

A GENERAL STUDY OF MINOAN FRESCOES

with particular reference to
unpublished wall paintings
from Knossos

VOLUME III

CATALOGUE TO THE PLATES AND RESTORATIONS

of

a thesis submitted for the
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by

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PREFACE

This catalogue is arranged in three sections, PART I for the PLATES in Volume II, PART II for the SLIDES accompanying Volume III, and PART III for the Figure illustrations in the text of Volume I. The latter section deals only with drawings featuring restorations of fresco material.

PART I: CATALOGUE TO THE PLATES

The order of the catalogued information in general follows that set out in Evans's Knossian Fresco Atlas (= Vol.IV, D) but includes references to new restorations presented as SLIDES or Figure drawings following the title of the PLATE. Next comes the present location of the original fresco according to the systems of numbering exhibition rooms in the Herakleion Museum established by Professor N.Platon or of trays of stored frescoes in the West Apotheke of the museum established by Dr.Helga Reusch. Both systems need some explanatory word.

Recently the present Director of the Herakleion Museum has initiated a new system of numbering exhibition rooms, by Roman numerals. Thus present entries designated "Room K" now become "Gallery XIV"; "Room K, north west sideroom" becomes "Gallery XV", and "Room K, north east sideroom" becomes "Gallery XVI" (S. Alexiou, Guide to the Archaeological Museum of Heraclion, 1968).

In 1961 Dr. Reusch devised a new system of numbering the frescoes in store in the course of rehousing the original material in new trays. The name of the Museum comes first (HM - or AM for the Ashmolean, Oxford); then Dr. Reusch's tray number in Arabic numerals; next, a Greek letter for the shelf where Evans and his assistants originally placed the material, followed by a Roman tray number (these codes being written on old wooden labels placed inside the trays); then, in brackets may follow the letters (S), (N), or (E) indicating the geographical position of the tray in the storeroom. This is generally unnecessary for trays from the south side of the room, which follow Dr.Reusch's Arabic numeral sequence; but it is necessary for a number of trays on the north and east sides of the room, with the same Greek and Roman codes, which Dr.Reusch was unable to incorporate in her new system: the reason for this is that it is unfortunately true that not all the pieces in two different trays with the one code lettering are necessarily from the same provenance. A final Arabic number is that assigned to the individual fragment, either on a label affixed by Dr.Reusch or this writer to the back of the piece or which corresponds to this writer's corpus of photographs of the material made in 1963. The given provenance, where known, is also stated and is that assigned by Evans. "NP" following

v

the above coding signifies "Provenance unknown" (i.e. Evans's notification of the provenance is either lost, no longer legible or long since erased by silver-fish). Occasionally a lost provenance for a particular piece may be retrieved on reference to drawings by Evans and Mackenzie in the excavation notebooks or to a list of provenances of a few Knossian frescoes devised by G.Rodenwaldt of which a copy has been supplied to the Museum by Dr.Helga Reusch. Some pieces also bear their Museum Accession numbers in ink or pencil, but these are generally unhelpful on problems of the original provenance of the material. In the present catalogue, a reference to the provenance and find-circumstances of the frescoes given in Appendix A of Volume I rounds off the record of preliminary data.

Measurements (in cm unless otherwise stated) then follow in the order of the height, length or width, and depth of plaster. "Gb" or "gb" denotes a modern gypsum plaster backing to support the original work, applied at the time of excavation or later in the mending and preservational stage of dealing with the material. Brief technical and pictorial descriptions follow, with the symbol "U/P" if unpublished. The entry closes with references to its discussion and dating in this study, and to its principal place of publication: further references may be found in Volume I, Appendix A.

Some measurements, particularly of pieces from Floor Cases 173 and 174 in Galleries XV-XVI and of certain pieces in HM storeroom, are only approximate. Owing to conditions imposed on the facilities Greek museums could offer to foreign scholars, particularly to those who could only visit Crete during tourist seasons, by the Military Regime in 1967, it has since proved impossible for this writer to collect that data with accuracy. Yet other frescoes have been placed behind plexiglass or are exhibited so high up on their walls that their measurement under happier conditions would still prove difficult.

PART II: CATALOGUE TO THE SLIDES

Sixty colour slides are presented with Volume III. Their entry in the catalogue follows this order: SLIDE number, title or subject, previous restoration(s), present restoration with details of media, size of original drawing, approximate scale as drawn and date of execution; and then the grounds for the restoration suggested or references to published illustrations from which motifs or designs have been copied. References to Volume IV (Supplementary Papers) are supplied where relevant.

Restored areas are those indicated by black outline only, by grey pencil or by lighter shades of the same colours as appear on the original pieces. The reader should note the scale at which

the original drawing was executed, for this will indicate the degree of accuracy of the whole or of the parts of a design which may be accepted as reasonable: this should especially be borne in mind with the magnified projection of the slides. Further, there is a difference in kind to be noted of the restorations: nos.1, 3, 4, 6-11, 14, 20-22, 25-26, 28, 30-31, 33-35, 37, 40-42, 50-52 show where individual fragments belong in their compositions and in general aim to be accurate on details; other restorations are more to be understood as "artist's impressions", whether or not individual fragments are outlined, and the overall impression has been of greater concern than the accurate rendering of small details (nos.2, 38 with 53, 44, 46-50, 54, and 56-59); two further restorations, nos.24 and 55, are incomplete, for the original material is not published with full colour descriptions; and no.60 should be understood as a diagrammatic illustration of the painting processes in use by the artists of the "Dual Chariot Fresco" at SLIDE 20.

The colours are at best "notational" and are not intended to be exact reflections of the actual paints of the originals. This is particularly true of heavily burnt frescoes, such as the Throne Room griffins from Knossos or the mural decoration of Rooms 14 and 7 respectively at Hagia Triada and Amnisos.

With these provisions, the primary value of the slides lies in their illustration of reasoned ideas as to new arrangements of new or well known frescoes and not in their worth as "literal copies" and still less as "works of art" in themselves.

PART III: CATALOGUE TO FIGURE ILLUSTRATIONS IN VOLUME I (restorations only).

Nos.1-4, 6 and 8 are simply rough sketches at greatly reduced scales of representation: a high degree of accuracy cannot therefore be expected from them, nor is that their intention. As with "artist's impressions", they seek to indicate the overall effect of a composition or its possible location and arrangement in situ. Nos.5, 7 and 9-10 were executed, however, at true or $\frac{1}{2}$ true scale, and so a correspondingly greater degree of accuracy is intended.

Only main points to indicate the general grounds for their present restoration are stated here. A detailed case could, however, be presented for each of nos.2, 3, 5 and 6.

COLOURED LABELS

Red: a new restoration or collection of motifs presented as a SLIDE.

Blue: a restoration first presented in MC Thesis (1964), since revised.

Green: a restoration presented as a Figure illustration in Volume I.

PART I

CATALOGUE TO THE PHOTOGRAPHIC PLATES PRESENTED IN VOLUME II

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THE PLATES

PLATE 1A

Early Neolithic roof plasters.

Scale: as indicated.

Provenance: Knossos palace, Central Court, House E, Stratum IX.

The undersides of mud roof plasters showing impressions of reeds or branches on which the mud was laid. Local materials. Discovered by Dr. J.D.Evans.

BSA 59 (1964), p.146 and Pl.59(1).

Thesis: Vol.I, pp.10f and 24.

Date: EN IB, c.5900/5700 B.C.

PLATE 1B

Foundations of a Middle Neolithic House (A).

Provenance: Knossos palace, Central Court, House A, Stratum IIIB.

Contained the first known wall plasters, on inner wall faces.

Plasters of local mud with smoothed surfaces, especially round the buttress in the south wall. Discovered by Dr. J.D.Evans.

BSA 59 (1964), p.174 and Pl.38(1).

Thesis: Vol.I, pp.11 and 24.

Date: early MN, c.4000 B.C.

PLATE 1C

Early Minoan I mud wall plasters.

SMK fresco stores (RR 1957-61 trays).

Scale: $\frac{6}{5}$

Provenance: Knossos palace, EM I well (PWel, P34, small-find 20, level 18).

1 Cl: 4.9 x 4.0 x 1.3 max. Plaster: buff-yellow, fairly hard with straw impressions at back. Worn unpainted surface, stained with black substance which also appears on edges. Probably mixed mud and lime plaster. Discovered by M.S.F.Hood (1957-61 campaign). U/P.

Thesis: Vol.I, pp.11 and 25.

Date: EM I.

1 C2: 1.7 x 1.6 x 0.85. Plaster: chocolate-brown, fairly hard, flat matt unpainted surface. Apparently baked, with little or no lime content. Possibly a backing plaster for the finer layer, 1 Cl. U/P.

Thesis: Vol.I, pp.11f and 25.

Date: EM I.

PLATE 1D

Red-patterned wall plaster.

HM tray 111 Eta VI, 1 "EM Plaster".

Scale: $\frac{5}{4}$

Provenance: Knossos, NP.

3.9 x 1.9 x 1.2. Border fragment with dark red painted pattern (? zig-zag) to left of monochrome red area, on plain white surface.

Plaster: hard, off-white, mostly lime. Incised line above pattern.

Edges worn. U/P.

MC Thesis (1964), no.38, and Fig.159.

Thesis: Vol.I, pp.13f and 26.

Date: EM III or earlier.

PLATE 1E

Red-painted wall plaster.

Hagios Nicholas Museum stores.

Scale: just over $\frac{3}{5}$.

Provenance: Myrtos "Phournou Koriphi", found in situ on east face of west wall of Main Entrance and Passage 64 at its southern end. (Trench BB/Q).

22.4 x 11.7 x 1.3 max. Monochrome red-brown painted surface, burnt and with later lime accretions in places; smooth finish. Plaster: hardish, mixed mud and lime, built up in two or three thin pinkish layers. Much admixture of chaff. Flat at back from laying on smooth stone of wall-face. Discovered in 1968 by Dr.P.M.Warren.

P.M.Warren, Myrtos: An Early Bronze Age Settlement in Crete (1972), pp.58 and 306, Pl.81B (see Vol.IV, K, in the present thesis).

Thesis: Vol.I, pp.12, 19ff and 25.

Date: EM II.

PLATE 1F

Black painted mud plaster.

SMK fresco stores (RR 1957-61 trays).

Scale: $\frac{1}{1}$

Provenance: from Floor VI of an EM II house north of the Royal Road (RR/N site: trench LA, level 113: RR/61/370).

3.6 x 3.5 x 1.9. Black painted, highly polished, mud plaster; the latter fine grained, very hard, pinkish (evidently from burning in a fire), with little or no lime admixture. Found by M.S.F.Hood in 1961. U/P.

Thesis: Vol.I, pp.12 and 26.

Date: EM II.

PLATE 2

Roof plasters from Myrtos "Phournou Koriphi".

Hagios Nicholas Museum stores.

Scale: about $\frac{2}{3}$

Provenance: PLATE 2A from above disturbed north-south wall between areas 55 and 56; PLATE 2B-D from Room 54. All collapsed from roofs.

PLATE 2A: 20.5 x 16.0 x 10.7, with a branch impression (3.1 wide x 2.0 deep) on underside. Hard, pinkish clay. PLATE 2B: two layers with three flat, impressed edges (upper layer, 5.2; lower layer, 11.3). Smooth sea-pebble found embedded into lower layer, leaving deep impression (diam., 13.0). Greyish-white plaster. Perhaps from a roof thick enough to walk on. PLATE 2C-D: 23.0 x 12.2 x 8.5, with impressions from eleven reeds on underside (PLATE 2D). Sandy-pink plaster with chaff and conglomerate grit in a basic mix of mud and lime. Surfaces rough and unpainted. Found by Warren in 1967-68.

Myrtos, pp.49f and 309f (= thesis, Vol.IV, K, p.309f)

Thesis: Vol.I, pp.13 and 26.

Date: EM II.

PLATE 3A

Red painted mud plaster on a cooking pot sherd.

SMK fresco stores (RR 1957-61 trays).

Scale: just over $\frac{1}{2}$.

Provenance: Hood's Royal Road South site, from a Middle Minoan IA town house.

13.5 x 9.4 x 2.0 max. A sherd with painted mud plasters on both sides, of uncertain purpose. The side illustrated shows an orange-brown painted surface on a plaster 0.4 in depth, with paint sinking 1mm. Surface lightly polished but burnt. Underside: light brown paint with a light surface polish; depth of plaster, 0.5. U/P.

Thesis: Vol.I, pp.14 and 27.

Date: MM IA.

PLATE 3B

Red and white painted floor imitating paving-slabs.

Provenance: in situ in building to east of House E at Mallia.

A red painted floor with applied white bands imitating stone (? gypsum) paving slabs. As yet unexamined by the present writer.

Arch.Delt.20(1965), B'3, p.571, Pl.722b; BCH 89 (1965), pp.1000f.

Thesis: Vol.I, pp.14f and 28.

Date: MM I.

PLATE 3C

Border fragment with light red border band.

SMK fresco stores (RR 1957-61 trays).

Scale: $\frac{1}{1}$

Provenance: Hood's Royal Road South site, from a MM I town house;
(trench D, level 16).

13.5 x 7.0 x 1.1 increasing to 4.2 at impressed lower border edge.

Light red band on creamy-white unpainted ground. Plaster: hard, medium-grained, off-white, evidently built up in two layers - the lower about 0.3. Surface worn but once lightly polished. U/P.

Thesis: Vol.I, pp.15 and 27.

Date: MM IB.

PLATE 3D

Floor plaster.

SMK fresco stores (RR 1957-61 trays).

Scale: $\frac{1}{1}$

Provenance: Hood's Royal Road South site, from a MM IA town house;
(RR/S, from a tray marked "Period A: MM IA").

Two joining fragments, the upper showing the surface, the lower the cross-section, of very hard, coarsely grained floor plaster, 10.5 x 6.6 x 4.3 max. Surface slightly curved and painted very light rust-brown. Plaster: mixed lime and small, hard, light fawn, rounded lumps of ? mud. U/P.

Thesis: Vol.I, pp.16 and 27.

Date: MM IA.

PLATE 3E

Floor cement.

SMK fresco stores (RR 1957-61 trays).

Scale: about $\frac{3}{4}$.

Provenance: Hood's Royal Road South site, from a MM II town house;
(trench B, level 32).

Two joining fragments, the upper showing the surface, the lower the cross-section, of very hard, fine-grained, off-white floor plaster, 14.0 x 10.2 x 3.9 max. Variously coloured minute stream pebbles concentrated in upper half of plaster and visible at the surface which is matt and scratched. Hard orange clay adheres on the underside. U/P.

Thesis: Vol.I, pp.16 and 29.

Date: MM II.

PLATE 4A

Slate-blue bands with string-lines.

SMK fresco stores (RR 1957-61 trays).

Scale: just over $\frac{1}{1}$

Provenance: Hood's Royal Road South site, from a MM IIA town house;
(RR/S, trench B, level 24).

5.7 x 4.9 x 1.7, flat at back. Slate-blue and grey-black bands defined by the first known use of string-impressed lines; surface once polished, now worn. Paints are gritty. Fine string-lines.

Plaster: hard, fine-grained, white, with high lime content. U/P.

Thesis: Vol.I, pp.16 and 28.

Date: MM IIA.

PLATE 4B

Floor fresco with quatrefoil designs from Phaistos.

HM, removed from public exhibition in Room K to store-rooms behind the Giamalakis Collection.

Scale: about $\frac{1}{10}$

Provenance: found in situ in Room LIV of First Palace Period structures to south-west of the main palace at Phaistos.

Red quatrefoils confined in single and double rows of rectangular areas flanking a larger unpainted rectangular space; all decoration heavily incised by the "incavo" process into the main body of plaster (fairly hard, medium to fine grained, off-white); see Fig. 43A, opp.p.290.

Found by D. Levi (Atti VII Congr. Int. Arch. Class., Roma I (1961), p.215, and Pl.VI, Fig.11.

Thesis: Vol.I, pp.17 and 29.

Date: MM II, if not earlier.

PLATE 4C

Left shoulder of female figure wearing short-sleeved jacket, in relief.

SMK fresco stores (RR 1957-61 trays).

Scale: almost $\frac{2}{1}$.

Provenance: Hood's Royal Road South site, from a drain destroyed in MM IIB (RR/S, trench E, level 36a: RR/58/219).

2.8 x 2.3 x 1.5 max, rounded at back and built up in two plaster layers. Sky-blue jacket with white-dotted "impasto" spiraliiform pattern bordered at the upper edge by two parallel applied white lines. Matt surface, but white spots and lines are level with the blue surface as though once polished into it. Uppermost layer of plaster: almost a "slip", 2mm deep. Plaster: hard, fine-grained, off-white modelled in low relief. U/P.

Thesis: Vol.I, pp.17f and 30, n.7 for discussion.

Date: MM II (Hood); MM IIB/LM IA (Cameron).

PLATE 4D

"Sponge print" fragment.

HM, east side of fresco store in West Apotheke, in tray marked "114"

Scale: $\frac{1}{3}$

Provenance: North West Portico (Vol.I, Fig.87(2), p.688, with find-circumstances reported at p.28), Knossos palace.

39.0 x 25.0 x about 1.0, gb. Black painted field with light yellow "prints" from a sponge. Soft, pink-coloured plaster, crumbling at edges. Another fragment of the same composition is at Oxford, AM/AE 1929.404; here two layers of plaster are visible, the pink upper one some 4.5mm deep, the lower white layer 5.5mm deep; maximum length, about 26.0.

PM III, p.361ff, Fig.238.

Thesis: Vol.I, pp.16 and 28 (with further references).

Date: MM IIB, if not earlier.

PLATE 4E

Dado designs.

HM tray Upsilon VIII(N), 1-2, NP; HM Fresco Catalogue no.73.

Scale: $\frac{1}{3}$

Provenance: Knossos palace, Loomweights Basement (Vol.I, Fig.92(1), p.700, with find-circumstances reported at p.29).

Larger piece supported by gb. Grey, red, white and yellow bands and curving areas: see PM I, p.251, Fig.188 with colour-key. 4 E2 = U/P.

Thesis: Vol.I, pp.16f and 29 (with further references; Fyfe, p.109).

Date: MM IIB, if not earlier.

PLATE 5

Men's heads from Grand Staircase Fresco series, Knossos palace.

Composite restorations: SLIDES 2 and 44; kilt fragments from the same series of figures: SLIDE 45. Painted by "School B".

PLATE 5A: HM tray 65 Beta II, 7 "Area of Stone Amphora" (i.e. near 6 on plan at Vol.I, Fig.92, p.700). Scale: $\frac{1}{1}$

13.0 x 10.7 x 1.3 max to 0.9, gb. Dark red male head in left profile, with eye-lashes, eye-brow, hair and ? trace of ear in black. Four curls at the temple appear below a pink ? head-band. Pupil of eye in dark red with black iris and traces of black tear-gland at inner corner: all over applied white. Yellow field. U/P.

PLATE 5B: HM Fresco Catalogue no.74, Room K, Case 173, from the South West angle of the palace at Knossos (Vol.I, Fig.80 (6), p.673). Scale: nearly $\frac{2}{3}$

17.1 x 15.5 x about 1.0, gb. To left, a man's dark red thigh and kilt-tail: black hem border with yellow leaf motifs flanked by rows of white "impasto" spots, and main

design of rose-red triangles, dots and lines on light yellow. To right, the face in left profile of a second man, lower by about 62cm (not 40cm as Evans claimed); the outline survives from forehead (with trace of forelock) to chin, and the eye has a light red tear-gland.

PM II, p.751, Fig.485, described as part of a "crowd scene" MC Thesis (1964), pp.32ff and Fig.11.

PLATE 5C: HM Sigma III(N) "Kl. Area of Man in High Relief" (i.e. near 5 on plan at Vol.I, Fig.92, p.700). Scale: about $\frac{5}{6}$ 9.4 x 5.8 x 1.7, flat at back. Male head in right profile on light grey ground; lips carefully defined in black outline. U/P.

Plasters: uniformly fine-grained, sandy coloured, inclined to crumble, evidently built up in two layers, the lower commonly having fallen away.

Thesis: Vol.I, pp.311ff; Table VI, pp.430-432; Chronology, pp.434ff and Date, p.591.

Date: MM IIIIB/LM IA.

PLATE 6A

"Miniature" men: detail probably once included in the Sacred Dance and Grove Fresco (PLATE 29).

HM Fresco Catalogue no.63, Room K, Case 174; located in 1963 in HM tray Rho III(E), NP.

Scale: $\frac{6}{5}$

Provenance: the Room of the Spiral Cornice and Miniature Frescoes (at 5-6 on plan at Vol.I, Fig.89, p.690).

The arms and some heads of twenty-three men in procession in right profile, with hands holding faded yellow sticks or spears high over their heads. Sky-blue field. Wristlets and eyes picked out in white "impasto" paint. At top of fragment 6 A1, a black undulating band. In the style of Painter B of "School C", and probably once belonging to the Sacred Dance Fresco. For further details, see Vol.IV, E, pp.67 and 74: note that fragments 6 A2-3 should be placed to the right of 6 A1 (Ibid,p.67).

PM III, p.82, Fig.45; KFA Pl.IV, Figs.1-2.

Thesis: Vol.I, pp.321f; Table VI, pp.430-432; Chronology, p.437f and Date, p.591.

Date: MM IIIIB/LM IA.

PLATE 6B

"Captain" of the men at PLATE 6A.

HM tray Upsilon VI(E), NP, now exhibited in Room K, Case 174.

Scale: $\frac{3}{2}$

Provenance: as PLATE 6A above, and likewise attributable to the Sacred Dance Fresco (PLATE 29).

7.1 x 6.2. The "captain" stands in left profile and perhaps once stood to the right of the men at PLATE 6A. His head is missing and his spear is barely visible. To the upper right, black marks of uncertain meaning.

PM III, p.83, Fig.46; KFA Pl.IV, Fig.3 (with further references).

Thesis: as PLATE 6A above.

Date: MM IIIB/LM IA.

PLATE 6C

Men and boys attending sacred dance: detail of PLATES 29-30 (q.v).

Scale: about $\frac{2}{3}$

PLATE 6D-F

"Miniature" fragments from Tyliossos.

HM Room K, Case 173. HM Fresco Catalogue no.89.

Scale: PLATES 6D-E, to scale; PLATE 6F, $\frac{5}{4}$

Provenance: possibly Room 17 of House A at Tyliossos (Vol.I,p.759).

PLATE 6D: a boxer ?, wearing white kilt and boots, in left profile on a rose-red ground above a white band. A fine impressed string-line passes horizontally over fist and body. Upper fragment: 3.5 x 4.6; lower fragment: 2.7 x 1.5. For a detailed description, see M.Shaw, AA (1972),p.172f, nos. 3-4.

PLATE 6E: man in left profile near ? olive tree to left, on rose-red ground. 6.5 x 7.0. For further details, see Shaw, op.cit., p.172, no.2.

PLATE 6F: white-kilted man walking or running to left, on rose-red ground. 3.8 x 4.0. For further details, see Shaw op.cit., p.173, no.5.

Plasters: about 0.8 thick, hard, fine-grained and dirty white - evidently the result of fire which also darkened the paints; over this, a slip varying from 1-2mm thick, of finer lime plaster. Pieces of mud backing plaster preserved on the undersides in places. For further details, see Shaw, op.cit. p.182f.

Thesis: Vol.I, pp.172f, 364; Table IV, pp.414-416; Chronology, p.417f and

Date, p.595. For drawings of further pieces, see Vol.I, Fig.30 (p.172).

Date: LM IA/B.

PLATE 7A

The "Cupbearer Fresco". From the Procession Fresco (PLATE 14A).

SLIDE 9.

HM Room K, north wall.

Scale: nearly $\frac{1}{6}$

Provenance: the narrow corridor west of the South Propylaeum (at 5 on the plan at Vol.I, Fig.80, p.673).

Restored plaque: 127.5 x 66.0; preserved height of figure, 100.0; rhyton, H.75.0. Dark red male figure in left profile, carrying sky-blue rhyton with red lines denoting decorative fluting. Head, right forearm, lower torso, left arm and thigh well preserved; but neck, left shoulder, upper part of chest and legs below thigh-level missing in the original. The lip and a small central section of the rhyton are also missing. For a new restoration of this figure, correcting details of the hairstyle especially, see restoration commentary for SLIDE 9 (p.168 below). Surface darkened by fire, especially noticeable on yellow background above rhyton and in dulled tone of blue paints.

Pupil of eye dull brown with light blue tear-gland misplaced in outer corner of eye; light blue (silver) ear-piece; sealstone on left wrist, white with dark red veining turned brownish by fire and its string-hole bordered by two sky-blue diminutive beads; sky-blue armbands and wristlet on right wrist; fingernails denoted in white "impasto". Waistbelt: C-spiral on yellow flanked by barred black on blue border; waistband: black linear spiraliform motif on sky-blue (MC Thesis (1964), Fig.12; reproduced without acknowledgement, along with sixteen other drawings from the same source, by Effie Sakellarakis in her Ph.D. dissertation *Μυωικὸν Ζῶμα* (Athens 1971), p.173, Fig.73a) Main dress design: overall quatrefoil design in red with red and blue dotted rosette filling motifs and black diamond "spacers" on light yellow ground, flanked by a broad sky blue lower border band with an upper adder-mark hem and defining lines in black.

Undulating background bands in blue behind thigh, yellow behind torso, separated by parallel thick and thin black lines. Above the head, a stylised rockwork zone in black, blue, red, black, red bands in ascending order. Colours and surface tone have also been affected by the wax preservative put on by Gilliéron, père.

Plaster: hard, slightly off-white, medium-fine grained; of uncertain depth due to the setting of the original fragments into the gypsum panel. Fine string-impressed lines divide the main kilt area in a grid of regular squares (1.9^2). Figure first defined apparently by bold dark red outlines before painting; coarse brushstrokes visible, especially in blue background zone. Painted by "School D".

PM II, Col.Pl.XII, opp.p.725.

Thesis: Vol.I, pp.50ff, especially 52f with Fig.7; pp.325ff; Table VI, pp.430-432; Chronology, pp.433, 439-442; and Date, p.596.

Date: LM II.

PLATE 7B

Neck and shoulder of processional youth.

SLIDE 3.

HM tray 80 Beta IX,1 "Queen's Megaron".

Scale: $\frac{1}{2}$

Provenance: Knossos palace, Queen's Megaron (Vol.I, Fig.93(11),p.703)

30.4 x 17.6 x 1.3. Red shoulder and neck of processional youth of "Cupbearer" series, with wavy black hair bound at three places by yellow and blue white-, red-, or yellow-spotted bands and terminating at left shoulder in two large curls. Yellow background. Scale about life-size.

Plaster: fairly hard, fine-grained, white. Red and black paints slightly worn; slight surface gloss in yellow area, as from light polishing.

For association of this piece with an eye fragment from the same provenance, see restoration commentary under SLIDE 3. Originally published, incorrectly, as part of a seated woman by H. Reusch (following Rodenwaldt) in Frauenfrieses, p.48 with sketch.

First restored in MC Thesis (1964), no.8, Figs.16-17.

Thesis: Vol.I, pp.55, 141; and as noted under PLATE 7A above.

Date: LM II.

PLATE 8

'Detail of the kilt of the "Cupbearer" (PLATE 7A and SLIDE 9).

Scale: about $\frac{1}{4}$

PLATE 9A

Three processional youths from the "Procession Fresco" (PLATE 14A).

Restored: Vol.I, Fig.18, opp.p.138.

HM Room K, north wall.

Scale: about $\frac{1}{10}$

Provenance: Knossos palace, the Procession Fresco Corridor or West Entrance (Vol.I, Fig.80(4), p.673).

Restored panel: 245.0 x 171.0; main original fragment, discounting the false joins at upper left corner, 174.0 x 156.0. From waist to base-line (left figure), 112.5; central figure, 117.5. Three youths, perhaps all carrying vessels, in right profile on yellow, sky-blue and white undulating background bands in ascending order. Baseline of black and plain white bands, nearly 15.0 in depth.

Left youth: carrying a fluted silver or electrum ewer (SLIDE 18, 4b) with spiral design on blue base. For detailed picture and description of kilt, see below PLATE 11. Blue armbands and anklets, the latter defined with black lines and decorated with black spots. At waist-level, the background bands divided by thin and thicker black and thin red parallel lines. Central and front parts of kilt missing in the original. Left-hand vertical border edge impressed by an uncertain architectural feature, perhaps a revetment in the wall or even the right-hand post of a doorway.

Centre youth: hands positioned for carrying something (now missing). Generally similar to left-hand youth, except in the treatment of the kilt (for details see PLATE 10 below). Upper half of figure, front shin and toes now missing.

Right youth: little preserved beyond part of kilt at waist and right biceps - positioned as though carrying something, now missing.
 Belt: black rosettes on yellow band; waistband: linearised black spiral and rosette motifs on blue and yellow respectively. Main kilt design: black-lined quatrefoil pattern with open diamond-shaped filling motifs defined in black, all on sky-blue.

Plaster: as in the "Cupbearer Fresco" (PLATE 7A), similarly treated with wax by Gilliéron, père, and darkened by smoke-stains. Coarse string-impressed lines used for baseline bands and the front line of the back leg of the left-hand figure; otherwise much finer string-lines for dress-pattern divisions. Areas within the larger fragment where the original plaster is missing have been filled in with gypsum plaster and "touched up" in lighter colours.

These pieces were found furthest to the south in the Corridor of the Procession; their order in the restored sketch of this fresco exhibited in HM is incorrect (see PLATE 14A). Painted by "School D".
PM II, p.733, Fig.450 and Suppl.Pl.XXVII (in correct order).

Thesis: references as for the "Cupbearer" (PLATE 7A).

Date: LM II.

PLATE 9B

Kilt fragment of a processional youth.

HM Room K, Case 173. HM Fresco Catalogue no.29.

Scale: just over $\frac{1}{1}$.

Provenance: Knossos palace, Room of the High Seat (Vol.I, Fig. 93(18), p.703).

About 9.5 x 17.5. From lower part of kilt of a processional youth of the "Cupbearer" type, probably in left profile. Main design: red tricurved arch motifs with red "waz" filling motifs on light blue and yellow grounds (apparently in alternating diagonal rows of colour); defined below by a broad barred hem design in black on yellow, blue and white grounds (blue, yellow, blue in right-hand sequence). Fine string-lines used for large diagonal grid pattern. Plaster: similar to that of the youths head at PLATE 7B above.

Painted by "School D".

PM III, p.297, Fig.194; Fyfe, p.128, Fig.69.

Thesis: references as for the "Cupbearer" (PLATE 7A).

Date: LM II.

PLATE 10

Detail of kilt of Processional Youth (PLATE 9A, centre).

Scale: about $\frac{1}{3}$

Belt: black rosettes on light yellow; waistbelt: ? running linear spiral in black on sky-blue, followed by black barred design on light yellow. Main kilt design: pendant ivy motifs in "impasto" white with minor orange filling designs in an overall diagonal net pattern

of impressed fine string-lines overpainted in black with large white "impasto" spots at the intersections of the net; all on bright sky-blue, with the kilt heavily outlined in black. Below, a broad tapering hem of light yellow bands flanking a larger barred band in black on sky-blue. From the frontal tip of the kilt hangs a net pattern (black overpainted incised lines) terminating with bead pendants of "waz" and lily form in blue: see PM II, p.726, Fig.453a and c.

Small areas near the top front of the kilt and in the centre of the lower hem, missing in the original, have been filled in with gypsum plaster and "touched up" in lighter colours, perhaps by Gilliéron, père.

PLATE 11

Detail of kilt of Processional Youth (PLATE 9A, left)

Scale: about $\frac{1}{3}$

Kilt defined by heavy black line. Belt: running spiral in black outline on sky-blue; waistband: black rosettes and barred motifs on light yellow and sky-blue respectively. Main design: black scale pattern with red spots and "lambda" filling motifs within a square grid arrangement of fine string-impressed lines (left unpainted). Broad tapering hem pattern of converging black lines flanking a black barred design, all on sky-blue. Frontal pendant net terminates with blue "waz" bead pendants: see PM II, p.726, Fig.453b. Central fragments of kilt badly worn, with areas missing here as also at lower front edge of kilt.

The spiral design on the foot of the ewer and coarse brushmarks in the painting of the blue background area appear clearly in this illustration.

PLATE 12A

The "Captain of the Blacks Fresco".

New restoration: SLIDE 10.

HM Room K (eastern side room).

Scale: about $\frac{1}{2}$

Provenance: Knossos town, in late deposit above the House of the Frescoes (Vol.I, Fig.103(6), p.719).

Modern gypsum plaque: 24.5 x 21.0, depth of plaster unknown. Parts of three figures, a red-skinned "captain" in front followed by one or more Blacks, running to the right on blue and white grounds. The "captain" wears a yellow culotte defined in black, holds two black spear-shafts in his right hand, and is depicted on a blue ground only. Behind him, a Black in a blue culotte with yellow and black border, also on the same blue ground. Inset in the plaque is the head of a Black on a white field, carrying at least one black spear-shaft: this may or may not belong to the first mentioned follower. Both surviving heads attest horns or feathers attached

to them.

Paints are worn; the plaster appears fine-grained, white and perhaps soft, but insertion of the original pieces into a gypsum plaque prevents certainty. Note the outlining of the entire figure of the "captain" in black and differentiation of the fingers by fine white lines; he is well preserved to about knee-level (apart from the missing right wrist). Of the Blacks, only a front knee and part of the kilt, and the back part of one head, are extant.

PM II, Col.Pl.XIII, opp.p.756.

Thesis: Vol.I, pp.57f, 62f, 187; Table VIII, p.450; Chronology, p.467f, 578, and Date, p.599.

Date: LM IIIA 1.

PLATE 12B

Detail of foot end of the Hagia Triada painted sarcophagus (PLATE 151).

Scale: just over $\frac{1}{1}$

Procession of red-skinned men in culottes, coloured blue, rose-red and white with black outlines, in left profile on light yellow ground. Exaggerated long black hairstyle of Type A: see SLIDE 5 A3. Fragmentary, and much restored.

Thesis: Vol.I, pp.55, 58, 189ff; Table VII, p.449; Chronology, p.473f and Date, p.600.

Date: LM IIIA 1.

PLATE 12C

Foot of Processional Youth of "Cupbearer" type.

HM tray Rho I(N), 1 NP. HM Fresco Catalogue no.32.

Scale: nearly $\frac{1}{2}$

Provenance: Knossos palace, south-west angle near the South House (Vol.I, Fig.80(6), p.673).

27.0 x 23.0 x 3.0, gb. Forward (? right) foot of red-skinned youth wearing a long kilt or perhaps cloak defined in black with a broad light blue hem, in right profile on a light yellow field; unincised black baseline band. Blue anklet, without subsidiary black spots, defined in black outline. Garment: cf PLATE 12D.

Plaster: fairly hard, fairly fine grained, white. Somewhat matt surface with brushmarks clearly visible on leg and, to left, in background area. Painted by "School D". U/P.

Thesis: Vol.I, p.58; further references as for "Cupbearer Fresco" (PLATE 7A).

Date: LM II.

PLATE 12D

The feet of four Processional Youths of "Cupbearer" type.

HM fresco storeroom, West Apotheke.

Scale: about $\frac{1}{5}$

Provenance: Knossos palace, Corridor of the Procession Fresco near West Entrance (Vol.I, Fig.80(4), p.673).

35.0 x 97.0, set into gb panel. To left, the heel of one man followed by two left feet of two male companions wearing blue anklets and long kilts or cloaks like that of the man at PLATE 12C, all in left profile. To right, a man's foot with blue anklet in right profile. Toenails indicated in white "impasto" paint. Yellow background above faded black baseline band, heavily impressed with coarse string-lines, in turn above a broken white band to floor-level. Paints faded and damaged in places; surface: burnt, and waxed by the elder Gilliéron. Plaster: as described for PLATE 9A. Part of the Procession Fresco (PLATE 14A), painted by "School D".

PM II, Suppl.Pl.XXVI, nos.16-19, and Fig.450, opp.p.722; presently restored in Vol.I, Fig.18, opp.p.138.

Thesis: references as for PLATE 12C and "Cupbearer"(PLATE 7A).

Date: LM II.

PLATE 13A

Cloaked figures from the Procession Fresco (PLATE 14A).

Restoration: Vol.I, Fig.18, opp.p.138.

HM Room K, north wall.

Scale: $\frac{1}{12}$

Provenance: Knossos palace, Corridor of the Procession near West Entrance (Vol.I, Fig.80(4), p.673).

74.0 x 208.0, set in gb panel. Black baseline band, 6.0, lower edge impressed where plaster met floor-level. A further impressed edge appears on the upper left side, where this fresco section fitted onto the east wall of the Corridor immediately inside the West Porch doorway. Technical character of plaster like that of other sections of the same composition (e.g. PLATES 9A, 12D and 14A), although this piece is most heavily burnt by fire, with paints discoloured and badly abraded in places.

Seven figures, led by a woman in flounced skirt and preserved from about knees downwards, proceed to the right. Nos.1-6 (Fig.18, Vol.I) all men in ankle-length cloaks on apparently a yellow field. No.1: dull orange or pink brown cloak with unpatterned sky-blue seam and sky-blue lower hem borders decorated with "impasto" white "waz" chains separated by white on red bands. The same basic colour scheme for lower hems is carried right through from no.1 to no.7. No.2: cloak uncertainly yellow or light brown - badly discoloured by fire; no hem border is visible. No.3: white cloak, with lower hem like that

of no.1, although ? lacking subsidiary decoration in white. No.4: light blue cloak with orange or dull yellow vertical seam decorated with black-outlined rosettes; blue hem borders, with "impasto" white zig-zags creating rows of adder-mark patterns, flanked by white bands. No.5: orange-pink cloak, with two blue-bordered broad red bands separated by a white band for the lower hem. No.6: white cloak, with hem designs and colours comparable to that of no.1. No.7: the only woman in this group, of which her left foot and the back part of her flounced skirt survive: six flounced edges visible on left, decorated - in ascending order - with two rows of tall barred motifs in blue, white and red, then large "comb" motifs in white on blue (misdrawn at PM II, Suppl.Pl.XXV: corrected in MC Thesis (1964), Fig.66) with repetitions in the same order.

Coarse string-impressed lines define the black dado band, the hem bands and vertical seams. Pitted surface here and there refilled gypsum plaster and "touched up" in lighter colours; it was also waxed by the elder Gilliéron. Painted by "School D".

PM II, Suppl. Pl.XXV.

Thesis: Vol.I, p.59; other references as for the Processional

Youths (PLATE 9A) and "Cupbearer" (PLATE 7A).

Date: LM II.

PLATE 13B

Arm at elbow of Processional Youth of the Procession Fresco class.

HM tray 56 Gamma XIII, 4 "Area of Cowboy Fresco".

Scale: $\frac{5}{7}$

Provenance: apparently in the area of the Court of the Stone Spout (Vol.I, Fig.91(2), p.698).

14.5 x 15.5 x 1.7, gb.

The biceps and elbow (probably of left arm, whether in right or left profile) of a processional youth at life-size, wearing a short-sleeved light blue cloak - like those of nos.1-6 in PLATE 13A - with black linear hem, on an unpainted ground. The tips of two black locks of hair visible at upper left, pointing to a medium-length hairstyle of Type B. Arm raised as though in salutation or to carry something.

Surface scratched and abraded in places, the background now dirty yellowish-white through earth staining. Plaster: hardish, fine grained, white, like that of PLATE 7B. Painted by "School D". U/P. Thesis: Vol.I, p.59, and further references as for the Procession

Fresco (PLATE 14A) and associated pieces.

Date: LM II.

PLATE 13C

Cloaked man.

HM tray 186 Epsilon XVI "House of the Frescoes".

Scale: $\frac{1}{1}$

Provenance: doubtfully the "House of the Frescoes"! Probably from the palace at Knossos, but misplaced in this tray (as other pieces there also suggest).

8.4 x 6.6 x 2.5, max. Plaster: fine-grained, hard, off-white. Red paint appears beneath flaked area at neck.

A dark red man in right profile, mouth open, wearing a long, sleeved cloak in pale "watery" blue on impasto white. A sky-blue band appears along the left shoulder to the outstretched left arm. Background plain white, with some pale blue and smoke traces. Head preserved below level of nose and ear. Probably to be attributed to "School F" (Vol. I, pp. 341ff). U/P.

Date: LM II-III A 1.

PLATE 13D

Detail of one side of the Hagia Triada painted sarcophagus (PLATE 150).

Scale: about $\frac{2}{5}$

The right-hand half of this scene. To left, a male lyre-player in a pinkish cloak with black and white seam and hems; then three similarly clad gift-bearers, two with models of calves, one with a model boat, in baggy kilts of lambs-fleece but otherwise nude, here on a blue ground; to the right, the "dead man", between a flight of three steps of bricks flanked by a tree of unknown type and a building, apparently his tomb. The latter elements and the lyre-player are on unpainted white grounds. The figures have cropped hairstyles of Type C, with forelocks; ears are reserved or in faint white paint; long locks of hair in Type A style are decoratively added in red. The central kilt is marked with rose-red lines, the other two in black. The "dead man's" sleeveless cloak is white with light red markings and yellow and black hem. Left calf: mustard-yellow and white with heavy black outline; right calf: black and white with heavy outline. Steps: pinkish with black definitions of stones. Tree: pale blue with black accents. Tomb: two courses of white stones at roof, followed by spiral band in black on yellow and a "twisted rope" band in red on plain white; below this in turn, further bands of linear spirals on white and yellow respectively. Vertical architectural elements: on outside, black barred pattern on yellow, then a red spiral on white within parallel black lines. Yellow preliminary sketches visible (tree and "dead man"). References: Pl. 150. Date: LM IIIA 1 (Vol. I, p. 600).

PLATE 14A

Above: HM exhibited restoration of the Procession Fresco from Knossos.

Corrected at Vol. I, Fig. 18, opp. p. 138.

Below: Feet of Processional Youths and Goddess of the Procession Fresco. Detail of goddess's feet: PLATE 34A.

The following notes refer to the original fragment seen here.

HM Room K, north wall; HM Fresco Catalogue nos.34-37.

Scale: $\frac{1}{17}$

Provenance: Knossos palace, Corridor of the Procession Fresco, near West Entrance (Vol.I, Fig.80(4), p.673).

Set in gb panel; 34.0 x 385.5 (fragment), depth uncertain. Baseline bands: lower 6.6, upper 6.1, with impressed edge at floor-level. Figures nos.8-16 of the procession, all male except no.14 evidently a goddess. Nos.8-14 in right profile, nos.15-16 in left profile. Only the lowest parts of legs and the border of no.14's skirt survive. Nos.8-13: dark red legs and feet, with blue anklets and white toenails poorly preserved. The fragment's upper edge here is reddened, as though stained from red-painted body fragments clinging to the wall higher up at a time when the fresco became exposed to the elements: such fragments have now disappeared. No.14: white feet with blue anklets fairly well preserved (especially the left foot), and the border hem of her flounced skirt. Here a central row of black-outlined rosettes, in pairs alternatively sky-blue and dark red, lies between two bands of triglyph and rosette motifs painted blue and red on plain white. Each main band is bordered by barred bands, black on blue or red on yellow. In front of no.14 are curved "impasto" white bands, interpreted by Evans as ribbons from her headwear. Further right, the dark red feet with blue anklets of nos. 15-16. General background colour a pale yellow, discoloured by fire.

Plaster: hardish, medium-fine grained, off-white, with surface discoloured by fire and preservative wax; much paint, especially blues and white, abraded. Coarse string-impressed lines for baseline; finer string-lines for the goddess's skirt hem. Painted by "School D".

PM II, Suppl.Pl.XXVI and Fig.450, p.723.

Thesis: Vol.I, pp.138ff; pp.325ff; Table VI, pp.430-432; Chronology, pp.433, 439-442; and Date, p.596.

Date: LM II.

PLATE 14B

Processional scene with vessel-bearers and lyre-player.

HM Room K, north wall.

Scale: $\frac{1}{6}$

Provenance: Hagia Triada, later settlement, ? in region of 5 on plan at Vol.I, Fig.117, p.743 (v.p.747).

Set in gb panel; 80.3 x 140.0, depth unknown. Height of figures, 44.0; LM IIIA vessel, H.14.85; upper border, H.13.0.

At least three men and one woman in procession to right, carrying pairs of bucket-jugs on poles over shoulders or playing musical instruments; field divided vertically into yellow (left) and sky-blue sections, the whole evidently enframed in an elaborate rosette and

barred band border. All figures in long, half-sleeved, ankle-length cloaks. To left on yellow, the torso and parts of right forearm and small of back of a man in pale streaky-blue cloak with "twisted rope" design in black on rose-red for the hem. Arms raised in front, as if in salutation or perhaps to play a flute. Next, on the blue ground, a woman in white cloak with pink, blue and yellow lower hem bands defined by heavy black lines. Lower left of skirt and back foot alone survive. Possibly carrying a small pair of buckets on pole over shoulder, as the restoration suggests; top of one bucket here, white with pink and black bands and details. To her right, two men. The first: yellow cloaked, with black bar motifs on blue-grey seam, carrying a larger bucket on light brown pole over shoulder: for the colours and patterns of the vessel, see SLIDE 17, 2a (grey areas restored). Head and lower part of this figure are missing. The second man: a lyre-player in similarly coloured cloak, with hairstyle of Type C (with forelock); lyre: ducks' head and floral terminals, red strings, and frame perhaps yellow (or white if this part of the fresco is still uncleaned), heavily outlined in black. Border: blue and white rosettes with black dots and circle in centres flanked by black-on-blue and red-on-yellow barred bands, with inner white stripe surrounding pictorial zone. Definite evidence at both upper corners for enclosure of entire picture with this border arrangement.

Character of plaster uncertain (because original set in gb). Red preliminary sketch lines visible in places, and fairly fine string-impressed lines used.

Although closely comparable to scenes on the painted sarcophagus from this site, the mural is perhaps to be attributed to the Knossian "School G" (Vol.I, pp.361 and 599). Present restoration: U/P. R. Paribeni, Mon.Ant. XIX (1908), pp.68ff, and Figs.21, 23. Thesis: Vol.I, pp.78, 82, 361; Table VII, p.449; Chronology, p.473, and Date, p.599. Detailed photographs: PLATES 57,58B, and 136B. Date: LM IIIA 1.

PLATE 15A

Detail of seated youth from the Camp Stool Fresco (PLATE 54).

Scale: just over $\frac{1}{2}$. Preserved height of figure, 12.7.

Black, red and white border stripes with yellow field above. Black-footed stool with red binding-thongs in centre and black-accented white cushion, on which sits a youth in left profile; he wears an ankle-length half-sleeved cloak, decorated with broad diagonal yellow, blue and white bands with black linear markings. The blue vertical band at the extreme left was interpreted by Evans as the front line of the cloak of a similar figure seated opposite this figure. Red feet crudely drawn, and heavy black outlining generally notable here. PM IV, Col.Pl.XXXI,C; Vol.IV, C, p.42, Fig.3. For further references, see PLATE 54 below.

Date: LM IIIA 1.

PLATE 15B

Two male heads of the Camp Stool Fresco series: cf. PLATE 54.

Restoration: Vol.I, Fig.21, opp.p.145.

HM tray Eta XXII(N), 2:NP.

Scale: about $\frac{3}{4}$

Provenance: Knossos palace, uncertain: either the main deposit of Camp Stool fragments (Vol.I, Fig.86(1), p.685) or North Threshing Floor fresco deposit (Ibid, Fig.89(10), p.690). The disparate material in the same fresco tray suggests the latter as likely.

8.6 x 10.5 x 3.5. Two layers of plaster, the lower evident where the heads break off: hard, fairly fine grained, off-white.

Two adjoining heads of processional youths in right profile, probably standing, on a pale yellow field; eyes and forelocks preserved but abraded. Above, a row of alternating black and red blobs separating an upper plain white zone (yellowish on right, perhaps because of running paints from immersion in soil). Comparable to pairs of male heads published by Evans (PM IV, pp.384f, Fig.318 and Col.Pl.XXXI,F), but clearly from a different "panel" as background colours and row of blobs indicate. Surface originally matt, but now glossy from application of some preservative. Below the left-hand eye, a modern cut in the plaster - as though for a plaster sample for analysis. Painted by "School G". U/P.
Thesis: references as listed under PLATE 54.

Date: LM IIIA 1.

PLATE 15C

Head of male figure of Camp Stool Fresco class (cf. PLATE 54).

Restoration: taken into account in Vol.I, Fig.21, opp.p.145.

HM tray Upsilon VI.

Scale: $\frac{3}{2}$

Provenance: Knossos palace, uncertain: possibly West Magazine II or III (Vol.I, Fig.86(3), p.685).

5.7 x 4.7. Red male head in left profile with ear, sideburn, and outer parts of eye and eyebrow preserved. Wavy hairstyle, scale and style of drawing suggest an attribution to "School G", perhaps even from one seated figure in the white zone of the "panel" represented by the fragment at PLATE 15B, if not in a "panel" of its own above West Magazine II or III (Vol.I, p.166). KFA Pl.VI, Fig.9.

Thesis: Vol.I, Table VI, p.432; Chronology, p.446f; and Date, p.599.

Date: LM IIIA 1.

PLATE 15D

Head and shoulders of a man.

HM Room K, Case 173. HM Fresco Catalogue no.59.

Scale: just over $\frac{1}{1}$

Provenance: Knossos, probably the palace but find-spot uncertain.

10.3 x 9.0. Plaster: fairly fine-grained, off-white. Red male head with white necklace band and flying black hair in right profile on light yellow ground. Perhaps a bull-leaper or bull-catcher. Surface badly scratched. In the manner of "Schools" E or F.

KFA Pl.VI, Fig.10.

Thesis: Vol.I, Table IX, p.450; Date, p.598.

Date: LM II-III A 1.

PLATE 15E

Head and bust of a man.

HM Room K, Case 173. HM Fresco Catalogue no.75.

Scale: about $\frac{4}{3}$

Provenance: Knossos palace, certainly from the dump of frescoes at the South West Angle (Vol.I, Fig.80(6), p.673; correcting KFA Pl.VI, Fig.11, p.35).

10.3 x 8.3 x 1.3, gb. Red-skinned male figure, with cropped hair of Type C (black paint worn), in left profile on plain white ground; necklace, arm- and wrist-band in white lines. Energetic pose, clenched fists and slightly open mouth might suggest he was running. Plaster: hard, fine-grained and white. Preliminary sketch-line visible at neck and facial outline. White "impasto" paints used over red. Surface: matt, with paint-bearing scratch-marks over left forearm. Dot on extended right thumb: a lime accretion. Attributable to "School F".

KFA Pl.VI, Fig.11; MC Thesis (1964), no.3 and Fig.6.

Thesis: Vol.I, (p.55), p.342; Table VI, pp.430-432; Chronology, p.454f and n.60; and Date, p. 598.

Date: LM II-III A 1.

PLATE 16A

Men's shoulder and biceps in relief.

HM Room K (north west sideroom)

Scale: $\frac{2}{7}$

Provenance: Knossos palace, Great East Hall relief fresco deposit (Vol.I, Fig.92(5), p.700).

PLATE 16 A1: about 28.0 x 22.5 x 5.0, gb "panel". Left shoulder, part of chest and ? a finger-tip of another man (i.e. a wrestling group, according to Evans) in right profile. Background dark red, as are the men's body parts. Paint poorly preserved, with areas darkened by fire.

PLATE 16 A2: about 12.0 x 22.0 x 6.5, in gb "panel". Man's biceps preserved to elbow. Dark red paint, perhaps used for background, badly abraded in places. Surface of background area completely worn away above arm.

Plaster: fairly hard and fine-grained, off-white or darkened by fire. Painting executed on a fine "slip", about 1-2mm deep. Technically high reliefs. Attributed to "School B".

PM III, pp.497ff, Figs.342 and 348 respectively.

Thesis: Vol.I, p.119f with Figs.14-15, p.168f, (p.288-290, relief technique); pp.315-318; Table VI, pp.430-432; Chronology, pp.434ff; and Date, p.591.

Date: MM IIIB/LM IA.

PLATE 16B

Man's shoulder and biceps.

HM tray Omikron XVI(S), 2: NP.

Scale: just over $\frac{1}{3}$

Provenance: Knossos palace, Great East Hall relief fresco deposit (Vol.I, Fig.92(5), p.700).

29.3 x H.8.5. Tensed muscular shoulder and large biceps of man in right profile, probably an athlete. B.Kaiser has found further joins to this piece. Brownish-red paint for body and background much worn; applied on thin "slip" over technically high relief moulded layers of plaster, greyish in section due to fire. Attributed to "School B".

PM III, p.500f, Fig.345, where a boxer is suggested.

Thesis: references as for PLATE 16A.

Date: MM IIIB/LM IA.

PLATE 16C

Probably the thigh of a bull.

HM Room K (north west sideroom).

Scale: nearly $\frac{1}{5}$

Provenance: as PLATES 16A-B

About 43.0 x 16.0 x 5.0, set in gb panel. Evans considered this a man's thigh, but the scale is far too large by other Minoan human relief-fresco analogy: evidently the front, probably left, thigh of a bull in left profile, ? once on dark red ground. Technical characteristics comparable to those of PLATES 16A-B. Attributable to "School B".

PM III, p.507f, Figs.352-353 - misleadingly inaccurate illustrations, the former evidently being a "touched up" photograph copied by the latter. Vol.I, Fig.5(1) = PM III, Fig.353 is now unacceptable.

Thesis: references as for PLATES 16A-B.

Date: MM IIIB/LM IA.

PLATE 16D

Probably the foreleg of a bull.

Location, scale and provenance: as noted under PLATE 16C.

About 32.5 x 12.0 x 5.0, set in gb panel. Probably the left foreleg of a bull in left profile, perhaps of the same leg as PLATE 16C - not a human leg. Paints missing, except background once dark red. Technical characteristics as found in PLATES 16A-C, with the notable addition that bulging veins are here picked out in relief moulding of the "slip". Attributable to "School B". Apparently U/P.

Thesis: references as listed under PLATES 16A-B.

Date: MM IIIB/LM IA.

PLATE 17A

Clenched fist and forearm of a man.

HM tray Rho VI(N), 3:NP. HM Fresco Catalogue no.28.

Scale: $\frac{2}{3}$

Provenance: Knossos palace, uncertain: possibly outside the North East Magazines (Vol.I, Fig.91(3), p.698).

About 28.0 x 9.5 x 4.3. Tightly clenched right fist and forearm of a man in left profile, painted dark red (mostly flaked away). He wears a wristband, in broad black and thin wavy light red lines on plain white, from which a black and white band appears to curve along the underside of the arm: the muscle at this point somewhat crudely rendered as a shallow groove. Plaster: hard, fine-grained, off-white, ? greyish in places due to fire. U/P.

Thesis: Vol.I, Table II, p.390; Chronology, p.400; Date, p.590.

Date: MM IIIB.

PLATE 17B

Two male fists and arm.

HM Room K (north west sideroom).

Scale: $\frac{1}{3}$

Provenance: Knossos palace, Great East Hall relief fresco deposit (Vol.I, Fig.92(5), p.700).

PLATE 17 B1: about 10.3 x 10.1 x 4.0. Clenched right fist of a man, though no dark red skin colour survives. Bulging veins modelled in relief in the "slip". Technical character like that of the pieces at PLATE 16A. Attributable to "School B".

PM III, p.506, Fig.351 and Suppl.Pl.XLI a-b.

PLATE 17 B2: about 19.5 x 36.5 x 6.0, set in gb panel. Clenched left fist and forearm of man in left profile on dark red background. He holds a horn-like object which originally extended beyond the fist (information: courtesy of B. Kaiser). This object seems coloured a light brown.

Fingers and muscles well modelled to show strength and strain. Technically similar to the pieces at PLATES 16 A-B and 17 A1. Attributable to "School B".

PM III, p.504f, Figs.350A-B.

Thesis: references as listed under PLATE 16A above.

Date: MM IIIB/LM IA.

PLATE 17C

Fist of a man.

HM tray 20 Delta VI, 6: "North Threshing Floor Area".

Scale: about $\frac{1}{1}$

Provenance: Knossos palace, North West Portico area (Vol.I, Fig. 89(10); p.690).

Dark red-painted fist at the knuckles of a man, perhaps an athlete. Fingers modelled rudely by simple ridges. Paint and edges worn, the red colour showing a tendency to run when moistened. Technically a low relief piece. Background apparently a similar dark red. Plaster: hardish, fine-grained, white but earth-stained at edges. U/P.

Thesis: Vol.I, pp.119ff with Figs.14-15.

Date: possibly MM IIIB: cf.PLATE 17A.

PLATE 18

The "Priest-King" relief fresco.

New restoration: SLIDE 1.

HM Room K. HM Fresco Catalogue no.6.

Scale: $\frac{1}{10}$

Provenance: Knossos palace, South Front (Vol.I, Fig.81(3), p.676).

Restored in gb "panel": 219.5 x 133.0, depth of plaster uncertain. Built up in plaster layers, the last 2.0-3.0mm before a "slip" of about 0.5-1.0mm. Plaster: fairly hard, fine-grained, looks off-white, perhaps through burning by fire. The male identification of this figure is challenged by this writer (Vol.I, p.52 and p.122, n.2). Much of the plumed crown, the torso with right arm, the left biceps, parts of the belt, codpiece, left thigh, shin and upper and lower borders survive; the fragment at the right thigh doubtfully belongs there and with it the restored flap over that thigh should be omitted.

Crown: red, yellow and blue peacocks' feathers with red "eyes", lightly incised to show feathery texture, springing from blue crown (with slender red and white stripes) adorned with lily flowers in white with sky-blue "waz" filling motifs and red decorative dots, all on a dark red background. Figure: black hair of Type A style; face missing, evidently painted "on the flat"; torso apparently plain white (with, at best, red stain-marks from other painted pieces in the deposit), displaying a sky-blue necklace band and necklace of red lily-with-waz motifs separated by small circular blue spacer-beads; over the necklace once extended a black lock of hair - traceable from

incised lines defining its shape, according to Evans: it is barely visible now. Blue and red broad wrist-strap on right arm, visible when Gilliéron, père, made his water-colour copy (Fogg Art Museum). Waist-belt: sky-blue; kilt: blue and red hem bands still visible, as are incised lines for other bands of colour to the right - now missing. Red background well preserved at this point. Leggings, noted by Evans, went undescribed by him: they are doubtfully visible any longer. Upper border stripes: in descending order, black followed by five alternately white and blue bands, painted "on the flat"; lower border: a relief band (H.7.0, as restored) painted black. Only a clear dark red background is attested on original fragments - a point which may explain why flowers depicted on a yellow ground in early restorations of this composition have since been removed from the exhibited panel. Evans attributed a butterfly to the background above the flowers, inserted to the right of the "Priest-King": this, too, is now missing; but a colour plate of the original piece exists in the Ashmolean Museum archives (SLIDE 27k). The figure is well over life-size (H. from belt to baseline, 123.0).

Surface: poorly preserved in many places, paints worn, and lime accretions in many areas: but these ought to have preserved evidence for a red body-paint below them, had there ever been any. Three close examinations of the fresco by this writer have failed to detect such evidence - in agreement with all other examinations made by other scholars, past and present, that no such body-colour is definitely attested. Strictly, the modelling is that of low relief, with the exception of the right hand; muscles, especially in the preserved leg, are indicated by flat, parallel, raised surfaces, vertically aligned, but the modelling of the right arm and hand suggest the same "School" - "B" - as executed the piece at PLATE 17B.

PM II, Part II, Frontispiece, and pp.774ff.

Thesis: Vol.I, pp. 51, (57), 67, 97, 119ff, 122 n.2, 143, 164, 316;

Table VI, pp.430-432; Chronology, p.435; and Date, p.591.

Date: MM IIIB/LM IA.

PLATE 19

The "Ladies in Blue".

New restoration: Vol.I, Fig.22, opp.p.146.

HM Room K, south wall. HM Fresco Catalogue no.7.

Scale: nearly $\frac{1}{8}$

Provenance: Knossos palace, North East Hall (Vol.I, Fig.91(1), p.698).

Set in gb "panel": 91.0 x 146.0, depth unknown. Largest fragment:

H.44.3. Heavily restored, no head surviving.

