles on shoulder. Rim sloping outwards. Below rim to shoulder is series of horizontal parallel grooves (about 10).

Decoration: Rim and shoulder with grooves fully painted dark brown. Body divided into two panels bordered by series of vertical spirals. First panel has bull close to grooved shoulder.

Outlined in brown, its skin rendered with large brown spots on yellowish slipped ground of vase. Two goats, on smaller scale, depicted on either side of bull under handles. Goat skin rendered like that of bull. Beard clearly depicted under chin of one goat, other goat (to right of bull) has rear legs, part of body and lower part of neck preserved. Lily-like flower beneath each goat. Rest of surface filled with ramifying plant, either reed or vetch. This part of vase damaged, so identification of plant is very difficult.

The second panel has four dolphins; one large one in top center and three small ones in horizontal row beneath. Two water birds on right side, one on left. Presence of sea further stressed by depiction of seaweed. Lower part of this side of vase bears series of wavy lines, perhaps denoting waves. Outline and filling of dolphins is brown, inner lines of bodies painted on yellowish slipped ground of vase. Additional white not used, as opposed to other dolphins on LCI pottery, e.g. Broad wavy bands all around lower side.

Provenance: West House, Storeroom 3 γ.

50) Pithoid-jar.

AKR Inv. No. 1837 (AS) PLATE 48

Bibliography: Thera V, 30, Pl. 60 a, left; Marinatos-Hirmer, Pl. 158.

H. 41 cm.; Ext.Diam. rim 24.4 cm.; D. base 14.5 cm.

State of preservation: Recomposed from many fragments; slightly restored.

Yellowish impure clay; buff slip; matt brown paint.

Shape: Spherical-conical body, ringed base. Three horizontal cylindrical handles on shoulder. Concave splaying neck, round mouth with flat rim sloping outwards.

Decoration: Band covers base ring. Decoration on body divided into two zones; lower zone bordered by parallel horizontal stripes has vetches bending to right. Upper zone, also bordered by bands, has vetches under each handle and in open zones four painted nipples-jugs enclosed in myrtle branches, and carelessly drawn continuous spiral pattern. Band at base of neck. Pendant semicircles on neck; stripe below rim, small vertical strokes on rim, stripes around handle attachments, brown vertical strokes on tops of handles.

Provenance: Building Delta, Room Δ16; found in NW part of room.

51) Pithoid-jar.

AKR Inv. No. 5201 (AS) PLATE 49

Bibliography: Doumas, Ergon 1980, 40, Fig. 83; idem PAE 1980, Pl. 176 a.

H. 52 cm.; Ext.Diam. rim 22.8 cm.; D. base 14 cm.

State of preservation: Recomposed; some parts of lower body restored.

Buff-greenish impure clay; yellowish-green slip; dark brown matt paint; additional white for details of decoration.

Shape: as No. 50 except for flat base.

Decoration: Four broad dark bands, outlined in white, on lower part of body up to belly. Three swallows flying to right on side and shoulder. Birds separated from each other by double spiral motif, vertically arranged, hanging from each handle. Swallows solid dark brown, all have feet preserved. White concentric circles on bird bodies and white lines on wings. One has two white tangential crossed circles, vertically arranged on body. Around base of neck is series of inverted semicircles. Fully painted neck and rim with white wavy line around neck. Dark stripes around roots of handles.

Provenance: West House, Room 6.

52) Bridge-spouted pithos.

AKR Inv. No. 4024 (AS) PLATE 50

Bibliography: Doumas, PAE 1975, Pl. 208 b, BCH 1978, Fig. 209.

H. 47.5 cm.; Ext.Diam. rim 21 cm.; D. base 14.1 cm.

State of preservation: Lower body recomposed and restored.

Brown-yellowish impure clay; buff slip; dark brown matt paint.

Shape: Ovoid baggy body; ringed base. Two horizontal cylindrical handles on shoulder, one vertical handle opposite spout. Rim sloping outwards, flat on upper surface; bridged spout.

Decoration: Ring at foot fully painted. One horizontal stripe above base and three at lower part of side. Four bunches of grapes hang under handles and spout. Beries of grapes very distinctively painted. Two bunches of grapes hanging from horizontal handles flanked by reeds, other two bunches by vetches. Two thin stripes surround base of neck; fully painted spout, rim and handles.

Provenance: North of Xesté 4 (χώρος καλών Αγγείων).

VII. STRAINERS

53) AKR Inv. No. 1378 (NAM) PLATE 51

Bibliography: Thera IV, 37, Pl. 80 b.

H. 38 cm.; Ext.Diam. rim 7.4 cm.; D. base 11.1 cm.

State of preservation: Handles missing; body chipped; foot cracked.

Dark brown impure clay; dark red matt paint all over including interior of mouth. Additional white for decoration. Very well-smoothed surface. On one side of body decoration is very much discoloured.

Shape: Spherical body, conical concave foot. Short cylindrical neck and round mouth. Low ring moulded at joint between body and foot. Three cylindrical horizontal handles on shoulder, only bases preserved. Thirteen holes are pierced in clay slab of strainer, inserted approximately to height of moulded ring on interior of vase.

Decoration: Myrtle branches, obliquely arranged, on foot. On main body are more myrtle branches but vertically arranged. On neck is series of pendant semicircles. Stripes around moulded ring and at bases of handles.

Provenance: Building Delta, Room Δ4.

54) AKR Inv. No. 562 (NAM) PLATE 52

Bibliography: Thera III, 53, Pl. 48₂, Col. Pl. A₁.

H. 23.2 cm.; Max.Diam. 20.4 cm.; D. base 18.4 cm.

State of preservation: Recomposed.

Whole vase painted reddish matt. Additional white for decoration.

Shape: as No. 53 except that it has two handles and clay slab on interior does not correspond with exterior moulded ring.

(For details see FIG. 25.) Rim leans inward and upward.

Decoration: White stripe around base; lily blossoms on foot.

Stripe on moulded ring. Lily plants on main body between handles, and blossoms under handles. White stripes around bases of handles and on surface of rim.

Provenance: Building Alpha, Storeroom 2.

55) AKR Inv. No. 2650 with lid (NAM) PLATE 53

Bibliography: Thera VI, 33, Pl. 78 a, Col. Pl. 10; Thera, Pompeii Pl. 54.

Strainer: H. 17.4 cm.; D. rim 8.8 cm.; D. base 14.6 cm.

Lid: not absolutely round due to bad construction. H. 6.6 cm.; D. opening 10.4 cm.

State of preservation: Both strainer and lid intact. Foot of strainer cracked and slightly chipped.

Dark brown to reddish matt paint. Additional white for details of decoration.

Shape: as No. 53 except that this vase has moulded ring at base of neck.

Shape of lid: Semi-globular with horizontal cylindrical handle top.

Decoration: On foot, series of solid semicircles cover lowest part with crocuses in between. On main body are brown bands with series of added white dots on moulded ring and lower side with dark wavy line between two series of parallel interconnected closed spirals on shoulder. Central solid eyes of spirals covered with white dots. Vacant spaces between spirals filled with small brown dots. Handles fully painted with series of white dots around bases and white slashes on top. Brown band with added white dots at neck and rim. Lid has six crocuses around in reddish paint. Paint much lighter than that of decoration of main body

of vase creating strong contrast similar to that on foot. Handle fully painted with circle around attachments.

Provenance: West House; found on window sill of "the bedroom", Room 4.

56) AKR Inv. No. 4314 with lid (AS) PLATE 54

Bibliography: Thera II, 13, Pl. 10₁, Col. Pl. E₂.

Strainer: H. 54 cm.; Max.Diam. 43.3 cm.

State of preservation: Recomposed and restored. Very much corroded on body and lid (any removal — even the slightest — could lead to the dissolution of the vase). No dimensions available.

Buff impure clay; yellowish slip; red matt paint with additional white for details.

Shape of strainer: as No. 55 with conical neck.

Shape of lid: Slightly conical, low and flat on top.

Decoration: Neck fully painted including moulded ring. Running spiral and band with pendant solid semicircles filled with dots on shoulder. Zone of dotted ivy leaves with wavy lines on side. Lower side has dark band with added white circles above double line flanked by myrtle branches. Moulded ring between body and foot painted with groups of vertical lines and outlined in white. Below ring are pendant semicircles with added white lines; same motif repeated upside down on foot; double line flanked by myrtle branches in center of foot.

Decoration of lid: Running spiral flanked by two lines in red paint.

Provenance: Building Beta, Room B2.

57) AKR Inv. No. 3592 (AS) PLATE 55

Bibliography: Thera VII, 29, Pl. 47 γ.

H. 20 cm.; D. rim 9 cm.; D. base 13.8 cm.

State of preservation: Foot partially restored, otherwise intact. Light wash; dark to light brown and white paint; additional white for details of decoration.

Shape: as No. 53, except that this vase has two instead of three horizontal cylindrical handles.

Decoration: Foot fully painted brown with white stripe at base and four white lily flowers on side. Body decorated as follows:

on lower side is series of crocus flowers in light brown, four swallows in dark brown with added white backs and bellies, red touch on necks and white spots on tails depicted flying above flowers. Base of neck and bases of handles have brown stripes with added white dots. Dark brown line at rim.

Provenance: Xesté 3, Room 3. Found in destruction level under chist flagstones of upper storey.

58) AKR Inv. No. 3725 (AS) PLATE 56

Bibliography: Thera VII, 29, Pl. 47 α - β .

H. 22.5 cm.; D. rim 8.7 cm.; D. base 15.8 cm.

State of preservation: Recomposed; slightly restored in various parts of body.

White-yellowish slip; brown to light brown and white matt paint. Additional white for details of decoration.

Shape: as No. 53, except for ring moulded at base of neck.

Decoration. At lower part of foot is "silent wave" composed of three or four white stripes above which are seven crocus flowers.

Moulded ring between foot and body fully painted. Series of interconnected spirals with central eyes painted white on lower side of body, spaces between spirals filled with brown dots.

Shoulder zone, bordered by two brown stripes with added white dots, has dark spirals. Thin white line around base of neck.

Neck fully painted with tangential semicircles in added white hanging from lip of rim. Handles fully painted with white strokes on top and around bases.

Provenance: Building Delta, Room Δ 17; found at eastern wall.

59) AKR Inv. No. 4021 (AS) PLATE 57

Bibliography: Doulas, PAE 1975, Pl. 208 a, BCH 1978, Fig. 208.

H. 20.5 cm. (approximately); D. base 11 cm.; D. rim 5.2 cm.

State of preservation: Small body fragment missing.

Yellowish impure clay; yellowish slip; brown to red matt paint.

Shape: as No. 55.

Decoration: All over body and foot are crocuses in dotted ground. Stripes on moulded ring at base of neck and at joint between body and foot and around bases of handles. Neck filled with dots.

Provenance: Building Delta, Room Δ 1a (Polythyron), southern ground floor.

60) AKR Inv. No. 3174 (AS) PLATE 58

Bibliography: Thera VI, 24, Pl. 73 β, left.

H. 21.7 cm.; D. rim 11 cm.; D. base 16.7 cm.

State of preservation: Recomposed, partially restored.

Buff-green impure clay; buff slip; brown matt paint.

Additional white for details of decoration. Paint very much worn.

Shape: as No. 53, except for three vertical cylindrical handles.

Decoration: Nine crocus plants on foot. Broad band covers moulded ring at joint between foot and body. On body are three

hybrid ivy leaves with stems shown as myrtles ending in four

stamens; at spiral-like eyes of motif are dots also at pointed

edge of plant. In spaces below are types of "ivy leaves",

branches of myrtle and barley ears. (Here there is depicted a

mixture of three plants: ivy, barley and myrtle in a very sophis-

ticated way.) Band covers short neck which has series of added

white spots. Another band also with white dots at base of neck.

Dark stripes around bases of handles.

Provenance: Not given.

61) Ph.M. Inv. No. 460 PLATE 59

Bibliography: Aberg, Chronologie IV, 134-136, Fig. 258.

H. 21.5 cm.; D. rim 8.6 cm.; D. base 16.5 cm.

State of preservation: Recomposed; part of neck missing.

Light buff slip; matt brown paint with additional white for details of decoration.

Shape: as No. 53, except for two vertical cylindrical and two horizontal strap handles alternating on shoulder.

Decoration: Foot has crocuses bordered below and above by

continuous series of solid semicircles filled with added white

dots which are also on crocus flowers. Body decorated with myrtle

branches in horizontal rows. Between handles vertically or

obliquely arranged myrtle branches. Neck fully painted. Handles

have brown stripe on top with added white dots and brown stripes

around bases with added white lines.

Provenance: Found in old excavations of Zahn in area near

Akrotiri. More precise context not given. Zahn Haus.

62) Ph.M. Inv. No. 461 PLATE 60

Bibliography: Aberg, Chronologie IV, 134-136, Fig. 257.

H. 14.7 cm.; D. rim 7.3 cm.; Max.Diam. 12.5 cm.; D. base 12 cm.
 State of preservation: Half of body missing; cracked and broken
 in various places.

Reddish impure clay; dark reddish paint throughout. White matt
 paint for decoration. Clay corroded and paint badly preserved.
 Shape: as No. 53, except for two breast-like protuberances on
 shoulder instead of handles. May have had one vertical cylindrical
 handle on missing part of shoulder. (Conical protuberances may
 have played role of breasts, as on nipples-jugs, in which case
 this is first nipples-strainer.)

Decoration: Foot painted all over with white crocuses. White
 band on moulded ring between foot and body. Body decorated with
 white lilies. Stripes around rim and bases of "breasts".

Provenance: Found in old German excavations near area of Akrotiri.
 Zahn Haus.

63) Cylindrical strainer.

AKR Inv. No. 99 (NAM) PLATE 61

Bibliography: Thera II, 14, Pl. 11₁.

H. 23.4 cm.; Ext.Diam. base 25.5 cm.; Ext.Diam. rim 25.2 cm.

State of preservation: Slightly restored on lower side, otherwise
 intact.

Reddish coarse gritty clay; reddish paint throughout; decoration
 in white.

Shape: Cylindrical divided into two parts, upper part called
body, lower part called foot. In middle of cylinder on interior
 is perforated slab — strainer; at same point on exterior is ring
 in relief. Hollow foot on distinct ring. Flattened rim designed
 to receive lid. Two small cylindrical horizontal handles just
 below rim, opposite each other. Three moulded rings, rim, middle
 of side and base almost of same thickness. (See FIG. 29 for
 construction details.)

Decoration: Base ring decorated with series of drop-pendants,
 foot has series of solid semicircles from which groups of three
 ivy leaves grow with dotted circles in between. Second ring has
 stemless horizontal foliate band bordered by white stripes. On
 main body are crocus plants growing up from series of solid semi-
 circles. White band below rim with pendant semicircles all around.

Stemless foliate band at rim. Stripes around bases of handles and on top.

Provenance: Building Beta, Room B2.

VIII. DOUBLE-VASES

64) AKR Inv. No. 4283 (AS) PLATE 62

Bibliography: Doumas, Ergon 1977, 162, Fig. 104; idem PAE β' 1977, 388, Pl. 204 b; BCH 1978, 742, Fig. 207.

H. of the strainer-jug: 18 cm.	H. of the second jug: 14 cm.
Max.Diam. " " : 16.5 cm.	Max.Diam. " " : 16.7 cm.
D. base " " : 7.5 cm.	D. base " " : 7 cm.

State of preservation: Recomposed; complete.

Buff slip; second jug bears traces of reddish colour on outer surface — something probably accidental. Brown matt paint and additional white for details of decoration.

Shape: Two jugs with globular-conical bodies, flat bases forming low rings, connected by cylindrical tube and bow-like handle.

First jug has trefoil spout with strainer slab inset and short neck. Second jug closed. Cylindrical bow-like handle.

Decoration: Both jugs have bands around bases and lower sides. Each jug has three dolphins in brown with added white strokes on bodies in sea environment with wavy lines beneath fish and seaweed above hanging from bases of necks and scattered among dolphins. Stripes in brown around tubular channel and around bases of handle with added white dots. Parallel brown strokes on top of handle. Neck of strainer-jug encircled by stripe. Concentric semicircles hang all around trefoil lip emphasized by thin brown line at rim.

Provenance: Building Delta, Room Δ17.

65) AKR Inv. No. 3162 (AS) PLATE 63

Bibliography: Mentioned by Doumas, PAE 1977 β', 388. Unpublished. Studied by author with kind permission of Professor Doumas.

H. 16.8 cm.; D. base 5.6 cm.

State of preservation: Fragmentary; only strainer-jug preserved and small part of tubular channel.

Creamy-orange impure clay; buff slip; dark brown to black and red matt paint; additional white for details of decoration.

Shape: as No. 64.

Decoration: Paint generally worn away and details of decoration not distinct. Following scheme may be distinguished: dark band alternating with red band cover base ring. Wavy stripe around lower side. Belly has two agrimia on either side in solid dark brown with added white lines on their bodies. Solid semicircles, very carelessly drawn, hang from brown stripe with added white dots at base of neck. Red stripe with added white dots alternating with brown stripe with added white dots encircle base of neck. Trefoil lip chipped off but probably painted brown.

Provenance: Found in Building Alpha.

- 66) French School of Archaeology at Athens Inv. No. 61 PLATE 64
 Bibliography: Renaudin, BCH 1922, 124, Pl. XIII, Figs. 12, 13, 29; J.J. Maffre, BCH 1972, 35, Fig. 23. Also Aberg, Chronologie IV, Abb. 237 and Zervos, L'art des Cyclades, Col. Pls. B and C.
 Max. H. 18 cm.; D. base 6.9 cm.

State of preservation: Fragmentary, only strainer-jug preserved with part of tubular channel and base of handle. Body and lip partially restored.

Surface very smooth but unslipped. Dark brown and red matt paint worn away.

Shape: as No. 64.

Decoration: Three stripes around foot and lower side and on tubular channel. Stripe around base of neck from which hang semicircles. Stripe covers trefoil mouth in and out and around preserved base of handle. All stripes in red. On main body of vase are three agrimia rendered in dark brown in crocus field, with red crocuses. Agrimia shown in flying gallop; two face crocus plants on right, third turns its head backward where two crocus plants grow. The horns drawn very freely, almost like wavy lines.

Provenance: From old excavations of Gorceix and Mamet on island of Thera in 1870.

IX. CYMBAL

67) AKR Inv. No. 100 (NAM) PLATE 65

Bibliography: Thera II, 38, Pl. 11₂, Col. Pl. C₇; Thera, Pompeii Pl. 57.

H. 11.6 cm.; L. of side and upper part 43.4 cm.; Max.Width rim 1.2 cm.

State of preservation: Recomposed; parts of rim and body restored. Buff impure clay; no slip; brown matt paint and additional white for details of decoration.

Shape: elongated body, flat base, straight walls leaning slightly inward in upper part with flat rim. Two small cylindrical horizontal handles placed below rim opposite each other in center.

Decoration: Five dolphins on long sides painted brown with added white stripes along bodies and heads. Series of solid semicircles with added white stripes below rim. Solid semicircles up-side-down with added white stripes on lower side at base. Rim, interior and base fully painted; small white vertical strokes on rim.

Brown stripes around bases of handles and brown strokes on tops.

Provenance: Building Beta, Room B2; found on floor of upper storey.

68) AKR Inv. No. 101 (NAM) PLATES 66-67

Bibliography: Thera II, 38, Pl. 17₂, Col. Pl. C₇₋₈.

H. 9.5 cm.; L. base 40.5 cm. L. side and upper part 46 cm.; width of rim 2.3 cm.

State of preservation: Intact; slightly chipped.

Buff impure coarse clay; no slip; red and dark brown matt paint with additional white for subsidiary ornaments. Use of polychromy.

Shape: as No. 67.

Decoration: Swallows in flight on both sides. One side has six swallows outlined in brown with white-filled bellies and white dots on their tails. Eyes represented by small brown dots. Other side also has six swallows in brown but without additional white on bellies and tails. (This was done intentionally; the painter considered one side of the vase as the main side in view.) Fully painted rim, from which solid semicircles in red hang. Added white parallel lines on rim. Semicircles have added white stripes.

Under swallows close to base is series of up-side-down solid semicircles (on one side of the vase having added white stripes while on the other without added white). Interior fully painted reddish-brown. Handles and base fully painted. Only one handle has vertical white strokes on top.

Provenance: Building Alpha, Storeroom 2.

69) AKR Inv. No. 566 (NAM) PLATE 68

Bibliography: Thera III, 11 and 53, Pls. 7₁₋₂, Col. Pl. A₃.

H. 9.6 cm.; Max.Length 34.5 cm.

State of preservation: Intact; discoloured and chipped at base.

Buff impure clay; coated throughout with matt brown paint.

Additional white for decoration.

Shape: as No. 67 except that the handles are placed in middle of long sides and rim is much more pronounced and distinct than previous examples.

Decoration: Bands around lower part of body and below rim.

Eleven white lily flowers scattered around both sides. Stripes around bases of handles; groups of four parallel strokes on rim. Strokes of white paint inside.

Provenance: Building Alpha, Storeroom 2.

70) AKR Inv. No. 3266 (NAM) PLATES 69-70

Bibliography: Thera VI, 33, Pl. 80, Col. Pl. 11; Art of Aegean, 80, Pl. 36 a-b.

H. 11.9 cm.; Max.Length 53.2 cm.; Max.Width rim 13.9 cm.; Max. Thickness rim 1.4 cm.

State of preservation: Recomposed. Chipped on one of long sides (where a dolphin has almost vanished). Base restored.

Buff impure, gritty clay; well-smoothed surface without slip.

Red and dark brown to almost black matt paint. Additional white for details of decoration. Use of polychromy.

Shape: as No. 69, but rim is very distinct and rolled.

Decoration: Series of solid semicircles in red with added white stripes above and same up-side-down below all around, probably representing waves on one side and ground on other. One of long sides decorated with three agrimia among reddish crocus plants. Animals carelessly drawn in solid brown with added white strokes to depict skin. Middle goat lacks white strokes. All three have

short tails and characteristic hair under chin. Painter painted plants first then animals. (This is evident because the stems of the plants run well along through the bodies of the animals.) Other long side decorated with three dolphins swimming among seaweeds. Dolphins painted solid brownish-black with added white lines on bodies and heads. Sharp snouts, seaweed in brown coming out of "waves" and hanging from band near rim. Rim fully painted in brown with groups of white vertical strokes alternating with groups of tangential curved lines.

Provenance: House of the Ladies, Room 7 (?).

71) AKR Inv. No. 3267 (NAM) PLATES 71-72

Bibliography: Thera VI, 33, Pl. 81, Col. Pl. 11; Marinatos, AAA 5 (1972), 448-49, Figs. 5, 6; Art of Aegean, 81, Pl. 37 a-b. H. 10.2 cm.; Max.Length 48.8 cm.; Max.Width 2.1 cm.

State of preservation: Recomposed and partially restored at rim and handles.

Yellowish-buff gritty clay; well-smoothed surface without slip. Dark brown to black and red matt paint. Additional white for details of decoration. Use of polychromy.

Shape: as No. 69, but due to bad construction or firing, base is slightly raised in middle and walls pressed inwards.

Decoration: Lower side has series of reddish solid semicircles with added white stripes probably representing waves on one side and ground on other. Seaweed on short sides. Three dolphins in solid black with added white line running from head along body with outlined snout on one of long sides; on opposite side are three quadrupeds probably young goats in gallop among reddish crocuses. Goats painted solid black with added white strokes to represent skin; eyes shown by a spot, muzzles outlined. Quadrupeds have very short horns or ears and lack hair under chin, unlike animals on cymbe No. 70. Also have short tails and very long muzzles in contrast to animals of other thematically similar cymbe. Blackish stripes enclose bases of handles, black stripe with added white stripe borders two scenes on upper part of vase near rim. Rim fully painted in brownish-red with groups of white vertical strokes alternating with solid white semicircles.

Interior fully painted.

Provenance: West House, Room 5.

- 72) Phira Museum. No inventory number available. PLATE 73
 Probably from old German excavations on Thera by Zahn, but cannot be identified in any publication.
 H. 9.5 cm.; Max.Length 40 cm.
 State of preservation: Recomposed, one handle missing. Chipped in places, largely discoloured.
 Brownish impure gritty clay; dark brown coat throughout; white paint for decoration.
 Shape: as No. 67, but handles disproportionately placed on long sides; preserved example attached to wall 3 cm. lower than missing one.
 Decoration: On dark brown background of both sides are white lily flowers which bend to right. White band defines upper edge while white band of loop ornament runs along lower part near base in opposite direction to lilies. White stripes around bases of handles.
 Note: Two more cymbae are worth a brief mention. The vases are unpublished and found in the Akrotiri storerooms. They have the same shape as the vases above except that one of them has a ledge approximately 2 cm. below the rim inside. This feature creates a recess which is clearly designed to receive a lid.
 This is the only instance of a cymbe designed to receive a lid. The fabric on both pots is similar: buff impure clay, no slip, and brown-reddish matt paint. They are both decorated with crocuses with additional white for the details. Their interior surfaces bear traces of brownish coat. (See PLATE 74) Both vases have been examined by the author with the kind permission of Professor Doumas.

X. PLANT-POTS

- 73) AKR Inv. No. 154 (NAM) PLATE 75
 Bibliography: Thera III, 55, Pl. 52, right.
 H. 19.9 cm.; D. base 9.7 cm.; D. rim 8.6 cm.
 State of preservation: Recomposed, part of rim restored.
 Yellowish gritty coarse clay; whitish slip; brownish matt paint partly discoloured.
 Shape: Cylindrical body, flat base, two ear-lugs close to rim.

Ear-lugs have holes only on top. Hole pierced off-center through base.

Decoration: Series of solid semicircles painted around base. Three myrtle shoots cover one side of vase; other side left unpainted. Ear-lugs fully painted. Series of hanging solid semicircles around rim.

Provenance: Building Alpha, Storeroom 3.

74) AKR Inv. No. 155 (NAM) PLATE 76

Bibliography: Thera II, 41, Col. Pl. D₈, left.

H. 20.5 cm.; D. base 9.3 cm.; D. rim 8.8 cm.

State of preservation: Recomposed. Upper back side restored.

Fabric: as No. 73.

Shape: as No. 73.

Decoration: Three myrtle branches in brown-red cover one side of vase, other side left blank, at base and rim are three solid semicircles on either side.

Provenance: Building Alpha, Storeroom 3.

75) AKR Inv. No. 1007 (NAM) PLATE 77

Bibliography: Thera II, 41, Col. Pl. D₈, right.

H. 19.1 cm.; D. base 9.5 cm.; D. rim 9 cm.

State of preservation: Recomposed; partly chipped at base.

Fabric: as No. 73.

Shape: as No. 73.

Decoration: On front is single myrtle branch in dark brown. Ear-lugs fully painted from which ear-rings in form of two tangential circles vertically placed hang.

Provenance: Building Alpha, Storeroom 3.

76) AKR Inv. No. 1030 (NAM) PLATE 78

Not identified in any publication.

H. 18.3 cm.; D. base 9.6 cm.; D. rim 8.7 cm.

State of preservation: Recomposed, partially restored at base and rim.

Fabric: as No. 73.

Shape: as No. 73.

Decoration: Band around lower side close to base, from which on one side a myrtle branch grows. Ear-lugs fully painted, from which ear-rings in form of three tangential circles vertically

arranged hang.

Provenance: Unknown.

77) French School of Archaeology at Athens Inv. No. 47 PLATE 79

Bibliography: Renaudin, BCH 1972, 32, Fig. 16.

H. 18.7 cm.; D. base 9.7 cm.; D. rim 10 cm.

State of preservation: Recomposed and partially restored.

Fabric: as No. 73.

Shape: as No. 73.

Decoration: Rim covered with brown paint from which continuous series of crescents hangs. Same motif repeated up-side-down around base. Eight myrtle branches, obliquely arranged, cover whole surface of vase.

Provenance: Found in excavations of Gorceix and Mamet on Thera in 1870.

XI. FLOWER-POTS

78) AKR Inv. No. 1279 (NAM) PLATE 80

Bibliography: Thera IV, 37, Pl. 84 b; Thera, Pompeii, Pl. 53.

H. 26 cm.; D. base 10 cm.; D. rim 22.8 cm.

State of preservation: Handles slightly broken, chipped near base, otherwise intact.

Buff impure clay; whole vase coated with brown paint throughout; decoration in applied white.

Shape: Conical body flaring towards top; rim leans inwards.

Two small horizontal strap handles on upper part of body. Two horizontal grooves around lower part of body. Flat base. Mouth closed by clay slab attached to walls below rim on interior, open in center and pierced by ring of fourteen smaller holes all around.

Decoration: Four lily plants, with two or three flowers each, grow from lower side to rim. Two grooves on lower side painted white with white stripes. White stripe on outer surface of rim and lip. Two stripes around bases of handles. Accidental strokes of white paint on inserted clay slab.

Provenance: Building Delta, Room Δ8.

79) AKR Inv. No. 1280 (NAM) PLATE 81

Bibliography: Thera IV, 37, Pls. 83-84 a; Marinatos-Hirmer, Fig. 161; Art of Aegean, 82, Pl. 38.

H. 26.8 cm.; D. base 9.9 cm.; D. rim 21.6 cm.

State of preservation: Intact; slightly broken and chipped at base.

Fabric: as No. 78.

Shape: as No. 78, except for 16 instead of 14 holes in inserted clay slab.

Decoration: Two bands surround lower part of body in grooves. Stripes around bases of handles and at rim. Body decorated with lily plants: two distinct lilies on front and two on back which have almost faded away. Each plant has three or four flowers. All flowers have three stigmas; only in one case is there a flower with four stigmas. Three flowers without stigmas shown falling to ground from the central plant. (The absence of stigmas is intentional to emphasize that the flowers are dead.) Strokes of white paint on clay slab.

Provenance: Building Delta, Room Δ8.

XII. RHYTA

80) AKR Inv. No. 1494 (NAM) PLATE 82

Bibliography: Thera V, 31, Pl. 64 a-b; AAA 5 (1972), 13, Fig. 19; Art of Aegean, 78, Pl. 33, Col. Pl. 30; A.D. Lacy, Greek Pottery in the Bronze Age, (1967), 273, 278, 287; Thera, Pompeii, Pl. 56. H. (including handle) 29.8 cm.; Ext.Diam. rim 11.1 cm.

State of preservation: Recomposed and slightly restored. Paint partially discoloured.

Fine buff clay; buff-pinkish slip; brownish lustrous paint.

Shape: Conical body with notch below ring-shaped edge or rim. Distinctly flat rim with two grooves. Vertical ribbon handle rising above rim; rivet heads at upper attachment. Perforated at bottom.

Decoration: Lowest part of vase fully painted. Lower side has two horizontal bands, creating two zones. First zone has crocus flowers, upper zone has two series of wavy lines. Another band above then zone with three crocus plants, top border of which is another band with a series of added white dots. Series of lunettes below fully painted rim and handle.

Provenance: Building Delta, Room Δ9. Probably a Cretan import.

81) AKR Inv. No. 1027 (NAM) PLATE 83

Bibliography: Thera IV, 38, Pl. 86 b.

H. (including handle) 28.7 cm.; Ext.Diam. rim 9.2 cm.

State of preservation: Recomposed, restored at base and upper side.

Impure buff gritty clay; exterior fully painted in light brown; decoration applied in white.

Shape: as No. 80, but lacks rivet heads at top of handle and has rolled rim.

Decoration: Exterior covered in white reeds; white band around base of rim and stripe around base of handle. White lines on handle and on interior of rim.

Provenance: Building Delta, Room Δ9.

XIII. BOWLS/CUPS

82) Handleless-cup.

AKR Inv. No. 1290 (NAM) PLATE 84

Bibliography: Thera IV, 36, Pl. 76 a.

H. 9.9 cm.; D. base 5.5 cm.; D. mouth 13.1 cm.

State of preservation: Recomposed, foot partially restored; body slightly chipped.

Impure buff clay; buff slip.

Shape: Rim pinched to form spout. Flat base forming low distinct foot. No handle. Thin walled.

Decoration: Band around foot. Four ears of barley grow from base to rim. Continuous line of solid semicircles around rim. Drops of paint on interior (not intentional).

Provenance: Building Delta, Room Δ2 (Lilies Room).

83) One-handled cup.

AKR Inv. No. 3668 (AS) PLATE 85

Bibliography: Thera VII, 29, Pl. 45.

H. 13.5 cm.; D. base 6.6 cm.; D. rim (including spout) 17.9 cm.

State of preservation: Spout broken and mended, otherwise intact.

Impure whitish clay. Light slip. Brown paint.

Shape: Bell-shaped to conical body; rim pinched to form spout. One vertical strap handle. Flat base forming low but distinct foot, which is pierced — could function as cup-rhyton.

Decoration: Stripe around foot. On front just under spout is barley branch with three stalks in brown. Strokes of brown paint on edge of lip, on spout in and out. Drops of paint on interior probably not intentional. Horizontal brown strokes on top of handle.

Provenance: Building Delta, Room Δ9a; destruction layer on groundfloor, from eastern part of room.

84) Cupping-glass-shaped vessel.

(so-called "σικυσοειδής" bowl by Marinatos)

AKR Inv. No. 2563 (AS) PLATE 86

Bibliography: Thera VI, 32, Pl. 74 a, right, Col. Pl. 10.

H. 11.4 cm.; D. base 6.8 cm.; D. rim 15 cm.

State of preservation: Part of lip missing; recomposed, restored on one side.

Impure yellowish clay; dark brown with lilac shade all over surface; white paint for decoration.

Shape: Almost cylindrical body with walls leaning inward on upper side. Flat rim, two small ear-lugs on upper side with two small protuberances in between.

Decoration: White crocuses under ear-lugs, rest of surface filled with myrtle branches. One stripe below rim and thin line on top. White strokes on ear-lugs.

Provenance: West House, Room 4.

85) Bridge-spouted bowl.

French School of Archaeology at Athens Inv. No. 51 PLATE 87

Bibliography: Renaudin, BCH 1922, 127, Fig. 16; J.J. Maffre, BCH 1972, 32, Fig. 19; Zervos, L'art des Cyclades, 215, Pl. 291.

H. 15.1 cm.; Int.Diam. rim 13 cm.; Ext.Diam. 15.4 cm.; D. base 11.6 cm.

State of preservation: Part of rim and ear-lug missing; one side of lower body chipped.

Impure light brown grainy clay; brown paint throughout; decoration in added white. Uneven firing.

Shape: Cylindrical body with rounded sides; distinctly flat rim with bridged spout opposite vertical strap handle. Two small ear-lugs between handle and spout, below rim.

Decoration: White bands around rim and spout. Stripes encircle

handle attachments. Touches of white paint on ear-lugs and upper surface of handle. Main decoration consists of four groups of lily flowers, three of which are well preserved; pictured with only one stamen. Wavy strokes between lily flowers.

Provenance: Akrotiri, from excavations of Mamet and Gorceix in 1870.

Note: Two rounded cups were found in Building Delta, Room Δ1 (polythyron) and are decorated the first with reeds and the second with crocuses. They are published by Doumas in PAE 1975, Pl. 205. No permission was given to the author to study these vases. (See PLATE 88)

XIV. LEKANAE

86) AKR Inv. No. 4825 (AS) PLATE 89

Bibliography: Doumas, Ergon 1979, 28, Pl. 70; idem PAE 1979, Pl. 159 γ.

Max.Length 67.5 cm.; Max.Width 40.5 cm.; Max.H. 23 cm.

State of preservation: Complete.

Impure coarse buff clay; light buff wash and dark brown matt paint.

Shape: Flat base, ovoid body, oval mouth with distinct rim; two small ear-lugs on long sides opposite each other.

Decoration: Interior decorated with six dolphins, arranged in horizontal row, swimming among seaweed. Solid interconnected semicircles hang from rim. Dolphins painted in brown with added white lines along bodies, eyes emphasized with white circle.

Upper surface of rim fully painted.

Provenance: West House, Room 3.

87) AKR Inv. No. 2565 (AS) PLATE 90

Bibliography: Thera VI, Pl. 77 a.

H. 13 cm.; Diam. rim 31.3 cm.; Diam. base 16 cm.

State of preservation: Recomposed and slightly restored.

Impure yellowish clay; dark brown matt paint throughout. White paint for decoration.

Shape: Flat base, ovoid body, oval mouth; two small vertical cylindrical handles on short sides rising above rim.

Decoration: Interior has eight stemless myrtle branches vertically arranged close to one another. Type of net pattern in white in bottom. White stripes and solid semicircles on upper surface of rim.

Provenance: West House, Room 4.

88) French School of Archaeology at Athens Inv. No. 48 PLATE 91

Bibliography: Renaudin, BCH 1922, 155, Fig. 1; J.J. Maffre, BCH 1972, 32, Figs. 17-18.

H. 18 cm.; L. 71 cm.; Width (with handles) 46 cm.

State of preservation: Broken and mended.

Fabric: as No. 86.

Shape: as No. 86, but with horizontal cylindrical handles.

Decoration: Series of vertical reeds all around interior, rim painted, circles around handle attachments. Band around interior close to bottom.

Provenance: From excavations of Gorceix and Mamet.

Note: Another fragmentary lekane is published by Marinatos in Thera IV, 37, Pl. 85 a. It is coated with dark paint throughout. On the interior it has an unusual broad-leaved plant in white. The form is similar to examples 86, 87, 88. Permission was not given to the author to study this piece.

XV. PYXIS-LIKE VASE

89) AKR Inv. No. 1162 (NAM) PLATE 92

Bibliography: Thera IV, 37, Pl. 80 c.

H. 20.6 cm.; D. base 11.8 cm.; D. rim 9.3 cm.

State of preservation: Badly preserved. Recomposed, cracked in places and restored at rim and parts of body. Chipped in places.

Yellow semi-fine clay; yellow-pinkish slip; dark brown lustrous paint with reddish shades. Decoration very much discoloured.

Shape: Cylindrical body slightly swollen in center. Flat base raised on three small legs. Side closes inward on upper part forming round mouth with distinct low rim. Thin walls, especially on upper part. Two horizontal strap handles opposite each other on upper side.

Decoration: Legs fully painted. Body divided into zones; lower

zone painted with dots below a stripe, second zone has horizontal stemmed myrtle branch below two stripes. Main zone has twelve shoots of myrtle, obliquely placed, bordered on top by two stripes. On narrow shoulder is zone of dots. Handles fully painted. Provenance: Sector Δ (a more precise context is not recorded in the reports). Probably a Cretan import.

Group 2: CRETEKNOSSOS

90) High-spouted jug.

H.M. Inv. No. 7710 PLATE 93

Bibliography: PM II, 549, Fig. 349; LM Pottery, 339, Pl. 76 c.

H. approximately 25 cm.

State of preservation: Recomposed, complete.

Impure buff clay; buff slip badly worn. Brownish-red paint, faded.

Shape: Piriform body, flat base; vertical cylindrical handle. High beaked spout.

Decoration: Upper part of body decorated with reeds; lower part has series of five horizontal bands. Spout and handle fully painted.

Provenance: Knossos. Gypsadhes well.

91) High-spouted jug (oenochoe with cut-away spout) PLATE 94

Bibliography: Knossos 1975, 44, Pl. 9 c, Fig. 31, V.223.

Ext.H. 21 cm.; D. 17 cm.

State of preservation: Recomposed; base and much of body missing. Smooth lightly polished cream surface. Streaky brown to dark brown paint.

Shape: Globular-conical body; probably flat base. Vertical cylindrical handle from mouth to shoulder. Short neck with external low moulding at base. High cut-away spout.

Decoration: Bands on lip in and out, on neck and neck-ridge. Painted handle. Main body ornament of eight reeds applied in rather slap-dash fashion.

Provenance: Knossos. Houses by the Akropolis, Deposit F.

92) Bridge-spouted jug.

H.M. Inv. No. 7749 PLATE 95

Bibliography: PM II, 435-437, Fig. 254.

H. c. 30 cm.

State of preservation: Recomposed and restored.

Yellowish fine clay; buff slip; black to brown and red paint; details of decoration in white.

Shape: Globular-conical body; flat base; vertical cylindrical

handle from mouth to shoulder. Short neck and round mouth with bridged spout.

Decoration: Six narrow bands (five in black, one in red) on lower part of body. Broad zone decorated with double-axes framed by two bands, one above near neck, other in middle of body, painted with series of white dots. Stripe with white dots on rim. White strokes on spout and handle. Broad red band on neck. Red dots around double-axes, which have triangular filling ornaments in between.

Provenance: Knossos. House of the Frescoes, Room F.

93) Hole-mouthed jar.

H.M Inv. No. 11.160 (Scientific Collection) PLATE 96

Bibliography: Not recorded in any publication as far as it was possible to determine.

H. 20 cm.

State of preservation: Recomposed, spout restored.

Fine orange clay; traces of orange coloured slip. Reddish paint worn away.

Shape: Conical body, ringed foot. Upper walls slope inward to form narrow flattened rim. Bridged spout. Two horizontal cylindrical handles rising above rim.

Decoration: Foot, handles and rim fully painted. Three horizontal stripes on lower side; two concentric semicircles below spout. Main decoration consists of four vetches: two on either side of spout and two between handles, opposite spout on shoulder.

Provenance: Knossos. Minoan Houses in Dandellos' land near Gypsadhes, excavated in 1956. More precise context not given in Catalogue of Museum.

94) Askos PLATE 97

Bibliography: Knossos 1975, 53, Pl. 10 f, Fig. 37, V.260.

H. 9 cm.; D. base 7 cm.

State of preservation: Complete and intact (mouth chips).

Smooth cream self-slipped surface. Matt dark brown paint, adhering badly.

Shape: Angular body; flat base; cylindrical spout and horizontal cylindrical handle on top.

Decoration: Paint within spout. Roughly drawn band around spout

below lip. Band at base of spout. Handle laddered. An attempt to paint stripes on top between base of spout and handle; crossed lines pass under handle. On shoulder a zone of ten stylized flowers (crocuses ?) drawn in profile, to left. On lower body wavy band between three horizontal bands on either side. Well-smoothed underfoot, decorated with eight-pointed cross.

Provenance: Knossos. Houses by the Akropolis, Deposit G.

(From material disturbed by recent ploughing.)

95) Cylindrical jar.

Exhibited in H.M. Inv. No. not recorded. PLATE 98

Bibliography: PM II, 471, Fig. 277.

State of preservation: Some body fragments restored.

Semi-coarse orange clay; orange coloured slip. Dark brown lustrous paint.

Shape: Not enough preserved to determine type.

Decoration: Decoration probably arranged in two zones. Traces of vetches in lower zone, which is separated from upper one by three horizontal brown stripes with added white spots. From top stripe vetches grow. Zonal decoration also confined to vertical frames, as if panels were intended.

