CONTENTS

THE MINOAN AGE (INTRODUCTION) ............................................. 1

THE EGYPTIAN CHRONOLOGICAL SYSTEM ADOPTED IN THIS WORK . . . . 30

§ 1. THE NEOLITHIC STAGE IN CRETE ..................................... 32

Minoan Culture in Crete evolved out of Neolithic; Caves and Rock-Shelters; ‘But
and Ben’ Dwellings; Deep Section at Knossos; Evidences of High Antiquity;
‘Lower’, ‘Middle’, and ‘Upper’ Neolithic; Typical products of ‘Middle Neolithic’
phase; Inlaid Pottery; Stratigraphic Clay Images; Ancestors of Stone types;
Evolution of extended Figures; Aegean and Anatolian families related—wide
Oriental range; Prototypes of Mother Goddess; Stone Implements; Chrysocola
stud; Primitive Commerce.

THE EARLY MINOAN AGE

§ 2. EARLY MINOAN I; WITH SUB-NEOLITHIC (E. M. I) ................. 56

Sub-Neolithic phase; Incipient use of potter’s oven; Votive Deposit at Mochoł;
Clay Horns of Consecration; Pedestalled bowls; Sepulchral Cave of Pyrgos, N.E. of
Knosso; Tall Chalices—arephated ‘Wishing-bone’ handles; Burnished decoration
—imitations of woodwork graining; Comparisons with Arkalokhori Chalice—E. M.
III; Pedestalled bowls and suspension pots; Trojan and Cycladic parallels; Early
painted ware; Incipient use of lustrous paint; Further evolution of figurines;
Egyptian Stone Vases of Pre-dynastic and Proto-dynastic types found at Knossos;
Was there a Settlement from Nile Valley? Copper implements known—Chalcolithic
phase; ‘Egypto-Libyan’ seal types—monstrous forms—Evolution of Minotaurs;
Rectangular Houses; Ossuary ‘Tholoi’; Chronological clues supplied by Egyptian
evidence.

§ 3. EARLY MINOAN II (E. M. II) ............................................. 71

Acme of Early Minoan Culture; Early buildings of Vasilikí; Painted Plaster on
Walls; Primitive ‘Tholoi’; ‘House Tombs’ of Mochoł; Pottery with dark on
light decoration; Vessels from E. M. I House-floors, Knossos; Origin of ‘butterfly’
ornament; Clay Boats and Tables of Offering; Prototypes of classical ‘Kernoi’;
Mottled Ware; Comparisons with Early Egyptian spouted vessels; Cynocephali on
Ivory Seals; ‘Idols’ of proto-Egyptian form; Faience Bowl and Beads; Influence
of Fourth to Sixth Dynasty Stone Vases; Carinated Bowls; Stone Vases from
Mochoł; Relief of Dog; Cylinders and Seals of Clay and Ivory; Goldsmith’s work;
Flowers and Foliage; ‘Eye bandages’—Embryo Death Masks—anticipations of
Mycenea; Copper Arms and Implements; Votive Double Axes; Dove pendants;
Chronological limits.

§ 4. EARLY MINOAN III (E. M. III) .......................................... 103

Partial Set-back; Characteristic E. M. III Features; Cycloidal Connexions; ‘Egypto-
Libyan’ Influences substituted for Purer Dynastic; Great Circular Hypogaea at
Knossos; One excavated under S. Porch of Palace; Bee-hive vault and staircase,
tunnelled in rock; Probably subterranean S. entrance of an earlier Palace; E. M. III
CONTENTS

THE MIDDLE MINOAN AGE

THE FIRST MIDDLE MINOAN PERIOD (M. M. I)

§ 5. M. M. I: (A) FOUNDATION OF KNOSSIAN PALACE ........................................... 127

Age of Palaces begins; Traces of earlier foundation at Knossos; M. M. I elements of Palace at Knossos; Wall construction and analysis; Early signs on base blocks of enceinte—parallel signary at Phaestos; Relations of Craftsmen’s signs to Linear Script; Early Keep with walled pits; ‘Insulae’ within fortified enceinte; Rounded angles of original W. block; Terra-cotta water-pipes; M. M. I stage at Phaestos; Early Pillar Basement at Knossos; Oval House, Chamaer; Rounded angles of Knossian ‘insulae’ compared; Foundation Walls of Palace; Ossuary ‘Tholoi’ superseded by Cists; tendency towards individual interment; Clay sarcophagi and jars.