Three ladies in open-fronted half-sleeved jackets gesticulating and fingering their necklaces, on a sky-blue (but very burnt) ground; part of a fourth figure has since been identified (Vol.IV, J, p.42, lower left). Jackets: sky-blue hems with spiraliiform motifs bordering

main designs of black scale motifs on yellow. Jewelry: blue and brown beads and spacers. Arms and hands delineated in sepia; arms otherwise in white "impasto" over blue background. Surfaces badly abraded; the central fragment of the lady second to right was largely destroyed in the 1926 earthquake, but was replaced in a stucco replica based on KFA Pl.XIIB. Fine, neat, string-impressed lines for grid for main dress designs. School A. First restored by the elder Gilliéron, with later corrections by his son. PM I, p.544ff, Fig.397.

Thesis: Vol.I, pp.67, 146f, 309ff; Table II, p.390; Chronology, pp.391ff; Date, p.589.

Date: MM IIIB.

PLATE 20

The "Lady in Red"

New restoration: SLIDE 6

HM Room K, Floorcase, no.172. HM tray Rho IX(E), 1: NP.

Scale: $\frac{1}{3}$

Provenance: Knossos palace, location unknown

38.6 x 18.1 x 3.2. Plaster: hard, fine-grained and white, with polished surface abraded in places. Traces of smoke-stains.

Figure in left profile, wearing open-fronted half-sleeved jacket and with right forearm raised. Jacket: rose-red main area with net design in black, dark red filling lines, white "impasto" spots at intersections of black-painted string-impressed grid; main hems are blue with black adder-mark motifs and outlines; a dark red barred motif appears on one hem of the sleeve. Nipple of breast in rose-red. Two locks of black hair appear on deep red background between arm and waist, with a further lock detectable on a sky-blue ground beyond the sleeve.

MC Thesis (1964), p.1 and Figs.1-2, the latter a restoration since revised in Vol.IV, J.

Thesis: Vol.I, p.56; Table IX, p.451; Chronology, p.458f; Date, p.592.

Date: MM IIIB/LM IA.

PLATE 21

"Mistress of Animals and Peak Sanctuaries" seated at her shrine.

New restoration: SLIDE 54. Photograph of original fresco: PLATE 159.

HM Room K, north wall.

Scale: nearly $\frac{1}{7}$

Provenance: LM I Villa, Hagia Triada, Room 14 (Vol.I, Fig.119(1), p.744).

Set in gb panel: H.176.5 x L.189.5; original fragment: 142.0 x 168.0, depth unknown. Shrine: H.33.0 x W.50.0; myrtles: about 35.0 or a little more. Extant height of figure, 105.0. Vertical impressions appear to left and right where the fresco fitted onto the whole east wall of Room 14.

Minoan goddess in open-fronted half-sleeved jacket and flounced trouser-skirt, in right profile with probably both forearms raised. Jacket: white or smoke-stained yellow with blue and red hem designs.

Skirt: elaborate quatrefoil pattern in alternating blue and white with black and red filling motifs respectively, crossed in the centre by three folds: the upper, with red spiraliform motifs on white bordered by dark red bands; the lower folds, alternating red, blue grey and black barred motifs former an overall chequer pattern. These folds are repeated at the lower edge of the skirt. She sits on three steps (?), once perhaps light blue - now grey from the action of fire. Her feet are "impasto" white over an originally ? dark red ground; to left and right here, myrtle shoots now burnt to brown (probably originally red-stemmed with green leaves). Trefoil rockwork designs, recalling "marine style" LM IB motifs appear below her feet. Shrine: brown, light blue, grey and white (see SLIDE 54). All colours badly burnt by heavy fire and smoke-stained, with areas abraded; small missing fresco pieces have been filled in with gb and painted. The lower area is burnt almost black.

PLATE 21, reproducing a watercolour probably by the elder Gillieron (now in the Van Rensselaer collection of the Fogg Art Museum), shows the border impressions clearly at the left, right and lower sides; also the breaks in the surface of the plaster where the fresco overlay large clay bricks of the original wall - now missing.

Possibly attributable to the "Caravanserai School".

Mon.Ant. XIII (1903), Pl.X, pp.55-60.

Thesis: Vol.I, pp.71, 103, 173ff, 233f, 249f, 272f, 360f; Table IV, pp.

414-416; Chronology, pp.417f and 465ff; Date, p.594.

Date: LM IA.

PLATE 22

Kneeling priestess gathering flowers. Details: PLATES 23A and 91.

New restoration: SLIDE 54.

HM Room K, north wall.

Scale: $\frac{1}{6}$

Provenance: LM I Villa, Hagia Triada, Room 14 north wall (q.v. PLATE 21).

Priestess fragment, 53.0 x 34.0; crocus fragment, 42.5 x 52.0, set in large gb panel: H.124.0 x L.249.5. Depth of plaster unknown.

Kneeling priestess in pale blue trouser-skirt with red scale design, among red- or white-flowered lilies with dark red stems and pale blue leaves, white or red-flowered crocuses with olive leaves, and white violets with light brown leaves - all colours adversely affected by fire. Background: undulating dark red and plain white areas.

Very heavily burnt, with some areas restored in painted gb in the two main fragments.

References: as listed under PLATE 21.

Date: LM IA.

PLATE 23A

Detail of the priestess at PLATE 22.

Scale: just over $\frac{1}{4}$.

PLATE 23B

Curls and brow of a woman.

HM tray 142 Theta XVII(N),12-14: NP

Scale: about $\frac{1}{1}$

Provenance: Knossos palace, location unknown.

PLATE 23 Bl2: black lines of eye, eyebrow and curl at forehead of a woman,, possibly belonging with PLATE 23 Bl4 to the one figure. U/P.

PLATE 23 Bl3: black lock of hair of a woman's head, belonging to the same or a similar figure as the pieces mentioned above. U/P.

PLATE 23 Bl4: black eyebrow and lock of hair of a woman, belonging to the same or a similar figure as the pieces mentioned above. U/P.

Technical and stylistic considerations suggest all belong to the one composition, together with the pieces at PLATES 23C-D, 45B, and 117A-C; all are by the same painter and, PLATES 45B and 117A-C excepted, in same tray. Thesis: Vol.I, pp.67, 176; Table IX, p.451; Chronology, p.459; Date, p.594. Date: LM IA.

PLATE 23C

Lock of hair over a woman's necklace.

Location, scale and provenance: as for PLATE 23B. HM tray 142 Theta XVII(N),1:NP.

Light blue spots in a scale design, probably forming the necklace of a woman (v.PLATE 24B). Same painter and, probably, composition as the pieces noted under PLATE 23B. MC Thesis (1964), Suppl.Pl.I,e. U/P.

PLATE 23D

Dress and jewelry patterns of the female figure(s) at PLATE 23B-C.

HM tray 142 Theta XVII(N),2-11:NP.

Scale and provenance: as listed under PLATE 23B-C above.

PLATE 23 D5-8,10:probably dress designs, light blue scale patterns with red V-shaped filling motifs on nos.5-8; but they could be parts of a necklace (SLIDE 13v).

PLATE 23 D9: definitely a light blue item of jewelry, bordered by a black band.

The remaining pieces are less certainly identifiable, PLATE 23 D11 replacing the usual blue spots with light yellow ones over a black band which in turn lies above a red area to the left as illustrated. U/P.

References: as listed under PLATE 23B above, with MC Thesis loc.cit., c-d.

Date: LM IA.

PLATE 24A

Seated goddess or priestess on rocky outcrop, in relief fresco.

HM Room K, (north east sideroom).

Scale: about $\frac{1}{5}$

Provenance: Psira, town house JK 12, Room 1 (Vol.I, Fig.128,p.758).

Priestess or goddess with arms in right profile, frontal torso and legs in left profile. Only paintless parts of skirt and right ankle and painted but abraded right arm and breast survive: rockwork largely if not wholly restored. Jacket: rosette-hemmed, open-fronted, half-sleeved, with main design of white rosettes defined in black on a sky-blue ground. Necklace: upper three rows of beads are yellow; the lower two, sky-blue.

Paints and surface poorly preserved and heavily discoloured by burning. Paints applied on a thin "slip", about 1mm thick, over plaster built up in at least two layers. Technically, a low relief. Very fine string-impressed grid, with squares of 0.8. Surface perhaps treated by wax or other darkening preservative substance.

Set in gb panel: 114.0 x 69.5. Figure: H. about 92.0.

Excavations at Pseira, Crete pp. 11 and 15, and Pl. V.

Thesis: Vol. I, pp. 67, 175, 222, 363; Table IV, pp. 414-416; Chronology, pp. 403f and 417; Date, p. 592.

Date: MM IIIB/LM IA.

PLATE 24B

Detail of goddess or priestess at PLATE 24A.

Scale: $\frac{1}{3}$

PLATE 25A

Seated priestess or goddess in relief fresco. Detail: PLATE 25B.

HM Room K (north east sideroom).

Scale: about $\frac{1}{3}$

Provenance: as listed under PLATE 24A.

Set in gb panel: 76.0 x 46.0. Similar technical character to that of the companion piece, PLATE 24A.

The figure is seated with arms and legs in left profile as restored: but this is conjectural, as is the rockwork she sits on. Only the left shoulder and worn parts of the skirt survive. Jacket: hem pattern of linear spirals "with tails" (cf PLATES 19 and 21) within broad sky-blue bands, flanking dotted yellow running spirals on white in a blue overall chevron design. The skirt design, difficult to see clearly because of fire damage, consists of an elaborate net design of small white circles or rosettes on black bands which separate the area into alternating blue and yellow lozenges containing black chevron and black and white linked spirals respectively. Where the lozenges meet there are linearised rosettes on yellow. Three folds in the skirt pass over the knees, in alternating blue and yellow bands - the central one containing a row of white "impasto" ivy motifs (in outlines only). The two yellow bands here appear to bear large white decorative spots. The background colour may have been blue, but there is no certain evidence. References: as listed under PLATE 24A.

Date: MM IIIB/LM IA.

PLATE 25B

Detail of the shoulder of the figure at PLATE 25A.

Scale: about $\frac{1}{1}$

PLATE 26

The "Miniature Temple Fresco", with tripartite shrine (SLIDE 51).

Detailed photographs: PLATES 46A and 47A-B.

HM Room K (north west sideroom).

Scale: $\frac{1}{6}$

Provenance: Knossos palace, Room of the Spiral Cornice and Miniatures
Deposit (Vol.I, Fig.89(5-6), p.690).

Set in gb panel: 38.0 x 122.0, excluding restored stippled surroundings and incorrect restoration by 1.0 too far to the left, beyond a vertically impressed border edge of the original.

Crowd scene of men and women on red and white backgrounds above and below a tripartite shrine attended by priestesses. Other (?) priestesses stand on wide staircases flanking the shrine, probably symbolising that in the West Facade of the Central Court.

Neat brushwork but some carelessness in the use of string-impressed lines. Paints worn and burnt or stained in places; the left-hand series of fragments of the first staircase arguably do not belong to this composition, by Painter A of "School C/B".

PM III, Col.Pls.XVI-XVII; for detailed colour appreciation, see KFA Pls.II-IIA, the latter to scale.

Thesis: Vol.I, pp.69f, 132ff, 319ff; Table VI, pp.430-432; Chronology, p.437f; Date, p.591. New restoration: Vol.I, Fig.17, opp.p.133.
Incorrect restoration: Ch.Kardera, Ephimeris(1966), p.176, Fig.26.

Date: MM IIIB/LM IA.

PLATE 27A

Priestesses near architectural façade: Vol.I, Fig.48A, opp.p.319.

HM Fresco Catalogue no.103; last seen by this writer in the Director's office.

Scale: nearly $\frac{2}{1}$

Provenance: Knossos palace, Room of the Spiral Cornice and Miniatures
Deposit (Vol.I, Fig.89(7), p.690).

6.5 x 8.6 x 2.1, found by Dr.N. Platon in 1955. Two "miniature" women on plain background, one certainly seated within architectural facade painted brown; both figures in right profile, wear open-fronted jackets and skirts. Left woman: face and black-decorated blue sleeve of left arm, a red nipple and a finger-tip of her right hand are visible. Right woman: hairstyle, part of face and right shoulder with yellow sleeve decorated in black, and the curve of her bent body can be made out. Impressed lines mark out the architecture which has traces of black tie-beams on the upright member. Red blobs from the fringe of a crowd scene appear on the upper

left, and a black mark above the right-hand woman.

Abraded surface, especially in lower half, coated with polyvinyl. Plaster: hard, fine-grained, off-white. Possible yellow preliminary sketches below final surface-level revealed in flaked areas.

MC Thesis (1964), no.2 and Figs.4-5; Vol.IV, J, p.38 (lower right).

Thesis: references as listed under PLATE 26. Also Vol.I, p.319f.

Date: MM IIIB/LM IA.

PLATE 27B

Three fragments depicting "miniature" seated women.

HM Room K, Case 174; HM Fresco Catalogue nos.66-67.

Scale: just over $\frac{1}{2}$

Provenance: Knossos palace, Room of the Spiral Cornice and Miniatures
Deposit or nearby rooms (Vol.I, Fig.89(5-9), p.690).

PLATE 27 B1: 8.4 x 5.5, as drawn: Vol.I, Fig.48B, opp.p.319.

HM Fresco Catalogue no.66. Parts of three women, one to the right being well preserved but for a missing head: a matronly figure, and undoubtedly by Painter A of "School C/B" - probably belonging to the Temple Fresco (PLATE 26). Skirt: blue, red, yellow, white and black bands. Arms and part of a skirt of two other figures visible to the left. Below, a broad white band of indeterminate depth owing to a break in the plaster. U/P.

PLATE 27 B2: about 7.5 x 11.0. HM Fresco Catalogue no.66. Four or five women seated in right profile above a white band. Dresses: predominantly blue and red with heavy black details. Surface badly worn on right. Attributed to Painter D of "School C/B": Vol.I, p.322f. PM III, Fig.32.

PLATE 27 B3: about 7.5 x 11.2, as drawn: Vol.I, Fig.48D, opp.p.319.
HM Fresco Catalogue no.67. The torsos and arms of five seated women above a broad white band, in similar style and colours to PLATE 27 B2 and here attributed to the same painter. Broken edge on right, and red smudges at lower right. U/P.

Plasters: fairly hard, fine-grained, off-white and thickish - perhaps 3.0 or more in depth.

References: as listed under PLATE 26.

Date: MM IIIB/LM IA.

PLATE 27C

Diminutive "miniature" female heads.

HM Room K, Case 174; HM Fresco Catalogue no.70.

Scale: $\frac{3}{2}$

Provenance: as listed under PLATE 27B.

About 3.0 x 5.0. The smallest heads of this series, one clearly, two partly visible (Fig.49, no.3: to scale; Vol.I, opp.p.320), below a

worn red crowd-scene area roughly defined by a horizontal string-impressed line. Plaster: like that of the pieces at PLATE 27B.

Possibly attributable to Painter A of "School C/B".

PM III, p.56, Fig.33.

Thesis: Vol.I, p.319f, and as listed under PLATE 26.

Date: MM IIIB/LM IA.

PLATE 27D

Three priestesses seated below a crowd of men: Vol.I, Fig.48C, opp.p.319. HM unnumbered tray, east side of fresco storeroom.

Scale: nearly $\frac{1}{1}$

Provenance: Knossos palace, probably as noted under PLATE 27B.

About 13.0 x 7.0 x 3.5. Surface badly worn and burnt. The heads of two woman and parts of the bodies of three visible; skirts predominantly blue, orange and white with unusual black dotted decoration, and blue and yellow sleeves. In the red crowd scene only one male head is clearly visible, though there are traces of others.

Attributed to Painter C of "School C/B". U/P.

Thesis: Vol.I, p.322; other references as listed under PLATE 26.

Date: MM IIIB/LM IA.

PLATE 28A

"Miniature" priestesses and male crowd.

HM Room K, Case 174; HM Fresco Catalogue no.65.

Scale: just over $\frac{1}{1}$

Provenance: Knossos palace, as noted under PLATE 26.

About 11.8 x 6.6, in gb plaque: depth unknown. Three rather crudely drawn priestesses, of whom heads and torsos are best preserved, seated below a male crowd on red. The right-hand priestess appears to point downwards to the right. Dress: predominantly blue and white with heavy black linear patterns. Attributed to Painter E of "School C/B".

PM III, p.57, Fig.34.

Thesis: Vol.I, p.323; other references as listed under PLATE 26.

Date: MM IIIB/LM IA.

PLATE 28B

"Miniature" spectators: Vol.I, Fig.49 nos.50-60, opp.p.320.

New restoration: Vol.I, Fig.24, opp.p.150.

HM Room K, Case 174; HM Fresco Catalogue no.58.

Scale: $\frac{4}{5}$

Provenance: Knossos palace, western cist of West Magazine XIII (Vol.I, Fig.86(2), p.685.

About 10.0 x 15.0 x 3.0-3.5. Surface flaked and abraded in places. Eleven male heads in right profile on red ground, with faces defined by the black hair of a precoding figure, above a white band (?masonry) marked with a horizontal black wavy line. Above, undulating yellow

and sky-blue background bands.

Plaster: fairly hard, fine-grained, white. Attributed to the "Late Miniature" School at Knossos.

PM I, p.527, Fig.384.

Thesis: Vol.I, pp.136f, 324f; Table V, p.427; Chronology, p.428f and 447; Date, p.597.

Date: LM II.

PLATE 29

The "Miniature Sacred Dance and Grove Fresco".

Detailed photographs: PLATES 5C, 30, 31A-B.

New restoration, incorporating the subjects of PLATE 5A-B: Vol.I, Fig.17, opp.p.133.

HM Room K (north west sideroom). HM Fresco Catalogue no.9.

Scale: about $\frac{1}{4}$

Provenance: Knossos palace, Room of the Spiral Cornice and Miniatures Deposit (Vol.I, Fig.89(5), p.690).

54.0 x 87.0, set in gb "panel"; depth unrecorded. Upper pictorial zone between raised path and upper border stripes, 26.5; stripes, 3.0. Surfaces worn and darkened by fire-stains in places, especially in the central and lower part of the fresco.

Crowds of men and women - the latter on white with orange neclaces segregated in their own crowd or more decoratively treated seated priestesses occupying a front row view - watch a group of fourteen women dancing in the lower sky-blue area. Raised paths as found in exterior palatial courts diverge from a point to the right. Nearby stand a crowd of men and smaller youths, seen full length and in left profile. Most heads were turned in that direction, evidently watching something (now lost) to the left of the extant composition. To the upper right blue area may perhaps be attributed the "Captain" and his troops seen at PLATE 5A-B. A new join (PLATE 31B) has been identified as belonging to the upper left corner of the olive tree to the left: here vertical and horizontal string-impressed lines suggest the original existence of some architectural feature in the mural - perhaps a staircase or bastion. For the style and colours of the important female figures here, by Painter B of "School C/B", see Vol.I, pp.321f. Olive trees: blue with black accents for leaves. Border stripes: black, blue, red and yellow bands in descending order, defined by impressed string-lines.

Plaster: hard, fine-grained, white to off-white. Perhaps treated with preservative substance; white "impasto" paint used for details on blue or red grounds, especially in the male crowd scene where some figures wave their arms, in excitement, over an undulating upper blue background zone.

PM III, Col.Pl.XVIII.

Thesis: Vol.I, pp.71, 132ff, 321f; Table VI, pp.430-432; Chronology, p.437f; Date, p.591.

Date: MM IIIB/LM IA.

PLATE 30

Spectators and dancing women.

Detail of PLATE 29.

Scale: nearly $\frac{1}{2}$

PLATE 31A

Crowd of men and women beyond olive trees.

Detail of PLATE 29.

Scale: about $\frac{1}{1}$.

PLATE 31B

Women looking towards masonry.

New join to the left of the "Miniature Sacred Dance and Grove Fresco" (PLATE 29).

HM unlabelled tray below tray 169(N). Last seen by this writer in the main workshop of HM.

Scale: $\frac{5}{6}$

Provenance: Knossos palace, presumably the same location as that of the "Miniature Sacred Dance and Grove Fresco".

3.3 x 3.9 x 1.7max. Parts of three women's heads, one with an orange necklace line, with a minute part of the blue olive tree by the ear of the lower right figure. Worn black-painted string-impressed lines mark out five horizontal "courses" or steps of a staircase on the left. Plaster: hardish, fine-grained, white.

Vol.IV, no.15, pp.65ff, 74 and Figs.7A and 8 showing place of new join; the fragment has not yet been physically added to the "panel".

Thesis: references as listed under PLATE 29.

Date: MM IIIB/LM IA.

PLATE 31C

Procession of women over rose-red area: Vol.I, Fig.30C, opp.p.172.

HM Room K, Case 173. HM Fresco Catalogue no.87.

Scale: nearly $\frac{1}{1}$

Provenance: Tylissos, probably House A, Room 17 (Vol.I, p.759).

7.2 x 6.5 x about 1.0. The skirts and feet of five women in left profile (not three, as restored by Shaw in AA (1972), Fig.13,p.184). Predominantly blue, red and white skirts with black and red linear patterns. Feet added in white "impasto" over rose-red ground. Surface flaked, scratched and evidently burnt. For detailed description, see now Shaw, AA (1972), pp.174f, no.7 and Fig.6(7).

Thesis: references as listed under PLATE 6D-F.

Date: LM IA/B.

PLATE 32

Dancing girl.

HM Room K (north east sideroom). HM Fresco Catalogue no.19.

Scale: $\frac{1}{2}$

Provenance: Knossos palace, east light well of the Queen's Megaron
(Vol.I, Fig.93(12-13), p.703).

39.0 x 39.0, set in gb "panel". Dancer in swirling motion, hair flying, dressed in open-fronted, half-sleeved jacket and flounced skirt (its left-hand edge in blue with black definition lines only partly preserved), in left profile on a plain background. Jacket: yellow with a blue, red-patterned hem (zig-zag and dots). Preliminary red stetch-lines visible below black paints of hair, ear, facial outline and arms. Painted by the Taureador "School E".

PM III, p.70, Fig.40, and p.369f, with Col.Pl.XXV; KFA Pl.VII, Fig.2.

Thesis: Vol.I, pp.52,56, 340f; Table VI, p.430-432; Chronology, pp. 442ff, 452f; Date, p.598.

Date: LM II-III A 1.

PLATE 33A

Woman's head on a red ground.

HM tray Epsilon IX(N),4: NP, evidently a reused House of the Frescoes tray.

Scale: nearly $\frac{3}{4}$

Provenance: Prasa, House A, Room Beta (Vol.I, p.757).

H.11.4. Worn black paint for eye, eyebrow and curls over temple of a woman or goddess in right profile, to whom perhaps belongs the skirt piece in relief at PLATE 33E. Here reproduced by kind permission of Dr.N.Platon. U/P.

Thesis: Vol.I, pp.176, 362; Table III, p.401; Chronology, p.402ff;
Date, p.592.

Date: MM IIIB/LM IA.

PLATE 33B

Head of a woman.

HM tray 62 Lambda VI,12 "Area of the Cowboy Fresco".

Scale: $\frac{3}{4}$

Provenance: Knossos palace, near the Court of the Stone Spout (Vol.I, Fig.91(2), p.698).

Sepia (faded black ?) lines for curls, eye and eyebrow of woman in right profile. Eye well shaped in late style. U/P.

Thesis: Vol.I, p.550 and Table VII, p.449; Date, p.598 ("Woman's eye").

Date: LM II.

PLATE 33C

Woman's face.

AM/AE 1706.

Scale: about $\frac{3}{4}$

Provenance: probably Knossos palace, location unknown.

Maximum diagonals: 8.6 x 7.4. Face of woman in right profile, with black eyebrow and eye, but red pupil; facial outline in black with traces of red preliminary sketch-lines, and lips in dark red with black outline beyond. Yellow background. An unusual treatment of the facial contour.

KFA Pl.B, Fig.3.

Thesis: Vol.I, Table IX, p.451 and Date, p.598.

Date: LM II-III A 1, if not perhaps LM I.

PLATE 33D

Parts of the head of a woman.

HM tray 11 Delta VIII,2-3:"Room of the Woman's Seat".

Scale: $\frac{2}{3}$

Provenance: Knossos palace, room north of the Throne Room (Vol.I, Fig.82(north of 1), p.679.

PLATE 33 D2: woman's ear on black ground, with red linear interior details. 7.5 x 5.3 x 1.9, with mud backing plaster still attached. Probably belongs with the next piece. U/P.

PLATE 33 D3: woman's eye and forehead in left profile. Parts of the ear and hairline survive. Eyelids and eyebrow defined in black partly overpainted in white "impasto"; sepia pupil. Red ? ornaments in hair, and ear defined by red line. Incised line around the eye. An unusual, somewhat coarse, technique of painting. 7.5 x 8.9 x 2.3, with back of plaster indented. U/P.

Thesis: Vol.I, Table IX, p.451 and Date, p.598.

Date: LM II-III A 1, if not LM III A 1.

PLATE 33E

Part of the relief skirt of a woman.

HM tray Epsilon IX(N),3: NP, evidently a reused House of the Frescoes tray.

Scale: nearly $\frac{3}{4}$

Provenance: Prasa, House A, Room Beta (Vol.I,p.757).

H.8.2. Moulded in low relief. Black and more commonly red patterns and bands on white, bordered by a narrow blue line, on a red field. Perhaps belonging to the woman at PLATE 33A. Here reproduced by kind permission of Dr.N.Platon. U/P.

Thesis: references as listed under PLATE 33A.

Date: MM IIIB/LM IA.

PLATE 33F

Neck and cloaked shoulder of a woman, to whom belong PLATE 33G-H.

New restoration: SLIDE 11.

HM tray Rho I(E), 1 and 6: NP.

Scale: about $\frac{4}{5}$.

Provenance: Knossos palace, uncertain: but a list by G.Rodenwaldt in
HM records this as from the "Area of the Cowboy Fresco"
(kindly supplied by Dr.Helga Reusch).

Main fragment: 10.5 x 6.7 x 2.8, rounded at back; plaster: white,
fairly hard, fine-grained. The back of the neck and right shoulder of
a woman in right profile, wearing a long salmon-pink cloak with
elaborate hem: black definition lines and bars on blue, with black
"leaves" and white spots forming a zig-zag pattern with red triangular
filling motifs. Original fragments scattered in antiquity. U/P.

Thesis: Vol.I, (p.59f), Table VIII, p.450; Chronology, pp.456, 462;
Date, p.598.

Date: LM II-III A 1.

PLATE 33G

Cloak-border of the woman at PLATE 33F.

New restoration: SLIDE 11.

HM tray 24 Zeta XII(S), 3:"North Threshing Floor Area".

Scale: about $\frac{1}{1}$

Provenance: Knossos palace, evidently the North Portico fresco dump
(Vol.I, Fig.89(10), p.690).

A white area (? the plain background) appears above the hem design; the
pink cloak is badly worn, and probably fire-stained as is the main
fragment. U/P.

References and date: as listed under PLATE 33F.

PLATE 33H

Cloak-border of the woman at PLATE 33F.

New restoration: SLIDE 11.

HM tray Rho XI(E), 3:NP.

Scale: about $\frac{3}{4}$

Provenance: Knossos palace, location unknown.

A white area (probably of the background) appears beyond the hem
design. U/P.

References and date: as listed under PLATE 33F.

PLATE 34A

The back foot and skirt-border of the goddess in the Procession
Fresco.

Detail of PLATE 14A.

Scale: $\frac{1}{3}$. Length of foot, not less than 24.5 (worn); hem. H.12.0.

PLATE 34B

Procession of cloaked women, Side A, the Hagia Triada sarcophagus.

Detail of PLATE 148.

Scale: just under $\frac{1}{2}$.

PLATE 34C

A priestess at an open-air altar, Side A, the Hagia Triada sarcophagus

Detail of PLATE 148.

Scale: just under $\frac{1}{2}$.

Dress: SLIDE 5, B3.

Pottery: SLIDE 17, 1d and 18,6.

PLATE 35

"La Parisienne", with new join.

New restoration: SLIDE 4 and Vol.I, Fig.21, opp.p.145.

HM Room K (north west sideroom). HM Fresco Catalogue no.2 .

Scale: $\frac{2}{3}$

Provenance: Knossos palace, west end of Magazines XV-XVI (Vol.I, Fig.86(1), p.685).

26.15 x 13.0 x not less than 2.3; set in gb "panel". Priestess (if not a goddess) wearing long sleeveless white cloak, from which hang blue and red "ribbons", and blue sacral knot behind neck, on a sky-blue ground. Large eye and red lips (overpainted on the black profile line) notable. Red accents on sacral knot. Hair at forelock and behind the head restored in gb and "touched up". Plaster: hard, off-white, fairly fine grained; built up apparently in only one layer. For further detailed description, see now Vol.IV, C.

PM IV, Col.Pl.XXXI E; KFA Pls.F, Fig.1 and VII, Fig.3; incorrectly restored by Platon in KChr.IF (1959), col.pl.opp.p.336.

Thesis: Vol.I, pp.55, 60, 144ff, 165f, 343ff; Table VI, pp.430-432;

Chronology, p.446f; Date, p.599.

Date: LM IIIA 1.

PLATE 36A-B

Seated woman with (?) fishing net.

National Museum, Athens, Cycladic Room, no.5843.

Scale: just over $\frac{1}{3}$

Provenance: Phylakopi (Second City), Melos, House G3, Room 6 (Vol.I, Figs.140-141, p.778).

36.5 x 34.0, set in gb "panel". Figure in right profile holding blue "net" defined with black lines. Red preliminary sketch-lines underlie black contour lines, and appear below a fine white "slip". Rockwork motif undulates on skirt, below which once appeared two flying griffins. Surface now badly abraded, with "slip" flaked in places. Background plain white. Pastel colours and sketchy painting technique here used.

Phylakopi, p.73f, Fig.61.

Thesis: Vol.I, pp.60, 65, 176f, 224ff, 367; Table II, p.390;

Chronology, pp.391ff; Date, p.590.

Date: MM IIIB.

PLATE 37A-B

Bending woman.

National Museum, Athens, Cycladic Room, no.5843

Scale: $\frac{3}{7}$

Provenance: cf. PLATE 36.

21.5 x 35.0 (gb plaque). Undraped woman, with red-spotted yellow tassel around neck (cf. the wrist-bands on the figure in PLATE 36), bending to the left. Black outlines. Surface worn similarly to that of the piece at PLATE 36.

Phylakopi, p.74, Fig.62; PM I, p.544, Fig.396.

Thesis: references as listed under PLATE 36.

Date: MM IIIB.

PLATE 37A(right) and 37C

Blue ends of a (?) net.

Location, scale and provenance: as listed under PLATE 37A-B.

Uncertain subject in light blue with black definition lines.

Phylakopi, p.75, Fig.63 where its interpretation as "vegetation" is offered.

Thesis: references as listed under PLATE 36.

Date: MM IIIB.

PLATE 38

Girl Taureador assisting male bull-leaper.

Detail of PLATE 71 (SLIDE 47).

Scale: nearly $\frac{1}{2}$

It is uncertain if the fragment depicting the girl's legs actually joins that showing the bull's legs or not.

PLATE 39A

Girl's shoulder and upper border stripes of a Taureador "panel".

HM tray 56 Gamma XIII,6: "Area of Cowboy Fresco".

Scale: about $\frac{1}{2}$.

Provenance: Knossos palace, Room of the Stone Spout (Vol.I, Fig.91(2), p.698.

The right arm is swung forward across the body, the head (now missing) being represented as partly overlapping the upper border stripes. Violent action is suggested by strands of black hair flying loosely to the left on a sky-blue field. Usual border stripes (cf. PLATE 71) flank blue and black scale motifs of which a third variant - with red lines on white - is broken off to the left. Conceivably, the position

of the piece as presently illustrated could be reversed. Crumbling, cracked plaster, with paints worn in places; technically similar to that of the famous Taureador Fresco (PLATE 71). "School E". U/P. References: as listed under PLATE 71.

Date: LM II-III A 1.

PLATE 39B

Fragments of girl bull-leapers from the Taureador Fresco series. HM unnumbered tray below tray 193(N). HM Fresco Catalogue no.33. Scale: just over $\frac{1}{2}$. Provenance: as listed under PLATE 39A.

PLATE 39 B1: 11.1 x 7.9 x 1.6 max, gb. The waist and thighs of a girl bull-leaper in male dress, in right profile on yellow ground. Red preliminary sketch-lines appear spasmodically below flaked areas of white "impasto" limbs. New restoration: SLIDE 48.
KFA Pl.X, Fig.2; Vol.IV, H, no.26 and p.55, Fig.6B.
(The tray number in the latter article for this piece is mistaken).

PLATE 39 B2: 8.3 x 6.3. The outstretched arms, bound with protective straps at the wrists, of a girl Taureador; yellow background. New restoration: SLIDE 48. U/P.

PLATE 39 B3: profile of a girl Taureador's face, on a yellow ground. Now severely damaged since the time when Evans reproduced the piece in KFA Pl.X, Fig.1: the eye, red hairband, much of the hair, and a front part of the yellow field have crumbled away. PM III, p.232, Fig.164B (after KFA, loc. cit.). New restoration: SLIDE 50.

PLATE 39 B4: the shins of a girl Taureador, as indicated by their white ground colour which was applied for the body-colour before the details of black and red footwear. New restoration: SLIDE 48. U/P.

PLATE 39 B5: the shod foot of a girl Taureador on a yellow ground, in right profile. New restoration: SLIDE 48. U/P.

PLATE 39 B6: a border stripe fragment from one of the Taureador "panels". Black on blue and red on yellow bars. U/P.

References: see PLATE 71 below, by the same "School E".

Date: LM II-III A 1.

PLATE 39C

Possibly two girl bull-leapers above a coursing bull, in "miniature". HM unnumbered tray below tray 169(N). HM Fresco Catalogue no.38. Scale: $\frac{5}{6}$. Provenance: Knossos palace, Queen's Megaron (Vol.I, Fig.93(11), p.703).

The head and parts of the white "impasto" body of a girl leaper in right profile, above the arched neck of a brown bull on a sky-blue

ground. Traces of black (?) hair of a second leaper, barely visible, were made out by Evans on the upper right side of the fragment. Darker brown vertical striations mark the bull's hide. White and blue bands, the latter with black bars, are defined with string-impressed lines at the top. Surface very poorly preserved; dull colours probably affected by lime accretions over paints. Plaster: fine-grained, fairly hard, white. A preservative substance applied after cleaning has darkened the central part of the fragment.

PM III, p.209, Fig.143.

Thesis: Vol.I, p.137; Table VIII, p.450; Chronology, p.463; Date, p.598.

Date: LM II-III A 1.

PLATE 40A

Girl Taureador grasping bull's horn.

New restoration: SLIDE 49.

HM Room K, Case 174. HM Fresco Catalogue no.34.

Scale: just over $\frac{1}{2}$

Provenance: Knossos palace, Room of the Stone Spout (Vol.I, Fig.91(2), p.698).

PLATE 40 A1: 17.5 x 12.5, set in gb; depth uncertain. The hair, right shoulder, side and arm of a girl Taureador in right profile on a sky-blue ground; wrist-band: yellow with black outlines. Her hand, poorly drawn, is apparently to be understood as grasping the yellow horn of a bull coursing to the left. Evans associated this fragment with two others, now missing, showing the hair and front of the face of a girl - not necessarily the same one (KFA Pl.XIIa and Pl.X, Fig.6). Possibly the smaller fragment illustrated in PLATE 40A is part of one of those pieces, but now even more incomplete. Painted by "School E".

KFA loc.cit.; PM III, p.215, Fig.146.

Thesis: references as listed under PLATE 71.

Date: LM II-III A 1.

PLATE 40B

Two fragments of male bull-leapers.

HM tray Sigma III(N),3-4: "Kl.Area of Man in High Relief".

Scale: about $\frac{1}{1}$

Provenance: Knossos palace, area of High Reliefs deposit (Vol.I, Fig.92(5), p.700).

PLATE 40 B2: 6.9 x 4.8 x 1.7. Dark red, male, bull-leaper on yellow ground seen in unusual frontal aspect. Waistband and codpiece, white; rest of kilt, a pale streaky light blue. Black lines on torso, perhaps indicative of musculature. The white paint is "impasto" applied over a light blue wash. Lime accretions on surface. U/P.

PLATE 40 A3: New restoration: SLIDE 51. 6.1 x 6.3 x 2.1. The arms, with white armband, of a male Taureador in mid vault over the back of a tousled bull charging to the (?) left. The figure is therefore leaping to the right. Bull's hide: mustard-coloured with black markings. Unusual white background in this fresco series. Slight lime accretions on surface. A possible red preliminary sketch-line at the contour of the bull's back. U/P.

Plasters: hard, fine-grained, white. Painted by "School E".

References: as listed under PLATE 71. The provenance of these pieces is particularly notable.

Date: LM II-III A 1.

PLATE 40C

The hand of a girl bull-leaper.

HM tray Eta XII(N): NP.

Scale: $\frac{3}{2}$

Provenance: Knossos palace, presumably the Taureador Fresco deposit (Vol.I, Fig.91(2), p.698).

Girl's hand indicated by white "impasto" paint for body-colour, on which the protective "straps" in blue, red and black were then added. Yellow background. The reproduction in KFA Pl.X, Fig.5 shows the shape of the fragment inaccurately (probably owing to faulty setting up of a "camera lucida" which the elder Gilliéron frequently used). Technical characteristics similar to that of other pieces of this series, painted by "School E".

KFA loc.cit.

Thesis references: as listed under PLATE 71. Note the stylistic relationship of this hand to that of a kylix-user in the "Camp Stool Fresco" (PLATE 55).

Date: LM II-III A 1.

PLATE 40D-E

Fragments of a "miniature" bull-leaping scene.

New restoration: SLIDE 52.

HM tray 55 Gamma II, 1 and HM tray 62 Lambda VI, 11 respectively: "K1. Area of Cowboy Fresco".

Scale: nearly $\frac{4}{5}$

Provenance: Knossos palace, Taureador Fresco deposit, Room of the Stone Spout (Vol.I, Fig.91(2), p.698).

PLATE 40D: 10.0 x 8.6 x 2.2. Worn dark red head and arm, with white arm- and wristbands, near the white tail of a bull charging to the left, on a blue ground; at top, an applied white border stripe. All paints severely worn. U/P.

PLATE 40E: 9.0 x 14.2 x 2.6. Worn dark red legs, with a white spot for an anklet, of an apparently falling male bull-leaper

seen below the legs of a bull coursing to the left on a blue ground.
 Bull: front legs with strained calf-muscles to left, woolly cross-hatched stomach, and white left back haunch to right; the hide is white to dirty yellow-white, with black definition lines. Surface and paints badly abraded and flaked in places. Plaster: built up in two layers, fine-grained, hard, white, with paints applied over a fine lime-white base. U/P.

Both fragments certainly by the one painter and probably from the one composition; but whether there were one or two bulls is uncertain.

Thesis: Vol.I, pp.137, 154; Table VII, p.449; Chronology, p.463;

Date, p.599.

Date: LM II-III A 1.

PLATE 41A-B

The breasts of a female figure in relief.

HM unnumbered tray, below tray 86(S).

Scale: about $\frac{1}{2}$

Provenance: Knossos palace, High Reliefs deposit near the Great East Hall (Vol.I, Fig.92(5), p.700).

Modelled in high relief, from several layers of plaster with a final coating of thin "slip" - now mostly missing. Underlayers scored as a key to superimposed layers of plaster. Frontal aspect consistent with LM IB or earlier representations of the human torso, the rest of which here may perhaps have been depicted "on the flat". Part of the hem of a jacket (?) on the upper right of PLATE 41B. Attributed to "School B".

PM III, p.509, Fig.354a-b.

Thesis: Vol.I, pp.119f, 156, 280, 288, 315f; Table VI, pp.430-432;

Chronology, pp.434ff; Date, p.591.

Date: MM IIIB/LM IA.

PLATE 41C

Part of a woman's skirt in relief.

HM tray Taf I(E),2: NP.

Scale: $\frac{1}{1}$

Provenance: Knossos palace, North Threshing Floor fresco deposit (Vol.I, Fig.89(10), p.690).

9.0 x 9.2 x at least 1.3, gb. Low relief modelling, the curvatures suggesting an originally central position just below the waist. Decreasingly high folds in modelling from top to bottom. Decoration in descending order of bands: white; black bars on yellow and blue (perhaps the waistband), then red bars on yellow, all on highest relief level; a worn black band, followed by blue with black triangles countered by red triangles on white; a heavy black line, with black outlined "serrations" on sky-blue; at the lower right edge, a black line.

PM III, p.45, Fig.27.

Thesis: Vol.I, Fig.15, opp.p.120; Table IX, p.451; Date, p.596.

Date: LM I, if not earlier.

PLATE 41D

Ankle of a woman in low relief.

HM tray Theta VI(N),7: NP.

Scale: nearly $\frac{1}{2}$

Provenance: Knossos palace, location unknown.

10.9 x 9.5 x 3.5 max; H. of reliefwork above background surface, 0.7. White ankle, with black-bordered blue anklet, of a woman in right profile on a dark red ground. The upper layer of plaster overlies a lower one painted salmon-red 0.5 from relief surface; three plaster layers in all, the lowest providing a flat ground. Below the foot, part of a white (?) border band. U/P.

Thesis: references as listed under PLATE 41C.

Date: LM I.

PLATE 42A

Biceps of a girl Taureador in relief.

HM tray Upsilon XIII(E),1: NP.

Scale: just under $\frac{1}{3}$

Provenance: Knossos palace, South West Angle fresco dump (Vol.I, Fig.80(6), p.673).

Modelled in low relief, with flat burnt ?white background. Yellow armband with red spots (cf. the tassles and wristbands of the MM IIIB women from Phylakopi: PLATES 36-37B). H. about 25.0. Right biceps ? Attributed to "School B", and possibly belonging to a girl Taureador of the class seen in SLIDES 7-8. U/P.

Thesis: Vol.I, p.454f; further references as listed under PLATE 42E.

Date: MM IIIB/LM IA.

PLATE 42B

Codpiece of a girl Taureador in relief.

New restoration: SLIDE 7.

HM tray Rho III(E),3: NP. HM Fresco Catalogue no.51.

Scale: about $\frac{3}{4}$

Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I, Fig.89(10), p.690).

14.1 x 4.2 x 2.0 max, gb. Brilliant sky-blue polished ground with chevrons and dotted spirals added in "impasto" white; white backgrounds on both sides, therefore proving its wearer a girl. Modelling in low relief with gentle curvatures across and down the length of the fragment. Attributed to "School B".

PM III, p.37, Fig.20; KFA Pl.E, Fig.2c.

Thesis: references as listed under PLATE 42E.

Date: MM IIIB/LM IA.

PLATE 42C

Codpiece of girl Taureador in relief.

New restoration: SLIDE 8.

HM tray Sigma VIII(E), 1: NP.

Scale: $\frac{4}{5}$

Provenance: Knossos palace, uncertain: but G.Rodenwaldt's list of provenances records "Spiral Dado", i.e. probably the Queen's Bathroom (Vol.I, Fig.93(10), p.703) or else this is an abbreviated reference to the "Area of the Spiral Dado and Bull Reliefs", i.e. the Loomweights Basement (Vol.I, Fig.92(1-2), p.700). The former provenance is here considered more likely.

3.0 x 3.6 x 1.5 max. Modelled like the piece at PLATE 42B, but a maroon red with applied white spots over a highly polished surface. Female identity of wearer, in left profile, suggested by white skin-colour on right side of fragment. Attributed to "School B".

Fyfe, p.117, Fig.37 (design only).

Thesis: references as listed under PLATE 42E.

Date: MM IIIB/LM IA.

PLATE 42D

Relief fragments of the kilt of the girl Taureador at PLATE 42E.

New restoration: SLIDE 7.

HM tray Rho III(E), 4-6: NP.

Scale: about $\frac{3}{4}$

Provenance: Knossos palace, North Threshing Floor fresco dump (as PLATE 42B).

For positions of PLATE 42 D4-5, see SLIDE 7; the remaining piece could be part of a kilt flap over the forward right thigh, but is here omitted from restoration. Technically similar to the pieces at PLATE 40B and E. Attributed to "School B".

KFA Pl.E, Fig.2a-b: (PLATE 42 D5-6). PLATE 42 D4: U/P.

Thesis: references as listed under PLATE 42E.

Date: MM IIIB/LM IA.

PLATE 42E

Left thigh of girl Taureador in blue kilt, in relief.

New restoration: SLIDE 7.

HM tray Taf I(E), 1: NP. Marked in pencil "N. of Fish Fresco". Note that this fragment duplicates the HM numbering of another accompanying the relief piece at PLATE 41C.

Scale: under $\frac{1}{2}$.

Provenance: Knossos palace, south light well of the Hall of the Double Axes (Vol.I, Fig.93(15), p.703).

19.0 x 15.9 x 4.3 max. H.relief. Fine-grained, fairly hard, off-white. Modelling in low relief, with little suggestion of musculature. The

white thigh of a girl in left profile wearing a brilliant sky-blue kilt with elaborate hem of red on yellow bars flanking dotted white rosettes with red centres. Traces of chevron and spiral patterns in white dots (cf PLATE 42D) on main area of kilt, of which little is preserved. Attributed to "School B".

PM III, p.330, Fig.220.

Thesis: Vol.I, pp.57, 119f, 315; Table VI, pp.430-432; Chronology, pp.434ff, 452, 455 and n.60; Date, p.591.

Date: MM IIIB/LM IA.

PLATE 42F

Leg of a girl Taureador in relief.

New restoration: Fig.26, opp.p.153.

HM tray Omikron XVI(S),2: NP. HM Fresco Catalogue no.24.

Scale: $\frac{2}{5}$

Provenance: Knossos palace, North Entrance Passage (Vol.I, Fig.89(2), p.690).

30.9 x 11.6, gb. H. of relief at least 5.0, with musculature of straining leg richly schematised by ridges and grooves. Faded traces of ankle-straps, but colours uncertain: fragment much burnt, and turned grey in cross-section by fire. Perhaps the left shin to ankle of a figure in left profile. Associated by Evans with the famous charging bull in relief from the same provenance: PLATE 76. Plaster: hard, fine-grained, off-white to grey (burnt). Attributed to "School B".

PM III, p.175, Fig.120.

Thesis: Vol.I, pp.119f, 151ff; Table VI, pp.430-432; Chronology, pp.316, 434ff; Date, p.591.

Date: MM IIIB/LM IA.

PLATE 43A

Miniature "blue-bird" dress motif: SLIDE 12b.

HM tray Rho XI(E),4:NP.

Scale: $\frac{3}{4}$

Provenance: Knossos palace, location unknown.

3.7 x 3.3. Flying "blue-bird" with pink linearised collar, stylised head and large "fan" tail below a brown stripe; below, the right shoulder of perhaps a second bird. Background plain white. Attributed to "School B". U/P.

Thesis: Vol.I, p.65; Table VI, pp.430-432; Chronology, pp.434ff; Date, p.591.

Date: MM IIIB/LM IA.

PLATE 43B

Bucranium dress design: SLIDE 12e.

HM Room K, Case 174. HM Fresco Catalogue no.51.

Scale: nearly $\frac{2}{1}$

Provenance: Knossos palace, North Threshing Floor fresco dump
(Vol.I, Fig.89(10), p.690).

About 6.5 x 3.5. Unusual frontal aspect of bull's head with pale blue horns supporting three white "elephant tusks" or "snake-frames". For colours, see SLIDE 12e and KFA Pls.IV, Fig.11 and E, Fig.3a.

PM III, p.41, Fig.25a. Here attributed to "School B".

Thesis: references as listed under PLATE 43A.

Date: MM IIIB/LM IA.

PLATE 43C

Tripled horns of a bucranium.

HM tray 105 Omikron XII, 23:"Area of Demon Seals".

Scale: just over $\frac{1}{2}$

Provenance: Knossos palace, Domestic Quarters (Vol.I, Fig.93(6,8), p.703).

7.8 x 10.5. Yellow, black and white horns on sky-blue field. U/P.

Thesis: Vol.I, p.64f.

Date: LM II-III A 1 (?).

PLATE 43D

Miniature flutes from a processional figures kilt: SLIDE 19d.

HM tray Rho X(E), 18-20: NP.

Scale: just over $\frac{3}{4}$

Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I, Fig.89(10), p.690).

White "flûtes à bec" with red mouthpieces and black and yellow tassles on a blue ground, bordered by white-spotted black bands, black on blue bars, and a yellow leaf pattern (on PLATE 20 D19). White rosette with red lines on PLATE 43 D18. Plaster: hard, fine-grained, off-white. Attributed to "School B".

PM III, p.39, Fig.23; KFA Pl.E, Fig.3e-f (PLATE 43 D19-20).

Thesis: references as listed under PLATE 43A.

Date: MM IIIB/LM IA.

PLATE 43E

Miniature winged griffin: SLIDE 12f.

HM unnumbered tray. Now exhibited in Room K, Case 173.

Scale: nearly $\frac{3}{1}$

Provenance: as PLATE 43D.

About 3.0 x 2.5. Seated griffin in right profile, with head and rear part of body now missing. Wing decoration: red adder-marks on yellow.

Lower border of red bars on yellow, worn. Red and black blotches, (?) a spiraliform pattern, on neck. Plaster: like that of PLATE 43D. Attributed to "School B". Woman's dress design.
PM III, p.41, Fig.25e; KFA Pl.E, Fig.3h and IV, Fig.16.
 Thesis: references as listed under PLATE 43A.
 Date: MM IIIB/LM IA.

PLATE 43F

Winged seated sphinx, probably one of a pair flanking a bucranium: SLIDE 12i.
 HM tray Rho III(E), 1: NP. Now exhibited in Room K, Case 174. HM 51.
 Scale: $\frac{5}{4}$
 Provenance: as PLATE 43D-E.
 9.0 x 8.6. Female-headed sphinx in left profile on blue ground, facing a white bucranium with white horns. Worn white rosettes, like that of PLATE 43 D18, appear between those motifs. Above, white, blue and yellow bands with black linear chevrons; below, blue and white rosettes with black or red centres and red diagonal bars on yellow. Paints worn, especially around head and neck of sphinx (where similar red and black markings as occur on PLATE 43E are also found).
 Attributed to "School B". Woman's dress design.
PM III, p.41, Fig.25d; KFA Pl.E, Fig.3k and IV, Fig.17.
 Thesis: references as listed under PLATE 43A.
 Date: MM IIIB/LM IA.

PLATE 43G

Miniature winged creature: SLIDE 12g.
 HM tray Rho X(E), 21: NP. HM Room K, Case 173.
 Scale: about $\frac{3}{2}$
 Provenance: as PLATE 43D-F.
 About 3.0 x 3.0. Perhaps a griffin or sphinx, head missing. White with black and red markings, including ivy motifs, on chest, and yellow at edge of wing with black markings. Blue background, and red bars on yellow and black bars on blue below. Paints worn.
 Attributed to "School B". Woman's dress design.
PM III, p.41, Fig.25f; KFA Pl.E, Fig.3c.
 Thesis: references as listed under PLATE 43A.
 Date: MM IIIB/LM IA.

PLATE 43H

Miniature enigmatic subject: SLIDE 12j.
 HM tray Rho X(E), 22: NP.
 Scale: $\frac{1}{1}$
 Provenance: as PLATE 43D-G.
 White object with red linear markings on blue field, with black bars on white. Attributed to "School B". Dress design.

PM III, p.41, Fig.25b.

Thesis: references as listed under PLATE 43A.

Date: MM IIIB/LM IA.

PLATE 44A

The "Jewel Fresco".

New restoration: SLIDE 14.

HM Room K, Case 173. HM Fresco Catalogue no.36.

Scale: $\frac{5}{4}$

Provenance: Knossos palace, Gallery of the Jewel Fresco (Vol.I, Fig.82(5), p.679).

About 8.5 x 10.5; depth unmeasured. A life-sized male hand in relief places a necklace of yellow beads and negroid-head pendants on the neck of a woman or goddess wearing a blue "sacral knot". A lock of her black hair falls over her breast. Background apparently plain white. For details of the necklace, see SLIDE 13u. Whether the female figure was seated or standing is uncertain. Generous low relief modelling of man's fingers. The fragment was severely damaged in the 1926 earthquake on Crete. Surface areas missing on upper right, and only first and second fingers survive in the original: the fragment was reconstituted on the basis of KFA Pl.B, Fig.2 later. Attributed to "School B".

PM I, p.526, Fig.383; KFA loc.cit.

Thesis: Vol.I, pp.(60), 67, 144f, 165, 315; Table VI, pp.430-432;

Chronology, pp.434ff; Date, p.591.

Date: MM IIIB/LM IA.

PLATE 44B

Necklace worn by a female figure: SLIDE 13n.

HM tray 74 Beta III,9: "Area of Hall of Colonnades". HM Room K, Case 172.

Scale: just over $\frac{1}{1}$

Provenance: Knossos palace, near the Grand Staircase (Vol.I, Fig.93 (5), p.703).

11.4 x 10.5 x 3.6, gb. Dark brown beads in three rows on a plain white ground, evidently the breast of a woman (or even a sphinx); red preliminary sketch-lines clearly visible, and finger-nail marks (to test the surface before painting ?). Surface burnt and badly flaked in lower area. Here supplies the model for the restored necklace of the "Lady in Red" (SLIDE 6). Plaster: inclined to crumble, medium-grained, off-white and showing signs of burning.

MC Thesis (1964), Fig.65; Vol.IV, J, p.38 (lower left).

Thesis: Vol.I, p.67.

Date: uncertain. Possibly as early as MM IIIB (cf.PLATES 19 and 45A), if not as late as LM II. "? MM IIIB/LM IA" tentatively suggested in MC Thesis loc.cit.

PLATE 45A

Necklace or bracelet of the "Ladies in Blue" class: SLIDE 13s.

HM unnumbered tray in West Apotheke. Belongs with HM Fresco Catalogue no.7, the "Ladies in Blue Fresco"(PLATE 19).

Scale: about $\frac{1}{1}$

Provenance: Knossos palace, probably a chamber south of the North East Hall (Vol.I, Fig.91(1), p.698); on confusions of provenance here, see KFA p.41.

Blue beads in four rows on a plain white ground; the "crocus-shaped" beads may have been alternately blue and brown. Blue paint flaking from surface, and fragment evidently darkened by fire. Attributed to "School A", and probably from the necklace of a fourth figure of the "Ladies in Blue" as restored in Fig.22, opp.p.146 in Vol.I. KFA Pl.XIIB; Vol.IV, J, p.42(lower).

Thesis: Vol.I, p.67; further references as listed under PLATE 19.

Date: MM IIIB.

PLATE 45B

Jewelry worn by a woman: SLIDE 13q.

HM tray Rho III(E), 7-8: NP.

Scale: about $\frac{2}{3}$

Provenance: Knossos palace, location uncertain.

Evidently belonging to the same figure(s) as the pieces at PLATE 23B-D, by the same artist's "hand". Sky-blue "waz" chains on plain white, bordered on the larger piece by a pale blue area with black faded markings (? hair). U/P.

Thesis: Vol.I, p.67; further references as listed under PLATE 23B.

Date: LM IA.

PLATE 45C

Necklace worn by a woman: SLIDE 13d.

HM tray 95 Lambda X, 11: "S(outh) Border of Area of Fish Fresco".

Scale: $\frac{1}{1}$

Provenance: Knossos palace, south or south-east side of the Queen's Megaron system (Vol.I, Fig.93(between 13 and 14), p.703).

Rows of small light brown beads with light blue ones in the centre, with brown lines to the right (perhaps part of the hem of a jacket). Paints worn in places. U/P.

Thesis: Vol.I, p.67.

Date: probably LM II or IIIA 1.

PLATE 45D

Necklace beads: SLIDE 13j.

HM tray Eta XXII(N), 3: NP.

Scale: $\frac{3}{5}$

Provenance: Knossos palace, location unknown.

Blue amygdaloid beads with minute red spherical spacers on plain white ground. U/P.

Thesis: Vol.I, p.67.

Date: LM I ?

PLATE 45E

Necklaces worn by women.

HM tray 29 Omikron I, 5, 26-28: "North Threshing Floor Area"

Scale: just under $\frac{1}{1}$

Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I, Fig.89(10), p.690).

PLATE 45 E5: SLIDE 13m. Black round beads with red pendants and diminutive spacers below, on a white ground, flanked on the right by the blue and yellow hem of a lady's jacket decorated with red(inner) and black(outer) adder-mark motifs on blue; clearly a necklace worn by a lady in frontal view. U/P.

PLATE 45 E26: black beads flanking a pale green-blue band on a plain white ground, evidently the breast of a woman. Paints and surface worn. U/P.

PLATE 45 E27: SLIDE 13i. Black(upper) and red(lower) beads bordering a green-blue band; above and to right, sepia edges of the dress worn by this woman. U/P.

PLATE 45 E28: red beads and spacers with black beads below, on a plain white ground. Surface chipped and earth-stained. U/P.

Thesis: Vol.I, p.67f.

Date: the coarse style suggests LM II-III A 1.

PLATE 45F

Evidently sealstones: SLIDE 13z.

HM tray 165 Theta XV,5: NP.

Scale: $\frac{4}{5}$

Provenance: Knossos palace, location unknown.

3.8 x 4.6. Black and black-outlined grey sealstones suspended on red-spotted black strings on a plain white ground. U/P.

Thesis: Vol.I, p.67f.

Date: probably LM II-III A 1.

PLATE 46A

Crowds surrounding a tripartite shrine: SLIDE 15.

Detail of PLATE 26.

Scale: just over $\frac{1}{3}$. Actual size of area reproduced: 25.0 x 48.0.

PLATE 46B

"Miniature" shrine entablature.

HM Room K, Case 174.

Scale: about $\frac{3}{2}$

Provenance: Knossos palace, Room of the Spiral Cornice and Miniatures deposit (Vol.I, Fig.89(5-6), p.690).

About 8.0 x 6.5, set in gb plaque. White "horns of consecration", outlined in black on dark red, rest on two courses of masonry defined by black lines on plain white in turn above, from left, pale blue, red and black beam-ends on plain white and a brown roof-beam. Within, traces of black on red which Evans interpreted as the hair of women inside the shrine (PM III, p.84, Figs.47 and 48d). But there is also a trace of blue paint here, as yet unidentified. Above "horns", a white band followed by alternating vertical red and white bands of uncertain significance. Paints and surface worn, especially in lower area. Originally restored in the "Temple Fresco" but later removed. Attributed to "School C/B".

Thesis: Vol.I, p.69f; further references as listed under PLATE 26.

Date: MM IIIB/LM IA.

PLATE 46C

"Miniature Lady on the Balcony".

New restoration: Vol.I, Fig.17, opp.p.133.

HM Room K, Case 174.

Scale: $\frac{5}{4}$

Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I, Fig.89(10), p.690).

H.of original pieces as illustrated, 11.0. A lady (face, right elbow, and part of blue skirt alone surviving) stands behind a red-topped black railing of a balcony with a net design (window netting ?) behind. Vertical architectural members, in light brown with black tie-beams, visible on left of lower fragment, with blue, black, red and white beam-ends flanked by light brown roof-beams above her head. Paints and surface worn in places, crumbling edges supported with gb. Barely visible to lower left, male heads of a crowd scene on a dark red ground. Attributed to Painter A of "School C/B".

PM III, p.59, Fig.35.

Thesis: Vol.I, p.72; further references as listed under PLATE 26.

Date: MM IIIB/LM IA.

PLATE 47A

Detail of the left section of the "Miniature Temple Fresco" (PLATE 26).

Scale: $\frac{1}{2}$

PLATE 47B

Detail of the right section of the "Miniature Temple Fresco" (PLATE 26).

Scale: $\frac{1}{2}$

PLATE 48A

Facade of three-columned shrine.

HM Room K (north east sideroom). HM Fresco Catalogue no.21.

Scale: $\frac{3}{4}$

Provenance: Knossos palace, western cists of West Magazine XIII
(Vol.I, Fig.86(2), p.685).