According to Evans: "Part of the border of a similar second zone appears below, divided from the upper field by a double row of disks in the unfixed white pigment on the black glaze...."

Provenance: Knossos. Treasure House, NW of the Palace.

96) Pithoid-jar.

H.M. Inv. No. 9036 PLATE 99

Bibliography: A Crete, 204, Pl. XXXIII.

Dimensions uncertain but large, approximately 75 cm.

State of preservation: Rim and large part of body restored.

Coarse gritty brown clay; buff slip. Light to dark brown paint.

Shape: Piriform body; slightly raised base with very low ring foot. Concave neck and flattened rim. Moulding at base of neck. Four cylindrical vertical handles on lower body.

Decoration: Foot fully painted. Six narrow horizontal bands around lower body, above which is series of reeds obliquely painted; two stripes at middle below zone with reeds. Handles and neck moulding fully painted. Vertical lines, in seven groups

of three, decorate outer surface of rim.

Provenance: Knossos.

97) Cylindrical-spouted jar.

H.M. Inv. No. 5748 PLATE 100

Bibliography: PM II, 380, Fig. 213 a; G. Caro, "Greifen am Thron," Erinnerungen an Knossos, 36, Taf. 63.

H. 38 cm.

State of preservation: Recomposed. Spout and large part of body between handles and opposite spout restored.

Coarse gritty brown clay; light brown to creamy slip. Dark brown to light red paint (due to firing conditions).

White wash inside of vase.

Shape: Cylindrical body, slightly flaring on upper side. Flat base. Three cylindrical horizontal handles on upper body. Rope-like plastic decoration around base and mouth.

Decoration: Running spiral of meander type around lower body. Three horizontal stripes encircle middle of vase below series of vetches which constitute main decoration.

Provenance: Knossos. South House. (According to Evans, it was found standing on the later gypsum pavement in the NE corner "of the Megaron").

98) Conical rhyton.

H.M. Inv. No. 21590 PLATE 101

Bibliography: Knossos 1975, 52-53, Pl. 10 d, Fig. 37.

Dimensions are not reported by the excavators.

State of preservation: Recomposed; parts of wall lost.

Fine light brown clay, fired rather soft. Polished smooth cream surface. Light red-brown to brown semi-gloss paint.

Shape: Conical convex body; flat rim; cylindrical vertical handle raised over rim. Pierced at bottom.

Decoration: On flat of rim, myrtle branch between two bands. Below lip a band of solid circlets separated by two bands from three repeats of myrtle branch, above three bands. On lower part a zone of solid circlets separated by three stripes from rough myrtle branch.

Provenance: Knossos. Houses by the Akropolis, Deposit G. The upper part of this vase was found on the surface before the start of excavation and taken to the H.M. The remainder came from disturbed soil in Trial I.

99) Cup-rhyton. PLATE 102

Inv. No. ? Vase missing from Stratigraphical Museum at Knossos.
Bibliography: PM III, 277-278, Fig. 186 C₁₋₂; Popham, BSA 1977,
194, Fig. 1E.

State of preservation: Almost complete.

Fine buff clay; buff slip; brown paint.

Shape: Conical body on pedestal foot which is pierced. Offset rim, without handle.

Decoration: Lower part of body covered with series of equidistant parallel bands. Main surface covered with reeds.

Provenance: Knossos. Deposit beneath "East Staircase".

100) Cup-rhyton. PLATE 103

Bibliography: Knossos 1975, 51, Pl. 9 e, Fig. 31, V.250.

H. 16.2 cm.; Max.Diam. 18 cm.

State of preservation: Recomposed, much of rim and wall lost.

Smooth dark cream surface. Almost lustrous dark brown paint.

Shape: Conical body with ringed base, pierced off-center, before firing. Offset, outcurved rim. Cylindrical vertical handle from rim to shoulder.

Decoration: Band on lip, in and out, broad band at junction of lip and body with zone of solid circles between. Main ornament is reeds on body, leaning right, above three horizontal parallel bands.

Provenance: Knossos. Houses by the Akropolis, Deposit F.

101) Cup-rhyton. PLATE 104

Bibliography: Knossos 1975, 51, Pl. 9 d, Fig. 31, V.251.

H. 16 cm.; Diam. rim 11 cm.

State of preservation: Recomposed; parts of rim and wall lost.

Creamy buff clay with little grit, fired soft. Smooth cream surface. Dark red-brown paint.

Shape: Slender conical body; ringed base, pierced off-center before firing. Distinct offset outcurved rim. Cylindrical vertical handle from rim to shoulder.

Decoration: Broad irregular band of paint on rim and upper body. Broad horizontal band around foot. Zone of reeds much disintegrated along surface of body.

Provenance: Knossos. Houses by the Akropolis, Deposit F.

102) Cup-rhyton. PLATE 105

Inv. No. ? Vase missing from Stratigraphical Museum at Knossos.

Bibliography: PM III, 277-278, Fig. 186 D₁₋₂; Popham, BSA 1977, 194, Fig. 1F.

Dimensions unknown.

State of preservation: Almost complete.

Buff clay and slip; brownish paint.

Shape: Conical body, ringed perforated base. Straight rim.

Handleless.

Decoration: Bands around foot and lip. Whole surface covered with reeds.

Provenance: Knossos. Deposit of the "East Staircase".

103) Cup-rhyton.

H.M. Inv. No. not recorded.

Bibliography: PM III, 279, Fig. 187.

Dimensions not recorded.

State of preservation: Only lower part up to base of handle preserved.

Buff clay and slip; brownish paint.

Shape: as No. 99 but with a handle.

Decoration: Whole surface covered with finely delineated reeds.

Provenance: Knossos.

104) Chalice-rhyton. PLATE 106

Bibliography: Knossos 1975, 51, Fig. 31, V.252.

Approx. Diam. 21 cm.

State of preservation: Restored from five non-joining fragments.

Fine red-brown clay with some grit fired hard. Polished cream surface. Bichrome ornament in orange and dark brown paint.

Completely coated inside.

Shape: Fragments belong to wide-mouthed vessel with plain lip narrowing rapidly to base marked off by prominent external torus moulding. Fracture suggests that vessel stood on hollow columnar stem.

Decoration: Two brown horizontal bands with one orange between on rim, above oblique zone of reeds leaning right, rising from alternation of brown and orange bands, between which and the torus moulding is zone of running spiral, intermediates top and bottom.

Provenance: Knossos. Houses by the Akropolis, Deposit F.

105) Handleless cup. PLATE 107

Bibliography: Knossos 1975, 47, Pl. 9 g, Fig. 31, V.227.

H. 9.6 cm.; Diam. 9.6-10 cm.

State of preservation: Recomposed, scraps lost.

Lightly polished dark cream surface. Slightly glossy red-brown to dark brown paint. Coated inside.

Shape: Semiglobular body, flat base; slightly out-turned rim.

Decoration: Band carelessly drawn on lip edge, band at base.

Three clumps of reeds on body.

Provenance: Knossos. Houses by the Akropolis, Deposit F.

ZAKROS

106) Oval-mouthed amphora.

H.M. Inv. No. 2227 (Scientific Collection) PLATE 108

Bibliography: Unpublished.

H. 33 cm.

State of preservation: Recomposed; base and parts of body lost.

Coarse reddish-brown clay with black grits; pinkish-buff slip; red paint.

Shape: Flat base (?); ovoid, rather clumsy, body; oval mouth and two cylindrical vertical handles from lip to shoulder.

Decoration: Mouth, neck and handles fully painted. Two bands around base of neck. Two zones follow with band in between.

Four carelessly drawn reeds in upper zone and three in lower zone.

Provenance: Zakros. Pit 1a.

107) Strainer.

H.M. Inv. No. 2087 PLATE 109

Bibliography: Hogarth, JHS XXII, 1902, 333 and 336, Pl. XII.

H. 20 cm.

State of preservation: Recomposed; mouth and foot restored.

Semi-coarse pink clay; buff slip; black glaze and white paint.

Shape: Spherical body; cylindrical concave foot; short collar neck. Two horizontal strap handles on shoulder. External moulding at junction of body and foot.

Decoration: Series of spirals in dark brown on shoulder; narrow zone filled with drop-pendants and white line at base of neck.

Neck fully painted. On belly is series of white flowers — water lilies according to Hogarth, on dark background. Moulding painted brown; white vertical and horizontal lines on dark ground on foot; zone with series of C-shaped ornaments in brown at base. White strokes on tops of handles.

Provenance: Zakros. Pit 1 (on western spur).

108) Cup-rhyton.

H.M. (Gallery VIII/Case 110) PLATE 110

Bibliography: Dawkins, JHS 23 (1903), 253, Fig. 17.

Dimensions not measured.

State of preservation: Considerable parts of vase restored.

Semi-coarse whitish to buff clay; pale whitish slip. Light to dark brown paint. Uneven firing.

Shape: as No. 99, but without handle.

Decoration: Ringed foot has five horizontal bands, two others in center, from which reeds grow. Broad band covers out-turned rim.

Provenance: Zakros. Pit 1.

PALAIKASTRO

109) High-spouted jug.

Not located in H.M. PLATE 111

Bibliography: PK IV, 288-289, Fig. 15 a.

Dimensions uncertain.

State of preservation: Recomposed; spout restored.

Dark coat; white paint for decoration.

Shape: Globular-conical body, flat base; cylindrical vertical handle, high beaked spout.

Decoration: White stripes at base, on lower body and at base of neck. White vetches on shoulder.

Provenance: Palaikastro. Block Pi.

110) Hole-mouthed jar.

Not located in H.M. PLATE 112

Bibliography: PK IV, 288-289, Fig. 15 b.

State of preservation: Fragments of front of body and one handle preserved. Restored.

Dark coat; white paint for decoration.

Shape: as No. 93.

Decoration: Handle fully coated with white strokes on top.

White vetches on body.

Provenance: Palaikastro. Block Pi.

GOURNIA

111) Stirrup-jar.

H.M. Inv. No. 1823 (Scientific Collection) PLATE 113

Bibliography: Gournia, 40, Pl. VII, no. 24.

H. 44 cm.

State of preservation: Almost complete.

Red-brownish hard-fired clay; light yellow lustrous slip; dark brown to reddish-brown paint.

Shape: Ovoid body, flat base; two holes on top of false spout, two "horns" at rim of true spout.

Decoration: Four bands encircle lower body below zone with cluster of dots; twenty reeds on shoulder, each one with three pairs of opposite leaves. Band on shoulder. Fully painted spout and handles. Criss-cross in white on top of false spout.

Provenance: Gournia, from passage between Ab and Ac.

112) Pithoid-jar.

H.M. Inv. No. 3686 PLATE 114

Bibliography: Gournia, 43, Pl. IX, no. 28 a-b, Col. Pl. K.

H. 52.5 cm.

State of preservation: Restored.

Medium buff clay; black paint shading to brown; addition white.

Shape: Ovoid body, raised base; projecting flattened rim, four vertical handles.

Decoration: Three zones of decoration: upper zone has three double-axes alternating with loop-pattern and waves in field; middle zone has reeds and crocuses; both zones in dark-on-light. Bottom zone has reeds in light-on-dark. White strokes on handles. White wavy lines, lattice pattern and dots cover stripes that enclose three decorative zones.

Provenance: Gournia, E29. (Although this vase was found in destruction levels of the Town (LMIB), it is included in the Catalogue as an LMIA product because of the combination of the two techniques.)

113) Strainer.

H.M. Inv. No. 3398 PLATE 115

Bibliography: Gournia, Pl. VII, no. 21.

H. 15.3 cm.

State of preservation: Partially restored.

Bright pink clay; black to red paint.

Shape: as No. 55.

Decoration: Bands on short rim; lattice pattern on handles; bands on belly and foot. Shoulder decorated with double-axes on leafy posts with knob tops and separated by five crescents; additional white used to outline and dot axes.

Provenance: Gournia, from D 24.

114) Conical rhyton.

H.M. Inv. No. 2832 PLATE 116

Bibliography: Gournia, 4, 6, 39, 40 and 60; Pl. VII, no. 27, Col. Pl. F; also LM Pottery 339, Pl. 80 d.

H. 27 cm.

State of preservation: Recomposed.

Pinkish-buff clay; buff slip; black paint shading to red with blue tints; white pigment for details.

Shape: as No. 98.

Decoration: In three decorative zones flanked by pairs of bands with straight and wavy added white lines. Lowest zone has crocuses; middle zone has shell pattern; top zone has spirals terminating in flowers at center. Rim and handle fully painted; oblique white lines on top of handle.

Provenance: Gournia. Room C 58.

115) Conical rhyton.

H.M. Inv. No. 2829 PLATE 117

Bibliography: Gournia, Pl. VII, no. 31.

H. 31 cm.

State of preservation: Base restored.

Buff semi-coarse clay; dark brown paint.

Shape: as No. 98.

Decoration: Pairs of bands divide vase into three zones. First two zones have linked spirals in brown with added white, last zone decorated with reeds. Series of dots on rim.

Provenance: Gournia. Room C 58.

116) Cylindrical handleless bowl.

H.M. Inv. No. 1910 (Scientific Collection) PLATE 118

Bibliography: Gournia, 40, Pl. VII, no. 11, Col. Pl. G.

H. 10.1 cm.

State of preservation: Recomposed; rim restored.

Fine buff clay; light brown slip; reddish-brown paint.

Shape: Cylindrical body with spreading out-turned rim. Flat base. Handleless.

Decoration: Solid colour on rim and inside bowl. One stripe and two myrtle branches below (one with, one without stem) in horizontal arrangement. Rest of vase is covered with reeds.

Provenance: Gournia.

PSEIRA

117) Oval-mouthed amphora.

H.M. Inv. No. 5402 (Scientific Collection) PLATE 119

Bibliography: Pseira, 21-22, Fig. 6.

State of preservation: Recomposed; lower part restored.

Dimensions uncertain.

Reddish-orange semi-fine clay; reddish slip; dark brown to reddish-brown paint, which might have been lustrous but is worn now.

Shape: Ovoid body, flat base; oval mouth and two vertical strap handles from mouth to shoulder.

Decoration: Bands around lower part of body; zone with tortoise-shell ripple on belly. Series of six reeds on shoulder; three parallel lines on top of handles. Neck, rim and handles fully painted.

Provenance: Pseira. House A.

118) Pithoid-jar.

H.M. Inv. No. 5459 PLATE 120

Bibliography: Pseira, 26-27, Pl. VII; also A Crete, Pl. XXXIII, 3.

H. 110 cm.

State of preservation: Recomposed.

Buff semi-coarse gritty clay; buff-yellowish slip; dark brown to black lustrous paint.

Shape: as No. 112.

Decoration: Decoration laid out in zonal arrangement. First zone, up to center of body, covered with bulls' heads with double-axes between their horns and between the heads themselves. Olive tree branches in background. Four zones follow: one broad band in brown with added white at edges, one zone with ivy-waz spirals, one with spirals and one with concentric circles. Double-axe also depicted on top and sides of rim and at base. Handles in shape of double-axes.

Provenance: Pseira. House B (Room 1).

Part II: THE FIGURES

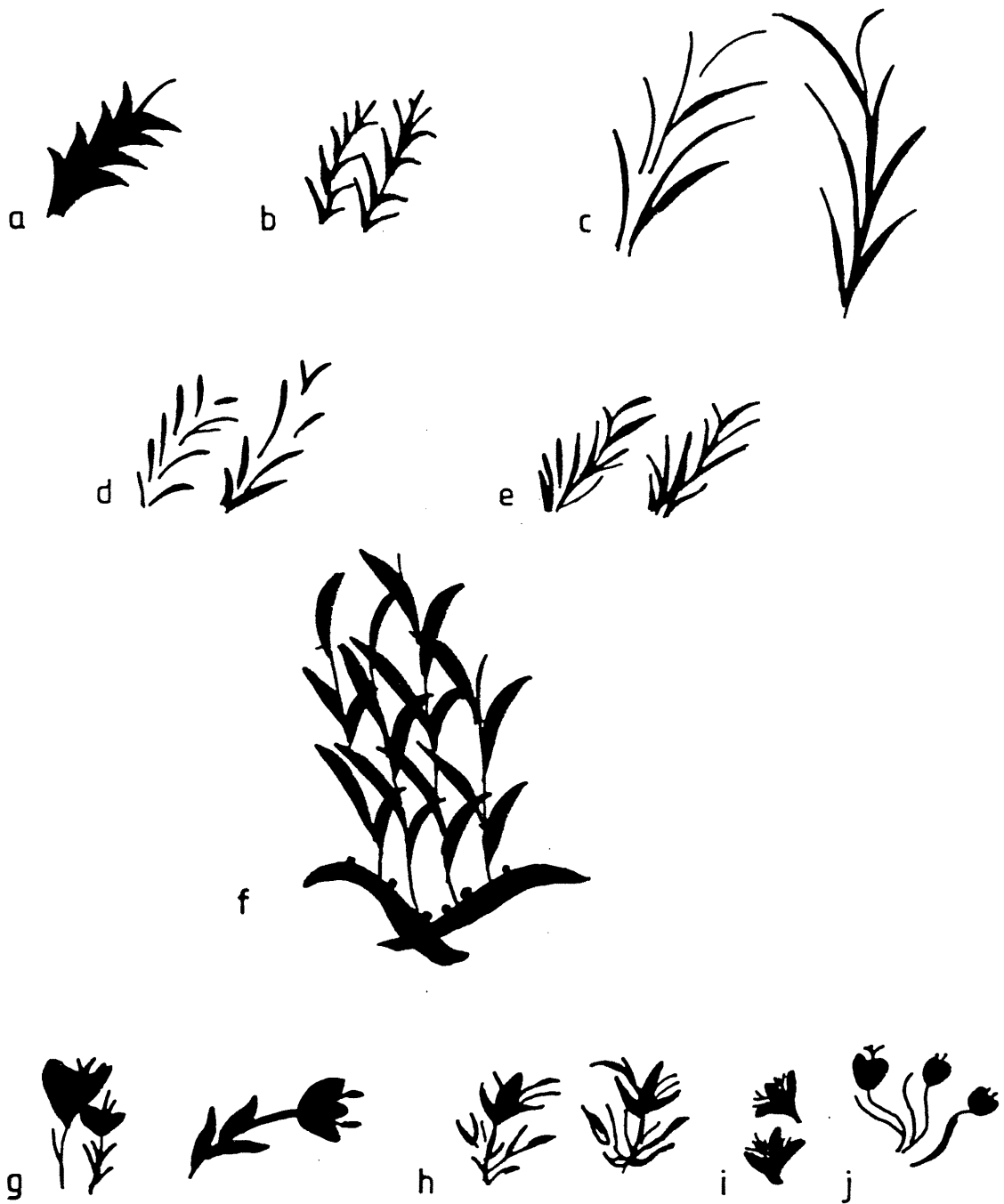
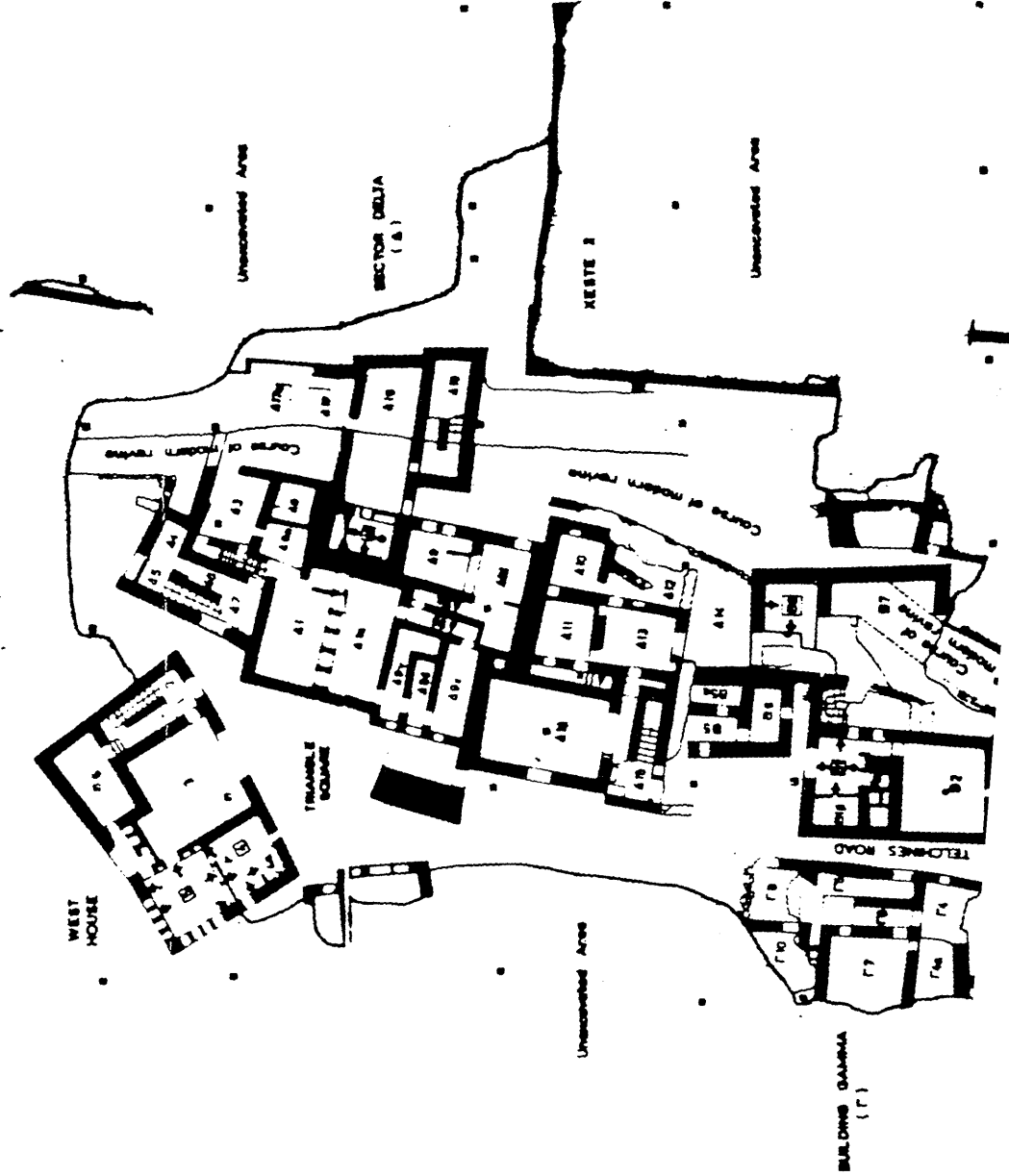
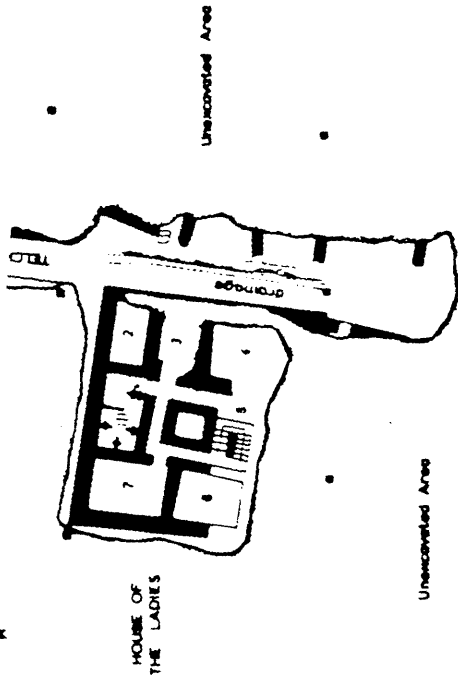
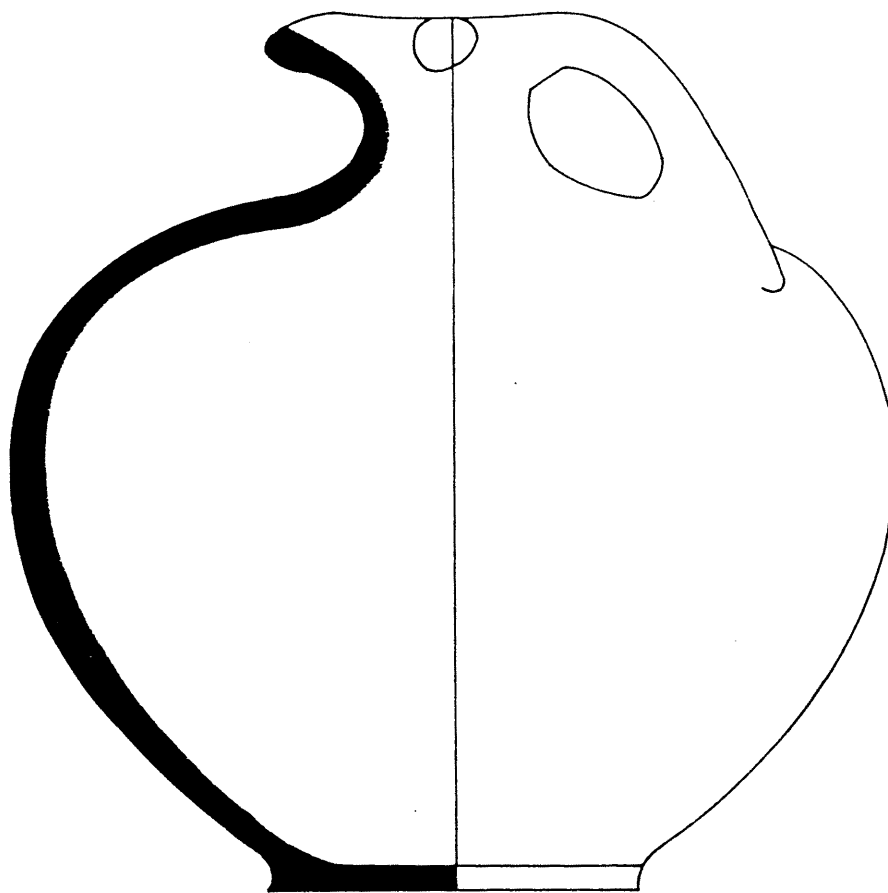


FIG.1

- a - b - c : The reed motif in the LMIA style.
 d - e : The reed motif in the "sub-LMIA" style.
 f : The reed motif in the LMIB style.
- g : The crocus motif in the LMIA style.
 h - i : The crocus motif in the "sub-LMIA" style.
 j : The crocus motif in the LMIB style.

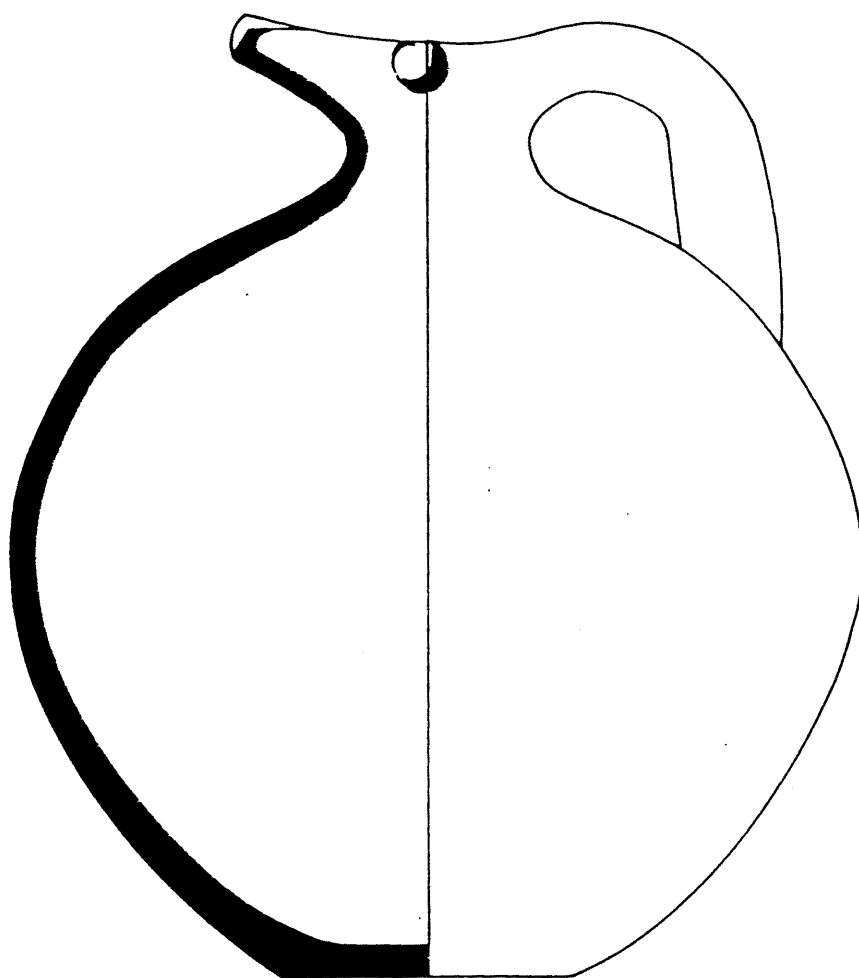
- Room 1 - a "Playroom"
- b Ladies
- WEST HOUSE
- Room 4 - a "Barbers"
- b "Priests"
- Room 5 - a "Ego-battle" (frase)
- b "Rivar - scape" (frase)
- c Follia (frase)
- d Fishermen
- SECTOR DELTA
- Room A2 - a Lilies
- BUILDING BETA
- Room B1 - a Antelope
- b Boxing Children
- Room B2 - a Blue Hornbills