§ 6. M. M. I: (B) THE PEAK SANCTUARY OF KNOSSOS, AND THE ‘TOMB OF ZEUS’ ............................................................. 151

Cretan Cult of natural features; Specially prominent at beginning of Middle Minoan Age; Rock sanctuaries; Votive objects of Petos; Exploration of similar votive stratum on Summit of Juktas; Outer Tenenos wall enclosing early settlement; Was it a City of Refuge? Inner shrine and Ash altar; Peak Sanctuary of the Early Palace—Traditional ‘Tomb of Zeus’; Gold Signet from Knossos illustrating early Baetylic Cult; Minoan ‘Beth-el’; Mother Goddess and youthful Satellite; Anatolian parallels; Minoan signet showing mourning scene at tomb of young warrior God—Cretan Zeus; Baetylic obelisk on Knossian ring—illustration of ‘Tomb of Zeus’; Cave sanctuaries of Psychro (‘Diktaios Antron’) and Kamares; That of Knossos recognized in the great Cave of Skoteinb.

§ 7. M. M. I: (C) CERAMIC PHASES—PRE-PALATIAL (a) AND LATER (b) .................. 164

Beginnings of M. M. I phase precede foundation of Palace; Earlier Centres of Culture in E. Crete; Great advance in Arts and Crafts at Knossos at close of E. M. III; Evidences of a local predecessor of Palace; Series of early M. M. I deposits beneath Palace floors; Deposit under Room of Stone Vats; Its varied contents—clay sealings with hieroglyphs of Class A, egg-shell ware, advanced lapidaries’ work, faience and inlays; Fore-arm of figure—analogy with later Temple Repositories; Abiding sanctity of area; Other contemporary deposits belonging to M. M. I a; Votive clay ‘sheep-bells’; Growing polychrony on pottery, shown in M. M. I a; Early geometric patterns; Influence of stone vases on ceramic polychrony; ‘Barbotine’ ornament; Moulded and naturalistic decoration; Animal Figures; Flowers and Foliage; Shells; Deposit beneath W. Court; ‘Rhytons’ in form of bulls, with acrobats; Burial jars and chests.

§ 8. M. M. I: (D) METAL-WORK, SEALS, AND FOREIGN RELATIONS ................... 191

Silver vessels and clay imitations; ‘Kantharos’ type points to Trojan source; Influence of Early Trojan silver trade; Clay imitations of bronze amphoras; Bronze weapons and implements; Hieroglyphic Script, Class A; Seals and sealings; Hemi-cylinder of Ivory with Betrothal Scene; Babylonian cylinder from Platanos; Ishtar
CONTENTS

the Interceder and Syrian Adad; Chronological indications supplied by discovery; Imitation and adaptation of Early Twelfth Dynasty Scarab types; Appearance of Hippopotamus Goddess—later source of beneficent Minoan Genii; Decorative seal types of Egyptian derivation; Influence of Egyptian ceiling patterns; Conclusions as to chronological limits of M. M. I.

THE SECOND MIDDLE MINOAN PERIOD (M. M. II)

§ 9. M. M. II: (A) CONSOLIDATION OF KNOSSIAN PALACE

203

Earlier Palace Plan consolidated; Its Regional arrangement—survival of original ‘Insulae’; Great Cutting on E. slope; Architectural parallels between Knossos and Phaestos; Roman and later Comparisons; Raised Causeways; Orthostatic Walls; ‘Kalderim’ and ‘Mosaiko’ paving; High Column bases; Use of variegated materials; Early Palace types of Porch; N.W. Portico and Entrance system; ‘Lustral’ Basin and Initiatory Area; Scene of purificatory rites for those entering Building; Early Shrines—example at Phaestos; Miniature Terra-cotta Shrine from Loom-Weight Basement at Knossos; Columns with perched doves—sign of Divine Possession; Doves perched on Votaries at Knossos and Mycenae; Portable Seat for Divinity or Priest; Early use of palanquins.

§ 10. M. M. II: (B) DRAINAGE AND SANITARY SYSTEM

225

Drainage System in Knossian Palace; Stone Drains of Northern Entrance; Tributary systems of Northern and North-Western ‘Insulae’. Drainage system of Domestic Quarter—complete circuit; Tributary system of North-Eastern Palace Region; Shafts for roof drainage, access and ventilation; Later changes; Latrine of Domestic Quarter—modern arrangements; Upper story drainage system.