27.0 x 21.5, set in gb "panel". A shrine with three dark red columns, with black abaci, bases and bands defining the echini into which small white axes are stuck, on a sky-blue ground. Between the columns stand white "horns of consecration", above elaborate lower border of stripes and rosette band - in descending order: white, light brown, white stripes; black on blue and red on yellow barred bands; light blue rosettes with white and linearised red centres and blue and black filling motifs between rosettes; then a repetition of the above stripes in the reverse order. Plaster: fairly fine-grained, hardish and off-white, with surface and paints worn and flaked in places. Attributed to the "Late Miniature School".

PM I, p.443, Fig.319; KFA Pl.V, Fig.1.

Thesis: Vol.I, pp.69f, 110; Table V, p.427; Chronology, pp.428f, 447;
Date, p.597.

Date: LM II.

PLATE 48B

Facade of a columnar shrine.

New restoration: Vol.I, Fig.24, opp.p.150

Detailed photographs of fragments attributed to the same fresco:
PLATES 28B; 48 C2; 74A.

HM Room K (north east sideroom), Case 174. HM Fresco Catalogue no.59.

Scale: $\frac{2}{5}$

Provenance: as PLATE 48A

About 23.0 x 27.0, as illustrated. Largest fragment: 9.5 x 17.5. Parts of two chambers, evidently of a tripartite shrine, with abacus and echinus (with white axe) on black ground alone preserved of any columns; above these, usual Minoan entablature with one black beam-end preserved. To right, brown vertical members supporting a higher entablature enclosing a blue field (probably a central room of three) with white "horns of consecration" above black and red beam-ends and brown and white bands representing roofing beams.

The two lower fragments show parts of the bastion supporting the shrine, with brown "wooden" casings enclosing white-spotted black panels (evidently imitating painted stucco) and a chequerboard design in black, blue, ruddy-brown (? worn black over brown) and yellow rectangles.

At the top, the "horns" stand in a worn blue field overpainted on black. Plaster very similar to that of PLATE 48A. Attributed to the "Late Miniature School".

PM I, p.446, Fig.321 based on KFA Pl.V, Fig.2.

Thesis: references as listed under PLATE 48A.

Date: LM II.

PLATE 48C

Architectural fragments in late styles.

HM tray Rho VIII(N), 1-3: NP.

Scale: $\frac{5}{8}$

Provenance: Knossos palace, unknown locations.

PLATE 48 C1: shrine bastion, like that at PLATE 48B, with chequer pattern in similar colours but evidently smaller in scale, supporting blue and brown vertical bands (flanked by worn areas) perhaps belonging to a triglyph design. White and light brown bands in centre. HM Fresco Catalogue no. 64. Certainly executed by the same painters as depicted the shrines at PLATE 48A-B. Probably burnt in fire. U/P.

PLATE 48 C2: New restoration: Vol.I, Fig.24, opp.p.150. Border fragment, with black on grey and red on yellow barred bands supporting fire-darkened brown architectural members; below, part of a blue rosette (like those of PLATE 48A) with red filling motifs between rosettes. Certainly attributable to the same painters as depicted PLATE 48A-C1. U/P.

PLATE 48 C3: triglyph and rosette motif of a shrine facade in white, yellow and grey with black and red definition lines. Probably same "hand" as depicted the piece at PLATE 174 A20 from "South Border of Area of Fish Fresco". U/P.

Thesis: references for PLATE 48 C1-2 as listed under PLATE 48A.

Date: PLATE 48 C1-2, LM II; PLATE 48 C3, LM II-III A 1.

PLATE 49A

Shrine façade with triglyph and half-rosette.

HM tray 140 Theta XIV, 1: NP.

Scale: about $\frac{1}{4}$

Provenance: Knossos palace, location unknown.

Fragment of massive shrine façade, in worn blue, black and ? ruddy brown paints, with courses of masonry and petal divisions marked out by string-impressed lines. Very thick plaster. U/P.

Thesis: Vol.I, p.70.

Date: probably MM IIIB.

PLATE 49B

Half-rosette and triglyph with "horns of consecration" above.

HM tray 105 Omikron XII, 18: "Area of Demon Seals".

Scale: $\frac{1}{2}$

Provenance: Knossos palace, western cist of West Magazine XIII according to PM II, p.604 (Vol.I, Fig.86(2), p.685), but apparently misplaced in the present HM tray.

17.9 x 13.8. Surface and paints badly worn, and partly covered with lime accretions. White "horns of consecration" defined by pale blue line on black, with yellow vertical area to right; red bars on yellow, then probably black bars on light blue (very worn), and a white stripe follow. Below these, white petals with red filling lines of a half-rosette, and further barred bands (red on yellow, ? white on blue, red on yellow) provide the triglyph element.

Coarsely painted. Attributed to the "Late Miniature School".

Fyfe, Pl.II, Fig.5; PM II, p.604, Fig.377.

Thesis: Vol.I, p.70; further references as listed under PLATE 48A.

Date: LM II.

PLATE 49C

The "Sun-rosette" fragment, from a shrine façade.

HM tray 95 Lambda X, 15: "South Border of Area of Fish Fresco".

Scale: $\frac{6}{5}$

Provenance: Knossos palace, western cist of West Magazine XIII

(Vol.I, Fig.86(2), p.685); but misplaced in this HM tray.

8.2 x 8.3 x 2.8. Rosette with red-outlined yellow "rays" on bright pale blue with coarse white spots between rays; overall outline of rose-red. To left, parts of triglyphs with red "leaves" on yellow and black "leaves" on blue vertical bands. Below, a white band with dark blotches (fire-stains rather than paint ?) and a brilliant sky-blue area. Vivid colours, but surface slightly worn. Plaster: fairly hard, fine-grained, off-white, and flattish at the back.

Fyfe, Pl.II, Fig.4; PM I, p.479, Fig.343.

Thesis: Vol.I, p.70; other references as listed under PLATE 48A.

Date: LM II.

PLATE 49D

Half-rosette and triglyph design, from a shrine.

HM tray 105 Omikron XII, 19: "Area of Demon Seals".

Scale: $\frac{1}{2}$

Provenance: Knossos palace, apparently the Domestic Quarters near

6 and 8 on the plan, Vol.I, Fig.93, p.703.

9.7 x 10.4. White petals, defined by dark red and with filling lines of the same colour, near masonry (? triglyph) in black, blue and dark brown. Petals divided by string-impressed lines. Coarse painting. U/P.

Thesis: Vol.I, p.70.

Date: probably LM II or IIIA 1.

PLATE 50A

Women processing near a shrine.

HM Room K, north wall.

Scale: nearly $\frac{1}{4}$

Provenance: Hagia Triada, later settlement, Room H (Vol.I, Fig.117(3), p.743).

66.0 x 81.0, set in gb "panel". Registers without border bands: lower, H.16.6 with figures H.15.5; upper, H.19.0 with figures H.18.0. Moulded relief cornice, H.4.0, with white "horns of consecration" above, H.3.7 to impressed top edge. Beam-ends: diam.2.7.

Two registers of women all in left profile, in lower zone with right arms resting on right shoulder of preceeding figure and left arm held stiffly downwards and forward; dressed in long cloaks, originally white and dark red (now burnt to a purple colour), with simple bands for hems and embroidered edges; background dark red. Upper zone: five women alternating with stylised flowers or flower-stands, with lily and palmette finials. Left arms positioned as in lower register, but right arms raised to the head in a gesture of salutation (or,less probably, of grief).Background ? white or red, heavily burnt. Two plain white stripes separate the two zones.

Surrounding the whole, a border of white and red bands with a central band depicting beam-ends alternately (?) dark and lighter red, now purple through the action of fire. At top, a triple band moulding in low relief with "horns of consecration" on red above. The "shrine" is here indicated by the border decoration.

Details: difficult to make out, especially the women's hair, owing to fire damage in antiquity and worn surface. Fine string-impressed lines for borders and central bands. White "impasto" for eyes.

A new restoration has been worked out since the time when the present photograph was taken (now on display in HM). U/P. Included by kind permission of Prof.D.Levi.

Thesis: Vol.I, pp.71f, 177, 361; Table VII, p.449; Chronology, p.474;

Date, p.600.

Date: LM III A1.

PLATE 50B

Window or balcony in an architectural façade.

HM tray 43 Eta XVIII, 1: "North of Palace".

Scale: about $\frac{1}{1}$

Provenance: Knossos, probably thrown out from the palace to north of site.

Light brown frames on plain white, imitating woodwork. Cf. the facade from Tyliossos (LM I) at Vol.I, Fig.30B, opp.p.172. Paints and surface worn; traces of burning; and mud-plaster adheres to the back. U/P.

Thesis: Vol.I, p.72; Table IX, p.450; Date, p.596.

Date: probably LM I.

PLATE 51

Fragments of the "Palanquin Fresco".

Scattered locations in HM trays: see below.

Scale: about $\frac{1}{1}$

Provenance: Knossos palace, mainly from the "Room of the Forged Clay Matrix" (Vol.I, Fig.81(4), p.676).

PLATE 51 A1: 6.5 x 5.5. Found in region of Domestic Quarters in 1900 (BSA VI(1899-1900),p.7); later misattributed to North (Evans, The Shaft Graves and Beehive Tombs of Mycenae, 1929, p.42) and South of palace (PM IV,p.386). Man in blue cloak (sleeve and raised arm visible) on blue field with red (?architectural) band above. Worn edges and paint of face. PM IV, p.386, Fig.320. Now exhibited in HM Room K, Case 174.

PLATE 51 A2-3: Found in "Room of the Clay Matrix", on South Front of palace. No.A2: about 5.7 x 7.8. A pale blue cloaked man in left profile on sky-blue ground, to left of bulging light brown object overpainted with yellow bands of some architectural structure. Impressed string-lines, some superfluous, mark the latter out. This figure cannot be the same as that in PLATE 51 A1 where string-impressed lines are absent. No.A3: about 5.5 x 6.0. Seated figure in yellow cloak wearing red scabbard holding black dagger or short sword; folding stool: red cushion with black cross-legs. In front, a yellow architectural frame like a balcony's railing. All on sky-blue field, with a separate yellow field on right. HM Room K, Case 174. PM II, p.771f, Figs.502-503; PM IV, p.399, Fig.332a and KFA Pl.C, Fig.3(= PLATE 51 A3).

PLATE 51 Ba: same provenance as PLATE 51 A2-3. Two men in pale blue and white cloaks with red scabbards approaching a yellow shrine with elaborate capital, on sky-blue field; within shrine, a black field. Possibly charioteers. About 7.7 x 7.0. Paints and surface flaked in places. Now in HM Room K, Case 174. PM II, p.771, Fig.502A and KFA Pl.C, Fig.1 (curtailed below); PM IV, p.399, Fig.332b.

PLATE 51 Bb: HM unnumbered tray in fresco storeroom. Male head on sky-blue in right profile, mouth slightly open. About 2.5 x 2.1. Vol.IV, G, p.337ff, Fig.6E and Fig.10.

PLATE 51 C1: From unnumbered tray in HM fresco storeroom. Male face on sky-blue in right profile, mouth slightly open. About 2.1 x 1.8. Vol.IV, G, p.337, Fig.6D.

PLATE 51 C2-3: same provenance as PLATE 51 A2-3. Yellow architectural bands on sky-blue field. About $\frac{1}{1}$. PM II, p.771, Fig. 502D-E.

PLATE 51 C4: Similar architectural design but with white "impasto" field below (perhaps representational). About $\frac{1}{1}$. From unnumbered HM tray below tray 169(N).

For further published fragments of this fresco series, see Vol.IV, G, Fig.6C, F-H, from "Area of Fish Fresco", "South Border of Area of Fish Fresco" or Knossos palace, location unknown (tray 128 Theta I). Attributed to Painter B of "School F".

MC Thesis (1964), Fig.132 for a tentative sketch for restoration.
 Thesis: Vol.I, pp.55 (Type C hairstyles), 72, 185f, 341ff; Table VI,
 pp.430-432; Chronology, pp.444ff, 452, 457; Date, p.598.
 Date: LM II-III A 1.

PLATE 52A

Priestess at open-air altar, Side A, Hagia Triada painted sarcophagus.
 Detail of PLATE 148.

Scale: about $\frac{1}{2}$

Between altar and temenos enclosing a sacred olive tree, a double-axe
 stand on which perches a raven (SLIDE 27e); vases illustrated in
 colour at SLIDE 17 1a,d and SLIDE 18,6; priestess, cf. SLIDE 5 B3.

PLATE 52B

"Dead man" outside his tomb, Side C, Hagia Triada painted sarcophagus.
 Detail of PLATE 150.

Scale: about $\frac{1}{2}$

For detailed description, see PLATE 13D.

PLATE 52C

Drawing of spiral fresco design on doorway of Tholos Tomb II at
 Prosymna.

C.W.Blegen, Prosymna (1937), Pl.39.

PLATE 53A

Table of offerings and dado border: SLIDE 16d.

HM unlabelled tray on South side of storeroom.

Scale: just under $\frac{1}{4}$

Provenance: Amnisos villa, Room 7 (Vol.I, Fig.116(3), p.740).

74.0 x 31.5 with dado extension to 38.0. Eleven pairs of "cups" in
 red with blue papyrus filling motifs on plain white, bordered by
 pinkish grey dado bands - the deeper band with man parallel string-
 impressed lines, as though to define the shape of a large plant-pot
 (cf. PLATES 95-96). Set in gb "plaque", U/P in present form.

Marinatos, JDAI:AA (1933), p.296, Fig.4.

Thesis: Vol.I, pp.75; further references as listed under PLATE 95.

Date: MM IIIB/LM IA.

PLATE 53B

The "Omphalos" fragment.

HM tray 56 Gamma XIII,1: "Area of Cowboy Fresco".

Scale: about $\frac{3}{2}$

Provenance: Knossos palace, the Room of the Stone Spout (Vol.I, Fig.
 91(2), p.698).

6.8 x 10.3 x 1.5, gb. Red lines over pale blue-grey object on white
 field with salmon-pink area to left and black band to right. Surface

and paints worn. Plaster: fairly hard, fine-grained, white.

PM II, p.839, Fig.555.

Thesis: Vol.I, p.75; Table VII, p.449; Chronology, p.463; Date, p.597.

Date: LM II.

PLATE 53C

Sacral knot: SLIDE 16e.

HM Room K (north east sideroom).

Scale: about $\frac{1}{3}$

Provenance: Nirou Chani, villa, Corridor 11 (Vol.I, Fig.125(x), p.751).

Set in gb "panel", 54.5 x 24.0. H. of fragment, 20.3 x W.22.0. Red and white "barred" patterns on loop of a "sacral knot", on a dark red ground. Impressed right-hand vertical edge. Restored by Gilliéron, fils (PM II, p.284 and n.1). Plaster: hard, fine-grained, white.

Xanthoudides, Ephimeris (1922), p.11.

Thesis: Vol.I, pp.60, 75, 362; Table IV, pp.414-416; Chronology, p.437; Date, p.592.

Date: MM IIIB/LM IA.

PLATE 54

The "Camp Stool Fresco", as restored by N. Platon.

New restoration: Vol.I, Fig.21, opp.p.145.

Detailed photographs: PLATES 15A-C; 35(SLIDE 4) and 55.

Scale: about $\frac{1}{7}$. HM Room K (north west sideroom), Fresco Cat. no.11.

Provenance: Knossos palace, west end of West Magazines XV-XVI (Vol.I, Fig.86(1), p.685).

Set in gb "panel", 72.5 x 151.5. Border stripes, H.5.8 but variable.

Pictorial zones: 31.0, according to Platon, or 32.0 according to Evans.

Double zoned scheme with counterchanged blue and yellow background fields. Pairs of youths in long cloaks sit knee-to-knee offering each other "loving cups", in the presence of two priestesses in long white cloaks and "sacral knots" and pairs of male attendants or cup-bearers. For colours of priestesses' cloaks, see PLATE 35 and SLIDE 4. Youths: cloaks tied at waists, decorated with white, blue, and yellow diagonal bands with black linear ornamentation. Folding stools: white with black legs and red thongs at their intersections, heavy outlined in black. Cups: see SLIDES 17,3(chalice) and 18,7 (kylix): LM IIIA types. Painted by "School G".

NB: Evans's arrangement of figures is here described, in preference to Platon's: see PM IV, pp.381ff, Fig.323 and Col.Pl.XXXIA-C; for further discussion, see now Vol.IV, C and E, p.67f. For Platon's study, see KChr. IF' (1959), pp.319-345 and Col.Pl. opp.p.336.

Thesis: Vol.I, pp.55,60, 76, 78, 79f, 144ff, 343ff; Table VI, pp.430-432; Chronology, pp.446f, 456; Date, p.599.

Date: LM IIIA 1.

PLATE 55

Seated youth receiving a libation in a kylix (SLIDE 18,7:cup).

Detail of the "Camp Stool Fresco", PLATE 54.

Scale: about $\frac{2}{3}$

Youth wears yellow and blue cloak with wing-like appendages in same colours behind shoulder; cup: blue with black details. Yellow background. Platon's arrangement of fragments, as exhibited.

PM IV, Col.Pl.XXXI fragments A and D.

Thesis: Vol. I, p.79; further references as listed under PLATE 54.

Date: LM IIIA 1.

PLATE 56A

Processional youth carrying stone bowl (SLIDE 19b).

Restoration: Vol.I, Fig.18, opp.p.138.

HM tray Rho I(N),2: "Kl. N.Entrance (Area of Pillar)"

Scale: about $\frac{1}{2}$

Provenance: Knossos palace, apparently the area of the "Pillared Hall" north of the North Entrance Passage (north of 1 on the plan at Vol.I, Fig.89, p.690 - here correcting the provenance stated at p.697 under STONE VESSEL).

23.5 x 21.3 x 2.7, gb. Red arms at elbows of life-sized youth in right profile carrying a vividly coloured, variegated stone bowl, on a pale blue field. Plaster: similar to that of the Procession Fresco, PLATE 14A. Attributed to "School D", and probably belonging to the major Procession Fresco from the Corridor of the Procession and its continuation. HM Fresco Catalogue no.32.

PM II, p.722 and p.724, Fig.451.

Thesis: Vol.I, p.80; further references as listed under PLATE 14A.

Date: LM II.

PLATE 56B

Libation-pourers and lyre-player, Side C, Hagia Triada painted sarcophagus.

Detail of PLATE 150.

Scale: about $\frac{1}{2}$

Priestess (SLIDE 5, B3) pouring libation into large krater (SLIDE 18,8) between double-axe stands (SLIDE 16b) on which perch hawks (SLIDE 27c). Behind her, a crowned priestly figure (SLIDE 5, A1) bearing two bucket jugs on a yoke (SLIDE 17, 2b), followed by a lyre-player (SLIDE 5, C2) who holds a plectrum (SLIDE 19e). Plain white background.

References: see PLATES 148 and 150.

Date: LM IIIA 1: Vol.I, p.600.

PLATE 57

Cloaked man holding one of a pair of bucket jugs.

Detail of PLATE 14B.

Scale: about $\frac{4}{5}$

For detailed colour descriptions, see PLATE 14B and SLIDE 17, 2a for the jug; also Vol.I, p.78: LM IIIA 1/2(early) decoration.

PLATE 58A

Flute-player at ox sacrifice, Side A, Hagia Triada painted sarcophagus.

Detail of PLATE 148.

Scale: about $\frac{1}{2}$

For colours of the flautist, see SLIDE 5, A2. Ox: in rose-red trusses on yellow table (imitating limestone?); hide, light red and blue-grey spots with black lines and dots, and light rose-red muzzle, forehead and ears. Yellow horns. Below table, salmon-pink and blue-grey domesticated goats and a pink and white bucket jug into which spurts dark red blood from the ox's mouth and nose. Background plain white.

References: see PLATE 148, with Vol.I, p.82.

PLATE 58B

Male lyre-player and rosette border bands.

Detail of PLATE 14B, from the later settlement at Hagia Triada.

Scale: about $\frac{2}{5}$

For description, see PLATE 14B. Vol.I, p.82.

PLATE 59

Fragments of the "Dual Chariot Fresco".

New restoration: SLIDE 20.

Scattered locations in HM fresco trays.

Scale: over $\frac{1}{1}$, except PLATE 59A (about $\frac{1}{2}$).

Provenance: Knossos palace, different locations - see below.

PLATE 59A: about 22.5 x 18.6, gb. Found near "Room of the Forged Clay Matrix" by Platon in 1955. Charioteer in right profile wearing white cloak decorated with diagonal yellow bands with black lines and dots as subsidiary decoration; black whip and dark red reins in hands with, below, the top of the red polestay; above the undulating blue field, a white area containing black-outlined pebbles banded in white, blue and brown with red preliminary sketch-lines.

PLATE 59B: robe of mounted charioteer, perhaps part of the same figure as seen in PLATE 59A. Main design: broad yellow diagonal band with black linear and dotted zig-zag decoration. Located by this writer in HM tray 15 Beta VIII "North Threshing Floor Area" or "Area of Man in High Relief"

(Vol.I, Fig.89(10), p.690 or Fig.92(5), p.700).

PLATE 59C: 13.1 x 9.8 x 2.7, gb. From HM tray Sigma VI(N): "Kl.Area of Stone Amphora" (i.e.Vol.I, Fig.92(6), p.700). Dark red "dual extension" of chariot, with red hide stitched with white spots onto (?) metal frame denoted by black lines, on a sky-blue field. Behind, the head of a bull: white-skinned, with yellow horns and yellow and red eye-patch around eye with brown pupil; white "impasto" paint flaked in places. KFA Pl.C, Fig.6.

PLATE 59D: 12.3 x 9.6 x 2.2. Joining fragments from HM tray 15 Beta VIII:"North Threshing Floor Area" or "Area of Man in High Relief" and from HM tray 20 Delta VI:"North Threshing Floor Area" and from HM tray Upsilon VI(N):NP.

Front of dark red chariot box on sky-blue ground, and yellow (wooden) pole linking upper and lower polestays; with parts of horses' tails - brown and white - and lower polestay to the right. Paints worn and faded in places. Subsidiary decoration in small black lines. Vol.IV, G, p.344.

Attributed to Painter A of "School F". Plaster: fairly hard, fine-grained, white.

KFA Pl.C, Fig.6; S.Alexiou, AA Part IV (1964), pp.785-804 and Fig.4 in colour; Vol.IV, G. First restored: MC Thesis (1964), Fig.131.

Thesis: Vol.I, pp.83ff, 185f, 341f; Table VI, pp.430-432; Chronology, pp.444ff, 457; Date, p.598.

Date: LM II-III A 1.

PLATE 60A-C

Fragments of a dappled chariot and border.

New restoration: SLIDE 21.

Scattered locations in HM trays: see below.

Scale: about $\frac{1}{2}$, except PLATE 60 B8-9(about $\frac{5}{6}$).

Provenance: Knossos palace, possibly the Queen's Megaron (Vol.I, Fig.93(at 11, or 12, or 13)).

PLATE 60A and C: HM tray 123 A XI,6-7: NP. Dappled red on plain white front of a chariot box on a pale blue ground, ? joining the piece at PLATE 60 B8; and barred border stripes. Larger piece: 7.9 x 8.2 x 3.1; plaster hard, fine-grained, off-white. Another chariot fragment, 2.9 x 3.0 x 1.2, is in the same HM tray. U/P.

PLATE 60 B8-9: HM tray 72 Beta X,8-9: "Room of Area E(ast) of Spiral Dado". Larger piece: 8.2 x 7.3 x at least 2.7, gb. Central part of same chariot box as the piece at PLATE 60A, with red spots to left and grey spots to right of central vertical red band denoting the join between box and rear "extension"; above, traces of blue and pink robes of charioteers, evidently women and in left profile. Also part of the border: black bars on grey-blue, red bars on yellow, followed by a white stripe (PLATE 60C). U/P.

Thesis: Vol.I, pp.83f, 187; Table VIII, p.450; Chronology, p.463;

Date, p.599.

Date: LM IIIA 1.

PLATE 60D

Female charioteers in dappled chariot drawn by goats, Side D, Hagia Triada painted sarcophagus.

Detail of PLATE 151.

Scale: nearly $\frac{2}{3}$

Yellow-haired women in blue and salmon-pink cloaks, in grey-blue dappled chariot with yellow wheels and polestays; drawn by yellow and blue-grey goats with black horns barely visible over blue-grey band at top of scene. Reins and harness in red; whip in black, worn. Background plain white, bordered below by yellowish band.

References: see PLATE 148.

Date: LM IIIA 1.

PLATE 61

Fragments of winged griffins probably drawing a chariot.

New restoration: Vol.I, Fig.53, opp.p.459.

Scattered locations in HM trays: see below.

Scale: PLATE 61A ($\frac{1}{2}$); PLATE 61B (to scale); PLATE 61 C-D ($\frac{3}{4}$).

Provenance: Knossos palace, probably near the Great East Hall Relief deposit (Vol.I, Fig.92(5), p.700), but with later scattering in antiquity in the region of the North Entrance system (Ibid, Fig.89 (north of 1), p.690).

PLATE 61A: HM tray 68 Gamma XII, 1-4: "Area of Man in High Relief" (i.e. the Great East Hall reliefs). No.A1: griffins' beaks in red and white, very burnt on severely worn plain white field. 13.8 x 11.0 x 1.4, with clay backing of 3.1. No. A2: burnt brown-red wing-edge and four dark red reins drawn in pairs on a pale blue field; surface highly abraded. 14.7 x 11.6 x 1.5 with clay backing of 3.0 burnt nearly black. No. A3: corner of a border band with scale design above barred and monochrome bands: not certainly from this composition. 10.6 x 7.0 x 3.5. Burnt. No. A4: joins right edge of piece at PLATE 61D. Uncertain pale blue subject with decorative sepia lines, with an impressed border edge beyond white stripe. 5.2 x 15.5 x 3.5, max. tapering inwards to 1.5.

PLATE 61B: HM tray 51 Lambda I, 1: "Area of Man in High Relief" or "N.Entrance". 11.8 x 15.0 x 3.0. Part of griffin's wing in sepia on pale burnt blue. Uncertain area on lower side, perhaps part of the body of the creature.

PLATE 61C: same HM tray as PLATE 61B and D. Two joining fragments of griffin's wing; same colours but poorer preservation

than the fragment at PLATE 61B. As joined, 9.1 x 8.0 x 1.8.

PLATE 61D: same provenance as PLATE 61B-C, but joining the piece at PLATE 61 A4 (q.v. for measurements and description).

All fragments heavily burnt, with flaking or abraded surfaces.

Plaster: fine-grained, white burnt to light grey, crumbling at edges. U/P.

MC Thesis (1964), no.29 and Figs.141-145.

Thesis: Vol.I, pp.83f, 108, 187f; Table VII, p.449; Chronology, p. 459f; Date, p.598.

Date: LM II, if not LM I.

PLATE 62A

Bridle and reins at horses' necks.

HM tray Rho VI(N),2: NP.

Scale: about $\frac{3}{4}$

Provenance: Knossos palace, location unknown.

14.3 x 12.7 x 4.3, max. Two horses, with black body and mane (nearer) and white mane (further), on yellow ground, broken off on right upper side; red reins and white loops, the former with large white spots on them. Plaster: fairly hard, fine-grained, white. Attributed to "School D".

Alexiou, AA (1964), p.799, Fig.5.

Thesis: Vol.I, pp.83, 92; further references as listed under PLATE 14A.

Date: LM II.

PLATE 62B

Red and black manes of two horses.

HM tray 48 Eta X, 4: "Area of North Foundations".

Scale: about $\frac{1}{2}$

Provenance: Knossos palace; north of North Entrance Passage, but location uncertain. Evidently debris thrown out from the palace.

13.8 x 10.8 x 3.7. Part of red ear and red mane, probably of nearer of two horses, the other with black mane on a dull yellow field.

Plaster: fairly hard, medium-grained at best, white and matt-like surface. Scratches from brushmarks on surface, and vertical impression in back of plaster indicating how fragment should be orientated.

A second fragment in same HM tray, depicting parts of bodies and legs, seems to confirm the nearer horse as red. Attributed to "School G".

MC Thesis (1964), no.18a-b, Figs.109-111, the latter a partial restoration; Alexiou, op.cit., p.802, Fig.6.

Thesis: Vol.I, pp.83, 92; further references as listed under PLATE 54.

Date: LM IIIA 1. Vol.I, p.599.

PLATE 63A

The "Shield Fresco".

HM Room K, south wall. HM Fresco Catalogue no.25.

Scale: about $\frac{1}{16}$

Provenance: Knossos palace, the stairwell of the Demon Seals Area
(Vol.I, Fig.93(6), p.703).

Restored in gb "panel", 184.5 x 368.0. Shields: maximum H.164.0 x W.108.0; central "boss" of shields, H.120.0; spiral band, H.52.0 - less stripes, H.32.0; diam.of rosettes, about 12.0. Two shields depicted as though suspended on thongs over spiral band, on lintel-level of doorways.

Left shield: dappled dark grey and plain white, with black stippling on grey areas; central ellipse, yellowish-white with dark grey lines (burnt); double-lined outline and "stitches" in dark red.

Right shield: dappled rose-red spots with dark grey stippling on plain white; dark grey "stitches" and double-outline; otherwise like the left-hand shield.

Free-drawn rosette and spiral band enclosed in white and pale blue stripes with red and blue triangular "spacers" between spiral branches. Rosettes: grey and yellow with heavy black outlines, dark red filling motifs in petals, and grey centres, with red linearised "waz" filling motifs at the circumference. General background, plain white. Attributed to "School D".

PM III, pp.301ff, Col.Pl.XXIII.

Thesis: Vol.I, pp.84, 141f, 164, 325ff; Table VI, pp.430-432;

Chronology, pp.439-442, 443; Date, p.597.

Date: LM II.

PLATE 63B

Three shield fresco fragments, attributable to "School D".

HM tray 107 Kappa VI,1,3-4: "Area of Demon Seals".

Scale: $\frac{2}{5}$.

Provenance: Knossos palace, as PLATE 63A.

PLATE 63 B1: 22.1 x 10.6 x 2.5, gb. Rose-red "stitches" and patches on plain white, matt, ground. Plaster: hard, medium-grained, off-white; traces of burning and float-marks on surface. MC Thesis (1964), no.27, Fig.139. U/P.

PLATE 63 B3: 15.2 x 10.1 x 1.2, gb - with "Fish Area" (i.e. Queen's Megaron system) in pencil on gb. Rich brown patches outlined with orange-brown wavy blotches and long black "stitches" underpainted in red on plain white ground. Plaster: fairly fine-grained, white, hard, but crumbling at edges; well polished surface. MC Thesis (1964), no.24 and Fig.136. U/P.

PLATE 63 B4: 9.6 x 6.3 x 3.8. Black patches and dotted contours, with some underpainting in rose-red, on plain white, matt, ground. Plaster: hard, fine-grained, off-white; burnt. MC Thesis (1964), no.26, and Fig.138. U/P.

References: as listed under PLATE 63A.

Date: LM II.

PLATE 63C

Shield fragment.

HM tray 48 Eta X,6: "Area of N(orth) Foundations".

Scale: about $\frac{1}{2}$

Provenance: Knossos palace, evidently north of the North Entrance Passage (Vol.I, Fig.89(north of 1), p.690).

Black patches and dots on plain matt white ground; surface abraded.

Perhaps from same shield as the pieces at PLATES 63 B4 and 63 D2.

Attributable to "School D". U/P.

References: as listed under PLATE 63A.

Date: LM II

PLATE 63D

Shield fragments.

HM tray 106 Iota III, 2-5: "Area of Demon Seals".

Scale: about $\frac{1}{2}$

Provenance: as PLATE 63A.

PLATE 63 D2: 19.6 x 12.5 x 3.0, max. Black patches and dots and (?) sponge-print on matt white ground (?) burnt to yellow. Plaster: hardish, medium-grained, off-white, built up in two layers, the back one containing holes for straws as a key for the plasters; hard, burnt mud-plaster at back. Surface worn and scratched. Attributable to "School D". MC Thesis (1964), no.25, Fig.137. U/P.

PLATE 63 D3: 10.0 x 8.8 x 2.7, with mud backing-plaster. Grey and blue-grey (stippled) bands with black on grey dashes at patch edges on plain white polished ground. Probably the most carefully painted shield of the series. Plaster: hard, fine-grained, fine white. Attributable to "School D". MC Thesis (1964), no.21, Fig.133. U/P.

PLATE 63 D4-5: 6.8 x 6.2 x 1.1 and 7.8 x 5.8 x 1.3. Rows of red-brown "stitches" on plain white polished ground. From same shield. Plaster: hard, fine-grained, slightly off-white, with evidence for a "slip", about 1mm thick. Traces of a second plaster layer at back of smaller piece. Finely executed. Attributable to "School D". MC Thesis (1964), no.22, Fig.134. U/P.

References: as listed under PLATE 63A.

Date: LM II.

PLATE 64 A-C

Three fragments with incised Linear A inscriptions.

HM fresco storeroom. HM Fresco Catalogue nos.52-54.

Scale: about $\frac{4}{5}$

Provenance: Hagia Triada, LM I villa, north west porticoed room
(Vol.I, Fig.119(2), p.744).

PLATE 64A: HM 52. HT 155. Length, 19.1.

PLATE 64B: HM 53. HT 156. Length, 23.9.

PLATE 64C: HM 54. HT 157. Length, 17.2.

Buckled and cracked fragments, supported with gb; surfaces perhaps once light red, now faded. For a detailed publication, see Vol.IV, A. The HT numbers are those assigned by G. Pugliese Carratelli, Mon.Ant. ... della Reale Accademia d'Italia XL (1945), p.590.

Thesis: Vol.I, p.86; Table IV, pp.414-416.

Date: LM I.

PLATE 64D

Incised "graffito".

SMK. From the dado of the myrtle fresco at SLIDE 34.

Scale: $\frac{3}{2}$

Provenance: Knossos town, Royal Road North (Vol.I, p.728(u)).

3.6 x 3.0 x 1.3. Turquoise-blue ground of painted plaster dado incised with unknown "graffito", from the area below the rockwork of the myrtle fresco. Fresco attributable to "School H".

Vol.IV, I.

Thesis: Vol.I, p.86; further references for dating as listed under
PLATE 67.

Date: MM IIIA.

PLATE 64E

Linear A sign "L64".

HM tray Gamma XVII(N), 1: NP.

Scale: $\frac{5}{8}$

Provenance: Knossos palace, area of the Taureador Fresco (Vol.I, Fig.91(2), p.698).

3.5 x 2.5 x 1.0. Black painted sign above sepia band on yellowish white ground. Plaster: hard, fine-grained, white, with very fine "slip".

PM I, p.637; W.C.Brice, Inscriptions in the Minoan Linear Script of Class A (1961), V, p.10 and Pl.XXX. And Vol.IV, A, p.12ff and Pl.10.

Thesis: Vol.I, p.86; Table VII, p.449; Date, p.596.

Date: LM I.

PLATE 65

The "Blue Bird Panel".

Detail of restoration: SLIDE 56, of the "Bird and Monkey Frieze".

Details of fragments from this frieze:

MAIN "PANELS": PLATES 65, 84 A-B.

FRAGMENTS: PLATES 68A, 70A and C, 85B-C, 87A, 89, 90A-B,
93A-B, 94A-B, 97A, 99A, 106, 107A-B, 113, 115A-B,
158A, 160B-C.

HM Room K (north east sideroom).

Scale: just over $\frac{1}{4}$

Provenance: Knossos town, House of the Frescoes, fresco stack in
Room E (Vol.I, Fig.103(1-2), p.719).

Set in gb "panel", 61.0 x 84.0. "Blue bird" or dove (*Columba livia*)
perched on multicoloured rockwork from which spring blue sages or
vetch-plants with pink inflorescences; red-stemmed, green-leaved,
yellow and red flowered roses with six instead of the five petals of
the wild plant; pink and blue dwarf Cretan irises with olive-green
stems and leaves; white "pancratium" lilies with pale blue leaves.
Rockwork: red, blue, grey, yellow, pink and olive-green irregular
patches, with black, red, white, olive-green striations and spots
and splashes. Main background: plain unpainted white; slight polish.
Blue bird: black bill; pink dashes for collar; red feet; pale blue
spots and dashes for down beneath wings. Head missing, but perhaps
that at BSA 63(1968), Col.Pl.A, Fig.4, no.8 (Vol.IV, F).

Plaster: fine-grained, sandy-white, softish and inclined to crumble,
with a fine "slip" about 1mm deep. For technique of painting, see
Vol.IV, H, pp.53-58; and F, p.3 (noting that the evidence given
would in fact appear to support a "buon fresco" classification).
Attributed to "School I".

PM II, p.454f, Col.Pl.XI.

Thesis: Vol.I, pp.88f, 94, 98-101, 178ff, 231f, 286f, 352ff; Table
III, p.401; Chronology, pp.402ff, 408-416; Date, p.592.

Date: MM IIIB/LM IA.

PLATE 66

The "Park Fresco".

Right or south wall of frieze at SLIDE 54.

Detailed photographs: PLATES 81, 82C, 87B, 97B, 111B.

HM Room K, north wall.

Scale: about $\frac{1}{10}$.

Provenance: Hagia Triada, LM I villa, Room 14, south wall (Vol.I,
Fig.119(1), p.744).

Set in gb "panel", 151.0 x 230.5. Two wild goats leaping to left,
and three feral cats hunting birds in a mountain landscape. All
colours badly affected by fire, leaving overall impression of browns,
dull yellows and tawny colours. Dado (extant depth, 17.5) once
orange-coloured in imitation of wooden dado. Attributed to the
"Caravanserai School". Included by permission of Professor D.Levi.
Mon.Ant. XIII(1903), pp.55-60; Guida, Pl.44; Interconnections, Fig.110
for a partial restoration. But U/P in present exhibited form.

Thesis: Vol.I, pp.88f, 91, 95, 99, 101; further references as listed
under PLATE 21, from the same frieze.

Date: LM IA.

PLATE 67

Rockwork fragments from a myrtle fresco.

New restoration: SLIDE 34.

SMK.

Scale: PLATE 67A($\frac{2}{3}$); 67B($\frac{1}{3}$); 67C-D($\frac{5}{6}$).

Provenance: Knossos town, Royal Road North (Vol.I, p.728(u)).

PLATE 67A: 17.3 x 15.5 x 1.3, moulded to 1.0 at base of red myrtle stem and two olive-green leaves on plain white, highly polished field. Dark and light grey rockwork with white "impasto" splashes. Two layers of plaster, the upper alone moulded.

PLATE 67B: 28.1 x 31.8 x 1.3 moulded to 0.9 for white field. Maroon, grey, grey-black and deep blue rockwork with undulating contour and white "impasto" diagonal splashes. Trace of "leaf-like" design at lower left edge, resembling the pieces at PLATE 67 D2-3. Highly polished surface.

PLATE 67C: 7.7 x 18.3 x 1.3 max. moulded to 1.15 at white contour. Deep blue and maroon rockwork with black-dotted mustard-yellow area to left (? pictorial).

PLATE 67D2-3: larger fragment: 5.9 x 4.7 x 0.9. Fawn area with darker brown leaf encircled by white and black dots or strokes; similar subject, a leaf ?, and colours on smaller piece.

PLATE 67D6: turquoise blue field of painted stucco dado below rockwork, with trace of similar "leaf" design in same colours at lower left.

Plaster: hard, fine white, fine-grained, built up in two layers and flat at the back to which mud-plaster adheres. Attributed to "School H". All U/P.

Vol.IV, I, for a brief description.

Thesis: Vol.I, pp.88, 103 (myrtles), 183, 345ff; Table I, p.382;

Chronology, pp.383-389; Date, p.588.

Date: MM IIIA.

PLATE 68A

Rockwork overlapping upper border stripes.

Fragment belonging to the "Bird and Monkeys Frieze": SLIDE 56.

HM tray 171 Epsilon I,13: "House of the Frescoes".

Scale: nearly $\frac{1}{1}$

Provenance: as PLATE 65.

Sky- and light-blue, and olive-green, rockwork patches striated with black, red and orange lines and spots on a white ground, overlapping upper border stripes in alternating red and yellow bands. Attributable to "School I". U/P.

Thesis: Vol.I, p.88f; and as listed under PLATE 65.

Date: MM IIIB/LM IA.

PLATE 68B

Rockwork design.

HM tray 69 Gamma XIV,5: "Area of Hall of Double Axes".

Scale: just over $\frac{1}{1}$

Provenance: Knossos palace, in or near the Hall of the Double Axes
(Vol.I, Fig.93(3-4,21), p.703.

13.2 x 15.5 x 0.7, gb. Dull green and orange patches on left, with pale blue area on right and tarce of orange area, with black striations. Plaster: hard, white, fine-grained, but much shattered and buckled. Attributed to the "Caravanserai School". U/P.

Thesis: Vol.I, p.88f; Table VII, p.449; Chronology, pp.465-467;

Date, p.594.

Date: LM IA.

PLATE 69A

Rockwork partly in relief.

New restoration: Vol.I, Fig.26, opp.p.153.

HM tray Rho VII(E), 3 and 12: NP.

Scale: about $\frac{3}{4}$

Provenance: Knossos palace, from the bull scenes of the North
Entrance Passage (Vol.I, Fig.89(2), p.690).

Undulating border in scale-design arrangement of rockwork, in relief, with "flat" enclosed areas painted red with black markings imitating granulations. Plaster: hard, fairly fine-grained, off-white and burnt. Attributed to "School B".

PM III, p.171, Fig.115

Thesis: Vol.I, pp.88f, 119f; further references as listed under

PLATE 76, from the same composition.

Date: MM IIIIB/LM IA.

PLATE 69B

Rockwork fragment.

HM tray Rho IV(N), 4: NP.

Scale: about $\frac{1}{2}$

Provenance: Knossos, probably the palace but location unknown.

Rockwork patches (from left) in white, orange, white, dark red with heavy black and a few red striations, over a blue-grey (evidently burnt) band. U/P.

Thesis: Vol.I, p.88f.

Date: probably LM IIIA 1, if not LM II-III A 1.

PLATE 70A-B

Pebbles on sandy areas.

Fragments from the "Bird and Monkeys Frieze": SLIDE 56.

HM trays 197 Lambda III, 1-5 and 182 Epsilon XII, 1-5: "House of the Frescoes".

Scale: about $\frac{1}{3}$ and just under $\frac{1}{2}$ respectively.

Provenance: as PLATE 65.

Blue, white and black banded pebbles on fawn areas flecked with black, red, orange and white spots to imitate sand. Surfaces cracked and buckled, with "slip" missing in places. Possibly, the pieces at PLATE 70B may come from the South House (q.v.) having been misplaced in the present tray. Attributed to "School I". U/P.

Thesis: Vol.I, p.89; further references as listed under PLATE 65.

Date: MM IIIIB/LM IA.

PLATE 70C

? Leaves on a mud bank.

Fragments from the "Bird and Monkeys Frieze": SLIDE 56.

HM tray 193 Zeta I, 3-4: "House of the Frescoes".

Scale: about $\frac{1}{2}$

Blue and red trefoil designs, outlined in black, near a "sandy" border. Originally one fragment, it has since broken into three pieces: PM II, p.500f, Fig.305(lower); third piece in HM 20 Delta VI. About 13.3 x 37.0 as rejoined. Interpretation: Vol.IV, E, p.62.

Thesis: Vol.I, p.89; painted by "School I", Ibid, pp.352ff.

Date: MM IIIIB/LM IA.

PLATE 71

The "Taureador Fresco".

New restoration: SLIDES 46 and 47.

Detailed photographs: PLATES 38 and 72.

HM Room K, south wall. HM Fresco Catalogue no.18.

Scale: about $\frac{1}{8}$

Provenance: Knossos palace, Court of the Stone Spout (Vol.I, Fig. 91(2), p.698).

Set in gb "panel", 91.0 x 167.3. Pictorial zone, H.47.7. Left woman, H.34.6; right woman, H.41.3 as restored. Upper border stripes, H. 21.0; width of left vertical border, 20.6; width of right vertical border, 19.0. Length of bull from horn-tips to back hoof, 100.0.

Dappled brown and white bull, with red-lined yellow horns, muzzle, spine and underside, with black striations and dots, in full charge to left; here a female taureador, in yellow kilts with black and red markings and in black and red boots, grasps the left horn apparently under her left arm (she has two right hands); in mid-leap, a male bull-leaper proceeding to the right and wearing a yellow kilt and white head-, neck- and arm-bands. To right, a girl assistant with yellow kilt with red markings and black outline, and with wrists bandaged with red bands. She once wore red and black boots - now missing. Field, bright blue. Borders: white, pink, yellow, black and blue scale designs with subsidiary details in black, white and red, between white stripes in turn flanked by usual arrangement of

barred bands. Plaster: fairly hard, fine-grained, white. String-impressed lines mark out borders. White "impasto" paint for women and man's decorative bands, applied over blue and red grounds respectively. Plain unpainted white areas in the case of the bull. Attributed to "School E".

PM III, pp.203ff, Fig.144, after KFA Pl.IX (first version).

Thesis: Vol.I, pp.71, 90, 110, 147ff, 168, 211, 281f, 284, 340f;

Table VI, pp.43-432; Chronology, pp.442-444; Date, p.498.

Date: LM II-III A 1.

PLATE 72

Left side of the "Taureador Fresco".

Detail of PLATE 71 and SLIDE 47.

Scale: just under $\frac{1}{4}$ (about $\frac{2}{9}$).

PLATE 73

Bull fragments from the "Taureador Fresco" series.

HM tray 56 Gamma XIII, 3,7,2 and 5 respectively: "Area of Cowboy Fresco".

Provenance: as PLATE 71.

PLATE 73A: Scale: about $\frac{1}{2}$. Brown and white bull with tail raised, on bright blue ground. New restoration: SLIDE 49. U/P.

PLATE 73B: Scale: about $\frac{5}{7}$. Black and white bull's underside, on yellow ground. New restoration: SLIDE 48. U/P.

PLATE 73C: Scale: about $\frac{1}{1}$. Grey bull's hide, painted with help of a sponge; other pieces evidently from same bull now in AM, Oxford: AM/AE 1817-1819 and 1821. Present piece: 13.4 x 7.8 x at least 1.2, gb. U/P.

PLATE 73D: Scale: about $\frac{1}{2}$. Front (? right) hoof of bull, painted black with streaky pale blue over white on yellow ground. Part of usual border band arrangement below. U/P.

Plasters and paints: as the "Taureador Fresco" (PLATE 71), and executed by the same "School E". First identified by G.Rodenwaldt as belonging to further bulls of this fresco series (Tiryns II, p.39, n.2).

Thesis: Vol.I, p.90; further references as listed under PLATE 71.

Date: LM II-III A 1.

PLATE 74A

Bull's head from late "miniature" fresco.

New restoration: Vol.I, Fig.24, opp.p.150.

HM Room K, Case 174. HM Fresco Catalogue no.57.

Scale: nearly $\frac{1}{1}$

Provenance: Knossos palace, western cist of West Magazine XIII (Vol.I, Fig.86(2), p.685).

About 9.5 x 15.0 x not less than 3.0. Red-eyed grey bull with black markings and pale blue horns in right profile on a yellow field; wavy black lines below horns evidently the hair of a bull-leaper. Plaster: like that of the accompanying shrine fragments at PLATE 48. Attributed to the "Late Miniature School".

PM I, p.528, Fig.385; KFA Pl.VII, Fig.1.

Thesis: Vol.I, pp.90, 136f; further references as listed under PLATE 48A.

Date: LM II. Vol.I, p.597.

PLATE 74B

Sacrificed ox, Side A, Hagia Triada painted sarcophagus.

Detail of PLATE 148 (cf.PLATE 58A for colour description).

Scale: about $\frac{3}{4}$. Original: about 24.0 as squared.

Date: LM IIIA 1.

PLATE 75

Fragments of a large black and white bull.

Different trays in HM fresco storeroom.

Scale: PLATE 75A($\frac{1}{2}$); PLATE 75B-C($\frac{2}{5}$).

Provenance: Knossos palace, "Area of Demon Seals" (Vol.I, Fig.93(6), p.703 - associated with Shield Fragments).

PLATE 75A: HM tray 103 Omikron VI,1. Tufts of a shaggy black mane.

PLATE 75B: HM tray 107 Kappa VI,1. Black patches with light grey linings on plain white, in a dark red field. Position of fragment uncertain. MC Thesis (1964) no.23 and Fig.135 (incorrectly identified as a shield fragment). 14.7 x 23.7 x 1.9, gb. Smoothly polished ground. Plaster: medium-to-fine grained, off-white, hardish but inclined to crumble at edges; two layers of plaster (upper 0.7-1.0).

PLATE 75C: HM tray 106 Iota III, 1. Large body fragment in same colours and style as PLATE 75B.

Almost certainly all from one animal, as scale, colours, plaster and identical provenance suggest. Attributable to "School D", and most comparable to the paintings of shields by this "school". U/P.

Thesis: Vol.I, p.90; further references as PLATE 7A or 14A.

Date: LM II.

PLATE 76

Charging bull's head in relief.

New restoration: Vol.I, Fig.26, opp.p.153.

Fragments of the same composition: PLATES 42F; 69A; ?78A; 79B; 116A-B. HM Room K, south wall. HM Fresco Catalogue no.2.

Scale: $\frac{1}{8}$

Provenance: Knossos palace, North Entrance Passage (Vol.I, Fig.89(2),

p.690).

Set in gb "panel", 129.5 x 126.0. Max. depth of relief, at ear-tip, 11.5. Base of horns to nose-tip, 64.0 (PM III, p.172). White-horned, red bull charging with head lowered to right - snorting and bellowing. Blue-painted patch, burnt and indistinct, between eye and nostrils. Plaster appears hard, white to off-white; red paint and horn's surface somewhat worn. Attributed to "School B".

Replica in palace set up in 1930 by E.Gilliéron, fils (Evans, Public Lecture, 1930: pamphlet in BSA Library, N 288a).

PM III, pp.172ff, Figs.116-118; PM IV, pp.7ff, Figs.6-8.

Thesis: Vol.I, pp.90, 119f, 151ff, 161, 311ff (especially 315f);

Table VI, pp.430-432; Chronology, p.434; Date, p.591.

Date: MM IIIB/LM IA.

PLATE 77

Bulls' horns in relief.

Different trays in HM fresco storeroom.

Scale: PLATE 77A and C ($\frac{1}{1}$); PLATE 77B($\frac{1}{4}$).

Provenance: Knossos palace - different locations: see below.

PLATE 77A: HM unnumbered tray on east side of storeroom. H.12.3 x 9.0 x 2.7, with horn about 0.7 above red-painted, flat, worn surface. Horn: abraded white. Apparently from the Loomweights Basement (PM I, p.376 for a mention): Vol.I, Fig.92(1-2), p.700). U/P. Vol.I, pp.390, 399f, 590.

PLATE 77B: HM tray Pi II(N),2: NP. Location in palace unknown. Creamy-white (? burnt) horn on rose-red ground; gb support. U/P.

PLATE 77C: HM tray Sigma V(N), 1: "K1.Bull Relief and Spiral Fresco" or "K2.Area of Cowboy Fresco": Vol.I, Fig.92 (either 1-2 or 7), p.700. Pale blue horn with red lines on plain white ground. If from the Loomweights Basement, perhaps MM III in date. Impressed or revetted edge at top, as illustrated. U/P.

Thesis: Vol.I, pp.90, 119f; 444.

Date: possibly all MM IIIB, if not A; but this is uncertain owing to the problem of their provenances.

PLATE 78

Relief fragments of different parts of bulls.

HM different trays (A and C); SMK (B).

Scale: PLATE 78A-B($\frac{1}{2}$); PLATE 78C($\frac{3}{4}$).

Provenances: Knossos palace (A and C); Knossos town (B).

PLATE 78A: HM tray 39 Delta III, 1-2: "Area of Bull Relief" (i.e. the North Entrance Passage, rather than the Loomweights Basement otherwise called "Area of Bull Relief and Spiral Dado"): Vol.I, Fig.89(1-4), p.690. No.78 A1: bull's mane at base of horn. No.78 A2: bull's tail. U/P.

PLATE 78B: Knossos town, Royal Road North (Vol.I, p.728 (w): LM IB context). Grey-blue and red spotted white bull, of which fragments 1, 2, and 5 probably belong to the legs; fragment 3, the tongue; fragment 6, the genitals; fragment 4, uncertain. Largest fragment: 11.0 x 10.7 x 2.3 max. Scored at the back (like PLATE 153C). Plaster: fairly hard, medium-to-fine grained, off-white. Built up in three or four layers of plaster, with a "slip", about 1mm deep. Surfaces worn or flaked, once polished. U/P. Thesis: Vol.I, pp.90, 119f, 229, 246; Table IV, pp.414-416; Chronology, p.403; Date, p.592.
Date: MM IIIB/LM IA.

PLATE 78C: HM tray Upsilon VI(N), 5: NP. But from the south east corner of the palace at Knossos, in a deep pit (Vol.I, Fig.97(4), p.711). H. about 19.1; max. relief, H.6.0. Worn tousled mane of a bull, at base of horn; with hole for square peg support (PLATE 154A, back of fragment). Evans's identification as part of a lion is unacceptable. PM II, p.333f, Fig.188. Thesis: Vol.I, pp.90, 119f; Table VIII, p.450; Chronology, p.399; Date, p.590.
Date: MM IIIB.

PLATE 79

Hooves of bulls in relief.

HM, different fresco trays.

Provenance: Knossos palace, different locations.

PLATE 79A: HM tray Omikron XVI(S), 4-6: NP. Scale: $\frac{1}{3}$.
No.79 A4: H.20.2. From Loomweights Basement relief deposit (PM I, p.376, Fig.273; Vol.I, Fig.92(2), p.700). Bull's foreleg with grey patches and pale blue pastern-joint, on a darkish red ground (on which lime accretions). Thesis: Vol.I, pp.90, 119f, Table II, p.390; Chronology, p.399f; Date, p.590: MM IIIB.

No.79 A5: H.about 22.0. Large dark red front foot in right profile, partly completed in gb modelling, on a dark red ground. Location unknown. U/P. Date: MM III ?

No.79 A6: from the Court of the Stone Spout (Vol.I, Fig.92(7), p.700). L.8.3; total depth, 2.7; max. relief H.1.2. A "miniature" bull's foot, perhaps of a calf, dark red on a dark red ground. U/P. Date: MM III or LM I.

PLATE 79B: HM tray Pi II(N), 1: NP; but from North Entrance Passage (PM III, p.175, Fig.119; Vol.I, Fig.89(1-4), p.690). A hind leg (so Evans) in dark red, with lighter red hoof, in right profile on a dark red ground, with gb support. References: as listed under PLATE 76. Scale: $\frac{1}{3}$.
Date: MM IIIB/LM IA.

PLATE 79C: HM tray Theta VI(N), 6: NP. Location unknown. H.24.0 x 21.7 across hoof, x 5.0 max. relief height. Faded red front hoof in right profile, with impressed lower edge; surface worn and "slip" clearly missing at upper right side. U/P. Date: MM III ? Scale: $\frac{1}{2}$.

PLATE 80A

Relief bull's (or horse's ?) foot.

HM tray 69 Gamma XIV, 6: "Area of Hall of Double Axes".

Scale: about $\frac{5}{4}$.

Provenance: Knossos palace, in or near the Hall of the Double Axes (Vol.I, Fig.93(3-4,21), p.703 - or perhaps the unidentified piece reported from (6) in same plan: p.705).

Dark red, badly worn, hoof of unusual shape; perhaps that of a horse rather than of a bull and, if so, a notable addition to the repertory of mural relief subjects. Flat underside and well defined left edge. Animal apparently in left profile. U/P.

Thesis: Vol.I, p.119f.

Date: uncertain. Perhaps MM III-LM I.

PLATE 80B

Bull's front foot over painted dado imitating stone orthostats.

Dado continuation: PLATE 145B (SLIDE 43f).

HM Room K, north wall.

Scale: about $\frac{1}{5}$.

Provenance: Knossos palace, West Porch (Vol.I, Fig.80(1), p.673).

Set in gb "panel", 105.0 x 55.2; fragment, 93.8 x 50.5, with impressed vertical edges on both sides; white band, H.16.0; dado as preserved, H.30.0

Black and white fore hoof with incised outline and details, the latter attempting to give the hoof volume; apparently two attempts to depict the hoof. Background dark red. Dado: ? yellowish-white and rose-red on right, with traces of dark-coloured stippled bands: cf. PLATE 145B. Plaster: as PLATE 14A, the Procession Fresco. Burnt. PM II, p.676 records three successive plaster layers, each about 1.0 deep, with 7.0 clay backing plaster. Surface treated with wax by elder Gilliéron. Attributed to "School D". Fragment, U/P.

PM II, p.674ff, Figs.428-429.

Thesis: Vol.I, pp.90, 115, 151f, 161, 330f; Table VI, pp.430-432;

Chronology, pp.439ff; Date, p.596.

Date: LM II.

PLATE 81

Cat hunting bird, SLIDE 23b.

Detail of PLATE 66 and SLIDE 54.

Scale: PLATE 81A($\frac{1}{2}$); PLATE 81B($\frac{1}{4}$).

Provenance: Hagia Triada, LM I villa, Room 14 South wall.

Cat: from nose to tail's tip, L.46.0. Dark brown body with lighter brown accents and eye. Badly burnt. Plate 81B: reproduced by courtesy of the Fogg Art Museum..References: as PLATE 66; Mon.Ant XIII, Pl.VII
Thesis: Vol.I, p.91.

Date: LM IA.

PLATE 82A

Woman leading deer to an open-air altar

New restoration: SLIDE 34.

HM Room K,north wall.

Scale: just under $\frac{1}{2}$

Provenance: Hagia Triada, later settlement, Room H (Vol.I, Fig.117(3), p.743.

Set in gb "panel", 42.0 x 59.0. On left above border, blue background and vertical bands in brown and white - one with white and brown simplified rosettes on it - representing a shrine or altar (H.3.8) with yellow field to right. Next,an approaching woman,in yellow, pink and blue-banded cloak with heavy black details on a yellow ground, apparently leading a spotted deer painted pale streaky blue with black linear details; the background divides vertically with blue on the right and a pink-coloured, black spotted deer with halter defined in black lines. A male figure, of uncertain find-place, also on a blue ground is here attributed to the same composition: see SLIDE 34 and Vol.I, p.747. Border: white, black barred on blue and red barred on yellow bands enclose rows of rosettes in blue with white and yellow centres and white and red spacer motifs between rosettes: total H.12.5; rosettes, diam.5.0. Plaster: hardish, white, fine-grained. Possibly executed by "School G".

Guida, Pl.21; M.Borda, Arte Cretese-Micenea nel Museo Pigorini di Roma (Rome 1946), p.75 and Pl.LV.

Thesis: Vol.I, pp.91, 185f, 361f; Table VII, p.449; Chronology, p.473;

Date, p.600.

Date: LM IIIA 1.

PLATE 82B

Domesticated goats awaiting sacrifice, Side A, H.Triada sarcophagus.

Detail of PLATE 148 (v. PLATE 74B).

Scale: about $\frac{1}{2}$

Description: see PLATE 58A.

Date: LM IIIA 1.

PLATE 82C

Wild goat in mountainside setting.

Detail of PLATE 66 and SLIDE 54, from Room 14, LM I villa, H.Triada.

Scale: about $\frac{1}{7}$

Reproduced by courtesy of the Fogg Art Museum from watercolour copies by E.Gilliéron (? père) in the Mrs. Schuyler Van Rensselaer collection.

Goats: see SLIDE 23e. Preserved H. from back hooves to tail-tip, about 28.5. Colours burnt.

References: see PLATE 66; also Vol.I, p.91.

Date: LM IA.

PLATE 82D

Leaping goat in mountainside setting.

Detail of the stone "Peak Sanctuary" rhyton from the Treasury of the palace at Kato Zakro (Vol.I, Fig. 31A, opp.p.174).

From S.Alexiou, N.Platon and H.Guanella, Ancient Crete, (1967), Pl. 193.

Date: LM I.

PLATE 83A

Head of a leopard.

New restoration: SLIDE 25.

HM Room K, Case 173. HM Fresco Catalogue no.29.

Scale: nearly $\frac{2}{1}$

Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I, Fig.89(10), pp.690 and 695).