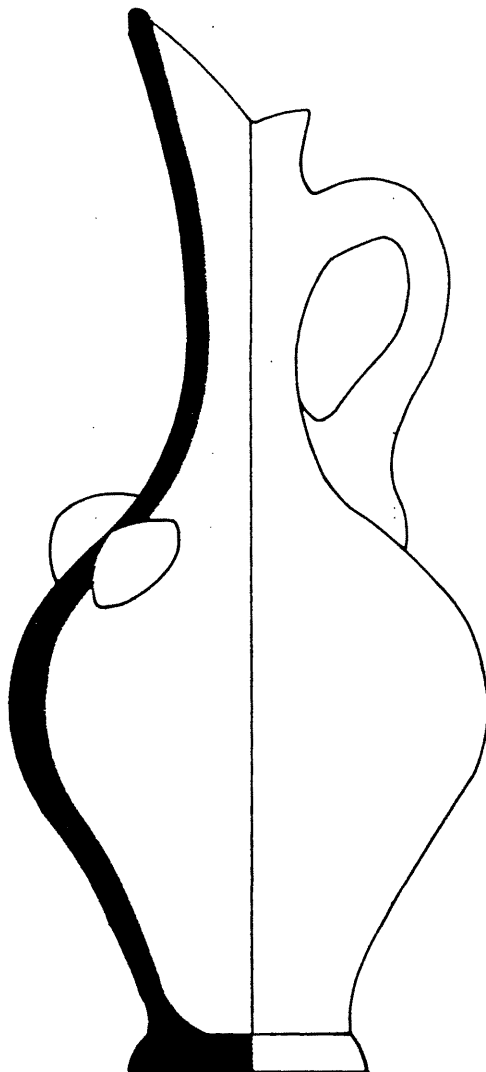
Cat. no. 5
Scale 1:2

FIG. 3



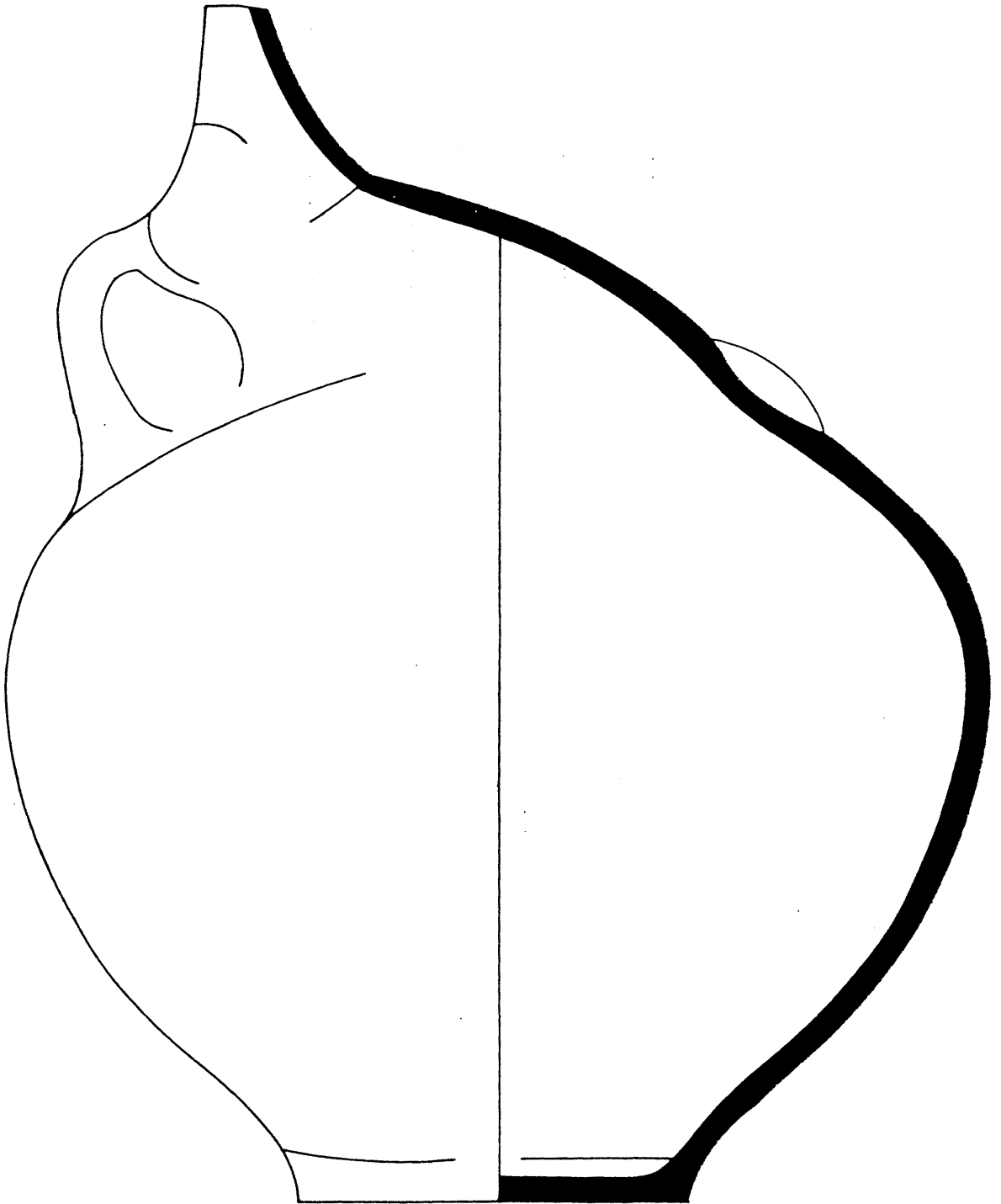
Cat no. 15
Scale 1:2

FIG. 4



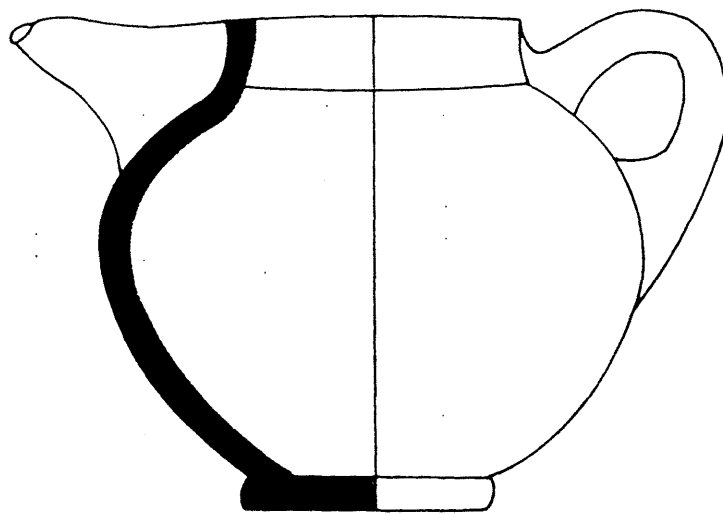
Cat no. 17
Scale 1:2

FIG. 5



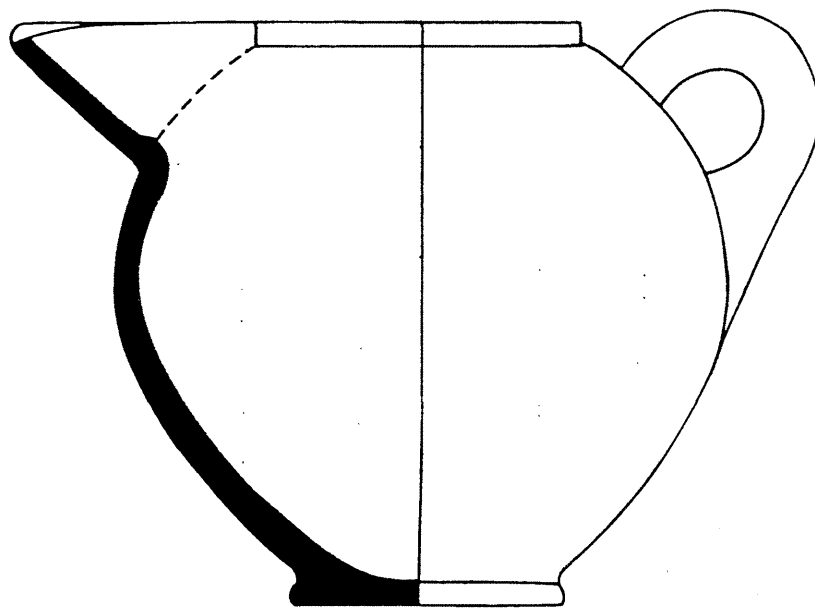
Cat. no. 19
Scale 1:1

FIG. 6



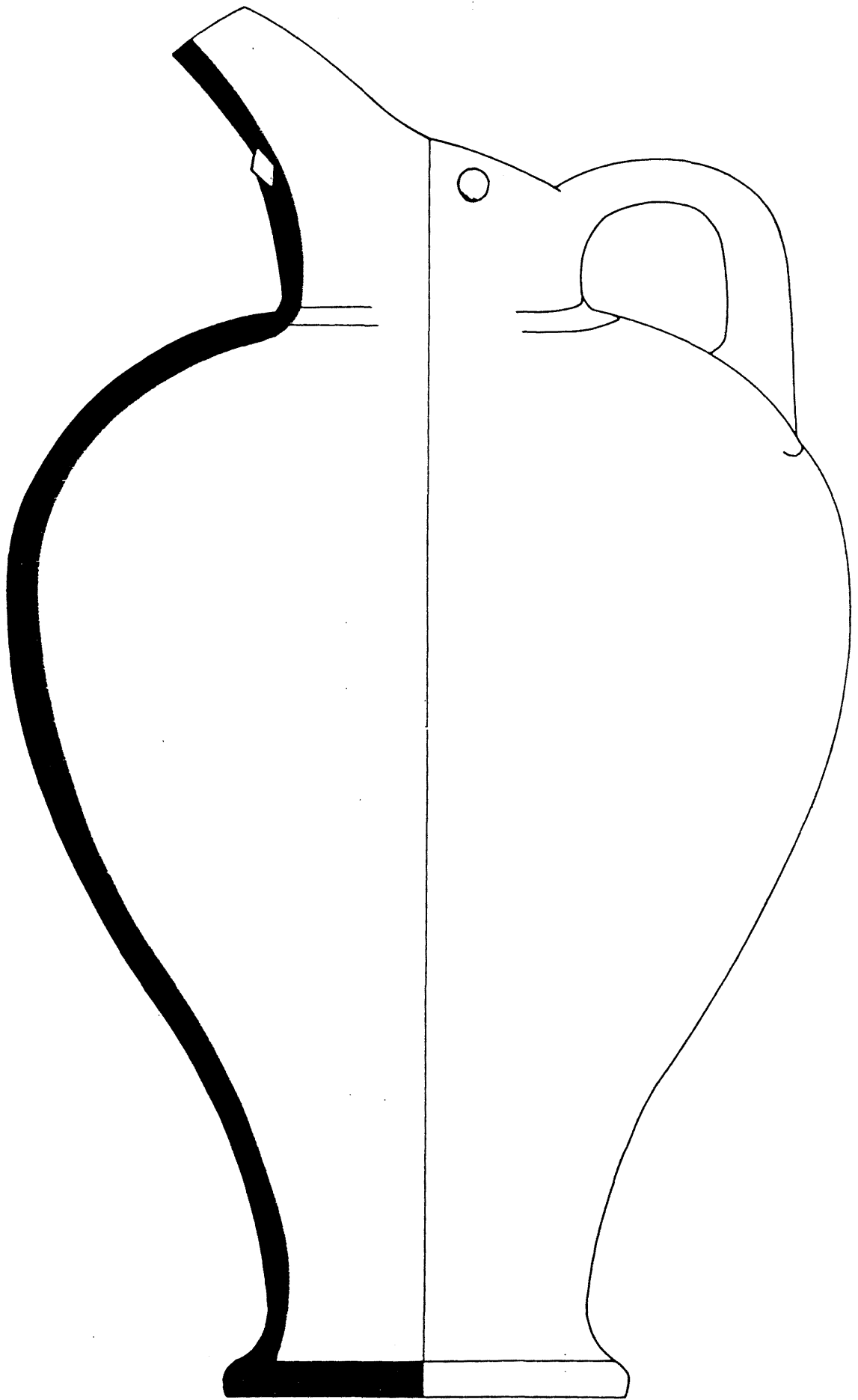
Cat no. 21
Scale 1:2

FIG. 7



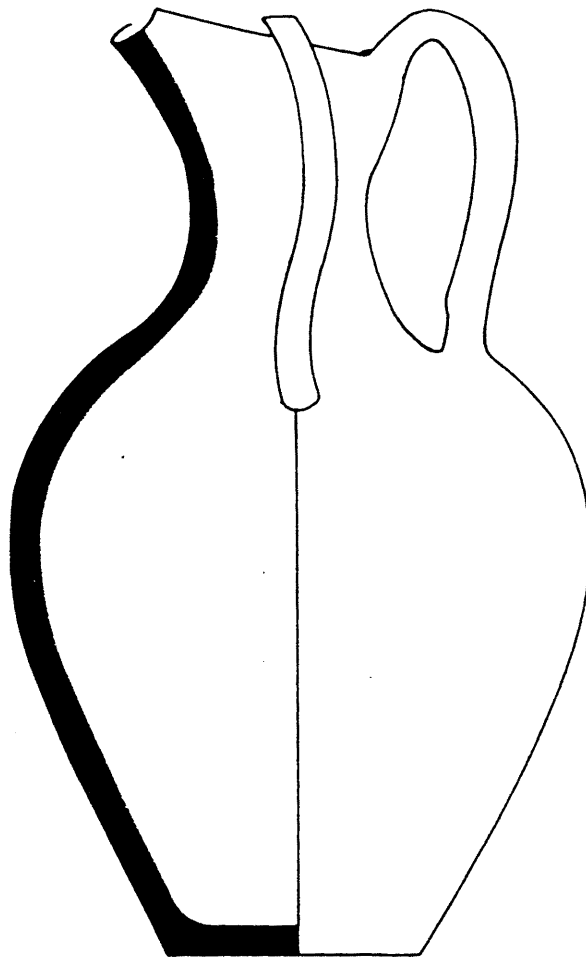
Cat. no. 24
Scale 1:20

FIG. 8



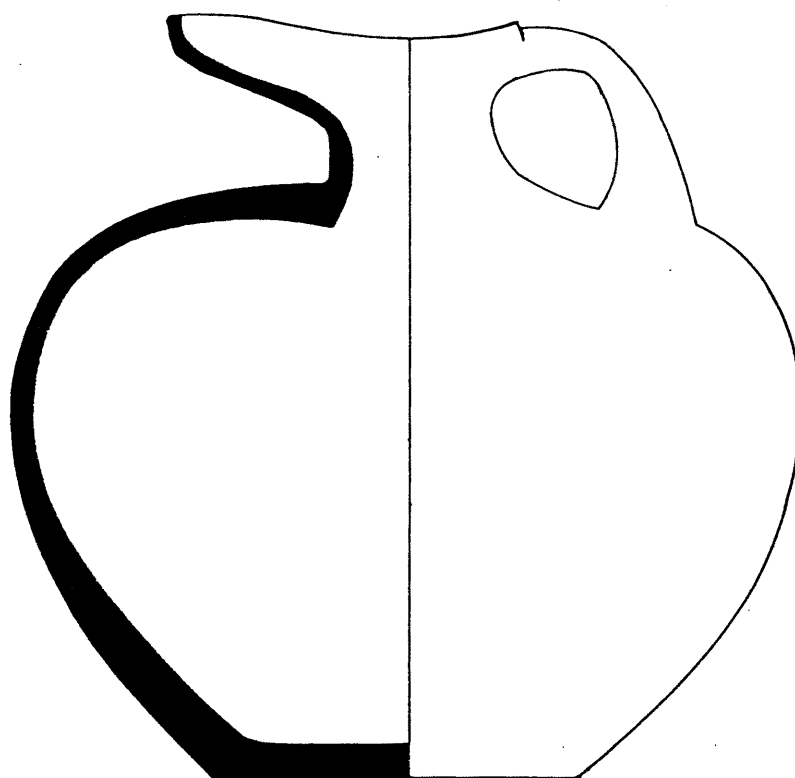
Cat. no. 26
Scale 1:2

FIG. 9



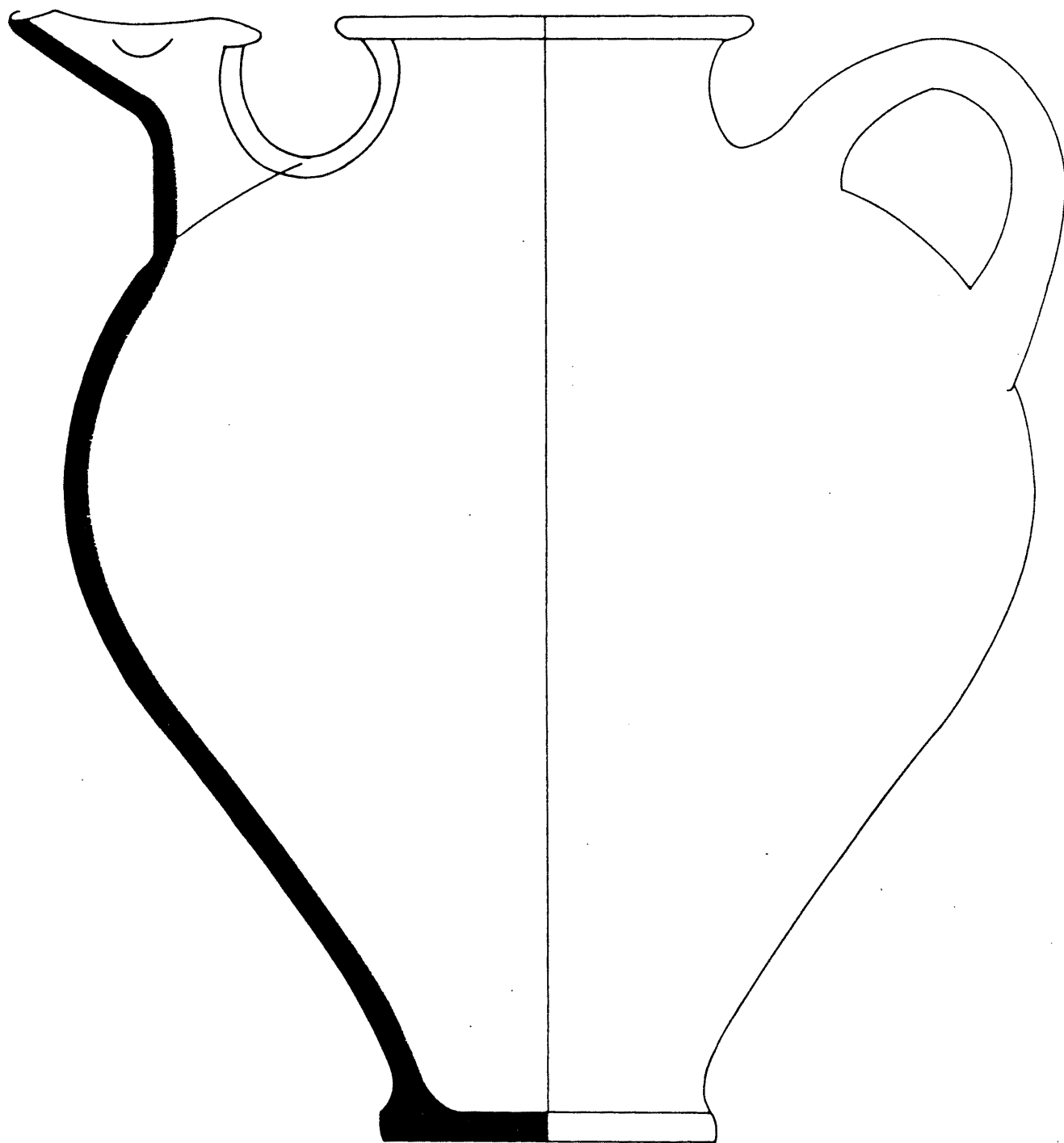
Cat. no. 27
Scale 1:20

FIG. 10



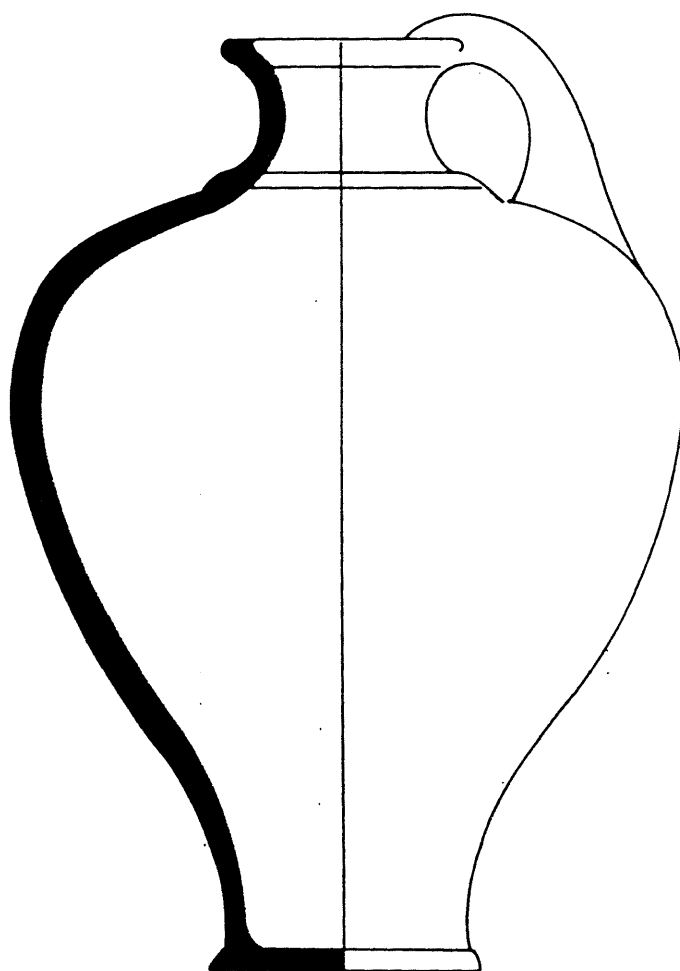
Cat. no. 30
Scale 1:2

FIG. 11



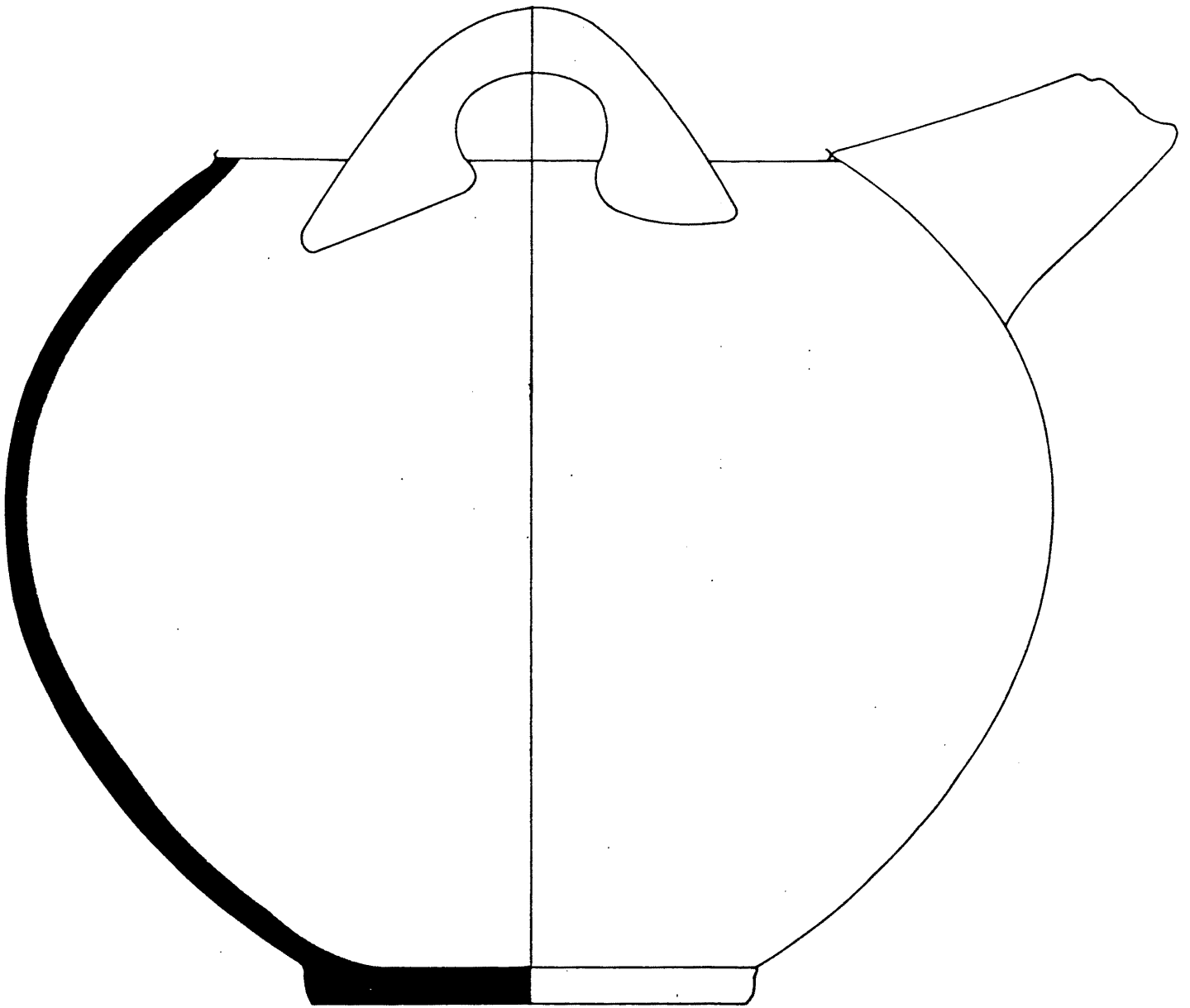
Cat. no. 31
Scale 1:2

FIG. 12



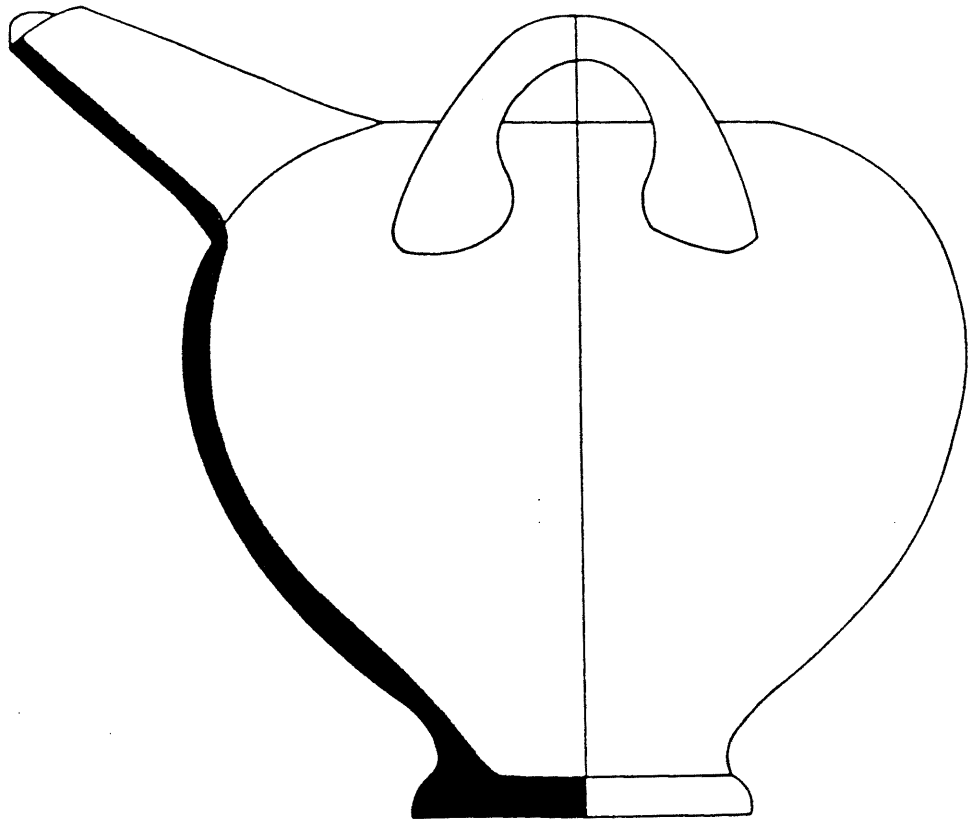
Cat. no. 32
Scale 1:4

FIG. 13



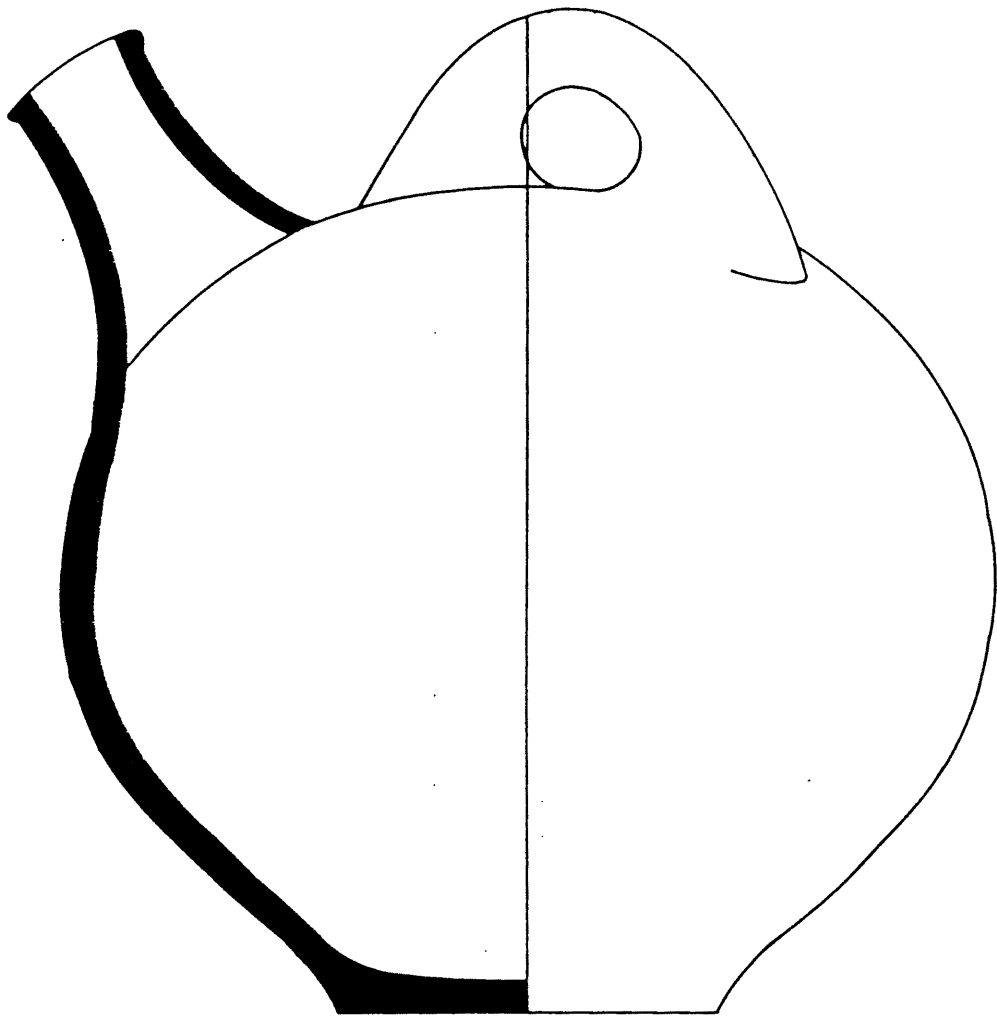
Cat. no. 34
Scale 1:1

FIG. 14



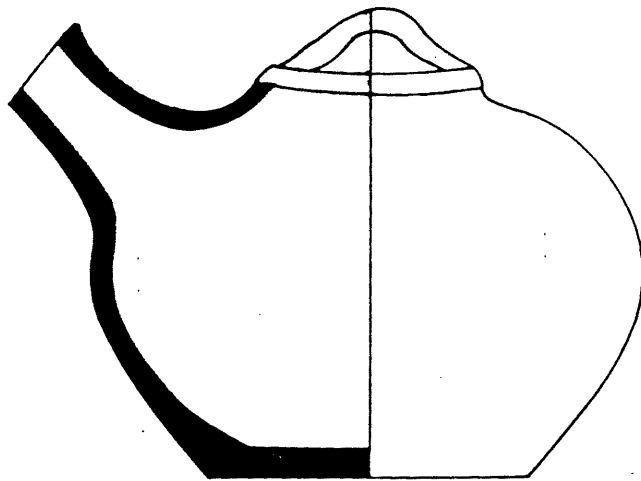
Cat. no. 35
Scale 1:20

FIG. 15



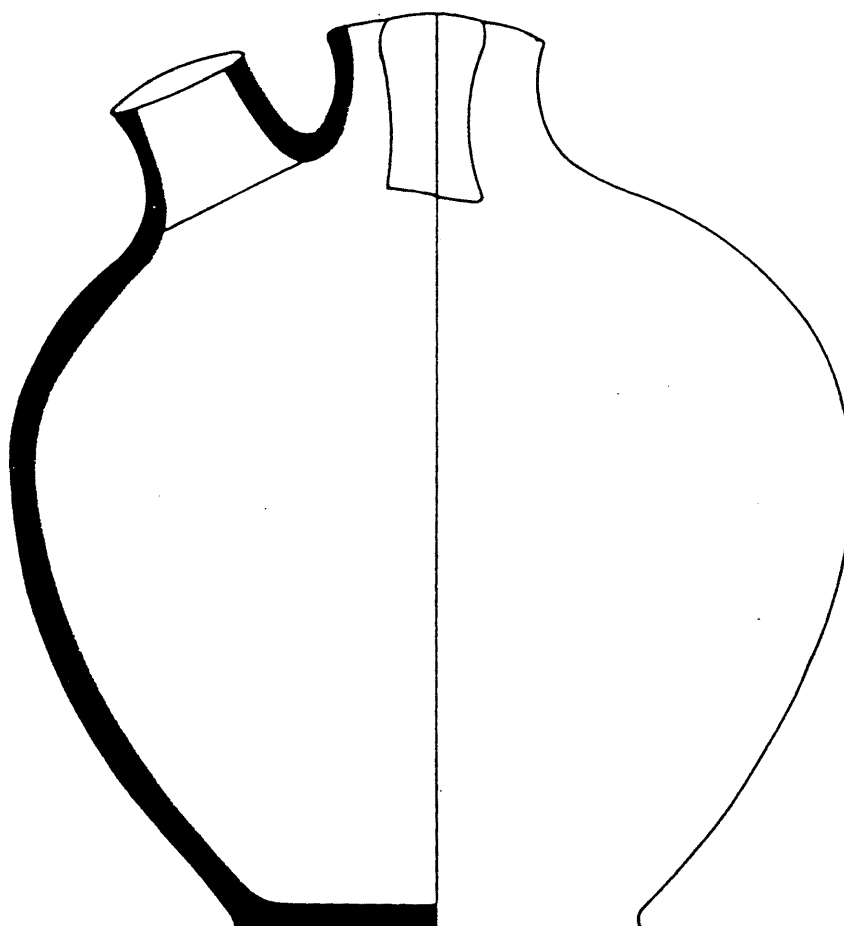
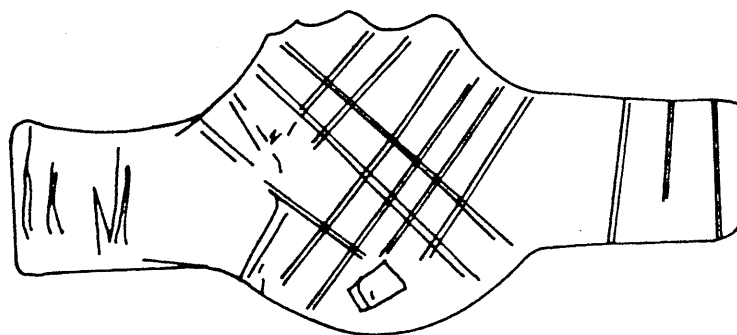
Cat. no. 39
Scale 1:1