§ 11. M. M. II: (C) ROYAL POTTERY STORES; ACME OF POLYCHROME FABRICS

231

Magazines and great Pithoi; New stratigraphic evidence; Storage pits and cists; Ceramic types; ‘Barbotine’ decoration, combined with brilliant polychromy; Architectonic influences, and earlier ‘Palace Style’; Bull’s Head and Ostrich Egg ‘rythraos’; Imitations of Breccia Veining; Royal Pottery Stores—Egg-shell cups and bowls; Imitation of inlaid metal work; Arcaded fluting on cups at Knossos and Mycenae—the Apical ‘S’; Egg-shell ware copies of vessels in precious metals of Royal Treasury; Originals from Shaft-Graves of Mycenae; Early ceramic imitations of ‘Vaphio’ Cups; ‘Thorn-bossed’ bowl; Fine polychrome vase from Knossos with foliated scroll-work; Imported examples found at Phylakopi; Acme of polychrome decoration about middle of this Period; the M. M. II a Ceramic style.

§ 12. M. M. II: (D) THE LOOM-WEIGHT DEPOSIT: LATER CERAMIC PHASE (b) AND REACTION OF WALL-PAINTING

248

Basement Chambers N. of Domestic Quarter; Stratified contents; M. M. III remains in upper layers; Contents of lower Basements mature M. M. II; ‘Loom-Weight Deposit’—Evidences of religious connexion; Miniature Shrine and votive vessels; Painted plaster decoration and plaster Cist; Ceramic characteristics of Deposit; The Palm Tree Jar; Lunette frieze on vessel; Imitations of painted plaster pattern; Architectonic origin of bands of disks; Mature polychrome style—M. M. II b; Stellate flowers with pointed petals; Pottery from latest M. M. II deposits at Phaestos parallel with that from Loom Weight area; Evidences of a contemporary catastrophe; Imported Minoan pottery at Kahun, &c., in Egypt represents earlier and later M. M. II styles; Origin of foliate bands from flower chains; the Abydos Vase from XIth Dynasty Tomb; Chronological conclusions.
CONTENTS


Advance in naturalistic design also affects glyptic works; Gem-impressions on Clay Sealdings from Hieroglyphic Deposit; Attempts at portraiture—Effigies attributed to Minoan Dynast and his Son; Naturalistic scenes on other seal-impressions; Types of M. M. II seals; Signets and prism seals with hieroglyphic formulas; Royal bead-seal; Advanced Hieroglyphic Script of Class B; Clay bars, labels, and tablets; Linearised sign groups; Numeral; Independent Evolution of Minoan Hieroglyphic script, aided by Egyptian suggestion; Hieroglyphic signary—an epitome of early Cretan culture; Selected signs—Saffron, Bee, Olive Spray, and Ship; Silphium-like figures—compared with types on coins of Cyrene.

§ 14. M. M. II: (F) Egyptian Monument and Relations .......................... 286

Diorite Egyptian Monument of User found in Palace—Twelfth or early Thirteenth Dynasty date; Connected with Name of Goddess Waset (Aphrodite) ; Minoan intercourse with Egypt, uninterupted to c. 1760; Approximate date of close of M. M. II; Cretan craftsmen employed for Pyramids of Ilahun and Hawara; Egyptian religious influence on Crete; Sea-communications—discovery of submerged pre-Hellenic port of Isle of Pharos; Colossal construction of harbour works; Estimate of Minoan and Egyptian factors in their execution; Port of Pharos visited by Menelaus; Question of Minoan ports of Crete; Considerable submergence on N. Coast; Ancient harbour and port town of Knossos—includes Venetian port of Candia; Island of Dia; Minoan port of Hagia Pelagia; Catastrophe at end of M. M. II synchronous with break-up of Egyptian unity; Perhaps symptomatic of wider movements in E. Mediterranean Basin.