About 5.0 x 4.5. Upper part of leopard's head from eye to ears, in left profile; red-outlined eye on white with bright light blue pupil, and yellow hide with white spots enclosed in red lines; heavy red outline, and plain white background. Supported by gb.

PM I, p.540, Fig.392A. (KFA, p.23 under Pl.D, Fig.6).

Thesis: Vol.I, p.92; Table VIII, p.450; Chronology, p.462; Date, p.598.

Date: LM II-III A 1.

PLATE 83B

Uncertain running ungulate.

HM tray 165 Theta XV,9-10: "Different Areas" - i.e. NP.

Scale: about $\frac{2}{3}$

Provenance: Knossos, probably the palace but location unknown.

Hind quarters of ungulate leaping to left, on pale dull blue ground. 12.2 x 12.5 x 2.4, and 7.4 x 10.3 x 1.9. Animal (a goat ?) incised from plaster by "incavo" process, filled with white "impasto" and painted with fine red lines. Streaky application of paints in background area which is slightly worn; white border band below.

Plaster: medium-hard, dirty-white, coarsely grained. Vertical impressions at back of plaster. U/P.

MC Thesis (1964), no.28 and Fig.140.

Thesis: Vol.I, p.93; Table IX, p.451; Chronology, p.462; Date, p.599.

Date: LM II-III A 1.

PLATE 84A

Monkeys in papyrus thickets.

"Panel" from the Birds and Monkeys Frieze: SLIDE 56.

HM Room K (north east sideroom).

Scale: just over $\frac{1}{10}$

Provenance: Knossos town, House of the Frescoes, Room E fresco stack (Vol.I, Fig.103(1-2), p.719).

Set in gb "panel", 50.0 x 186.0. Left monkey first restored by Gilliéron, fils, between 1923 and 1926; subsequently extended by T.Phanourakis and A.Caravella in 1966, to which, however, corrections have been noted (Vol.IV, E, pp.46-57). On left, blue papyrus flowers with orange inflorescences, white sepals on yellow ground bordered on its right side by a dull green area from which spring light blue waterside reeds with pink inflorescences (SLIDE 29i); next, in white field, a blue monkey clutching light green papyrus stems (cf.SLIDE 23h, for colours of monkey); then another monkey, also in right profile, with papyrus plants hybridised with bright brown reed stems behind it (SLIDE 29h: PLATE 107A). Monkey incorrectly restored pawing a smaller papyrus plant springing from blue rockwork (Vol.IV, E, p.54). This monkey belongs either to the left or right, but not in front, of the reed-stems (Ibid, p.52). To the right, pale and bright sky-blue, and green, rockwork areas with a blue-flowered crocus in a plain white space. A waterfall and stream should replace the rockwork bands on the lower side of this restoration (Ibid, pp.56, 68f). Plaster: as PLATE 65, from same composition. Attributed to "School I".

PM II, p.451, Fig.264; Vol.IV, E, Pl.IIa; also F, p.lff "Panel B".

Thesis: Vol.I, p.92; further references as listed under PLATE 65.

Date: MM IIIB/LM IA.

PLATE 84B.

Blue monkey in rocky landscape.

"Panel" from the Bird and Monkeys Frieze: SLIDE 56.

HM Room K (north east sideroom).

Scale: about $\frac{1}{6}$

Provenance: as PLATE 84A.

Set in gb "panel", 61.0 x 84.0. Blue monkey (SLIDE 23h) in right profile on red ground in multicoloured rockwork bands from which spring hybrid plants (PLATE 99A), ivy, crocuses and dwarf iris. For appreciation of colours, see PM II, p.446, Col.Pl.X.

"Panel A" in Vol.IV, F, pp.1ff.

Thesis: references as PLATE 84A and 65.

Date: MM IIIB/LM-IA.

PLATE 84C

The "Saffron Gatherer Fresco", as restored by N.Platon.

New restoration: SLIDE 57.

HM Room K (north east sideroom). HM Fresco Catalogue no.20.

Scale: under $\frac{1}{4}$

Provenance: Knossos palace, Room of the Saffron Gatherer (Vol.I, Fig.89(8), p.690: context, pp.693-695).

Set in gb "panel", 38.5 x 93.5, but probably an assembly of two or three originally separate "panels" or sections of a broken frieze. To left, fragments identified by Platon; to right, by Evans (cf. PLATE 85A). Left monkey: blue with white muzzle and stomach, max. restored length 31.5. Vase above snout: pale blue outlined in white: H.6.5, max.W.8.5, base 5.3. White crocus flowers springing from white-outlined rockwork. Right monkey: L.27.5 from outstretched paw to tail-end. Vase below hand (SLIDE 17, lf): white-spotted blue, with red and white lip-bands. For detailed photographs of crocuses, see PLATE 92. Rockwork: white-outlined blue and red patches with black striations. Background, dark red. Heavily burnt, with "impasto" white turning bluish. The monkeys wear red harnesses.

PM I, p.265, Col.Pl.IV after KFA, Pl.I; Platon, KChr. A(1947), pp. 505-524 and Pl.KΘ opp.p.512.

Thesis: Vol.I, pp.92, 98, 180; Table VII, p.449; Chronology, pp.460ff;

Date, p.599.

Date: LM II-III A 1.

PLATE 85A

Evans's restoration of the "Saffron Gatherer" as a blue boy. Replica.

New restoration: SLIDE 57.

HM Room K (north east sideroom).

Scale: $\frac{1}{3}$

Revised by N.Platon: references listed under PLATE 84C.

PLATE 85B

Head of a blue monkey (cf. SLIDE 23h).

Detail from the Birds and Monkeys Frieze: SLIDE 56.

HM tray Epsilon II(E), 1: "House of the Frescoes".

Scale: $\frac{3}{4}$

Provenance: as PLATE 84A-B.

8.1 x 16.5 x 3.25, gb. Two layers of plaster: upper with red ground bearing a monkey's head in right profile; lower and coarser, painted rose-red and supporting the upper layer with gb. For a full description see Vol.IV, F, no.1 and Col.Pl.A, Fig.1.

PM II, p.447, Fig.262.

Thesis: references as listed under PLATE 84A-B.

Date: MM IIIB/LM IA.

PLATE 85C

Head of a blue monkey: SLIDE 23h.

Detail from PLATE 84B, and to immediate left of detail at PLATE 99A.

Scale: $\frac{3}{4}$.

PLATE 86

Restored section and detail of the "Partridge and Hoopoe Frieze".

HM Room K, south wall. HM Fresco Catalogue no.7.

Scale: PLATE 86A($\frac{1}{7}$); PLATE 86B($\frac{1}{4}$).

Provenance: Knossos town, Caravanserai, Pavillion Room (Vol.I, Fig. 99(1), p.714).

Set in gb "panel", 89.8 x 175.2; pictorial zone, H.28.5; upper border bands, H.8.3; lower broad border band, H.22.4. Painted pilaster, W.28.5, continuing to floor-level.

Seven partridges (SLIDE 27d) and a hoopoe (SLIDE 32e) among green and red-stemmed myrtles on white and black grounds decorated with stylised rockwork bands in pale blue, green and yellow: the restoration adds a pink band. These have borders marked with fine black lines, interpreted by Evans as "briars", and are decorated with dotted rosette flowers. In black field, variegated pebbles strew the ground: yellow, white, red, green bands enclosed with green outlines. The hoopoe sits in a dittany or acacia tree (SLIDE 32e). Upper bands: black, white, black, yellowish-white, dull red in descending order. Off-white (or light yellow) "dado" band, with blue-topped and red-based yellow pilasters below on three walls of the room.

Frieze suspended above lintel-level: Vol.I, Fig.13, opp.p.117.

Partridges, H.27.5; hoopoe, H.12.0; myrtles, H.21.0 max. Fragments at PLATES 100, 107C and 115E also belong to this frieze.

PM II, Part I, Frontispiece and pp.103ff.

Thesis: Vol.I, pp.94f, 102f, 116f, 181f, 207f; Table VIII, p.450;

Chronology, pp.465f; Date, p.594.

Date: LM IA.

PLATE 87A

Blue bird seated in rocky landscape.

Detail of PLATE 65.

Scale: about $\frac{1}{2}$.

PLATE 87B

Uncertain bird perched in mountain landscape near ivy-bush: SLIDE 27f.

Detail of PLATES 66 and 81B, from Room 14, Hagia Triada villa.

New restoration: SLIDE 54.

Scale: nearly $\frac{1}{2}$

Preserved L. of bird: 25.0. Dark brown body with lighter brown to white wing; head upraised but front part missing. Not a pheasant (Vol.I, p.95f).

References: as PLATE 66.

Date: LM IA.

PLATE 88A

Partridge's neck and small bird's wing.

New restoration: SLIDE 28.

HM tray 70 Eta II, 1: "Area of High Relief" or "Area South of Spiral Fresco".

Scale: about $\frac{4}{3}$

Provenance: Knossos palace, uncertain location: either Vol.I, Fig. 92(5), p.700 or Fig.93(14), p.703 unless "Spiral Fresco" here refers to the Loomweights Basement; in that case, the former provenance would seem correct.

4.9 x 6.6 (painted surface only). Black-outlined greenish-grey neck of a partridge with white bib on left, and black-outlined white wing of small bird on right, on pale greenish-blue ground. Orange preliminary sketch-lines on wing and at bib. Plaster: fairly hard, medium-grained, off-white. Brushmarks or floatmarks on surface. U/P. MC Thesis (1964), no.33 and restoration Fig.152 - since revised. Thesis: Vol.I, pp. 96, 182; Table VII, p.449; Chronology, p.463; Date, p.599.

Date: LM II-III A 1.

PLATE 88B

"Swallow" or Golden Oriole: SLIDE 27g.

HM tray Eta III, 3: "South House: Lustral Area".

Scale: about $\frac{1}{2}$

Provenance: Knossos town, South House, anteroom to "lavatory" (Vol.I, Fig.112(2), p.733).

Upper part of yellow bird with pale blue wing in right profile on plain ground, with head looking back over shoulder. Surface cracked, and paints blurred; fragment supported with gb. Plaster: as frescoes from the "House of the Frescoes". Attributed to "School I".

PM II, p.378f, Fig.211c.

Thesis: Vol.I, pp.95, 182, 232, 352ff; Table III, p.401; Chronology, pp.402ff; Date, p.592.

Date: MM IIIB/LM IA.

PLATE 88C

"Pheasant".

HM Room K, Case 173. HM Fresco Catalogue no.37 in pencil on back.

Scale: nearly $\frac{2}{1}$

Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I, Fig.89(10), p.690).

About 8.5 x 5.5. Pale blue and red wing feathers treated like lotus sepals (cf.PLATE 98) on a plain white ground; fragment depicting tail-feathers now missing but recorded at KFA Pl.D, Fig.6 where the background is too blue. Evans's identification is doubtful. Attributed to "School B".

PM I, p.540, Fig.392A.

Thesis: Vol.I, p.96, 318; Table VI, pp.430-432; Chronology, pp.311ff;

Date, p.591.

Date: MM IIIB/LM IA.

PLATE 89

Blue birds' nests and eggs: SLIDE 27j.

Details from the Bird and Monkeys Frieze: SLIDE 56.

HM tray 191 Epsilon XXI, 1-6: "House of the Frescoes".

Scale: $\frac{1}{2}$

Provenance: Knossos town, House of the Frescoes, Room E fresco stack (Vol.I, Fig.103(1), p.719).

PLATE 89 A1: 9.6 x 10.8 x 0.5, gb. Bottom of red-outlined nest containing orange egg on plain white ground; a second orange egg to left; to right, grey-black (?) rockwork. Grey-black dado area. Vol.IV, F, no.24, Fig.3H.

PLATE 89 A2: 17.2 x 7.6 x 0.65, gb. Similar red nest with broken orange egg inside, another unbroken outside nest, over grey-black dado area; scattered nesting material in pale blue and yellow to left. All on plain ground. Vol.IV, F, no.23, Col.Pl.B, Fig.4.

Plate 89 B: scattered nesting material in black and red lines and pale blue areas, with unbroken orange, pale blue and dark red "eggs" (or "plums" as Mary Swindler once described them). Vol.IV, F, p.20, n.55, a mention. U/P.

Plaster: characteristic of the work of "School I".

Thesis: Vol.I, p.96; dating and further references as listed under

PLATE 65.

Date: MM IIIB/LM IA.

PLATE 90A

Crocus clumps.

New restoration: SLIDE 58.

HM tray Epsilon XVII(E), 1: "House of the Frescoes".

Scale: nearly $\frac{1}{3}$

Provenance: Knossos town, House of the Frescoes, Room E fresco
stack (Vol.I, Fig.103(1), p.719).

34.0 x 40.0 x 1.6 at left edge border tapering to 0.9. Rose-red flowers with dark red stamens of crocus clumps with green leaves; formally spaced out on yellow ground below blue, black and white border stripes and above undulating black, blue and white bands in centre of pictorial zone of original composition. On left and top sides, impressed border impressions in plaster. Paints flaked and worn in places, especially along lower side. Plaster and painting typical of "School I".

PM II, p.459, Fig.271.

Thesis: Vol.I, pp.98, 180; further references as listed under PLATE 65.

Date: MM IIIIB/LM IA.

PLATE 90B

Crocus fragment surrounded by rockwork.

Detail of the Birds and Monkeys Frieze: SLIDE 56.

HM tray 196 Zeta IV,2:"House of the Frescoes".

Scale: about $\frac{5}{6}$

Provenance: as PLATE 90A.

12.9 x 12.7 x 0.8. Dark red flowers on lighter red stems on plain white field. Rockwork:pale-blue and orange patches with black, orange and red striations; traces of sky-blue and green rockwork at top right. Typical execution of "School I".

PM II, p.455, Fig.266b; Vol.IV, F, no.30 and Col.Pl.B, Fig.2.

Thesis: Vol.I, p.98; further references as listed under PLATE 65.

Date: MM IIIIB/LM IA.

PLATE 90C

"Miniature" crocus plant.

SMK, Savakis's Bothros material.

Scale: $\frac{4}{1}$

Provenance: Knossos town, Minoan house underlying the property of
Mr.N.Savakis (opposite the "Taverna" entrance): Vol.I,
Fig.111(2), p.731.

5.5 x 3.2 x 1.0. Diminutive red-flowered green-leafed crocus with "miniature" rockwork surrounding it in pale blue, green, sky-blue and black striations, on plain white ground. Parts of four flowers preserved. Painting, style and plaster characteristic of "School I".
U/P.

Thesis: Vol.I,pp.98, 232, 352ff; Table III, p.401; Chronology, p.410;

Date, p.592.

Date: MM IIIIB/LM IA.

PLATE 91A

Crocuses, lilies and violets.

Details of PLATE 22 and SLIDE 54.

HM Room K, north wall.

Scale: just under $\frac{1}{4}$

Provenance: Hagia Triada, LM I villa, Room 14 north wall (Vol.I, Fig.117(1) and Fig.119(1), pp.743f).

Crocus fragment: 42.5 x 52.0. Dark red crocus-flowers with white calix and green stems burnt to brown on plain white area, surrounded by red field with brown-leafed violets with white flowers; to lower right, a further crocus clump and dark red buds of a madonna lily. PLATE 91B: a watercolour copy by Gilliéron (? père), reproduced by courtesy of the Fogg Art Museum (Mrs. Schuyler Van Rensselaer collection).

Lily fragment: 61.0 x 28.5, with small fragment to left obviously originally joining it (14.5 x 5.8). Dark red madonna lilies on white field with red area above; traces of bluish leaves at base of plants. PLATE 91C: a watercolour copy by Gilliéron (?père), reproduced by courtesy of the Fogg Art Museum (Mrs. Schuyler Van Rensselaer collection).

Very heavily burnt, almost black at lower edges. Surfaces badly cracked and worn with areas filled in in gb and "touched up". Other technical features as PLATE 22. Attributed to the "Caravanserai School".

References: as PLATE 22. PM I, p.604, Fig.444 (lily fragment).

Thesis: Vol.I, p.98.

Date: LM IA.

PLATE 92

Crocuses from the "Saffron Gatherer Fresco": PLATE 84C.

Scale: PLATE 92A($\frac{4}{5}$); PLATE 92B($\frac{3}{2}$).

PLATE 92A: H.about 10.5. White crocuses with bifurcating stamens on red ground, springing directly from white-outlined rockwork. Back foot of "Saffron Gatherer" between crocuses.

PLATE 92B: H.about 7.3. White crocus with greenish-black veins on petals and blue "waz" filling motifs with white dot inflorescences, on red ground.

Both fragments burnt.

References: see PLATE 84C. Vol.I, Fig.61, opp.p.518.

Date: LM II-III A 1.

PLATE 93A

"Honeysuckles".

HM tray 171 Epsilon I, 6-7: "House of the Frescoes"

Scale: about $\frac{3}{4}$

Provenance: Knossos town, House of the Frescoes, Room E fresco stack
(Vol.I, Fig.103(1-2), p.719).

PLATE 93 A6: Brown-red stems and leaves with dark red accents, on
bright sky-blue field with light grey rockwork at lower
left side. PM II, p.465, Fig.275 I.

PLATE 93 A7: Rose-red stems and leaves with dark red accents, on plain
white field. Ibid, Fig.275 E, main design drawn only.

Parts of the Birds and Monkeys Frieze (SLIDE 56), executed by "School
I". Fragments supported by gb. Technical features: as PLATE 65.

Thesis: Vol.I, p.98; Dating references: as PLATE 65.

Date: MM IIIB/LM IA.

PLATE 93B

"Honeysuckle".

Part of Birds and Monkeys Frieze (SLIDE 56), by "School I".

HM tray 188 Epsilon XVIII, 2: "House of the Frescoes".

Scale and provenance: as PLATE 93A.

Rose-red stems and leaves with black accents, on white field, but
overlapped by pale blue leaves of (?) a lily plant; above, a dark red
area with black accents, perhaps rockwork.

References: as PLATE 93A.

Date: MM IIIB/LM IA.

PLATE 93C

"Honeysuckles".

Unseen by the writer: presumably Rhodes Museum.

Scale: about $\frac{5}{6}$

Provenance: Trianda, (Ialysos), House 1, Room 11: Vol.I, Fig.139(11),
p.776.

Yellow flowers and petals or leaves on darkish red ground below blue-
black and white upper stripes.

Clara Rhodes X(1941), Col.Pl.IX.

Thesis: Vol.I, pp.98, 183, 225f; Table IV, pp.414-416; Chronology,
pp.418, 421; Date, p.595.

Date: LM IB.

PLATE 94A

Dwarf Cretan iris.

Detail of PLATE 84B and SLIDE 56, from the "House of the Frescoes".

Scale: about $\frac{3}{4}$

Pink flowers with pale green stems and leaves on dark red ground.

PM II, Col.Pl.X, opp.p.446.

Thesis: Vol.I, p.98; dating references, as PLATE 65.

Date: MM IIIB/LM IA.

PLATE 94B

Dwarf Cretan irises.

From same provenance and composition as PLATE 94A.

Scale: about $\frac{2}{3}$. HM tray 171 Epsilon I, 8-9: "House of the Frescoes".

Dark red flowers with pale green (no.8) and rusty-brown leaves and stems (no.9), on plain white grounds. Buckled and cracked fragments, supported by gb. Painted by "School I".

PM II, p.467, Fig.275 G-F.

Thesis: Vol.I, p.98; dating references, as PLATE 65.

Date: MM IIIB/LM IA.

PLATE 94C

Iris flower: SLIDE 29c.

HM tray 202: "Amnisos".

Scale: $\frac{1}{2}$

Provenance: Amnisos villa, Room 7 (Vol.I, Fig.116(probably 2), p.740).

Pale blue-green petals with stippled yellow linings and grey-blue stigmas, on plain white ground. Impressed border edge at top of fragment, supported by gb. U/P.

Thesis: Vol.I, p.98; further references as listed under PLATE 95.

Date: MM IIIB/LM IA (Vol.I, p.593).

PLATE 95

Sage and irises in large flower-container.

New restoration: SLIDE 59.

Detailed photographs from the same frieze: PLATES 53A, 94C, 96, 102-103 and 118D-E.

HM Room K, south wall. HM Fresco Catalogue no.24.

Scale: nearly $\frac{1}{10}$

Provenance: Amnisos villa, Room 7, west wall (Vol.I, Fig.116(2), p.740).

Set in gb "panel", L.186.0; H.230.0. Right-hand irises, H.109.0.

Vase: H.39.5; max.L.150.7; max.L. of upper section, 73.0. Restored upper border bands, H.30.0; as preserved, H.25.0. Broad band below vessel, H.8.7; dado area, H.29.0. Iris heads and stalks, H.10.0.

Red-flowered irises on pale blue or greenish stems with leaves of a similar hue, flanking sage or vetches in pale blue with pink inflorescences, against undulating plain white and dark red grounds. Vessel: lighter and darker brown and white bands (SLIDE 18,5). Light brown or worn red broad band below vessel, with greyish dado area. Upper stripes: alternating greyish-green (originally pale blue?) and white, with orange-like top band evidently imitating a wooden lintel-level beam. Colours much obscured by burning by fire, especially above and below main pictorial area. Plaster: hardish, fine-grained, off-white; paints worn. Vertical border impression at right-hand lower edge. Restored by Gilliéron, fils, but differing in some details

(e.g. excluding lily flowers on red) from the restoration published by Evans: PM IV, Suppl.Pl.LXVIIa. In present form, apparently U/P; included here by kind permission of Professor Sp.Marinatos.

Thesis: Vol.I, pp.99f, 183f, 210, 358f; Table IV, pp.414-416;

Chronology, p.403; Date, p.593.

Date: MM IIIB/LM IA.

PLATE 96

The restoration of the "Iris and Sage Panel" from Amnisos by E. Gilliéron, fils (= PLATE 95): PM IV, Suppl.Pl. LXVIIa, and p.1002. Note the following differences with the panel as presently restored and exhibited in HM:

- Inclusion of (1) madonna lilies on red on each side of sages;
- (2) Egyptianising "water" convention on vase;
- (3) veined dado area;
- Exclusion of (4) leaves on both sides of irises' stems;
- (5) full height of upper border bands.

References: as listed under PLATE 95.

PLATE 97A

"Sacral" ivy: cf.SLIDE 29d.

Detail of the "Monkey Panel" at PLATE 84B and SLIDE 56, from the "House of the Frescoes".

Scale: just over $\frac{1}{3}$

For appreciation of colours, see PM II, Col.Pl.X, opp.p.446.

Crocus, iris and "sacral" ivy on dark red ground, springing from veined rockwork which impinges upon upper border stripes.

Thesis: Vol.I, p.99; dating references as listed under PLATE 65.

Date: MM IIIB/LM IA.

PLATE 97B

Cat, ivy bush and (?) capers.

Detail of PLATE 66 and SLIDE 54, from the LM I villa at Hagia Triada.

Scale: about $\frac{1}{3}$

Cat's shoulders, back and tail (foreparts: PLATE 81B). Ivy: dark burnt red with black "waz" filling motifs; Capers: dark and light brown (SLIDE 29m). Reproduced by courtesy of the Fogg Art Museum (Mrs. Schuyler Van Rensselaer collection). Ivy bush: average H. '23.5.

Mon.Ant. XIII(1903), Pl.VII.

Thesis: Vol.I, pp.99,101. Other references as listed under PLATES 66 and 81.

Date: LM IA.

PLATE 97C

Capers on Santorini.

From Thera II, p.40, Fig.25. Cf.PLATE 97 B(right).

PLATE 98A

Lotus flower in relief: SLIDE 29g.

HM Room K, Case 173. HM Fresco Catalogue no.37.

Scale: about $\frac{5}{4}$

Provenance: Knossos palace, south light well of Queen's Megaron
(Vol.I, Fig.93(14), p.703).

About 11.5 x 8.5. Red, blue, yellow and white lotus flower on plain ground, modelled in low relief in three decreasingly high planes from top of fragment downwards - the background counting as the third plane. Plaster: fine-grained, fairly hard, white. Originally identified as a bird's wing, but later corrected. "School B".

PM III, p.371f, Fig.247.

Thesis: Vol.I, pp.99f,318; Table VI, pp.430-432;(Chronology,p.434ff);

Date, p.591.

Date: MM IIIB/LM IA.

PLATE 98B

Lotus flower and (?) a man's hand.

HM tray 49 Zeta III, 1:"Area of N.Foundations" or "Court of Distaffs".

Scale: $\frac{7}{5}$

Provenance: Knossos palace, Court of the Distaffs, as OKT,P,p.146
shows (Vol.I, Fig.93(7), p.703 and p.705f).

6.3 x 11.2 x 1.0 tapering to 0.55, gb. Blue, red, yellow and white flower on black ground, and to left (?) the fingers - defined by black lines - of a man's hand painted dark red. Attributable to "School B". U/P.

Thesis: references as listed under PLATE 98A.

Date: MM IIIB/LM IA.

PLATE 98C

Lotus flower.

HM. Last seen by this writer in Director's Office.HM Fresco Cat.no.104

Scale: just under $\frac{1}{1}$

Provenance: Knossos town, area of Gypsadhes Houses ("ΚΤΗΡΑ
ΚΟΥΤΟΥΛΑΚΗ"): Vol.I, Fig.98(south-east of 14), p.713.

11.7 x 9.8 x 2.2. Blue, white and red flower with black details on sky-blue sepals; background,plain white. Plaster: hard, medium-grained, off-white; surface covered with polyvinyl. Discovered by Dr.N.Platon in 1955, who kindly allows its inclusion here. Attributable to "School B".

References: as listed under PLATE 98A.

Date: MM IIIB/LM IA.

PLATE 98D

Burnt lotus flower fragment.

HM tray 62 Lambda VI, 13: "Area of Cowboy Fresco".

Scale: about $\frac{3}{4}$

Provenance: Knossos palace, Court of the Stone Spout (Vol.I, Fig. 92(7), p.700).

Pale light blue, rose-red and white flower, crudely painted in bands of colour, with little if any linearised details; heavily burnt resulting in obscured detail.

Fyfe, p.125, Fig.63.

Thesis: Vol.I, p.99f; Table VII, p.449; Chronological place of motif, p.542ff; Date, p.599.

Date: LM II-III A 1.

PLATE 99A

Hybridised lotus flowers.

Detail of PLATE 84B and SLIDE 56, from the "House of the Frescoes".

Scale: about $\frac{1}{1}$

Greenish flowers, with black and white sepals and orange and blue inflorescence, with "reed" leaves in light blue, on a dark red ground.

References: as PLATES 84B and 65, with PM II, p.477f, Fig.285C.

Thesis: Vol.I, p.99f.

Date: MM IIIB/LM IA.

PLATE 99B

Hybridised lotus flowers from the "Griffin Fresco".

Detail of PLATE 127.

Scale: about $\frac{1}{3}$

Lotus motif: L.15.0 as restored. Pale blue-grey sepals, with rose-red "waz" filling motifs heavily defined in black and with dark red blobs for the inflorescence. Attributed to "School D".

References: as listed under PLATE 127.

Date: LM II

PLATE 100

Fragments from the Partridge and Hoopoe Frieze, from the Caravanserai.

HM trays 177 Epsilon VII (PLATE 100 A-B) and 194 Zeta II (PLATE 100C): "House of the Frescoes" (sic).

Provenance: Knossos town, certainly the Caravanserai's Pavillion (Vol.I, Fig.99(2), p.714f). Misplaced in trays from the "House of the Frescoes".

PLATE 100A: HM 177 E VII, 1: "HOF". Light brown sepals and blue and white leaves, with red "waz" filling motifs, of hybridised lotuses on plain white ground. To left, (?) tail feathers of a hoopoe; above,

red, black, green and white "scalloped" design, perhaps rockwork as on the piece at PLATE 100 Cl. U/P.

PLATE 100B: three fragments of "reed" stems belonging to the lotus at PLATE 100A. (a) 5.8 x 4.3 x 1.7, plaque (gb); (b) 5.6 x 4.3 x 1.5, gb; (c) 4.2 x 5.1 x 1.8, gb. Clearly the pieces mentioned by Evans as found at the south doorway (PM II, p.116), but incorrectly attributed by him to a later redecoration of that lintel. Black-outlined blue stems with traces of light-brown flowers above, on plain white. U/P.

PLATE 100C: two fragments with similar "reed" stems and black "scalloped" design on dull greenish area; the smaller piece shows "briars" from the typical rockwork design of the Caravanserai frieze (cf. PLATE 86). U/P.

Plaster: characteristic of the Caravanserai frieze.

References: as listed under PLATE 86.

Date: LM IA.

PLATE 101 A-B

Madonna lilies.

SMK.

Scale: about $\frac{1}{1}$

Provenance: Knossos town, House on south side of the Royal Road (Vol.I, p.727 (o)).

New restoration: Vol.I, Fig.109, p.727, drawn to scale.

White-flowered, darkish blue-stemmed, madonna lilies on dark red. Outlines partly incised with fine lines. Attributed to "School H" (H31). U/P.

Thesis: Vol.I, pp.99, 345ff; Table I, p.382; Chronology, pp.384, 389; Date, p.588.

Date: MM IIIA.

PLATE 101 C-D

Madonna lilies and restored design.

National Museum, Athens, Cycladic Room. No.5843.

Scale: original fragments, about $\frac{3}{4}$ (PLATE 101C); restoration, about $\frac{1}{3}$ (PLATE 101D).

Provenance: Melos, Second City of Phylakopi, House in square G3, Room 11 (Vol.I, Figs.140-141(11), p.778).

Set in gb"panel", 30.0 x 55.3. Best lily: H.10.25 x W.7.6. White "cut" flowers with yellow anthers and white stems on crimson ground, with white and black lower border stripes (according to restored design only: from Phylakopi, p.76, Fig.64).

Phylakopi, loc.cit.; PM III, p.132, Fig.87.

Thesis: Vol.I, pp.99, (183), 224f, 368; Table II, p.390; Chronology, p.391ff; Date, p.590.

Date: MM IIIB.

PLATE 102

Lily fresco.

New restoration: SLIDE 59.

HM Room K, south wall. HM Fresco Catalogue no.23.

Scale: just under $\frac{1}{8}$

Provenance: Amnisos villa, Room 7, north wall (Vol.I, Fig.116(1), p.740).

Set in gb "panel", 170.0 x 129.0. Lilies, H.121.0. Upper border stripes, H.26.0. Architectural "frame" around plants, varying width from 12.3 to 14.5. Lower border, as restored, H.11.6.

White lilies and stems excised from plaster by "incavo" process and filled in in white "impasto" on dark red ground. Depth of "incavo", about 1.5-2.0mm. Leaves at base of plant, greenish hue (burnt or affected by fire). Dado, ? originally grey or grey-black. Similar fire-affected colours for architectural "frame", with plain white field below it. Upper borders in ascending order: white, light rusty-brown, followed by four alternately greenish-blue or grey and white stripes, with light rusty-brown band at top (incomplete). Paints and surface: worn and burnt. Restored by Gilliéron, fils (PLATE 103B). Crete and Mycenae, Col.Pl.XXII, opp.p.54; PM IV, Suppl.Pl.LXVIIb. Thesis: Vol.I, p.99; further references as listed under PLATE 95, from same broken frieze. Detail of stems: PLATE 157A.

Date: MM IIIB/LM IA.

PLATE 103A

A second lily fresco from Amnisos.

New restoration: SLIDE 59.

HM fresco storeroom, West Apotheke.

Scale: just over $\frac{1}{9}$

Provenance: as PLATE 102.

Set in gb "panel", 185.5 x 101.0. Similar colours to the "panel" at PLATE 102, but with light brown band above pictorial area: it is not certain that this piece actually belongs there. Lower fragments: very worn, burnt or faded. Vertical border impression at right side of largest central fragment. U/P.

References: as listed under PLATE 102.

Date: MM IIIB/LM IA.

PLATE 103B

Restoration of the "Lily Panel" from Amnisos by E.Gilliéron, fils: from PM IV, Suppl.Pl.LXVIIb.

Scale: about $\frac{1}{10}$.

PLATE 104A

Madonna lilies.

Not seen by the present writer.

Scale: just over $\frac{3}{4}$

Provenance: Trianda (Ialysos), House 1, Room 7 (and 2): Vol.I,
Fig.139 (2,7), p.776.

Dark red flowers on green stems, on a plain white ground.

Clara Rhodos X, Col.Pl.VII.

Thesis: Vol.I, pp.99, 183, 226; Table III, p.401; Chronology, pp.402,
408; Date, p.594.

Date: LM IA.

PLATE 104B

Madonna lily and other plant forms.

Not seen by the present writer.

Scale: about $\frac{1}{1}$

Provenance: Trianda (Ialysos), House 1, Room 8: Vol.I, Fig.139(8),
p.776.

Orange madonna lily flowers with green anthers and stems; dark
green fern-like plants; blue and white, and orange, blue and white
stripes. Possibly influenced by the "School I" at Knossos.

Clara Rhodos X, Col.Pl.XI.

Thesis: Vol.I, pp.99, 183, 226; Table V, p.427; Chronology, p.428;
Date, p.593.

Date: MM IIIB/LM IA.

PLATE 105

Madonna lily sprays.

HM Room K, Case 173. HM Fresco Catalogue no.40.

Scale: about $\frac{3}{4}$

Provenance: Knossos town, South East House (Vol.I, Fig.113(1), p.734).

Set in gb "plaque", about 23.0 square. White flowers with green sepals
and stems and orange anthers on white stalks, springing from grey
rockwork on a dark red ground. At lower centre, three petals falling.
White "impasto" paint over red. First restored by H.Bagge, but
evidently since revised (see KFA, Pl.VIII, Fig.I and commentary on
p.37). Paints worn. ? Attributable to the "Caravanserai School".

PM I, p.537 and Col.Pl.VI.

Thesis: Vol.I, pp.99, 232; Table VI, pp.430-432; Chronology, (pp.465ff)
and especially p.470; Date, p.594.

Date: LM IA, if not earlier.

PLATE 106A

Pancratium lilies: SLIDE 29f.

HM tray 187 Epsilon XVII, 1-4: "House of the Frescoes".

Scale: $\frac{1}{2}$

Provenance: Knossos town, House of the Frescoes, Room E fresco stack (Vol.I, Fig.103(1), p.719); fragments from the Birds and Monkeys Frieze (SLIDE 56).

White flowers with orange anthers on dark red or red and white grounds, with pale light blue leaves at bases of plants; red grounds apparently rockwork, to judge from black dotted subsidiary decoration. Plaster: as described under PLATE 65.

PM II, p.457, Fig.268, restored drawing.

Thesis: Vol.I, p.99; further references as listed under PLATE 65.

Date: MM IIIB/LM IA.

PLATE 106B

Rose bush: SLIDE 29k.

Detail from PLATE 65 and SLIDE 56.

Scale and provenance: as PLATE 106A above.

Area: about 16.0 x 25.0. Brown-veined green-leafed rose with six-petalled flowers with red inner details on light reddish-brown stems, and with blue hips or buds, springing from light and sky-blue and olive-green rockwork area mottled with white and black blobs and "veins". Main background, plain white.

PM II, p.455, Fig.266 A2 and Col.Pl.XI, opp.p.454.

Thesis: Vol.I, p.101; further references as listed under PLATE 65.

Date: MM IIIB/LM IA.

PLATE 107 A-B

Papyrus flowers.

Provenance: as PLATE 106A-B above.

PLATE 107A: clump of seven flowers (SLIDE 29h). Detail of PLATE 84A and SLIDE 56.(HM tray 175 Epsilon V,HOF, until 1966 when incorporated into extended monkey "panel"). 14.5 x 20.5. Blue flowers with black veins, orange sepals, light rusty-brown stems and orange inflorescences lined with black and red spots. Below usual "HOF" coloured border stripes. Surface badly worn and cracked; gb support. Vol.IV, E, no.5 and restored with another fragment showing its hybridised "reed" stems at Ibid, p.53, Fig.3. Present scale: about $\frac{1}{3}$.

PLATE 107B: HM tray 196 Zeta IV,1"House of the Frescoes". Scale: $\frac{2}{3}$. 18.9 x 7.1 x 0.8 to 0.4, gb. Colours of flowers as for those of PLATE 107A, but with white and black dots on inflorescence. Background dark red below pale and sky-blue rockwork heavily striated with black, white and olive-green lines and orange dots. Vol.IV, F, no.33 and Col. Pl.B, Fig.3.

Thesis: Vol.I, p.100. Dating references as listed under PLATE 65.

Date: MM IIIB/LM IA.

PLATE 107C

Papyrus flowers below rockwork.

HM tray 195 Zeta III,1: "House of the Frescoes".

Scale: about $\frac{1}{1}$

Provenance: Knossos town, almost certainly from the Partridge and Hoopoe Frieze from the Caravanserai (Vol.I, Fig.99(1), p.714); misplaced in present HM tray.

Blue flowers partly outlined in black with orange inflorescences lined with red dots; buds in light rusty-brown. Below rockwork in pale blue with black and red markings and, on right, in light rusty-brown. Background, plain white. Coarser style and technical similarities suggest not "School I" but the "Caravanserai School" as having depicted this subject. U/P.

Thesis: Vol.I, p.100. Dating references as listed under PLATE 86.

Date: LM IA.

PLATE 108

Fragments of a reed fresco.

New restoration: SLIDE 31.

SMK fresco trays.

Provenance: Knossos town, house on north side of the Royal Road (Vol.I, p.726 (g)).

PLATE 108A: Scale: $\frac{2}{3}$. 15.0 x 18.4 x 1.2, flat at back, gb support. Deep olive-brown and darkish blue reeds on plain white, highly polished, ground (to left); red reeds on pale granular blue on right with red and olive blotches in centre over background colours' demarkation line. U/P.

PLATE 108B: Scale: nearly $\frac{1}{1}$. 16.0 x 9.2 x 1.2, flat at back. Light olive-brown reeds overlying darkish blue ones on a plain white field, with red and olive blotches at right-hand edge. U/P.

PLATE 108C: fragments of red reed stems and tips on pale granular blue or blue-grey. Scale: about $\frac{1}{2}$. U/P.

Plaster: fine-grained, hardish, white; possibly built up in two layers. No "slip" apparent, but blue background paint forms a distinct "skin" over plaster surface and in some cases lifts and flakes away. Attributed to "School H"(H19).

Thesis: Vol.I, pp.100, 229, 345ff; Table I, p.382; Chronology, pp.383ff, 388; Date, p.588.

Date: MM IIIA.

PLATE 109A

Reed-like plant stems.

SMK fresco trays.

Scale: about $\frac{3}{4}$

Provenance: as PLATE 108 (Vol.I, p.729 (ee)).

Largest piece: 3.3 x 6.9 x 1.5. Bright sky-blue reeds with black "veins", and sometimes orange stems and leaf-stalks (no.A2), on plain white, highly polished ground. Attributed to "School H" (H34). U/P
References: as PLATE 108.

Date: MM IIIA.

PLATE 109B

Various plants and a (?) dress fragment.

SMK fresco trays.

Scale: just under $\frac{2}{3}$

Provenance: Knossos town, various houses near the Royal Road and on Gypsadhes Hill.

PLATE 109 B1-2: Dark blue papyroid flowers on plain white with red preliminary sketch-lines. RR/South (Vol.I, p.726 (c)). 2.9 x 4.2 x 1.35 and 2.5 x 4.2 x 1.3. Highly polished surface. Attributed to "School H" (H30). U/P.

PLATE 109 B3-4: Yellow and grey reeds on plain white, by same painter as depicted the pieces at PLATE 108. Attributed to "School H" (H20). Larger piece: 4.7 x 3.8 x 1.5, flat at back, and perhaps built up in two layers. Highly polished surface. From RR/South (Vol.I, p.727 (p)). U/P.

PLATE 109 B5: Pale blue reed stem on plain white. 3.3 x 2.5 x 1.2. Highly polished surface. Attributed to "School H" (H21). From RR/South (Vol.I, p.727 (n)). U/P.

PLATE 109 B6: Granular sky-blue vetch or sage on plain white. From Hogarth's Houses (Vol.I, p.717, no.7). 3.1 x 2.7 x 1.2. Paint apparently applied after good surface polishing. Attributed to "School J". U/P.
Thesis: Vol.I, p.100; Table II, p.390; Chronology, p.392;
Date, p.590: MM IIIB.

PLATE 109 B7: Red cross and line on highly polished white ground apparently burnt to light grey. From RR/North (Trench H, level 112: LM I ?B). Attributed to "School H" (H38). U/P.

Thesis: Vol.I, pp.345ff; Table I, p.382; Chronology, pp.383ff; Date, p.588: not applicable to PLATE 109 B6(v.supra).

Date: MM IIIA, except PLATE 109 B6.

PLATE 109C

Reeds.

Unseen by the present writer.

Scale: about $\frac{1}{7}$

Provenance: Thera, Akroteri, Room of the Monkey Frieze (Vol.I, Fig. 137(4), p.768).

About 35.0 x 65.0. From Thera II, Pl.5(2), and p.12.

Thesis: Vol.I, p.100; Table III, p.401; Chronology, p.407; Date, p.593.

Date: MM IIIB/LM IA.

PLATE 109D

Mice in reeds or grasses.

New restoration: SLIDE 26.

HM Room K, Case 173. HM Fresco Catalogue no.41.

Scale: about $\frac{2}{1}$.

Provenance: Knossos town, South East House (Vol.I, Fig.113(1), p.734).

About 6.0 x 5.0. Tail and stomach of two brown mice among olive flowering grass- or reed-stems, on plain white ground. Plaster: fine-grained, fairly hard, white. (?) Attributable to the "Caravanserai School".

PM I, p.537, Fig.390, reproduced from the distorted illustration in KFA Pl.D, Fig.1. Note that two small pieces are now missing from the original fragment since the latter photograph was taken - on upper left and central right sides.

Thesis: Vol.I, pp.92, 100, 181, 232; Table VI, pp.430-432; Chronology, p.470; Date, p.594.

Date: LM IA.

PLATE 110

Fragments of a floral composition.

SMK fresco trays.

Provenance: Knossos town, house on the north side of the Royal Road (Vol.I, p.728(x)).

PLATE 110A: Black, white, blue, red and yellow upper border stripes with plain white field below. Scale: $\frac{1}{2}$.

PLATE 110B: Black grass tufts on plain white. Scale: nearly $\frac{1}{1}$.

PLATE 110C: Darkish red and light green leaves (SLIDE 32f) and light rusty-brown reeds and dark red plant stems on very pale blue. Scale: $\frac{2}{3}$. Parts of a fig-tree ?

PLATE 110D: Dark red myrtle leaves on pale blue: Scale: about $\frac{5}{4}$.

Plaster: medium-grained, fairly hard, off-white, with a "slip" of 0.5 to 1.0mm depth; powdery between "slip" and main body of plaster, and surface polished. Attributed to "School J". U/P.

Thesis: Vol.I, pp.103, 355f; Table IV, pp.414-416; Chronology, pp.392-399; Date, p.590.

Date: MM IIIB.

PLATE 111A

Large reeds on a background imitating sand.

HM tray 170 Eta III,1: "South House, Lustral Area".

Scale: about $\frac{1}{2}$.

Provenance: Knossos town, South House, Lustral Basin (Vol.I, Fig. 112(1), p.733).

H.about 30.0. Sepia reeds over red-spotted orange lower field and plain white upper field. Plaster: like that of the Birds and Monkeys Frieze from the House of the Frescoes (PLATE 65 and SLIDE 56), with "slip". Possible lower border impression, but this is uncertain.

Gb support. Attributed to "School I".

PM II, p.378, Fig.211a.

Thesis: Vol.I, pp.100, 232, 352ff; Table III, p.401; Chronology, p.402ff; Date, 592.

Date: MM IIIIB/LM IA.

PLATE 111B

Reed springing from mountainside.

Detail of PLATE 66 and SLIDE 54, from Room 14 of the H.Triada villa.

Scale: about $\frac{1}{3}$.

Length of reed: 12.0. Sepia reed and rockwork with lighter brown intervening rockwork, on plain white above a dado imitating woodwork.

Mon.Ant. XIII (1903), Pl.VII.

Thesis: Vol.I, pp.100, 531f; further references as listed under PLATE 66.

Date: LM IA.

PLATE 111C

Large reed on burnt ground.

HM tray 97 Gamma XIX,2: "Area of Demon Seals".

Scale: just over $\frac{1}{2}$.

Provenance: Knossos palace, apparently from the same area as the Shield Frescoes in the Domestic Quarter (Vol.I, Fig.93(6), p.703).

Dark red or sepia reed on worn light crimson ground. Heavily burnt. Plaster: hard, fine-grained, off-white; supported by gb. Attributable to "School D". U/P.

Thesis: Vol.I, pp.100, 334(no.31); dating references as listed under PLATES 7A and 14A.

Date: LM II.

PLATE 111D

Reeds and the front of a crouching griffin.

Detail of PLATE 128, from the Throne Room of Knossos palace.

Scale: nearly $\frac{1}{4}$.

Pale blue reeds with black outlines and veining on dark red and plain white grounds. Surface burnt. 55.0 x 70.0 x over 1.1 (gb). U/P.

References: as listed under PLATE 128, and PM IV, Col.Pl.XXXVc (= left-hand reed here). Griffin's chest on right (cf.PLATE 128).

Date: LM II.

PLATE 112A

"Butcher's Broom".

New restoration: SLIDE 33.

SMK fresco trays.

Scale: just over $\frac{1}{1}$.

Provenance: Knossos town, house on the north side of the Royal Road
(Vol.I, p.728 (v)).

Largest piece: 5.2 x 5.1 x 1.5, flat at the back. Light grey-olive leaves and stems with red berries at tips of leaves. Plaster: hard, fine-grained, slightly sandy-coloured, here in one layer with a fine "slip", about 0.5mm deep. Clearly Ruscus aculeatus (cf. O. Polunin and A.Huxley, Flowers of the Mediterranean (1965), p.218, no.234). A larger fragment of the same composition has now been found by Dr.P.Warren in 1972 in Trench F of his excavations on the south side of the Royal Road; this piece shows two layers of plaster, with a depth of 3.8. U/P.

Thesis: Vol.I, pp.102, 229; Table IV, pp.414-416; Chronology, p.418;
Date, p.594.

Date: LM IA.

PLATE 112B

Brown shrub.

HM tray 29 Omikron I, 42: "North Threshing Floor Area".

Scale: about $\frac{2}{1}$.

Provenance: Knossos palace, North Threshing Floor fresco dump
(Vol.I, Fig.89(10), p.690).

9.5 x 6.8 x 1.2, flat at the back. Mustard-brown leaves and stems, with traces of red preliminary sketch-lines, on plain white ground. Plaster: hard, fine-grained, dirty white; impressed vertical border edge on left. Two further pieces have been joined since the time when the central part was reproduced in KFA Pl.D, Fig.4. U/P. Perhaps by the same artist as executed the plant at PLATE 112A.

Thesis: Vol.I, p.102; Table VIII, p.450; Chronology, p.459; Date,
p.594.

Date: LM IA.

PLATE 113

"Common Mallow": SLIDE 32d.

HM fresco storeroom, various trays.

Provenance: Knossos town, House of the Frescoes, Room E fresco stack
(Vol. I, Fig.103(1), p.719).

Parts of the Birds and Monkeys Frieze: SLIDE 56.

PLATE 113A-B: joining fragments from HM trays 162 Gamma VII,4-5: NP
and 20 Delta VI,2:"North Threshing Floor Area". Scale:

about $\frac{1}{2}$. 24.5 x 28.0 x 0.5, gb. Yellow and white leaves on dark red. Vol.IV, F, no.35 and p.10, Fig.5b.

PLATE 113B: detail of the left-hand join in PLATE 113A. Scale: $\frac{1}{1}$.

PLATE 113C: dark green, sky-blue and yellow leaves below sky-blue rockwork on a plain white field. Part of a larger fragment, now broken up into five pieces: cf. PM II, p.465, Fig.275D. From HM tray 171 Epsilon I, 5: "House of the Frescoes". Scale: $\frac{2}{3}$. Further fragments occur in the following trays (as noted in 1963): three fragments, one joined to the present piece, in the same tray; one fragment in tray Beta II(N) with label inside reading "189 HOF 20". Another bush: v. Vol.IV, F, p.11, n.26.

Plaster: typical of the work of "School I" (cf. PLATE 65).

Thesis: Vol.I, p.102; further references as listed under PLATE 65.

Date: MM IIIIB/LM IA.

PLATE 114

Myrtle fragments.

New restoration: SLIDE 34.

SMK fresco trays.

Provenance: Knossos town, house on the north side of the Royal Road (Vol.I, p.728 (u)).

Olive-green leaves and dark red stems on plain white. PLATE 114A shows leaves on upper red border stripe (belonging with PLATE 134C). Highly polished surface. From the same composition as the rockwork fragments at PLATE 67. Attributed to "School H" (H3). U/P.

References: as listed under PLATE 67, with Vol.I, p.103.

Date: MM IIIA.

PLATE 115A-B

Myrtles above a dado area.

New restoration: SLIDE 35.

Parts of the Birds and Monkey Frieze, from the House of the Frescoes (SLIDE 56).

HM unlabelled tray on East side of fresco storeroom.

Scale: $\frac{1}{2}$.

Provenance: Knossos town, House of the Frescoes, Room E fresco stack (Vol.I, Fig.103(1), p.719).

PLATE 115A: 16.4 x 11.7 x about 0.7, gb. Vol.IV, E, no.14.

Two fragments with olive-green leaves and rose-red stems on plain white ground, above dado painted to imitate veined woodwork. Plaster: typical work of "School I". "Slip" much flaked. Preliminary orange-yellow sketch lines on main body of plaster below "slip".

PM II, p.458, Fig.270.

Thesis: Vol.I, p.103; further references as listed under PLATE 65.

Date: MM IIIIB/LM IA.

PLATE 115C

Myrtles and upper border fragments.

SMK fresco trays.

Scale: about $\frac{3}{4}$.

Provenance: Knossos town, house on south side of the Royal Road
(Vol.I, p.729 (ff)), adjacent to the House of the
Frescoes.

Blue, black, red, yellow and white bands of upper border stripes,
as found in the Birds and Monkeys Frieze from the House of the
Frescoes (nos.1-3). Olive-green and red-stemmed myrtles on yellow
ground (nos.4-7), with streaky rose-red lines and blotches on yellow
(nos.8-9). Certainly depicted by "School I", possibly deriving
from the House of the Frescoes itself - but this is uncertain. U/P.

Thesis: Vol.I, pp.102, 352ff; Table III, p.401; Chronology, pp.402ff;

Date, p.592.

Date: MM IIIB/LM IA.

PLATE 115D

Myrtle fragments.

Unseen by present writer.

Scale: $\frac{3}{5}$.

Provenance: Thera, Akroteri, Room of the Monkeys Frieze (Vol.I,
Fig.137(4), p.768).

From Thera II, Pl.6(2): "Green-blue myrtles on white ground".

Thesis: Vol.I, pp.100, 368ff; Table III, p.401; Chronology, p.403;

Date, p.593.

Date: MM IIIB/LM IA.

PLATE 115E

Myrtles and small bush: SLIDE 32c.

HM tray Epsilon XXII(E), 1-2: "House of the Frescoes" (= tray 192(N))

Scale: about $\frac{1}{2}$

Provenance: Knossos town, Caravanserai, Pavilion (Vol.I, Fig.99(1),
p.714); misplaced in present HM tray.

Larger piece: 12.0 x 17.5 x 2.2, gb. Green-leafed, red-stemmed
myrtles on plain white ground, springing from green and red Cichorium
bush (?) or Thyme; to right, the brown breast of a partridge. Smaller
fragment: dull red border stripe of the Caravanserai frieze (cf.

PLATE 86A) above myrtles. A worn grey-black area appears on upper
left side of PLATE 115 E1. From the Caravanserai Frieze.

PM II, p.113 and Fig.54.

Thesis: Vol.I, pp.102f; further references as listed under PLATE 86.

Date: LM IA.

PLATE 116

Olive trees in relief: SLIDE 32g.

New restoration: Vol.I, Fig.26, opp.p.153.

HM Room K (north east sideroom).

Scales: PLATE 116A($\frac{1}{3}$); PLATE 116B($\frac{1}{7}$).

Provenance: Knossos palace, North Entrance Passage (Vol.I, Fig.89 (4, and 1-2, respectively), p.690).

PLATE 116A: set in gb "panel", 56.0 x 55.0 x H.of reliefwork above surface, about 2.0. Red, black and ? green leaves with white-dotted rosette flowers on blue; heavily burnt. Plaster: modelled in low bumps and ridges, with impressed vertical border edge on right.

PLATE 116B: set in gb "panel", 148.0 x 54.0 with H. of modelling about 2.0 (as PLATE 116A). Blue leaves on pale blue area defining the tree's shape; identified sometimes as a myrtle, rather than olive, but the latter seems more correct. Some pieces appear to show a crimson background, but this could be due to burning. Impressed vertical edges at both sides and at top edge.

Plasters: fine-grained, hard, white. Attributed to "School B/C".

PM II, p.474; PM III, pp.165-170, Figs.109B-110, 113.

Thesis: Vol.I, pp.103; further references as listed under PLATE 76, from the same composition.

Date: MM IIIB/LM IA.

PLATE 117A-C

Olive tree fragments.

PLATE 117A: HM Room K (north east sideroom); HM Fresco Catalogue no. 39. Located in HM tray Sigma VIII(N) in 1963. PLATE 117B-C: HM tray 142 Theta XVII,15-46: NP. Provenance: Knossos palace - ? east side.

From the same composition as the female figures at PLATE 23B-D.

PLATE 117A: set in gb "panel", 28.5 x 29.0. Grey-black leaves on pale blue area defining tree's shape, on plain white ground. KFA Pl.VIII, Fig.3 (partial restoration).

PLATE 117B-C: fragments of leaves and stems (in pale blue with black outlines) of same composition. Scales: $\frac{1}{2}$ and $\frac{1}{1}$. U/P.

Plaster: as PLATE 23B-D.

References: Vol.I, p.103; dating evidence as listed under PLATE 23B-D. MC Thesis (1964), no.35 and Figs. 155-156.

Date: LM IA.

PLATE 117D

"Miniature" priestesses seated under an olive tree.

Detail of PLATE 29.

Scale: about $\frac{1}{2}$

Black leaves on blue tree. "School C", Painter B.

Date: MM IIIB/LM IA.

PLATE 118A

Sage or vetch.

SMK fresco trays.

Scale: about $\frac{4}{5}$.

Provenance: Knossos town, south side of the Royal Road (Vol.I, p.729 (cc)).

5.2 x 6.9 x 1.1, flat at the back. Dark green and blue leaves on ochre stem, on plain white ground. Plaster: hard, fine-grained, off-white; once highly polished surface. Attributed to "School H" (H35). U/P.

Thesis: Vol.I, p.100; Table I, p.382; Chronology, p.384; Date, p.588.

Date: MM IIIA.

PLATE 118B-C

Plaster offerings-table decorated with sage or vetch motifs.

SMK fresco trays.

Scale: about $\frac{3}{4}$.

Provenance: Knossos town, Hogarth's Houses (Vol.I, p.717, no.8).

Corner of plaster offerings-table, H.6.2 max; extant depth, 5.0; sides, 8.5 and 5.8 (broken). On top, a black border band surrounding a white area; on sides, red (top) and black(bottom) bands flanking slate-blue vetch leaves on plain white; underside, surface missing. Plaster: hard, off-white to sandy coloured; applied in at least two layers, the upper being 0.7 thick. Surface: slight polish over smooth faces and rounded corner. U/P.

Thesis: Vol.I, p.100; Table II, p.390; Chronology, p.393; Date, p.590.

Date: MM IIIB.

PLATE 118D

Sage or vetch sprays.

HM tray 202 "Amnisos".

Scale: $\frac{1}{2}$.

Provenance: Amnisos villa, Room 7, west or south wall (Vol.I, Fig. 116(2), p.740).

H.21.7. Darkish blue-green leaves on plain white ground. Associated with the iris flower at PLATE 94C. Clearly part of the broken floral frieze from this site (SLIDE 59). U/P.

Thesis: Vol.I, p.100; further references as listed under PLATE 95.

Date: LM IA.

PLATE 118E

Sage or vetch sprays.

HM tray 198 "Amnisos".

Scale: about $\frac{1}{5}$

Provenance: as PLATE 118D.

H.47.0. Sprays as described in previous entry, but here on plain white and, on lower side, on dark red undulating grounds. Restored on south west wall in SLIDE 59.

References: as PLATES 118D and 95.

Date: LM IA.

PLATE 119A

"Miniature" trees and border stripes: SLIDE 32h.

HM tray Epsilon IX (N), 2: a reused tray for material originally from the House of the Frescoes. HM Fresco Catalogue no.98.

Scale: about $\frac{3}{4}$.

Provenance: Prasa, House A, Room Beta (Vol.I, p.757).

11.5 x 13.8 x 2.9. Pictorial zone: H.5.7. (?) Fir or cypress trees in dark red to light fawn on plain white, below black and blue border stripes. Plaster: fairly, hard, medium-grained, off-white; with pictorial area modelled in low relief, about 3mm higher than the plane of the bands. Impressed lower border edge. Surface, smoothly polished. Perhaps influenced by "School I" at Knossos. U/P.

MC Thesis (1964), no.36 and Fig.157.

Thesis: Vol.I, pp.103, 176, 222, 362f; Table III, p.401; Chronology, p.410; Date, p.592.

Date: MM IIIB/LM IA.

PLATE 119B

Bull's foot and tree.

HM unnumbered tray below tray 86(s). HM Fresco Catalogue no.82.

Scale: about $\frac{1}{4}$.

Provenance: Knossos town, North West Treasury (Vol.I, Fig.107(1), p.724).

44.0 x 25.0 x 4.5, gb. Black outlines on red preliminary sketch-lines of bull's foreleg to right of an uncertain tree in green with black details, on a plain white ground. Surface: cracked, flaked and (?) burnt; details most difficult to make out, including traces of blue and black paints at upper right corner.

PM II, p.620, Fig.389; KFA Pl.VIII, Fig.2.

Thesis: Vol.I, pp.103, 232f; Table VII, p.449; Chronology, p.469; Date, p.599.

Date: LM II-III A 1, if not LM IIIA 1/2(early).

PLATE 119C

Uncertain plant with veined leaves.

SMK fresco trays.

Scale: about $\frac{3}{2}$.

Provenance: Knossos town, house on the south side of the Royal Road
(Vol.I, p.729 (gg)).

Largest fragment: 4.0 x 2.8 x 0.7, flat at back. Green leaves with applied white (faded) veins and rose-red stems on plain white and yellow backgrounds; associated with the pieces at PLATE 115C.

Possibly derived from the nearby House of the Frescoes: certainly attributable to "School I". Plaster: softish, medium-to-fine grained, off-white, with a "slip" about 1mm deep. U/P.

Thesis: Vol.I, p.103; dating references as listed under PLATE 115C.

Date: MM IIIB/LM IA.

PLATE 120A-B

Marine scene with shell-bed.

National Museum, Athens, Cycladic Room, no.5843.

Scale: PLATE 120A($\frac{1}{3}$).

Provenance: Melos, Second City of Phylakopi, House in Square G3,
Room 6 (Vol.I, Figs.140-141(6), p.778).

Set in gb "panel", 18.9 x 43.0. Part of the "Flying Fish Frieze" (PLATES 125-126) with a large fragment belonging to a lower border, as the impressed edge shows; this depicts a mussel-bed in the form of a tricurved arch pattern in black on sky-blue, on the left. Other parts not readily intelligible, except for fragments of flying fishes' wings and fins (the four small pieces at the top left). Fragments 1 and 3 of PLATE 120B are not attested in the exhibited "panel". Surface badly flaked and worn, in poorer condition now than when first found apparently. Plaster and dating references, as given under PLATE 125. PLATE 120B: from Phylakopi, p.72, Fig.60, a copy by E.Gilliéron, père. Thesis: Vol.I, p.105 (shell-bed).

Date: MM IIIB.

PLATE 120C

Flying fish.

Detail of PLATE 126B.

Scale: just under $\frac{1}{1}$.

Provenance: as PLATE 120A-B.