FIG. 16



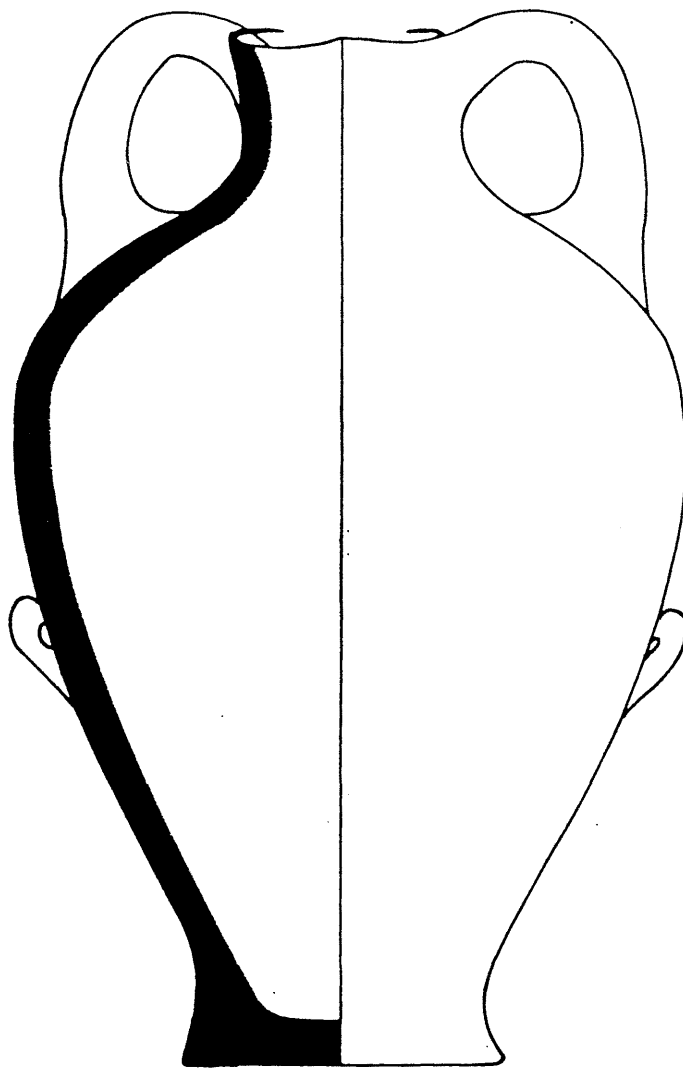
Cat. no. 41
Scale 1:1

FIG. 17



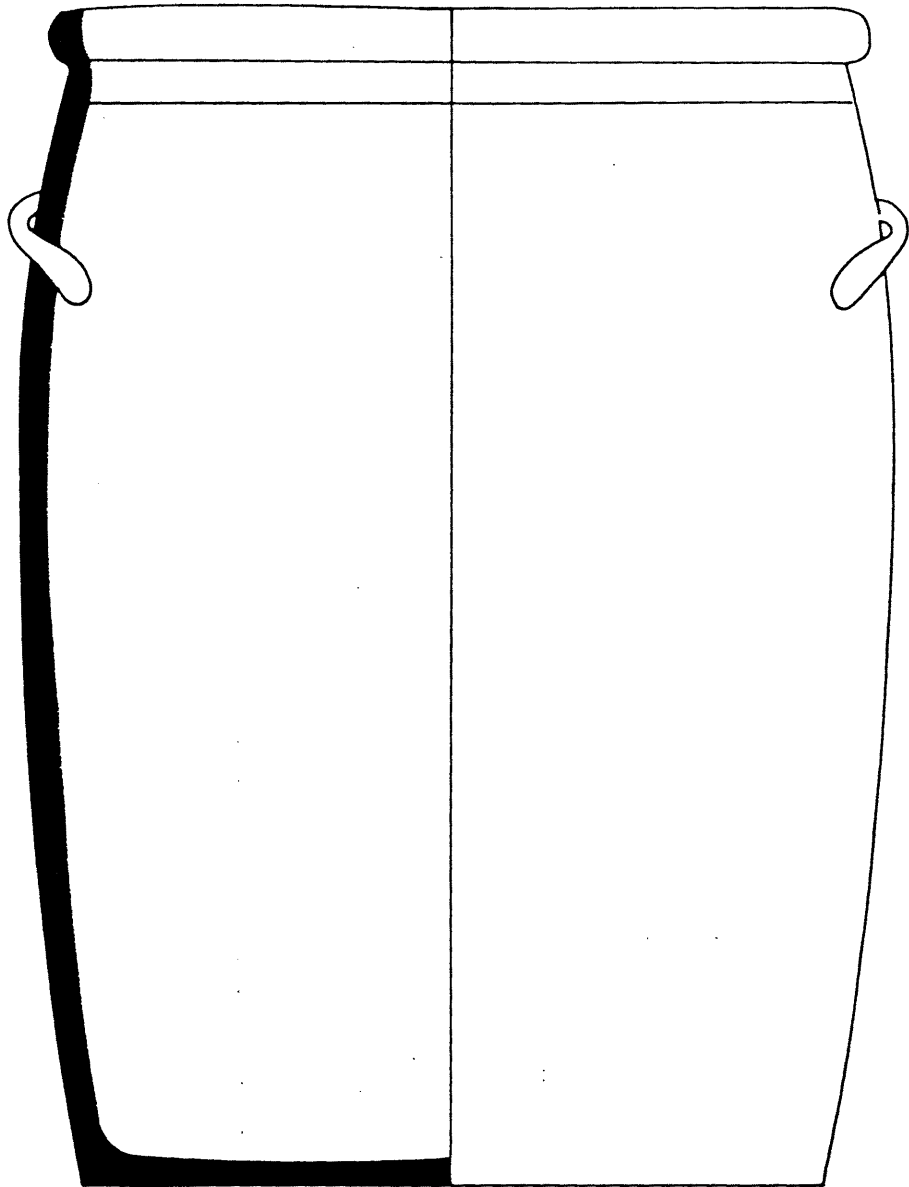
Cat. no. 42
Scale 1:2

FIG. 18



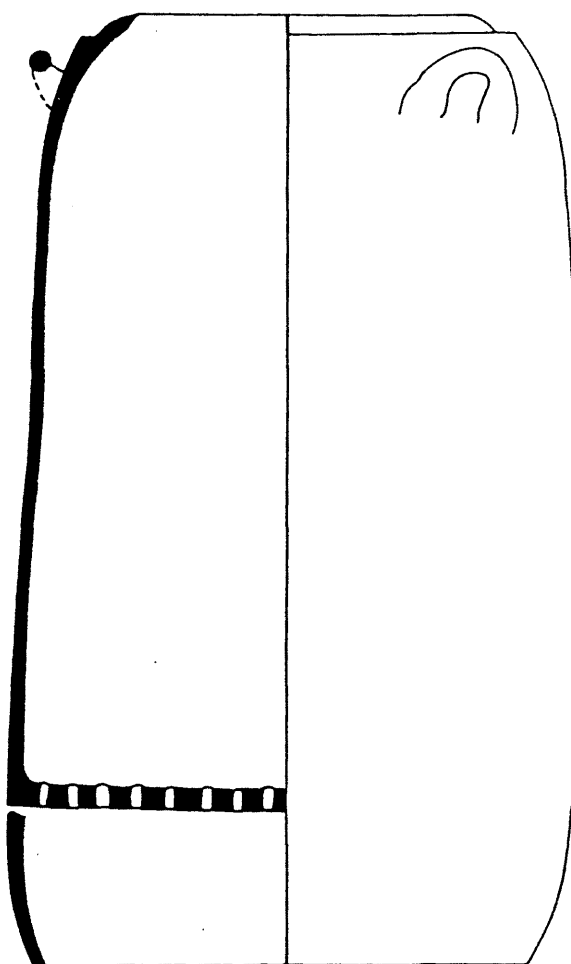
Cat no. 44
Scale 1:2

FIG. 19



Cat. no. 46
Scale 1:5

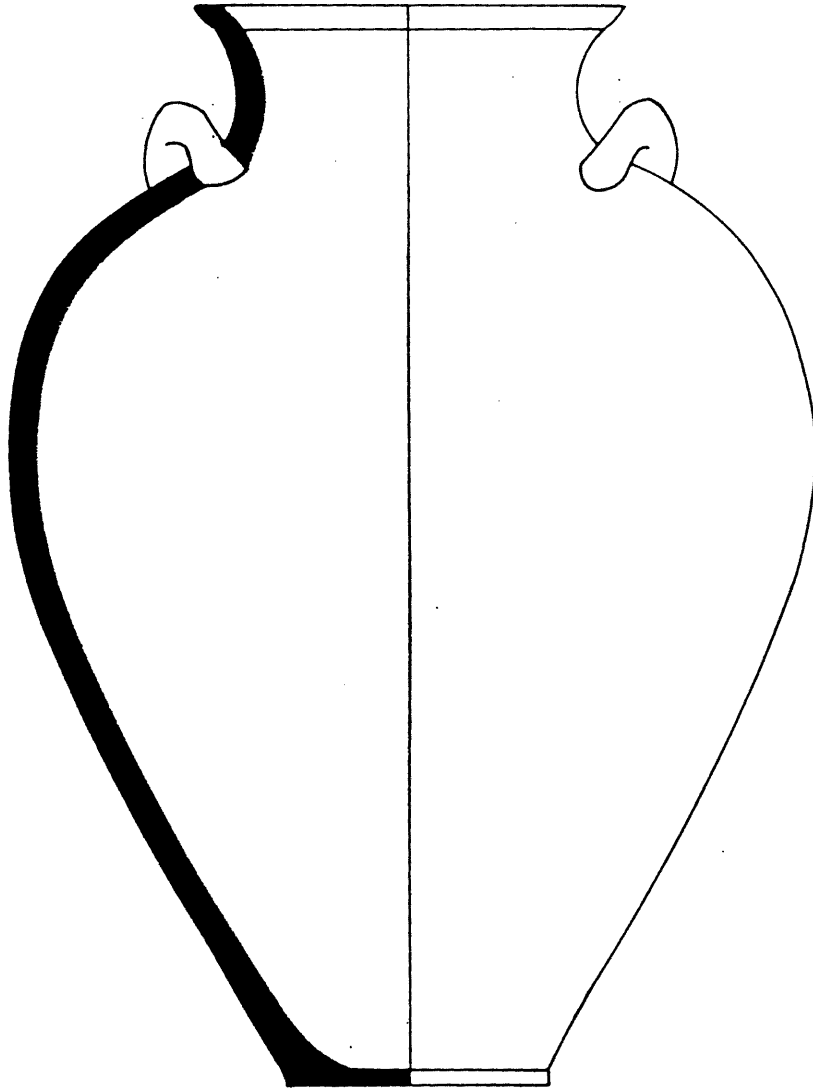
FIG. 20



0 5 15
CM

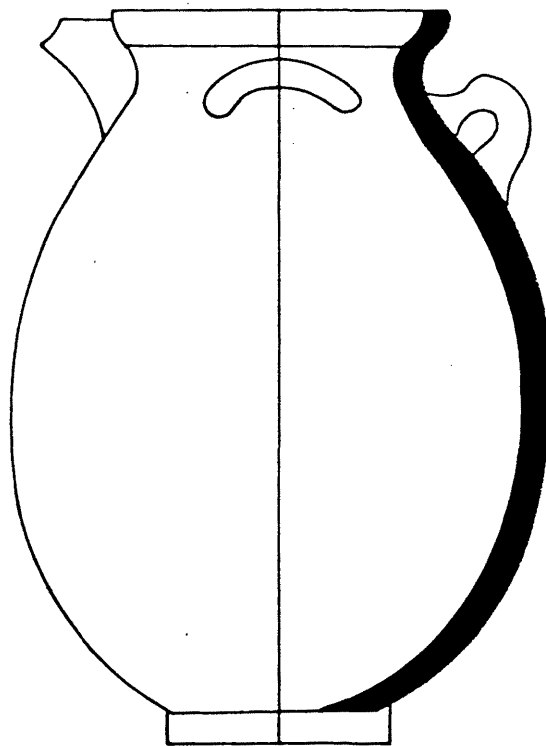
Cat no. 48
not in Scale

FIG. 21



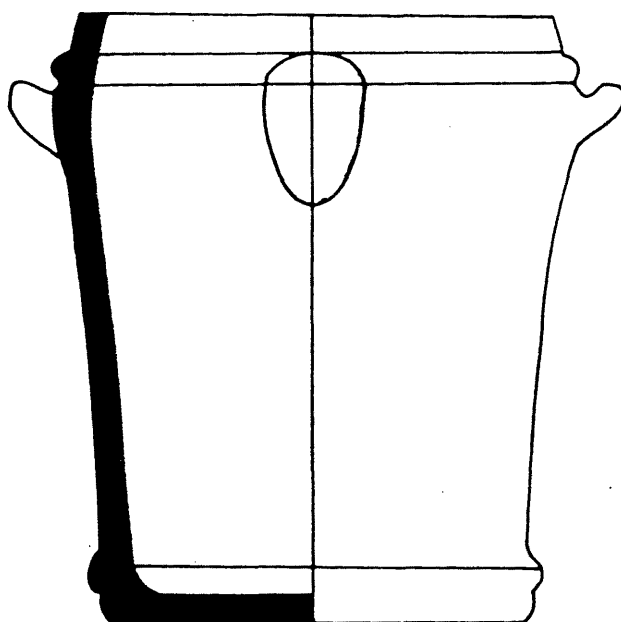
Cat. no. 51
Scale 1:4

FIG. 22



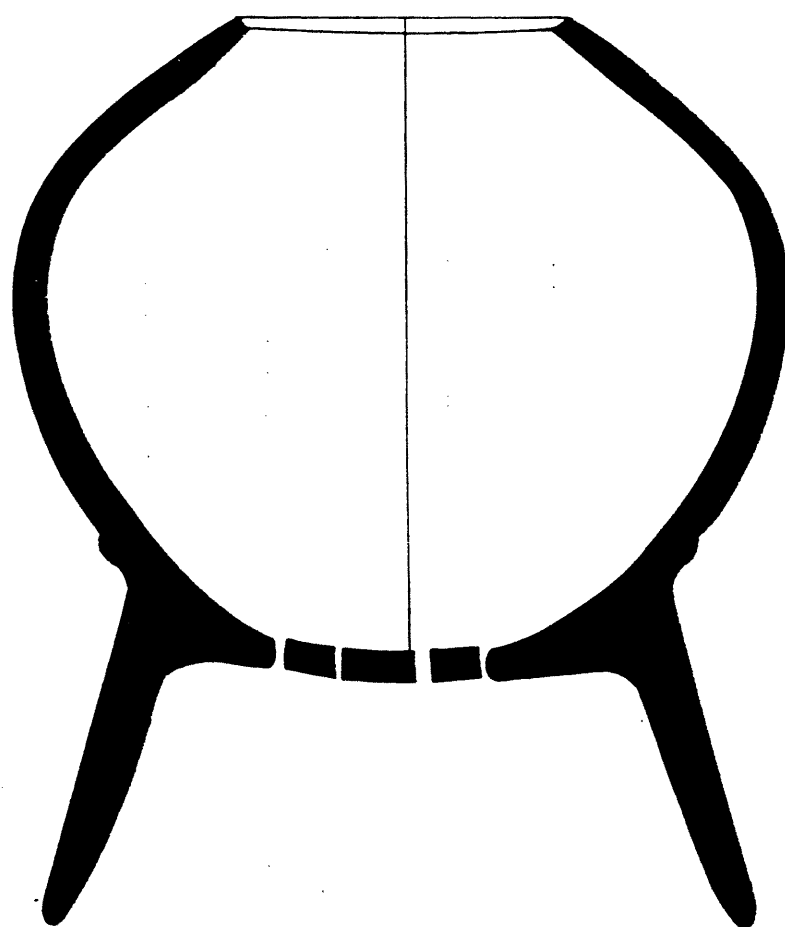
Cat. no. 52
Scale 1:5

FIG. 23



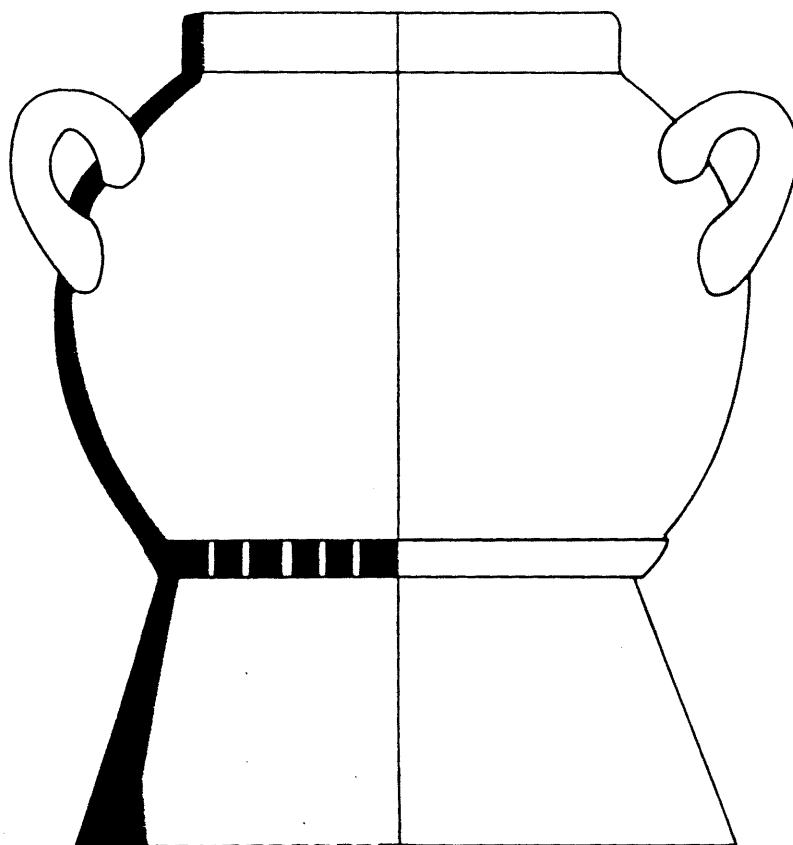
Cat. no. 97
Not in Scale

FIG. 24



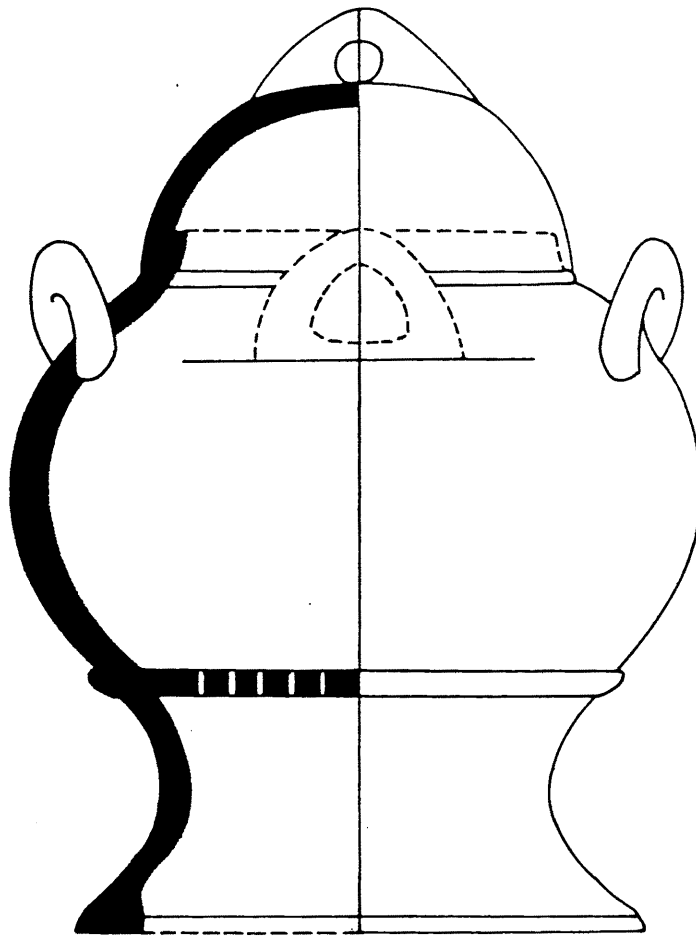
Cat. no. 54
Scale 1:2

FIG. 25



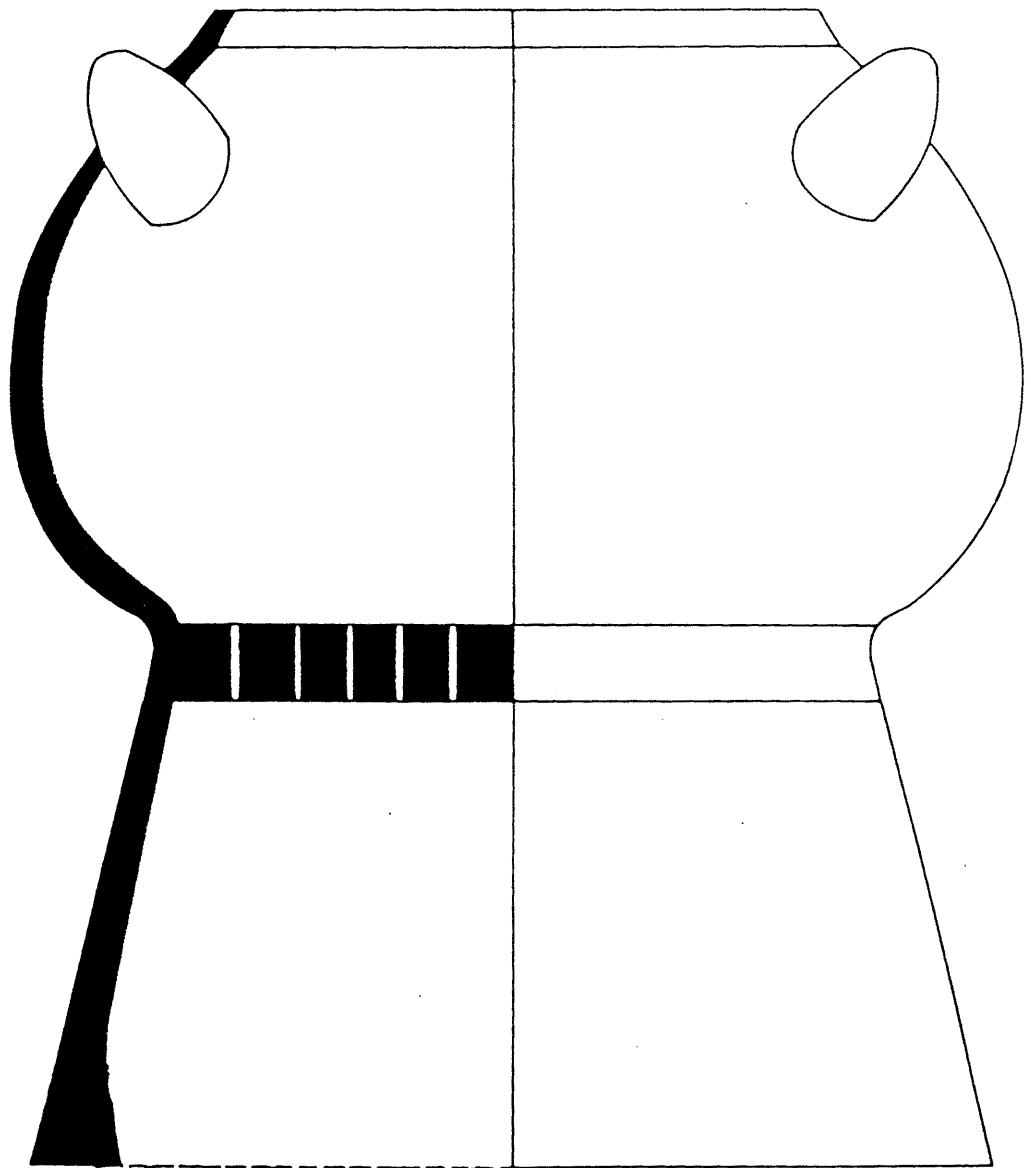
Cat. no. 60
Scale 1:2

FIG. 26



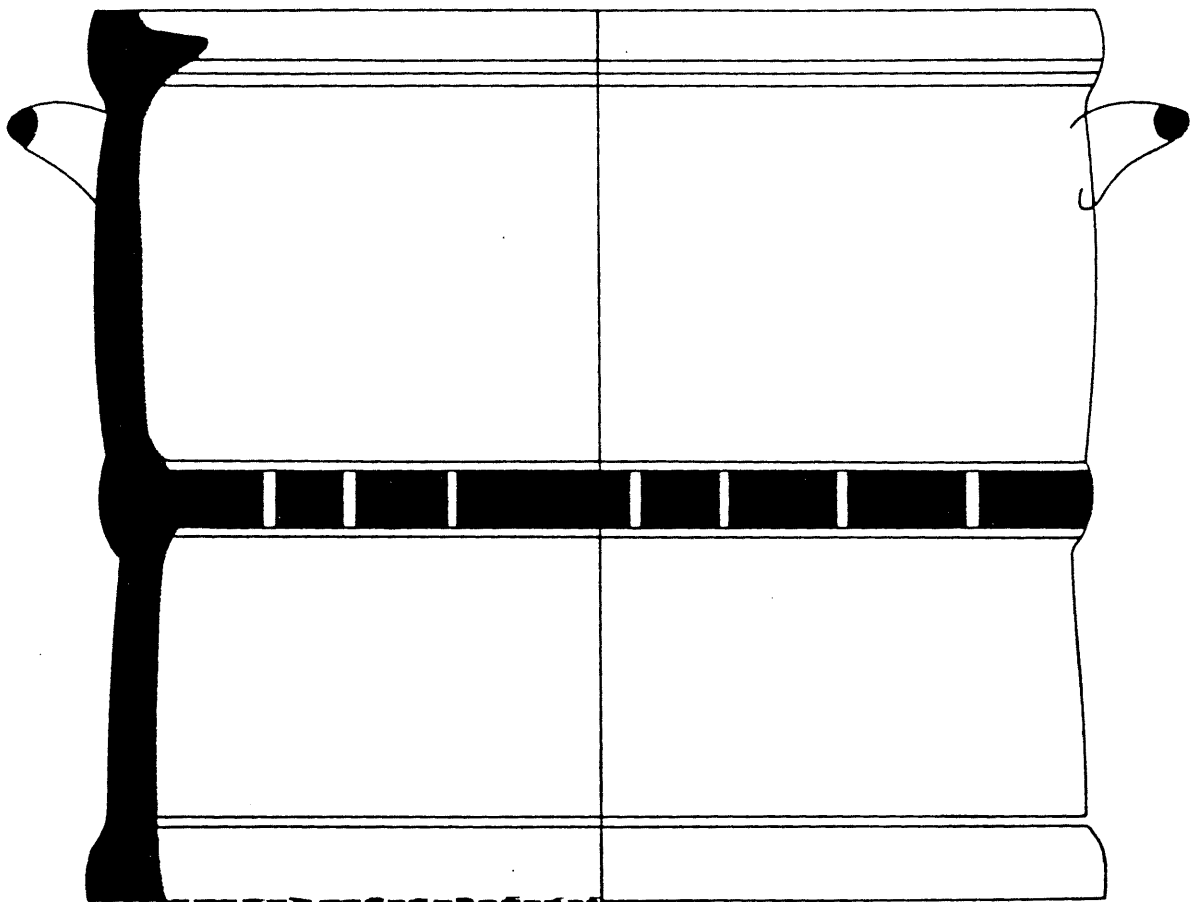
Cat. no. 55
Scale 1:2

FIG. 27



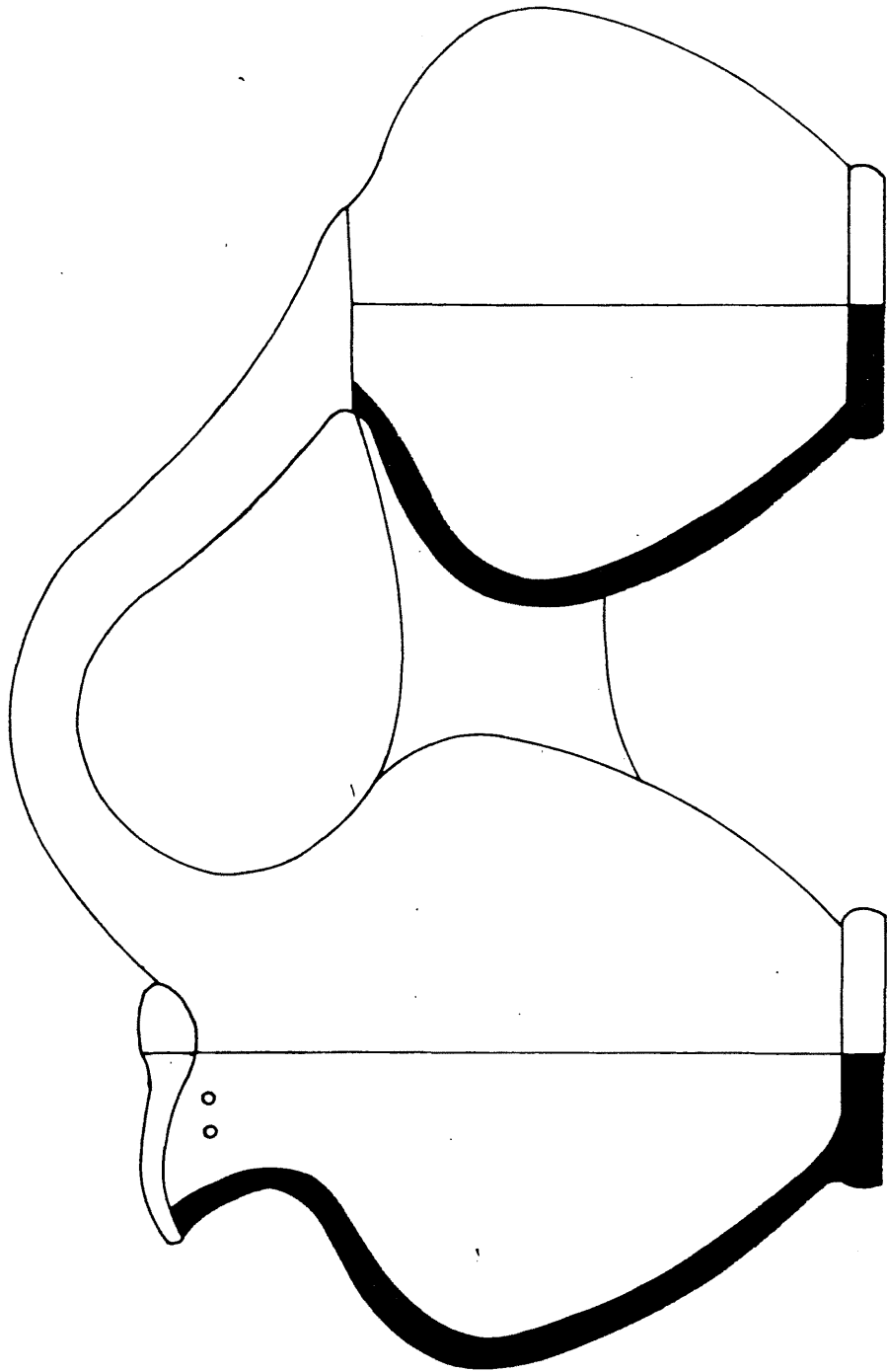
Cat. no. 62
Scale 1:1

FIG. 28



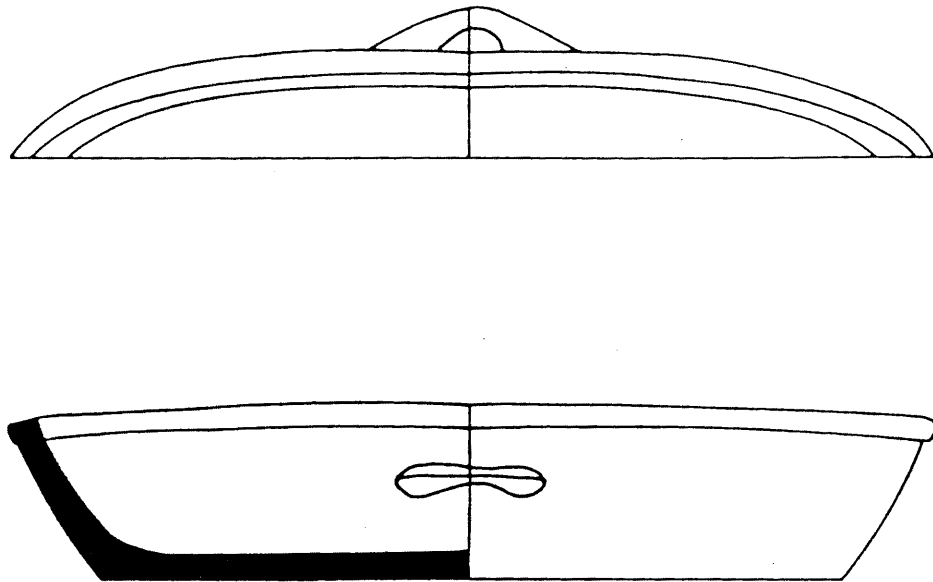
Cat. no. 63
Scale 1:2

FIG. 29



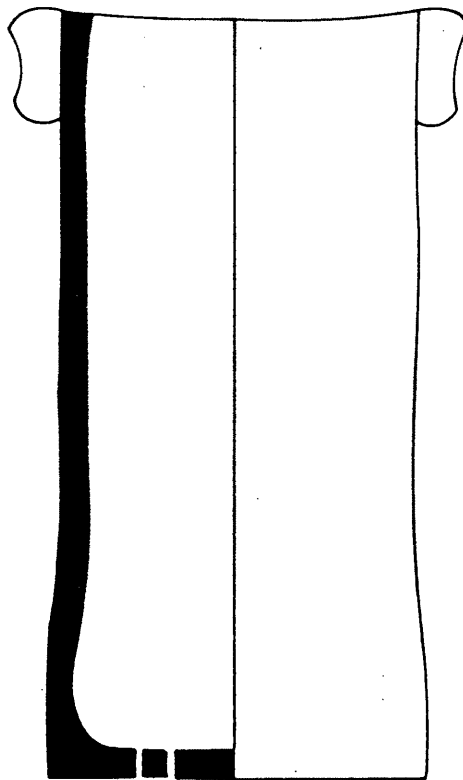
Cat. no. 64
Scale 1:2

FIG. 30



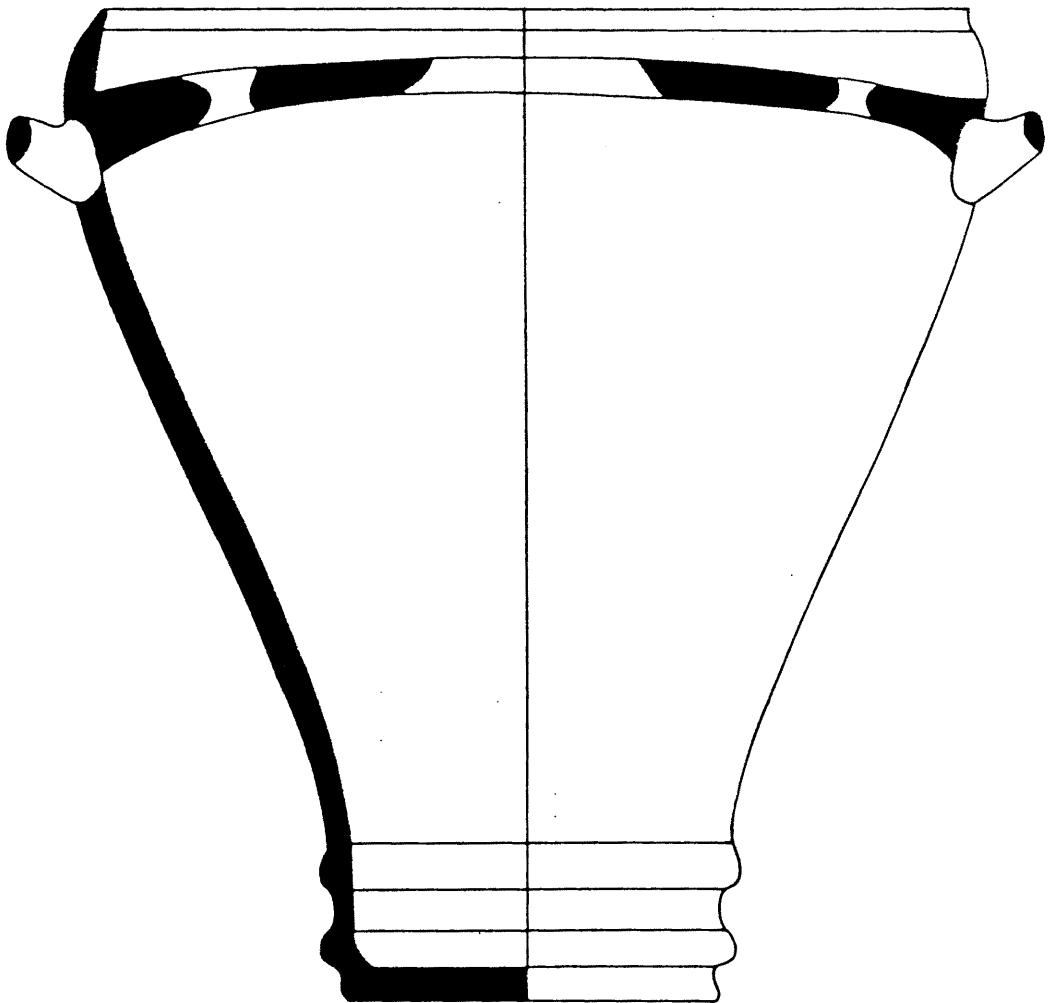
Cat. no. 70
Scale 1:5

FIG. 31



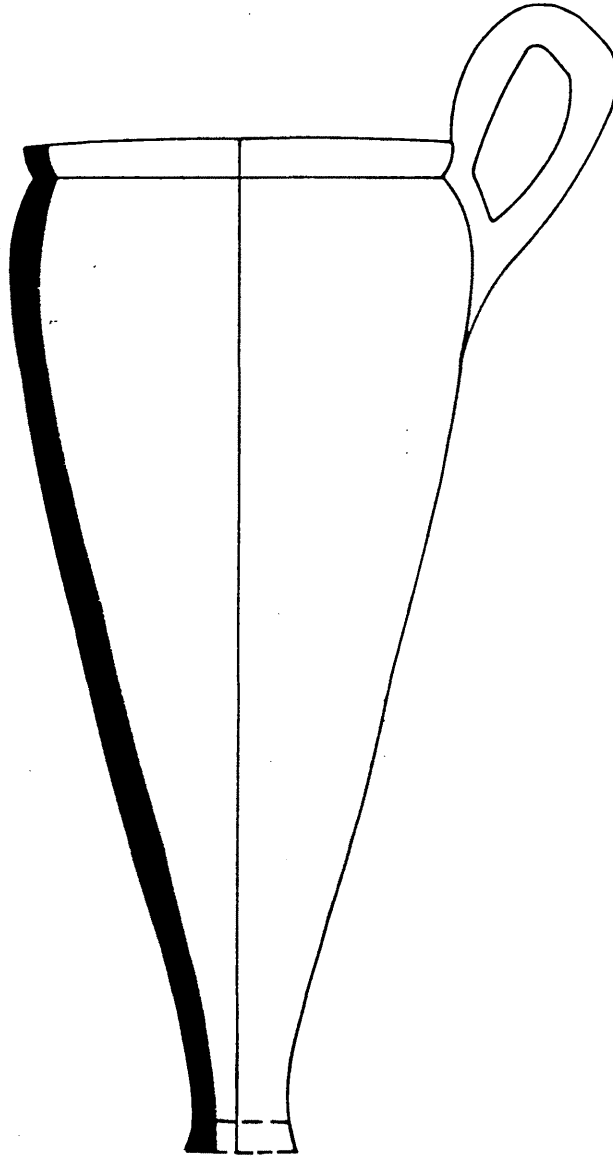
Cat. no. 73
Scale 1:2

FIG. 32



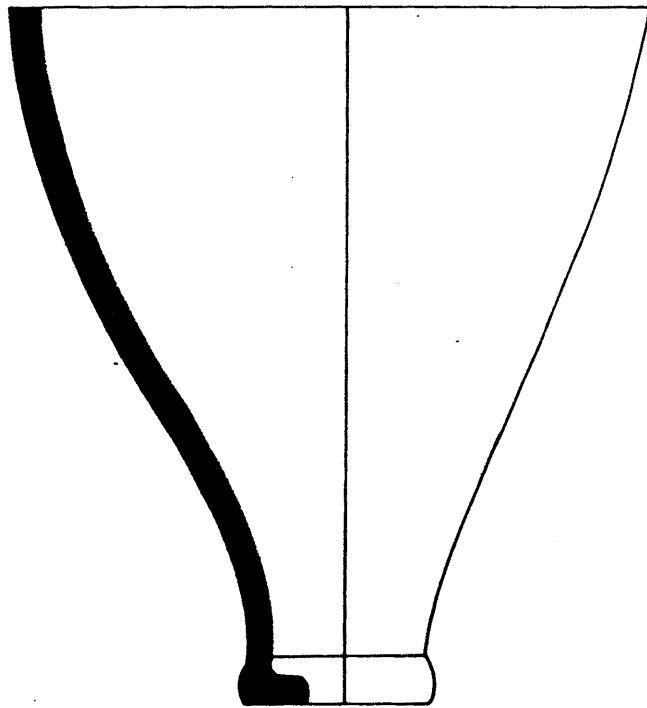
Cat. no. 79
Scale 1:2

FIG. 33



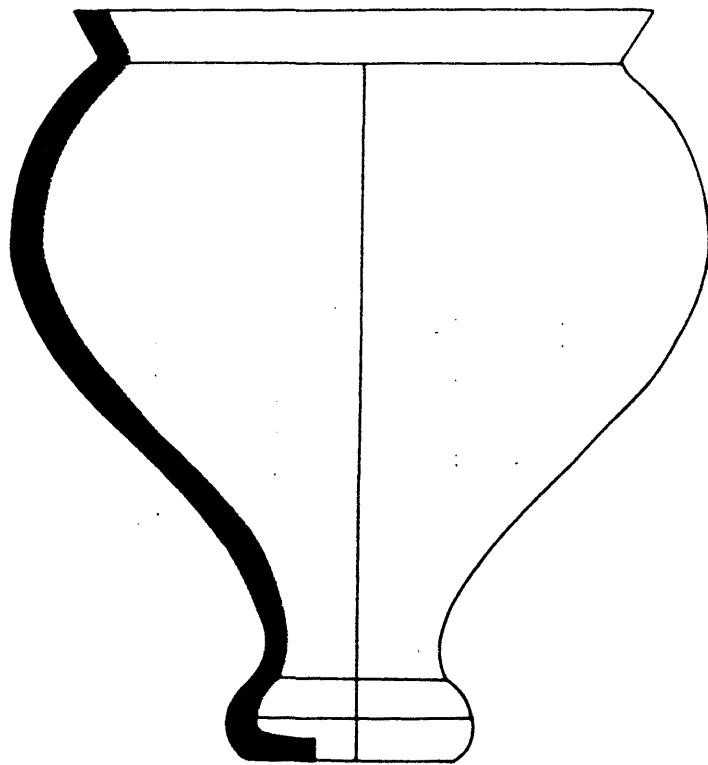
Cat. no. 80
Scale 1:2

FIG. 34



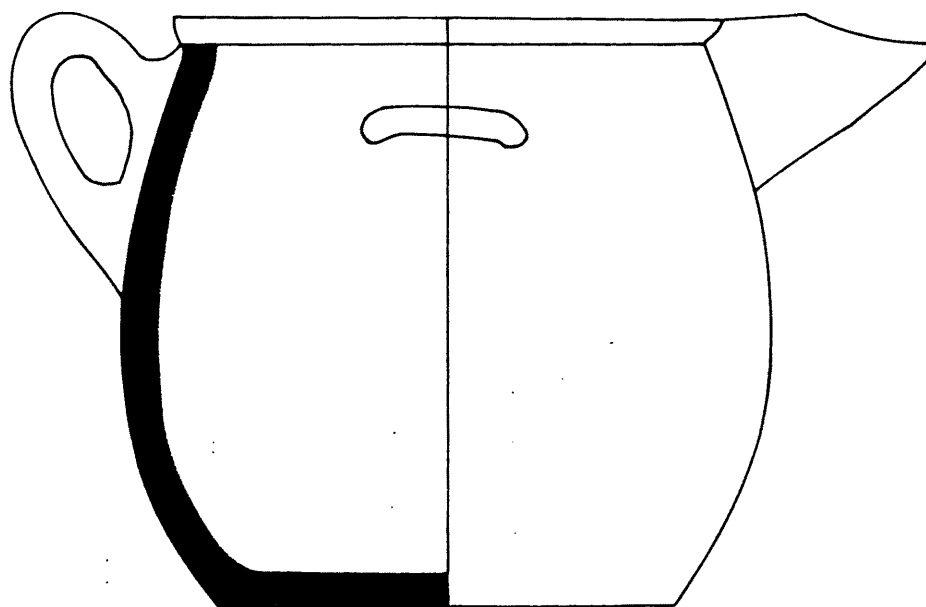
Cat. no. 102
Not in Scale

FIG. 35



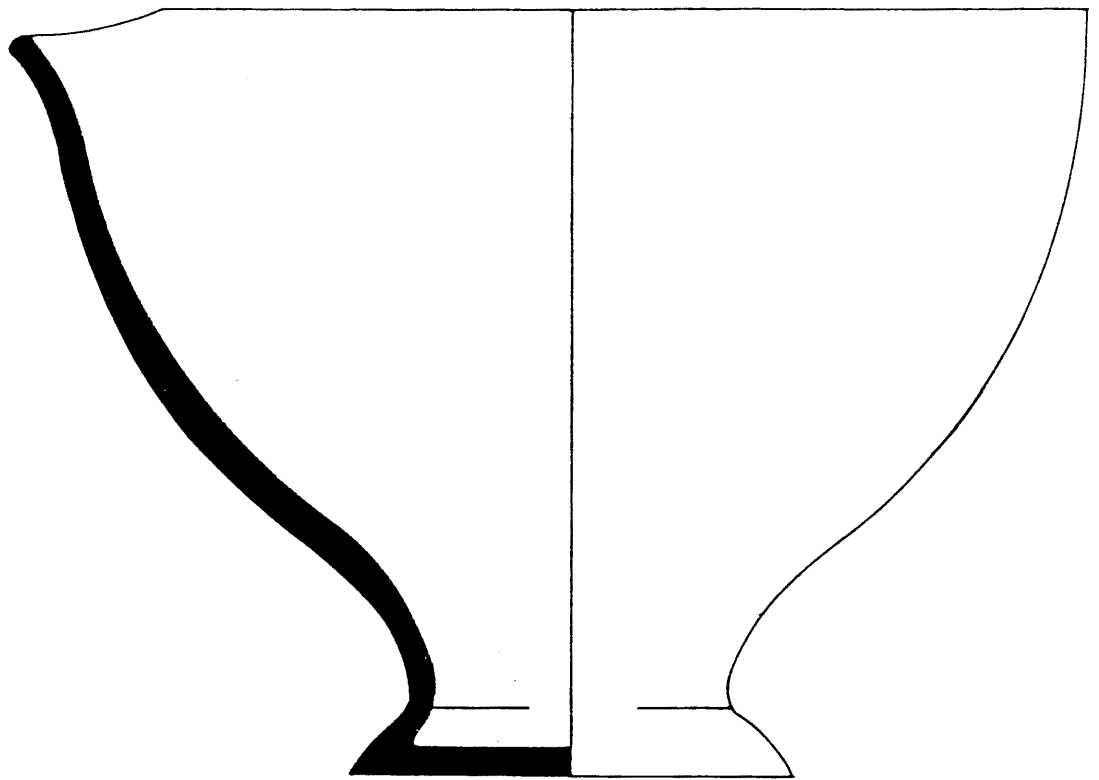
Cat. no. 99
Not in Scale

FIG. 36



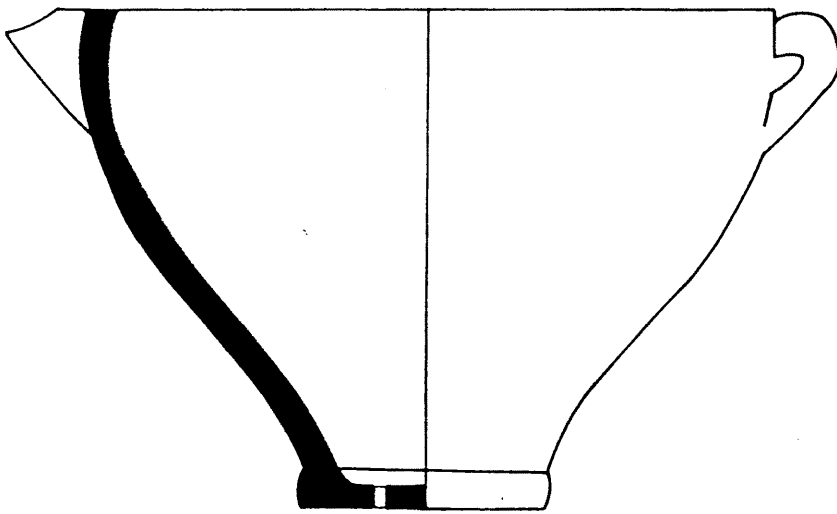
Cat. no. 85
Scale 1:2

FIG. 37



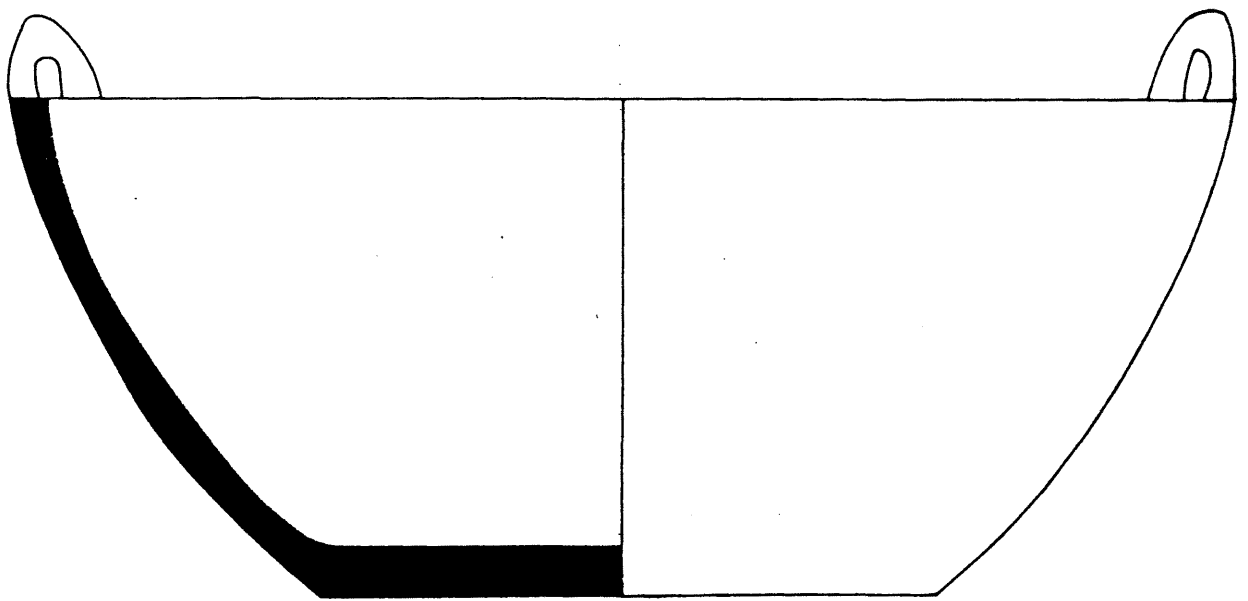
Cat. no. 82
Scale 1:1

FIG. 38



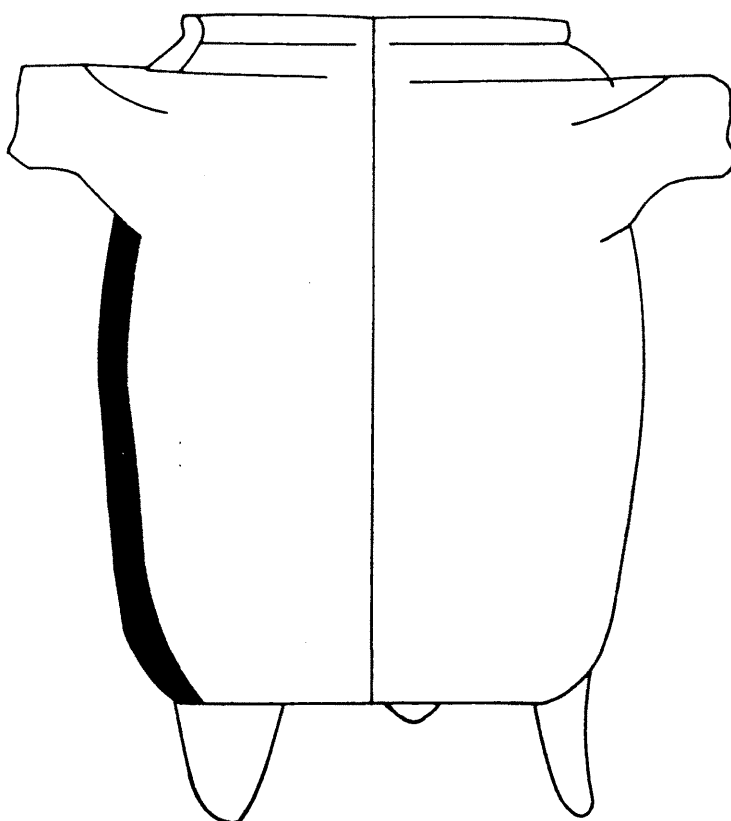
Cat. no. 83
Scale 1:2

FIG. 39



Cat. no. 87
Scale 1:2

FIG. 40



Cat. no. 89
Scale 1:2

FIG. 41

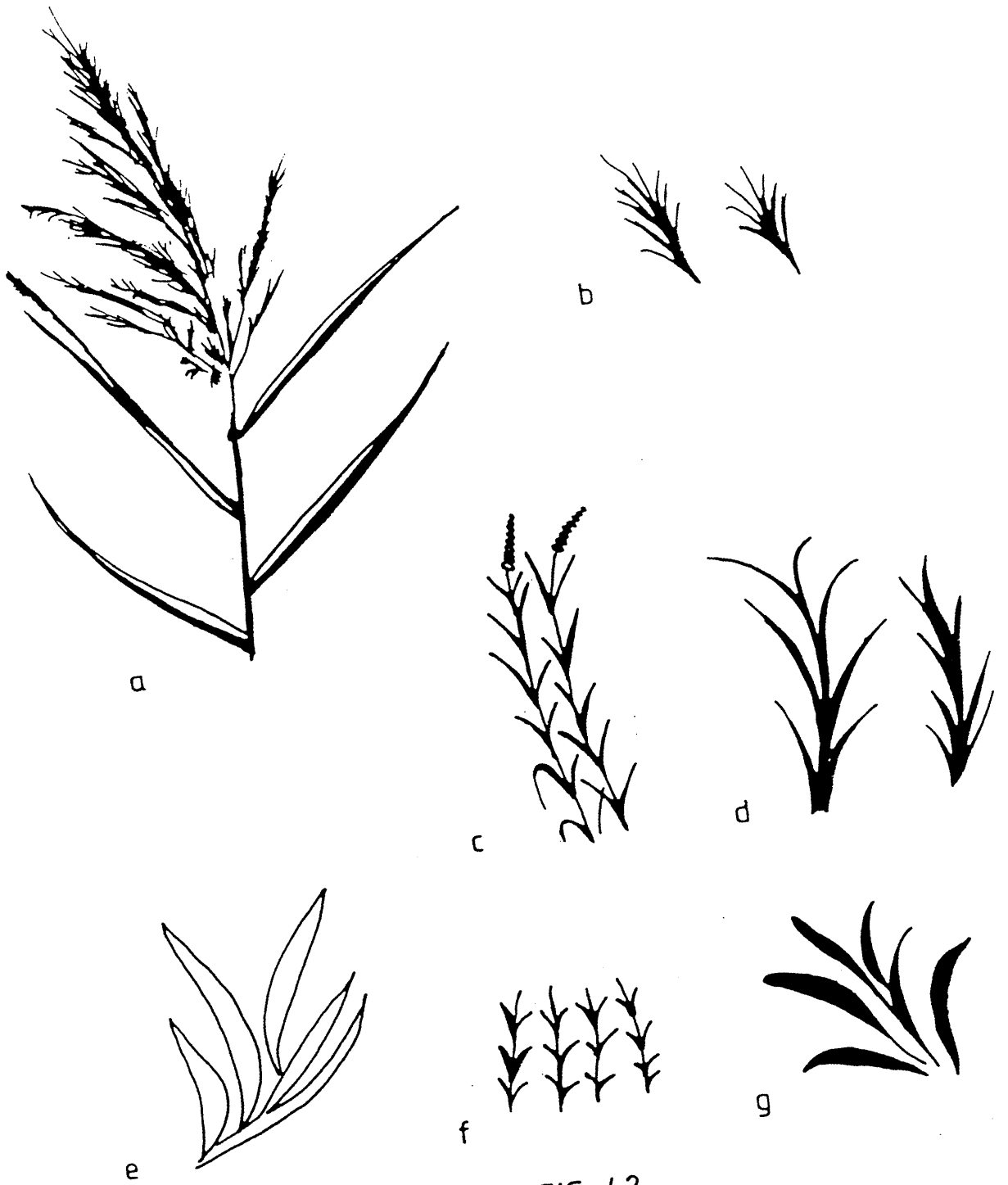


FIG. 42

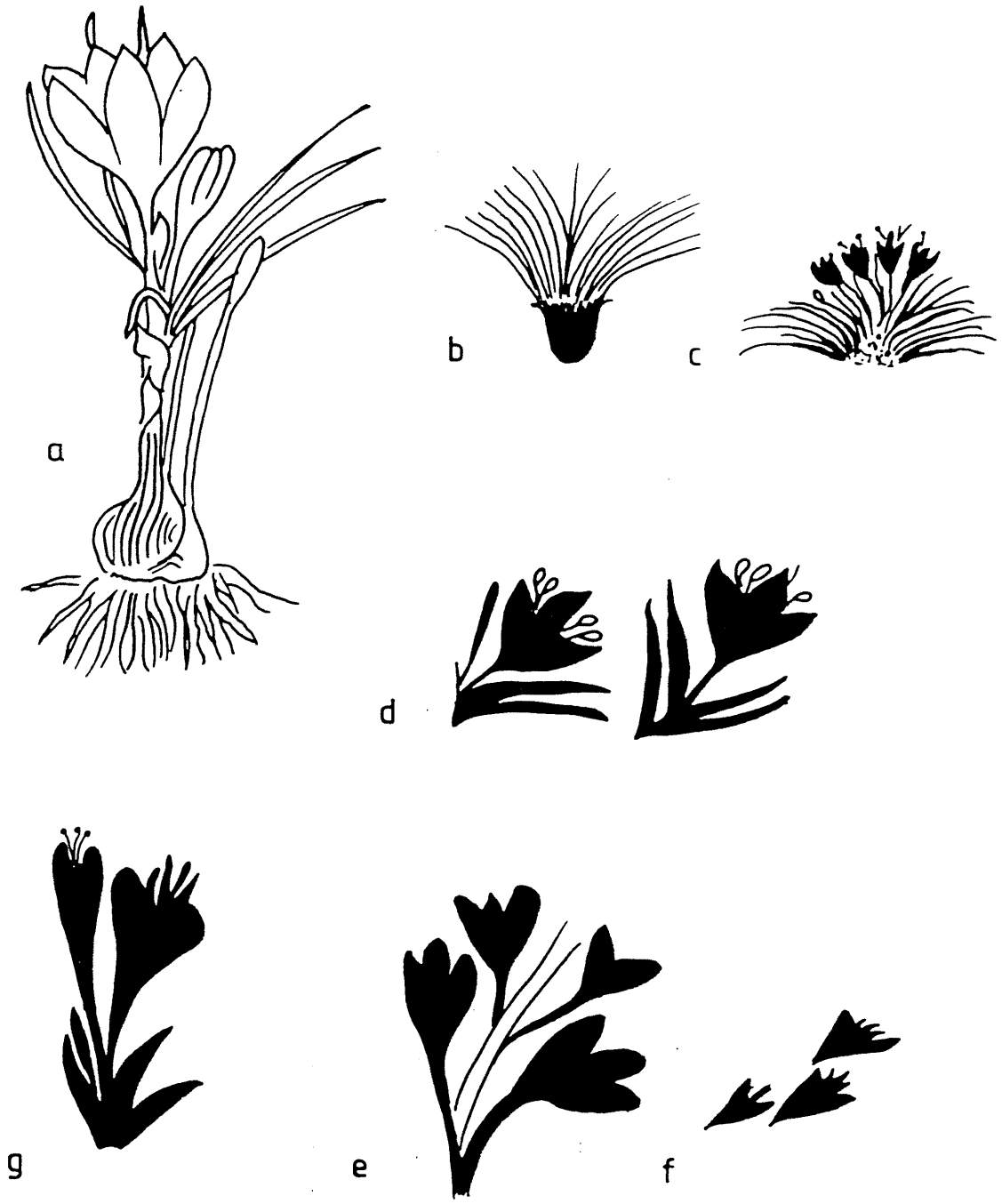


FIG. 43

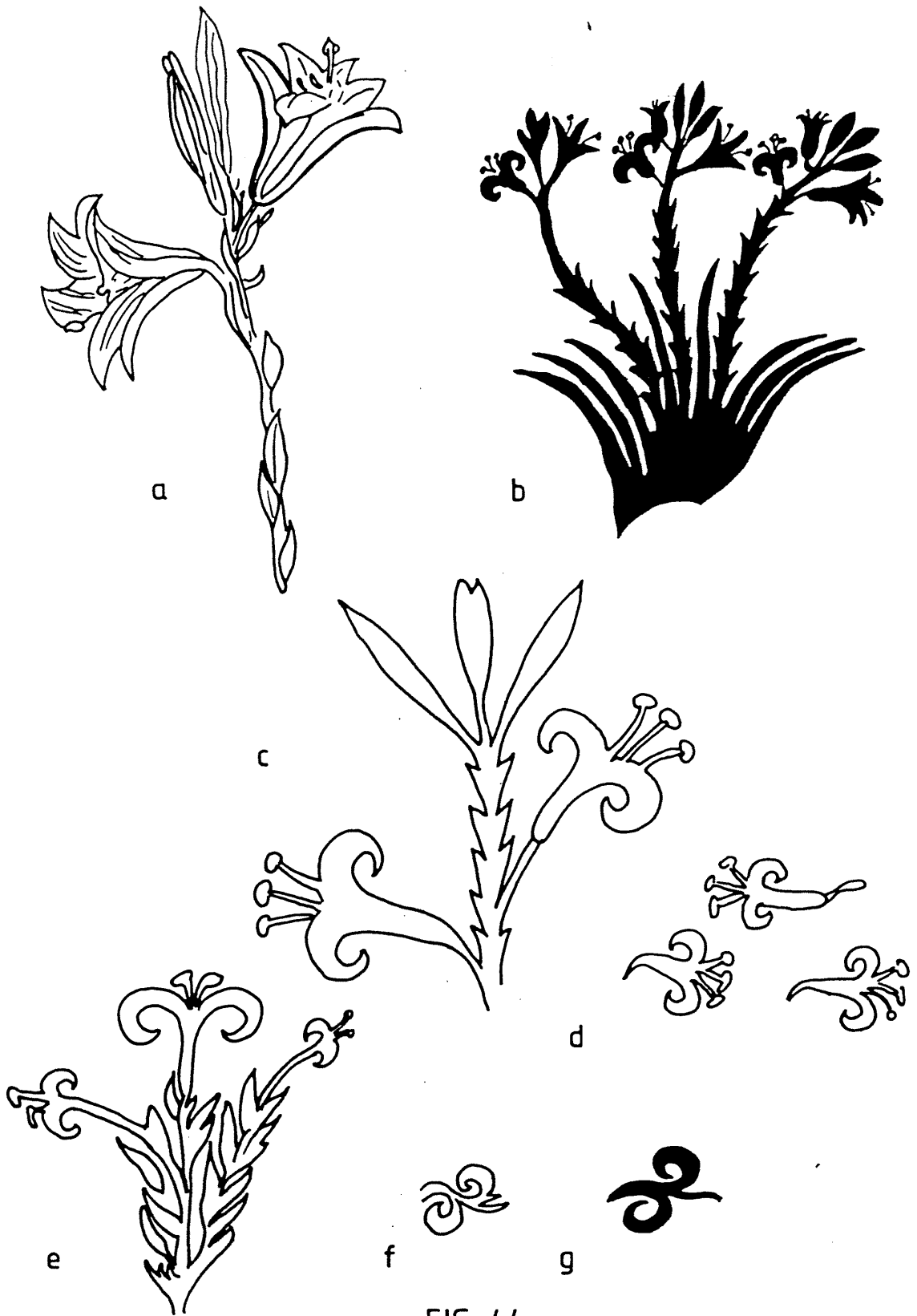


FIG. 44



FIG. 45



FIG. 46

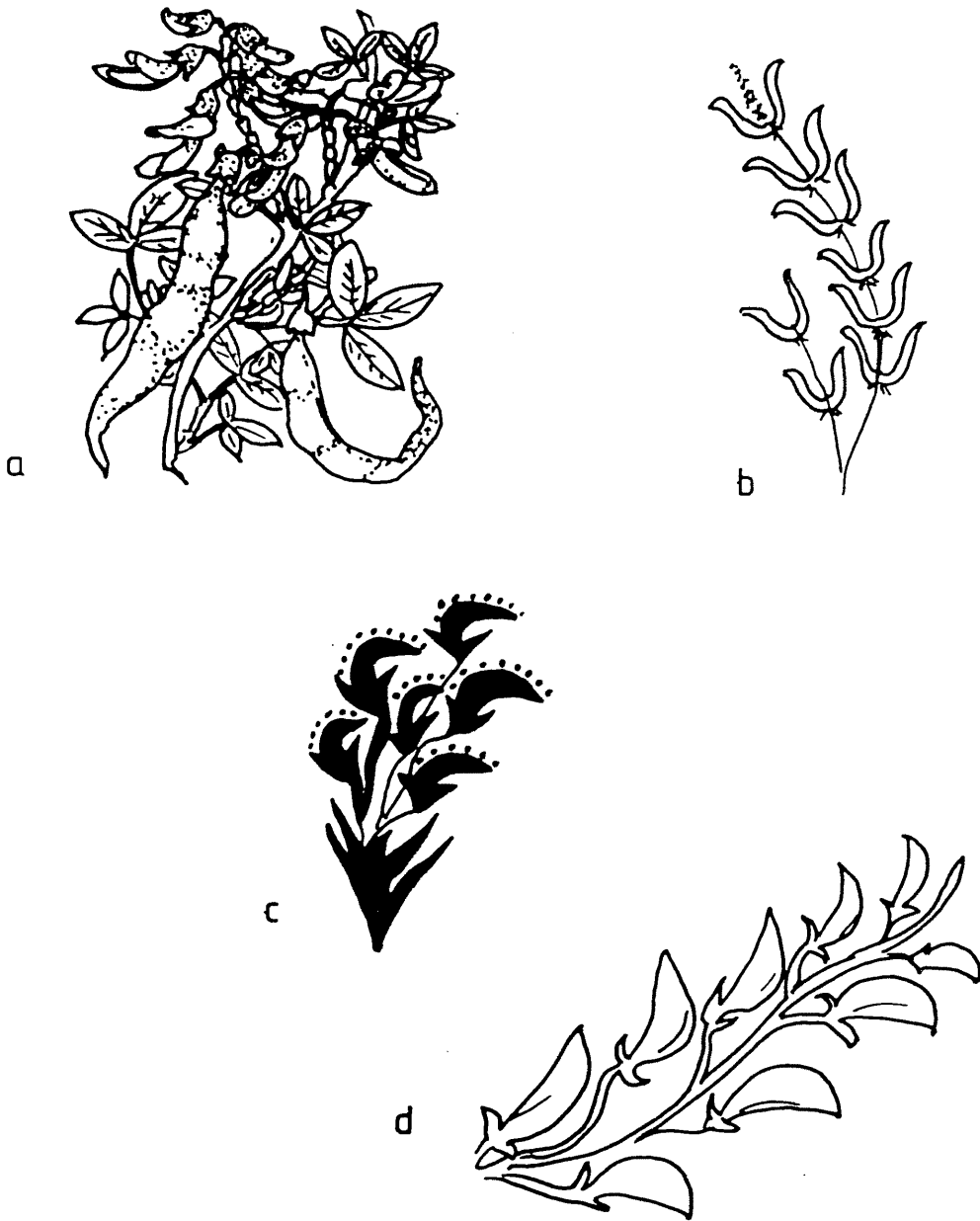


FIG. 47

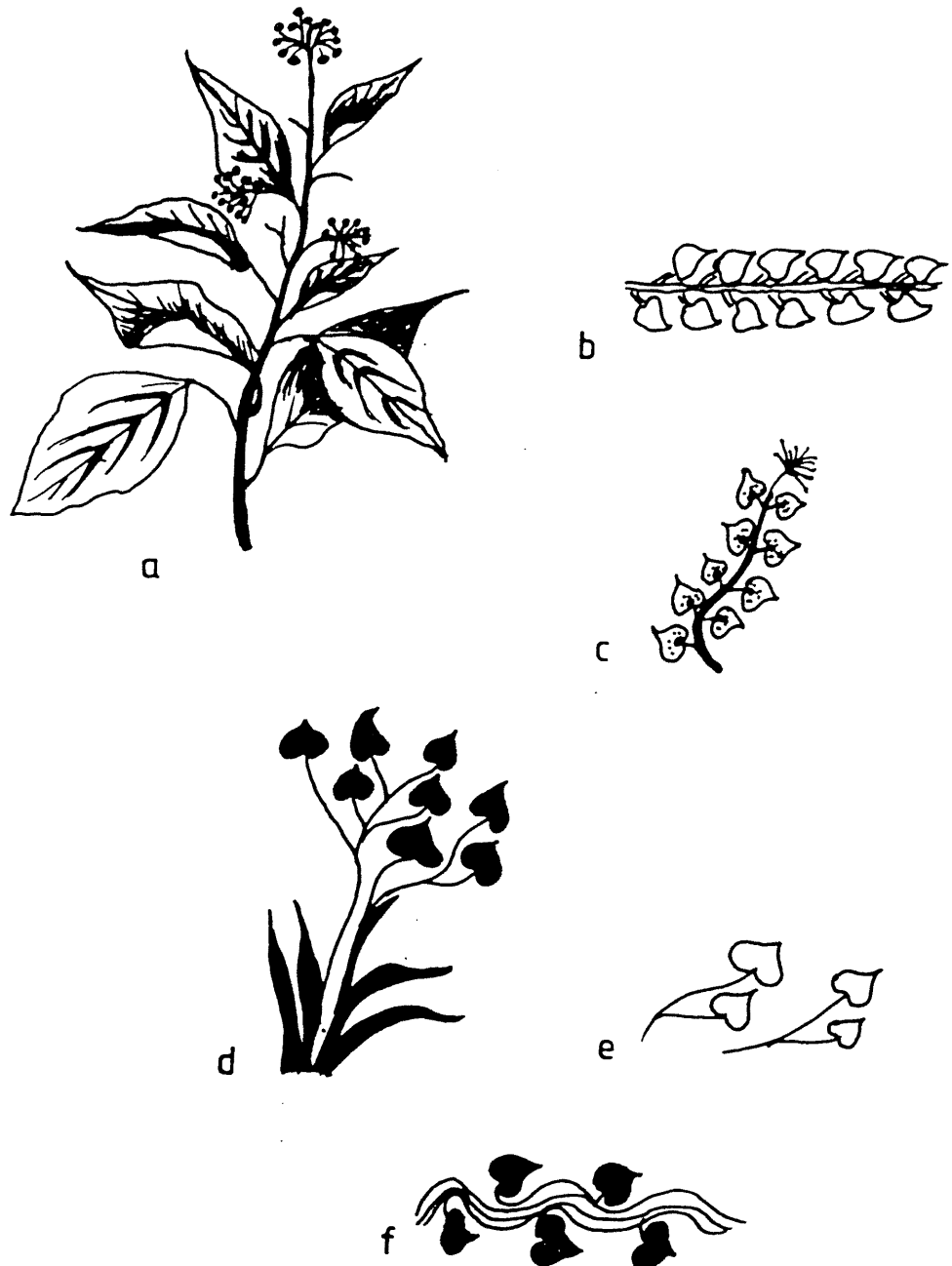


FIG. 48

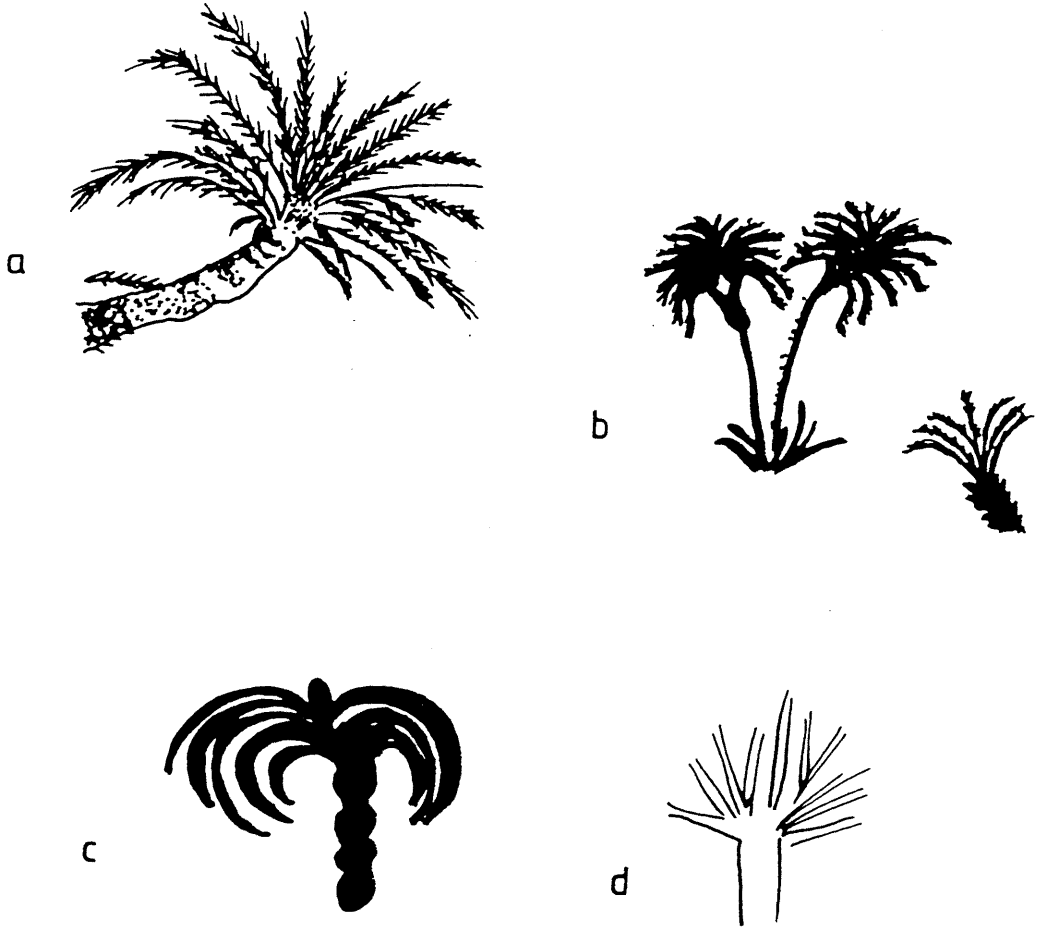


FIG. 49

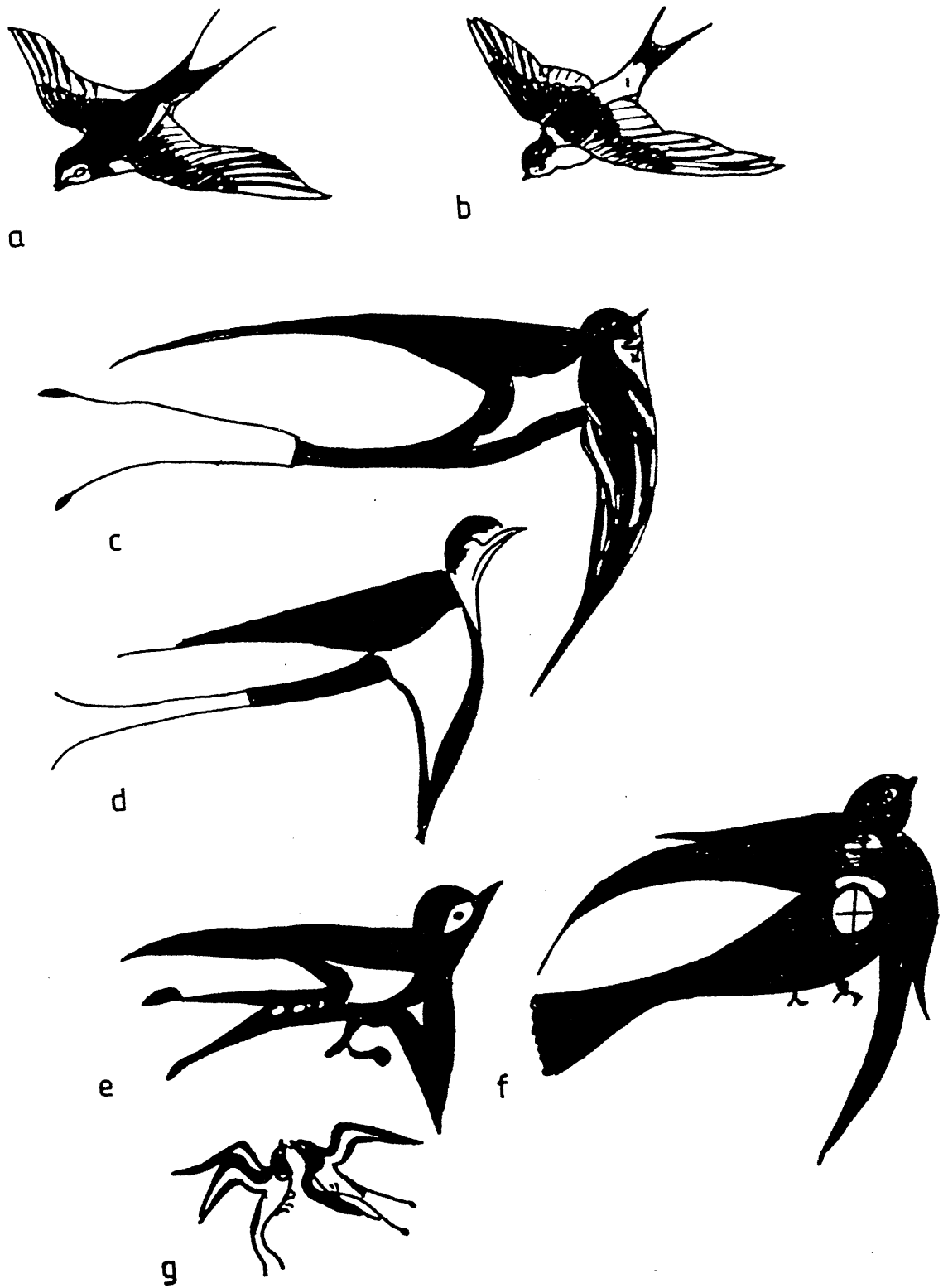


FIG. 50

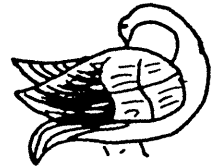


FIG. 51

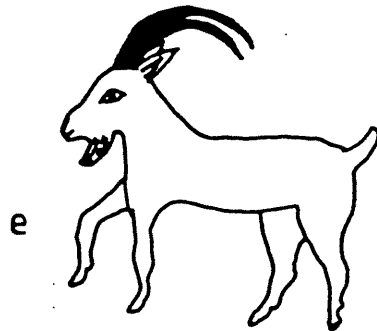
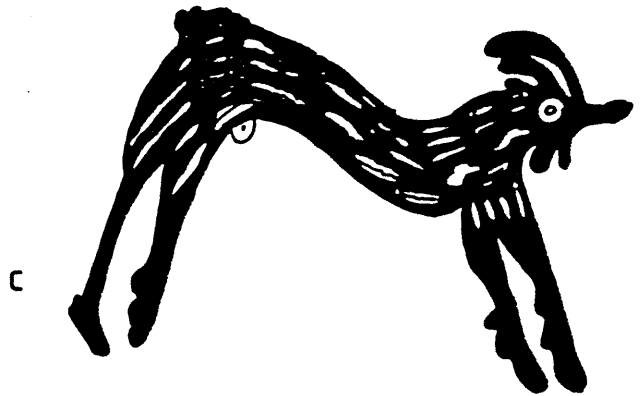
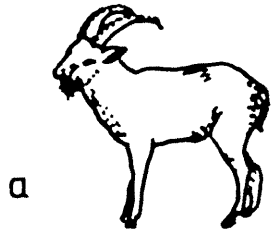


FIG. 52

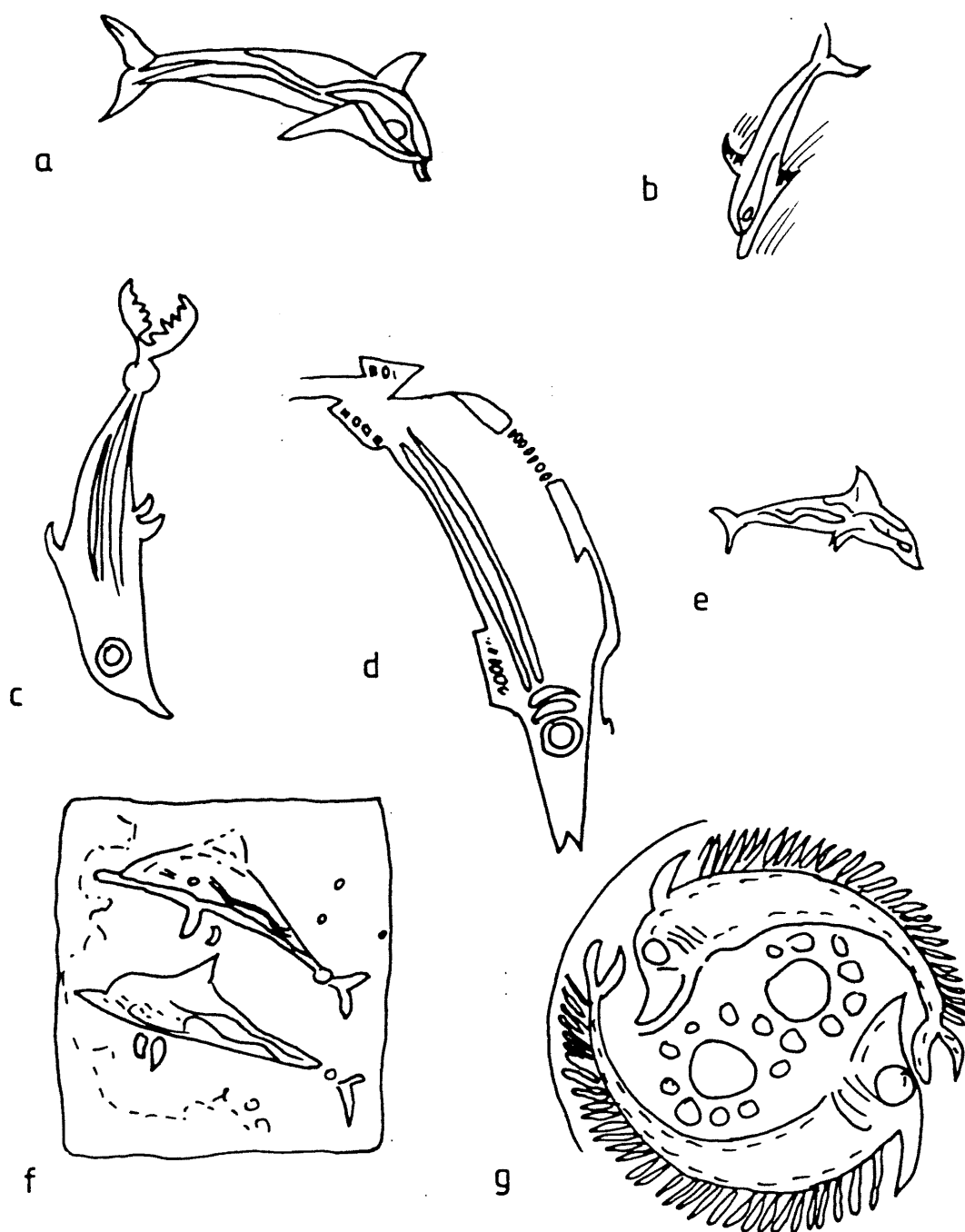


FIG. 53

a: LMIA Theran pottery.

b: LMIA Theran table-of-offerings.

c: LMIB Cretan pottery.

d: LHIIA pottery (Varkiza basket).

e: LMIA Theran frescoes.

f: MMII seal (Oxford CS 203).

g: MMII seal (Berlin F88).

Table 1. Pairs of Vases with Pictorial Decoration at Akrotiri.

WORKSHOP	SUBSIDIARY ORNAMENT	MAIN ORNAMENT	FORM	CAT. NO.
1	Dark filled semicircles - thick lines - white dots - crocuses	Dolphins - Agrimia	cymbai	70 - 71
2	Thick red or black wavy lines with white dots or strokes - groups of vertical horizontal strokes	Dolphins Water fowl Agrimia	eyed-jugs eyed-jugs double vases	6 - 7 8 - 9 65 - 66