§ 15. M. M. II: (G) The Town Mosaic .................................................. 301

'Town Mosaic': Circumstances of discovery—in M. M. III a filling material; Probably heirloom from M. M. II b Sanctuary; Ivory 'Draughtsmen' in same deposit; Fragmentary remains of large Composition; Central feature towers and houses of fortified town; Associated features relating to land and sea; Warriors, ship and negroid figures; façades of Town Houses; Modern impression—four- and six-panelled windows; Architectural affinities with Terracotta Shrine and M. M. II construction; Sanctuary on Wall; Wall of Warriors and their Arms; Figured representations more archaic than those of faience objects of Temple Repositories; Comparison with Chest of Kypselos; Libyan element in Composition—Comparison of negroid heads with 'Jewel Relief'; Plaques in shape of scales with Double Axe marks; Scales, Oriental Convention for rocks; Survivals on later Minoan 'rythms' with Siege Scenes; Theme of the beleaguered City and Epic tradition.

THE THIRD MIDDLE MINOAN PERIOD (M. M. III)

§ 16. M. M. III: (A) The Beginning of the New Era .......................... 315

Epoch of Transition; Heralded by great catastrophe at end of M. M. II; Continuity of culture preserved—but emergence of new elements; Possible Dynastic change; New linearized Script, Class A; Partial displacements at Knossos; Close of Period well marked by stratified deposits and great Remodelling; Data from W. and E. wing contrasted; Great filling in on E. slope; Evidences of intermediate M. M. III phases; Line of delimitation between M. M. III and L. M. I more definite in pottery; Difficulties attending some of the greater naturalistic works such as wall-paintings and reliefs; Such can only be referred to a great Transitional Epoch; Importance of Spiral Fresco Deposit; Magazine of 'Medallion' Pitthoi and Corridor of Bays.
## CONTENTS

### § 17. M.M.III: (B) THE DOMESTIC QUARTER  
Dramatic development of the Excavation—discovery of Grand Staircase and Residential Quarter in great East Cutting; The ‘Domestic Quarter’; Preservation of Upper Stories; Work of Restoration; Halls of Colonades and Double Axes; Queen’s Megaron; Court of Distaffs; Alteration of Drainage System; Service Quarter and Staircase; Room of Stone Bench and Upper Hall of Double Axes; System above Queen’s Megaron—Bedrooms, Bath-rooms, and Latrines; Treasury of Shrine; The Grand Staircase of five flights,—approached from Central Court; Tapering wooden columns—their origin in primitive stone pillars; Low column bases; Use of Cypress wood; Evidence of fluted columns; M. M. III Construction; Timber framework of walls and windows; Important architectural equations supplied by area of Spiral Fresco; Chronological data—structural core of Domestic Quarter M. M. III a; Existing superficial features mainly M. M. III b and Late Minoan; Passage East of Domestic Quarter—‘Marbled’ and ‘Labyrinth’ frescoes; Egyptian Meander as House Plan; The Labyrinth and Minotaur at Knossos.

### § 18. M. M. III: (C) NORTH EAST BORDERS AND BASEMENTS OF M. M. III E A L L.    
Northern Branch of Lower E-W. Corridor; Columnar Lobby and Upper Story block; N.E. Room—Submergence of M. M. II Magazines with Great Knobbed Pithoi; Court of Stone Spout and M. M. III Wall; Earlier gypsum façade line of a N.E. ‘Insula’, running E-W.; Presumed Stepway to E. Postern; Corridor North blocked in M. M. III b and converted to Magazine; So-called ‘School Room’; Enclave including ‘Loom-Weight Basement’; Its later M. M. III stratification; M. M. III Walls superposed here on M. M. II; Important Deposit with Spiral Fresco, Column bases, and painted stucco bas-reliefs of bull-grappling scenes; Comparison of fresco bands with decoration of tank in bull-catching scene on gem; Remains derived from M. M. III East Hall above; Drainage system of its Court—Vertical ducts, stone drain-heads, and Conduit; Stone spout and blind well chocked with M. M. III sherds; Structures showing Plan of great East Hall.

### § 19. M. M. III: (D) NORTH QUARTER AND ENTRANCE   
Continuation North of Upper Terrace façade; The ‘North-East Portico’—through passage to Postern on the East; ‘The Northern Quarter’; Destruction due to Vicinity of Later Town; In M. M. III, probably Workmen’s Quarter; Signs of improved conditions in L. M. I; Discovery of Inland Draught-board; Fallen from Upper Floor—connected with L. M. I East Hall, though probably M. M. III heirloom; Ivory Draughtsmen from border area; Description of Gaming Board postponed to later Section; The ‘Corridor of the Draught-board’ and Stepway to Central Court; North-Eastern Hall and connected Store-rooms—four-colummed Megaron; N.E. Magazines; North-Eastern Entrance; Its system probably linked with that of Northern Entrance; Built drain running to main Cloaca of N. Entrance; The Northern Entrance Passage; Narrowed in M. M. III, with Bastions on either side; M. M. III Masonry and Signs; Eastern line of Bastions later removed; Portico above W. Bastions, subsequent to this removal; Sally Port and inner Gateway; Bastion and Tower dominating outer Gateway; Approached by Roadway from West and from Harbour Town—the ‘Sea Gate’ of the Palace; Propylon and Guard-room; Extensive fortification of N. approach; Hall of Eleven Pillars—probably Dépôt, with Loggia above; North Pillar Crypt—M. M. III a Construction and Signs; Crypt of Columnar Sanctuary; Well of Greek Geometrical Period.