Pale blue and white fish, outlined in black, with light ochre wing-tips, on plain white ground, below pale blue strokes symbolising the sea and blue and white banded pebbles near rockwork outlined in black. Underside of body missing. U/P.

Plaster and references as listed under PLATE 125.

Date: MM IIIB.

PLATE 120D

Sea-urchin: cf. SLIDE 36B (a missing fragment of the Dolphin Fresco).
 HM tray 48 Eta X,5: "Area of N. Foundations".

Scale: about $\frac{1}{2}$

Provenance: Knossos, probably thrown out from the palace to an area
 north of the North Entrance Passage (Vol.I, Fig.89(1-4),
 p.690).

Red sea-urchin with black spines on a pale streaky blue field, with
 black, white and red lines at top broken edge (subject uncertain).
 Possibly from the Dolphin Fresco (PLATES 121-122), and therefore
 attributable to "School D". U/P.

Thesis: Vol.I, p.105; dating references as listed under PLATE 121.

Date: LM II.

PLATE 121

The "Dolphin Fresco".

HM Room K, south wall. HM Fresco Catalogue no.8.

Scale: $\frac{1}{7}$.

Provenance: Knossos palace, Queen's Megaron and east light well
 (Vol.I, Fig.93 (11, 13), p.703).

Set in gb "panel", 111.0 x 162.0. Length of dolphin, 118.0 as
 restored; eye, L.5.5. Left ochre border stripe, W.4.3.

Blue and white dolphins with yellow central undulating bands,
 heavily defined by thicker and thinner black lines; snouts restored.
 Pale blue stippled lines denote the sea. Small fry: blue; blue and
 yellow; yellow; pink; or pink and blue, with heavy black outlines.
 Plaster: hardish, fine-grained, white. Surface and paints worn.
 Attributed to "School D". Restored by E.Gilliéron, père, on the
 basis of a design worked out by Evans (now in AM, Oxford).

PM I, p.542ff, Fig.394, with sea-urchin (now missing) drawn at Fig.
 395.

Thesis: Vol.I, pp.105ff, 182f, 215-217, 335f; Table VI, pp.430-432;

Chronology, pp.439ff, 452; Date, p.597.

Date: LM II.

PLATE 122A

Forepart of a dolphin: SLIDE 36c.

Detail of PLATE 121.

Scale: just over $\frac{1}{4}$.

Length here seen, approximately 53.0. Eye, L.5.5.

PLATE 122B

Blue and yellow "small fry": SLIDE 36f, ii.

Detail of PLATE 121.

Scale: about $\frac{2}{5}$.

Length, approximately 31.6. Note the restorer's fish-teeth - an uncertain addition !

PLATE 122C

"Small fry".

Detail of PLATE 121.

Scale: nearly $\frac{1}{2}$

Length of smaller fish, 14.0, coloured pale blue; the larger fish is yellow with black outline and details. Cf. SLIDE 36f, i-iii.

PLATE 123A

Forepart of a dolphin.

HM tray 21(E) = 21 Delta IX(S), "North Threshing Floor Area".

Scale: $\frac{2}{5}$.

Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I, Fig.89(10), p.690).

30.0 x 21.5 x 0.9, gb. Brown dolphin, with eye and snout much faded and almost invisible, swimming to right on plain white ground above undulating lower bands in black, pale blue, black and dark red in descending order (black especially worn). Front fin excised from plaster, refilled and repainted. Tiny fish-scale patterns visible on body. Plaster: hard, fine-grained, off-white. U/P.

MC Thesis (1964), no.31 and Fig.147.

Thesis: Vol.I, pp.106, 291; Table VIII, p.450; Chronology, p.462; Date, p.598.

Date: LM II-III A 1.

PLATE 123B

School of "small fry".

HM tray 89 Zeta XI,1: "Area of Fish Fresco" with the larger fragment joined by Dr. Helga Reusch from tray 95 Lambda X, "South Border of Area of Fish Fresco".

Scale: just over $\frac{1}{1}$.

Provenance: Knossos palace, Queen's Megaron and/or eastern light well (Vol.I, Fig.93 (11,13), p.703).

13.0 x 8.8 x 3.3, with 0.3 mud-plaster backing. Tails of two fish and "air-bubbles" in black on pale streaky blue, above undulating dark red area; to right, black-outlined white stripe, perhaps of a border. Plaster: hard, coarsely grained, off-white; rising plaster, as normal at border edges, at white stripe. U/P.

MC Thesis (1964), no.32 and restored at Fig.149.

Thesis: Vol.I, p.107; Table VIII, p.450; Date, p.598.

Date: probably LM II-III A 1.

PLATE 124

Marine floor fresco.

Detailed photographs at PLATES 124B and 145A.

HM Room K, on floor at east end of room.

Scale: PLATE 124A ($\frac{1}{30}$); PLATE 124B ($\frac{1}{11}$).

Provenance: Hagia Triada, later settlement, Room H (Vol.I, Figs.117(3) and 120-121, pp.743ff).

Set in gb "panel", 402.0 x 326.0. H. of dado, 66.0; best preserved section, 66.0 x 46.0. Dolphins, L.98 as restored. Octopus, L.93.0 as restored. Large fish at border, L.89.0 as restored. Small fry, about 29.0. Dolphins and small fry encircling an octopus.

Dolphins: pale blue, ochre and white sides with heavy black outlines and red lines for details of eye-patch and along flanks; insides of further lower fins painted ochre or ruddy-yellow. Octopus: medium brown with grey-black eyes and white suckers (SLIDE 36e). Small fry: pale blue and white or yellow with rose-red heads in some cases; black outlines and details; white circular eyes with black centres. Large fish at border: like dolphins, but with rose-red, pale blue, white and black rings for heads and eyes. Heavy black outlines. Background: ? pale blue, but very heavy burning by fire has affected the colours. Dado: imitating slabs of highly veined stone, scalloped in yellow, rose-red, black, grey and a darker red (SLIDE 43g): Mrs. E.Hirsch has recently claimed infra-red photography shows some of these colours are apparent only (paper to the College Arts Association of America, 25 January 1974 Annual Meeting in Detroit). To the present writer's knowledge, U/P. Included by kind permission of Dr.D.Levi.

Thesis: Vol.I, pp.105-107,115f, 183, 215, 223, 361f; Table VII,p.449;

Chronology, p.474; Date, p.600.

Date: LM IIIA 1.

PLATE 125

Section of the "Flying Fish Frieze".

National Museum, Athens, Cycladic Room, no.5844.

Scale: nearly $\frac{1}{2}$.

Provenance: Melos, Second City of Phylakopi, house in Square G3, Room 6 (Vol.I, Fig.140(6), p.778).

Set in gb "panel", 22.4 x 39.7. L. of best preserved fish, 11.3 (SLIDE 36d). Pale blue, ochre and white flying fish among wavelets in small pale blue strokes and rockwork in white or pale ochre and occasionally pale blue, outlined in black, to which cling blue and

white banded pebbles defined in black lines and yellow sponges with black markings (SLIDE 36a); upper and lower border stripes in grey-black. PLATE 125B: E.Gilliéron, père's, restoration of main section, from Phylakopi, Pl.III.

Plaster: medium-hardness and grain, slightly off-white; "slip", about 0.5 to 1.9mm deep, flaked in places revealing red preliminary sketch-lines below on main body of plaster. Surfaces now poorly preserved, much worn since the time of the frescoes' discovery. Phylakopi, Pl.III in colour; PM I, p.541, Fig.393 and PM III, p.128, Fig.82b.

Thesis: Vol.I, pp.105f, 176, 182f, 224, 227, 367f; Table II, p.390;

Chronology, pp.391ff; Date, p.590.

Date: MM IIIB.

PLATE 126A

Second frieze of flying fish.

Location, museum no., and provenance: as PLATE 125.

Scale: about $\frac{1}{3}$.

Set in gb "panel", 31.1 x 42.1. Parts of four fish in sea-scape like that of PLATE 125. Identical technique. Note the greater height of this section and absence of a lower black stripe, two features showing this section belonged to a different wall than that once holding the section at PLATE 125. Surface badly abraded. U/P.

Thesis: references as listed under PLATE 125, with Vol.I, p.209f.

Date: MM IIIB.

PLATE 126B

Third section of the "Flying Fish Frieze".

Location, museum no., and provenance: as PLATE 125.

Scale: about $\frac{1}{3}$. Detail of fish: PLATE 120C.

Set in gb "panel", 32.8 x 52.7. Parts of at least four fish in similar sea-scape to those of PLATES 125-126A. Possibly a continuation of the first frieze represented by PLATE 125: note the presence of upper and lower black bands, indicating it cannot belong with PLATE 126A. The greater frieze height here is insignificant, since the pieces do not join from top to bottom. Impressed upper and lower border pieces evident, as in PLATES 125-126A, with string-impressed lines defining border stripes. U/P.

Thesis: references as listed under PLATE 125.

Date: MM IIIB.

PLATE 127

The "Griffin Fresco".

HM Room K, north wall. HM Fresco Catalogue no.38.

Scale: $\frac{1}{10}$.

(PLATE 127 continued: the "Griffin Fresco")

Provenance: Knossos palace, Throne Room, southern section of west wall (Vol.I, Fig.82(1) and Fig.83, pp.679ff).

Set in gb "panel", 193.0 x 259.5. Pictorial frieze, H.about 106.5. Griffin, H.84.5; length to restored paws, 168.0. Upper border stripes H.about 52.0. Rosette on griffin's shoulder, diam.10.0; lotus, L.15.0.

Couchant griffin in right profile with crest lowered, above a dado imitating veined stone, against a floral background. Griffin: body in white "impasto"; beak: yellow with red speckles on upper side; eye, paws and "shading" on body and tail in red; crest: red, blue and yellow bands, spirals and filling motifs; side of head blue-streaked to imitate feathers, with blue or black petal-pattern across neck; at shoulder, greenish-blue spiral enclosing a rosette in blue and white with red filling motifs, in turn flanked by lotus and "waz" hybridised flowers with blue sepals and red filling motifs. Background: dark red and ochre (once white ?) undulating bands, with blue and black reeds with red buds and flowers (cf.PLATE 111D). Upper stripes, white bands (about 3.0-4.0) on dark red: see PLATE 128 for exact measurements on related section of this fresco. Dado: red border stripe with wavy red, blue, black and yellow bands on plain white. Plaster: fairly hard, medium-fine grained, off-white, but severely burnt; surface abraded, paints worn especially towards upper half of the composition, and some pieces almost black with fire. String-impressed lines for upper stripes only. Cleaned by the late Mr.Zacharias Kanakis in 1965. Attributable to "School D".

Replica in Throne Room made in 1930 by E.Gilliéron, fils, and the late Piet de Jong (Sir Arthur Evans's Public Lecture at BSA, "The 1930 Campaign at Knossos" - BSA Pamphlet N288a).

PM IV, Frontispiece and Col.Pl.XXXII, with pp.905-924.

Thesis: Vol.I, pp.88, (100, reeds), 108, 115f, 156ff, 165f, 170, 210, 264, 331ff; Table VI, pp.430-432; Chronology, pp.439ff; Date, p.597.

Date: LM II.

PLATE 128

Second section of the "Griffin Fresco".

Detail: PLATE 111D

HM fresco storeroom.

Scale: about $\frac{1}{10}$.

Provenance: as PLATE 127, on northern section of west wall.

Set in gb "panel", 139.5 x 230.5 x about 1.5. Couchant griffin (colours as that in PLATE 127) in left profile, with lowered crest on light ochre or burnt white and red undulating ground containing plants like those in PLATE 127. Griffin's chest well preserved (PLATE 111D); crest visible in centre below white bands and ? parts

of the tail in right centre. Large piece at lower right side (28.4 x 47.0: SLIDE 39), showing raised griffin's crest, flower-bud and white band on light ochre or burnt white field, is clearly mistakenly restored here and belongs to the griffin to the right of the stone throne with PLATE 129. Other fragments difficult to see clearly owing to very heavy burning, worn paints and wax which the elder Gilliéron applied as a preservative coating. Upper border bands in descending order: partly preserved white band, W.3.0; dark red, W.2.6; white, W.2.5; broad dark red band, W.25.5 (note that Fyfe, p.111, Fig.6 and PM IV, p.912, Fig.885 give 34.0 for this element in the section on the north wall); then white, W.4.0; dark red, W.4.2; and white next to pictorial field, W.3.2. Plaster: as PLATE 127. Note that orange-yellow preliminary sketch-lines for reeds here serve a visible decorative function in the plant representations. "School D". U/P.

Thesis: references as listed under PLATE 127.

Date: LM II.

PLATE 129

Palm-tree, griffin's paw and "altar-base".

New restoration: SLIDES 38 and 53.

HM fresco storeroom.

Scale: just over $\frac{1}{8}$.

Provenance: as PLATES 127-128, in situ to immediate right of the throne in the north wall (Vol.I, Fig.83, p.681).

Set in gb "panel"; fragment, 162.0 x 79.5 x over 1.0. On left side, traces of four curved indentations impressed in edge of plaster where it abutted the back of the stone throne, and below these the straight impression where the plaster abutted the seat; at bottom edge, a flat border impression where the plaster met the floor. These edges now all more broken than at the time of discovery in situ (cf. PM IV, p.915, Fig.889). A dark red palm-tree with massive rounded base springs diagonally upwards from the left edge at the junction of pictorial field and dado, spanning very worn light ochre and dark red undulating bands in the background; its leaves differentiated from the latter by white "impasto" spots at their edges - some still visible, others detectable by dark red impressions in the worn surface where the "impasto" paint was pressed home. To its right, the front paw of a couchant griffin in left profile, the "model" for the restored paw of the griffin at PLATE 127 (M.R.Popham, AJA 68(1964), p.353 and n.22): L.37.5, with average W. of 7.5 for some 32.0cm. Red outline and details, including four toe-nails (one flaked away) and cross-hatching. At 39.0 above paw, perhaps a floral bud. At top left of fragment, parts of three red leaves of palm-tree. Dado: in Throne Room replica, H.58.5 to floor-level; imitation stone veining in light and darker red, black and ? yellow on plain white. Below, an "altar-base" in

white with red outlines on a ? grey-black (or dark blue ?) ground, horizontally crossed by a white band with a red "lattice" design. Lowest pieces: colours obscured by fire, worn surface and ? lime accretions - now resembling a light grey band. By "School D".

Paw at first mistaken for an "eel" (AE/NB and BSA IV (1899-1900), p.40) but identification corrected in 1902 (AE/NB 1902, 10 February). PM IV, pp.904ff, Figs.879, 881, 889 and Suppl.Pl.LXIII; altar-base: PM II, p.607f and PM IV, p.919f, Fig.894.

Thesis: references as listed under PLATE 127.

Date: LM II.

PLATE 130A

Griffin's chest.

New restoration: SLIDE 40.

HM tray Rho I(N),5: NP.

Scale: about $\frac{3}{4}$.

Provenance: Knossos, probably the palace.

Griffin in left profile on red background, with spiraliform shoulder decoration in faded black on plain white. Some gb filling in plaster. U/P.

Thesis: Vol.I, p.108; Table IX, p.451; Date, p.599;(Chronology,p.463),

Date: LM II-III A 1.

PLATE 130B

Griffin's crest.

HN tray Rho VI(N),1:NP.

Scale: about $\frac{3}{4}$.

Provenance: Knossos, probably the palace.

Blue and yellow plumes with black spirals enclosing blue rosettes on a red field. U/P.

Thesis: Vol.I, p.108.

Date: probably LM II-III A 1.

PLATE 130C

Seated griffin ?

SMK fresco trays (Unexplored Mansion/N).

Scale: about $\frac{5}{4}$.

Provenance: Knossos town, Unexplored Mansion, North West chamber
(Vol.I, Fig.114(5 "large animal"), p.736).

12.2 x 8.7 x 3.6, max. ? Forepart of couchant griffin on red ground (further pieces, PLATE 195C-D), with sepia markings on plain white above a lower dado area painted streaky orange to imitate wooden dado, defined by a black line. Plaster: crumbling at edges, otherwise fairly hard, off-white, fine-grained; built up in two or three layers,

Brushstrokes visible on surface. U/P.

Thesis: Vol.I, pp.108, 238; Table VIII, p.450; Chronology, p.471;

Date, p.599.

Date: LM II-III A 1.

PLATE 131: Note - all pieces mistakenly mounted upside-down.

Griffin wings, from Knossos (mostly from the palace).

PLATE 131A: Knossos palace, ?"Area of Bull Relief"(i.e.North

Entrance Passage). HM tray Eta XXII(N), 1:NP. Scale: about $\frac{3}{5}$. White spiral with blue and red filling motifs, above white and yellow bands, below which are black "adder marks" on alternating blue, yellow and white bands defined in black (in one case in red). Red "adder marks" on white, with red spots on white and yellow bands but white spots on light blue bands.

Fyfe, p.128, Fig.51; PM I, p.550, Fig.401B.

Thesis: Vol.I, p.108; Table IX, p.451; Chronology, p.462;

Date, p.599.

Date: LM II-III A 1.

PLATE 131B: Knossos palace, ? North Threshing Floor Area. Four pieces from HM tray 152 Mu IV, 15-18: NP, two joining one piece from tray 18 Gamma XI "North Threshing Floor Area" (lower fragment seen here). Scale: about $\frac{1}{1}$. Red "adder marks" and lines on plain white. "Slip" very evident. U/P. MC Thesis(1964), no.30 and Fig.46.

Thesis: Vol.I, p.108; Table VIII, p.450; Chronology, p.462; Date, p.598.

Date: LM II-III A 1.

PLATE 131C: Knossos palace, provenance ? as PLATE 131A. HM tray Eta XXII(N), 4:NP. Scale: about $\frac{3}{4}$. Large light blue with superimposed black "adder marks" with red ones between, on plain white with, below, a pale blue zig-zag line on white and on lower right side a red area. U/P.

Thesis: references as PLATE 131A.

Date: LM II-III A 1.

PLATE 131D: Knossos palace, "Area of Bull Relief" (i.e.North Entrance Passage). HM tray 41 Eta XV, 1: "Area of Bull Relief". Scale: about $\frac{4}{5}$. Black-outlined white "adder marks" on light blue, with red dotted rosette. U/P.

Thesis: references as PLATE 131A.

Date: LM II-III A 1.

PLATE 131E: Knossos palace, "Area South of Hall of Double Axes". HM tray 79 Zeta XVI, 8. Scale: $\frac{4}{5}$. Large black-outlined light blue and superimposed black "adder marks" on light yellow and pale streaky blue, with red motif at lower right. U/P.

Thesis: Vol.I, p.108; Table VIII, p.450; Chronology,
p.462; Date, p.598.

Date: LM II-III A 1.

PLATE 131F: Wing and body fragments of griffins. Knossos, probably the palace. HM tray 123 Alpha XI, 1-5: NP. Scale: $\frac{1}{2}$. Black-outlined "adder marks" on white and streaky blue; record of further colours missing. U/P.
Thesis: references as PLATE 131A.

PLATE 131G: Knossos town, Royal Road/South; (SMK fresco trays): Vol.I, p.729 (hh). Scale: $\frac{1}{1}$. Sky-blue "adder marks" with small intervening black ones on pale streaky blue; red dotted rosettes, and yellow lines dividing the "plumes". 8.5 x 5.8 x 3.2, indented back. Paints worn; main motifs perhaps once outlined in black. Plaster: hard, medium-grained, off-white, slight surface polish. U/P.
Thesis: references as PLATE 131E, with Date, p.599.
Date: LM II-III A 1.

PLATE 131H-I: Knossos palace, location and provenance as PLATE 131E. Pale blue "adder marks" defined in black on pale streaky blue with red dotted rosettes; dirty ochre dividing lines of "plumes". Scale: $\frac{4}{5}$. U/P.
Thesis: references as PLATE 131E.
Date: LM II-III A 1.

PLATE 131J: Knossos, probably from the palace. HM tray 122 Alpha X, 20-21: NP. Scale: nearly $\frac{1}{1}$. Black-outlined pale sky-blue "adder marks" on white with red rosettes filled with streaky yellow, the "plumes" divided by red-dotted yellow lines; on upper right side of larger piece, rose-red and grey-black bands. U/P.
Thesis: references as PLATE 131A.
Date: LM II-III A 1.

PLATE 131K: Knossos palace, "Area of Fish Fresco" (i.e. Queen's Megaron suite). HM tray 86 Gamma III, 9, 11. Scale: $\frac{1}{2}$. Black-outlined sky-blue "adder marks" with smaller black (and yellow: no.K9) ones and red dotted rosettes on plain white (no.K9) and pale streaky blue grounds. Fyfe, p.127, Figs.64-65; PM I, p.548, Fig.399 (after Fyfe).
Thesis: references as PLATE 131E.
Date: LM II-III A 1.

PLATE 132

Winged griffins and shrine pillar in relief.

Detail of accompanying border fragment: PLATE 136A.

HM Room K (north west sideroom). HM Fresco Catalogue no.1.

Scale: about $\frac{1}{6}$.

Provenance: Knossos palace, Great East Hall reliefs deposit (Vol.I, Fig.92(5), p.700).

Set in gb "panel", 96.5 x 147.0; pictorial frieze, 91.0; bands, W.5.5.

Griffin: H.from base-line, 74.5; max. H.of relief, 5.0.

Two griffins, tail-to-tail, one attached by a beaded cord to a shrine pillar of which a small part of the capital survives. Plain white, except for white circles on red harness-band at throat.

Relatively high relief modelling of legs, but rest of animals moulded in low relief. Attributed to "School B/C".

PM III, pp.510ff, Fig.355 with some minor differences in restoration to the frieze as presently exhibited. Restored blue field questionable.

Thesis: Vol.I, pp.108f, 119f, 156, 316; Table VI, pp.430-432;

Chronology, pp.434ff (436); Date, p.591. (See PLATE 136A).

Date: MM IIIB/LM IA.

PLATE 133

Border stripes.

SMK fresco trays (Royal Road campaigns, 1957-61).

Scale: just under $\frac{1}{1}$, except PLATE 133B (just over $\frac{1}{1}$).

Provenance: Knossos town, houses on the north and south sides of the Royal Road: Vol.I, pp.726-728.

PLATE 133A: mainly red and white stripes; A4, black(worn) and white; A5, red, white and black trace; A9, red white and black.

PLATE 133B: red bands on yellow.

PLATE 133C: black and white with blue area on no.C1.

PLATE 133D: black and blue stripes.

Plaster: hard, fine-grained, white, flat at the back. Highly polished surfaces, some worn. Attributed to "School H". U/P.

Thesis: Vol.I, pp.110f, 345ff; Table I, p.382; Chronology, pp.383ff;

Date, p.588.

Date: MM IIIA.

PLATE 134A-B

Red, white, pale blue and black border stripes.

SMK fresco trays (Royal Road campaigns, 1957-61).

Scale: PLATE 134A ($\frac{2}{3}$); PLATE 134B ($\frac{3}{4}$).

Provenance: Knossos town, house on the north side of the Royal Road (Vol.I, p.727 (h)).

14.3 x 8.0 x 1.0 flat at back; and 14.0 x 7.3 x 0.8, flat at back.

Worn paints, flaking on minor pieces at PLATE 134B. Plaster: hard, fine-grained, slightly off-white. Attributed to "School H". U/P.

Thesis: references as PLATE 133.

Date: MM IIIA.

PLATE 134C

Red and white stripes, from a myrtle fresco.

New restoration: SLIDE 34.

Scale: about $\frac{1}{1}$.

Provenance: Knossos town, house on the north side of the Royal Road
(Vol.I, p.728 (u)).

Upper border stripes of the myrtle composition at PLATE 114 (q.v.
for references). Brilliantly high polish. Attributed to "School H".U/P.
Date: MM IIIA.

PLATE 134D

White-speckled black-painted dado fragment.

SMK fresco trays (Royal Road campaigns, 1957-61).

Scale: $\frac{2}{3}$.

Provenance: Knossos town, house on the north side of the Royal Road
(associated with the "Festoon Fresco", Vol.I, p.728(t)).

7.6 x 5.1 x 0.85, built up from two layers of plaster: hard,
fine-grained, off-white. At least 24 smaller pieces.

Thesis: Vol.I,(p.72); Table IV, pp.414-416; Chronology, p.728 with
(t); Date, p.596.

Date: LM I.

PLATE 135A

Coloured border stripes.

SMK fresco trays (Royal Road campaigns, 1957-61).

Scale: nearly $\frac{1}{1}$.

Provenance: Knossos town, Hogarth's Houses (Vol.I, p.717).

PLATE 135 A1: 9.5 x 7.0 x 1.4 tapering to 0.6, gb. Red, white, black
and blue bands. Plaster: hard, fine-grained, off-white.
Attributed to "School H" (H10). U/P.

Thesis: Vol.I,pp.228,345ff; Table I, p.382; Chronology,
p.386; Date, p.588.

Date: MM IIIA.

PLATE 135 A2: blue and black bands, light surface polish. Attributed
to "School H" (H12). U/P.

Thesis: references and date as PLATE 135 A1.

PLATE 135 A3: grey and white stripes. Attributed to "School H" (H11).
U/P.

Thesis: references and date as PLATE 135 A1.

PLATE 135 A4: red and white stripes with red and blue spiral above,
on plain white. U/P.

Thesis: as PLATE 135 A1-3, with Table III, p.401;
Chronology, pp.402ff; Date, p.592.

Date: MM IIIB/LM IA.

PLATE 135B

Crenulated red and white bands.

SMK, Palaikastro trays.

Scale: $\frac{4}{5}$.

Provenance: Palaikastro, Block X, Room 4 (Vol.I, Fig.126(1), p.752).

Red band and crenulated area on plain white. Plaster: hard, medium-grained, off-white; fine "slip" less than 0.5mm. Smooth polished surface. 7.4 x 8.4 x 0.9, flat at back. U/P.

Thesis: Vol.I, Table II, p.390; Chronology, p.392; Date, p.589.

Date: MM III ?A.

PLATE 135C

Striped bands.

Location and scale: as PLATE 135B.

Provenance: PLATE 135 C1 (as PLATE 135B); PLATE 135 C2 from Area DD (Vol.I, Fig.126(3), p.752).

PLATE 135 C1: blue and grey worn bands on plain white. 7.1 x 5.4 x 0.8, plaster and "slip" as noted under PLATE 135 B. U/P.

Thesis: Vol.I, Table II, p.390; Chronology, p.391;

Date, p.590.

Date: MM IIIB.

PLATE 135 C2: grey, white and red bands. 6.8 x 4.9 x 1.1. Plaster: as above entries but (?) without a "slip". U/P.

Date: ? MM IIIB, but not later than LM I.

PLATE 136A

Bands in relief with moulded pillar capital and bases.

Detail from the relief Griffin Fresco at PLATE 132.

HM tray Sigma III(N), 1: "Fresco from Area of Man in High Relief".

Scale: just over $\frac{1}{4}$.

Provenance: Knossos palace, Great East Hall reliefs deposit (Vol.I, Fig.92(5), p.700).

26.5 x 70.0 x 4.3, max H. of relief, partly restored in gb. Black bars on sky-blue, flanked by plain white stripes. Background dark red (yet the griffins are restored on a pale blue ground:PLATE 132).

References: as listed under PLATE 132, with PM III, p.514, Fig.359.

Date: MM IIIB/LM IA.

PLATE 136B

Rosette border bands.

Detail of PLATE 14B.

Scale: $\frac{1}{4}$, upper border: H.13.0.

PLATE 137A

Spiral fresco.

HM Room K, south wall.

Scale: about $\frac{1}{6}$.

Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I, Fig.89(10), p.690), with a very similar frieze from the Magazine of the Medallion Pithoi (Vol.I, Fig.92(3), p.700).

Set in gb "panel", 46.0 x 110.5; main zone, H.25.0; main zone with flanking light blue bands, 29.8.

Pale blue spirals outlined in grey-black with dots and large border "spacers" in same colour, and in centre between spiral branches red triangular filling motifs. Plaster: hardish, fine-grained, white; fine string-impressed lines. Apparently a "slip", 0.5mm deep. Paints and surfaces worn. Attributed to the "Sombre Spiral Painter".

PM I, p.375, Fig.272; Fyfe, p.122, Fig.47.

Thesis: Vol.I, p.112; Table II, p.390; Chronology, pp.391, 395;

Date, p.589.

Date: MM III ?A.

PLATE 137B

Spiral fresco.

HM Room K, south wall. HM Fresco Catalogue no.79.

Scale: about $\frac{1}{6}$.

Provenance: Knossos palace, Loomweights Basement (Vol.I, Fig.92(2), p.700).

Set in gb "panel", 94.5 x 134.0; main zone, H.39.7. Grey-black outlined pale blue spirals on plain white, with grey-black broad bands above and below; plain white and red bands follow the black band at the top. Technical features as mentioned under PLATE 137A. Attributed to the "Sombre Spiral Painter".

PM I, p.371, Fig.269; Fyfe, p.121, Fig.45.

Thesis: references as listed under PLATE 137A.

Date: MM III ?A.

PLATE 138A

Spiral fresco fragment.

HM tray 40 Zeta V,1: "Area of Bull Relief".

Scale: about $\frac{3}{4}$.

Provenance: Knossos palace, uncertain location. HM tray suggests the North Entrance Passage (Vol.I, Fig.89(1-4), p.690), unless this is a mistake for "Area of Bull Fresco and Spiral Dado" (= Vol.I, Fig.92(2), p.700). Just possibly, this could be part of the spiral frieze found in the Magazine of the Medallion Pithoi (Ibid, Fig.92(3), p.700).

Pale blue spiral outlined with grey-black dots and flanked by grey-

black and pale blue bands of other spiral branches, with a large diamond-shaped red filling motif. Part of a double-zoned spiral composition. Technical features as noted under PLATE 137A. Note the finely incised line defining the edge of the lower right branch. Gb support. Attributed to the "Sombre Spiral Painter".

Fyfe, p.122, Fig.48.

Thesis: references as listed under PLATE 137A.

Date: MM III ?A.

PLATE 138B

Spiral fragment.

SMK fresco trays (Royal Road campaigns, 1957-61).

Scale: nearly $\frac{1}{1}$.

Provenance: Knossos town, house on the south side of the Royal Road
(Vol.I, p.726 (b)).

8.2 x 4.0 x 1.2, flat at the back. Black-lined spiral, with traces of incised spiral design, on black-flecked plain white ground.

Plaster: hard, fine-grained, off-white, and perhaps a "slip".

Surface once well polished. One further tiny piece survives. U/P.

Thesis: Vol.I, p.112; Table I, p.382; Chronology, pp.383f; Date,
p.589.

Date: MM IIIA.

PLATE 138C

Restored spiral design.

Unseen by this writer (probably located in the National Museum, Athens).

Scale: about $\frac{1}{3}$.

Provenance: Melos, Second City of Phylakopi, Square G3, Room 14
(Vol.I, Fig.140(14), p.778).

Blue and white spiral with yellow "spurs" on red ground, with yellow-centred white rosettes in field and spiral-centres, above a white band and red dado area. Restored by E.Gilliéron, père.

Reproduced from Phylakopi, p.78, Fig.66.

Thesis: Vol.I, pp.112f, 367f; Table II, p.390; Chronology, pp.391ff;
Date, p.590.

Date: MM IIIB.

PLATE 139

Fragments of the "Festoon Fresco".

New restoration: SLIDE 41.

SMK fresco trays (Royal Road campaign, 1957-61).

Provenance: Knossos town, house on the north side of the Royal Road
(Vol.I, p.728 (t)).

PLATE 139A: Scale: $\frac{3}{4}$. At upper left edge, parts of three red blobs

on plain white above curving triangular "spacer" in black at lower border of the main zone; below, a white stripe, defined by fairly large string-impressed lines, and black dado onto which three splashes of red paint fell. Fragment lifted from deposit in parafin wax, in poor state of preservation. 16.2 x 14.3 x 0.8.

PLATE 139B: rows of red blobs forming spiral branches on plain white above part of lower black "spacer" and white band; main design first traced with free-hand incised line. Scale: $\frac{1}{2}$.

PLATE 139C: to scale. No.C1: part of lower fringe of main area above the lower white stripe. Nos.C2-3: red blobs (polished before properly drying) with "points" of black central filling motifs between two zones of spirals. Nos.C4-5: parts of the upper border of black and blue "arcades". No.C6: burnt fragment.

PLATE 139D: Upper border bands in ascending order (illustration mounted upside-down), white, black overlying medium blue.

Plaster: fine-grained, white, medium hardness, with a "slip" about 1mm deep. U/P.

Thesis: Vol.I, pp.112, 229; Table IV, pp.414-416; Chronology, pp.417f; Date, p.594.

Date: LM IA.

Note: further pieces of this fresco have been found by Evans (HM tray 14 Beta V: "North Threshing Floor Area", one fragment), and by Dr.P.Warren in 1972 on the south side of the Royal Road in Trench E.

PLATE 140

Spiral and Rosette fragments.

HM various trays.

Scale: mostly $\frac{3}{4}$; PLATE 140C (about $\frac{1}{3}$).

Provenance: Knossos palace, different quarters.

PLATE 140A: HM tray 136 Theta X, 1: NP. Scale: just over $\frac{3}{4}$. Black-outlined grey and white rosette in centre of black spiral branch, with rose-red filling motifs within and "waz" spacers between petals. "Eye" deliberately destroyed. Gb support.

PLATE 140B: HM tray 50 Zeta XV, 11-12: "Area of North East Hall" (Vol.I, Fig.91(near 1 or further north), p.698). Scale: $\frac{3}{4}$. Similarly coloured rosettes, no.B12 with (no.B11 without) red linear spacers at circumference. Evidently broken in antiquity by attacking the "eyes". Plain white field.

PLATE 140C: HM tray Rho XII(N), 1-2: NP. Scale: about $\frac{1}{3}$. Similarly coloured rosettes enclosed by black-lined spiral, in turn enclosed by pale blue or light grey and red spiral branches above black bands. Partly incised design.

Deliberate ancient breakages through "eyes", now mended with gb support. Small fragment with red-line spacers at circumference of rosette on No.C1 does not belong to this rosette.

PLATE 140D: HM tray 72 Beta X,7: "Room of Area East of Spiral Dado" (i.e. the Queen's Megaron suite: Vol.I, Fig.93(11,13), p.703). Scale: $\frac{3}{4}$. Double-petalled white and yellow rosette, with black outlines and red inner filling motifs and applied white linear "waz" designs at circumference on red ground; above yellow, white and grey lower border bands. Fragment evidently attacked in antiquity at "eye". Coarse black lines define all parts of the design, except decorative filling motifs. Surface noticeably matt.

PLATE 140E: HM tray 83 Omikron XIII,4: "Queen's Megaron" (Vol.I, Fig.93(11), p.703). Grey and yellow rosette, with grey "eye" and red filling motifs, within large spiral defined in black and partly by quasi-incised or gauged lines above a lower red area or spacer. Gb support.

Plaster: medium-fine grained, hardish, white to off-white. Typical motifs and colour-schemes of "School D". All U/P.

Thesis: Vol.I, pp.112f, 169f, 332f; Table VI, pp.430-432; Chronology, p.441; Date, p.597.

Date: LM II.

PLATE 141A

Spiral ceiling in relief.

HM Room K (north west sideroom).

Scale: about $\frac{1}{6}$.

Provenance: Knossos palace, Room of the Spiral Cornice and Miniatures Deposit (Vol.I, Fig.89(6), p.690).

Set in gb "panel", 92.0 x 93.5. Max.H. of relief, 4.5. Four-branched spirals enclosing large cruciform pattern in relief, with rosettes "on the flat" on a light blue ground. Rosettes: yellow with red details; on the spiral bosses, in blue with red details; in the cruciform shapes, restored in white, blue and red. Plaster: hard, fine-grained, white, but heavily burnt. Painted by "School B/C".

PM III, Col.Pl.XV opp.p.30; Fyfe, Col.Pl.I and p.118, Fig.41.

Thesis: Vol.I, pp.112f, 167, 316; Table VI, pp.430-432; Chronology, pp.434, 437; Date, p.591.

Date: MM IIIB/LM IA.

PLATE 141B

Spiral boss in relief.

HM tray 68 Gamma XII,5: "Area of Man in High Relief" (i.e. the Great East Hall reliefs deposit: Vol.I, Fig.92(5), p.700).

Scale: about $\frac{2}{3}$.

Provenance: Knossos palace, loc.cit.

Max. H. of relief, about 4.5. Part of a four-branched spiral, with surface completely worn, but for one small area (plain white) on lower left side. Technical character as PLATE 141A, and attributable to the same painters.

(?) Fyfe, p.118, Fig.42.

Thesis: references as listed under PLATE 141A.

Date: MM IIIB/LM IA.

PLATE 142

Lattice fresco.

HM fresco storeroom.

Scale: nearly $\frac{1}{7}$.

Provenance: Phaistos palace, Sentry Box at south end of Corridor 41
(Vol.I, Fig.127(8, centre arrow), p.754).

'Set in gb "panel", 131.0 x 128.5. Red lattice designs on plain white, surface much burnt by fire. Traces of impressed border edges on lower and vertical sides. Plaster: hardish, fine-grained, white to off-white.

Mon.Ant. XII(1902), p.81, Fig.21.

Thesis: Vol.I, pp.113, 150, 240, 364; Table II, p.390; Chronology, p.392;
Date, p.589.

Date: MM IIIB/LM IA.

PLATE 143A

Lattice designs.

HM tray 36 Kappa III, 3-6: "Area of Bull Relief and Spiral Fresco".

Scale: nearly $\frac{2}{3}$.

Provenance: Knossos palace, Loomweights Basement area (Vol.I, Fig.
92(1-2), p.700).

Ruddy-brown parts on plain white and deep blue, with lighter brown border bands; No.A6, darker brown pattern. Plaster: fine-grained, white, hardish; finely polished surfaces. Attributed to "School H" (H6) U/P.

Thesis: Vol.I, p.113, 347; Table I, p.382; Chronology, pp.384ff;
Date, p.589.

Date: MM IIIA.

PLATE 143B

Olive-brown lattice design.

HM tray 69 Gamma XIV, 4: "Area of Hall of the Double Axes".

Scale: about $\frac{1}{2}$.

Provenance: Knossos palace, in or near the Hall of the Double Axes
(Vol.I, Fig.93(21), p.703).

Plain white ground; patterned zone, W.4.15. Gb support; fragment extremely crumbling. Fine string-impressed guide-lines for pattern. Attributable to "School H" (H17). U/P.
 Thesis: references as listed under PLATE 143A.
 Date: MM IIIA.

PLATE 143C

Dark brown lattice design.
 HM tray 20 Delta VI, 7: "North Threshing Floor Area".
 Scale: about $\frac{1}{1}$.
 Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I, Fig.89(10), p.690).

Plain white ground. Surface less well polished than similar pieces at PLATE 143A-B. Attributed to "School H" (H18). U/P.
 Thesis: references as listed under PLATE 143A.
 Date: MM IIIA.

PLATE 143D

Red lattice design, stripes and "grass motif".
 SMK fresco trays (Royal Road campaigns, 1957-61).
 Scale: $\frac{4}{5}$.
 Provenance: Knossos town, Hogarth's Houses (Vol.I, p.717).
 Largest piece: 10.3 x 8.3 x 1.0; red and white border stripes typical of "School H", associated with red lattice pattern on plain white ground (identical plaster); No.D4: red, white and black stripes; no.D1: red "grass" motif. Plaster: somewhat soft, fine-grained, white; surfaces once covered with polyvinyl (now removed, except on No.D2). Attributed to "School H" (H13-15). U/P.
 Thesis: references as listed under PLATE 143A, with Vol.I, pp.150, 228f; Chronology, p.386.
 Date: MM IIIA.

PLATE 144A

Spiral frieze.
 HM tray Epsilon IX(N), 1: NP (probably a reused House of the Frescoes tray).
 Scale: just over $\frac{1}{3}$.
 Provenance: apparently Knossos, but location unknown.
 Set in gb "panel", 26.5 x 30.0. Plain white spiral defined by dark red lines (overpainted in black on inner sides) with rose-red "eyes" and pale blue or blue-grey spacers. Plaster: fine-grained, white, fairly hard. U/P.
 Thesis: Vol.I, p.112f; Table IX, p.451; Date, p.596.
 Date: probably LM I.

PLATE 144B

The "Zebra Fresco".

New restoration: SLIDE 42; detailed photograph: PLATE 156A.

HM fresco storeroom.

Scale: about $\frac{2}{5}$.

Provenance: Knossos town, house on the north side of the Royal Road
(Vol.I, p.726 (f)).

22.0 x 44.5 x 0.8, gb. Black and plain white bands on main body of plaster, flanking areas excised by "incavo" process, refilled with whiter plaster and painted yellow with black leopard spots with rose-red inside. Main body of plaster: hard, pinkish, fine-grained; refilled plaster, depth 2mm, fine-grained, white, hardish but crumbling at edges and often flaking from main body of plaster. Some dirty surface spots, perhaps from burning. Many fragments survive, some well stratified and burnt. Attributed to "School H" (H27). U/P.

Thesis: Vol.I, pp.113, 214, 229, 266, 290f, 299f, 349; Table I, p. 382; Chronology, pp.384f, 389; Date, p.588.

Date: MM IIIA.

PLATE 145A

Dado of a marine floor fresco: SLIDE 43g.

Detail of PLATE 124A, from Room H, later settlement, Hagia Triada.

Scale: about $\frac{1}{12}$.

Dado imitating richly veined stone orthostats, about H.65.0 x W.45.0.

Date: LM IIIA 1.

PLATE 145B

The "West Porch Dado": SLIDE 43f.

HM fresco storeroom.

Belongs with the bull's foot at PLATE 80B.

Scale: about $\frac{1}{9}$.

Provenance: Knossos palace, West Porch below the bull fresco (Vol.I, Fig.80(1), p.673).

Set in gb "panel", 52.0 x 107.1. White band, H.17.0. Constructed in two sections, each with impressed vertical border edges perhaps caused by beams in wall-construction (these can hardly have extended into the pictorial zone above this dado). Left section: reddish vertical band, W.about 7.3, followed by grey and (?) ochre "panels" with darker stippled bands in the same colours, the grey panel 38.6 x 38.4, the ochre panel 38.3 x 44.0. Right section: light salmon or rose-red panel, 38.5 x 34.2, and a grey panel 40.0 x 37.0 bordered on right by a white band, W.6.5. Plaster: hardish, medium-fine grained, off-white; heavily burnt, and surface treated with beeswax by the elder Gilliéron. Paints and surface worn and cracked.

PM II, p.676 records three successive plaster layers here, each about 1.0 thick, with a backing plaster 7.0 thick in clay.

Attributed to "School D". U/P.

PM II, pp.674ff, Figs.428 (= Thesis, Vol.I, Fig.29, opp.p.161) and 429

Thesis: references as listed under PLATE 80B, with Vol.I, p.115f.

Date: LM II.

PLATE 146A-B

Fragments of the "Labyrinth Dado": SLIDE 43c.

HM Room K, Case 173 and HM unnumbered tray below tray 86(S). HM Fresco Catalogue no.50.

Scale: main piece, PLATE 146A, about $\frac{1}{2}$.

Provenance: Knossos palace, east of the Hall of the Double Axes (Vol.I, Fig.93(16a), p.703).

Fragment of the same fresco: PLATE 169 B3 from "Area of Hall of Double Axes" (HM tray 69 Gamma XIV,3).

PLATE 146A: 18.0 x 21.0, gb. Red lines painted over impressed grooves or ridges in plaster surface (plain white). Buckled and cracked.

PLATE 146B: Scale, about $\frac{1}{3}$. Largest piece: 16.4 x 10.1 x 0.8, gb. U/P.

PM I, p.357, Fig.256.

Thesis: Vol.I, p.114f; Table IX, p.451; Chronology, p.458; Date, p.589.

Date: MM III ?A.

PLATE 146C

The "Marbled Dado": SLIDE 43d.

HM tray 32 Gamma IV, 1-2: "East Threshing Floor".

Scale: about $\frac{1}{2}$.

Provenance: Knossos palace, east of the Hall of the Double Axes (Vol.I, Fig.93(16b), p.703).

Ruddy-brown veining on creamy-white ground, above darker red and white border bands; fine impressed string-lines. Now more broken up than when discovered. Gb support.

PM I, p.356, Fig.255, from Fyfe, p.112, Fig.13.

Thesis: references as listed under PLATE 146A-B.

Date: MM III ?A.

PLATE 147A

Dado fragment imitating veined stone.

HM tray 86 Gamma III, 12: "Area of Fish Fresco".

Scale: just over $\frac{1}{2}$.

Provenance: Knossos palace, Queen's Megaron area (Vol.I, Fig.93(11-13), p.703).

15.5 x 20.5 x 0.7, gb. Two fragments artificially joined by modern gb, the left-hand piece with a right-hand impressed vertical edge. Left:

red and black wavy bands on yellow ochre. Right: black bands on yellow ochre and light grey fields. Surface and paints cracked and worn. Typical dado work of "School D". U/P.

Thesis: Vol.I, pp.115f, 331; Table VI, pp.430-432; Chronology, p.442;

Date, p.597.

Date: LM II.

PLATE 147B

Dado imitating woodwork: SLIDE 43h.

SMK fresco trays (Royal Road campaigns, 1957-61).

Scale: about $\frac{2}{3}$.

Provenance: Knossos town, house on the north side of the Royal Road (Vol.I, p.728 (q)).

12.6 x 14.0 x 1.1, flat at the back with rising edge, 1.5. Red brushmarks over salmon ground divided into squares or rectangles by string-impressed lines overpainted in red. Plaster: hard, fine-grained, white; brilliantly polished surface. Attributed to "School H" (H33). U/P.

Thesis: Vol.I, pp.116, (229f), 350; Table I, p.382; Chronology, pp. 384ff; Date, p.588.

Date: MM IIIA.

PLATE 147C

Speckled black dado fragments.

HM tray 25 Eta IV, 1-2: "North Threshing Floor Area".

Scale: just over $\frac{1}{2}$.

Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I, Fig.89(10), p.690).

White, grey and orange speckles on black dado area with impressed lower border edge. Gb support. Plaster: medium-fine grained, white, fairly hard. U/P.

Thesis: Vol.I, p.116.

Date: possibly MM III.

PLATES 148-151

The painted sarcophagus from Hagia Triada.

HM Room K, Case 171.

Scale: PLATES 148 and 150, nearly $\frac{1}{6}$; PLATES 149 and 151, about $\frac{1}{3}$.

Provenance: Hagia Triada, later settlement tomb (Vol.I, Fig.117(6), p.743).

Approximate measurements: H.92.5 x L.137.0. For precise details, see Paribeni, Mon.Ant. XIX (1908), pp.11-12, Fig.2.

Detailed photographs: PLATES 12B, 13D, 34B-C, 52A-B, 58A, 60D and 74B.

PLATE 148: Side A. Details: PLATES 34B-C, 52A, 58A and 74B. Procession of five women on a yellow ground, flautist and sacrificed

ox on a plain white ground, and a priestess at an altar and olive-tree temenos on a greenish-blue ground. Legs: red, white, blue-grey and yellow vertical bands flanking running spirals in grey and white with yellow, red and white filling motif details. Rosette borders: white, black-barred on grey, and red-barred on yellow bands flanking repeated rosettes in grey, white and red with black outlines. Lower border: white band below which are roughly alternating grey, dark red, white, salmon-pink and yellow "panels" with heavy black lines imitating veined stone panelling. Upper borders: H, about 16.0; lower borders, H. about 23.0. Plaster: fine-grained, white, about 2.0-3.0mm in depth.

PLATE 149: Side B. Two female figures in dappled chariot drawn to left by two winged griffins, above which a composite bird (SLIDE 27i) on a dark red ground. Women: blue and white crowns, and blue, pink, yellow and white cloaks; red and black sealstones on nearer figure's wrist. Chariot: grey-blue and black patches and spots on plain white, with framework and wheel in yellow and blue-grey, with a white and black linch-pin. Griffins: yellow, pink, blue and white wing-feathers; white and yellow bodies with black markings for shading and feather-like blue bands on the chests; crests, blue, yellow and white. Borders, as Side A but with scale or rockwork design on legs.

PLATE 150: Side C. Details: PLATES 13D, 52B, 56B. Lyre-player and two priestesses on plain white ground; three offering-bearers on blue ground; "dead man", tree and adjacent architectural structures on plain white ground. Borders similar to Side A.

PLATE 151: Side D. Details: PLATES 12B and 60D. Above, a procession of male figures (two partly preserved) in long kilts on yellow ground; below, two women in a dappled chariot drawn by two goats, on plain white. Borders similar to Side B.

Influenced, if not painted, by a member of "School G".

Mon. Ant. XIX (1908), pp. 5ff.

Thesis: Vol. I, Chapter IV, passim; pp. 189-198, 242, 361f; Table VII, p. 449; Chronology, pp. 473f; Date, p. 600.

Date: LM IIIA 1.

PLATE 152A-C

Bowl filled with lime-plaster.

SMK D IV 6 and D IV 9.

Scale: about $\frac{1}{2}$.

Provenance: Knossos palace, Long Corridor cists (Vol. I, Fig. 86(4), p. 685).

LM IIIA bowl with its lime-plaster content, showing plasterer's finger-marks inside.

SMA XII, Pl.32 e,h and pp.52f, 104, Fig.10 no.33.

Thesis: Vol.I, p.277; Table VI, pp.430-432; Chronology, p.446; Date, p.599.

Date: LM IIIA 1.

PLATE 152D

Stone float, from Gournia.

H.5.6 x L.40.9 x W.7.2. Serpentine.

Partly restored; weight, 4.064 kilos (about 8.96 lbs).

Perhaps used for smoothing plaster floors.

Photograph and all details supplied by Dr.J.Shaw("Minoan Architecture Materials and Techniques" in Annuario XLIX, N.S.XXXIII (1971), Rome 1973, pp.210,214).

Thesis: Vol.I, p.277.

Date: LM I.

PLATE 153A

Back of the fragment at PLATE 158B.

HM tray 47 Zeta XVIII, 1: "Area of North Foundations".

Scale: just over $\frac{1}{2}$.

Provenance: Knossos palace, north of the North Entrance Passage (Vol.I, Fig.89(1-4), p.690).

Indented lime plaster back, reproducing in negative the character and texture of the wall-face it belonged to. U/P.

Thesis: Vol.I, p.278.

Date: uncertain, perhaps LM II if not earlier.

PLATE 153B

Stones as a key for lime plaster.

Mallia palace, in situ in Hypostyle Crypt, Rooms 3 and 4.

Stones, 1.5 to 6.0.

Photograph and all details supplied by Dr.J.Shaw (Ibid, p.214f, Fig.246).

Thesis: Vol.I, p.280.

Date: LM IB or earlier.

PLATE 153C

Scored back of lime plaster fragment in relief.

HM tray Theta V(N), 3: NP.

Scale: about $\frac{3}{4}$.

Provenance: Knossos palace, uncertain location.

Scored lines in the backing plaster of clay here come out in positive. U/P.

Thesis: Vol.I, p.279f.

Date: probably LM I (cf. similar scoring underneath pieces at PLATE 78B).

PLATE 153D

Superimposed painted layers of lime plaster.

HM tray 30 Omikron VIII, 1: "North Threshing Floor Area".

Scale: just over $\frac{1}{2}$.

Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I, Fig.89(10), p.690).

Small area of dark red-painted lime plaster attached to a lighter red-painted layer with an impressed border edge. U/P.

Thesis: Vol.I, p.279f.

Date: indeterminate, but Minoan.

PLATE 154A

Square peg-hole in the back of a relief fragment, PLATE 78C.

Scale: about $\frac{2}{3}$.

Further details: see PLATE 78C, and Vol.I, p.288.

Date: MM IIIB.

PLATE 154B

Horizontal square-sectioned hole parallel to the painted surface.

HM tray 105 Omikron XII, 17: "Area of Demon Seals".

Scale: just over $\frac{1}{1}$.

Provenance: Knossos palace, in the region of the Shield Frescoes (Vol.I, Fig.93(6), p.703).

Painted surface to right; indented back of plaster. Groove: a most unusual technical feature.

Shaw, loc.cit, p.212, Fig.243.

Thesis: Vol.I, p.279f.

Date: possibly MM III, if not later.

PLATE 154C

Round peg-hole in back of a relief fragment.

HM tray 144 Iota I, 1: NP.

Scale: about $\frac{1}{4}$.

Provenance: Knossos palace, location unknown.

A bull relief fragment painted red. Diam. of hole: approximately 3.0. U/P.

Thesis: Vol.I, p.288.

Date: MM III or LM I.

PLATE 154D

Round peg-hole in back of lime plaster.

HM tray 154 Nu III, 1: NP.

Scale: nearly $\frac{1}{1}$.

Provenance: Knossos palace, unknown location.

Hole half filled with other lime plaster. U/P.

Thesis: Vol.I, p.288.

Date: MM III or LM I.

PLATE 155A

String-impressed guiding lines.

Detail of PLATE 13A(right).

Scale: $\frac{2}{5}$.

Provenance: Knossos palace, Corridor of the Procession (Vol.I, Fig.80(4), p.673).

String-impressed grid for dress decoration of the skirt of the woman, no.7, in the Procession Fresco (Vol.I, Fig.18, opp.p.138).

Lighter areas in centre and lower right, filled with gb and "touched up". "School D". Heavily burnt.

References: see PLATE 13A, with Vol.I, p.281.

Date: LM II.

PLATE 155B

Incised compass-drawn lines for a large rosette.

SMK.

Scale: just under $\frac{1}{2}$.

Provenance: Knossos palace, Queen's Bathroom spiral frieze (Vol.I, Fig.93(10), p.703).

Worn red rosette centre of a black-outlined spiral on burnt plain white, diam. 8.9; set in gb "panel", 53.8 x 147.2 x less than 5.0.

Two concentric incised lines, with hole made by compass point in centre. Surface worn and scratched, apparently during cleaning by Fyfe with a "scrubbing brush". Attributed to "School D".

Fyfe, p.120, Fig.43; PM III, pp.381ff, Figs.253-255.

Thesis: Vol.I, pp.169, 208, 281, 332; Table VI, pp.430-432;

Chronology, p.452f; Date, p.597.

Date: LM II.

PLATE 155C

Stippling with a sponge.

HM tray Theta V(N),2: NP.

Scale: about $\frac{3}{4}$.

Provenance: Knossos palace, location unknown.

Relief fragment (? of a bull's hide) with dark red stippling over orange or rusty-brown patch with rippling pale blue border, on plain

white. Surface scratched. U/P.

Thesis: Vol.I, p.275.

Date: probably LM I, and from same composition as PLATE 153C.

PLATE 156

Details of the "Zebra Fresco" (PLATE 144B), from Royal Road/North.

New restoration: SLIDE 42.

PLATE 156A: Scale, nearly $\frac{1}{1}$. Overhead view shows the "incavo" process for leopard-skin patches; note the flaking refilled plaster or "slip".

PLATE 156B: Scale, about $\frac{3}{2}$. Sideview showing the "incavo" process, with main body of plaster (pinkish in colour) excised to a depth of about 0.3 or 0.4, max.

PLATE 156C: Scale, about $\frac{6}{5}$. Sideview showing the line of demarkation between the main body of plaster and the whiter plaster filling on which were executed the "leopard patches".

References and further details: see PLATE 144B. U/P.

Date: MM IIIA.

PLATE 157A

Lily flower stem executed by the "incavo" process.

Detail of PLATE 102, from Amnisos villa, Room 7.

Scale: about $\frac{1}{3}$.

Stems excised from main body of plaster and filled with white "impasto" pigment; "incavo" marks visible at edges of stems and "bracts".

References and further details: see PLATE 102.

Date: MM IIIB/LM IA.

PLATE 157B

Architectural subject (?).

HM tray 105 Omikron XII, 25: "Area of Demon Seals".

Scale: just over $\frac{1}{1}$.

Provenance: Knossos palace, near the Shield Frescoes (Vol.I, Fig. 93(6), p.703).

(?) Window of a building with black-outlined brown masonry on right above a white band, below which the black bar on blue of a border band; in "window", light orange-yellow motifs representing an animal's fleece (perhaps a "curtain" of some kind ?), over which flows two shafts of sunlight (?), shallowly excised from the main body of plaster and painted in red and orange dashes on light ochre. U/P.

Thesis: (Vol.I, p.290f).

Date: probably LM II-III A 1.

PLATE 158A

Crocus fragment.

Detail of the Birds and Monkeys Frieze: SLIDE 56, from the House of the Frescoes at Knossos.

HM tray 162 Gamma VII,6: NP.

Scale: about $\frac{3}{2}$.

Provenance: Knossos town, certainly the House of the Frescoes, Room E fresco stack (Vol.I, Fig.103(1), p.719).

Blue-flowered crocuses painted on the usual "slip" of "School I", but blue pigment (originally pressed home in soft plaster) has flaked or fallen off from left-hand flowers. U/P.

Vol.IV,F,p.3, a mention (but incorrect conclusion drawn).

Thesis: Vol.I, p.296f. Dating references, as listed under PLATE 65.

Date: MM IIIB/LM IA.

PLATE 158B

Undulating bands showing brushmarks.

Painted surface of the piece at PLATE 153A.

HM tray 47 Zeta XVIII, 1: "Area of North Foundations".

Scale: just over $\frac{1}{2}$.

Provenance: Knossos palace, north of the North Entrance Passage (Vol.I, Fig.89(north of 1-4), p.690).

White, black and blue undulating bands around a dark red area, the blue band especially revealing marks from the paintbrush. U/P.

References: as PLATE 153A, with Vol.I, p.297f.

Date: uncertain, perhaps LM II if not earlier.

PLATE 158C

Cross-section showing penetration of red pigment into plaster.

SMK fresco trays (Royal Road campaigns, 1957-61).

Scale: just over $\frac{2}{1}$.

Provenance: Knossos town, house on the north side of the Royal Road (Vol.I, p.727 (m)).

Depth of penetration nearly 1.5mm with dark red polished surface; lighter red colour of pigment bonded in the plaster. "Buon fresco". Shaw, op.cit. p.209, Fig.237 and p.212, n.3 (where the level should read "Level 23").

Thesis: Vol.I, p.300.

Date: MM IIIB.

PLATE 159

Seated goddess at sanctuary, in the original (cf.PLATE 21).

New restoration:SLIDE 54

HM Room K, north wall.

Scale: about $\frac{1}{\pi}$.

Provenance: Hagia Triada, LM I villa, Room 14 east wall (Vol.I, Fig.119(1), p.744).

The effects of fire on a fresco. Burnt nearly black at bottom, indicating intense smouldering and smokey heat; turned brown to light brown in centre and upper parts of fresco, indicating heavy burning by flames with less smoke. Perhaps caused by the burning of a wooden bench below the fresco or by that of fallen ceiling beams.

References: see PLATE 21, with Vol.I, p.273.

Date: LM IA.

PLATE 160A

Reeds or grasses.

HM tray 170 Eta III, 2: "South House, Lustral Area".

Scale: about $\frac{1}{2}$.

Provenance: Knossos town, South House Lustral Basin (Vol.I, Fig.112(1), p.733).

Red reed-leaves on bright sky-blue painted "slip" which has flaked off in antiquity from left centre of fragment. Gb support. Attributed to "School I".

PM II, p.378f, Fig.211b.

Thesis: references as PLATE 111A, with Vol.I, pp.273,(286f).

Date: MM IIIB/LM IA.

PLATE 160B-C

Waterfall fragments.

New restoration: SLIDE 22.

Details from the Birds and Monkeys Frieze from the House of the Frescoes at Knossos: SLIDE 56.

HM Room K, Case 172. (HM trays 127 A XVI:NP, and 185 E XV:HOF).

Scale: PLATE 160B ($\frac{1}{3}$); PLATE 160C ($\frac{3}{4}$).

Provenance: as PLATE 65.

Blue columns of water with blue and white spots at edges, falling over grey rockwork; right vertical edge of PLATE 160 B1 has border impression. Surfaces worn and "slip" flaked in places, revealing orange-yellow preliminary sketch-lines or "sinopie". Painted by "School I".

Vol.IV, E, pp.57ff correcting PM II, pp.460ff, Fig.272 and PM III, Col.Pl.XXII, opp.p.254; Vol.IV, F, p.11(i).