3	Fine horizontal parallel lines	Vetches - Reeds	eyed-jugs	2 - 3
4	Empty space - fine bands	Painted nipples-jugs	eyed-jugs	14 - 15
5	Solid wavy lines at rim and base	Myrtle branches	plant pots	73 - 74
6	Solid wavy line at rim - strokes of paint inside	Barley ears	cups	82 - 83
7	Thin horizontal bands	Reeds	side-spouted jugs	29, 31







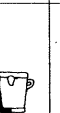


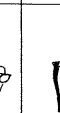
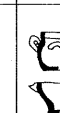


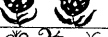








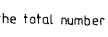
FIG. 54

Table 1. Continued.

WORKSHOP	SUBSIDIARY ORNAMENT	MAIN ORNAMENT	FORM	CAT. NO.
8	Horizontal bands at rim and base - circles around bases of handles	Lillies Lillies Lillies Lillies - Myrtle Myrtle	strainers cymbal flower pots bowls lekanæe	54, 62 69, 72 78 - 79 84 - 85 87 - <u>Thera IV,</u> Pl. 74b
9	Fine horizontal lines at rim	Very loose reed pattern	rounded cups	PLATE 88, top - <u>Thera IV, Pl.</u> 74b

FIG. 54








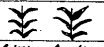
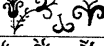








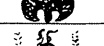
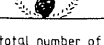

TABLE 2
FREQUENCY OF PORTRAYAL OF PICTORIAL MOTIFS ON LMIA VASE FORMS

FORMS total number examined		jugs	hole - mouthed jars	askoi	stirrup jars	amphorae	pitthoi- jars	cylindrical- spouted- jars	strainers	double vases	cymbai	plant pots	flower- pots	rhyta	bowls/ cups	lekaneae	pyxis- like- vase
		37	7	4	3	5	12	2	13	3	8	5	2	12	5	4	1
MOTIFS																	
reed		9	1		1	3	5	1						9	1	1	
crocus		1	1	3	2		3		6		4			2	1		
lily							3		4		2		2		1		
myrtle		4	1	1			1	1	4			5		1	1	2	1
barley		2	1												2		
vetch		7	5				3	1									
grapes		2	1				1										
ivy							1		2								
palm- tree		1				2											
swallow		4					1		1		1						
water fowl		2					1										
goat										2	2						
bull							1										
dolphin		4					1			1	3					1	
bucranium							1										
figure-of- Eight Shield		2															
double axe		1					2		1								
Painted Nippled-jugs		2					1										

Note: where the total number of vases exceeds the one noted on the individual form of the vase it implies that more than one motifs appear on the particular vase form

FIG. 55

TABLE 3
FREQUENCY OF PORTRAYAL OF PICTORIAL MOTIFS ON LMIA VASE FORMS

FORMS total number examined		eyed-jugs	nippled-jugs	nippled-jugs	bridge-spouted jugs	bridge-spouted jugs	high-spouted jugs	round-mouthed ewers	three-handled jugs	low-spouted jug	side-spouted jugs
		16	2	2	5	2	6	2	2	1	2
MOTIFS											
reed		2					5				1
crocus					1						
lily											
myrtle		2			2			1		1	
barley		1	1								
vetch		5	1			2	1				
grapes		1						1			
ivy											
palm-tree											1
swallow		2		2	1						
water fowl		2									
goat											
bull											
dolphin		4									
bucranium											
figure-of-eight Shield									2		
double axe					1						
Painted Nippled-jugs		2	1								

Note: where the total number of vases exceeds the one noted on the individual form of the vase it implies that more than one motifs appear on the particular vase form.