### § 20. M. M. III: (E) NORTH-WEST BAILEY AND LUSTRAL AREA   
N.W. Entrance System—scene of initiatory rites; N.W. Bailey and Temenos of Lustral Area; The ‘Lustral Basin’; Its Store-house or Treasury; Stratified deposit within Basin; Earlier and Later stages of M. M. III represented; Ritual vessels of 1 b
CONTENTS

Clay and Stone from Basin; Stone Ewers; Inlaid limestone bowls—their painted clay imitations; ‘White-dotted Ware’ and other contemporary types; Moulded ears of barley on small jug; Pedestalled Vases; Polychrome imitation of Egyptian Alaebastron type; ‘White dotted Ware’ M.M. III a; Discovery in same Deposit of Alaebastron lid of Hyksos King, Khyan; Place of Khyan in Hyksos series; Pharaohs—re-unites all Egypt; Predescessor of the Apesh; Chronological materials; Wide range of Khyan’s Monuments; Approximate date of close of M.M. III a. Khyan’s lid evidence of peaceful intercourse rather than of Conquest; Use of Alabastra in connexion with Lustral Basins.

§ 21. M. M. III: (F) WEST PALACE REGION, AND DOUBLE AXE CULT

Approach to Central Court from N.W.—used by Votaries; Miniature Frescoes from Upper Sanctuary on this side; W. Porch—Royal or Official entrance; Porch and Corridor in existing shape Late Minoan; W. Palace Section—Tripartite division; Sanctuary and Treasure-house; Pillar Rooms—Crypts of Columnar Sanctuaries; Significance of Double Axe Marks; Evidence supplied by S.E. House of M. M. III date; Its Pillar Room and Ritual Table; Double Axe sign on pillar and pyramidal base of Axe; Vessels of offering and ‘Sacral Knot’ of ivory; ‘Sacral Knots’ in Minoan cult; Minoan ‘Tartan’; Early Cave in corner of Pillar Crypt; Pillar with Double Axe sign in Palace of Malia; Discovery of Sanctuary of Niru Khani—colossal Double Axe heads; Bases of Double Axes in Knossian Palace; Ritual from Sarcopagus of H. Triada; Evocation of the Dead; Tomb of Double Axes at Knossos; Columnar sanctuary above Pillar Room at Knossos; Bases of fallen Columns; Fragments of architectural frescoes found beneath later Cists; Façade of Columnar Sanctuary of Double Axes; Axes inserted in Columns; Comparison from Mycenaean; Use of Variegated materials; Frescoes from Shrine above; Double Axe central feature in cult of Minoan Goddess; The Palace regarded as ‘House of the Double Axes’.

§ 22. M. M. III: (G) FLOOR-CISTS OR ‘KASELLES’ OF WESTERN PALACE REGION

Separate enclosure of section of West Magazines; Enclave of the ‘Kaselles’ or Floor-Cists; Those of the Long Gallery; Remains of precious contents; Some Cists used as Vats; Original Cists; Closed at end of M. M. III; Stratigraphic evidence of Cists beneath Stepped Porch; ‘Kaselles’ of Eighth Magazine; Superficial recipients, of later construction; M. M. III relics in filling beneath these; Traces of later use as Oil Vats; Mostly paved over by close of L. M. I; Three Epochs traceable in West Magazines—three Stages in construction of their Entrances.