Thesis: references as listed under PLATE 65, with Vol.I, pp.273, 286.

Date: MM IIIB/LM IA.

PLATE 161A

Dado fragment.

HM tray 2 Gamma XV, 1: "Corridor of the Procession".

Scale: about $\frac{1}{2}$.

Provenance: Knossos palace, Corridor of the Procession, perhaps at south east end (Vol.I, Fig.81(at 6 ?), p.676).

Red and black wavy lines on plain white. Typical dado work of "School D". U/P.

Thesis: Vol.I, p.331 (no.14); Table VI, pp.430-432; Chronology, p.442
Date, p.597.

Date: LM II.

PLATE 161B

Skirt fragment of female figure.

HM tray 5 Delta VII, 1: "Corridor of the Procession".

Scale: about $\frac{1}{2}$.

Pale blue diamond net-design with pale blue spots as filling motifs on dark brown, heavily burnt. Surface skin of paint has largely flaked away; fine string-impressed lines. Technically comparable to paintings by "School A", and therefore possibly from below the stone pavement of the Corridor of the Procession, at 3 in the plan, Vol.I, Fig.80, p.673 in a MM IIIB context. U/P.

Date: probably MM IIIB.

PLATE 162A

Fragments in HM tray 12 Eta XII: "North West Angle of Palace".

Scale: about $\frac{4}{5}$.

PLATE 162 A1: Dress fragment with moulded barred border.

PLATE 162 A2: black-outlined streaky blue plant-leaf (or just possibly a bird's wing).

PLATE 162 A3: part of a griffin's wing in white with black "adder marks" on yellow and grey bands; belonging with the piece at PLATE 162 B16.

Date: probably LM II-III A 1. All U/P.

PLATE 162B

Fragments from HM tray 122 Alpha X: NP. From Knossos, palatial in style

Scale: about $\frac{3}{4}$.

PLATE 162 B14: part of a figured scene, perhaps painted by "School F".

Pale blue and yellow subjects with red details on sky-blue ground.

PLATE 162 B15: Border fragment with blue rosette petals above red and blue spacers, perhaps of a spiral fresco.

PLATE 162 B16: part of the same griffin as appears at PLATE 162 A3, here seen on a dark red background.

Date: probably LM II-III A 1. All U/P.

PLATE 163

Fragments from North Threshing Floor dump or east side of palace.

PLATE 163A-C: HM tray 15 Beta VIII; PLATE 163D: HM tray 20 Delta VI.

PLATE 163 A4: white cruciform pendant from fin red scale design on light yellow.

PLATE 163 A5: red lines on pale blue bordered by white areas.

PLATE 163 A8: white "curl" (of a lily flower ?) on pale ochre.

PLATE 163 A9: SLIDE 13(1); white necklace beads on pale blue.

PLATE 163 A10: black-outlined blue and white banded pebbles on rose-red.

PLATE 163 A12: part of a bull relief fresco with white cross in "impasto" on mottled ochre ground, with darker ochre "patch" below flanked by wavy orange band.

PLATE 163 A11: dark red toes of a man's right foot proceeding to the right, on a yellow ground above a grey-black band; possibly shod in sandals, to judge by a white band below the toes - the sole of some footwear ? Possibly painted by "School B/C" (MM IIIB/LM IA). 5.0 x 4.1 x 1.7.

Date: MM IIIB/LM IA to LM II-III A 1. Scale: about $\frac{1}{2}$. All U/P.

PLATE 163 B1-2: red, white, yellow and black zig-zags on yellow ground, the larger piece drawn by Evans in AE/NB 1900, opp.p.12 and ascribed to the North Threshing Floor fresco dump. Scale: about $\frac{4}{5}$. LM II-III A 1. U/P.

PLATE 163C: white motifs on pale blue and yellow. Scale: about $\frac{4}{5}$. Possibly LM I.

PLATE 163D: pale blue "streamers" from a blue crown worn by a woman ?, on a dark brown ground, heavily burnt. Scale: nearly $\frac{1}{1}$. Technical comparable to work by "School A" (cf. PLATE 161B); if so, probably MM IIIB in date. U/P.

PLATE 164A-B

Dress fragments from HM tray 29 Omikron I: "North Threshing Floor Area", Knossos palace.

PLATE 164A: Scale, nearly $\frac{1}{1}$. No.A37, with black-barred blue band on ? grey-black and ochre or tan grounds, probably belongs to a processional figure's garments of the Cupbearer class (cf. PLATE 171 A1): LM II. All U/P.

PLATE 164B: Scale, about $\frac{1}{2}$. Various fragments of women and their garments, possibly attributable to "School D" (LM II). All U/P.

PLATE 165A

Fragments from HM tray 29 Omikron I: "North Threshing Floor Area", Knossos palace.

Scale: about $\frac{5}{6}$.

No.A3: rockwork design of black rings containing white spots on pale blue ground, bordered on left by rose-red field with black details; in the style of the painter of PLATE 69A from the Relief Bull frieze from the North Entrance Passage (Fig.26, Vol.I, opp.p.153). If so, attributable to "School B/C" (MM IIIIB/LM IA). U/P.

No.A7: floral band in black-outline and pale blue, with red dotted side-sprays, on plain white. Well polished surface. In the style of "School B/C" (MM IIIIB/LM IA). U/P.

No.A8: yellow rosette in squared grid of fine string-impressed lines, below black band; now joined to a fragment from HM tray 19 Delta IV,1 and belonging to same composition as the piece at PLATE 169 C2 ("Room of Area East of Spiral Dado" i.e. the Queen's Megaron suite). Fine work in style of "School B/C" (MM IIIIB/LM IA). U/P.

No.A18: red and black scale design with white dots on sky-blue. Probably LM II, if not earlier. U/P.

No.A19: blue rosettes over red-barred yellow band and pale blue area below with ? a black bar motif. Probably MM IIIIB/LM IA, from a garment painted by "School B/C". U/P.

No.A20: small white rosettes with red details on black between red-on-yellow and black-on-blue barred bands, with larger rosette in white with red and black details to left. In the style of "School B/C" (MM IIIIB/LM IA).

Fyfe, p.117, Fig.39.

PLATE 165B

Women's dress fragments from HM tray 29 Omikron I: "North Threshing Floor Area", Knossos palace.

Scale: about $\frac{2}{3}$.

Red and black linearised designs mainly on pale blue. No.B9: Fyfe, p.129, Fig.76; otherwise all U/P.

Date: probably LM II-III A 1, if not earlier.

PLATE 166A

Spiral and "miniature" fragments from HM tray 30 Omikron VIII: "North Threshing Floor Area", Knossos palace. All U/P.

Scale: about $\frac{1}{2}$.

Nos.A2,3, 5 and 6: blue-grey and white rosettes with red details and black outlines, in style of "School D". Note that no.A5 is partly in relief and would, if this attribution holds, imply that this "school" did in fact execute relief frescoes.

No.A4: "miniature" steps of a staircase like those in the "Temple Fresco" at PLATES 26 and 47A; attributable to "School C/B" (MM IIIIB/LM IA).

No.A7: coarse spiral above barred border stripes in LM II-III A 1 style

PLATE 166B

Fragments from HM tray 29 Omikron I: "North Threshing Floor Area", Knossos palace. All U/P.

Scale: about $\frac{4}{5}$.

No.B44: black olive-leaves (?), on pale blue: probably LM I-II.

No.B45: a vase from the "Saffron Gatherer Fresco" (PLATE 84C) ?
Streaky pale blue on white, on a dark red ground. If this identification is correct, then probably LM II-III A 1.

No.B46: light red fishes' tails (?), on light ochre ground above a light red band. Cf. PLATE 123B (probably LM II-III A 1).

No.B47: pale blue bands with black diagonal lines on dark red.
? Male costume by "School B/C", of a man of the Staircase Procession class: if so, then MM IIIIB/LM IA.

PLATE 166C

Fragments from HM tray 31 Omikron XV: "North Threshing Floor Area".

Scale: about $\frac{5}{4}$.

No.C2: yellow rosette with red centre and black outlines, below black bars on white band; trace of red bar (on yellow ?) above.
Probably LM II-III A 1.

No.C3: part of a griffin ? Black area and black cross-hatching on dirty white over dark red area. Date: LM I-III A 1.

No.C4: pale blue anklet with black outlines and details of a woman of the Procession Fresco class. Attributable to "School D".
Thesis: Vol.I, p.328. (3.5 x 4.0 x 1.1).
Date: LM II. All U/P.

PLATE 167A

Fragments from HM tray 35 Zeta VII: "Area of Bull Relief and Spiral Fresco" (i.e. Loomweights Basement area) or "North Entrance", Knossos palace.

Scale: nearly $\frac{1}{1}$.

No.A4: SLIDE 57. Blue tail of a monkey on dark red ground and in right profile, from the "Saffron Gatherer Fresco" series.
LM II-III A 1.

No.A5: black-outlined spiral on dark tan; date uncertain. LM.

No.A6: white floral motifs on dark red, recalling the crocus anthers of the "Saffron Gatherer Fresco" (cf. PLATE 92A). But attribution to same painter is uncertain. LM.

No.A7: black petal-tips and red "waz" motif of a spiral and rosette band in the typical style of "School D" (LM II).

No.A8: barred border stripes in the conventional colour-scheme.

Probably LM II-III A 1.

All U/P.

PLATE 167B

Fragments from HM tray 50 Zeta XV: "Area of North Entrance (Passage)", Knossos palace.

Scale: about $\frac{3}{4}$.

No.B1: black zig-zags on pale streaky blue above a plain white area.

Fyfe, p.129, Fig.77. Probably LM II-III A 1.

No.B4: black crosses on sky-blue: Probably LM II-III A 1. U/P.

No.B7: griffin's wing fragment. pale blue and black "adder marks" above yellow-ochre line, with red dotted rosette on plain white beyond. Probably LM II-III A 1. U/P.

No.B8: blue spots on black ground above white area. Date: uncertain.

No.B9: woman's eye in black on white. Probably LM II-III A 1. U/P.

No.B10: bull's hoof in right profile in light brown with black details on dark red. Possibly attributable to "School E" (LM II-III A 1). U/P.

PLATE 168A

Dress fragments from HM tray 62 Lambda VI: "Area of Cowboy Fresco", Knossos palace.

Scale: about $\frac{1}{1}$.

No.A3: dark red spirals, hatched triangles and quatrefoil designs on rose-red and streaky pale blue grounds. Probably LM II-III A 1. MC Thesis (1964), no.13. U/P.

No.A5: black scale designs with red details on pale streaky blue. Probably painted by "School D" (LM II).

Fyfe, p.129, Fig.75; MC Thesis (1964), Fig.29.

No.A7: black tricurved arch motif with red details on pale streaky blue ground. Fine work, perhaps by "School B" (MM IIIB/LM IA). MC Thesis (1964), Fig.72c; cf.Fyfe, p.123, Fig.52. U/P.

PLATE 168B

Fragments from HM tray 65 Beta II: "Area of Stone Amphora", Knossos palace (i.e. in or near 6 on the plan at Vol.I, Fig.92, p.700).

Scale: about $\frac{4}{5}$.

No.B1: red-on-yellow and black-on-blue barred bands of the jacket-hem of a woman, at the waist, slightly modelled in relief. Possibly work by "School B/C" (MM IIIB/LM IA).

No.B2: joining the piece at PLATE 182C (HM tray Rho VI(E), 5:NP). Dark red hatched triangle and white spots on yellow with tricurved arch design resembling that at PLATE 168 A7 below. Perhaps by "School B/C" (MM IIIB/LM IA).

No.B3: large bull's eye in (?) right profile; dark red-brown pupil and eyelids on white with rose-red "tear-gland" (cf.PLATE

5A-B), on dark red ground. Apparently painted by "School B/C" (MM IIIB/LM IA).

No.B4: crude rosette in dark and light blue with black outlines and red details on plain white, with red lines between petals; part of a large spiral and rosette frieze, in the manner of or imitating "School D". LM II-III A 1.

Nos.B5-6: conventionally coloured barred border stripe fragments, probably LM II-III A 1.
All U/P.

PLATE 169A

Fragments from HM tray 67 Gamma X: "Area of Man in High Relief", Knossos palace (i.e. the Great East Hall area).

Scale: about $\frac{4}{5}$.

No.A1: lily flower of a crown, on plain white, of the Priest-King type. Modelled in relief; lily surface worn. 5.5 x 8.0 x 1.6, with max.H. of relief, nearly 0.7. Trace of blue on right-hand edge. Plaster: hardish, fine-grained, white. Attributed to "School B/C" (MM IIIB/LM IA). U/P.

Thesis: Vol.I, pp.62, 164, and cf.PLATE 18.

Date: MM IIIB/LM IA.

Other pieces: pebbles (A2); rosette (A3); uncertain (A4). U/P.

PLATE 169B

Fragments from HM tray 69 Gamma XIV: "Area of Hall of Double Axes", Knossos palace. All U/P.

Scale: about $\frac{1}{1}$.

No.B1: architectural (?); red circles on plain white flanked by black bands. Probably MM IIIB/LM I.

No.B2: "miniature" facade with brown beams on black background. Attributable to "School C/B". Vol.I, Fig.48E, opp.p.319.
Fyfe, p.113, Fig.21.

No.B3: fragment of the "Labyrinth Dado" (PLATE 146A-B): MM III ?A.

PLATE 169C

Fragments from HM tray 72 Beta X: "Room of Area East of Spiral Dado", Knossos palace (i.e. Queen's Megaron suite).

Scale: about $\frac{3}{4}$.

No.C1: pale blue zig-zag or chevron on plain white, repeated beyond light brown central band. Fyfe, p.129, Fig.80.

No.C2: see PLATE 165 A8. U/P.

No.C3: floral band in black on bright sky-blue, by the same "hand" as depicted PLATE 165 A7: probably MM IIIB/LM IA. U/P.

No.C4: woman's skirt fragment in pink, white, blue, black and yellow; probably LM II-III A 1. U/P.

No.C5: griffin's wing fragment, with pale blue "adder marks" on red and dirty white bands; "plumes" defined in red. Probably LM II-III A 1. U/P.

No.C6: dado or dress fragment ? Black wavy lines on salmon-pink above dark red. Probably LM II-III A 1. U/P.

PLATE 170A

Fragments from HM tray 74 Beta III: "Area of Hall of Colonnades", Knossos palace (i.e. near the Grand Staircase).

Scale: about $\frac{3}{5}$.

Burnt ? dress designs in late styles (except no.A6). No.A8 probably a border fragment. All U/P.

PLATE 170B

Fragments of the "Argonaut Fresco" (Vol.I, Fig.12, opp.p.106).

HM tray 76 Kappa IV: "Area of Hall of Colonnades", Knossos palace.

Scale: about $\frac{1}{2}$.

Provenance: Knossos palace, East-West Corridor, upper floor (Vol.I, Fig.93(2), p.703).

Heavily burnt, affecting blue, green, orange, and white bands.

Details in black, white and red (especially for "suckers"). Thick plaster, nearly 4.75 max. Attributed to "School D".

PM IV, pp.889f, Figs.870-871 and Suppl.Pl.LXIX.

Thesis: Vol.I, pp.106, 334; Table VI, pp.430-432; Chronology, pp.439ff;

Date, p.597 (and p.574).

Date: LM II.

PLATE 171

Fragments from HM tray 83 Omikron XIII: "Queen's Megaron", Knossos palace.

Scale: about $\frac{4}{3}$.

All pieces attributable to "School D" (LM II).

No.A1: dress fragment by same hand as depicted PLATE 164 A37. Black-barred blue band on darkish red. Perhaps an arm-band of the processional youth represented by no.A3 and PLATE 7B (SLIDE 3).

No.A2: petals of a rosette from a large spiral frieze by "School D".

No.A3: eye of a processional youth in black on white, on a darkish red ground. Restored at SLIDE 3. (5.0 x 5.0; eye gauged out).

Thesis: Vol.I, pp.55, 328; Table VI, pp.430-432; Chronology, p.452f; Date, p.596.

Date: LM II. All U/P.

PLATE 172A

Fragments from HM tray 89 Gamma XVII and/or Zeta XI: "Area of Fish Fresco", Knossos palace (i.e. the "Queen's Megaron" suite). All U/P.

Scale: about $\frac{1}{2}$.

Nos.10-12: dado or floor fresco fragments ? White and blue spots on tan and pink grounds respectively, defined by red nad black lines or areas. Probably LM II-III A 1.

No.13: griffin's body fragment (cf.PLATE 131 F4). Black markings on salmon-pink with black lines and tan area above. Probably LM II-III A 1.

No.14: conventionally coloured barred border stripes. LM II-III A 1.

Nos.15-16: uncertain designs.

PLATE 172B

Floor fragments (?), from HM tray 90 Eta I: "Area of Fish Fresco", Knossos palace.

Scale: about $\frac{1}{2}$.

White, red and blue-green bands enclosing red and pale streaky blue areas with white dots and small black circles, above a broad dark grey-black band (no.B1). Probably by the same "hand" as depicted the piece at PLATE 158B (date uncertain: LM II if not earlier). U/P.

PLATE 173A

Woman's jacket-sleeve and arm.

HM tray 95 Lambda X,5: "South Border of Area of Fish Fresco", Knossos palace.

Scale: nearly $\frac{1}{1}$.

Black spiraliform design on grey hem of the jacket-sleeve worn by a woman with arm extended forwards, on a plain white ground. A rose-red spiraliform "curl" appears within the hem design on plain white. Plaster somewhat comparable to that of the "Taureador" and related frescoes of "School E". Probably LM II-III A 1. U/P.

PLATE 173B

Dress designs and bull fragment (no.B9) from HM tray 95 Lambda X (see PLATE 173A).

Scale: about $\frac{6}{5}$.

No.B6: black net design with red filling motifs on pale blue.

MC Thesis (1964), no.16, Fig.85.

No.B7: uncertain design with black "adder marks" on streaky blue, with white design on dark red beyond.

No.B8: black design on light grey. MC Thesis (1964), no.17 and Fig.96.

No.B9: brown on grey mane of white bull with black spots on hide.

Possibly earlier in date than other fragments here.

Date: probably LM II-III A 1, except no.B9 (MM IIIB/LM IA - ?). All U/P.

PLATE 174A-B

Fragments from HM tray 95 Lambda X (as PLATE 173).

Scale: PLATE 174A ($\frac{2}{3}$); PLATE 174B ($\frac{4}{5}$).

Nos.A19-20: half-rosettes and triglyphs from shrine facades; Fyfe,

Col.Pl.II, Figs.2-3. No.A20 in same "hand" as PLATE 48 C3.

Vivid red, yellow, blue, black and white. LM II-III A 1.

- No.A21: lotus flower in pale grey, yellow, red, white and black.
Probably LM II-III A 1. U/P.
- No.A22: rosette fragment in blue, red and black on white: LM I-II. U/P.
- No.B16: "miniature" architectural facade in black, white and pale grey-blue, with grey-blue (?) pillar or masonry in centre.
Late style: LM II-III A 1. U/P.
- No.B17: rosette in pale and sky-blue with black markings, within black spiraliform branch bordered by red and ochre areas.
Probably LM II-III A 1. U/P.
- No.B18: dado fragment ? Irregular black lines on salmon-pink and dull yellow (cf. PLATE 169 C6, perhaps from the same painter's "hand"). Probably LM II-III A 1. U/P.

PLATE 175A-B

Fragments from HM tray 105 Omikron XII: "Area of Demon Seals", Knossos palace (near the Shield Frescoes).

Scale: about $\frac{2}{3}$.

PLATE 175A: various dress and rosette fragments. All U/P.

PLATE 175B

No.B20: black leaf design on yellow over ruddy-brown area with dark stippled parallel bands; subject uncertain. Looks LM I-II.

No.B21: peacock's plume in red, orange, black and blue on white, of the Priest-King type (cf. PLATE 18 and SLIDE 1). U/P.

Thesis: Vol.I, pp.62, 164; dating references, as PLATE 18, and attribution to the same "school" or painter.

Date: MM IIIB/LM IA ("School B"). Both U/P.

PLATE 176A-B

Fragments from HM tray 122 Alpha X:NP, but certainly Knossos palace.

Scale: about $\frac{1}{1}$.

Nos.A1 and 6: dark red scale design on light yellow, with black bars on vivid sea-blue and rose-red, the border moulded in low relief. MC Thesis (1964), no.9 (= A1 here only) and Fig.18.
Probably LM II. U/P.

No.A9: part of a shield fresco or the spacer of a spiral design; black-outlined triangular motif with red lines on yellow, bordered by white area. Probably by "School D" (LM II). U/P.

Nos.A4-5: dress designs in black and red lines on sky-blue.
Probably LM II-III A 1. U/P.

No.B10-11: parts of bulls; no.A10, orange dappled, red streaked, white bull; no.A11, brown legs with black markings on blue.
LM I-III A 1. U/P.

No.B12: the face of a girl with red lips and ear (a taureador ?), in the style of "School F" or perhaps E. Dark red background.
LM II-III A 1. U/P.

No.B13: (?) arm-band in black on blue over red ground (cf.PLATE 166 B47, probably by the same artist's "hand": MM IIIB/LM IA - ?).
U/P.

PLATE 177A

Dress fragment from HM tray 135 Theta IX,1: NP, but certainly Knossos palace.

Scale: about $\frac{2}{3}$.

Sepia scale design on pale streaky blue, with indistinct black or sepia pattern on sky-blue hem; part of a woman's jacket at waist ?

Technique and style comparable to work by "School A" (MM IIIB).

Cf.PM II, p.680, Fig.430c: (? U/P).

PLATE 177B

Large dress or floor fresco motif, belonging with PLATE 186 Cl.

HM tray 152 Mu IV, 1: NP, but recorded and drawn by Evans as from the North Threshing Floor fresco dump (AE/NB 1900, p.12) in agreement with Rodenwaldt's list of provenances for fresco fragments.

Scale: about $\frac{2}{3}$.

Large quatrefoil motifs in sky-blue, red and yellow with red and black outlines. Fyfe, p.128, Fig.68. Probably LM II-III A 1.

PLATE 178A

Fragments from HM tray 165 Theta XV, 6-8: NP, from Knossos but certainly palatial in character. All U/P.

Scale: about $\frac{2}{3}$.

No.A6: yellow, white, black lotus on dark red ground, heavily burnt.
Probably LM II-III A 1.

No.A7: Woman's breast in right profile, with two locks of black hair on a dark red ground, burnt to a deep brown. Probably LM.

No.A8: griffin's wing fragment, with black and small red "adder marks" on bright yellow-orange and sky-blue. Probably LM II-III A 1.

PLATE 178B

Fragments from HM tray 186 Epsilon XVI, 1-5: "House of the Frescoes", but only B5 definitely comes from there: the rest are palatial in character and probably misplaced here. All U/P.

Scale: about $\frac{1}{2}$.

Nos.B1-3: quatrefoil motifs in blue, dark red, yellow and white with some black outlining. Date: LM II-III A 1.

No.B4: "miniature" dark red male figures with white wrist- or anklet-bands on a sky-blue ground; in the centre, three white and one red lines - the reins of a chariot ? Probably LM II-III A 1.

No.B5: part of hind leg of a typical House of the Frescoes blue monkey on a plain white ground. Painted by "School I" (MM IIIB/LM IA). 6.5 x 8.0 x 1.7; hard, fine-grained, off-white and usual "slip".

PLATE 179

Fragments of the "Saffron Gatherer Fresco" series, and border piece.
New restoration: SLIDE 57.

HM tray Rho IV(N), 1-3: "1 K2. Demon Seals ~~#~~ Shield & Spirals",
Knossos palace. (Vol.I, Fig.93(6), p.703). HM Fresco Catalogue no.72.
Scale: about $\frac{2}{3}$.

No.A1: red, blue and white upper border stripes in descending order,
bordering a fringe of white and black-outlined rockwork
patches (coloured from left to right: pale blue or blue-grey,
rosy white, rose-red, pale blue or blue-grey) on a dark red
pictorial field. Traces of the petals of white flowers
springing directly from rockwork at extreme left side and in
centre - in both cases broken off by ancient fractures.
Coarse string-impressed lines, overpainted in black, define
border stripes. 13.7 x 13.3 x 1.9.

No.A2: impressed left vertical border edge terminating with ochre
stripe (max. W.1.5); rose-red, pale blue or blue-grey and
white rockwork patches defined in black lines, from which
spring directly two white flowers on a dark red ground; at
upper right corner, the lower left part of a flower-vase in
pale blue or blue-grey with white spots and black definition
lines. 12.2 x 12.5 x 1.5.

Plaster: very hard, fairly fine-grained, dirty white, almost
certainly burnt. U/P.

Thesis: references as listed under PLATE 84C, with SLIDE 17,lc:vase.

Date: LM II-III A 1.

No.A3: lower border fragment from different composition, with
stylised rockwork scale-design in streaky pale blue, black,
rose-red and white, with black bars on sky-blue band. 9.5 x
14.4 x 3.7, with indented back. Possibly by the same "hand"
as depicted the previous two pieces, but definitely late in
style: LM II-III A 1. Cf. borders of "Taureador" frescoes and
the Hagia Triada painted sarcophagus (PLATES 71-72; 148-151).

PLATE 180A

Lotus flower and border.

HM tray Rho IX(N), 1: NP.

Scale: about $\frac{2}{3}$.

Provenance: Knossos palace, North Threshing Floor fresco dump (Vol.I,
Fig.89(10), p.690).

Grey, white, red and yellow lotus flower with "bud" in yellow and
grey, above white, and red-on-yellow and black-on-grey barred border
stripes. Surface and paints very worn, probably burnt. Late in style,
probably LM II-III A 1.

Fyfe, p.125, Fig.62; PM IV, p.876, Fig.866 (with grey noted as blue).

PLATE 180B

Decorative pieces and woman's hand.

HM tray Sigma III(N), 4-7: "Kl. Area of Man in High Relief". All U/P.
Scale: nearly $\frac{1}{2}$.

Provenance: Knossos palace, Great East Hall area (Vol.I, Fig.92 (in region of 5), p.700).

No.B4: woman's clenched (? left) hand turned to the right, on a plain ground, now joined to another small piece showing parts of second and third fingers from HM tray 19 Delta IV "North Threshing Floor Area". Outlines in black. 10.7 x 7.0 x 2.1 with join, slightly indented at back. Plaster: hard, fine-grained, off-white, and (?) treated with polyvinyl discolouring the surface. Late in style, probably LM II-III A 1.

No.B5: dress design in blue, yellow, white, black and pink. Probably LM II-III A 1.

Nos.B6-7: dado fragments ? Red and black lines on tan ground, no.B6 being known to join another piece in HM tray Upsilon I(E), 5:NP. Probably LM II-III A 1, if not earlier.

PLATE 181A

Fragments from HM tray [Sigma] V(N), 1-4: "Man in High Relief".
Scale: about $\frac{2}{3}$.

Provenance: Knossos palace, as PLATE 180B.

No.A4: pale and sky-blue rosette with black outlines and red dotted rosette centre, from the boss of a spiral design in black on plain white. Probably LM I-II. U/P.

No.A2: lotus flower in sky-blue and yellow with black details on plain white with dark grey area at top. Closely comparable to that at PLATE 98A, and probably by same "school" (School B/C: MM IIIB/LM IA). U/P.

No.A3: griffin's wing fragment, in black on pale and sky-blue grounds. LM I-II. U/P.

No.A1: part of a sword handle ? Streaky pale blue with black outlines on light ochre field, with rose-red area to right (a man's arm ?). Probably LM II-III A 1. U/P.

PLATE 181B

Fragments from HM tray Upsilon VI(N), 1-4: NP.

Scale: $\frac{3}{4}$.

Provenance: Knossos, location uncertain but fully palatial in character. All U/P.

No.B1: white "curl" (lily flower ?) on sky-blue, evidently by same "hand" as depicted pieces at PLATES 163 A8 and 185 C24: probably MM IIIB/LM IA. KPA Pl.IV, Fig.7.

No.B2: black and white "comb" motifs on deep salmon-pink ground. LM.

- No.B3: dark red man's right foot with three toes indicated, in right profile on a yellow ground above conventionally coloured barred bands terminating at bottom with light brown stripes. LM II-III A 1, in style. 9.0 x 8.4 x 2.0.
- No.B4: black-outlined "palm-tree" on light ochre (right) and light pink(left) grounds. Perhaps by same "hand" as depicted KFA Pl.IV, Fig.8. Uncertain date, probably LM .

PLATE 182A

Dress fragment from HM tray Rho III(E), 2: NP, but Knossos palace.
HM Fresco Catalogue no.51.
Scale: $\frac{3}{4}$.

White, red, black and blue vertical bands above border or hem of red, blue, white and ochre rosettes on black, framed in turn by black-on-blue and red-on-yellow barred bands with blue area below. Sakellarakis, Μινωικὸν Ζῶμα (1971), p.173, Fig.73b. Probably MM IIIB/LM IA.

PLATE 182B

- Dress fragments from HM tray Rho VI(E), 1-3:NP, but Knossos palace.
Scale: about $\frac{1}{2}$.
- No.E1: belongs with pieces at PLATE 184B (q.v.). 11.2 x 9.0 x 2.0.
- No.E2: red spirals on yellow above black, white and red on white bands or lines, with light and dark pink areas above spirals. 11.2 x 7.8 x 1.2. Cf PLATE 173A, evidently by same "hand". LM II-III A 1. U/P.
- No.B3: black scale design on dull blue with rose-red and white areas below and white above. Surface worn. 12.5 x 10.5 x 3.0. U/P. Probably LM II-III A 1.

PLATE 183C

Dress fragment from HM tray Rho VI(E), 5:NP joining the piece at PLATE 168 B2: "Area of Stone Amphora" (Vol.I, Fig.92(6), p.700).
Scale: about $\frac{4}{5}$. U/P.

PLATE 183A

- Dress fragments from HM tray Rho VII(E): NP.
Scale: about $\frac{2}{3}$.
- No.A1. HM Fresco Catalogue no.78. Dark red thigh and kilt of processional youth in the "older" kilt. Black hem with yellow leaves and white spots, and black dotted spirals on pale streaky blue on white. HM Rho VII(E), 1. 7.2 x 4.0 x 1.5. Typical kilt fragment by "School B/C". MC Thesis (1964), no.7 and Fig.10; Sakellarakis, op.cit., p.163, Fig.68a.
- No.A2: HM Rho VII(E), 2: black design on sky-blue; worn right edge.

Nos.A8-9: HM Fresco Catalogue no.76. Now joined together. Rose-red codpiece of male processional figure with black and white chevron decoration. Painted by "School B/C". 12.2 x 6.6 x about 1.2, gb. MC Thesis (1964), no.6 and Fig.9 reproduced in Sakellarakis op.cit. p.161, Fig.67a. MM IIIB/LM IA.

No.A10: black ivy motifs on pale blue over light grey ground, bordered above by white, light grey and red stripes and on left by dark red area. HM Fresco Catalogue no.78. Painted by "School B/C". 7.2 x 7.4 x 1.9; paints flaking from surface. MC Thesis (1964), no.12 and Fig.35; Sakellarakis, op.cit., p.179, Fig.76d.

PLATE 183B

The "Barbotine Fragment".

HM tray Rho VII(E), 7: NP. HM Fresco Catalogue no.78.

Scale: about $\frac{4}{5}$.

Part of the waistband and kilt of a processional youth painted by "School B/C". Black C-spirals on plain white, with black lock of hair on right, above kilt-hem as seen on PLATE 183C from the same figure. 5.6 x 8.9 x about 2.2, gb, built up in two plaster layers. MC Thesis (1964), no.4 and Fig.7; restored there at Fig.15. New restoration: SLIDE 44. Reproduced from MC Thesis by Sakellarakis, op.cit., p.177, Fig.75.

PM I, p.201 and Col.Pl.I(k); PM II, p.199f and Fig.110A(k); PM IV, p.249, Fig.187; Vol.IV, L, p.165 and n.1.

Thesis: Vol.I, pp.312ff.

Date: MM IIIB/LM IA.

PLATE 183C

Kilt fragment of the figure represented in PLATE 183B.

HM tray Rho VII(E), 6: NP. HM Fresco Catalogue no.77.

Scale: about $\frac{4}{5}$.

Grey hem with white-spotted black bars; rose-red main area with "comb" motif in black and white; yellow background. At lower right, the rose-red codpiece of a second figure at a lower level. 10.3 x 7.4 x about 1.1, gb. MC Thesis (1964), no.5 and Fig.8, reproduced by Sakellarakis, op.cit., p.177, Fig.75. Date and references: as PLATE 183B. Restored: (1) MC Thesis(1964), Fig.15; (2) SLIDE 44 here.

PLATE 184A

Kilt fragment by "School B/C": SLIDE 12, a(1).

HM tray Rho VIII(E), 1:NP.

Dark red "butterflies" with yellow wing-spots on pale streaky blue with usual hem-border for kilts painted by "School B/C" and black-on-grey barred band beyond. Scale: about $\frac{1}{1}$. Sakellarakis, op.cit., p.163,

Fig.68e. Date and references: as PLATE 183B.

PLATE 184B

Kilt fragments from HM tray Rho IX(E), 1-3: NP.

Scale: about $\frac{1}{2}$.

Provenance: Knossos palace, near west wall of the North Entrance Passage, according to AE/NB 1900, p.37 sketching fragment B3 here. This accords with Rodenwaldt's list of fresco provenances ("N Entrance").

Fourth fragment at PLATE 182 B1. Sky-blue and yellow quatrefoil motifs with red and black white-spotted diamond centres, defined by red and black lines; above border of interlocking ivy leaves in blue, yellow and white on red with blue, red and black "waz" details, in turn flanked by "miniature" barred bands in conventional colouring. A1: 6.5 x 7.3 x 3.4; A2: 7.6 x 7.8 x 3.0; A3: 13.8 x 7.0 x 3.0, with incurved moulded surface. Probably LM II-III A 1.

Fyfe, p.117, Figs.40 and 40A (= PLATE 182 B1 here); Sakellarakis, op.cit., p.167, Fig.70a, and Col.Pl.E and F.

PLATE 185A

Dress fragments from HM tray Rho X(E): NP, but from Knossos palace.

Scale: about $\frac{1}{1}$.

No.A1: HM Fresco Catalogue no.61. Red and yellow rosettes on plain white bordered by barred bands in red on yellow and black on grey. Late style, LM II-III A 1. U/P.

No.A3: net design with red filling motifs on pale streaky blue, bordered by hem pattern of barred bands in conventional colouring. Date: uncertain. Sakellarakis, op.cit., Pl.Gamma(B).

No.A9: black spirals on yellow, attributable to "School B/C" (MM IIIB/LM IA). Sakellarakis, op.cit., Pl.F(A).

No.A12: see PLATE 186A for new join and accompanying fragment. U/P.

PLATE 185B

Dress fragments from HM tray Rho X(E): NP.

Scale: about $\frac{3}{4}$.

Nos.B6-8: perhaps belonging with PLATE 185 A3, in same colours and style. U/P.

No.B5: "argonauts" in black on pale streaky blue, found with the kilt fragment at PLATE 5B. Attributed to "School B/C".

No.B11: part of waist-band and codpiece of processional figure wearing kilt, in left profile (see upside-down here), on light grey and yellow ground. Painted by "School B/C" (MM IIIB/LM IA). Sakellarakis, op.cit., p.161, Fig.67b, and Pl.Gamma (A).

Nos.B13-14: black zig-zag lines on grey-blue, with lock of black hair spotted with yellow dots on red ground on fragment B13.

Probably LM rather than MM IIIB/LM IA. U/P.

PLATE 185C

Dress fragments from HM tray Rho X(E): NP, but certainly from Knossos palace.

Scale: about $\frac{2}{3}$.

No.C2: black spiraliform design on pale blue border by red-on-white barred bands, with blue and red areas on plain white to left. Probably LM. KFA Pl.IV, Fig.13.

No.C15: white rosettes with red details on pale blue; surface worn. Attributable to "School B/C" (cf. PLATE 43 A18 and F). KFA Pl.IV, Fig.5.

No.C16: white rosettes with red centres on black, flanked by red-on-yellow barred bands above a blue area. Probably painted by "School B/C" (MM IIIIB/LM IA). KFA Pl.IV, Fig.14.

No.C23: white and blue lotus flower, with black outlines, on dark red. Attributable to "School B/C" (MM IIIIB/LM IA; cf. PLATE 98A-C). KFA Pl.IV, Fig.18.

No.C24: white "lily" motifs on black and blue ground, by same "hand" as depicted the pieces at PLATES 163 A8 and 181 B1 (probably MM IIIIB/LM IA). KFA Pl.IV, Fig.6.

No.C25: dark ? green leaves of olive spray, now more broken than when found; burnt. Apparently found beyond north east corner of the palace: KFA Pl.D, Fig.3 and p.22. Probably MM IIIIB/LM IA or LM I.

PLATE 186A

A woman's hair ornament (?).

HM different fresco trays.

Scale: about $\frac{1}{1}$.

No.Aa: HM tray Sigma VIII(E), 5: NP. Yellow rosettes with red centres, on black bordered by red-on-white barred band.

No.Ab: joining fragments from HM trays Rho X(E),12 and Upsilon II(N), NP, but certainly from Knossos palace. Colours as on smaller piece, but here on a dark red ground. Attributable to "School B/C" (MM IIIIB/LM IA). All U/P.

PLATE 186B

Floral band.

HM tray Rho XI(E), 1: right-hand fragment drawn by Evans as from the North Threshing Floor Area (AE/NB, opp.p.12, 1900). Black and white olive-sprays on sky-blue band on white ground. Probably LM I. 7.0 x 11.5 x 1.5. U/P.

Thesis: Vol.I, p.696 (Olive-leaf Border).

PLATE 186C

Dress fragments from HM tray Rho XV(E): NP, but certainly from Knossos palace.

Scale: about $\frac{1}{1}$.

No.C1: large quatrefoil design in sky-blue and red with black and red linear details and yellow diamond-shaped "spacer". Certainly belonging with the piece at PLATE 177B, by the same "hand". Probably LM II-III A 1. U/P.

Nos.C3-4: blue motifs on plain white imitating animal-fleeces used for kilts (cf.PLATE 150). Another piece is known from SMK (PLATE 192 A4). Date, uncertain. U/P.

PLATE 187A

Kilt fragment (SLIDE 45) from HM tray Sigma III(E), 3: "Area of Man in High Relief", Knossos palace (i.e. Great East Hall area).

Scale: about $\frac{1}{1}$.

Black scale design on streaky pale blue over white, with yellow ground beyond. Part of the codpiece of an "older" kilt, painted by "School B/C" as typical border-hem shows: MM IIIB/LM IA.

Sakellarakis, op.cit., p.163, Fig.68b.

PLATE 187B

Dress and male body fragments painted by "School B/C", from HM tray Sigma V(E), 1-3: "Area of Bull Relief and Spiral Fresco", Knossos palace, i.e. the Loomweights Basement area (Vol.I, Fig.92(1-2), p.700), or "Area of Cowboy Fresco" (i.e.Court of the Stone Spout).

Scale: about $\frac{1}{1}$.

No.B3: (?) waistband of processional youth in "older" kilt, joining small fragment from HM tray Sigma VI(N), 1: "Kl. Area of Stone Amphora" (i.e. Vol.I, Fig.92(6), p.700). Yellow leaf motifs on black, black leaf motifs and dots on plain white. Sakellarakis, op.cit., p.163, Fig.68(eta).

Nos.B1-2: (SLIDE 45); scale and zig-zag or chevron motifs in black on pale streaky blue, bordered by dark red areas of men's limbs; no.B2 joins two fragments from Sigma V(N). U/P.

Note: for detailed reasons, the former (and earlier) provenance is to be preferred.

Date: MM IIIB/LM IA.

PLATE 187C

Reclining woman wearing a skirt.

HM tray Sigma VIII(E): "E Spiral Dado - Loomweights", Knossos palace.

Scale: about $\frac{1}{2}$.

Provenance: Knossos palace, in region of Great East Hall (Vol.I, Fig.92(1-2), p.700). Provenance scratched on back of gypsum plaque.

Set in gb plaque, 21.2 x 25.0 x 1.8 max. depth. Dr.Reusch's fragment number no longer clearly visible (? 8, 18 or other). Red-lined

net design on plain white, with skirt defined by black lines; over border of black-on-pink hatched triangles, black bars on grey, and red band. MC Thesis (1964), Fig.91. Probably LM II-III A 1.

Fyfe, p.129, Figs.70 and 78.

PLATE 188A-B

Dress fragments from HM tray Upsilon I(E); NP, from Knossos palace.

Scale: about $\frac{1}{4}$.

No.A1: (SLIDE 45); red-on-yellow and black-on-grey barred hem-bands, and white and dark red areas. Painted by "School B/C".

No.A2: (SLIDE 45); red tricurved arch patterns on streaky pale yellow, with black-on-grey barred band near dark red area. Painted by "School B/C". Sakellarakis, op.cit. p.165, Fig.69(y).

No.A3-4: black-on-blue barred bands on dark red, perhaps arm-bands of processional youths, painted by "School B/C". U/P.

No.A5: fragment of (?) dado: joins PLATE 180 B6. Probably LM II-III A 1, if not earlier. U/P.

No.A6: red zig-zags on white bands over sky-blue. MM IIIB/LM IA ? U/P.

No.B7: codpiece of processional youth in "older" kilt, by "School B/C", showing black scale design over streaky pale blue with part of dark red thigh to right. MC Thesis (1964), no.10 and Fig.30, reproduced by Sakellarakis, op.cit., p.171, Fig.72b.

No.B9: tail-end of "older" kilt, and top of codpiece of a lower figure, painted by "School B/C". Typical hem pattern (SLIDE 45), with black-on-pale blue scale design; and red (?) tricurved arch motif on pale yellow decorating the codpiece here.

MC Thesis (1964), no.11 and Fig.32, reproduced upside-down by Sakellarakis, op.cit., p.163, Fig.68(zeta).

No.B10: black, blue, rose-red and white dress fragment. Date uncertain.

No.B11: "argonaut" fragment belonging with that at PLATE 185 B5, by "School B/C". U/P.

No.B12: black motifs on plain white, comparable to those in blue at PLATE 186 C3-4, probably by same "hand". Date, uncertain. U/P.

Date: unless otherwise noted, MM IIIB/LM IA.

PLATE 189A

Dress fragments by "School B/C" from HM tray Upsilon II(E), 3-6: NP, but certainly Knossos palace.

Scale: about $\frac{5}{6}$.

No.A3: parts of five locks of black hair of a processional youth, on a grey ground; part of red body visible. U/P.

No.A4: joined to the piece at PLATE 189 C1; kilt at thigh of processional youth; black-on-white and white-on-black patterns. Sakellarakis, op.cit., p.159, Fig.65a.

No.A5: black-on-streaky pale blue tricurved arch design and black-on-grey hatched triangle hem-pattern at red thigh of a youth.

MC Thesis (1964), no.14 and Fig.67, now joined to fragments

from HM trays Rho XV(E): NP or Sigma III(E) "Area of Man in High Relief". U/P.

No.A6: black-on-streaky pale blue tricurved arch and "waz" motifs with hem-pattern of black on grey hatched triangles at youth's thigh. MC Thesis (1964), no.15 and Fig.71, reproduced by Sakellarakis, op.cit., p.171, Fig.72d.

Date: MM IIIB/LM IA.

PLATE 189B

Various dress or ornamentation fragments of female figures. All U/P. HM tray Upsilon VI(E): NP, but certainly from Knossos palace.

Scale: about $\frac{4}{5}$.

Nos.B1-2: fragments of women's anklets in black with white spots on plain white, attributable to "School D" (LM II).

No.B3: hair ornamentation of a woman on a blue ground; white-dotted and black-on-grey-blue hairbands; traces of pink and white to left and below respectively. Late style, probably LM II-III A 1.

Nos.B4,6-7: minor dress fragments.

PLATE 189C

Dress fragments by "School B/C" from HM tray Upsilon XII(E): NP; and, inset, late dress fragment from HM tray Upsilon XI(E), 1:NP. From Knossos palace.

Scale: nearly $\frac{1}{1}$.

No.C1: joined to the piece at PLATE 189 A4. U/P.

No.C2: joined to a fragment from HM tray Upsilon XII(E), 3:NP. Red dotted spiral on pale streaky blue ground over black-on-grey barred band. U/P.

No.C6: hairband joined to fragments from HM trays Upsilon XII(N):NP and Upsilon XII(E), 7: NP. Black-outlined rosettes on pale streaky blue headband with black curls over dark red - evidently the temple of a youth's head. U/P.

Inset, no.C1: kilt design in light brown quatrefoils on light ochre ground with cruciform filling motifs. Probably LM II, from a processional youth's kilt of the "Cupbearer" class (cf. PLATE 9A, right). Sakellarakis, op.cit., p.167, Fig.70d.

First three entries, MM IIIB/LM IA.

PLATE 190

Fragments from the Little Palace, Knossos (Vol.I, Fig.105, p.722f).

Scale: about $\frac{2}{3}$.

No.A1: dress design or fins of "miniature" fish in black on dull pale blue (cf.PLATE 123B). 4.1 x 4.1 x 1.5, slightly indented at back. Plaster: hard, fine-grained, off-white. Matt worn surface. (SMK box 1448). U/P.

- No.A3: limb of Minoan "genius" (?); black-outlined "impasto" white object on sky-blue ground. 4.1 x 4.7 x 1.45, flattish at back. Plaster: hard, fine-grained, off-white. Slight surface sheen, but blue surface matt. (SMK box 1427). U/P.
- No.A6: griffin's wing slightly moulded in relief. Dark red "adder marks" and pale blue cross-hatching on plain white. Surface: worn, matt but smooth. Plaster: hard, fine-grained, slightly off-white. 4.7 x 4.0 x 1.6, max. with moulded surface. (SMK box 1427). U/P.
- No.A7: white and blue design on streaky pale blue ground with red stripe at impressed border edge on left. 5.5 x 6.8 x 2.2 at edge tapering to 1.0, flattish at back. Plaster: hard, fine-grained, slightly off-white. Matt blue surface, but slight sheen over white areas. (SMK box 1449). U/P.
- No.A8: black rosette in late style over grey and plain white grounds. Plaster: hard, fine-grained, white. 2.7 x 2.5 x 0.75. (SMK box 1455). U/P.
- No.A9: wavy black lines on blue, pink and yellow areas. Plaster: hard, fine-grained, slightly off-white. 3.0 x 2.5 x 1.0. Slightly polished surface. (SMK box 1455). U/P.
- No.A10: architectural piece (?). Black design on red, light grey and yellow grounds. Plaster: hard, fine-grained, off-white. Slight surface sheen. 4.3 x 3.2 x 1.9, rounded at back (SMK box 1430).
- Date: LM II-III A 1, except for nos.A1 and 6 which may be MM IIIB/LM IA.

PLATE 191

Fragments from houses on the north and south sides of the Royal Road.

- Nos.A-B: fragments from a plaster hearth (restored: Vol.I, Fig.37B, opp.p.213). RR/N (Vol.I, p.727 (i)). Scale: just over $\frac{1}{2}$. Red, yellow and undulating black bands on plain white on top, and red and yellow bands on side, with black and dark blue "grass" designs on small fragment from the hearth's side. Highly polished surface which is heavy burnt at inner edge. H.6.0 x L.26.3 x W.11.8 x D.1.4 to 0.7, with rough back faces. Max. diam. 121.42; see Corrigenda, Vol.I, p.xxvi. Plaster: hard, fine-grained, white and burnt, originally laid over a mud-plaster mould. Attributed to "School H" (H23). U/P.
- Thesis: Vol.I, pp.214f, 348; Table I, p.382; Chronology, (pp. 383ff) and p.533f; Date, p.588.
- Date: MM IIIA.

- Nos.C1-3: red and yellow bands, with blue "grass" design on no.C1. Probably from the same or a similar hearth as the pieces at PLATE 191A-B. Scale: about $\frac{2}{3}$. From RR/S (Vol.I, p.726 (d)). Attributed to "School H" (H22 and 24). Largest piece: 3.0 x 3.4 x 1.1. Plaster: as noted under PLATE 191A-B. U/P.

Thesis: Vol.I, p.348; Table I, p.382; Chronology, p.386; Date, p.588.

Date: MM IIIA.

No.D1: stripes in light grey and dull medium blue on fine "slip" superimposed over rose-red painted ground. RR/N (Trench H, Level 90: MM III A/B). Scale: nearly $\frac{1}{1}$. Coarse string-impressed lines. Similar colours to no.D2. 6.2 x 4.0 x 0.9. U/P.

No.D2: checkerboard blue and red pattern below yellow and white stripes defined by grey-black lines. Scale: nearly $\frac{1}{1}$. RR/S (Vol.I, p.729 (dd)), but attributable to same "hand" and composition as the fragments at Vol.I, p.729 (e), Fig.108, assignable to MM IIIA. One large fragment seen here, and seven small pieces. 8.0 x 8.5 x 0.7. Plaster: hard, fine-grained, slightly off-white with a "slip", about 1mm deep. U/P.

Thesis: Vol.I, Table I, p.382; Date, p.589.

Date: MM IIIA.

191E: red and grey dress design on plain white. From Royal Road/South (Baulk B-C, Level 17: MM III ?A to LM IB pottery). Scale: $\frac{3}{4}$. Plaster: hard, fine-grained, white; very fine "slip", much flaked. Finely polished surface. Date: LM IB or earlier. U/P.

No.G1: blue and white pebble motifs defined with black lines on red ground below blue area with faded black contour-line, above red-on-yellow barred band. RR/S (Vol.I, p.729 (ii)). Scale: $\frac{5}{6}$. Late in style, LM II-III A 1. U/P.

No.G2: conventionally coloured barred border bands with impressed lower edge, and yellow, blue and white areas or bands above central white stripe. RR/S (Vol.I, p.729 (11)). Scale: $\frac{5}{6}$. Late in style, LM II-III A 1. U/P.

No.G3: fragment of plaster offering-table with red "adder mark" design on surface and grey and yellow petals on side. Scale: $\frac{5}{6}$. RR/S (Vol.I, p.729 (kk)). Burnt. Date, uncertain but probably not later than LM III A 1. U/P.

No.G4: dress fragment in blue, yellow, red and black. RR/S (Vol.I, p.729 (jj)). Scale: $\frac{5}{6}$. LM III A 1, if not earlier. U/P.

No.F1: red and yellow strings of beads on plain white, slightly modelled, surface, evidently of a woman's bracelet. RR/N (Vol.I, p.728 (y)). Scale: $\frac{1}{1}$. Attributed to the same "hand" as depicted the "Festoon Fresco" (SLIDE 41). In colour: SLIDE 13b. 3.1 x 3.6 x 0.8. Plaster: hard, fine-grained, off-white, slight surface polish, but apparently no "slip". Stratigraphically LM IB, but here ascribed to LM IA. U/P.

Thesis: Vol.I, pp.(67f),229; Table IV, pp.414-416; Chronology, p.418; Date, p.594.

No.F2: red dotted spiral on light grey, with design partly incised; highly polished surface. RR/N (Vol.I, p.729 (z)). Attributed to "School H" (H37). U/P. Vol.I, Table I, p.382; Chronology, p.387; Date, p.588 - MM III A. Scale: $\frac{1}{1}$.

- No.F3: rosette fragment in blue, red and black with white dots on red at border. RR/N (Vol.I, p.729 (nn)). U/P. Probably LM IIIA 1, if not LM I-II. Scale: $\frac{1}{1}$.
- No.F4: "miniature" dotted rosettes in black and red separated by yellow line on plain white. RR/S (Vol.I, p.729 (mm)). Scale: $\frac{1}{1}$. LM I ? U/P.
- No.F5: "Miniature" rosette in brown on white disc over sky-blue, with grey area below. RR/N (Vol.I, p.729 (bb)). LM IIIA or earlier. Scale: $\frac{1}{1}$. U/P.
- Material in SMK fresco trays (Royal Road campaigns, 1957-61)

PLATE 192A-B

Fragments from pottery boxes in the Stratigraphical Museum at Knossos. SMK unnumbered tray: "K. STER. ANEY. ENDEIXEOS" (in Greek), north wing of museum. One fresco piece marked "from the fire at the South West Entrance". Scale: $\frac{3}{4}$.

- No.A1: black-outlined rosettes with red or blue details with black on blue "spacers" above brown band. 4.9 x 4.6 x 1.5. Plaster: hard, fine-grained, white, flat at back; built up in two layers, the upper about 2mm thick. Probably MM IIIB/LM IA - LM I. U/P.
- No.A2: black and yellow lines on pale blue and white areas, apparently a dado fragment. 7.0 x 9.6 x 1.5. Plaster: hard, fine-grained, white, flattish at back. Cf. PLATE 180 B6-7. LM II-III A 1 ? U/P.
- No.A3: black lines on red and white, perhaps part of a spiral. 4.7 x 5.2 x 1.5. Plaster: as no.A2, but perhaps built up in two layers. Probably LM II-III A 1. U/P.
- No.A4: pale blue motifs on plain white, by same "hand" and perhaps from same composition as the pieces at PLATE 186 C3-4. 4.2 x 4.9 x 1.5. Date: uncertain. U/P.
- No.A5: Blue ivy-chain with black details bordered by mustard-yellow bands; impressed border edge on left vertical side. 4.9 x 3.2 x 1.2, indented at back. Plaster: hard, fine-grained, off-white. Blue underlies all other paints. Possibly by "School B/C": MM IIIB/LM IA - ? U/P.
- No.A6: part of a spiral, with thick black lines on red and yellow areas over vivid blue lower band. 4.1 x 4.6 x 1.5. Plaster: hard, fine-grained, white. Probably LM II-III A 1. U/P.
- This box also contained a spiral boss in relief, from the palace.
- No.B1-3: fragments of the "Zebra Fresco" discovered by Evans (cf. PLATES 144B and 156). Same colours of paint and plaster, and identical "incavo" technique. No.B1: 15.3 x 15.4 x 1.0 max, gb; impressed edge on right. No.B2: 5.2 x 6.8 x gb. No.B3: 6.8 x 8.4 x 0.8, gb. U/P. References and date: as PLATE 144B. MM IIIA.
- No.B4: vetch or sage in pale blue and greyish-green leaves on pale pink-yellow stem on plain white polished ground. 7.1 x 8.4 x 1.2, gb. Plaster: hard, white, fine-grained. Attributed to "School H" (H36). MM IIIA. U/P. Thesis, Vol.I, p.350.

No.B5: crudely painted moulded (?) wainscot fragment. Wavy black lines on red and yellow areas and slate-blue band on surface; on side, yellow band with black "adder marks" and red dotted rosettes. Upper side impressed at border. 11.1 x 13.2 x 4.5. Plaster: fairly hard, fine-grained, white. Probably late in date, LM III A ? U/P.

PLATE 193

Fragments from the Temple of Demeter site at Knossos (Vol.I, p.735). SMK fresco trays ("Terracotta Trials, 1958-59).

Scale: nearly $\frac{1}{1}$.

Nos.A1-5 and 9: from plaster hearths; no.A1: grey and white bands; nos.2-5 and 9: red and white bands. Plaster: hard, fine-grained and white to off-white (where burnt). Originally well polished surfaces. Attributed to "School H" (H28), Vol.I, p.349. U/P. MM IIIA. Largest piece: 4.0 x 10.6 x 0.5 with bevelled edge.

Nos.A6-7: red lines or bands on white.

No.A8: red lines on yellow.

No.A10: genital region of a bull in yellow with red, orange and sepia details on bright blue ground. 4.7 x 4.9 x 2.6, rounded at back. Flaked yellow paint exposing red preliminary sketch-lines below on blue field below; white "impasto" paint. In the manner of "School F". U/P.

Thesis: Vol.I, p.229; Table VIII, p.450; Chronology, p.470;

Date, p.599.

Date: LM II-III A 1.

No.A11: red lines on dull orange.

No.A12: LM floor plaster.

PLATE 194A-B

Fragments from the Unexplored Mansion (North), at Knossos: Vol.I, p.736f and Fig.114.

SMK fresco trays ("MUM" Plasters, 1968).

Scale: PLATE 194A (about $\frac{1}{1}$); PLATE 194B (about $\frac{1}{3}$).

No.A1: blue and black bands, and white area. 1.9 x 1.6 x 1.0.

Attributed to "School H" (H29), Vol.I, p.349. U/P. MM IIIA.

No.A2: blue and white rosette, defined in black, on dark red ground.

3.1 x 3.8 x 1.3. Probably LM II-III A 1. U/P.

No.A3: black and yellow paint-splashes on grey-white (probably burnt).

3.5 x 4.1 x 1.1. Uncertain date: LM I ?

No.A5: red trefoil pattern on plain white, perhaps part of a bull's hide ? (Not a rosette). 4.2 x 4.4 x 1.6. Probably LM II-III A 1. U/P.

No.A6: dress design (?), in black and pale blue over medium blue.

1.7 x 2.0 x 0.55. Probably LM I-II. U/P.

Nos.A7-9: fragments of orange, red-streaked dado. Probably MM III-

LM I. Largest fragment: 4.6 x 3.7 x 0.9, flat at back. U/P.

PLATE 194B: eleven fragments of a plaster hearth, unpainted but burnt at inner edge. W. of raised part, 4.4 to 5.0. Original diameter, about 50.0; depth of plaster, on average, 1.0. Plaster: hard, fine-grained, slightly off-white. Surface smooth and perhaps once lightly polished, now somewhat matt in appearance. Date: LM III, perhaps B. U/P.

PLATE 195A-D

Fragments from the Unexplored Mansion (North) at Knossos: Vol.I, p. 736f and Fig.114.

SMK fresco trays ("MUM" Plasters, 1968).

PLATE 195 A1: "soapy slip" fragment, partly flaked, with plain white surface. 2.0 x 2.7 x 1.0. Attributed to "School J", Vol.I, p.355f. Date: MM IIIB (Vol.I, pp.392, 590). U/P.

PLATE 195 A2: fragment of animal like that at PLATE 130C, but over light yellow dado area. 4.9 x 4.9 x 1.2, flat at back. Probably LM II-IIIA 1.

PLATE 195 A3 and PLATE 195B: front and back of (?) plaster hearth or offering table with red and blue spiral design on plain white on surface, and with painted thin bands on underside - partly covered with lime-plaster (in part cut away to reveal bands). 4.5 x 5.5 x 1.5. Probably LM II-IIIA 1.

PLATE 195C-D: minor fragments of the composition to which the animal at PLATE 130C belonged.

Scales of PLATES: A and B, about $\frac{5}{4}$; C, about $\frac{3}{4}$; D, about $\frac{1}{3}$.

PLATE 196

Fragments from Thera, Akroteri (Vol.I, Fig.137, p.768).

Reproduced from Thera II (1968 Season) (1969), Col.Pl.B.

Detailed descriptions and scale as yet unpublished.

No.A1: head of a blue monkey with light brown and black eye, on plain white ground in which appears dark brown rockwork to left.

No.A2: wing of a swallow, in grey-blue, orange and black on plain white ground.

No.A3: head of a "Libyan" with yellowish skin-colour, red ear-ring and pale blue "feathers" attached to black hair, on plain white ground with blue date-palm in fruit to left (SLIDE 321).

No.A4: Detail of "Libyan's" head.

Thesis: Vol.I, pp.63 (Libyan), 92 (monkeys), 95 (swallows), 104 (palms), 368; Table III, p.401; Chronology, pp.403ff; Date, p.593.

Date: MM IIIB/LM IA, but perhaps more closely LM IA(early): see Addendum, p.xxvi.

PLATE 197

Pictorial fragments from Keos, Hagia Irini (Vol.I, Fig.138, p.773ff)-
Photographs supplied for present inclusion by Mrs. Kassie Coleman.

Scale: nearly $\frac{1}{1}$.

No.A1: "miniature" men in sleeveless cloaks carrying red-outlined
object on pole; light ochre ground.

No.A2: cloaked man with "wing" appendages in white on light ochre or
tan ground.

No.A3: "miniature" men in white Minoan kilts near tripod cooking-pots
(SLIDE 18, 10) and blue stream or water-area in front of a
building in white and brown with black details, on tan ground.