FIG. 56

Part III: THE PLATES

PLATE 1



Cat. no. 1

PLATE 2



Cat. no. 2

PLATE 3



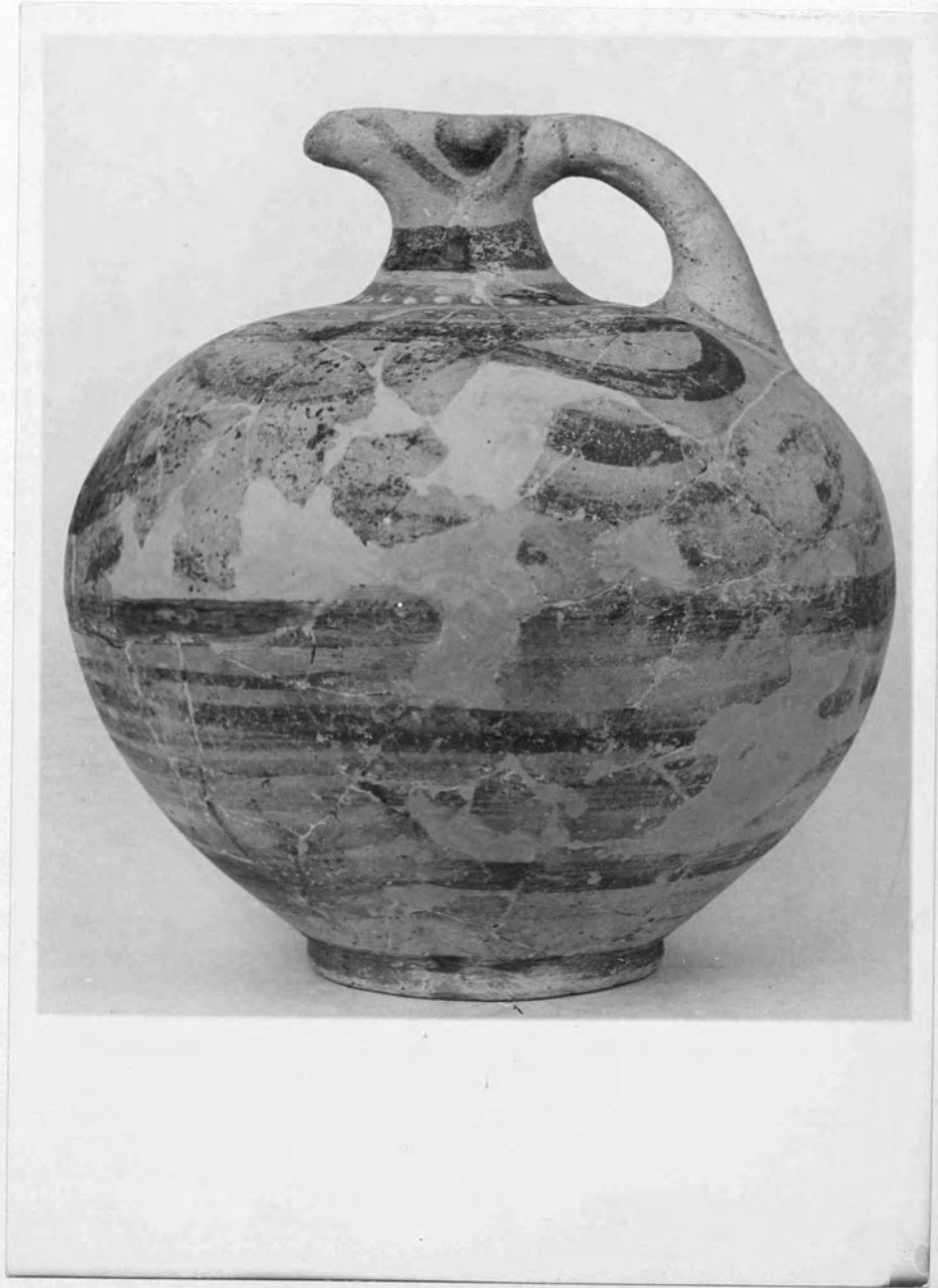
Cat. no. 3

PLATE 4



Cat no. 4

PLATE 5



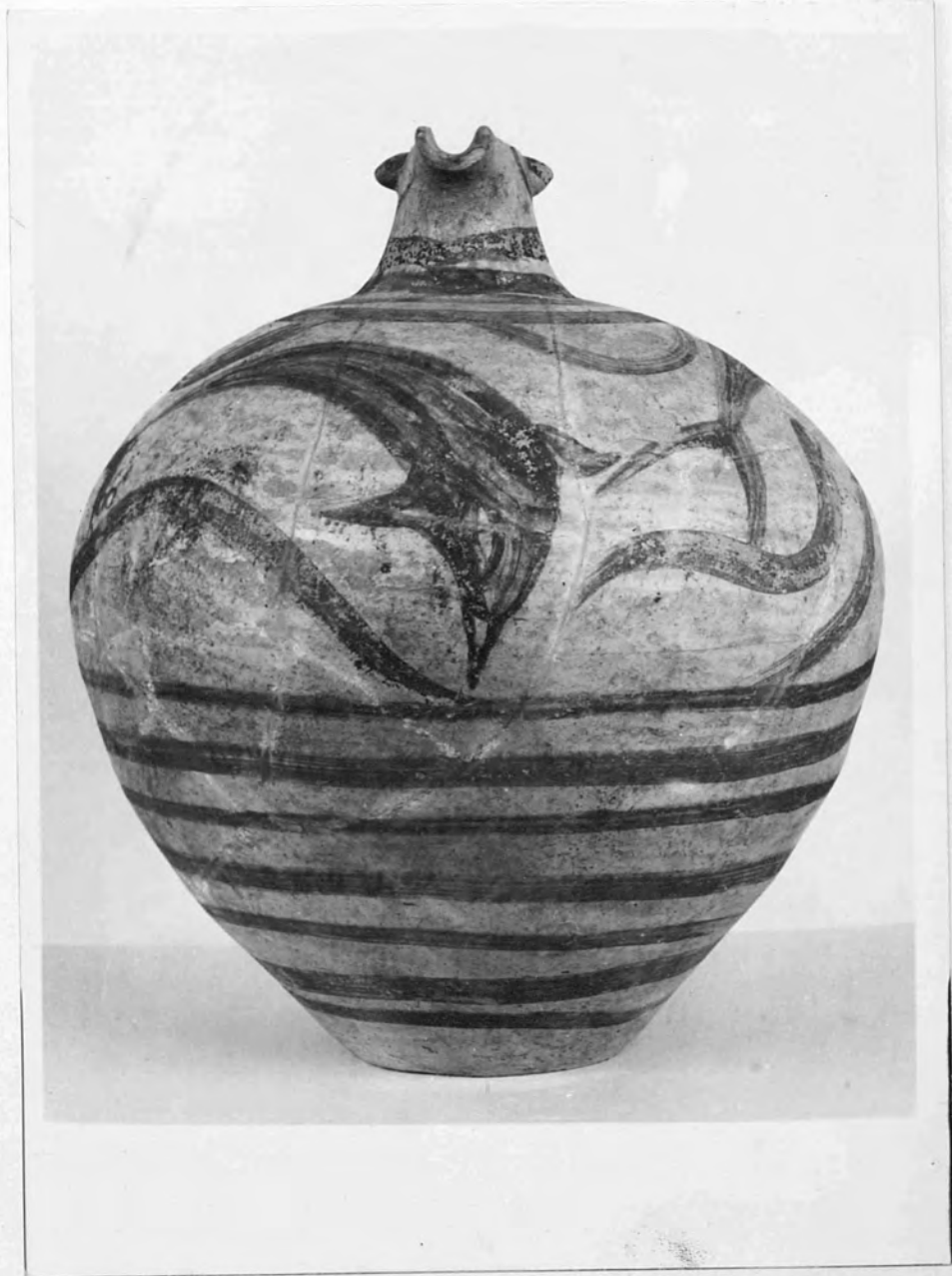
Cat. no. 5

PLATE 6



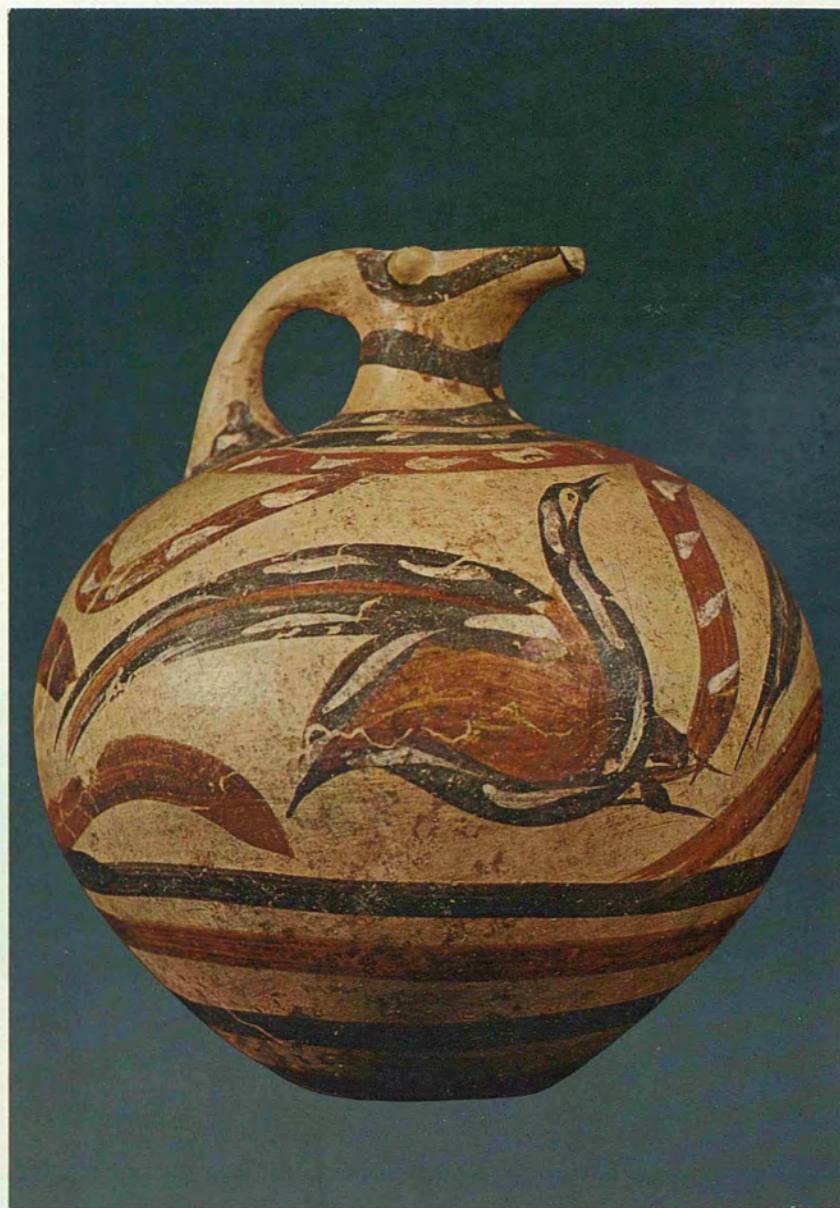
Cat. no. 6

PLATE 7



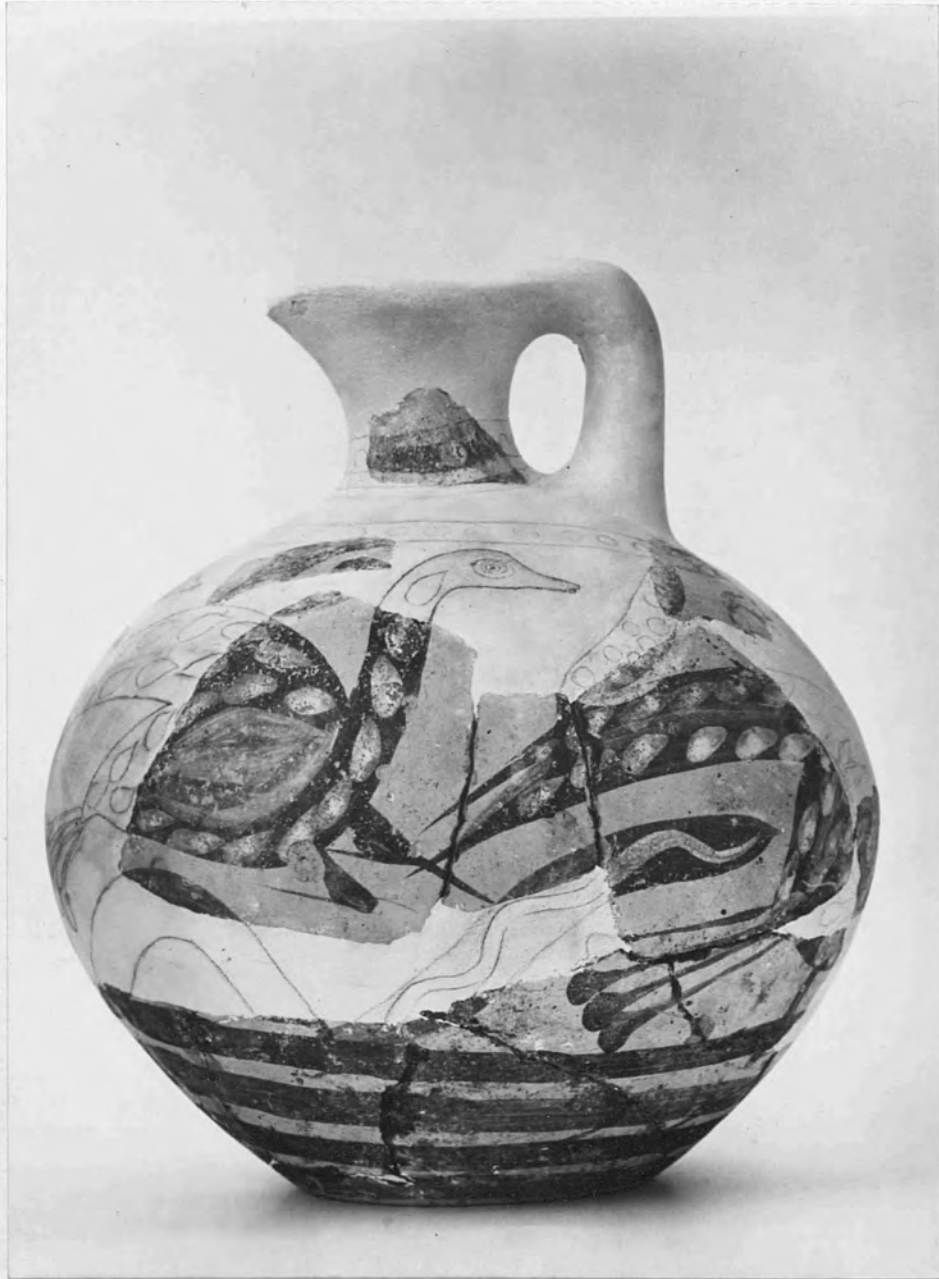
Cat. no. 7

PLATE 8



Cat. no. 8

PLATE 9



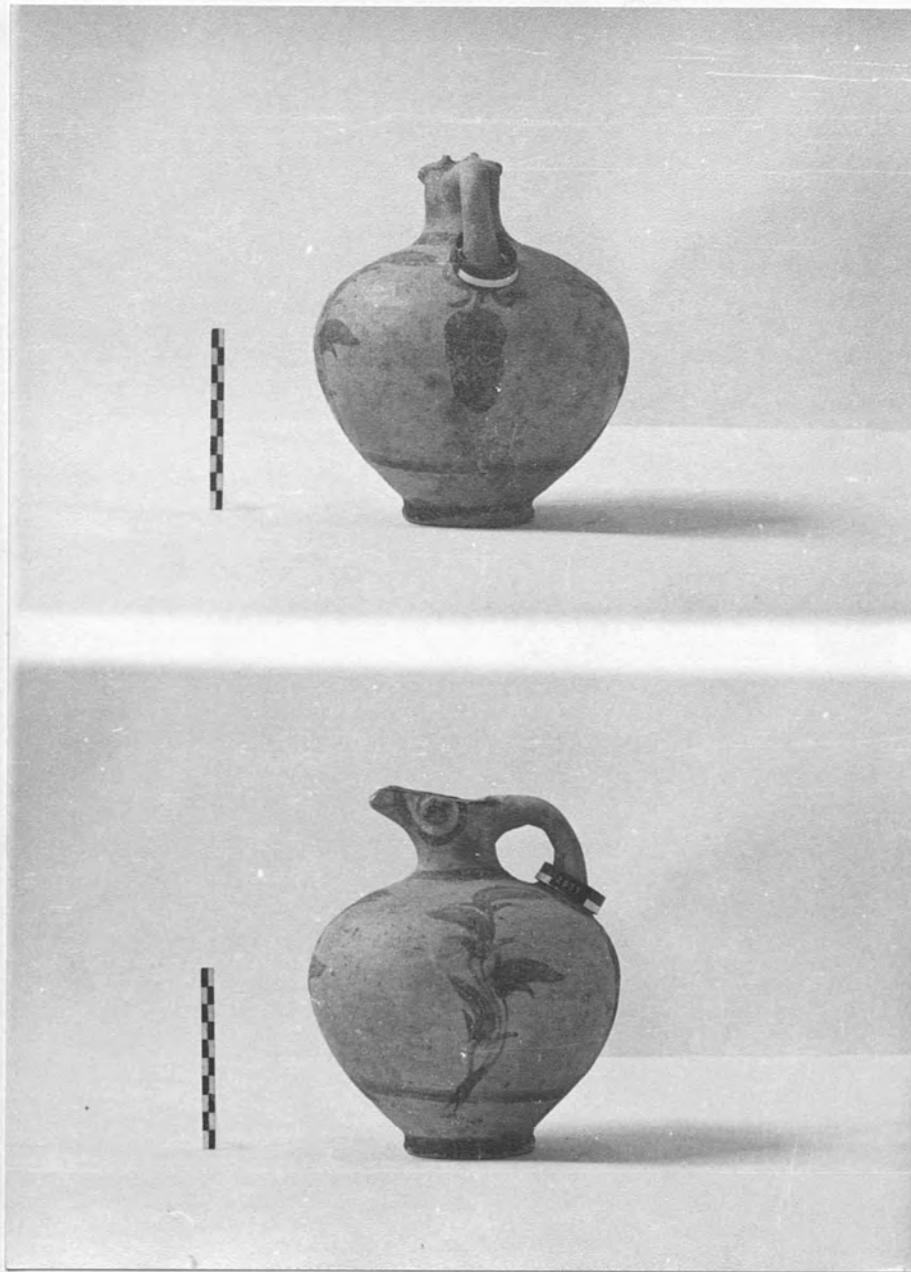
Cat. no. 9

PLATE 10



Cat no. 10

PLATE 11



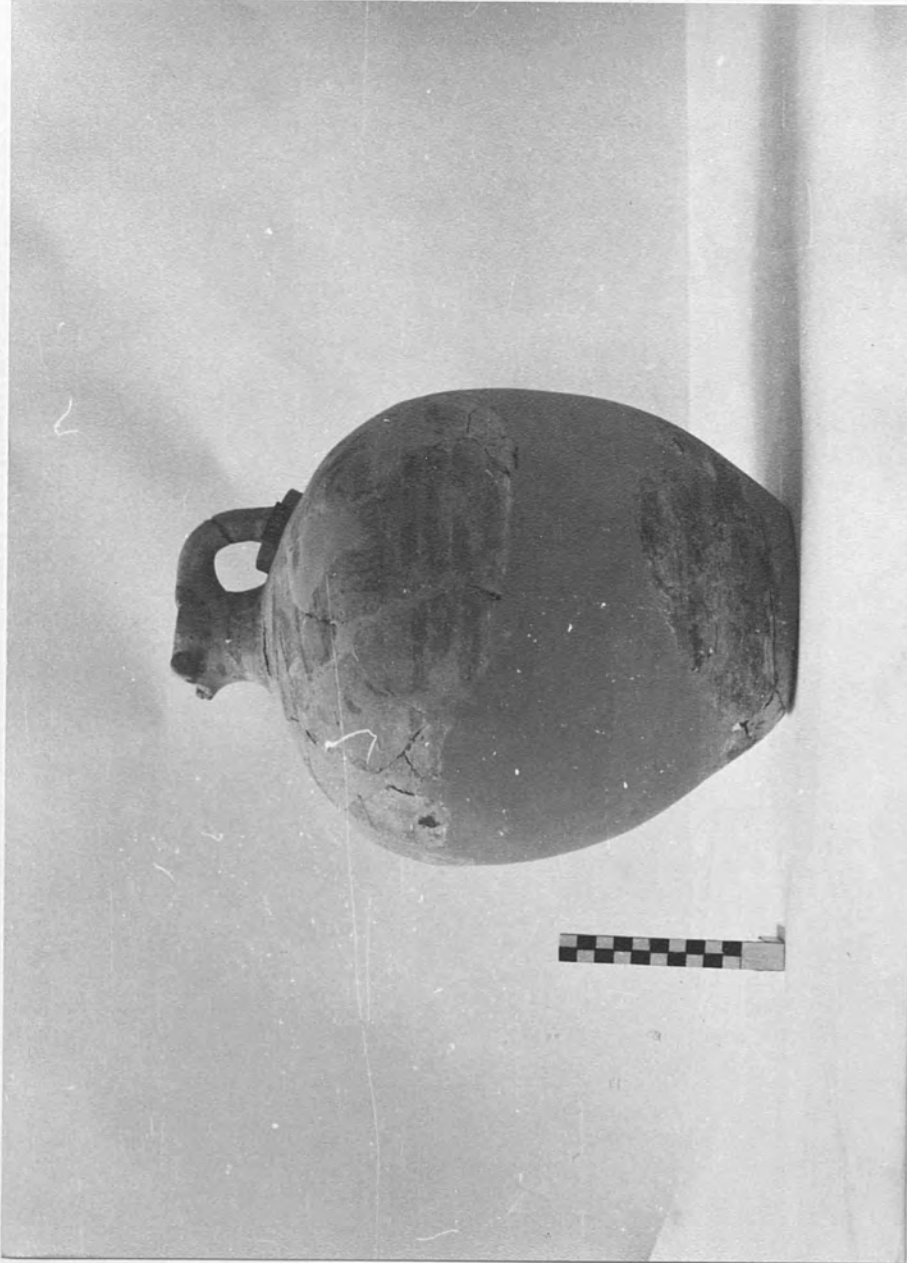
Cat. no. 11

PLATE 12



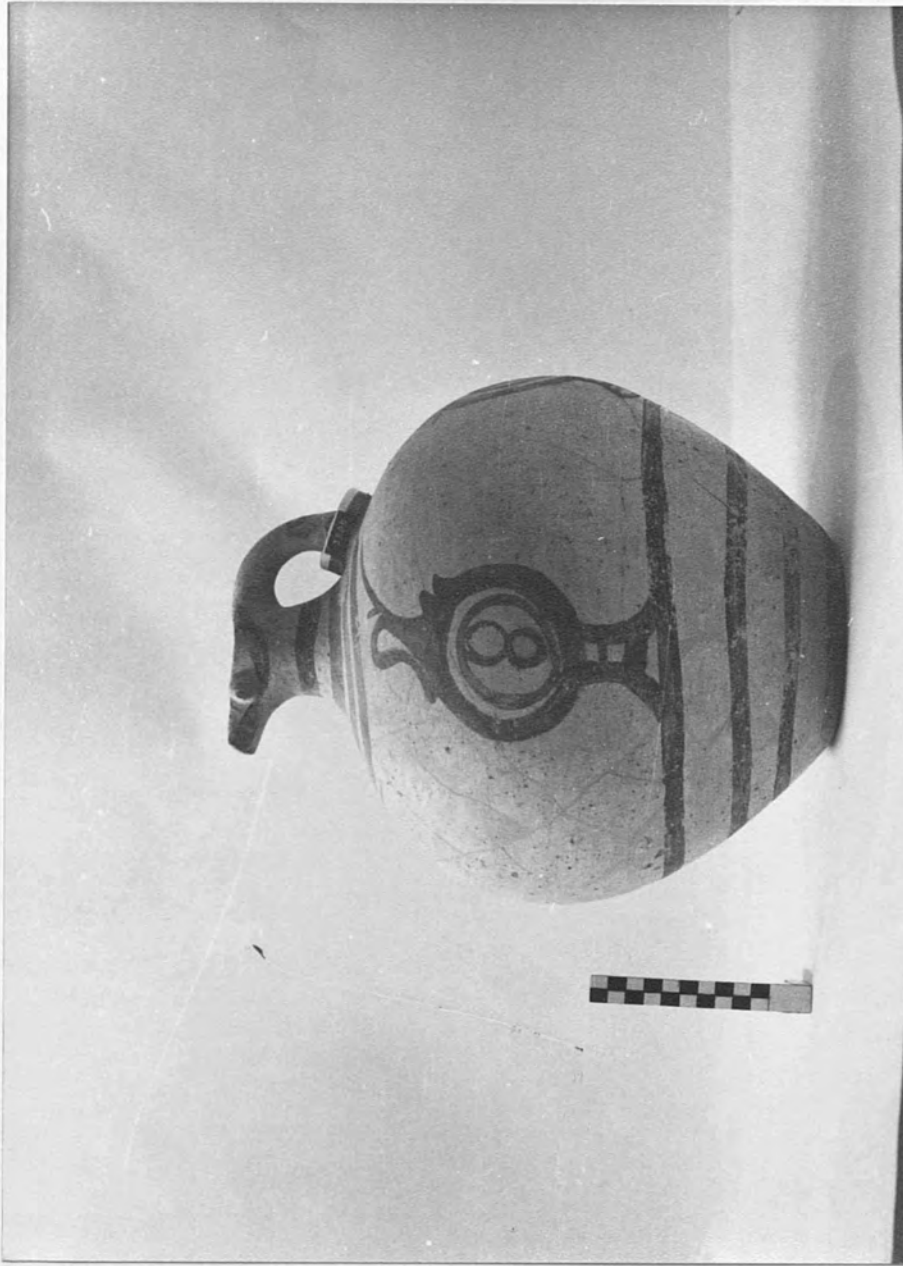
Cat. no. 12

PLATE 13



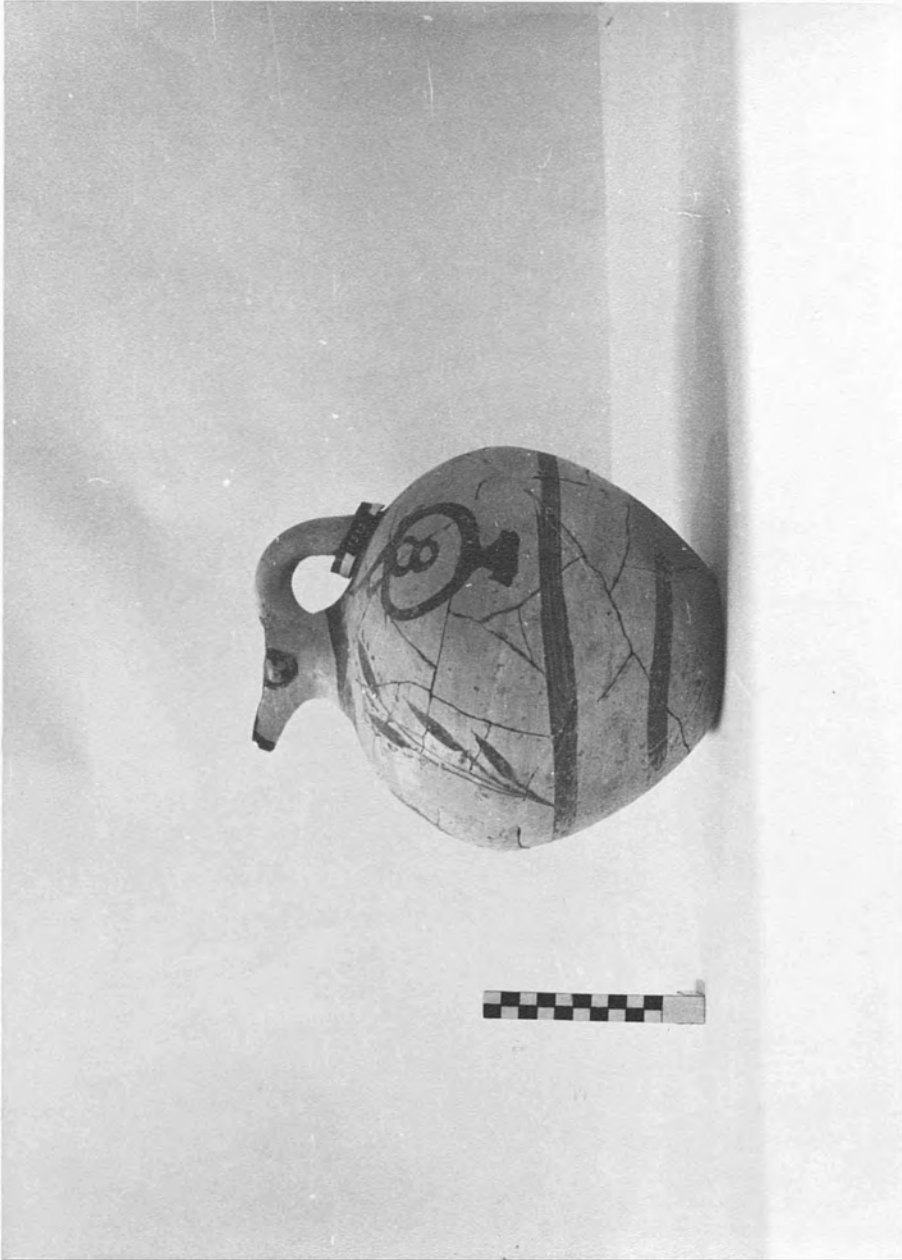
Cat. no. 13

PLATE 14



Cat. no. 14

PLATE 15

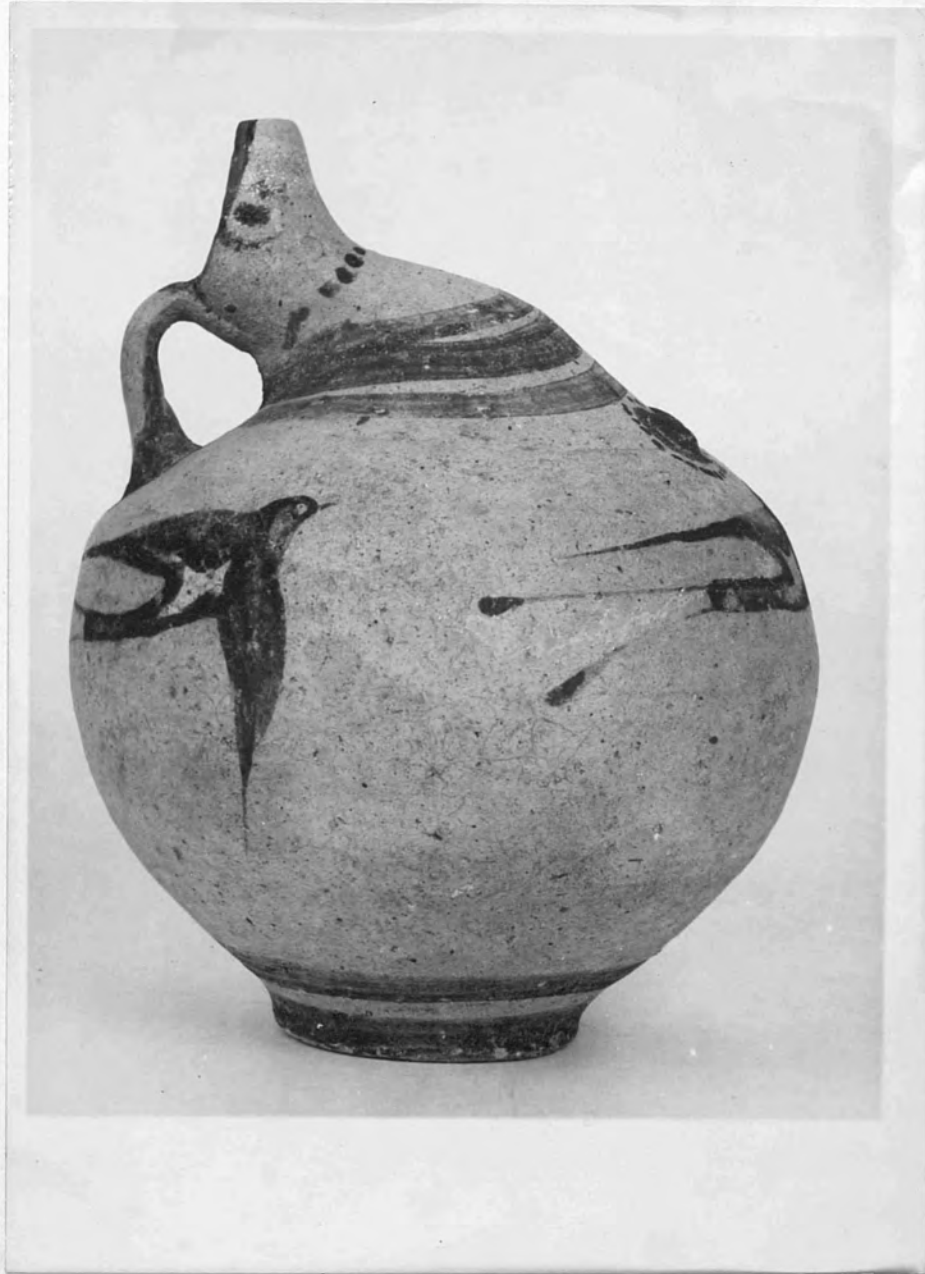


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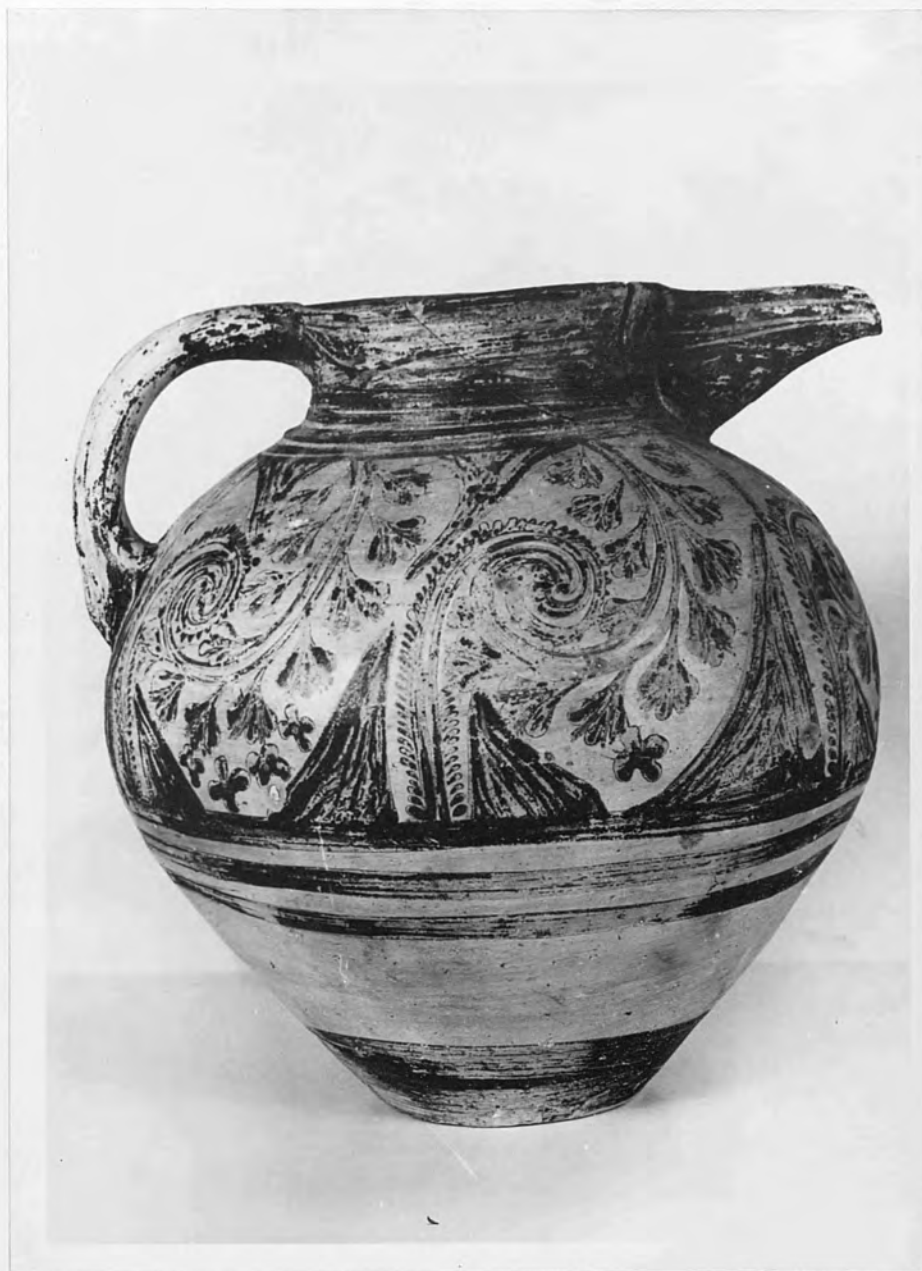