§ 23. M. M. III: (H) THE TEMPLE REPOSITORY AND ROYAL DRAUGHT-BOARD
Contents

§ 24. M.M.III: (I) KNOSSIAN FAIENCE: THE BEADS

Faience fabrics from IVth Shaft Grave identical with those of Temple Repositories at Knossos: Evidences of early development of native faience in Crete: Its Egyptian origin; Moulds found at Knossos; Analysis of Knossian faience (Researches of Church and Heaton); Method of manufacture; The Palace fabric of Knossos; The faience beads—imitations of Egyptian types; History of the 'segmented' variety; Diffusion of faience bead types by Minoan Commerce; Occurrence of segmented and other imported forms in S.E. Spain and British Isles; Chronological bearing on Western Bronze Age; General indications of Minoan connections with West Mediterranean Basin; Festoons, apparently of beads and pendants, between Columns of Minoan shrines.

§ 25. M.M.III: (K) THE SNAKE GODDESS AND RELICS OF HER SHRINE

Contents of West Temple Repository—inscribed tablets, seal-impressions; Bone and ivory relics; Sacrificial element—libation table; Faience relics from Eastern Repository; Votive bowls and ewer; Rose-leaf Chalice; Fruits and flowers; The Snake Goddess; Her Votary or Double—fashionable dress; Lioness crest of Votary; Lions, connotations of Goddess; Votive robes and girdles of faience; Priestesses as Snake Charmers; Survival of Cult of Snake Goddess—Chryselephantine figure from Knossos; Berlin bronze figure with triple coil of snakes—Cretan, L.M.I; Later shrines at Gournâ and Prinias; Snake emblem of Cthonic divinity; Snake as domestic genius; Wazet, Snake Goddess of Western Delta; Her papyrus symbol—adopted in Cretan; Her Ureus suggests serpent crest of Minoan Goddess; Faience relics of Cow and Calf—reflect Cult of Isis and Hathor—Parallel group of Goat and Kids; Cruciform star symbols of Hathoric Cow, adopted by Minoan Cult; Cross, primitive pictograph of Star; Cruciform symbols on Sealings from W. Repositories—Cross as sole type; Cruciform inlay and faience; Marble Cross of Orthodox shape from Repository; Painted sea shells—pebbles on floors of Minoan Shrines; Flying fish panel and moulded marine subjects in clay; Compared with Fish Frescoes of Knossos and Phylakopi.

§ 26. M.M.III: (L) MINOAN FRESCO: WALL PAINTINGS AND RELIEVES

Painted Plaster Reliefs—imitated in those of faience; Dating of the mural reliefs; The Jewel Relief fragment—part of a life-size toilet scene; Probably derived from Columnar Hall above Pillar Crypts; M.M.III frescoes on the flat; Scenes of Bull Ring; The Minoan Fresco process; Early Minoan plaster partly structural; Advanced Minoan technique; Stucco layers—thinner on Gypsum; Stucco Reliefs; Analysis of material—Subterranean Quarry whence obtained; Labyrinth of Gortyna compared; Early Minoan Red Facing; Pigments used in later frescoes—the Egyptian Blue; True fresco process on wet plaster; Pure caustic lime plaster,—a lost Art; Artistic Shorthand of Miniature Frescoes; M.M.III Frescoes of S.E. House; The Lily Fresco; Olive sprays; Spikelets of Reeds—masterpieces of Naturalistic Art; Parallels from H. Trifeza; The Cat and Pheasant fresco—parallels at Knossos; Free adaptation of Nilotic Scenes; Flying Fish Fresco, Phylakopi—work of Knossian School; Dolphin Fresco of Queen’s Megaron—M.M.III; Connexions of Fish Frescoes; Fine fresco designs of female forms by Knossian hand in Melos; The 'Ladies in Blue'; 'Notched plume' decoration on votive arrows; On wings of Sphinxes and Griffin; Combined with asterisk—a stellar symbol; Asterisks on stucco face of Sphinx; Notched plume motive on skirts of Goddess; Degenerations of notched plume motive; Its occurrence on heaths at Knossos and Mycenae.
## CONTENTS