No.A4: spotted brown deer (SLIDE 23c) chased by white animal (SLIDE
23d) over a tan ground.

No.A5: light brown wheel and polestay of a chariot on a tan ground.

No.A6: griffin's wing in red, yellow and blue with black spots on
plain white.

Thesis: Vol.I, pp.173, 366f; Table IV, pp.414-416; Chronology, p.418ff;
Date, p.595.

Date: LM IA.

PLATE 198

Pictorial fragments from Keos, Hagia Irini (see PLATE 197 above).

Scale: nearly $\frac{1}{1}$. Included by kind permission of Mrs. K. Coleman.

Nos.A1-2: light brown reeds on tan grounds with pale blue streams
below.

No.A3: heads of two "blue-birds" (DOVES q.v.) with red and yellow
eyes and characteristic white spot at beaks. See now: Hesperia
XLII, No.3 (1973), pp.284ff and Pl.55a.

No.A4: brown-leafed myrtle with red stem and a second plant on tan
ground.

No.A5: blue, red and white blotches over tan band defined by a string-
impressed line. Cf.PLATE 70C from Knossos.

No.A6: grey-blue reed on tan ground.

No.A7: dark red face of a man in left profile with black and white
eye.

Thesis and date: references as listed under PLATE 197, with Vol.I,
p.94 (doves).

Date: LM IA.

PLATE 199

Dado fragments from Mallia, House E (Vol.I, Fig.123, p.749).

Unseen by present writer.

Scale: PLATE 199A(? $\frac{1}{3}$); PLATE 199B ($\frac{1}{6}$).

Black-on-blue and red-on-white barred bands and rosettes on plain

white ground, with ochre or yellow central design on larger piece.
 Reproduced from *Études Crétoises* XI: Maisons II (1959), Pls.LXXIII-LXXIV. PLATE 199B here is mistakenly mounted upside-down.
 Thesis: Vol.I, Table V, p.427; Chronology, pp.428, 579; Date, p.598.
 Date: LM II.

PLATE 200

Pictorial and decorative fragments from Phaistos (Vol.I, Fig.127, p.754).

Nos.A1 and 5, from a town house; the remainder from the palace.
 Reproduced from *Festos II*, Pl.XL in colour.

No.A1: black-outlined spiral with medium blue and black "spacers" above white, red and yellow bands.

No.A2: white, black and blue spiral design on plain white above black and pale blue bands.

No.A3: black-lined white spiral with dark red "spacer".

No.A4: ruddy-brown myrtle-like plant on plain white.

No.A5: floral band in yellow, white and black on medium blue bands, with black and yellow lines in centre and blue, black, white, red and yellow bands on right side.

No.A6: sepia reeds on plain white.

Thesis: Vol.I, p.364ff; Tables II, p.390 and IV, pp.414-416;
 for dating references, see pp.590 (MM IIIB) and 594 (LM IA).

PLATE 201A

. Snaring geese and ploughing.

Mastaba fragment, from Meidûm: Dynasty IV.

Egyptian Museum, Cairo, (G 70B).

Heavily incised design filled with coloured pigments.

A Guide to the Egyptian Museum, Cairo (1964), p.47.

PLATE 201B

Hunting in a papyrus marsh.

Bas-relief in the Tomb of Ti, Saqqara: Dynasty V.

PLATE 202

Keftiu with gifts.

Wall painting in the Tomb of Senmut, no.71, Necropolis of Sheikh Abd el-Gournah, Thebes.

PLATE 202A: the best preserved section in 1965.

PLATE 202B: Aegean vases.

PLATE 202C: Minoan kilt in the Egyptian style.

Date: Hatshepsut (c.1483-1480 B.C.).

PLATE 203

Keftiu with gifts.

Wall painting in the Tomb of Useramon, no.131, Necropolis of Sheikh Abd el-Gournah, Thebes.

PLATE 203A: recording the gifts.

PLATE 203B: Keftui and Syrians bearing gifts.

A small section of the Keftiu scene, in the centre of a large broken area where the scene is now missing, is here omitted.

Date: Tuthmosis III (c.1485/4-1463/2 B.C.).

PLATE 204

Details of the Keftiu from the Tomb of Useramon (cf. PLATE 203).

PLATE 205

Keftiu and Syrians with gifts, and detail of Keftiu.

Wall painting in the Tomb of Menkhepera'sonb, no.86, Necropolis of Sheikh Abd el-Gournah, Thebes.

PLATE 205A: general view.

PLATE 205B: detail of a bull's head rhyton and Keftiu head on the right. The left-hand head is that of a bearded Syrian.

Date: Tuthmosis III (towards the close of his reign).

PLATE 206

Details of the Keftiu from the Tomb of Menkhepera'sonb (cf. PLATE 205).

PLATE 207

Details of kilts of the Keftiu from the Tomb of Menkhepera'sonb (cf. PLATE 205A).

PLATE 208

Aegeans bearing gifts.

Wall painting in the Tomb of Rekhmirē, no.100, Necropolis of Sheikh Abd el-Gournah, Thebes.

Date: Tuthmosis III-Amenophis II (c.1457/6-1438/33 B.C.).

PLATE 209

Details of kilts and footwear of Aegeans in the Tomb of Rekhmirē (cf. PLATE 208).

PLATE 210

Details of an Aegean and kilts in the Tomb of Rekhmirē (cf. PLATE 208).

PLATE 211A

Gifts of the Aegeans in the Tomb of Rekhmirē (cf. PLATE 208).
A goat's head vase, a bull's head rhyton and a bronze ingot.

PLATE 211B

Foreigners in the Tomb of Puimrē, no. 39, Necropolis of el-Assassif, Thebes.

Wall painting, with an alleged Aegean or Keftiu second from the right.

Date: Tuthmosis III (1490-1438 B.C.).

PLATE 212A

Hunting in the desert.

Wall painting in the Tomb of Kenamun, no. 93, Necropolis of Sheik Abd el-Gournah, Thebes.

Date: Amenophis II (c. 1438/36-1412 B.C.).

PLATE 212B

Duck in flight over marshland.

Painting from the palace at Malkata, Thebes.

Date: Amenophis III (1402-1364 B.C.)

PART II

CATALOGUE OF RESTORATIONS AND ILLUSTRATIONS PRESENTED AS SLIDES

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SLIDE 1

Priest-King relief fresco, Knossos (PLATE 18).

Previous restorations:

- (1) E.Gilliéron, père, (PM II, p.779, a mention): Fogg Art Museum (1926.32.2), Mrs. Schuyler Van Rensselaer Collection; tempera on relief plaster, 51 x 32 $\frac{3}{4}$ ".
- (2) E.Gilliéron, fils, (PM II, Part II, Frontispiece Col.Pl.XIV). This is essentially the same as the restoration on exhibition in HM, except that the latter omits flowers, butterfly and a plain white background area. Executed in 1926.

Present restoration:

Ink and colour pencil on dye-line paper, 34.0 x 19.7, at about $\frac{2}{13}$ original scale. December 1970.

The principal objections to the younger Gilliéron's restoration are: the head modelled to some extent on the later Cupbearer's head; the hair clings to the crown rather than to his head; the absence of an eyebrow; the colours of the eye which, as originally restored in 1926, could only have been based on those of monkeys' eyes from the House of the Frescoes; the excessive quantity of black hair, particularly at the neck; restoration of anything in the outstretched hand, for which no evidence exists in the original; the modelling of the forward leg, which appears rubbery, and the awkward position of the back foot which is flung too far back; the general languor of the posture as a whole which robs the figure of any Minoan dignity; and the absence of ankle-bands indicating puttees.

The present restoration slightly readjusts the alignment of relief pieces to give the figure a more upright carriage, and the legs and feet are brought into an easier walking position; nothing is restored in the outstretched hand, for there are too many conjectural possibilities. The head, based on the following restoration in SLIDE 2 (attributed to the same "School B"), is wholly revised and appears to look directly forward, instead of seemingly downwards as in Gilliéron's restoration, due to the different angle of the facial outline; this restores character, dignity and purpose to the figure. Evans mentioned traces of ankle-bands, visible in his time but no longer evident, which can only mean the presence of leggings and puttees of some sort: their colours are arbitrary here because Evans never described them (PM II, p.781). Possibly the thigh fragment on the forward leg may not belong to this composition, as the simpler and shallower modelling might suggest; but its inclusion implies, by reason of an impressed upper edge, the original presence of a kilt "flap" as the two Gilliéron rightly observed. Repeated attempts to identify a definite red skin-colour by this and other students, present and past, have failed and Evans's argument for adding such a colour are

untenable (Vol.I, p.122, n.2). Consequently the body-colour is here indicated in very light ochre, to suggest the unpainted white surface of the original fresco.

SLIDE 2

Processional Youth's Head from the Grand Staircase fresco series, Knossos (SLIDE 44).

Ink and colour pencil on dye-line paper, 20.3 x 25.5, at $\frac{1}{1}$ original scale. Spring 1970.

A "composite" restoration based on five fragments of the series, including two at PLATE 5 A-B which supply the evidence for the facial outline, forelock, eye, curls at the temple and (traces of) the ear; other details are firmly attested by unpublished evidence, including the presence of one or more larger curls than the rest; but whether there was such a curl at both the front and the back of the head is uncertain. Consideration of the proportions of the head as a whole seem to demand inclusion of both.

Inset, for comparison, is the head and torso of a boxer from the famous rhyton from Hagia Triada (after Crete and Mycenae, Pl. 107, lower right).

SLIDE 3

Processional Youth's Head of the Cupbearer type, Knossos (PLATES 7B and 171 A3).

Ink, pencil and colour pencil on matboard, 30.7 x 22, at $\frac{1}{2}$ original scale. First restored in Spring 1964 (MC Thesis (1964), Fig.17) but without the eye fragment which was added by Spring 1970.

The main piece clearly shows the left shoulder, bound hair and part of the red neck of a life-sized youth in left profile, to whom probably belongs the eye fragment from the same find-place, and not a red-skirted seated woman with flowing hair as Dr. Helga Reusch following G. Rodenwaldt originally suggested (Frauenfriesen, p.48, Fig.20). Colours, style, scale and technical considerations suggest a firm attribution to the same date and "School" as depicted the Cupbearer and related figures. Accordingly, completion of the present head is modelled on that of the preserved head of the Cupbearer (PLATE 7A). But the larger fragment under discussion is the only original piece of that fresco series to show this part of the neck, hair and shoulder of a male processional figure of this class, and therefore all other restorations of these areas of this type of figure's anatomy should be revised in the light of this fragment, including the Cupbearer himself. Moreover, consideration of the best preserved fragments of this fresco series shows the hairstyle terminated at shoulder-length, evidently in a series of curls as the present piece attests: see Vol.I, Fig.18, opp.p.138.

SLIDE 4

"La Parisienne" from the Camp Stool fresco, Knossos (PLATE 35; detail of PLATE 54).

Previous restorations:

- (1) E.Gillliéron, père, (PM IV, p.385, Fig.319, and PM I, p.433, Fig.311 with a reference to BSA VII (1900-1901), p.56 and "Knossian Atlas, I" i.e. KFA Pls. F, Fig.1 and VII, Fig.3).
- (2) E.Gillliéron, fils, (PM IV, Col.Pl.XXXI E and p.381, n.2).
- (3) T.Phanourakis in N.Platon, KChr. II' (1959), Col.Pl. opp. p.336.
- (4) M.Cameron, KChr. IH' (1964), p.50, Fig.5, as a standing figure.

Present restoration:

Ink, pencil and colour pencil on matboard, 29.0 x 19.3, at $\frac{1}{1}$ original scale. Before Spring 1970.

The original fragment is shown in colour, with restored areas (chiefly the lower part of the garment) in light grey pencil. The front hem design and ribbons are completed in restoration, as are part of the "sacral knot", the forelock and back of the hair, and the back-line - this in order to show where the waist-line would naturally occur in a figure of these proportions and the absence of a belt there in the present case; from this, it follows the garment was an essentially white, beltless cloak of a type probably reaching ankle-level (see Cameron, op.cit., p.49f). We do not know if any part of the arms or hands were once visible and it is possible they were not (cf. PLATE 52B). Whether the figure was seated or standing, in one or two zones of the Camp Stool fresco, is still uncertain (v. the Camp Stool fresco restoration, p.211 below). The black contour-line is visible below the red colour of these famous lips !

Further details left unrestored are the continuation of the upper border stripes and the vertical demarcation between blue and yellow background areas.

SLIDE 5

Figures on the Hagia Triada painted sarcophagus (PLATES 148-151). Two are in reversed profile for ease of comparison (A2 and B1); copied from different sources, including a Bank of Greece calendar illustration and enlarged photographs.

- A2 and B1: PLATE 148, Side A;
 B2: PLATE 149, Side B;
 A1, B3 and C1-3: PLATE 150, Side C;
 A3: PLATE 151, Side D.

Note the use of orange preliminary sketch-lines for figures A1, B3 and C1.

Approximate scales: varying from about $\frac{1}{3}$ to $\frac{1}{2}$ true scale, as drawn.

SLIDE 6

The "Lady in Red", Knossos (PLATE 20).

Previous restorations:

- (1) MC Thesis (1964), Fig.2.
- (2) M.Cameron, Archaeology 24 no.1 (January 1971), Cover, and pp.35ff (Vol.IV, J).

Present restoration:

Reproduces (2) above, without further modification. Ink, pencil and colour pencil on matboard, 23.0 x 26.0, at about $\frac{1}{3}$ original scale. Summer 1969.

Restored areas in grey pencil, discussed in detail in Archaeology loc.cit. where the Cover reproduction, however, does not faithfully show details of the restored eye. The later restoration improves on the original one by completing restored details of the head, hair and wristlet, and refrains from specifying the manner by which the dark red and sky-blue background areas might once have been indicated (anachronistically modelled on the LM II Procession Fresco in the original restoration). Vol.IV, L, pp.164 and 166 no.1.

SLIDE 7

Blue-Kilted Girl Taureador in relief fresco, Knossos (PLATE 42 B, D, E).

Ink and colour pencil on dye-line paper, 75.5 x 41.5, at $\frac{1}{1}$ original scale. Spring 1970.

The thigh fragment comes from the southern light well of the Hall of the Double Axes, evidently fallen from an upper floor in that part of the palace, but the remaining kilt pieces were found in the North Threshing Floor fresco dump. They are almost certainly from the one figure, however, as style, motifs, paints and technique show. One kilt fragment, PLATE 42 D6, has been omitted from this restoration, although it could perhaps depict part of the "flap" between the legs worn in some pictures of this type of kilt (cf. PLATES 18, 39 B1, and 72). To this or a similar figure by the same "School B" could also belong the biceps fragment of a girl taureador's arm (PLATE 42A); but the position of the arm is wholly uncertain and is therefore omitted from this restoration. The piece in question comes from the southern fresco dump near the South House. Vol.IV, L, pp.164 and 166 no.8.

SLIDE 8

Red-Kilted Girl Taureador in relief fresco, Knossos (PLATE 42C).

Ink and colour pencil on dye-line paper, 75.5 x 39.0, at $\frac{1}{1}$ original scale. Spring 1970.

A fragment of the codpiece of a girl taureador like that of SLIDE 7, by the same painters and apparently also fallen from an upper

room in the Domestic Quarters. Restored on the basis of the figure in SLIDE 7. Vol.IV, L, pp.164 and 166 no.9.

SLIDE 9

The "Cupbearer", Knossos (PLATES 7A and 8).

Previous restorations:

- (1) E.Gilliéron (? père), (PM II, p.725, Fig.452).
- (2) E.Gilliéron, fils, (PM II, Col.Pl.XII, and pp.721ff, Fig. 450 and Suppl.Pl.s.XXV-XXVII).

Present restoration:

Ink, pencil and colour pencil on dye-line paper, 37.7 x 22.9, at $\frac{1}{4}$ original scale. Spring 1970.

This restoration revises previous completions of the hair at the neck and shoulder of the Cupbearer in the light of the evidence of SLIDE 3. Minor modifications of the younger Gilliéron's restoration (PM II, Col.Pl.XII, opp.p.725), which served as the basis for the present drawing, are: traces of black visible in the original for the eye-brow; a slightly open mouth; identification of a spiral pattern on the waistband (MC Thesis (1964), Fig.12; reproduced without acknowledgement by E.Sakellarakis, Μινωικὸν Ζῶμα (1971), p.173, Fig.73a); inclusion of a lower rim on the left of the rhyton, as exists on the right in the original; a second red horizontal line once existed at the edge of the upper lip of the vessel, and the red outline of the handle may have continued over the upper lip (here in dotted outline). Vol.IV, L, p.164 (a mention).

Completion of the main dress design at this scale of drawing is difficult to reproduce accurately and no attempt is made to show the grid of string-impressed lines. Whether the fringe of rockwork at the top formed a series of "scale-design" motifs writ large or a continuous undulating band, as restoration (1) suggests, is uncertain.

SLIDE 10

The "Captain of the Blacks", Knossos (PLATE 12A).

Previous restoration:

- (1) E.Gilliéron (? fils), (PM II, Col.Pl.XIII, opp.p.756).

Present restoration:

Ink, pencil and colour pencil on dye-line paper, 22.1 x 29.3, at about $\frac{1}{1}$ original scale.

Based in Gilliéron's restoration (1). Here the chief aim is to make a plausible scene of the fragments, including that depicting part of a Black's head on a plain white ground which is left as inset in the HM exhibited plaque (PLATE 12A). Completion of the figures generally follows Gilliéron's conception, except that in

the absence of evidence for white wristbands the white anklets restored by him seem unwarranted. As the wooden shafts carried by these figures are generally accepted as spears, they are here restored as such for a first time. The main problem in restoration, however, concerns the difference in background colours on the extant pieces - blue and white - and whether the "inset fragment" may be incorporated into the same fresco section (or "panel") as the figures on the blue background.

The piece in question could have belonged to a different section or second "panel" of a frieze; but its discovery with the larger fragment suggests an originally closer association as more likely. On the assumption that the piece accordingly belonged to the same section as the larger fragment, the problem resolves itself into that of the actual treatment of different background colours in a single fresco section. Here several equal possibilities arise, and the present choice from them is reached on basically chronological grounds.

There may have been an undulating arrangement of blue and white fields, as in the LM II-III A 1 "Dual Chariot Fresco" (SLIDE 20); but the "Captain of the Blacks" is attributed more firmly to LM III A 1 here which, if correct, would bring it into closer chronological association with a special group of similarly late fresco compositions. These have in common the division of different background colours into a series of contrasting "blocks" of colour by means of simple vertical lines of demarcation - an unimaginative device in keeping with their chronologically inferior style of representation and compositional design. Such compositions are the Camp Stool Fresco (PLATE 54), the scenes on the Hagia Triada painted sarcophagus (PLATES 148 and 150) and two murals from the same site, the Procession of Musicians (PLATE 14B) and the Woman with Deer (PLATE 82A: SLIDE 24), all of which are here assigned to LM III A 1 and which may be works of a single Knossian "school", "School G". These comparisons have therefore suggested the present scheme of a simple "block" treatment of blue and white fields in the case of the "Captain of the Blacks" fresco.

Whether the Blacks were, like the "Captain", carrying two or only one spear which alone is attested on the "inset" fragment is uncertain, as Evans indeed noted (PM II, p.756, n.1). The present scheme allows for both possibilities, the leading Black with two spears, the one behind - on a white ground - with only one. Both are given two black "tufts" or horns in their caps, like those of the "Captain"; and the leading Black omits a protruding left fist in front of his chest because there is doubtfully room for it before the left edge of the larger blue fragment where no indication of a black fist is detectable.

SLIDE 11

Woman in Salmon-Pink Cloak, Knossos (PLATE 33 F-H).

Ink and colour pencil on dye-line paper, 48.0 x 32.8, at about $\frac{5}{6}$ original scale. Spring 1970.

The four original pieces do not appear to join. They belong to the elaborate border of a salmon-pink and probably beltless cloak reaching to ankle-level (cf. PLATES 35 and 52B). The largest piece shows the hair at the back of the head of a white-skinned woman in right profile. Her head is conjecturally restored with "La Parisienne" in mind (though the parallel is not exact), and the eye and eyebrow after the pieces at PLATE 33D, of similar date (LM II-III A 1). Further details are uncertain.

SLIDE 12

Naturalistic dress motifs, from Knossos, Katsamba and Phylakopi.

Ink, pencil and colour pencil on dye-line paper, 33.1 x 20.2, at about $\frac{1}{2}$ original scale. Autumn 1970.

- (a) Butterflies: PLATE 184A and three fragments cleaned and identified by this writer from HM unpublished frescoes from Knossos palace in 1966; subsequently published by E. Sakellarakis, *op.cit.*, p.163, Fig.68 (gamma, delta, epsilon and sigma-taf) ¹.
 - (b) Flying "blue bird": PLATE 43A, from Knossos palace.
 - (c) Hoopoes in landscape: after S. Alexiou, Praktika (1959), p.318, Fig.2, from Katsamba.
 - (d) Double-axe: after KFA Pl.IV, Fig.4, from Knossos palace.
 - (e-g, i-j) Bucranium and mythical creatures: PLATE 43 B, E-H. After PM III, p.41, Fig.25 and KFA Pl.IV, Figs.11, 16-17, from Knossos palace.
 - (h) Flying griffins: PLATE 36. After PM III, p.43, Fig.26, from Phylakopi on Melos.
1. These pieces had been set aside in the HM fresco storeroom in 1967 with an accompanying note by the Director of the Museum indicating that this writer was preparing their publication. When the present writer next saw the fragments, a year later, the Director's note had vanished and the pieces of fresco in their tray were in chaotic order. They are published in a work which makes unacknowledged use of not less than fifteen drawings from MC Thesis (1964) and which includes further unknown pieces mended, cleaned for a first time, and identified as belonging to the same frescoes series (by "School B") in the course of the same study by the present writer in 1966; but this information, too, is suppressed in Mrs. Sakellarakis's publication of her doctoral thesis, as also mention of MC Thesis (1964) in her Bibliography - on which she so heavily relies for her fresco illustrations.

SLIDE 13

Jewelry motifs, from Knossos, Hagia Triada and Pseira.

Ink, pencil and colour pencil on dye-line paper, 33.1 x 20.2, at scales as indicated.

- (a) Unpublished fragment from Knossos (HM tray Theta V(N), 1: NP); from a photograph.
- (b) PLATE 191 F1, from Knossos town (Royal Road/North). Original drawing.
- (c, r-t) From the "Ladies in Blue" fresco, Knossos palace. After KFA Pl.XIIB and PLATE 19.
- (d) PLATE 45C, from Knossos palace; from a photograph.
- (e) From the "Miniature Sacred Grove and Dance Fresco" (PLATE 31A), from a photograph. Knossos palace.
- (f) From "Taureador Panel D" (SLIDE 50), from Knossos palace; after KFA Pl.X, Fig.4.
- (g) PLATE 42A, from Knossos palace, after a photograph.
- (h) Unpublished fragment from Knossos palace (HM tray 52 Omikron VII, 1: "Area of N. of NE Kamares Area"), from a photograph.
- (i) PLATE 45 E27, from Knossos palace; from a photograph.
- (j) PLATE 45D, from Knossos palace; from a photograph.
- (k) From the "Miniature Sacred Dance and Grove Fresco" from Knossos palace (PLATE 31A); from a photograph.
- (l) PLATE 163 A9, from Knossos palace; from a photograph.
- (m) PLATE 45 E5, from Knossos palace; from a photograph.
- (n) PLATE 44B, from Knossos palace; original drawing.
- (o) Unpublished fragment from Knossos palace (HM tray 64 Zeta XVII, 4: "Room N. of Room of Stone Amphora"); from a photograph.
- (p) From the Priest-King relief fresco, Knossos palace (PLATE 18 and SLIDE 1); after PM II, p.780, Fig.508.
- (q) Unpublished fragment from Knossos, probably palace, (HM tray Rho III(E), 8: NP); from a photograph.
- (u) From the "Jewel Fresco", Knossos palace (PLATE 44A and SLIDE 14); from a photograph (see also KFA Pl.B, Fig.2 for the only known colour illustration of the original, nearly destroyed in the 1926 earthquake).
- (v) PLATE 23 D5-7 from Knossos, probably palace; from a photograph.
Note: this design belongs to a dress and has here mistakenly been taken for a necklace design.
- (w) PLATE 24B, from Pseira. Original drawing.
- (x) Sealstone worn by the "Cupbearer" (PLATE 8 and SLIDE 9), from Knossos palace. Original drawing.
- (y) From a priestess with bucket-jugs, Hagia Triada painted sarcophagus (PLATE 56 B, centre); from a Bank of Greece photographic calendar (loose plates, publication date unknown).
- (z) Sealstones, PLATE 45F, from Knossos, probably palace; from a photograph.

SLIDE 14

The "Jewel Fresco", Knossos (PLATE 44A).

Ink and colour pencil on dye-line paper, 65.0 x 83.6, at $\frac{1}{1}$ original scale. Summer 1970.

Drawing of original fragment: based on KFA Pl.B, Fig.2 and PM I, p.526, Fig.383, and comparison with photographs of the extant piece ("pulverised" in the 1926 earthquake: v.KFA p.18 for full references). Note especially areas where the "slip" has flaked away.

The plain white background, part of a black lock of hair, and the shallow curvature of the necklace show this fragment comes from the upper torso of a female figure in frontal aspect. The relief fingers of a red-skinned man to the right, the width of the lock of hair, and the scale and probable extent of the arc of the necklace also indicate the figures were once life-sized. The lock of hair can only be that commonly seen in fresco representations to fall in front of the ear onto the chest, overlapping the necklace in this case (cf. PLATES 18-20 and SLIDE 1). Further, the man's hand was evidently depicted in front of elements of a blue design of which parts survive in the space between the fingers. From these observations the rest of this restoration follows.

The plain white expanse to the left of the man's fingers shows we have here a life-sized woman dressed originally in the open-fronted short-sleeved jacket characteristic of female costume in Cretan frescoes until LM II; but nothing of this survives. The "Lady in Red" here supplies the general model for that feature (cf. PLATE 20 and SLIDE 6), but the position of both arms is conjectural. If, however, the lady was a goddess or her earthly representative, as this writer believes, restoration of one or both arms as upraised in greeting or blessing would be reasonable. The head, conjecturally restored on the basis of the Processional Youth's head by the same "school" (SLIDE 2), but with some details inspired by the elder Gilliéron's brilliant conception of the coiffure of the "Ladies in Blue" (PLATE 19), may naturally be thought to be turned towards her male companion. The blue textile material seen between his fingers forms four distinctly separate bands which appear to curve; and they occur at the level of the woman's neck. The simplest explanation is that they are loops at the top of a "sacral knot" worn by the woman (cf. PLATES 35 and 53C; and compare Karo, Pls. CLI-CLII, nos.553-554, 558-559), although whether there already as part of her outfit or placed there by her male companion is uncertain.

The male hand, in relief, is merely extended to a point just short of the elbow. Had the whole hand and wrist survived in the original, it might have been possible to say if the woman was shown as seated and the man as standing beside her. But both figures may have been seated or standing, and their relative positions are no

longer known. Consequently this restoration deliberately attempts ambiguity on this point, to allow for several equally possible alternatives in further understandings of the scene.

Two minor criticisms should be noted. The eye's iris is too small, giving the woman a "flinty" gaze: this is in part due to the light red (restored) colouring of the eye. And the upraised arm and hand seem too "wooden" in style for a painting of this date (MM IIIB/LM IA).

SLIDE 15

The "Miniature Temple Fresco" shrine, Knossos (PLATES 26 and 46A).

Previous restorations:

- (1) E.Gilliéron, père, (KFA, Pls.II and IIA)
- (2) E.Gilliéron, père et fils, (PM III, p.46 and Col.Pl.XVI).

Present illustration:

Copied from (1) above. Ink and colour pencil on dye-line paper, 33.1 x 20.2, at about $\frac{1}{1}$ original scale. Note, however, the different treatments of the central entablature in the two Gilliéron restorations, the former incorporating, the latter leaving out, the small piece at PLATE 46B (PM III, p.84, Fig.47). The grounds for omitting that piece, as advanced by Evans, are not as certain as he suggested in this writer's view.

SLIDE 16

Cults emblems and furniture, from different sites.

Ink and colour pencil on dye-line paper, 33.2 x 20.3, at different scales of reproduction. Autumn 1970.

- (a) PLATE 48A, from Knossos palace; after KFA Pl.V, Fig.1. About $\frac{1}{1}$. Minoan column with inserted double-axes, and "horns of consecration".
- (b) Double-axe stand with hawk-like bird above; PLATE 150, on Side C of the painted sarcophagus from Hagia Triada; from a photograph and with reference to a Bank of Greece calendar colour-plate at $\frac{1}{1}$ which clearly shows the hooked beak. Just over $\frac{1}{2}$ true scale.
- (c) "Omphalos": PLATE 53B, from Knossos palace; after PM II, p.839, Fig.555. About $\frac{1}{1}$.
- (d) Table of Offerings: PLATE 53A, from Amnisos villa; after a photograph. At about $\frac{1}{3}$ true scale.
- (e) "Sacral Knot": PLATE 53C, from Nirou Chani villa; after PM II, p.284, Fig.168 (restored by E.Gilliéron, fils): scale there, about $\frac{1}{6}$.
- (f-g) Folding Stool and Throne, from the Camp Stool Fresco, Knossos palace: PLATE 54 and KFA Pl.VI, Fig.6 (PM IV, pp.384ff, Col.Pl. XXXI, H, and Figs.323 and 330 from which the present illustrations are derived). Scales about $\frac{1}{2}$ and $\frac{2}{3}$ respectively.

SLIDE 17

Vessels (types 1-3), from Knossos and Hagia Triada.

Ink, pencil and colour pencil on dye-line paper, 33.1 x 20.1, at $\frac{1}{1}$ original scale. Autumn 1970.

- (1a and d) Bowl and ? Basket: PLATE 148, Side A of painted sarcophagus from Hagia Triada; after a Bank of Greece calendar illustration (date unknown).
- (1b-c, and e-f) Bowls or Baskets: from the "Saffron Gatherer" fresco series, from Knossos palace (PLATES 84C and 179 A2); from a photograph (b), KFA, Pl.I (e-f), and original drawing (c).
- (2a) Bucket: PLATES 14B and 57, from the later settlement at Hagia Triada; from a photograph. Scale $\frac{4}{5}$, as drawn.
- (2b) Bucket: PLATE 150, Side C of the painted sarcophagus from Hagia Triada; after a Bank of Greece calendar illustration (date unknown), with reference to detailed photographs in the writer's collection.
- (3) Chalice: from the Camp Stool fresco, from Knossos palace (PLATE 54); after KFA Pl.VI, Fig.2 and with reference to PM IV, p.390, Fig.325.

SLIDE 18

Vessels (types 4-10), from various Cretan and Cycladic sites.

- (4a) Ewer: Vol.I, Fig.30, opp.p.172, from Tyliossos; after PM III, p.36, Fig.19. Drawn at true scale.
- (4b) Ewer, from the Procession Fresco, Knossos palace: PLATE 9A. After PM II, Suppl.Pl.XXVII. Drawn at $\frac{1}{10}$ true scale.
Note: the present illustration mistakenly omits a black spiral design on the blue-painted foot.
- (5) Flower-vase: PLATE 95, from Amnisos villa (after that illustration); drawn at $\frac{1}{10}$ true scale.
- (6) Jug: PLATE 148, Side A of the painted sarcophagus from Hagia Triada; after a Bank of Greece calendar illustration (date unknown; at about true scale).
- (7) Kylix: from the Camp Stool fresco, from Knossos palace; after PM IV, p.389, Fig.324. Drawn at $\frac{3}{4}$ true scale.
- (8) Pithoid krater: PLATE 150, Side C of the painted sarcophagus from Hagia Triada; after a Bank of Greece calendar illustration (date unknown; at about true scale).
- (9) Rhyton, borne by the "Cupbearer", from Knossos palace: PLATE 7A; after PM II, Col.Pl.XII, opp.p.725. Drawn at $\frac{1}{4}$ true scale.
- (10) Tripod Cooking Pot: based on photograph at PLATE 197 A3, from Keos; drawn at about $\frac{3}{4}$ true scale.

Media, dimensions and date of the original drawing for SLIDE 18, as noted under SLIDE 17.

SLIDE 19

Vessels (type 11) and Musical Instruments, from various sites.

Media, dimensions and date of original drawing as noted for SLIDE 17.

(11a) Amphora ?; Vol.I, Fig.30, opp.p.172 (fragment G) from Tylissos.

After a drawing kindly supplied by Mrs. M.Shaw, at true scale.

(11b) Uncertain stone vessel, from the Procession Fresco series from Knossos palace: PLATE 56A. From that illustration, at $\frac{1}{2}$ scale.

(c) Double Flutes: PLATE 148, Side A of the painted sarcophagus from Hagia Triada; from a photograph at about $\frac{1}{2}$ true scale.

(d) "Flûtes à bec": PLATE 43D, from Knossos palace; partly restored, after PM III, p.39, Fig.23.

(e) Harp: PLATE 150, Side C of the painted sarcophagus from Hagia Triada; after PLATE 56B.

SLIDE 20

The "Dual Chariot Fresco", Knossos (PLATE 59).

Previous restorations:

(1) MC Thesis (1964), Fig.131

(2) T.Phanourakis in S.Alexiou, AA (4, 1964), p.791f, Fig.3.

(3) M.Cameron, revising (1 and 2) in AA (3, 1967), Fig.12, opp. p.340 (Vol.IV, G, here).

Present restoration:

Ink and colour pencil on dye-line paper, 69.5 x 102.3, at $\frac{1}{1}$ original scale. Spring 1970.

This restoration takes into account new joins in the original pieces (Vol.IV, G, p.344 and Fig.13) and a newly identified fragment of the horses' manes; restoration of the horses' heads here modifies that presented in (3) above. But the new restoration now recognises that the pebbles above the charioteer should be brought into some terrestrial connection, almost certainly with a band of rockwork that fringed the upper border of the pictorial zone; beyond this in turn there would probably have been originally a series of border stripes, as good as certainly beginning with a plain white one beyond the assumed rockwork fringe. An excellent analogy exists in the slightly later painting (LH IIIA) of Horses, Grooms and a Chariot from Mycenae (BSA XXV (1921-23), Pl.XXVII with Pl.XXVIb), which may have been inspired by this or similar paintings of chariot scenes at Knossos. Probably both upper and lower border stripes consisted of the usual combination of white and barred blue and yellow bands, but no certain evidence survives. Consequently this restoration leaves those areas unrestored. Vol.IV, L, p.165.

SLIDE 21

Dappled Chariot, Knossos (PLATE 60A-C).

Ink, pencil and colour pencil on dye-line paper, 46.0 x 35.5, at $\frac{1}{1}$

original scale. Spring 1970.

Based only on PLATE 60 B8, although more pieces than are here illustrated are now known to belong to this composition. The "dappled-hide" convention so far occurs only in pictures of bulls, shields, dogs, the "Banner Fresco" from Thera (Thera V, Col.Pl.I) and chariots in frescoes. The first four possibilities are here ruled out because there would seem in their case no plausible reason for distinguishing red "patches" to the left, and grey ones to the right, of the central vertical red band; moreover, the relationship of that band with a horizontal one at the top seems inconsistent with such subject matter. But these features fall into place if the subject were a red-spotted dappled chariot, with a "rear extension" attached to the right decorated with grey "patches". In that case, the chariot would be moving to our left, a point now confirmed by the identification of the front of this chariot in the piece at PLATE 60 A7. The background was blue, and this colour underlies the blue and pink paints seen beyond the chariot box at the top of the main fragment. The blue and pink areas in question, the former with traces of two diagonal black lines on it, are best explained as the conventionally coloured garments of two female charioteers inside the box. Pairs of women in similarly coloured garments appear in chariots, also "dappled", on the painted sarcophagus from Hagia Triada (PLATES 60D and 149) and in two red chariots in frescoes from Tiryns (Tiryns II, Pl.XII and a second chariot "panel" on exhibition in the National Museum, Athens).

In keeping with the coarse style of painting (LM IIIA 1), the restoration of the other chariot parts is simplified and restrained. The garments on present evidence, with their diagonal black linear decoration, come closest in style to those on such LM IIIA 1 frescoes as the Camp Stool Fresco (PLATE 54); and their heads are restored with perhaps the commonest female hairstyle of Cretan frescoes of that period. The sealstone on the wrist of the girl with the reins is inspired by the occurrence of several women bearing such marks of identification or adornment in scenes on the painted sarcophagus from Hagia Triada (PLATES 148-151). What creatures, whether real or mythical, were drawing the chariot is unknown. Vol.IV, L, pp.165f.

The pieces at PLATE 60 B9 and C evidently belonged to the border stripes of the same composition, as their style suggests.

SLIDE 22

A Waterfall, from the House of the Frescoes at Knossos (PLATE 160B-C).

Previous restorations:

- (1) E.Gilliéron, fils, PM III, Col.Pl.XXII, opp.p.254 (incorrectly shown as a "jet d'eau" or fountain).
- (2) M.Cameron, in Europa p.60, Fig.5 (Vol.IV, E, here).

Present restoration:

Ink, pencil and colour pencil on dye-line paper, 25.5 x 20.3, at $\frac{2}{5}$ original scale, from a line drawing at true scale (Spring 1967).

This is a coloured version of (2) above which adds new joins and fragments to, and a new alignment of, the pieces as restored by Gilliéron (1).

SLIDE 23

Animals, from various Cretan and Cycladic sites.

Ink, pencil and colour pencil on dye-line paper, 32.8 x 25.1, at different scales of reproduction. Autumn 1970.

- (a) Bull, from the "Taureador" series from Knossos palace; after a photograph (PLATE 71), but coloured like a bull represented by original fragments in the Ashmolean Museum, Oxford (SLIDE 48). About $\frac{1}{8}$ true scale.
- (b) Cat: after PLATE 81B from Hagia Triada villa, from the photograph kindly supplied by the Fogg Art Museum of a watercolour copy of the original probably by E. Gilliéron, père, now in the Mrs. Schuyler Van Rensselaer Collection (1926.32.36).
- (c-d) Fallow Deer and ? Dog: after PLATE 197 A4 from Keos, Hagia Irini, kindly supplied by Mrs. K. Coleman. About $\frac{3}{4}$ true scale.
- (e) Wild Goat or "Agrimi": after PLATE 82C from Hagia Triada villa, from the photograph kindly supplied by the Fogg Art Museum of a watercolour copy probably by E. Gilliéron, père, now in the Mrs. Schuyler Van Rensselaer Collection (1926.32.51).
- (f) Horses: restored after SLIDE 20, the "Dual Chariot Fresco" from Knossos palace. About $\frac{1}{3}$ true scale.
- (g) Leopard: after SLIDE 25, from Knossos palace; lower part of head and muzzle restored (cf. PLATE 83A). About $\frac{3}{4}$ true scale.
- (h) Monkey: restored after PLATE 84B (PM II, Col. Pl. X, opp. p. 446) and SLIDE 56, at about $\frac{1}{5}$ true scale. From the House of the Frescoes, Knossos town.
- (i) Mouse: restored after KFA Pl. D, Fig. 1 and SLIDE 26, at about true scale. From the South East House, Knossos town.

SLIDE 24

Woman with Deer, from the later settlement, Hagia Triada (PLATE 82A).

Previous restoration:

- (1) R. Paribeni, Mon. Ant. XIX (1908) = Guida (1947), Fig. 21.
- (2) More recently, with the "altar" fragment on the left side:
HM Room K, north wall (restorer unknown to this writer).

Present restoration:

Ink and colour pencil on dye-line paper, 35.7 x 45.8, at about $\frac{1}{2}$ true scale. Summer 1970; but colouring perforce incomplete.

This restoration includes a fragment depicting the red foot of

a man on a blue ground, published by M.Borda (v. Vol.I, p.747); although the colours of his cloak, very similar in style to that worn by the woman here, are described by Borda, he publishes only a photograph from which the sequence in colouration of the bands of the garment cannot adequately be appreciated for present purposes. Hence only assured colours are indicated in SLIDE 24.

The deer are restored by analogy with the somewhat later painting of deer from Tiryns (Tiryns II, Pl.XV: newly restored in Interconnections, Fig.123). That on the right was clearly looking back over its shoulder, and it wears a halter: hence its present association with the male figure, likewise on a blue ground, who is assumed to be holding a rein. In front on a yellow ground, the female figure is assumed to be leading another deer on a rein towards a country "altar" further to the left - just possibly a place of sacrifice. This identification of the structure is suggested by the vertical row of stylised rosettes on its façade, the overall decorative scheme of which strongly recalls an altar and a temenos for a sacred olive-tree on Side A of the painted sarcophagus from the same site and of the same date (LM IIIA 1; PLATE 148). To the left of the present "altar" the background reverts to a sky-blue colour while, below and to the left, the border stripes with their rosette band evidently continued some considerable distance even further to the left. These features imply there was further corresponding space in the pictorial zone behind the "altar" in which some other representation appropriate to the scene as a whole might once have appeared. We cannot say what was represented there, for no evidence survives; but a likely candidate, especially in close association with a country "altar", would be an olive-tree such as is conjecturally added in this restoration to complete the composition at its left side.

Parts of the lower border bands alone survive; but this border is stylistically close to that which definitely surrounded the fresco depicting a procession of musicians and bucket-carriers, from the same site, of the same date and attributable to the same group of painters (PLATE 14B). It is therefore very plausible that the same border arrangement continued around all four sides of the composition under discussion, as SLIDE 24 schematically indicates. Alternative hairstyles, stylistically late in date but equally common at this period, are conjecturally supplied.

SLIDE 25

Leopard's Head, Knossos (PLATE 83A).

Previous restoration:

(1) E.Gillieron, père, (PM I, p.540, Fig.392B).

Present restoration:

Ink and colour pencil on dye-line paper, 25.5 x 38.1, at $\frac{3}{2}$ true scale after the photograph at PLATE 83A. Spring 1970.

Evans thought this creature was a Cretan "wild-cat" and, as comparison with the cat from Hagia Triada might suggest, that some details might have been the product of the artist's fancy (PM I, p.540, Figs.392B and inset: v.PLATE 81B here). But the spotted hide clearly points to its identification as a leopard, even though black markings instead of red appear on the real animal. Further, leopards or their pelts appear in several Aegean Bronze Age representations (e.g. PLATE 144B and Crete and Mycenae, Col.Pl. XXXVIII centre) discovered since the time of Evans's study of this piece. The motif is most popular in Egyptian representations. The restoration in (1) need not be accepted, therefore, and in any case seems ill-proportioned. The ear is in fact smaller in relation to the eye than Gilliéron allowed and the restored muzzle unconvincing.

The present restoration elongates the head by extending the muzzle and drawing the neck-line further back, to give the impression of powerful jaws emphasised in the real creature by a distinctly prominent chin. The "mean" look of this dangerous predator is enhanced by adding red spots to suggest conventionalised whiskers such as the Minoan artist himself might have drawn, to judge by the spots in red around the white eye-patch and inside the ear.

Only the head may reasonably be restored, because we do not know if this fragment was part of a representation of the whole animal, of a leopard's head rhyton (cf.PLATE 204C), or of a leopard-skin kilt (cf.PLATE 209C). Vol.IV, L, p.166.

PLATE 26

Mice, Knossos (PLATE 109D).

Ink and colour pencil on dye-line paper, 35.5 x 45.8, at $\frac{2}{1}$ original scale. Spring 1970.

Based on the photograph at PLATE 109D, but the original fragment was once larger: part of the plain background is now missing in the centre of the left side and also the tips of the right-hand reed (dotted in outline here: cf.KFA Pl.D, Fig.1 and PM I, p.537, Fig.390). The present restoration assumes the correctness of Evans's identification of field-mice in flowering reeds or grasses.

The problems for a restorer here are: (1) how would a mouse balance on a grass-stem already bending under its weight? (2) What is the diagonal brown area at the top of the fragment? (3) What was the mouse doing? "Feeding on grass-seeds" is perhaps the most objective answer to the third question. But in that case, the mouse should be shown in mid-activity, perhaps hunched up and in a delicately balanced position as its contorted tail suggests. Animals

in Minoan frescoes are often depicted in pairs or groups, and so the slightly worn brown area at the top of the fragment could represent the underside of a second mouse. But in that case, it must have been stretching out to reach another grass-stem beyond the broken left side of the fragment, for its feet are not visible on either side of the brown area in question. Our second mouse would therefore be caught in the "flying gallop" pose, with feet and legs stretched out to the utmost. Both the postures suggested here are ones which real mice actually adopt, as, for example, their heroic efforts to outrun their tread-wheels in captivity attest. Possibly the mice may have been gathering dead grass to make a nest, but this interpretation is not warranted by any evidence.

The present restoration therefore interprets the mice as food-gathering, the one - well anchored by his tail - reaching out for the next stem, the other in a position which leaves him nicely uncertain whether to withdraw, jump or fall !

SLIDE 27

Birds and a Butterfly, from various Cretan and Cycladic sites.

Ink, pencil and colour pencil on dye-line paper, 33.2 x 20.1, at different scale of reproduction. Autumn 1970.

- (a and j) Rock Dove and Nest with Eggs: from the House of the Frescoes, Knossos town; after Vol.IV, F, pp.21-23, Figs.10 and 11A, at about $\frac{1}{4}$ true scale.
- (b) Hoopoe, from the "Partridge and Hoopoe Frieze" from the Caravanserai, Knossos town; after PM II, p.115, Fig.52 by E. Gilliéron, fils, at about $\frac{1}{5}$ true scale.
- (c) Hawk perched on double-axe stand: Side D of the painted sarcophagus from Hagia Triada (PLATE 150); after a Bank of Greece calendar illustration at about true scale (undated).
- (d) Partridge, from the frieze in the Caravanserai, Knossos town (PLATE 86); after PM II, p.115, Fig.52, left, at about $\frac{1}{5}$ true scale.
- (e) Raven, from Side A of the painted sarcophagus from Hagia Triada (PLATE 148 and detail, PLATE 52B); after a Bank of Greece calendar illustration at about true scale (undated).
- (f) Uncertain bird (not a pheasant): PLATE 87B, from Hagia Triada villa. Head and back partly restored. From a photograph kindly supplied by the Fogg Art Museum of a watercolour copy probably by E.Gilliéron, père, in the Mrs. Schuyler Van Rensselaer Collection (1926.32.36). Drawn at about $\frac{1}{3}$.
- (g) Golden Oriole ? : PLATE 88B from the South House, Knossos palace. After PM II, p.379, Fig.211c, at about $\frac{1}{2}$ true scale.

(h) Uncertain bird (a swallow ?): from Second City of Phylakopi on Melos, after Phylakopi, p.77, Fig.65; here drawn at about $\frac{2}{5}$ true scale.

(i) Composite "Griffin-Bird": from Side B of the painted sarcophagus from Hagia Triada; after the photograph at PLATE 149, at about $\frac{1}{3}$ true scale.

(k) Peacock Butterfly: from the Priest-King fresco (?), Knossos palace; after PM II, p.788, Fig.514 (? at true scale).

Note: its attribution to the Priest-King fresco is uncertain, and the piece, omitted from the HM exhibited restoration (PLATE 18), seems to be missing. A colour plate of the fragment exists in the Ashmolean Museum Knossos archives.

SLIDE 28

"Lark and Partridge", Knossos (PLATE 88A).

Previous restoration:

(1) MC Thesis (1964), Fig.152, and pp.112-115.

Present restoration:

Ink and colour pencil on dye-line paper, 29.0 x 21.7, at true scale.

This is closely based on restoration (1) above; but details of the "lark's" head and left wing and of the partridge's wing, feet and the ground it stands on are here modified. Spring 1971.

SLIDE 29

Plants, from different Cretan sites.

Ink and colour pencil on dye-line paper, 33.3 x 20.2, at different scales of reproduction. Autumn 1970.

(a i-iii) Crocuses, from Knossos, Hagia Triada and Palaikastro respectively; original drawings at true scale, except a iii: after Palaikastro, p.148, Fig.130 at about $\frac{1}{2}$ true scale.

(b) Honeysuckle, from the House of the Frescoes, Knossos town: PLATE 93B; after PM II, p.465, Fig.275H at about $\frac{1}{2}$ true scale.

(c) Iris: PLATE 94C, from Amnisos villa, after that photograph at about $\frac{1}{2}$ true scale.

(d) Ivy spray: detail of SLIDE 30, at about true scale.

(e) Madonna Lilies; House of the Frescoes, Knossos town; after PM II, p.455, Fig.266C, at about $\frac{1}{2}$ true scale.

(f) Pancratium Lily; House of the Frescoes, Knossos town; after PM II, p.457, Fig.268, at about $\frac{1}{2}$ true scale. PLATE 106A.

(g) Lotus: PLATE 98A, from Knossos palace; based on PM IV, p.875, Fig.864, but drawn at about $\frac{1}{2}$ true scale.

(h) Papyrus; House of the Frescoes, Knossos town; from an original drawing at true scale.

(i) Reeds; House of the Frescoes, Knossos town, after PM II, p.451, Fig.264 at about $\frac{1}{3}$ true scale.

- (j) Sage or Vetch: House of the Frescoes, Knossos town; after PLATE 65 (PM II, Col.Pl.XI, opp.p.454), at about $\frac{1}{3}$ true scale.
- (k) Wild Rose: House of the Frescoes, Knossos town; after PM II, p.455, Fig.266 A2, at about $\frac{1}{4}$ true scale. PLATE 106B.
- (l) Violets: PLATE 91A and C, from Hagia Triada villa; after Möbius, JDAI 48 (1933), p.21, Fig.12A, at about $\frac{3}{4}$ true scale.
- (m) Caper?: PLATE 97B, from Hagia Triada villa; after a photograph kindly supplied by the Fogg Art Museum of a watercolour copy probably by E.Gillieron, père, in the Mrs. Schuyler Van Rensselaer Collection (1926.32.42). Also: Möbius, op.cit., Fig.24A.
- (n) Micromeria or Satureja Juliana Benth.: from Amnisos villa; after Möbius, op.cit., p.27, Fig.18C (unknown scale).
- (o) "Fern": House of the Frescoes, Knossos town; after PM II, p.464, Fig.275K (? at $\frac{1}{2}$ true scale); original fragment not identified, unless it is that in HM tray 127 Alpha XVI, 7: NP, with a similar design.

SLIDE 30

Ivy Bush, Knossos (cf.PLATE 97A).

Previous restoration:

- (1) M.Cameron in BSA 63 (1968), p.10, Fig.5a.

Present restoration:

Ink and colour pencil on dye-line paper, 31.0 x 33.5, at true scale.
Spring 1967.

This is a coloured version of the line-drawing restoration at (1) above. The rockwork at the top right on the original fragment is all blue, not pink and blue as suggested in SLIDE 30.

SLIDE 31

Reeds, Knossos (PLATE 108).

Ink and colour pencil on dye-line paper, 89.0 x 86.0, at true scale. Summer 1973.

This restoration aims at a compact arrangement of all the main fragments of the series, but the height of the reeds - springing from the mottled olive and red area which conceals the division of blue and plain white backgrounds, one after the other - cannot be certainly estimated. Only two border fragments survived, one showing blue reeds on plain white springing from an impressed border edge, the other a similar impression in the blue background area (PLATE 108 C8); neither give any indication of border stripes. The original height of the composition may have approached one metre, but this and its length are unknown. The original pieces suggested an alternating scheme of blue olive-brown plants.

SLIDE 32

Trees, from various Cretan and Cycladic sites.

Ink, pencil and colour pencil on dye-line paper, 33.1 x 20.1, at different scales of reproduction. Autumn 1970.

- (a) "Butcher's Broom": detail of SLIDE 33 at true scale.
- (b) "Cactus" (?): Side C of the painted sarcophagus from Hagia Triada (PLATE 150); after PLATE 13D at about $\frac{2}{5}$ true scale.
- (c) Cichorium spinosum (or Thyme): from the frieze from the Caravanserai, Knossos town; after PM II, p.115, Fig.54, at about $\frac{1}{2}$ true scale. PLATE 115 E1.
- (d) "Common Mallow": House of the Frescoes, Knossos town, PLATE 113C; after PM II, p.465, Fig.275D, at about $\frac{1}{2}$ true scale.
- (e) Hoopoe in Dittany bush: from the frieze from the Caravanserai, Knossos town (PLATE 86); after PM II, p.112, Fig.51 at about $\frac{1}{4}$ true scale.
- (f) Fig-leaf ?: PLATE 110 C1, from Knossos town (RR/North); from an original drawing at true scale.
- (g) Olive-tree: from Knossos palace, after a detail at PM III, p.167, Fig.110, at true scale. PLATE 116A.
- (h) "Miniature" fir-trees or Cypresses: from Prasa, House A, PLATE 119A, at about $\frac{3}{4}$ true scale.
- (i) Palm-trees: from Akroteri on Thera, after Thera II, Col.Pl.B3 (scale not given).
- (j) "Vine": from Hagia Irini on Keos, from a photograph kindly supplied by Mrs. K.Coleman; about $\frac{3}{4}$ true scale.

SLIDE 33

"Butcher's Broom", Knossos (PLATE 112A).

Ink and colour pencil on dye-line paper, 25.0 x 34.3, at true scale. Spring 1970.

A "logical association" of three small pieces to create a small bush with radiating sprays in the Minoan manner; the left-hand piece could, however, belong above the larger central fragment, but this would leave an unbalanced composition for restoration. A larger piece than any here illustrated has now been found on the opposite side of the Royal Road to the site where the present fragments were found (RR/North); but the piece does not join these fragments, nor need it entail revision of the present restoration. Vol.IV, L, p.166.

SLIDE 34

Myrtles, Knossos (Royal Road/North: PLATES 67, 114 and 134C, with 64D from the lower dado area).

Previous restoration:

- (1) M.Cameron, in Kadmos VII (1968), pp.97-99, Fig.2 (Vol.IV,I, here).

Present restoration:

Ink and colour pencil on dye-line paper, 254.0 x 120.0, at true scale. June 1974.

To the discussion of restoration (1), a line-drawing only, may here be added some minor points. The myrtles seem to belong to two different bushes, as indicated by lighter or darker green leaves; but there may have been more, in a longer frieze or section repeating the motif at short intervals. Upper red and white border stripes apart (which were impinged upon by at least one myrtle spray: PLATE 114A), there are relatively few fragments from the remaining borders; but one piece, at PLATE 114C (lower right), shows either a vertical red band at the right edge of the composition or else the beginning of a section with a dark red background. Consideration of the leaves suggest two or three painters may have been at work on this composition at the same time. The significance of some parts of the rockwork area is still uncertain, namely, that of the black-spotted mustard-coloured area at PLATE 68C (left side) and of the "leaves" at PLATE 67D; the close relation of the latter, however, to the rockwork band is assured by the repetition of a similar "leaf" at the bottom left of the extensive piece at PLATE 67B.

This restoration does not attempt to illustrate the low relief moulded character of the rockwork area; and the means whereby the fragment depicting a "graffito" may be accurately assigned its original place are lacking.

SLIDE 35

Myrtles, Knossos (House of the Frescoes: PLATE 115 A-B).

Previous restorations:

- (1) E.Gilliéron, fils, (PM II, p.458, Fig.270).
- (2) M.Cameron, in Europa, p.64, Fig.6 (Vol.IV, E, here).

Present restoration:

Ink and colour pencil on dye-line paper, 20.3 x 25.4, at $\frac{2}{5}$ true scale. Spring 1970.

A coloured version of the line-drawing restoration (2), which was designed in Spring 1967, but copied from the Europa reproduction at the same scale. The light ochre areas indicate places where the "slip" has flaked from the surface of the original fragments, revealing the surface of the main body of plaster and golden "sinopie" or cartoon sketches; but in the same areas the myrtle sprays are also restored in lighter green and red, to complete the design.

SLIDE 36

Marine creatures, from different Cretan and Cycladic sites.

Ink and colour pencil on dye-line paper, 33.0 x 20.2, at different scales of reproduction. Autumn 1970.

- (a) Sponge in marine rockwork: from Second City of Phylakopi on Melos; after PLATE 125B, by E.Gilliéron, père, at about $\frac{1}{2}$ true scale.
- (b) Sea-urchin: from the Dolphin Fresco, Knossos palace; after PM I, p.543, Fig.395 (scale uncertain); possibly the piece at PLATE 120D, if the original fragment has become more broken since the time Evans's sketch was made.
Note: Evans's describes the sea-urchins as a "bistre" colour, not black as here.
- (c and f) Dolphin and Small Fry: from the Dolphin Fresco, Knossos palace; from a photograph at $\frac{1}{9}$ true scale. PLATES 121-122.
- (d) Flying Fish: from the Second City of Phylakopi on Melos, PLATE 125; after PM III, p.128, Fig.82b (but there reversed). About $\frac{1}{2}$ true scale.
- (e) Octopus: from the later settlement at Hagia Triada, PLATE 124; partly restored and based on photographs. Drawn at about $\frac{1}{9}$ true scale.

SLIDE 37

Dolphins from Hagia Irini on Keos.

Ink and colour pencil on dye-line paper, 29.0 x 41.0, at true scale. Spring 1971.

The relative positions of the two original pieces are conjectural. The larger shows certain evidence for the tails of three dolphins and some part of the underside of a fourth bringing up the rear. The smaller piece shows parts of two fish, one in blue and pink like the best preserved example, the other in black line only which could be part of another dolphin or even a different fish since its tail-fin is broader than those of others here. Parts of three further dolphins are added, to complete the restored scene and to give a sense of movement to it. No heads survive at all; but the characteristically elegant tails and overall shapes of the preserved bodies, with good evidence in one case for the lower fin, agree with better preserved representations of dolphins on other Aegean Bronze Age frescoes, vases, inlaid daggers and seal-stones. The somewhat human eyes are restored on the basis of those present in the famous Knossos dolphins from the Queen's Megaron (PLATE 121), but dorsal fins attested there are not evident in the present cases.

For the official publication of this fresco, see now K.Coleman Hesperia XLII (3, 1973), pp.293ff, Fig.2 and PLATE 56b, where a date in LM IB is tentatively suggested.

SLIDE 38

Griffin from Throne Room, Knossos (PLATE 129).

Detail of SLIDE 53.

SLIDE 39

Griffin's Crest, Throne Room, Knossos (PLATE 128, lower right).

Ink and colour pencil on dye-line paper, 18.6 x 25.0, at about $\frac{1}{4}$ true scale. Spring 1970.

This crucial piece was misrestored in the lower right corner of the panel at PLATE 128; it shows part of a white upper border band, a raised griffin's crest (cf. the lowered crest of the griffin at PLATE 127 and that at PLATE 128), and the bud of an artistically hybridised papyrus plant on a light ochre ground. It may be assigned to the griffin to the right of the throne (SLIDE 53). Vol.IV, L, p.163f.

Drawn from a photograph in close comparison with drawings of the specific details of the original.

SLIDE 40

Griffin Couchant, Knossos (PLATE 130A).

Ink, pencil and colour pencil on dye-line paper, 36.0 x 26.0, at about $\frac{3}{4}$ true scale. Spring 1970.

Comparison of the arrangement of the spiral motif and black "hatching" on white to the left with similar details of the Griffin Fresco (PLATE 127) suggests we have a fragment of the chest of another griffin, but by a different artist of a slightly later period (LM II-III A 1). The position of the creature is unknown, its restored "couchant" posture having been dictated by the writer's shortage of tracing paper at the time this design was executed; for the same reason, the front leg appears unconvincingly attached to the body, and the head seems too bird-like for a griffin.

SLIDE 41

"Festoon" Spiral Fresco, Knossos (PLATE 139).

Ink and colour pencil on dye-line paper, at true scale. Spring 1970. Dimensions of original drawing unavailable, since it was apparently stolen from the writer's office in the spring of 1973.

The double-zoned arrangement was first recognised by M.S.F. Hood and the late P. de Jong who first restored the main design correctly. Subsequently the present writer recognised the "arcades" design as belonging to the upper part of the same composition.