Cat. no. 17

PLATE 17



Cat. no. 19



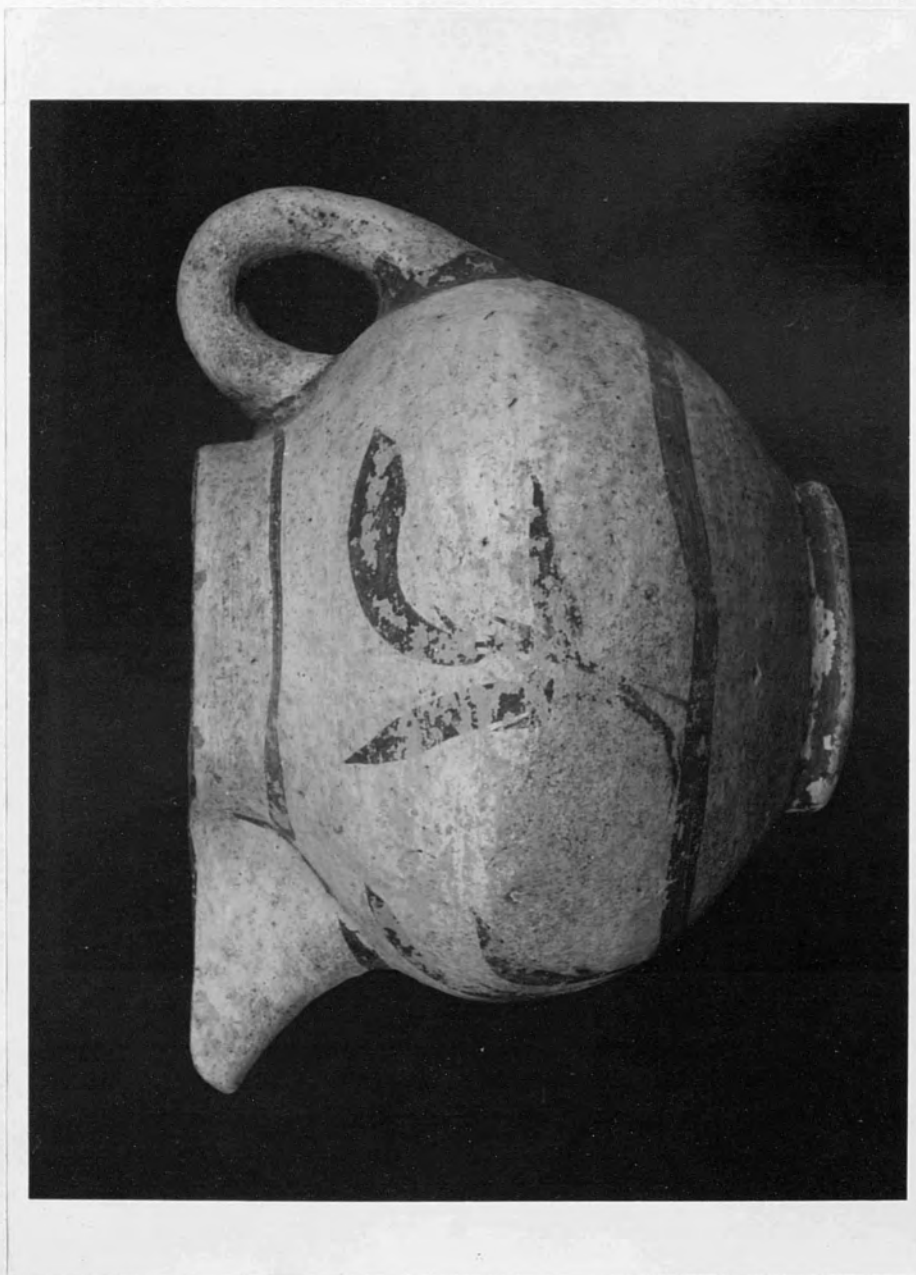
Cat. no. 20

PLATE 19



Cat. no. 21

PLATE 20



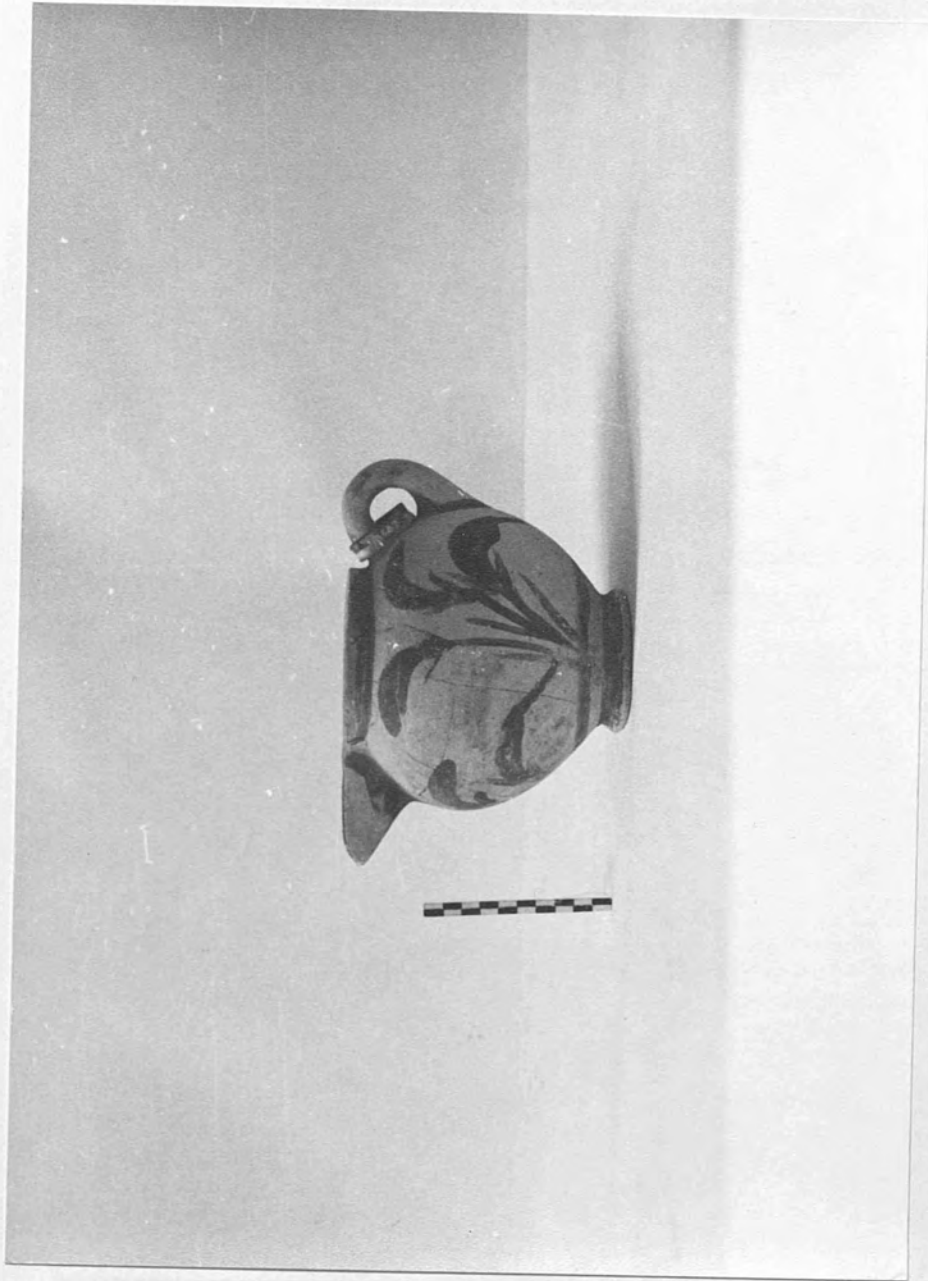
Cat. no. 22

PLATE 21



Cat. no. 23

PLATE 22



Cat. no. 24

Cat. no. 24



Cat. no. 26

PLATE 24



Cat. no. 27

Cat. no. 27



Cat. no. 28



Cat. no. 29

PLATE 27



Cat. no. 30

PLATE 28



Cat. no. 31

PLATE 29



Cat. no. 32

PLATE 30



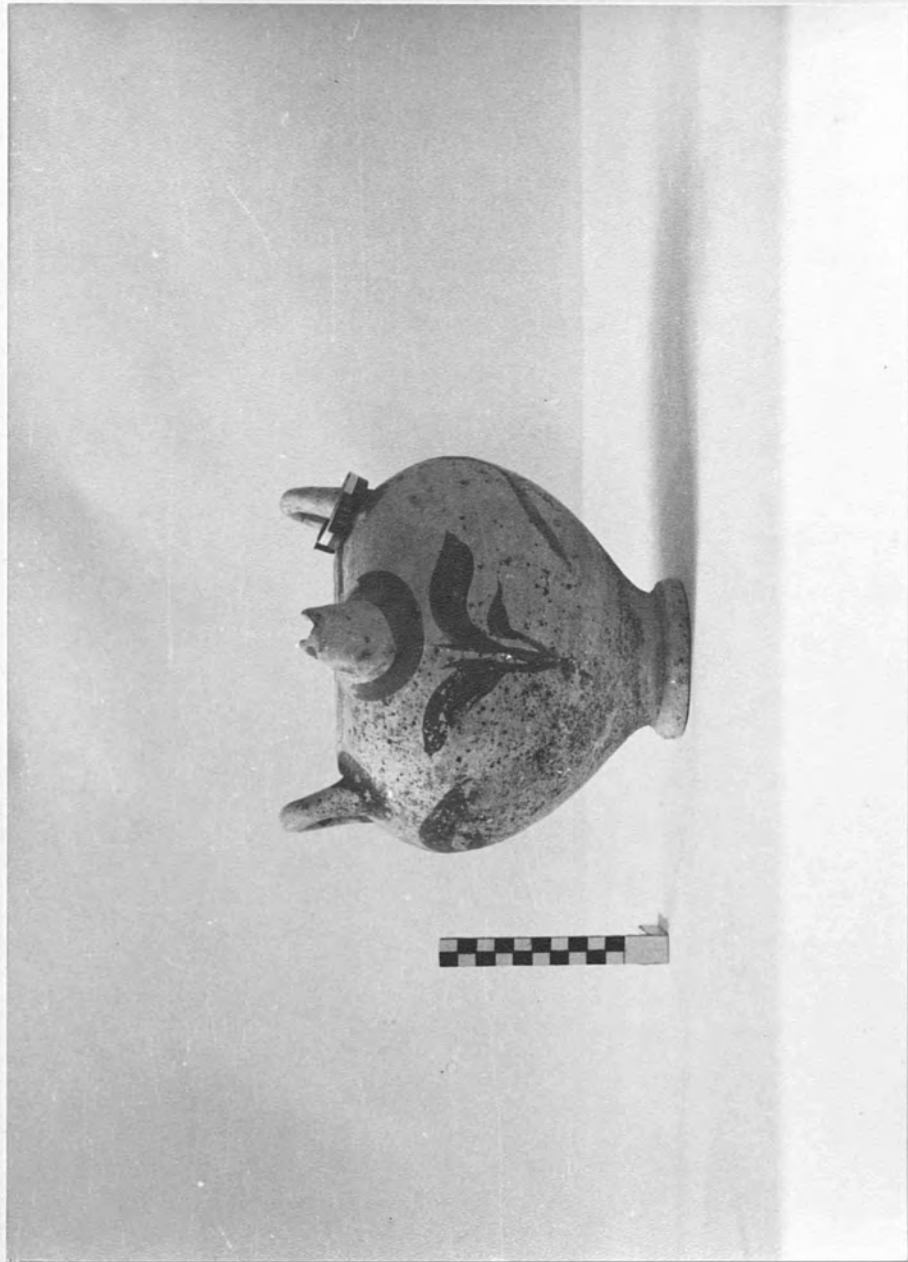
Cat. no. 33

PLATE 31



Cat. no. 34

PLATE 32



Cat. no. 35

PLATE 33



Cat. no. 36

PLATE 34



Cat. no. 37

PLATE 35



Cat. no. 38

PLATE 36



Cat. no. 38

Cat. no. 39

PLATE 37



Cat. no. 39



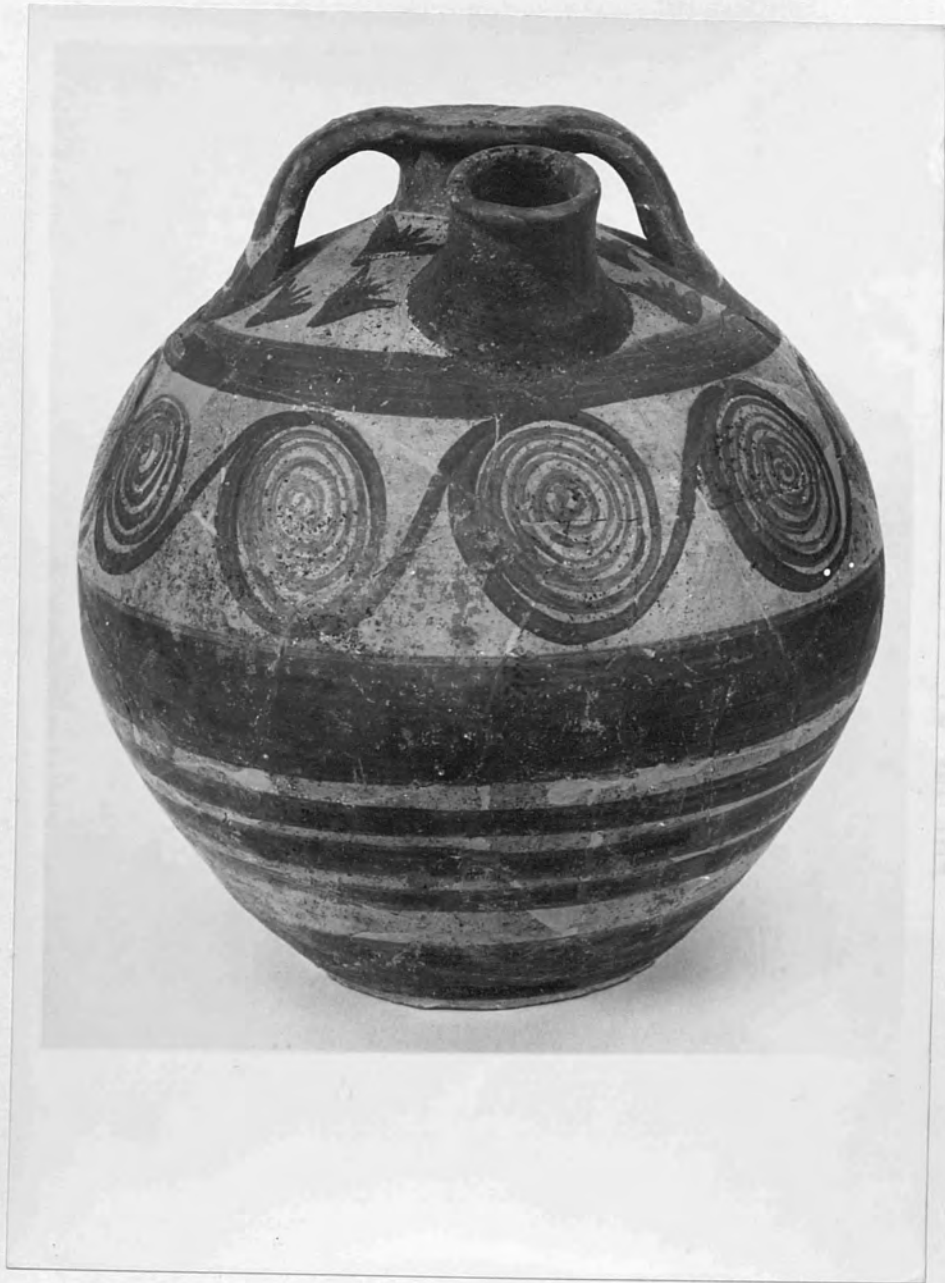
Cat. no. 40

PLATE 39



Cat. no. 41

PLATE 40



Cat. no. 42

PLATE 41



Cat. no. 43

PLATE 42



Cat. no. 44

PLATE 43



Cat. no. 45

PLATE 44

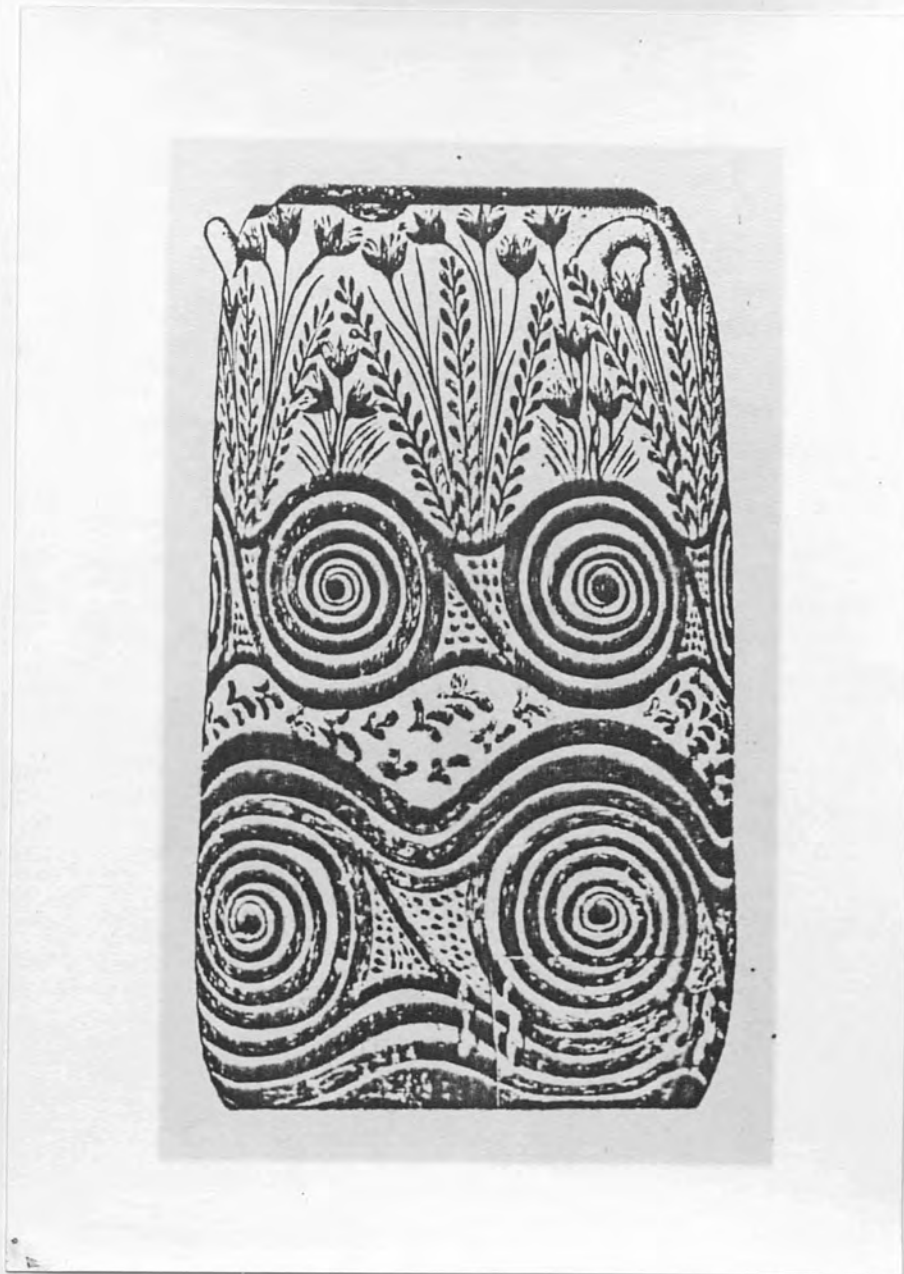


Cat. no. 46

PLATE 45

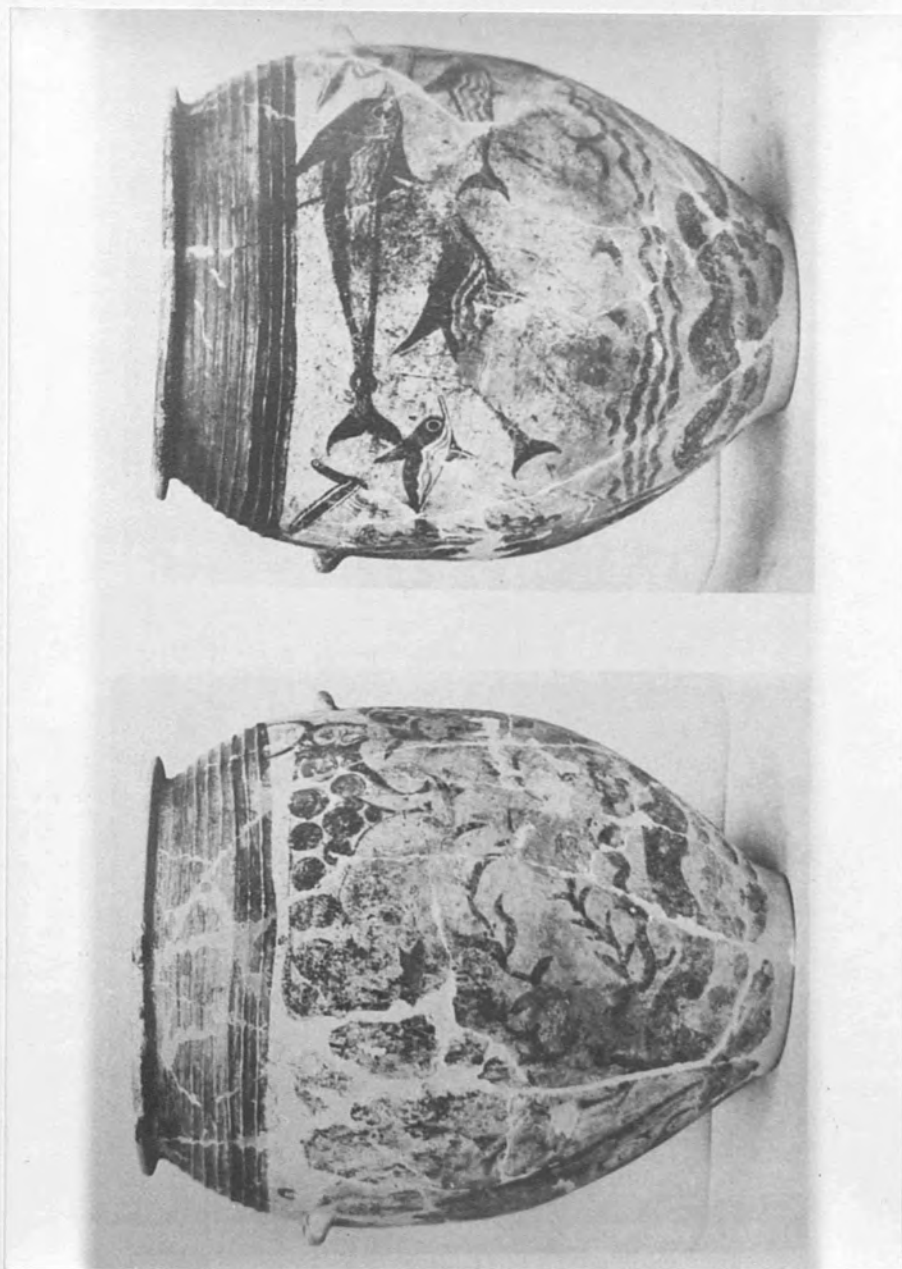


Cat. no. 47



Cat. no. 48

PLATE 47



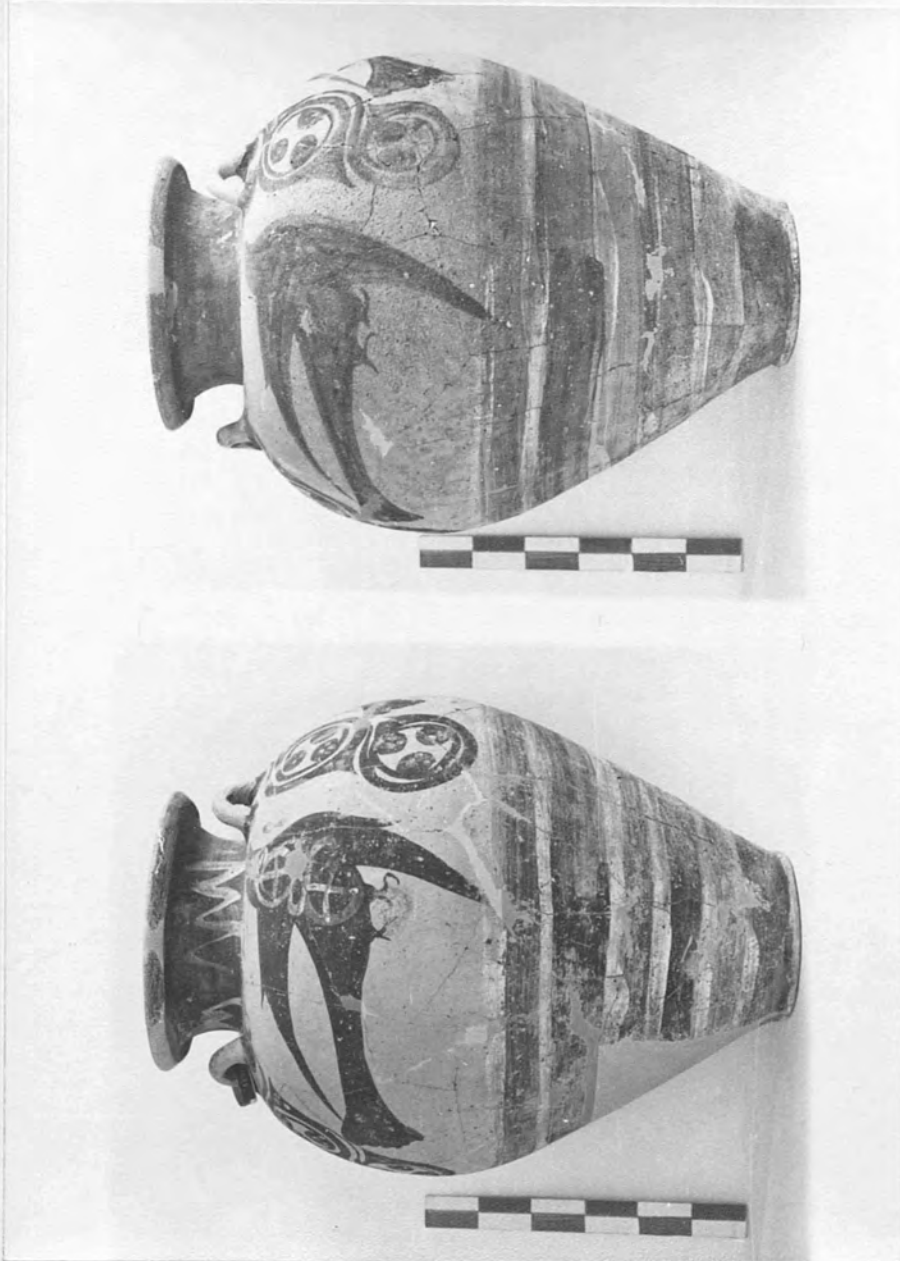
Cat. no. 49

PLATE 48



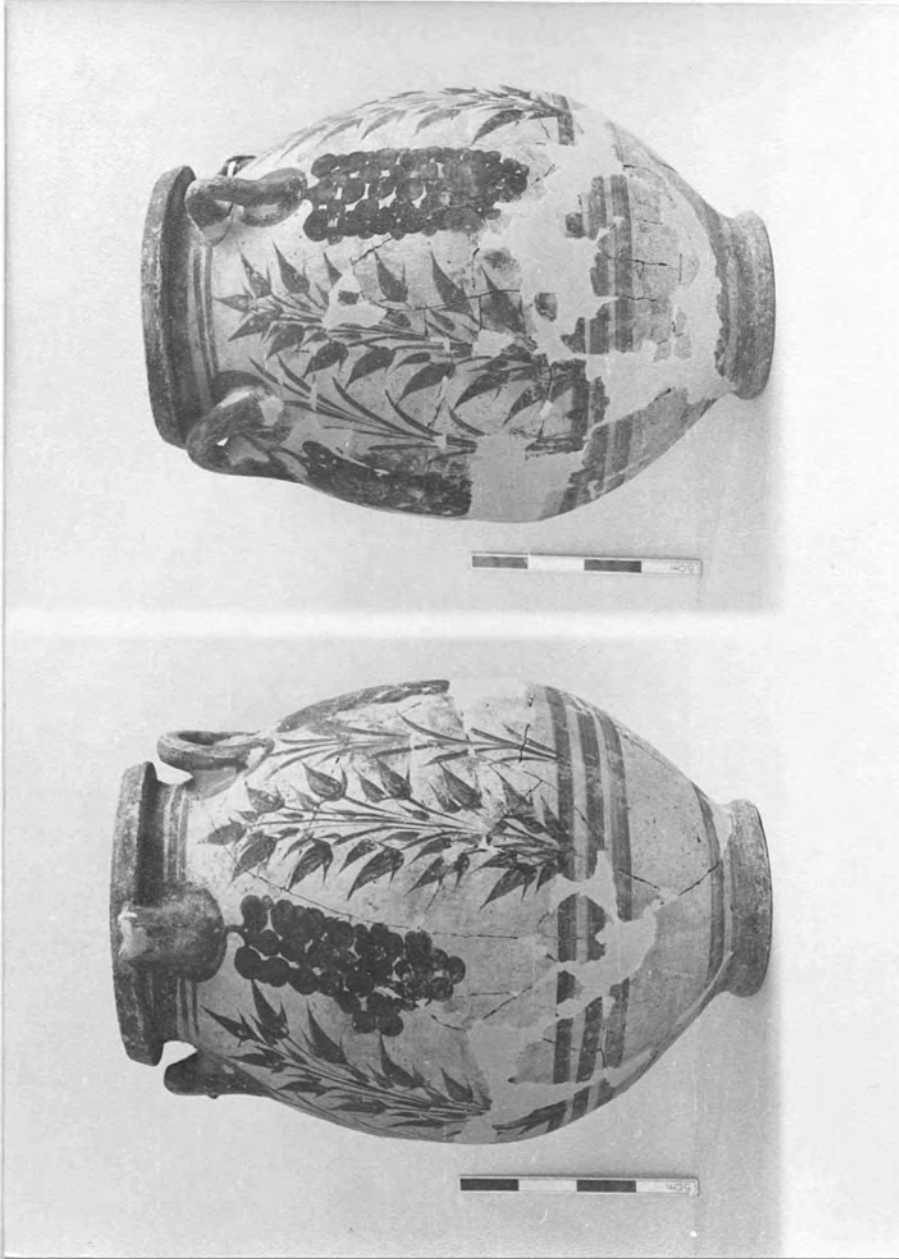
Cat. no. 50

PLATE 49



Cat. no. 51

PLATE 50



Cat. no. 52

PLATE 51



Cat. no. 53

PLATE 52



Cat. no. 54



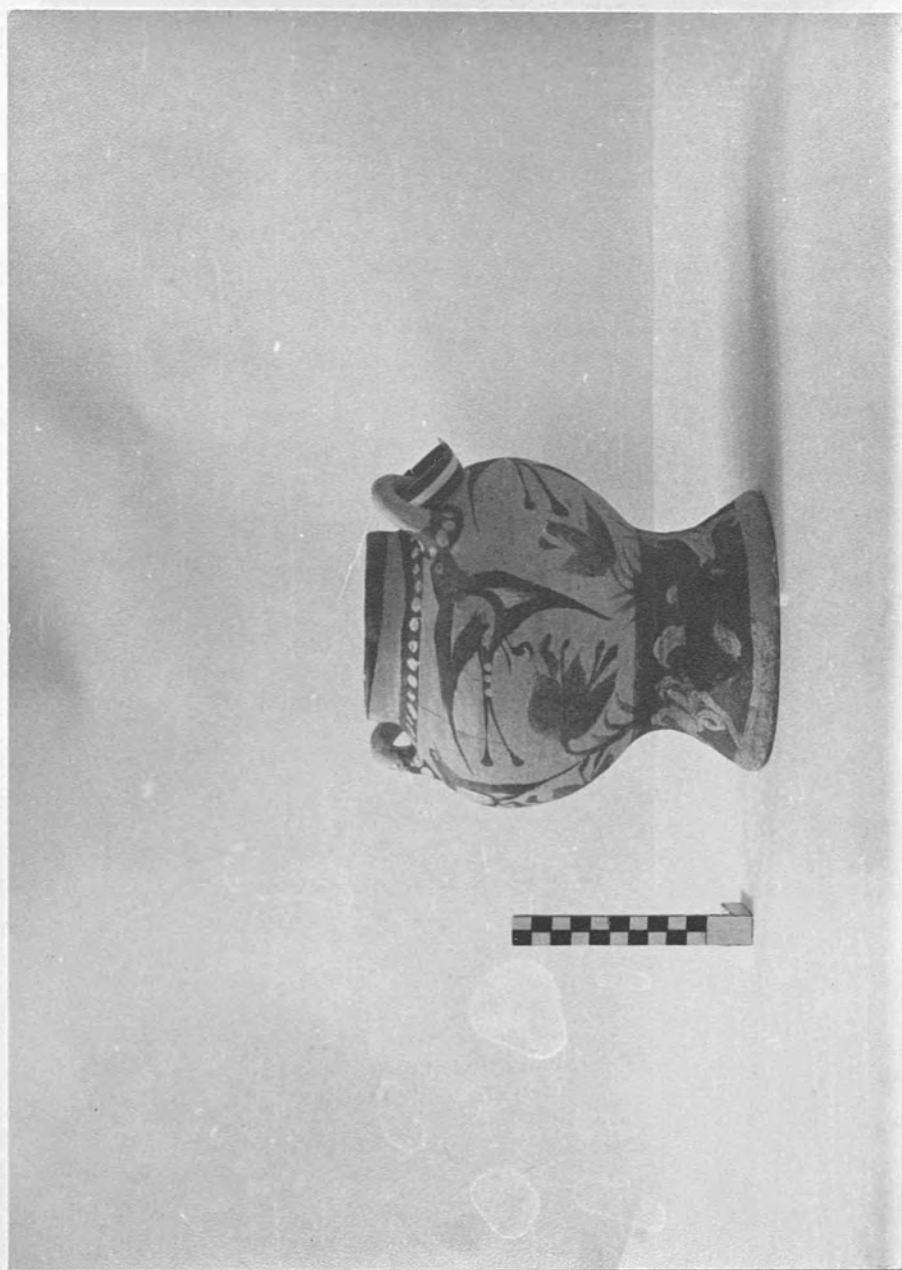
Cat. no. 55

PLATE 54



Cat. no. 56

PLATE 55



Cat. no. 57

PLATE 56



Cat. no. 58

PLATE 57



Cat. no. 59

PLATE 58



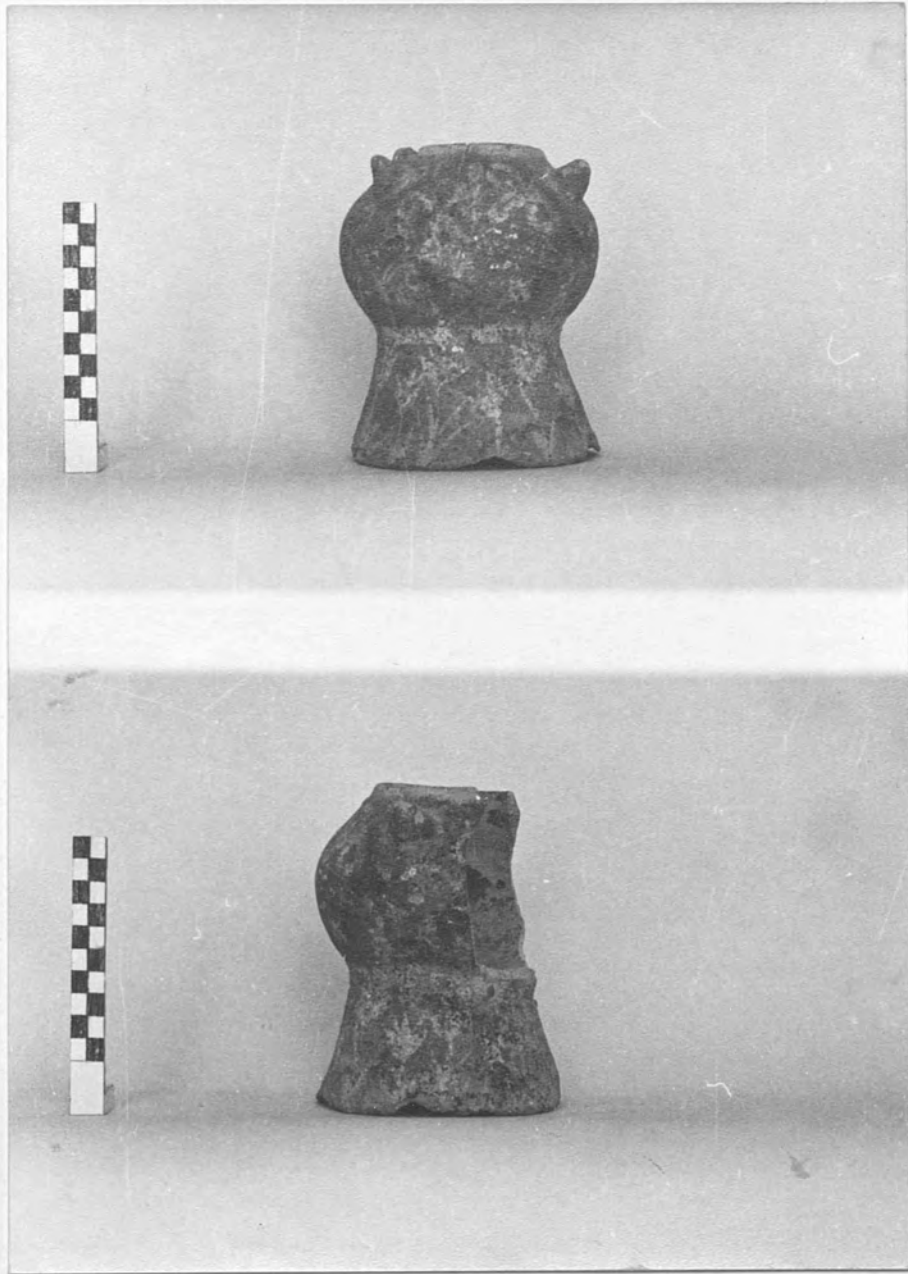
Cat no. 60

PLATE 59



Cat. no. 61

PLATE 60



Cat. no. 62

PLATE 61



Cat. no. 63

PLATE 62



Cat. no. 64

PLATE 63



Cat. no. 65

PLATE 64



Cat. no. 66

PLATE 65



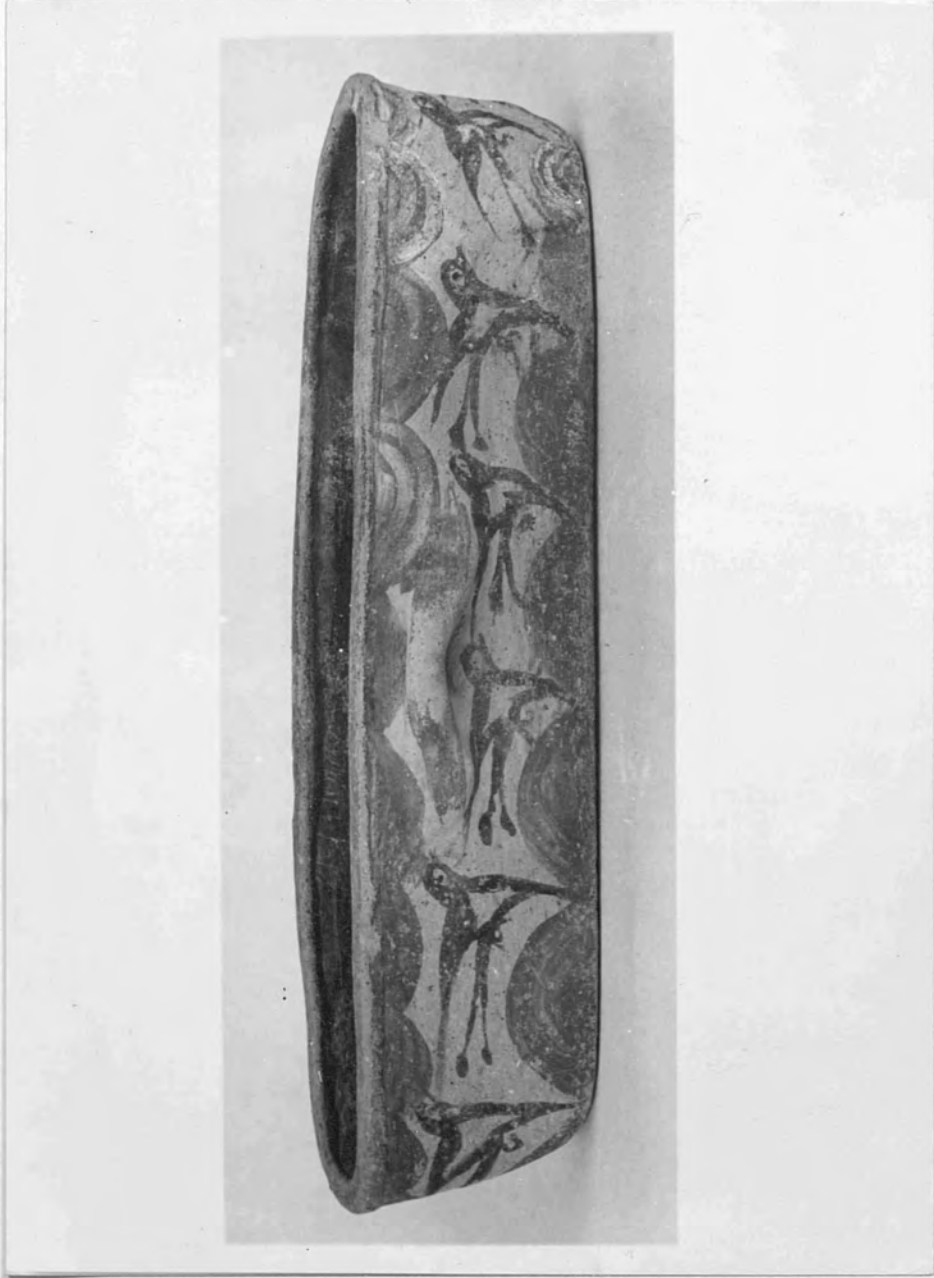
Cat. no. 67

PLATE 66



Cat. no. 68

PLATE 67

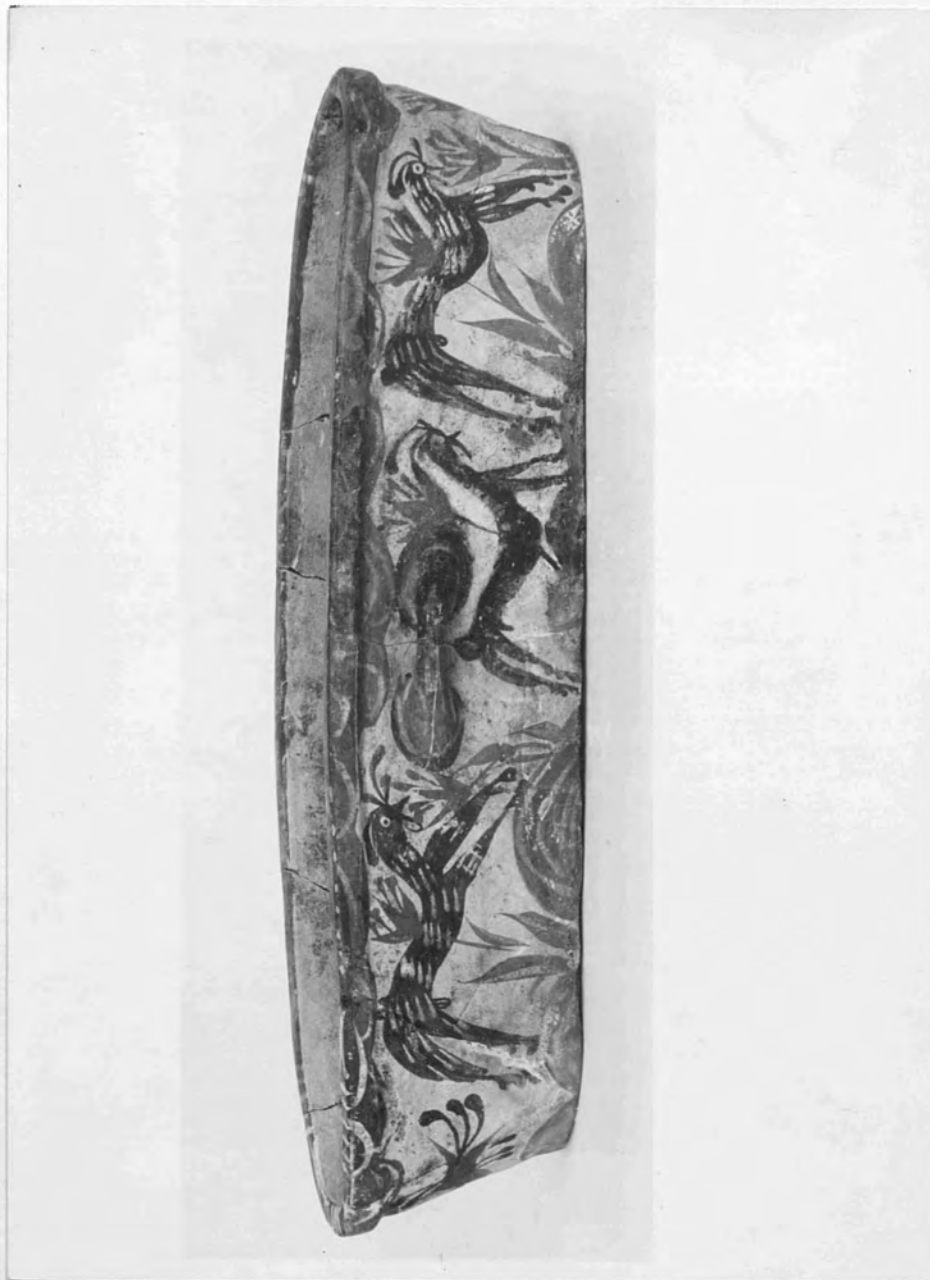


Cat. no. 68

PLATE 68



Cat. no. 69



Cat. no. 70

PLATE 70



Cat. no. 70

PLATE 71



Cat. no. 71

PLATE 72



Cat. no. 71

PLATE 73



Cat. no. 72

PLATE 74



Unpublished

PLATE 75



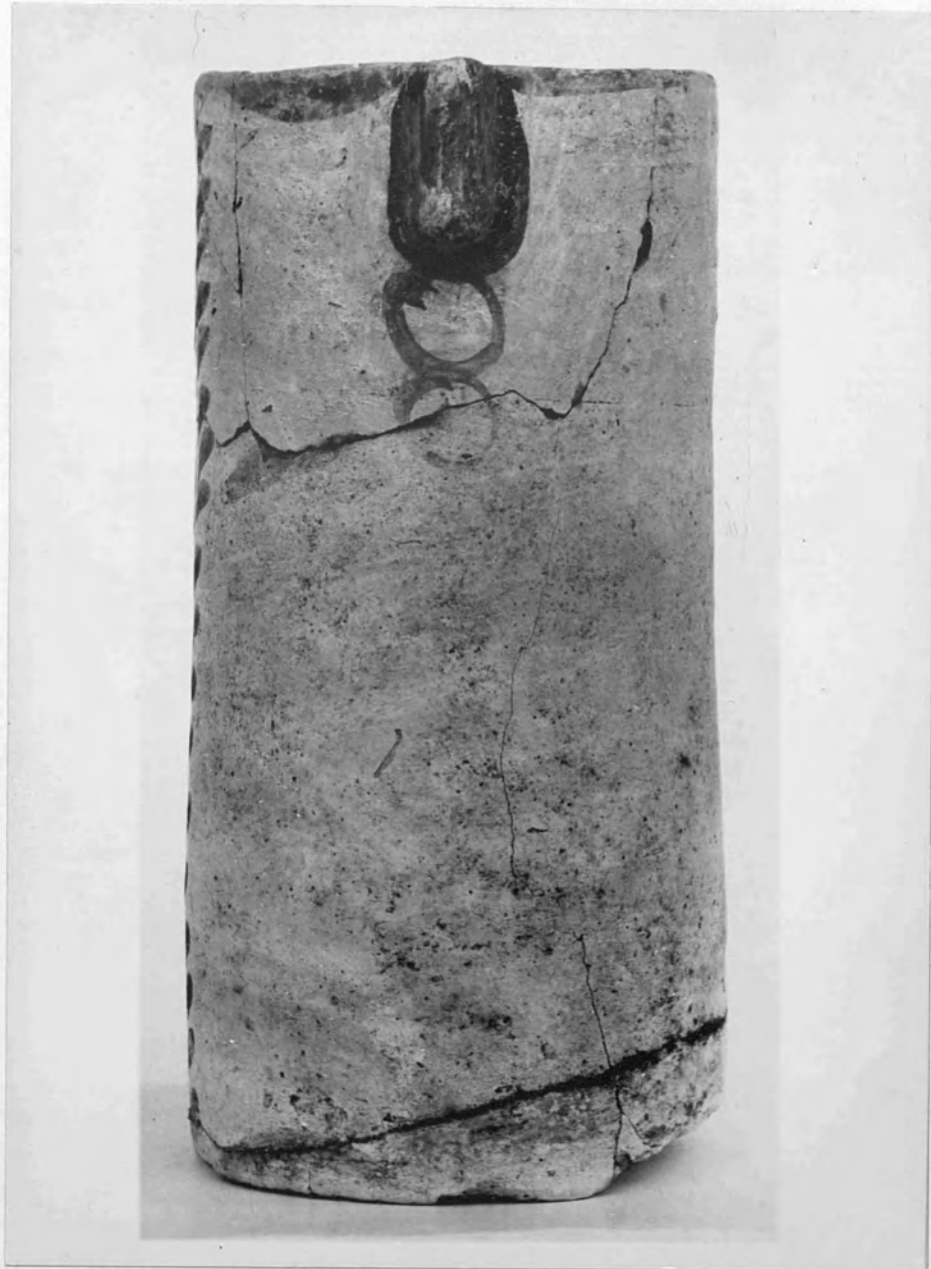
Cat. no. 73

PLATE 76



Cat. no. 74

PLATE 77



Cat. no. 75

PLATE 78



Cat. no. 76



Cat. no. 77

PLATE 80



Cat. no. 78

PLATE 81

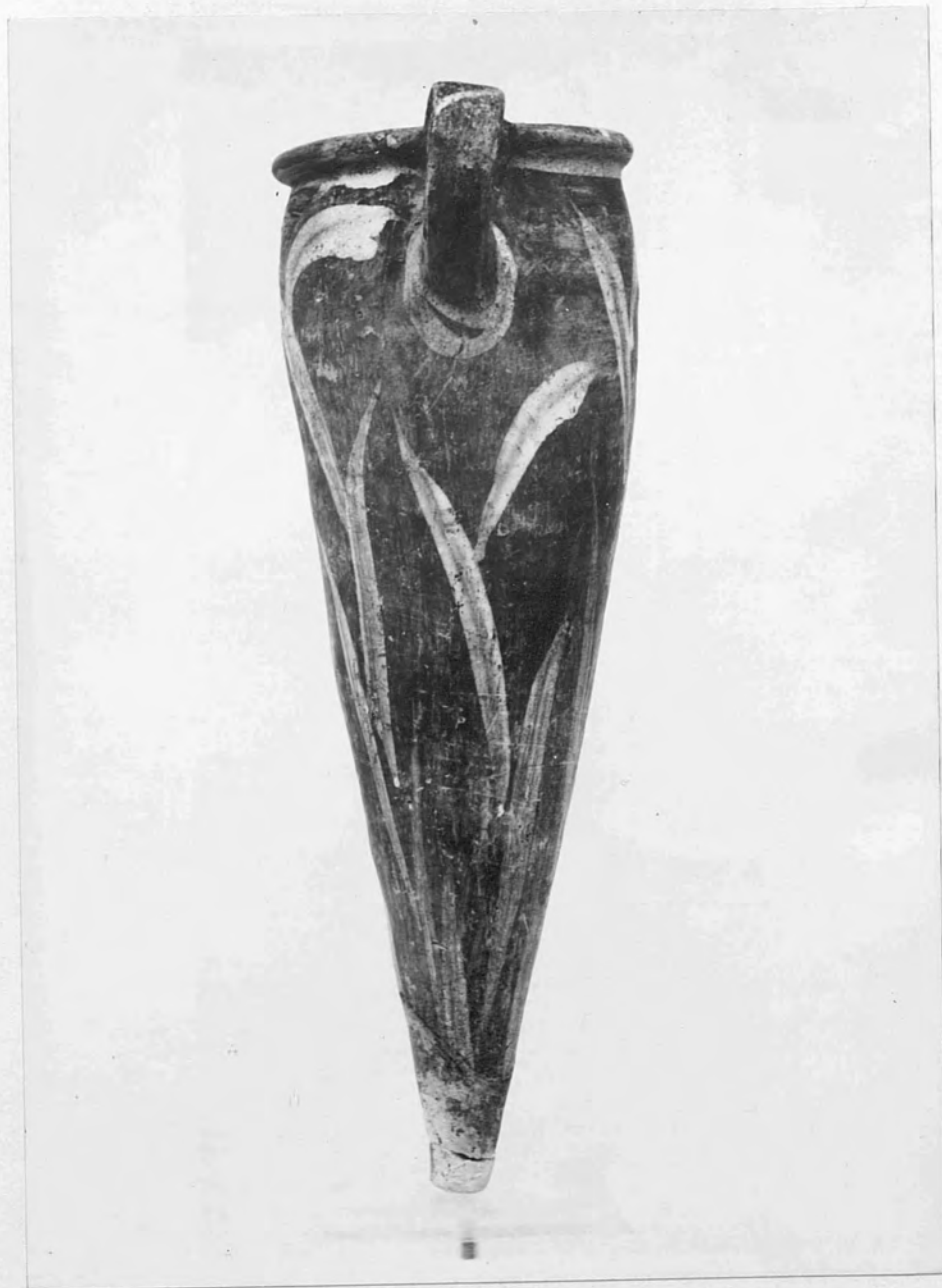


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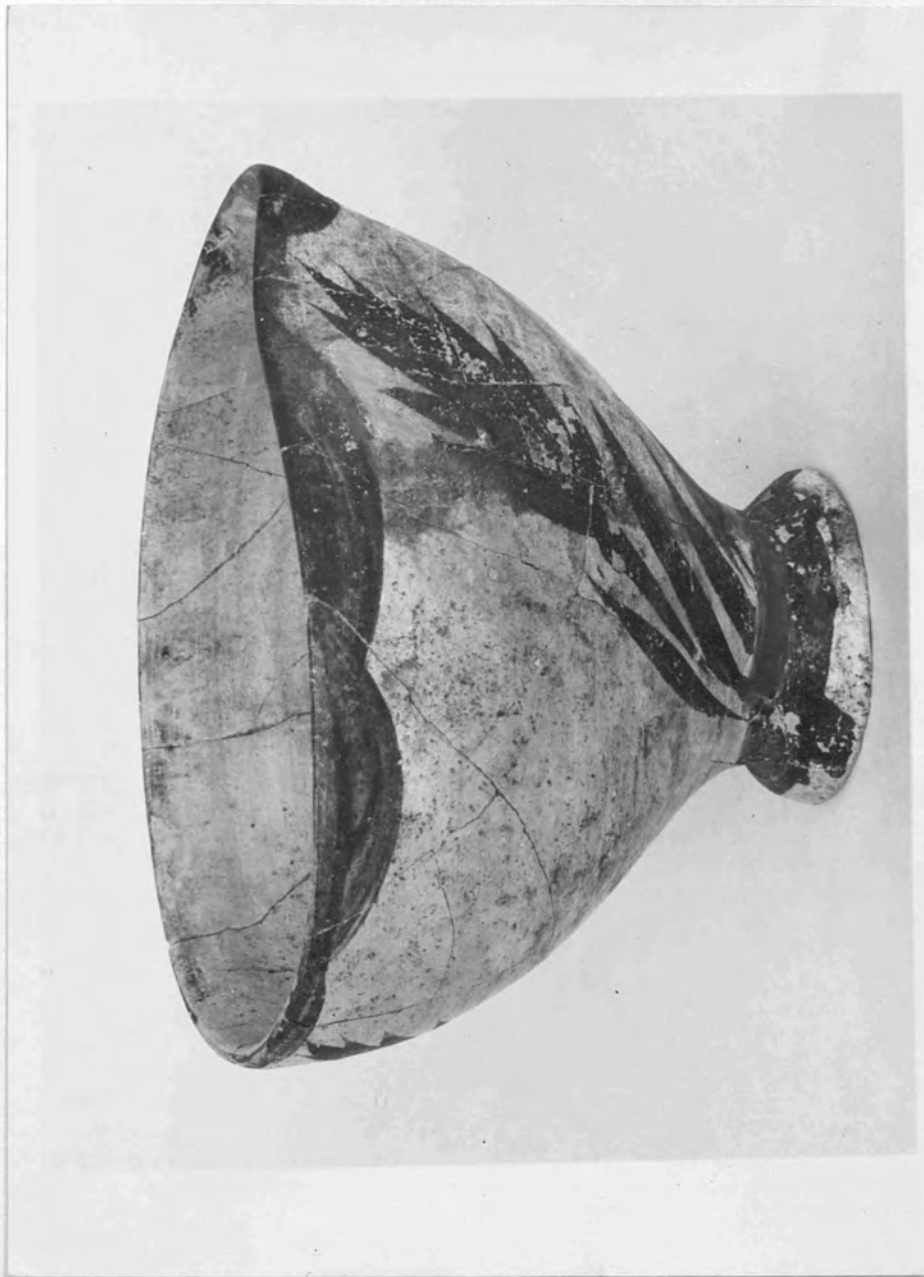
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PLATE 83

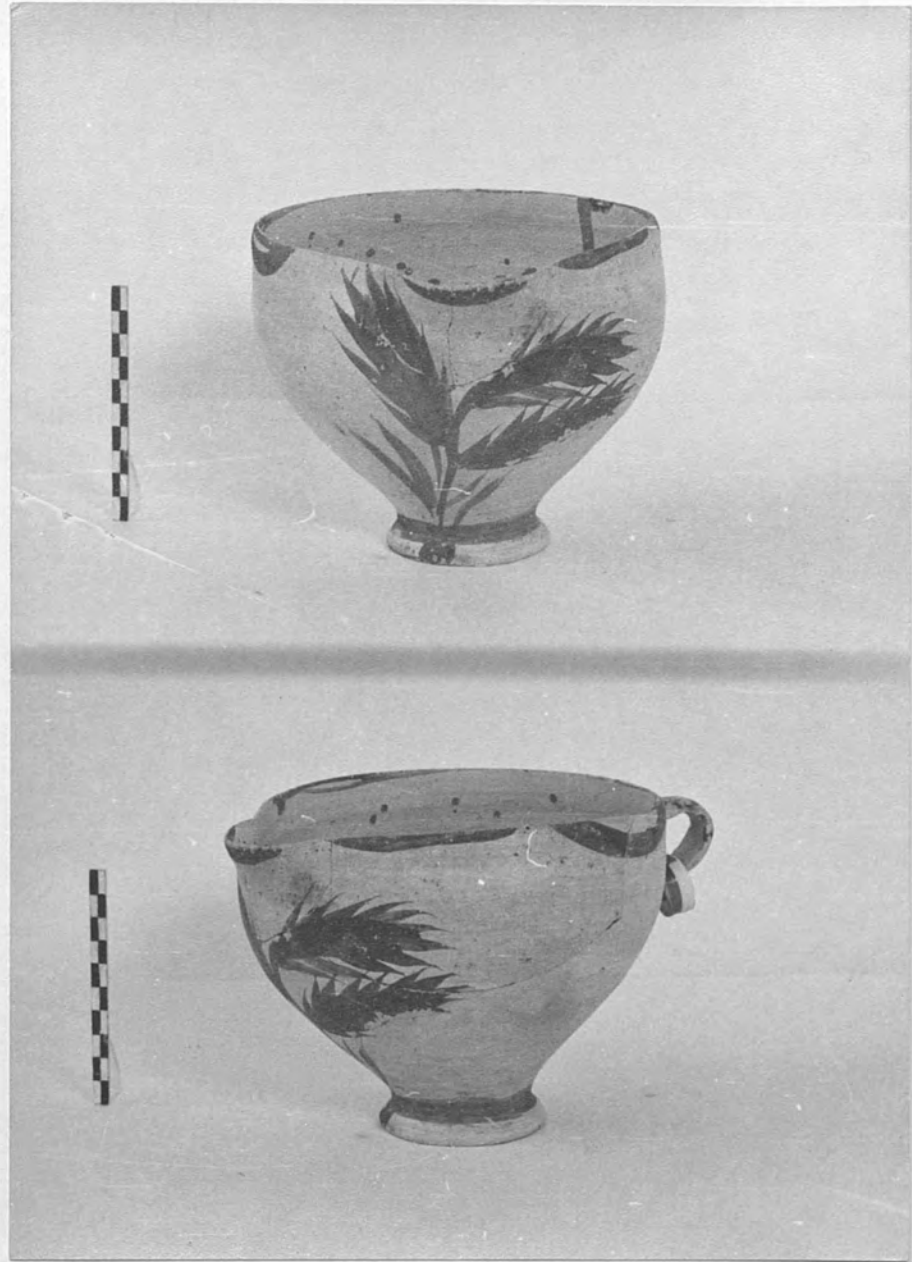


Cat. no. 81

PLATE 84



Cat. no. 82



Cat. no. 83

PLATE 86



Cat. no. 84

PLATE 87



Cat. no. 85

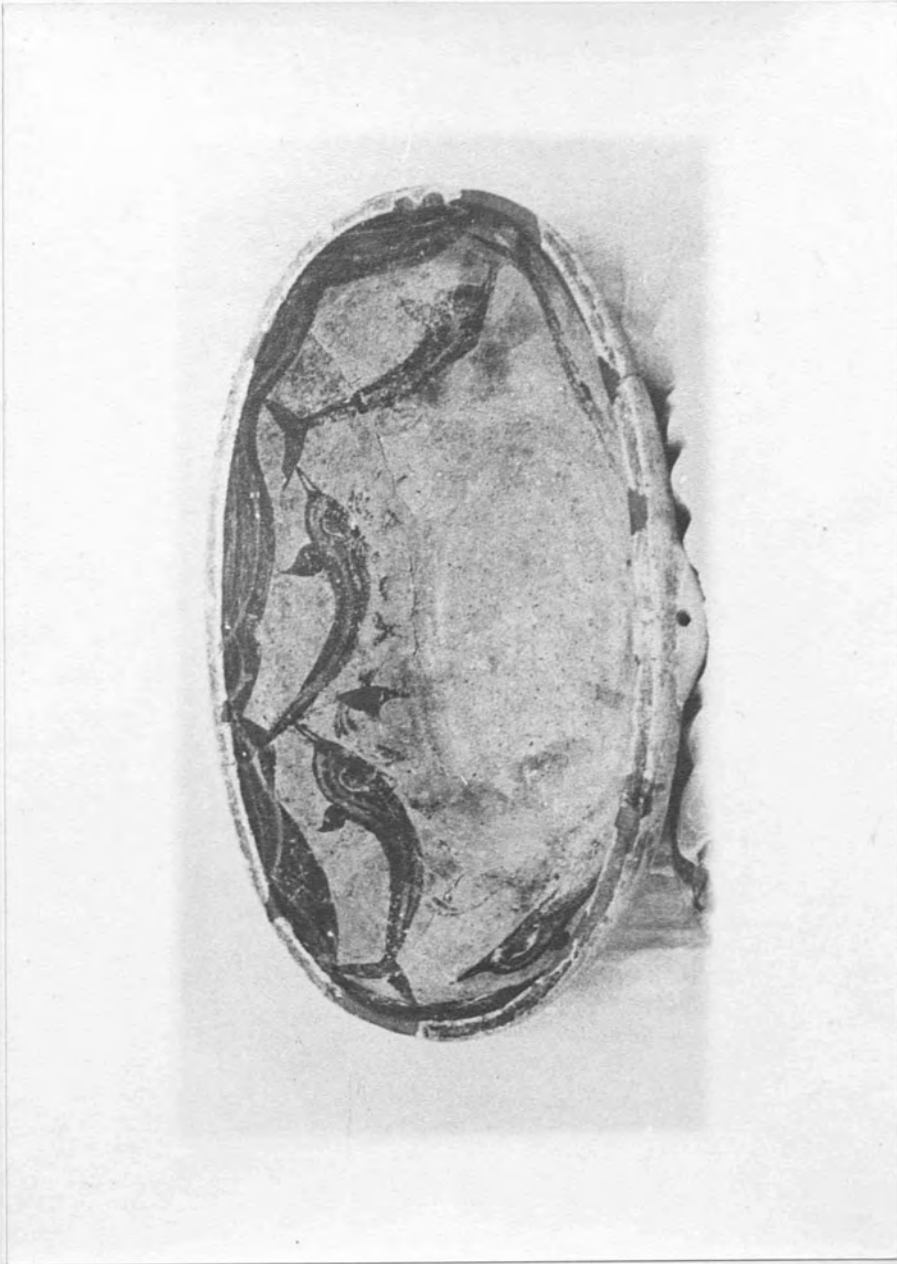
Not available for study

PLATE 88



Not available for study

PLATE 89



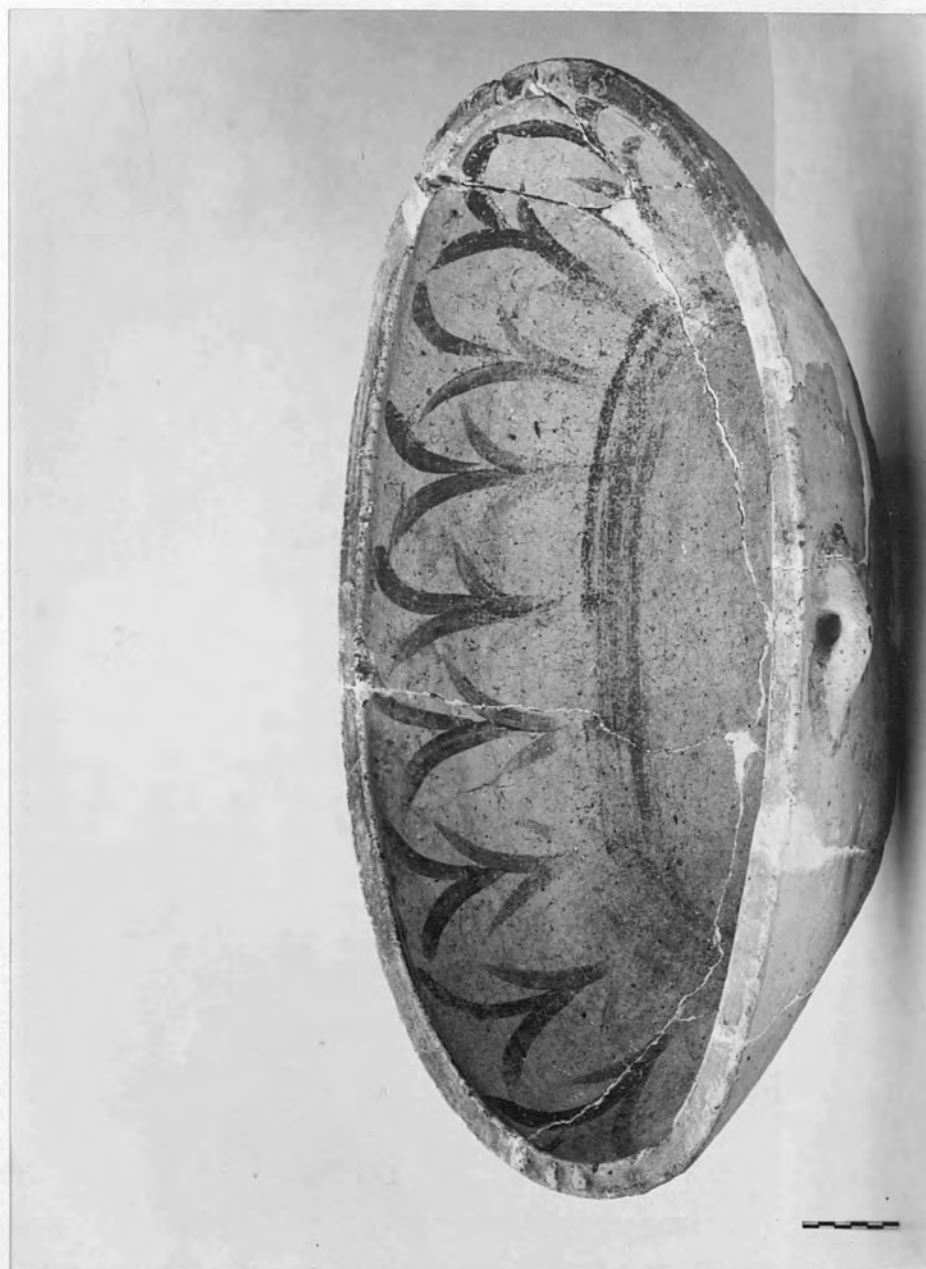
Cat. no. 86

PLATE 90



Cat. no. 87

PLATE 91

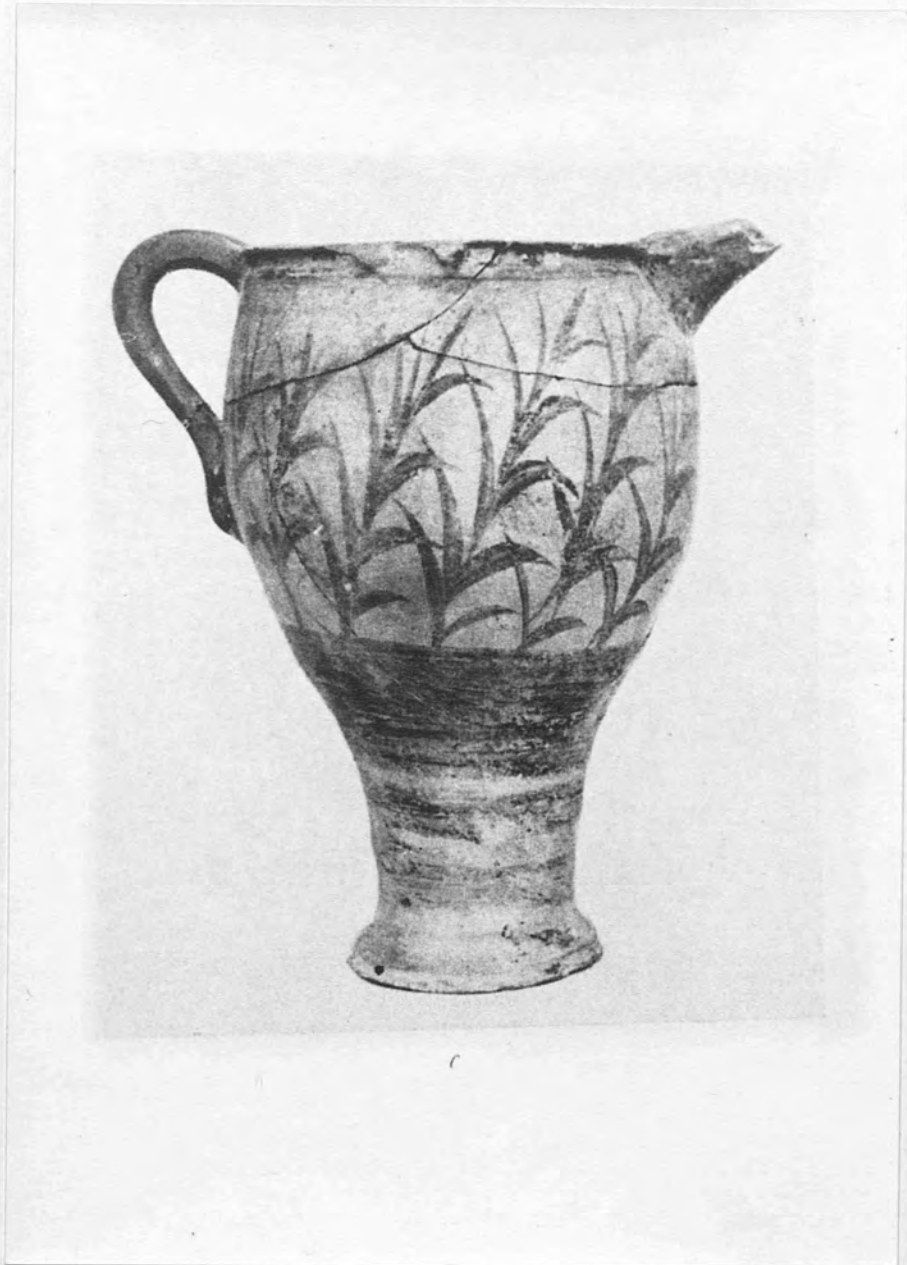


Cat. no. 88



Cat. no. 89

PLATE 93



Cat. no. 90

PLATE 94



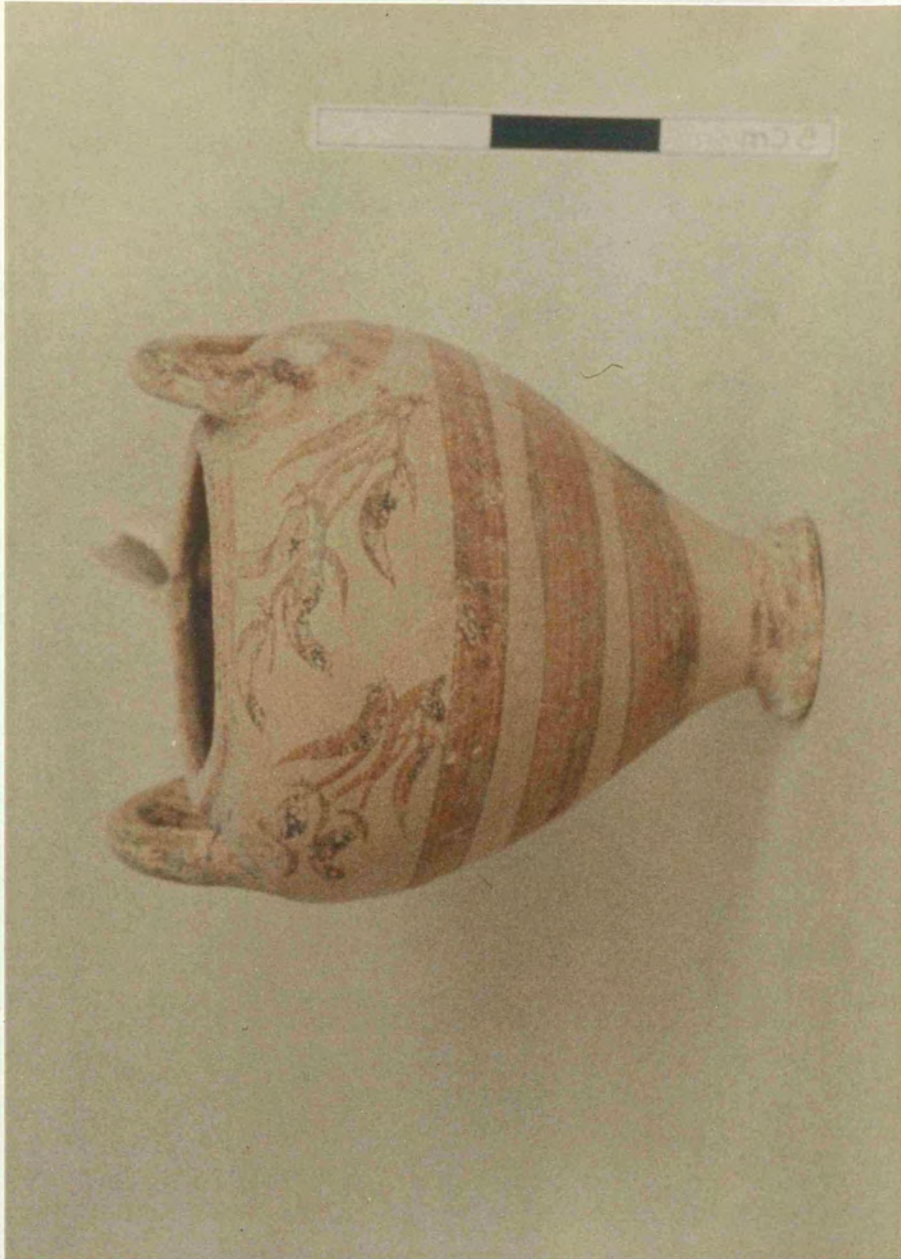
Cat. no. 91

PLATE 95



Cat. no. 92

PLATE 96



Cat. no. 93

Cat. no. 94

PLATE 97



Cat. no. 94

PLATE 98



Cat. no. 95

Cat. no. 95

PLATE 99



Cat. no. 96

PLATE 100

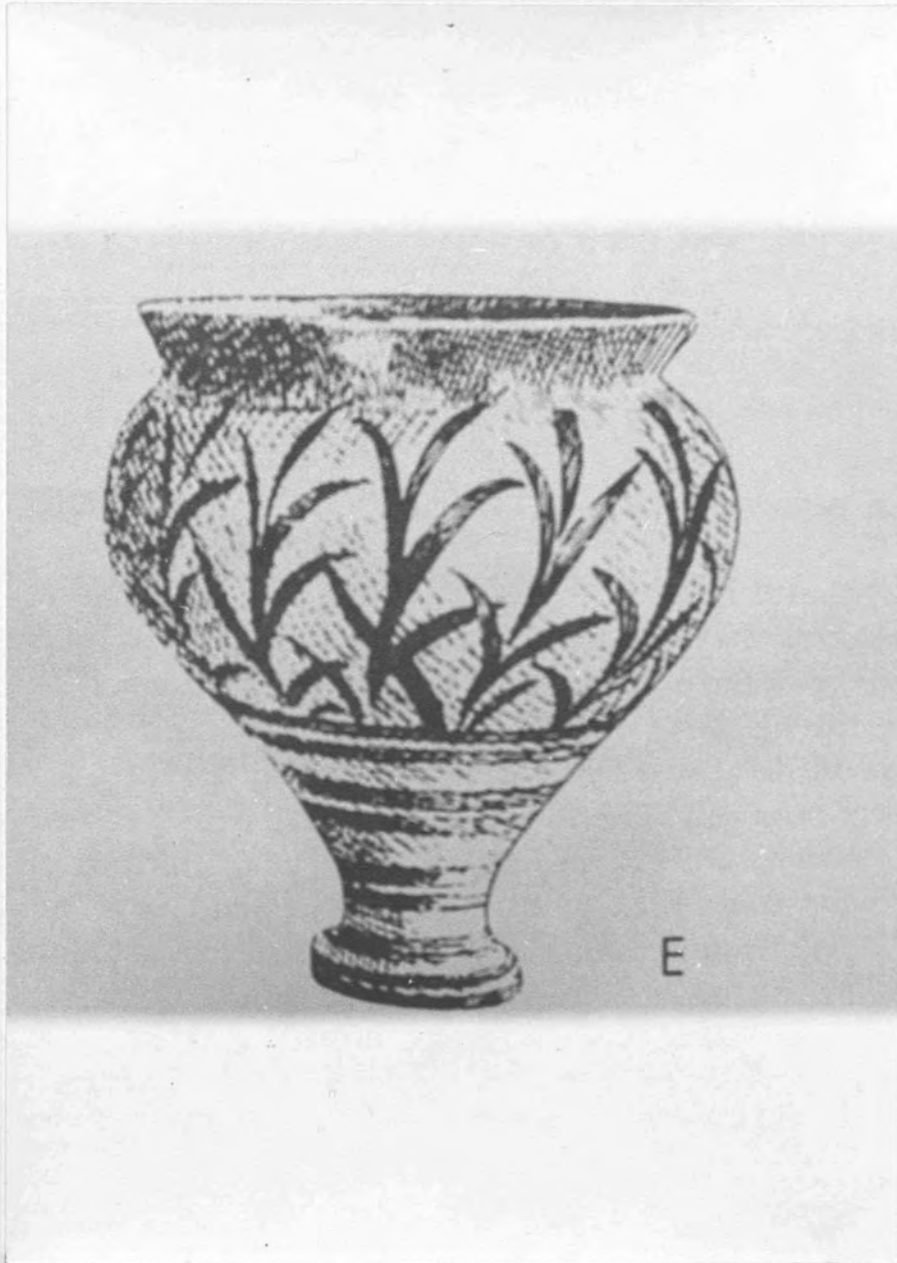


Cat. no. 97



Cat. no. 98

PLATE 102



Cat. no. 99

PLATE 103



Cat. no. 100

PLATE 104



Cat. no. 101



Cat. no. 102

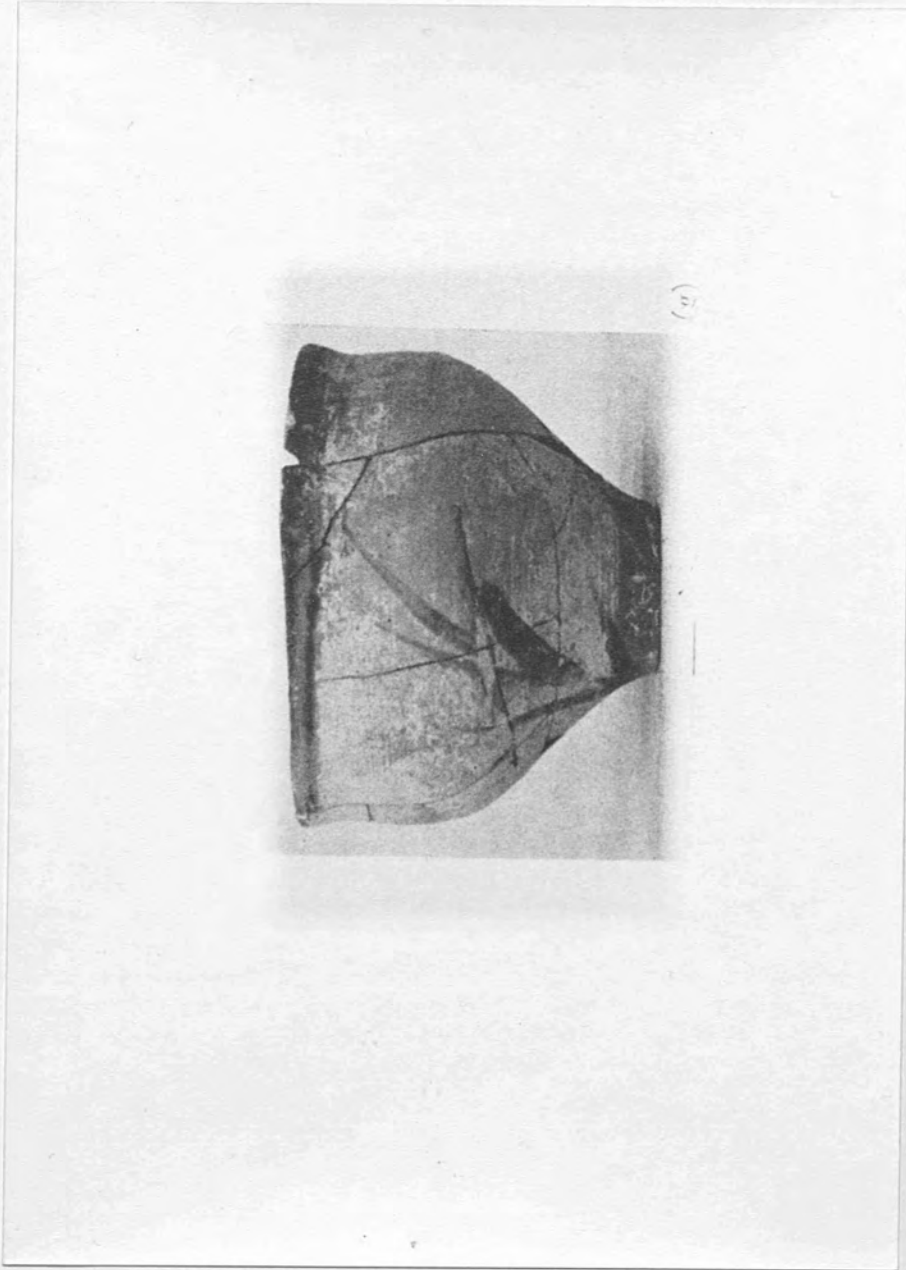


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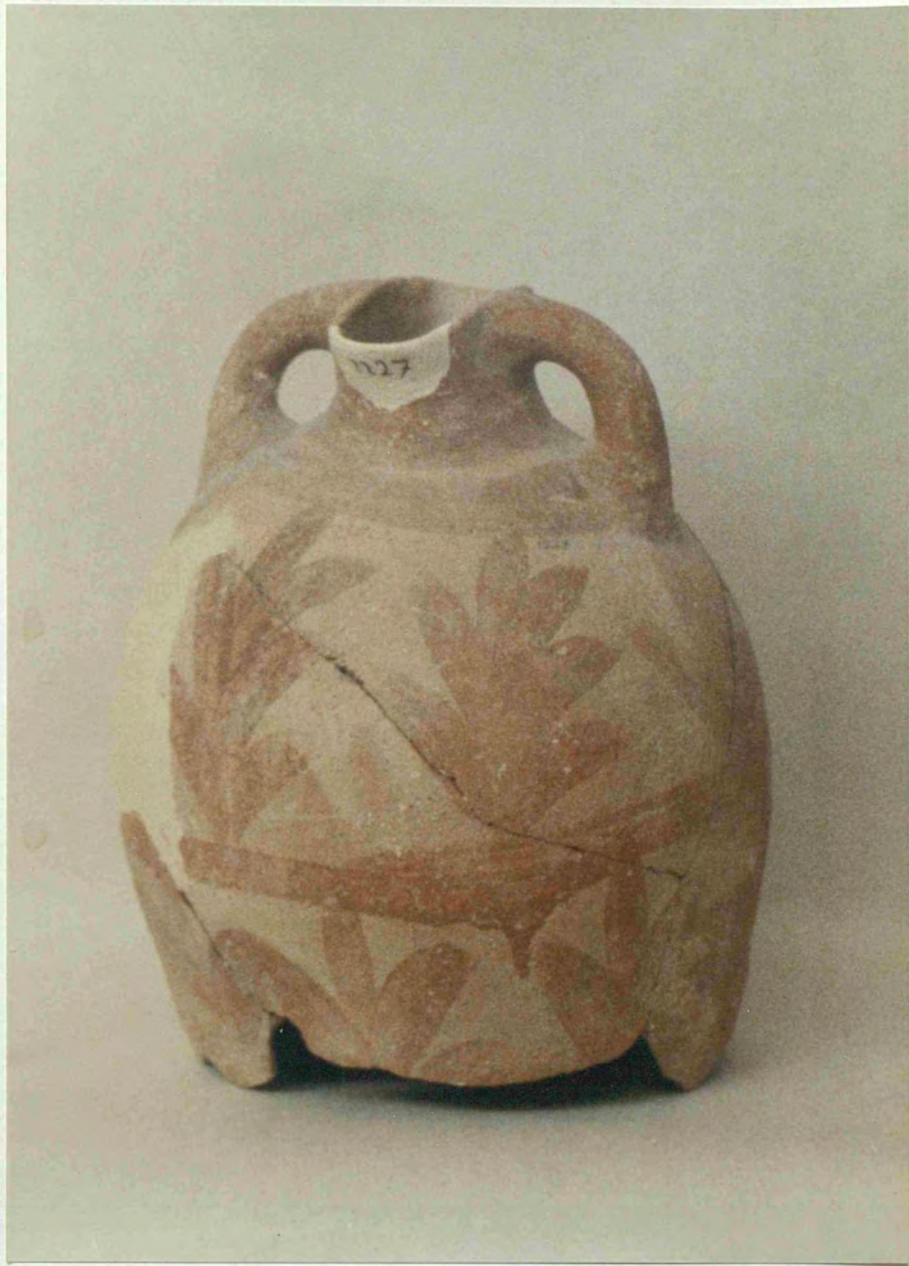
Cat. no. 104

PLATE 107



Cat. no. 105

PLATE 108



Cat. no. 106

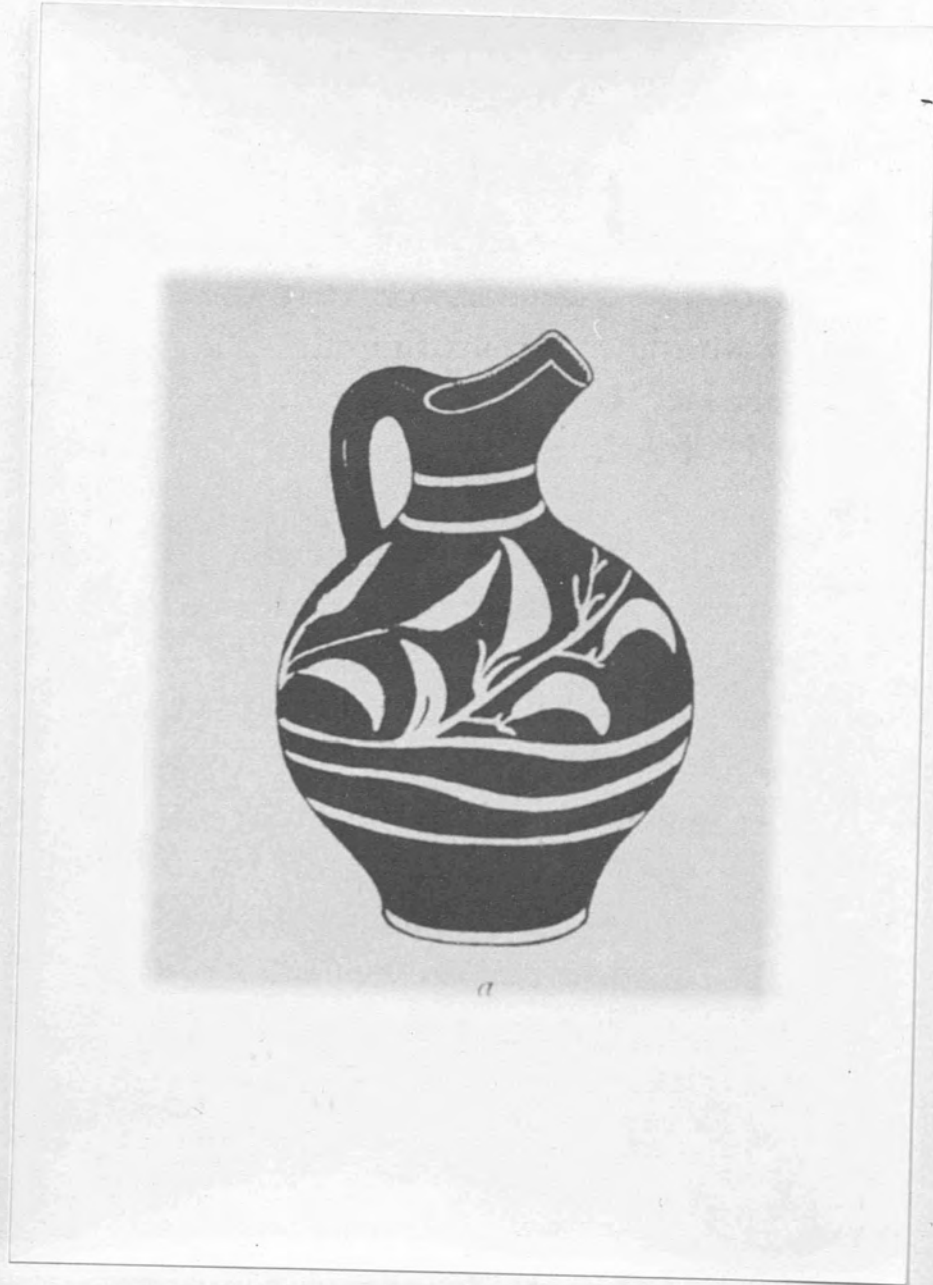


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PLATE 110

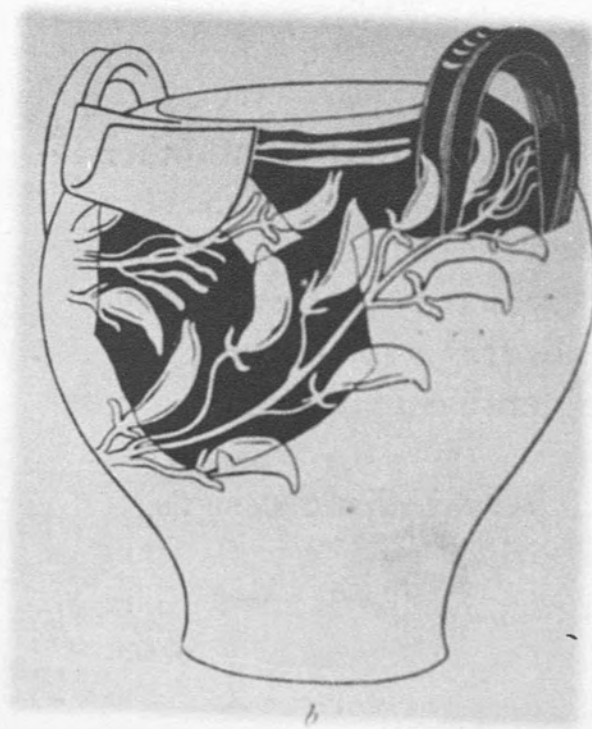


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Cat. no. 109

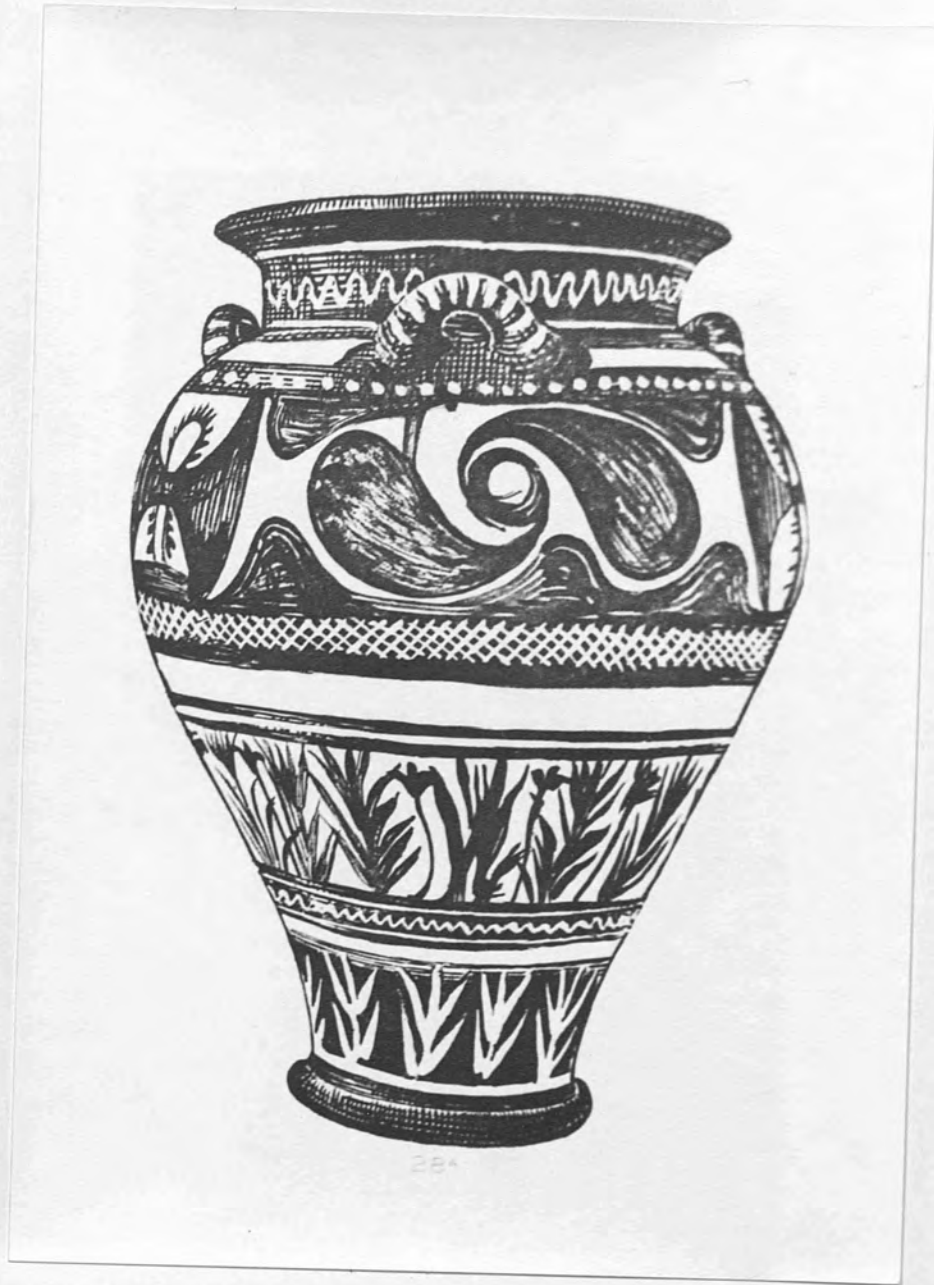
PLATE 112



Cat. no. 110



Cat. no. 111



Cat. no. 112



21

Cat. no. 113



Cat. no. 114



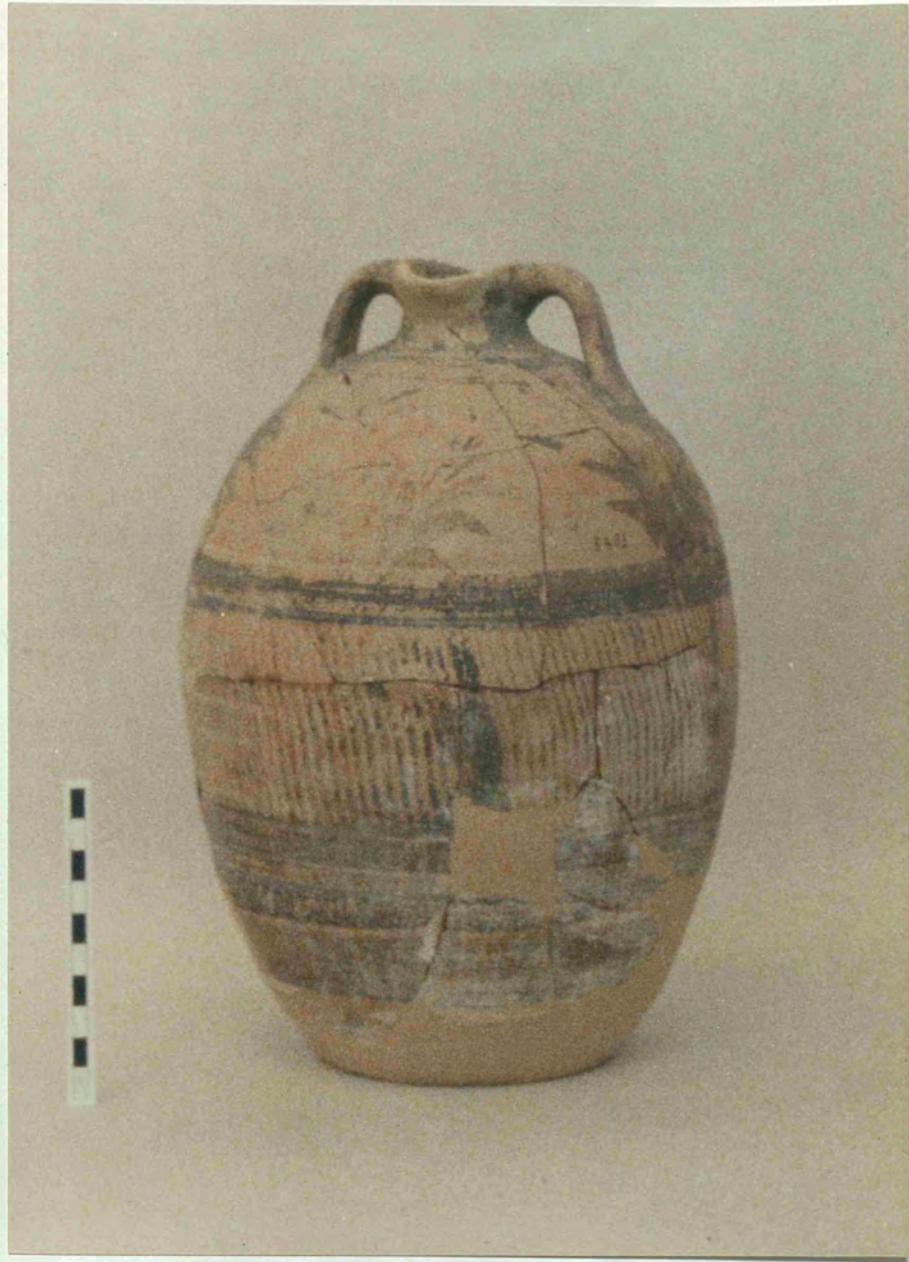
Cat. no. 115

PLATE 118

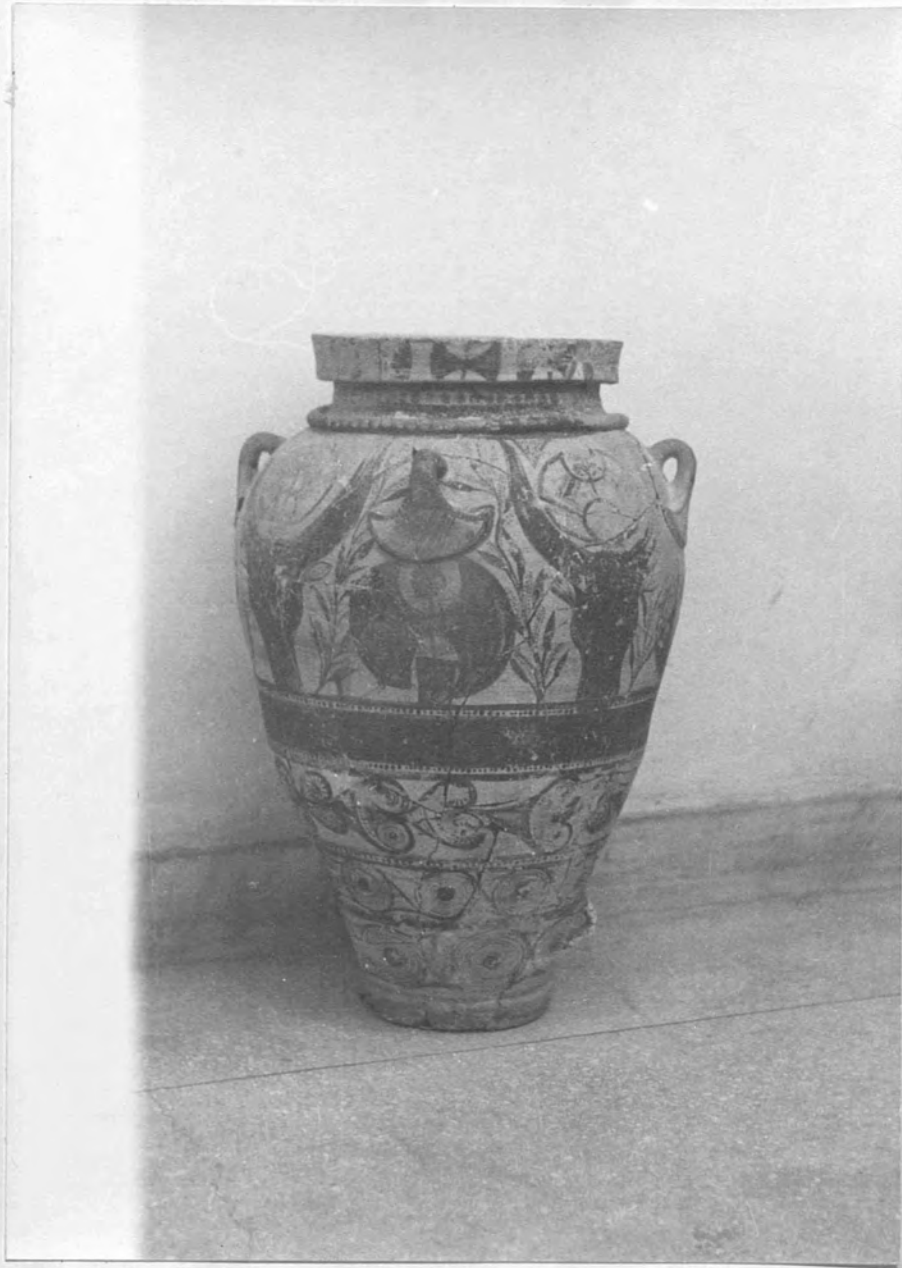


Cat. no. 116

PLATE 119



Cat. no. 117



Cat. no. 118