The fragment at PLATE 139A had already been recognised as forming a triangular "spacer" between "swags" of red blobs or beads

(from which this composition was soon given the name " the Festoon Fresco"), from the presence of three fallen red spots on the black lower dado band, when Hood and de Jong made an important observation: they recognised the string-impressed lines on such pieces as PLATE 139 C2-3 should be aligned horizontally so as to create a double-zoned spiral arrangement, the pointed black triangular shapes on the same pieces forming the "points" of large black diamond-shaped "spacers" between the zones of spiral volutes. The large spiral fragment at PLATE 139B also demanded the arrangement as seen restored at the volute centres, rather than an arrangement of joining lines at the centre (cf. PLATE 191 F2) or another requiring depiction of a distinct "eye" (e.g. PLATE 141A, with rosette "eyes"). Evidence for the series of arcade bands and sequence of stripes beyond comes from the pieces at PLATE 139 A4-5 and D respectively (the latter incorrectly mounted upside-down). Other pieces show the points of junction between volutes in the same zone (e.g. PLATE 139B, upper left, with other instances restored in the present SLIDE). The overall scheme finds a most close correspondence in spiral designs popular on LM IB vases where, however, the "arcades" are appropriately transferred to the lower part of the vessels in accordance with their shapes (cf. Vol.I, Fig.73a, opp.p. 570). Vol.IV, L, p.166.

SLIDE 42

The "Zebra Floor Fresco", Knossos (PLATES 144B and 156).

Ink, pencil, colour pencil and felt pen on dye-line paper, 31.8 x 42.1, at about $\frac{1}{4}$ true scale.

Based on one of the many fragments of this composition. Lightly dotted areas represent "flaked slip". The irregular shapes and consistent series of five black and four white (unpainted) bands branching out from central points in three directions suggest a repetative pattern of leopard-skin "patches" directly inspired by Minoan "mosaiko" or crazy-pavings in stone even though the representational significance of this composition lies rather with rugs or carpets made from animal pelts. The present scheme is also corroborated by a vase representation from Knossos assigned by Evans to MM IIIA (Vol.I, Fig.67a, opp.p.552). Vol.IV, L, p.166.

SLIDE 43

Dadoes, from different Cretan sites.

Ink, pencil and colour pencil on dye-line paper, 32.7 x 25.1, at different scales of reproduction. Autumn 1970.

(a) From West Magazine XII, Knossos palace (Vol.I, Fig.36A, opp. p.208); after PM IV, p.649, Fig.634, at about $\frac{1}{14}$ true scale.

- (b) From Room H of the House of the Frescoes, Knossos town; after PM II, p.443, Fig.260, at about $\frac{1}{7}$ true scale.
- (c) The "Labyrinth Dado", from Knossos palace (PLATE 146A-B); after Fyfe's restoration (cf. PM I, p.357, Fig.256).
- (d) The "Marbled Dado", from Knossos palace (PLATE 146B); after Fyfe's restoration (Fyfe, p.112, Fig.13; PM I, p.356, Fig.255).
- (e) The north wall dado, Throne Room, Knossos palace (PLATE 129); enlarged after PM II, p.608, Fig.381d, and with reference to PLATE 129; drawn at $\frac{1}{13}$ true scale.
- (f) The "West Porch Dado", east wall, Knossos palace (PLATE 145B); after that photograph, at about $\frac{1}{9}$ true scale.
- (g) Imitation veined stone orthostat, from Room H bench, later settlement at Hagia Triada. Adjoins the marine floor fresco from same room (PLATE 145B); after that photograph, at about $\frac{1}{9}$ true scale.
- (h) Imitation of wooden plaques: from Royal Road/North, Knossos town (PLATE 147B); design extended. Drawn at nearly $\frac{1}{5}$ true scale. Veining indicated in red.
- (i) Imitation wooden dado: generalised design, as found below the "Birds and Monkeys Frieze" from the House of the Frescoes, Knossos town, and in Room 14 of Hagia Triada villa (SLIDES 56 and 54, respectively). Veining lightly indicated in red.

SLIDE 44

Procession on Grand Staircase, Knossos.

"Artist's impression" based on PLATES 5, 43D, 98B, 183 A1, 8-10 and B-C; 184A; 185 A9, 12; 185 B5, 11; 187 A-B; 188 A1-4; 188 B7, 9, 11; 189A; 189 C1, 2, 6, and many unpublished fragments of the series; also SLIDES 2 and 45.

Previous partial restorations:

- (1) E.Gilliéron, ? fils, (PM II, p.751, Fig.485) = PLATE 5B.
- (2) MC Thesis (1964), Fig.15 showing the waists and thighs of the two overlapping figures on steps 6-7 in the present restoration.

Present restoration:

Ink and colour pencil on dye-line paper, 54.2 x 94.5, at $\frac{1}{10}$ true scale. Autumn 1969.

A large number of very small fragments show parts of the anatomy and kilts of a series of male figures in left profile whom detailed drawings at true scale show were once about 125.0 high. Sufficient original fragments survive to indicate in a general way how the male figure was drawn by these artists (SLIDE 2 and PLATES 5 and 183 A (except A2), B-C).

Four crucial fragments show parts of the kilts of four pairs of men, in left profile with the left-hand figure of each pair at a higher level than his partner (e.g. PLATES 5B and 183C). This alone

suggests a progression of men rising upwards to the left. In 1964, MC Thesis had already shown that two such figures could be partly restored, with the left-hand man some 12.4cm higher than his partner to the right; and that this distance corresponds closely to the average rise of the steps of only one extant staircase in the palace at Knossos, namely, the Grand Staircase with treads some 12.7 on average height (*loc.cit.* pp.32-37). Since then, study of three further pieces of the series in particular appears to corroborate those conclusions.

Restoration at true scale of the fragment at PLATE 5B showed that the difference in levels of the two men there to be seen works out at 62.0cm, instead of some 40.0cm as Evans suggested (PM II, p.751), which when divided by 12.4cm would place the present leading figure exactly onto a fifth step above the level on which the lower man was standing; the latter would not appear to be part of the procession on a staircase, for his rôle seems to be that of a spectator. In the present restoration he is restored as standing beside and beyond the staircase at steps 4-5, the lower part of his body being hidden by the staircase. A good analogy for concealing part of a main subject in this manner is provided by the Caravanserai frieze where parts of two partridges are hidden from view by undulating rockwork bands (*cf.* PLATE 86B, left).

The small piece at PLATE 188 B9 shows the tail end of a brief Minoan kilt, with the typical border of kilts of this series, on a red ground; at the bottom of this piece, however, a new design on yellow appears which can only correspond to the codpiece of a similar figure behind the first but at a lower level, and he seems nearer than the first man. Here the difference in levels of the two figures, as restored, works out at about 18.0cm or the equivalent of $1\frac{1}{2}$ steps of this staircase. But this measurement can readily be explained if the second or right-hand figure was a young boy participating in the procession, too. That boys were in fact depicted in this fresco series seems certain from a fragment depicting a male eye at about two-thirds the size of three other men's eyes so far identified, and the boy's eye looks to the right. The present restoration therefore restores two figures based on this evidence on steps 9-10 of whom the boy is looking back at the procession following him; their place on those steps rather than on others lower down is, however, conjectural.

Another fragment associated with others of this fresco series in the same tray shows a series of border bands which remarkably join at right-angles to each other; this piece may have belonged to a series of lower border stripes following the right-angled rises of the treads in the staircase.

Since the scene, as here envisioned, showed men in a procession

rising upwards to the left, it follows it belonged to a right-hand wall. There is enough space for figures of this height on the right wall of the lowest flight of steps of the Grand Staircase with room above a horizontal timber beam in the wall-face for a second register of similar figures, as this restoration shows. At that point, a series of horizontal painted bands could be expected, separating the two registers (cf. Vol. I, Fig. 34, opp. p. 204, position C in the wall-face).

The decoration of men's kilts here is based on small dress fragments, some illustrated in the PLATES and in SLIDE 45. Of those pieces, three from one figure's waistband have suggested the presence of a flute-player leading the procession on step 10 (PLATE 43D); the boy next to him might also have been a musician, perhaps with a rattle to keep the beat, but this is most conjectural. Certainly restoration of the objects carried by the men is hypothetical, yet not unlikely for the following reasons.

If the staircase scheme is acceptable as correct in principle, we have a procession fresco on one of the most important ceremonial staircases in the palace which leads directly to important State Halls on upper floors which, in turn, were once in close architectural relationship to the Great East Hall postulated by Evans to the north of the East-West Corridor; from that hall evidently fell the relics of a very large cult statue of the Minoan Goddess herself (PM III, pp. 521ff) and it was decorated with relief scenes attributed to the same "school" as depicted the procession fresco under consideration (Vol. I, pp. 311ff). Minoan procession frescoes in themselves are ceremonial in character and purpose, and in this case it seems likely that sacred or ritual objects and other offerings may have been carried by the present men to symbolise the dedications and rituals offered to their divine cult statue in the course of major festivities in the palace. The fragment at PLATE 98B, found in a court adjacent to the Grand Staircase and attributable to the same fresco series, gives some idea as to what such objects would be: a fine lotus flower appears near a man's hand. Other common Minoan offerings or ritual utensils are very well known from such compositions as the Procession Fresco from the West Porch (Vol. I, Fig. 18, opp. p. 138), from discoveries of actual objects in metal or stone such as bulls' head and conical rhyta and precious bronze, silver and gold vessels, from seal and sealing representations of offerings to a goddess (Vol. I, Fig. 16 D and F, opp. p. 130 and Fig. 20, opp. p. 144) and not least from pictures of Aegeans as tributaries to Pharaoh in Egyptian tombs (PLATES 202-211). Restoration of such objects here are imaginatively introduced in order to complete visually the essential, but now unfortunately missing, character and meaning of the processional scheme.

Red, deep yellow and light grey background colours are definitely attested in this series of fragments, but too little survives to show the exact treatment of background bands of colour. Those of the Procession Fresco from the West Porch have supplied a general "model" in this restoration.

This drawing also shows a red and white banded fragment still in situ above high orthostats at the bottom of the staircase (Vol.I, Fig.94, p.704). This probably belonged to an LM II redecoration of this area which replaced the present processional scheme on the Grand Staircase (on which see PM IV, p.881).

The architectural surroundings were carefully measured for this restoration which, however, replaces the un-Minoan "scalloped" ceiling in iron and concrete above our second pictorial register with a "corbelled" arrangement of flat, squared, slabs. No attempt is made to show exact shapes of stones in the masonry courses of the pilasters on each side of the lower register.

Vol.IV, L, pp.165f.

SLIDE 45

Minoan Kilt Fragments, Knossos.

Pieces attributed to "School B" and the Grand Staircase Procession Fresco (SLIDE 44).

Ink, pencil and colour pencil on drawing-paper, 15.7 x 21.1, at true scale. Autumn 1969.

Here numbered from left to right in successive horizontal rows:

- (a) Butterfly design belonging with (b), identified by this writer in 1966; (published by Sakellarakis, Μινωικὸν Ζῶμα (1971), p.163, Fig.68 delta).
- (b) PLATE 184A (Sakellarakis, loc.cit., epsilon).
- (c-e) Butterflies, identified by the present writer in 1966; (Sakellarakis, loc.cit., gamma and sigma-taf, and Pl.Delta,b).
- (f) top of a codpiece with scale design, identified by this writer in 1966 (Sakellarakis, loc.cit., beta - upside-down). PLATE 187A.
- (g) Kilt fragment with scale design, joined by this writer in 1966. U/P.
- (h) PLATE 188 A2; (Sakellarakis, op.cit., p.165, Fig.69, gamma).
- (i) Kilt fragment with scale design. U/P.
- (j) Kilt with scale design, overpainted at the bottom with the top of the codpiece of a second and lower figure: PLATE 188 B9. (Sakellarakis, op.cit., p.163, Fig.68, zeta - upside-down).
- (k) Kilt hem and scale design, identified by this writer in 1966. (Sakellarakis, op.cit., p.169, Fig.71, beta).
- (l) Kilt fragment, perhaps with parts of two overlapping kilts. U/P.
- (m) PLATE 188 A1. (Sakellarakis, op.cit. p.159, Fig.65, gamma).

SLIDE 46

Frieze of "Taureador" panels, Knossos.

Ink and colour pencil on dye-line paper, 77.2 x 251.7, at about $\frac{1}{2}$ true scale. Spring 1970.

Dimensions of each panel: after KFA Pl.IX, with details (except Panel A) drawn from many illustrations and photographs of different scales and degrees of accuracy. The restored drawing is somewhat uneven in style and scale as a result, and should be considered more as an "artist's impression" than an earnest attempt to fit the fragments into exact positions.

The four panels here form two groups (A-C, and D) according to their different border schemes and figure-drawing. An alternating arrangement of blue and yellow panels among A-C is preferred to a sequence of three blue panels which the exhibited Panel A might suggest from the disposition of certain non-joining vertical border pieces (v.comments under SLIDE 47).

Where original pieces appear in isolation, they should be understood as often interchangeable from panel to panel of the same ground colour: this is especially true of human figure pieces. The postures restored to bulls and people are based on definite evidence from extant pieces though there may have been greater variation in the undamaged originals. The sequence of panels is uncertain, and no attempt is made to complete the extremely elaborate border bands except where original pieces occur.

If we allot three people to each panel (v.SLIDE 50), enough original material survives to indicate not less than seven panels in this fresco series: Panels A-E give us five (SLIDES 47-51); the fragment at PLATE 39A depicting a woman's shoulder on blue is from a sixth; and the pieces depicting a man's waist and the woman's hand bound with red and blue thongs at PLATE 40 B2 and C provide a seventh or even an eighth panel. If two different walls in the main place of discovery (the Court of the Stone Spout) were decorated with two friezes, possibly incorporating all known fragments except those at PLATE 40B, then the different provenance of the latter suggests - if trustworthy - a third frieze, perhaps with alternating white and yellow panels as their different ground colours would indicate. This provenance divorces the piece at PLATE 40 B2 from the other at PLATE 40C, from the Court of the Stone Spout (KFA, Pl.X, Fig.5 and p.39), and so an eighth panel may be identifiable. But not less than three blue, one white and three yellow panels are attested in the surviving material ¹. Individual descriptions of five restored panels now follow.

1. Evans refrained from estimating the number of panels in his main discussion (PM III, pp.209ff), but G.Rodenwaldt noted four different bulls in Tiryns II, p.39 n.2. Special thanks are here due to the Keeper of the Ashmolean Museum and his Assistants for photographs of original fragments in that museum.

SLIDE 47

The "Taureador Fresco", Panel A, Knossos (PLATES 71, with details at 38 and 72).

Previous restorations:

- (1-2) Two versions by one or both the Gilliéron, KFA Pl.IX
(PM III, p.213, Fig.144, with a detail at p.214, Fig.145=
KFA Pl.IX, "Bull's Head Plate", p.38).

Present restoration:

After KFA Pl.IX, but with some minor corrections: (1) the lower left vertical bands fragment is removed to the lower right corner so that its blue field becomes part of this panel and not of a second blue panel to the left; (2) the line of the bull's chest should extend to the front foreleg. - omitted in KFA Pl.IX; (3) the leaping man's higher foot should be red, not white as in KFA Pl.IX; (4) there is general evidence the hooves were somewhat longer than the Gilliéron restorations allowed; (5) the wavy tail is an unacceptable restored feature, to judge by the straighter tails of bulls indicated by pieces at PLATES 40D and 73A - the latter of the same fresco series; (6) the uppermost large fragment of the right-hand vertical bands is removed to Panel C (SLIDE 49), to avoid yet another blue panel to the right of the present one; (7) the bust of the right-hand woman is allowed to be more pronounced; a red dab of paint there (mistakenly omitted from the present SLIDE) resembles a lily-flower rather than a red nipple. Was she wearing a lily-necklace like the Priest-King? (8) The largest upper border fragment, unjoined to nearby pieces, above the bull's head could be out of position in the panel, since beyond the top white stripe there is actual evidence for a further white or worn yellow area; unless the upper stripes terminated in two white or one white and one yellow band at the top, the area in question would seem better understood as part of the pictorial field of another panel; (9) KFA Pl.IX, First Version, reverses the sequence of upper barred bands seen in the original fresco.

SLIDE 48

Taureador Panel B, Knossos.

Based on KFA Pl.IX, at about $\frac{1}{2}$ true scale, and incorporating the following pieces:

Left girl: kilt and thighs: PLATE 39 B1 (KFA, Pl.X, Fig.2);

left foot: PLATE 39 B5.

Bull: horns and small part of ear: AM/AE 1821; chest: AM/AE 1815;
left forefoot: PLATE 73D; haunch: PLATE 73B, with pinkish traces suggesting the genital region (cf. SLIDE 50); back hoof: AM/AE 1816. Two small pieces in AM, probably from this bull (AM/AE 1815), are here omitted.

Central girl: feet: PLATE 39 B4.

Right girl: extended arms: PLATE 39 B2.

The lower border belongs to the same type as found in Panel A.

SLIDE 49

Taureador Panel C, Knossos.

Previous restoration of details:

- (1) Left-hand woman, by E.Gillliéron, pere, KFA Pl.XIIA (PM III, p.215, Fig.146).
- (2) Right-hand man, by E.J.Lambert (PM III, p.216, n.1 and Fig.148; KFA Pl.A, Fig.1).

Present restoration:

Based on KFA Pls.A, Fig.1, IX and XIIA, incorporating the following pieces:

Left vertical border: "removed" from the upper right corner of Panel A (cf.PLATE 71 and SLIDE 47).

Left-hand girl: PLATE 40 A1 (restoration (1) above); face: perhaps the piece at PLATE 40 A2 (now more fragmentary than when copied for KFA Pl.XIIA).

Central girl: head: KFA Pl.X, Fig.7.

Bull: haunch: PLATE 73A; back leg: AM/AE 1707 (restoration (2) above).

Right-hand man: AM/AE 1707 (restoration (2) above).

There is no definite evidence for the border patterns of the panel or panels which once contained these figures, such as might indicate to which frieze they originally belonged.

To the right of this panel there is an interval separating Panel D from the present group of panels (A-C) on account of the different border designs of the two friezes which suggest locations on different walls (v.SLIDE 46).

SLIDE 50

Taureador Panel D, Knossos

Previous restoration of details:

- (1) Right-hand girl and lower border, probably by E.Gillliéron, père, rather than E.J.Lambert (as KFA Pl.A, Fig.2 suggests); PM III, Col.Pl.XXI, opp.p.216; also KFA Pl.X, Fig.4).

Present restoration:

Based on KFA Pls.A, Fig.2; IX and X, Figs.1, 3-4, in incorporating the following pieces:

Left-hand girl: head: KFA Pl.X, Fig.1, now more broken (PLATE 39 B3); kilt and thighs: KFA Pl.X, Fig.3; foot: AM/AE 1818.

Bull: forefoot and chest: AM/AE 1819; front hoof: AM/AE 1818; ear: AM/AE 1823; grey flank: PLATE 73C; genital area: AM/AE 1817; back hoof: AM/AE 1820.

Leaping man: hand near grey bull's hide (position not certain);
AM/AE 1822.

Right-hand girl: AM/AE 1708 (restoration (1) above). The lower
border is extended by an original join, lacking at KFA
Pl.X, Fig.4.

Indication of muscles on the thighs and legs of both girls
suggest the "hand" of the same artist. Certain evidence for two
human figures, one of each sex, with a grey bull - the only grey
bull so far identified in this fresco series - suggests that a
third person would originally have appeared in each panel, in
order to create an effective artistic balance in the compositions.
Note that the scale pattern not only differs but goes in the
opposite direction to that bordering panels A-C (SLIDES 47-49),
indicating a different frieze on a second wall.

SLIDE 51

Taureador Panel E, Knossos (PLATE 40 B3).

Ink and colour pencil on dye-line paper, 25.5 x 37.2, at true scale.

Here we have the red arms, part of the side-lock falling in front
of the ear onto the chest, and a trace of the area between chest
and neck, of a man vaulting to the right over the back of a
woolly-fleeced bull in dull yellow with black markings. The bull
is in left profile. KFA Pl.IX has provided a general "model" for
this restoration; but the most novel point of interest is the
plain white background area which is unique among panels of this
fresco series. First restored in Spring 1970.

This fragment and at least one other (PLATE 40 B2) were
found in the "Area of the Man in High Relief" (i.e. near the Room
of the Stone Amphora and find-place of the High Reliefs deposit:
Vol.I, Fig.92(5-6), p.700), a provenience which could suggest a
third frieze of such panels had once existed in addition to the
two represented by Taureador Panels A-D (SLIDE 46).

SLIDE 52

Miniature Bull-leaping Accident, Knossos (PLATE 40 D-E).

Ink and colour pencil on dye-line paper, 30.4 x 45.8, at true scale
Spring 1970.

Based on two fragments, of which the left-hand piece supplies
evidence for the style of a man's head and arm, a bull's white
tail, and for an upper white stripe bordering the composition.
The right-hand piece shows the legs (with white anklets) of a
man evidently collapsed below a bull charging to the left. But
crucial to this interpretation is correct understanding of the
iconography of the bull.

The fragment under discussion could be turned 90° to the left

which would then give us the front legs and chest of a bull charging to the right; the man, in that case, would need to be restored as clinging to the bull's horns. But against this interpretation, the drawing of the front legs of the bull shows bulging calf-muscles which occur on the undersides of bulls' legs in the better preserved "Taureador" series. Further, the hatching in black is normally found along the stomachs of Minoan animals in the few instances known (e.g. the griffins from the Throne Room: PLATE 127 and SLIDE 53); and it is not impossible that the two present fragments once depicted parts of the same bull and in that case the iconographical evidence from the left-hand fragment would seem decisive in favour of the interpretation here offered.

Probably the bulls are here drawn on somewhat too small a scale relative to the men; but this does not undermine arguments for this restoration.

SLIDE 53

North Wall of the Throne Room, Knossos (PLATES 127-129 and SLIDES 38-39).

Previous restorations:

- (1) A painted replica in the Throne Room executed in 1930 by E.Gilliéron, fils, (PM IV, p.921, Fig.895).
- (2) Restored view, evidently by the late Piet de Jong (PM IV, Part II, Frontispiece, Col.Pl.XXXIII), which is more correct.

Present restoration:

Ink, pencil and colour pencil on dye-line paper, 56.5 x 105.3, at nearly $\frac{1}{9}$ true scale. Spring 1970.

Based on PM IV, Col.Pl.XXXII, opp.p.910 and Figs.884, 890 and 893, pp.911ff; and PLATES 127-129 and SLIDE 39 here.

Five main objections can be raised to restoration (1) and four against the more accurate restoration (2). Gilliéron completely omitted the evidence of the large fragment found in situ to the right of the throne, which, as de Jong perceived though he reproduced it incorrectly, depicts a palm-tree springing from the right side of the throne (PLATE 127); Gilliéron also reversed the direction of the wavy lines in the dado of the same fragment, and consequently that also of the restored dado area to the left of the throne: a fragment has turned up in 1973, however, which probably belongs to the left-hand dado section, corroborating de Jong's restoration on that point. The piece next to the throne shows the foot of a couchant griffin in left profile, contra Palmer in New Guide, pp.12, 66, 68 and 126 and C.Hopkins in AJA 67 (1963), pp.416-419.

When the Throne Room frescoes were found, Gilliéron, père, set the original pieces in gypsum-plaster "panels" and mistakenly

incorporated the piece at SLIDE 39 in the lower right corner of the "panel" at PLATE 128; but it shows the raised crest or wing-tip of a griffin in left profile, at that point on a dirty white or dull light ochre ground immediately below the first of a series of upper white border stripes. This piece cannot belong to either griffin from the west wall of the room, for in both cases there is certain evidence for a red undulating background band in the pictorial zone immediately below their corresponding first white upper stripes (PLATES 127-128). So whichever the correct identity of the "crest" design, the fragment must belong to the right-hand griffin from the north wall; but its background colour proves both previous restorations' background schemes are incorrect. A "counterchange" arrangement of red and dirty white or light ochre background bands is now required between the west and north sections of the composition.

One of several ways to effect this is to repeat the motif of a large palm-tree at the north west corner of the room, in the foliage of whose leaves the reversal of undulating coloured background bands could be "disguised" (cf. PLATE 108A). In this respect, de Jong's restoration of palm-trees at that point in the room has remarkably anticipated present conclusions. In SLIDE 53 another palm-tree is restored to the right of the north wall section for the sake of symmetry and esthetic balance. But the question now arising is: does a crest or a wing-tip appear on this piece?

With definite evidence now to hand for a griffin to the right of the throne, another to the left of it can hardly be doubted any longer. Now if those creatures were winged, the balance in design of this clearly heraldic and thematically repetative composition between northern and western sections would be seriously undermined: for the western griffins were certainly wingless. Further, the "adder mark" or plumed patterns at the tips of griffins' wings at this scale of representation could by other analogies reasonably be expected to be much larger than in fact they are here (e.g. cf. PLATES 131 and 149). In the extant material from this frieze, however, there is in fact only one part of a griffin to which the motif under consideration is exactly comparable: this is the crest, of which parts survive in both fresco sections from the west wall (PLATES 127-128). But their crests are not upraised, whereas the particular shape of the present motif, rising to a point at the top, shows this crest was in a raised position. This variation in the treatment of the griffins flanking the throne - in other respects so similar to the creatures of the west wall - seems most significant: the creatures flanking the throne have upraised crests to signify the imminent arrival of their goddess-mistress to her seat of honour, just as griffins attending goddesses in gem representations

likewise appear with upraised crests (e.g. Vol.I, Fig.16H, opp. p.130). In this respect, too, both previous restorations require modification. Indeed, the replica of the northern section from the Throne Room itself embodies so many mistakes that it now calls for a substantial revision in toto.

The new evidence here supplied reinforces the thesis of Dr. Helga Reusch that the stone throne was the seat of a goddess or chief priestess of the palace and not that of a "Priest-King" as Evans thought (Minoica, pp.334ff).

Vol.IV, L, p.163f.

SLIDE 54

Room 14, Hagia Triada villa.

Previous partial restorations:

- (1) Right-hand section, E.Gilliéron, ? père, (Interconnections, Fig.110), corresponding to parts of PLATE 66.
- (2) The three exhibited "panels" in HM as restored by the Italian Mission (date unknown, but certainly before 1962).

Present restoration:

Ink, pencil and colour pencil on dye-line paper, 55.0 x 120.6, at about $\frac{1}{8}$ true scale. Designed in Spring 1970, with slight modifications and colouring added in Summer 1972.

"Artist's impression", based on PLATES 21, 22, 23A, 66, 81, 82C and 87B, and especially on Interconnections, Figs.106-110 and photographs of Gilliéron's watercolour copies in the Mrs. Schuyler Van Rensselaer Collection kindly supplied by the Fogg Art Museum, Harvard University.

General problems:

The frescoes were reportedly found in situ but their sequence on three walls of the small Room 14 was never divulged. Their original order is, however, apparent on consideration of the theme and subject matter represented and on the basis of a photograph in N.Heaton's file of papers in the Institute of Archaeology in London and of Gilliéron's copy at PLATE 21.

That the "goddess" section of the frieze originally belonged to the east wall of the room and was found in situ is shown by two features. The width of the original composition alone corresponds to that of the east wall and is accurately measurable from the plaster which survives without any major break between vertical border impressions at both sides of the section. Its discovery in situ is assured by surface breaks in the plaster corresponding to the interstices of large blocks of a mud-brick wall which supported the fresco (v.PLATE 21). This wall, which was added at some later date as a facing to the original one in stone still to be seen at the site today, evidently continued on the

north and south sides of the room, but none of it survives except for a single block at the west end of the south wall (Vol.I, Fig.118, p.744). Opposite the goddess on the east wall there was a double doorway, as three surviving gypsum blocks on the west side show: the left-hand doorway may have been blocked off at a still later date, to judge by a broken protruding upright stone in that space (v.loc.cit.). Clearly the remaining fresco sections occupied the northern and southern walls, but which section was on which wall ?

The goddess may, for reasons detailed below, be restored with both arms raised in the traditional divine gesture of blessing and summoning, her body leaning to the right as we look at the picture. Had the section featuring a priestess gathering flowers originally been placed on the south wall of the room, the meaning of that gesture would be lost because the priestess would be seen kneeling with her back to the goddess (PLATE 22 with 91). It follows, therefore, that the section on the south wall (to the right of the goddess) was that featuring animals in a mountain landscape which she summons to her holy presence (PLATE 66). This sequence alone allows an intelligible reconstruction of the entire "action" of the frieze, and in fact corresponds to the order of arrangement of the three exhibited "panels" in the Herakleion Museum, with PLATE 22 to the left (viz. on the northern wall), PLATE 21 in the centre (viz. on the eastern wall) and PLATE 66 to the right (viz. on the southern wall of Room 14). But the northern and southern sections of the frieze, while containing large fragments of the original paintings, are much more broken up than the central section featuring the goddess. There is consequently good reason to doubt that all or even any of their fresco pieces were actually found in situ as the excavators claimed, a point which is borne out by the differences in suggested locations of original fragments in the restorations of the "Park" fresco at Interconnections, Fig.110 and in the exhibited "panel" in HM (PLATE 66). The present writer has therefore felt free to admit further alternative positions for the original fragments of both sections.

A major problem at this juncture is how the three sections of the frieze would have joined together when the painted dado imitating one in wood certainly present in the southern section (PLATE 66), probably present in the corresponding section of the frieze on the northern wall (PLATES 22 with 91), seems definitely lacking in the eastern section with the goddess (PLATE 21). True, Gilliéron's copy of the eastern section suggests the presence of a dado-like broad band below the goddess's feet; but neither the original fresco itself nor an earlier colour illustration of this section confirm such a feature (PLATE 159; and Mon.Ant. XIII,

(1903), Pl.X). Fortunately, the degree of burning on the face of the original frescoes supplies grounds for a plausible solution of this problem, but one which could only be substantiated by a full account of the find-circumstances (or photographs) at the time of discovery of the frescoes in 1903.

The burning, indeed blackening, from the fire which destroyed this villa is heaviest in the lower half of the central section of the frieze, and almost jet black below the feet of the goddess (PLATE 159). This shows some wooden substance had smoked and smouldered for some time at the foot of the fresco still substantially intact on its wall. This may have been ceiling beams collapsed to the foot of that wall or others fallen inwards from timber-framing in the northern and southern walls (though such evidence for their construction materials is lacking). But another possibility is that there once existed a wooden bench or offerings-table at the foot of the eastern section of the frieze, above which the fresco was placed, and that the dadoes of the northern and southern fresco sections were only the same height as that bench. In that case, ex hypothesi such a bench would replace a dado below the central section of the frieze, acting like the stone benches in rooms elsewhere where we find pictorial frescoes raised above such permanent fittings (e.g. the Throne Room at Knossos). The conflagration of the same object would also account for extremely heavy burning of original fresco pieces in the northern and southern fresco sections nearest the east wall. Thus the degree of burning is taken as a guide to where original fragments may once have been situated in their sections of the frieze, as the present "artist's impression" implies.

Little survives of the upper parts of all three sections of the frieze, whose height as drawn is hypothetical, and almost nothing at all above the waist-level of either female figure; but publication of all the extant fresco pieces (some of which are in storage in HM) may throw further light on that problem. The frieze is here drawn "on the flat" with perspective projections for upper border bands (if, indeed, there were any), the bench and the lower dado areas of the northern and southern sections. Special thanks are due to Professor W.R.Fenwick of the University of Western Ontario for improving upon the original restoration of the hands of both female figures. Discussion of the restoration of each section of the frieze now follows.

The left or northern section:

Based on PLATES 22, 23A and 91 and the Gilliéron copies.

A kneeling priestess evidently gathering flowers, perhaps especially spikes of madonna lilies, is seen in a floral setting whose red background undulates gently to create irregular encircling

plain white spaces. This suggests the gentle rolling landscape of the low hills and valleys of Crete, richly studded with clumps of lilies, violets and crocuses. Her presentation of a floral tribute to her goddess seated further to the right at her peak sanctuary seems wonderfully anticipated, although for the moment she is wholly engaged in gathering a bouquet. Her present location to the left of centre in the northern section deliberately emphasises these aspects of the composition and avoids any suggestion of hurrying the implicit time-sequence of present and future activities. Further, the degree of burning of the original fragments gradually becomes lighter as one moves from right to left (i.e. away from the east wall composition), suggesting a corresponding arrangement of the fragments: thus, next to the eastern section should come the large lily fragment and a small but surely joining fragment seen in PLATE 91 which are most heavily burnt; then the crocus fragment (Ibid); then the more lightly burnt priestess fragment (PLATE 23A); two smaller floral pieces there to be seen are more heavily burnt than the priestess fragment, and so are taken to belong to plants once situated between the priestess and the large crocus piece (PLATE 22). A fragment copied by Gilliéron supplies evidence for a clump of madonna lilies from which the priestess is here restored as about to pick blossoms (PLATE 91 C, upper left). Further inclusion of floral subject matter is conjectural, but seems warranted by the general nature of the composition - a priestess alone among the abundant springtime flowers of the low-lying Cretan hillside or valley slope.

The central or eastern section:

Based on PLATES 21 and 159, and the Gilliéron copies.

The goddess is seated, leaning forwards to our right in an unusual three-quarters view, at her peak sanctuary or hillside shrine depicted on the left. Of this some features are obscure and its complete restoration is not attempted here. The scenery has changed from the gentler landscape of the northern section to a sparser, rougher landscape compatible with higher Cretan hillsides or hilltops; myrtle shoots alone appear here, and the rockwork design on each side of the goddess's feet has become irregular with seemingly sharp and angular protrusions.

There is certain evidence for restoring the right arm of the goddess as upraised from the surviving part of her arm at the elbow; and she was clearly wearing a half-sleeved, open-fronted jacket - the normal companion piece to the flounced, and in this case trousered, skirt. Her left arm may also be restored in the same position because it neither appears near her knees on the original fresco nor would there be room for any other position in the space where the fresco is missing before the right-hand vertical

impressed edge which marks both the termination of this section of the frieze and the south-east corner of the room. Further, this restoration of her left arm is actually required in order to make intelligible her entire posture which is one of summoning to her presence the animals represented in the southern section of the frieze. She leans towards those creatures, as though perhaps about to rise up, too; and it would seem safe to conclude that the actions of her hands and arms would follow the general movement of her body.

Her head and that of the kneeling priestess are both inspired to some extent by those of the "Ladies in Blue" and that suggested for the "Lady in Red" (PLATES 19-20), which in turn are partly "modelled" on the more complete heads of priestesses in the "Miniatures" from Knossos (Vol. I, Fig. 49, opp. p. 320).

Almost nothing survives from the background area above the level of the shrine, but it is unlikely that the original painting was featureless at that point. It is tempting to suppose an olive-tree, frequently associated with hillside shrines in other Minoan pictorial representations and sacred to the goddess, might once have been depicted there; but this is conjectural and the suggestion is omitted from this "artist's impression". As it is, the open space heightens the impression of a hilltop or mountain peak location as represented in this part of the frieze.

The right or southern section:

Based on PLATES 66 with details at 81, 82C, 87B, 97B and 111B and on the Gilliéron copies.

There are two main objections to this "panel" as restored in HM. First, the positions of the animals, with cats to left and goats to right, should be reversed because the goddess in the central section is otherwise made to gesture first in the direction of the cats - one with its back turned to her - which are wholly occupied in their pursuit of the birds; such an arrangement accordingly diminishes the significance of that gesture and the promise of its fulfilment. Secondly, the degree of burning of the original pieces suggests their different order in the composition.

The present restoration assigns all the cats, of which a third is conjecturally introduced, and the birds they hunt to the right or western side of the section. They are thus furthest removed from the goddess; and the darker surfaces to the right of the main cat fragment, including the legs fragment near it, would thus be near to the west doorway where timber portals and lintels could be expected whose burning caused the darkening of those particular fragments. The more heavily burnt dado fragment now at the lower right side (PLATE 66) must now be moved to the left side, close to our postulated wooden bench. In this connection, Gilliéron's copy reproduced at PLATE 82C associates the present piece with

another (now dissociated from it) on the right-hand side which evidently shows the front hoof of a goat in mid-leap: it appears in the centre of the right edge in that illustration. With this hoof the second, more fragmentary and more heavily burnt, goat - now positioned at the top right of the exhibited "panel" (PLATE 66) - should be associated, for its degree of burning is more pronounced than is that of the better preserved "agrimi" which should now be placed somewhat higher in the composition; this arrangement would reflect the decreasing effects of the fire in the area of the bench, noticeable as one's eye travels up the face of the original plaster. Notwithstanding Gilliéron's arrangement of other fragments in the same watercolour copy (PLATE 82C), the better preserved goat may be dissociated from the dado fragment and its companion piece with the goat's hoof because it would not appear to join them: for the same reason, the exhibited "panel" allows an interval between those fragments (PLATE 66, on right). The rest of the scene is here filled with rockwork and plants, based on small pieces of the original but freely completed. This design brings the goats into an immediate relationship with the goddess on the central wall and brings her gesture of summoning the creatures of her mountainside domain to life. The subdued colours of this section are very obscured by fire.

This account has assumed the identification of goats where others have suggested young deer or even rabbits; and the exhibited "panel" has deliberately left the identity of these creatures as an open question by leaving an enigmatic blank space in the region of their heads (PLATE 66). But such is the correspondence of this scene to that on the Peak Sanctuary rhyton from Zakro (Vol.I, Fig.31A, opp.p.174) and its general reliance on the earlier schemes set in hand in the House of the Frescoes at Knossos, where goats were certainly represented in one fresco (SLIDE 58), that the present suggestion of "agrimi" seems reasonably assured. Moreover, consideration of gem and sealing representations relating to the worship of the present goddess would show goats to be common among her animal attributes, whereas deer are associated with her only rarely and rabbits not at all.

SLIDE 55

Monkeys at a Peak Sanctuary, Thera, Akroteri.

Ink and colour pencil on dye-line paper, 25.3 x 40.4, at perhaps $\frac{1}{3}$ true scale. Summer 1970.

Based on an enlarged photograph of Thera II, Fig.43, p.53 where neither colours nor scale are given.

At the top of the fragment there is a flat impressed horizontal edge marking the upper limit of the composition. Immediately below

it there is the entablature of a peak sanctuary, identifiable from its position at the top of the fresco, from its location above a rocky landscape, and from the fact that three monkeys at least were evidently squatting below and in front of it with front paws raised in imitation of the human act of adoration; further, the building, with at least one elaborately fanciful column supporting it, is designated as sacred by the presence of "horns of consecration" over the cornice.

The position of the central monkey, which is most complete, seems certain - its knees raised to its elbows. The correspondence in the positions of the hands of the monkey to the left and of the tail of another to the right with those parts of the central monkey strongly suggest repetitive postures for all three animals. Indeed, this pose is commonly seen on gem and sealing representations of monkeys (Vol.I, Fig.31B-E, opp.p.174).

Only the blue colour of their fur and the rusty-brown colour of their eyes can be added at this stage, on the basis of the colour illustration of a similar monkey's head from the same site published in Thera II, Col.Pl.B, Fig.1. Completion of the remaining features in colour must await a more detailed publication of the original fragment.

SLIDE 56

Monkeys Raiding Doves' Nests, Knossos.

Ink and colour pencil on dye-line paper, 84.5 x 158.2, at about $\frac{1}{5}$ true scale. Spring 1967.

This is a coloured version of the restoration published as a line drawing in BSA 63 (1968), Fig.13, opp.p.24 (= Vol.IV, F) where the grounds for the design are fully set out (Ibid, pp.14-24).

SLIDE 57

The "Saffron Gatherer Fresco", Knossos.

Previous restorations:

- (1) By E.Gilliéron, pere, (PM I, Col.Pl.IV, opp.p.265 = KFA Pl.I; PLATE 85A here).
- (2) By Piet de Jong, (Interconnections, Fig.103).
- (3) By T. Phanourakis in N.Platon, KChr.A (1947), pp.505-524 and Col.Pl.KΘ opp.p.512; PLATE 84C here.

Present restoration:

Ink and colour pencil sketch or "artist's impression" on paper, 20.4 x 33.1, at about $\frac{1}{7}$ true scale. July 1974.

Restoration (3) corrects the suggestion of a "Blue Boy" in (1), and incorporates fragments of a second monkey, further vessels, crocuses and rockwork. However, the latter three features and also the scale and direction of the second monkey differ on points

of style and detail with their counterpart features in the right-hand part of the same restoration (PLATE 84C). This suggests that restoration (3) in fact embodies parts of two different "panels" or sections of a longer frieze in the one composition which probably once were separate. Discovery of further original fragments of the series, especially of rockwork fragments adjoining the borders of their composition (PLATE 179 A1-2; also PLATES 166 B45 and 167 A4), depicted in yet a third style, now indicate that perhaps three different "panels" of the series had once existed, just as it now seems three different "panels" of the Camp Stool Fresco had once decorated the walls of a small shrine (Vol.I, Fig.21, opp.p.145; see below, p.211).

The darker pieces and bulbous-shaped crocus flowers to the right in PLATE 84C may remain as parts of one "panel"; this would include the blue monkey in left profile and an upper and lower fringe of rockwork with fluidly drawn irregular lines to indicate stone veining, in an arrangement closely following de Jong's restoration (2): this, however, includes unwarranted features derived from the earlier monkeys from the House of the Frescoes frieze, such as the trefoil ear and black band on the bridge of the nose.

To a second "panel" may be assigned the pieces in the left half of restoration (2) which include a larger monkey in right profile, crocuses with more angular petal-tips or with "waz" filling motifs, and rockwork denoted by a loosely flowing white line or band with only intermittent divisions into distinct rocky outcrops - in contrast to those in our first "panel" which are denoted by different background colours.

To the third "panel" may be assigned the more recently identified pieces at PLATES 166 B45, a flower-vase, 167 A4, a blue monkey's tail in right profile, and 179 A1-2, rockwork with scalloped designs in black on pale blue and white grounds.

In all cases the main background colour is a dark red. Neither the height nor the length, nor even the order, of these "panels" are known, although if we include border stripes and some allowance for the full extension of the rockwork fringes the panels may once have approached about 60.0cm in height. Their arrangement in the present restoration is conjectural, as is the architectural setting of this "broken frieze".

SLIDE 58

The "Goats and Crocus" Panel, Knossos.

Ink and colour pencil on paper, 20.5 x 26.0, at about $\frac{1}{5}$ true scale. Closely based on the "artist's impression" first published as a line drawing in BSA 63 (1968), p.25, Fig.12 (= Vol.IV, F), with minor modifications. A more recent study of the original fragments

supplies no grounds for a substantial revision of that original scheme, nor any solution to particular problems which have arisen on points of detail (Ibid, pp.25f).

SLIDE 59

Room 7, Amnisos.

Ink, pencil and colour pencil on dye-line paper, 60.0 x 91.5, at about $\frac{1}{10}$ true scale. Designed, Spring 1970; slightly modified and coloured by Ollie deKergommeaux in Summer 1972.

"Artist's impression" based on PLATES 95-96, 102-103, with smaller elements at PLATES 53A, 94C and 118D-E, and descriptions in the original publications (Praktika(1932), pp.86ff and JDAI, AA (1933), pp.289ff).

The original location of this frieze is here assumed to have been a room above the schist-paved area at the south west angle of the building, repeating the ground floor plan; but this could be mistaken, and the original location could have been the room to the north. Unfortunately, "Room 7" is not clearly marked on the only available plan of the site, at JDAI, AA (1933), p.289f, Fig.1; but the sequence of other room numbers allows the present suggestion. Even so, detailed measurement of all rooms in the western quarter of the building shows up discrepancies with the measured lengths of the extant compositions.

To the north wall of the room may be assigned both lily frescoes which, as vertical border impressions show, were separated by some architectural features - perhaps timber beams in the framing of the walls or, as here adopted, by doorways (PLATES 102-103); to the west wall belonged the Iris Fresco (PLATE 95/96), and to the south wall the "table of offerings" fragment (PLATE 53A). So much is indicated in the original reports. As the lily "panels" were separate compositions, it is not necessary for them to have identical upper border stripes: good analogies for this occur in the "Taureador Frescoes" (SLIDE 46), in the Throne Room System at Knossos, and in the "Room of the Ladies" at Akroteri on Thera (Thera V, Col.Pl.F). In this connection, the colours of the upper border stripes in all sections, now severely discoloured, are most difficult to appreciate correctly and so are here restored somewhat subjectively.

The inclusion of a goddess in the scene on the south wall is entirely hypothetical but there are several clues that such a figure may once have existed there. The "offerings-table" fragment originally belonged to part of a dado area, apparently dark grey. But the question arises: offerings to whom? In the context of this fresco, with its feminine emphasis on floral subject matter, indeed on madonna lilies sacred to Minoan female deities, with

its inclusion of an obscure medicinal plant (Vol.I, p.101 and n.83), and with space above the "table" sufficient to include not only a large flower-vase but also some other sizeable subject, the object of such a floral tribute can hardly be other than a Minoan goddess. Two further matters lend support to this conjecture. The representation of a goddess was a favourite subject of frescoes in villas and town houses outside Knossos itself; and in the "Room of the Ladies" at Akroteri on Thera, the overall scheme of radiating clumps of flowers (analogous to the lilies in the present frieze) and probably of floral tributes of two or more woman to another figure on the right bears a remarkable correspondence to the general meaning of the frescoes and to the scene, as restored some years previously, of Room 7 of the villa at Amnisos (cf. Thera V, Col.Pls.E-H). If the suggestion here made earlier that the purpose of the villa was to serve Knossian royalty or its chief priestesses in the course of their rituals at the nearby Cave of Eileithyia, an ancient Cretan goddess of childbirth, is also acceptable (Vol.I, p.183f), then restoration of a goddess on the south wall of the present "broken frieze" may tentatively be allowed to stand. No fragment from a female figure at life-size has yet been identified in frescoes from this site, but a substantial number of unpublished and perhaps unstudied fresco fragments exist in the Amnisos trays in the fresco storeroom of the Herakleion Museum: these the present writer has not had the opportunity to review.

Further parts of the composition are restored on the evidence of other floral fragments seen at PLATES 94C and 118D-E. But it should be noted that the correct assignment of the "offerings-table" fragment to a lower dado in painted stucco rules out the necessity to restore a low bench along the south wall of the room, as is presently seen in SLIDE 59. It is hoped a future restoration will correct this and other deficiencies (e.g. the perspective view) in the scheme here offered, and definitely establish the room originally containing the composition.

Restoration of a balustrade supporting a Minoan column is suggested by the need for, at best, a light wall at that point in an upper room because the only support at ground floor level was that of two columns whose circular bases were discovered in situ (see plan, Vol.I, Fig.116, p.740).

Vol.IV, L, p.166.

SLIDE 60

The Painting Process of the "Dual Chariot Fresco" at SLIDE 20.

Ink and colour pencil on dye-line paper, 33.0 x 39.0, at about $\frac{1}{3}$ true scale per diagram. Autumn 1970.

Diagram A illustrates the application of a blue background wash leaving the space for the chariot box unpainted ("reserve spacing"); also the use of preliminary orange sketch-lines for pebble motifs later to be painted in the plain white area above the charioteer.

Diagram B shows the next main stage, the application of broad washes of colours of important subject matter. Note the use of white "impasto" paint over the blue background wash for the bull, the charioteer's dress, one horse's tail and ex hypothesi for the step into the chariot box (missing in the original fragments).

Diagram C shows the addition of smaller washes of paint, especially yellow, in the course of building up the picture.

Diagram D shows the final stage of execution, when black outlines, subsidiary linear or dotted details, including white spots for the stitching at the rear of the chariot, and the black hair of the charioteer are added. The black outlines are added to clarify the contours of the subject matter to the eye and not, as has sometimes been stated in the past, in order to define the subject matter before adding further colours.

Vol.I, p.285f.

PART III

CATALOGUE OF RESTORATIONS AS FIGURE ILLUSTRATIONS IN
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THE FIGURE ILLUSTRATIONS

1. Restored arrangement of "miniature" frescoes at Knossos (Fig.17, opp.p.133).

Diagrammatic sketch, March 1974. Based on PLATE 29 (corridor wall), PLATE 46C (left wall), PLATE 26 (central wall) and PLATE 46B (right wall); also PLATE 141A (ceiling).

The upper border stripes of PLATE 29, unique so far as we know to this series of "miniature" frescoes, and the reasons advanced to suggest this composition marked the beginning of these "panels" (Vol.I, p.133), are here taken to allow its restoration on one wall of a corridor or passage approaching the room containing the remaining "panels" of the series; all these closely resemble the "Miniature Temple Fresco", which here is given pride of place on the central wall of the room. There a continuous frieze arrangement is suggested but it may have been broken into a series of "panels" by vertical timber beams in the wall structure. A view into the room is extended to the right of the doorway by representing one wall as incomplete.

2. The Procession Fresco from Knossos (Fig.18, opp.p.138).

Sketch based on PM II, Suppl.Pl.s.XXV-XXVII, by E.Gillliéron, fils; March, 1974.

While Gillliéron's restoration is incomparable for its fine draughtsmanship, it nevertheless leaves much to be desired on points of detail. A principal objection, however, is to the hairstyles of his male figures which require revision in the light of the evidence from SLIDE 3. Minor corrections introduced into the present restoration include the following: wavy background lines should continue behind figures 1-7; the women's waists seem absurdly small and lop-sided in Gillliéron's restoration on account of the strongly slanting belts he gives them; the principal figure, a goddess, is thus robbed of her wonted dignity; the restoration of a bull's head pendant from her necklace seems a later, wholly anachronistic, feature; it is impermissible to introduce dress (especially jacket) patterns from "miniature" frescoes here, since the original fresco at life-size or over would have used its own quite distinct repertory of dress patterns; restoration of double-axes in the goddess's hands seems unwarranted and the case Evans presented for their inclusion here is weak (PM II, p.724): better to restore her simply with upraised arms as more commonly found in Minoan goddess representations; the

strongly curled terminations of locks of hair falling in front of the ear onto the breasts of the women are not attested in the surviving fresco record, but are an invention by Gilliéron; there is no evidence for cloaks with central and waist-line hems for figures 5 and 6; and in general cloaks worn by the men would fall more freely at the back than Gilliéron has allowed. Further criticism of his restorations of individual figures must await a more detailed review of this fresco.

Incorrect "joins" should be noted (marked x1 and x2). At this point a vertical impressed border appears at the left edge of the "ProceSSIONal Youths" fragment - a feature which has never yet been explained. One possibility, pending close examination of the Corridor of the Procession in the palace at Knossos, is that this piece was found further to the south than available reports suggest and could have belonged to the immediate south of a doorway in the east wall of the Corridor (see PM II, Plan A). In that case, we should have parts of two sections of a "broken frieze" from the east wall of the Corridor. The fragmentary remains of the corresponding fresco from the west wall of the same Corridor, briefly reported by Evans, have now been firmly identified by the present writer; but this awaits future publication (v.Vol.I, p.674).

3. Restoration of the "Camp Stool" fresco series (Fig.21, opp.p. 145).

Previous restorations:

- (1) By E.Gilliéron, fils, (PM IV, pp.381-396 and Col.Pl.XXXI).
- (2) By T.Phanourakis in N.Platon, KChr.II' (1959), pp.319-345 and Col.Pl.opp.p.336; PLATE 54 here.

Present restoration:

Sketch or "artist's impression" based on PLATES 54 with details at 15A-C, 35 (SLIDE 4) and 55, drawn at about $\frac{1}{18}$ true scale; April 1974.

Few original fragments survive and many alternative arrangements of them are possible within the general framework of three different panels to which they once belonged.

Restoration (2) mistakenly incorporated parts of two "panels" into the one composition, as reported elsewhere (Vol.IV, C, pp. 49-53 and E, pp.67f). These "panels" have blue and yellow background zones in a counterchange colour scheme. A third "panel" is attested by three fragments of the series which depict white grounds - one, indeed, with a white zone contrasting with another in light yellow - not found in the two "panels" already mentioned: these are (a) the "throne" fragment (PM IV, Col.Pl.XXXI,H; KFA Pl.C, Fig.5 and Pl.VI, Fig.6); (b) two adjacent male heads on white and yellow zones divided by alternating red and black blobs

(PLATE 15B); and (c) a male head on white, tentatively attributed to this fresco series but certainly by the same painters' "hands" (PLATE 15C). The central row of blobs of colour on the second fragment, not found in the two blue and yellow "panels", seems conclusive evidence for a third "panel" of what was probably once a "broken frieze" of several sections. The present restoration conjecturally adopts an architectural setting of a room with at least two doorways in which to give an idea of one possible arrangement of the "panels". That with the white and yellow zones is placed on the central wall between the two sections with counterchanged blue and yellow background schemes, the one on the right containing the famous "La Parisienne".

Evans's scheme of figures mainly seated knee-to-knee is here preferred to Platon's arrangement of alternating seated and standing figures, for the reasons given in Vol.IV, C and E (*loc. cit.*); but features of Platon's restoration, such as the presence of cupbearers, have also been included. Restoration of the two "Parisienne" figures, whether as standing or seated on some large object occupying much of the height of their lower zones, continues to be problematical (v. Vol.IV, C, p.50f); two different possibilities are offered in the illustration under consideration, but neither are wholly satisfactory. Explanation of the grounds for further details of this restoration is beyond the present scope of this study.

4. Restoration of the "Ladies in Blue" (Fig.22, opp.p.146).

Sketch based on the restoration by E.Gilliéron, père, (PM I, p.545, Fig.397) at about $\frac{1}{8}$ true scale. Autumn 1970.

This illustration seeks to advance upon Gilliéron's in two ways only. The curvature of beads on a small fragment first published in KFA Pl.XIIB (v. Vol.IV, J, p.42, lower left) is so great as to indicate they belong to a necklace of a fourth woman of this fresco series, here restored on the left side of the group of women. The outlines of their faces are modelled on the evidence of the male/female type of head painted by "School B", so far the earliest detailed large-scale head-type known from Cretan frescoes (SLIDE 2). In other respects Gilliéron's fine drawing cannot be rivalled.

5. Restoration of the West Magazine XIII "miniatures" (Fig.24, opp.p.150).

Photograph of a line drawing at $\frac{1}{2}$ true scale; February 1974. Based on scaled-down drawings of KFA Pls.V, Fig.2 (shrine: PLATE 48B), VI, Fig.12 (spectator crowd: PLATE 28B), VII, Fig.1 (bull's head: PLATE 74A); and on PLATE 48 C2 (border fragment).

The building, with one chamber higher than another to the left in the original fresco, is here interpreted as a tripartite shrine above a high bastion whose central section is especially elaborately treated. Evidence for including a split rosette and triglyph band here comes from other shrine representations almost certainly attributable to the same group of painters as depicted the present fresco (e.g. PLATE 48 C1). This shrine is conceived as occupying a central position between two flanking sections both featuring bull-leaping watched by attentive crowds of male spectators. The bull's head and spectators fragments are both assigned to the left side, so that all are turned in the direction of the shrine which becomes the real focal point of the entire action. At the same time, the spectators piece is so positioned as to allow the crowd to focus upon the bull-leaping: reversal of its position reveals unsatisfactory results, minimising the importance of the shrine, and the attention of some sections of the crowd looks wandering. The sex of the bull-leapers cannot be established because only strands of black hair survive above the bull's head.

Inclusion of a right-hand bull-leaping section, though unattested in extant fragments of the scene, seems warranted for esthetic reasons. If only the left-hand bull and shrine were present in the scene, the bull would appear to have nowhere to charge except into the shrine whose focal position would also now be lost. The addition of a right-hand section in fact gives the illusion of space in front of the shrine, an effect which is heightened by the substantial use of black paint - a recessive colour - on the façade. The right-hand section, which repeats in reverse the left-hand section, is therefore necessary not only to provide compositional balance in the symmetry of the design but also to suggest a simple solution to problems of spatial depth and "perspective" which would otherwise arise. Even more problems in restoration would arise if the bull fragment were placed to the right of the shrine, as could be shown.

The border fragment's attribution to this composition is suggested, not only because of its identity in style and "hand" to other fragments of the series, but in addition because a second shrine representation by the same "hands" and from the same find-place is bordered by a similarly broad series of stripes including a rosette band (PLATE 48A). Both scenes evidently belong to a group of late frescoes of which a striking feature is the presence of such a border all the way round the compositions (cf. PLATES 14B, 71, 82A = SLIDE 24, and 148-151), suggesting the reaction upon mural painting of decorative inlays in carpentry or ivory working (PM II, p.732).

6. Restoration of the North Entrance Passage bull relief scenes (Fig.26, opp.p.153).

"Artist's impression", 20.2 x 32.9, at about $\frac{1}{60}$ true scale. March 1974. Based on PM III, pp.161ff, Figs.106,107,114 and Crete and Mycenae, Pls.30-31 (for architectural details); and the original fragments, at PLATES 69A (rockwork border), 76 (bull's head), 42F (woman's leg) and 116 (trees in relief). (PM IV, pp.7ff, Figs.6-8).

A principal objection to Gilliéron's replica in situ above the west bastion of the North Entrance Passage is his inclusion of an olive-tree in the same fresco section as the well known charging bull; but the certain olive tree was in fact found to the south of the west bastion (Vol.I, Fig.89(3), p.690) and so should be assigned to the southern end of this structure, while the "myrtle" tree certainly found collapsed from the northern end of the bastion shows unmistakable vertical border impressions at both edges: this proves that some architectural feature (here taken to be a timber beam) separated that composition from any other fresco section near it. Further, the bull seems placed too far to the north on the west wall.

The present sketch shows the probable original positions of both trees, separated from intervening bull representations (of which there may well have been two, as Evans noted: PM III, p.176) by timber beams here restored to account for the impressed vertical edges in the original frescoes; both tree sections can only have been 54.0-55.0cm wide. There is space enough for two charging bulls in full gallop and for at least one or two more human figures in the interval between the trees; but whether they, too, were divided by a timber beam (denoted by dotted lines and (?) in the sketch) is uncertain. To the right-hand bull section are assigned the famous bull's head, the girl bull-leaper's leg fragment and the rockwork border, although no attempt is here made to show the outlines of the original pieces and the position of the girl, certainly in left profile, is unknown.

A second bull is indicated in dotted outline, a heavier dotted line at that point denoting where Evans's restoration of the back wall of the bastion is left incomplete (see Crete and Mycenae, Pl.31). Whether or not the bastion was crowned with "horns of consecration", as some restored elevations suggest though not present at the site, is left an open question.

7. Early Processional figure, Knossos "School A" (Fig.44E, opp.p. 309).

Based on a drawing by D.Mackenzie (DM/DB p.22 1925 (I)), with the hand restored after that at KFA Pl.XIIB from the "Ladies in Blue" (PLATE 19). February 1974.

8. Restoration of a griffin-led chariot from Knossos (Fig.53, opp.p.459).

Based on free-hand sketches of pieces at PLATE 61, here reproduced at about $\frac{1}{7}$ true scale.

A chariot scene is suggested by fragment 2 with two pairs of red reins on a light blue field (heavily burnt by fire); and fragments 1, 3-4, technically identical to fragment 2, show that griffins were leading the chariot to the left. Now painted "adder mark" patterns on griffins' wings always, so far as we know, point downwards; but in the present cases (fragments 3-4) the curved contour of the wing-frames is incompatible with their location as parts of upper wings of which only part of the outline otherwise survives on fragment 2. The griffins likewise drawing a chariot to the left on the "head end" of the painted sarcophagus from Hagia Triada suggest a solution: fragments 3-4 should be restored as parts of underwings hanging downwards in front of the griffins' bodies (cf.PLATE 149). How the upper and lower sets of wings were once connected remains problematical.

Further details of this restoration are based on the scenes at PLATES 132, 149, and SLIDE 20 (the "Dual Chariot Fresco" from Knossos).

9. Restoration of a foliate lily fresco band (Fig.108, p.726).

From original drawings at true scale, based on the three largest fragments of the series. The lower petals of the two left-hand lilies are restored: only minute spots of red paint survive in those areas. Summer 1973.

10. Restoration of Madonna Lilies in fresco (Fig.109, p.727).

From original drawings at true scale, based on six fragments. The petals of the flowers are intermittently outlined with incised lines. The anthers are incomplete on the original pieces, and their pollen sacs are here restored in orange like those of madonna lily flowers from the House of the Frescoes (PM II, p.455, Fig.266C). Summer 1973.