<table>
<thead>
<tr>
<th>§ 27. M.M. III: (M) THE PALACE POTTERY STORES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abundant material supplied by Palace deposits; Falling off of ceramic fabric consequent on Catastrophe of M. M. II; Quick wheel, too, fatal to egg-shell and embossed wares; Symptoms of recovery; Reaction on pottery of revival of Stone Vase-making; Naturalistic mouldings on Clay vessels; Palatial Store-Jars; Influence of naturalistic Wall-paintings; M. M. III Pottery Stores and deposits of Palace; S.W. Basement—fish-bones in kitchen utensil, inscribed jar; The Temple Repositories—imported Melian vessels; Bird on Melian Vases derived from Minoon Griffin; Incised signs on handles, &amp;c.; Royal Magazines—‘Medallion’ pithos; Pithos with signet impressions; Signets with architectural façades; Store of culinary and other pots—knobbed decoration; Probable ritual destination; N.E. Magazines; M. M. III layer above Royal Pottery Stores; Area E. of these; The ‘S.E. Insula’—its sanctuary character and Initiatory Area; Ointment pots from S.E. Lustral Basin; Residential Section of S.E. Insula; Magazine of the Lily Jars—Candlestick of Egyptian type; S.E. Bathoom and painted clay Bath; Domesttic Shrine; Magazine of False-spouted Jars; Their evolution symptomatic of improved conditions; Quadruple Axe motive; Burial Jar with stellar symbol; Urn burials and clay coiffins; Deposit with Ink-inscribed Cups; Forms of M. M. III Cups; Signs of quick wheel—spiral Convolutions and string-cut bases.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>§ 28. M.M. III: (N) SURVIVALS OF CERAMIC POLYCHROME AND RISE OF NATURALISM</th>
<th>591</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dated deposits of close of M. M. III; Contrasts with M. M. II—result of Catastrophe; Monochrome decoration again general; Tortoise-shell rippled ware, anticipation of new style; Survivals of true polychromy; Polychrome Rhyton of Ostrich Egg type with decorative group of Palm-trees; Vessels from Well, Gypalides; Polychrome jars from Repositories; Imitations of conglomerate and breccia; Basin with coloured imitation of granulated rock-work; Minoon wash-basins prototypes of Melian Class; Coiled sprays, M. M. III feature on painted sherds from Mycenaean Shaft Graves; Shaft Grave sherds paralleled by jars from Temple Repositories; Influence of Naturalistic Wall-painting on pottery; The ‘Lily jars’ compared with H. Triada fresco; Vetches, Tulips, and Reeds or Grasses on Vases; Exclusion of Human and Animal figures from pottery—contrast with wall-paintings; Fish, however, represented; Reflection of Dolphin Fresco on M. M. III jars; Class of small reliefs of marine subjects; ‘Axe plants’ on M. M. III jar; anticipation of late ‘Palace Style’; Tangential loops on M. M. III Vases—link with early L. M. I decoration.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>§ 29. M.M. III: (O) THE LINEAR SCRIPT A AND ITS SACRAL USAGE</th>
<th>612</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hieroglyphic system superseded by advanced Linear Script A; Palace documents of M. M. III date; Cups with ink-written Inscriptions—from Sanctuary site; Graffiti on Palace pottery of M. M. III date; Clay documents of Temple Repositories; Early form of tablets; Tablets from S.E. Insula—‘talent’ and ‘drachm’ signs; Business documents with numerals—inventories; Clay ‘roundels’, inscribed and sealed; Gypsum chip used as tria piece, from Kasella; Lapidary inscriptions of religious character; Inscribed Votive Stone Ladies from Mountain Sanctuaries of Knossos; Clay Votive Ladle from Early Minoon deposit at Knossos; Specimens from votive stations on peak of Juktas and on foot-hill at Trullo; Recurring dedicatory formula on Trullo Ladle—associated with Throne and Sceptre Sign; Similar formula on Libation Table from Psychro Cave; On Libation Table and Stone Cup from Palaikastro; Inscribed Votive Tablet of bronze from Psychro Cave; Name of Votary inscribed in characters of Class A—parallel phenomenon on Votive Figurine from Tylosos; Ritual interpretation of signs on tablet—σαλωτρίς; Triple aspect of Cult of Minoan Goddess; Dedication formula connected with Cradle, Temple, and Tomb of Cretan Zeus; Official adoption of new Script due to hieratic influences; General knowledge of Art of Writing—Graffiti on Walls; Diffusion of script for</td>
<td></td>
</tr>
</tbody>
</table>
CONTENTS

commercial purposes to Melos, &c.; Earlier anticipations of advanced Linear Script on Seal Stones; Systematization by Central Authority in M. M. III; Comparisons of Class A; Comparisons between Linear and Hieroglyphic signaries; Compound and barred signs and Numeralation; Relations of Linear Classes A and B—evidences of overlapping.

§ 30. THE PHAESTOS DISK IN ITS MINOAN RELATIONS . . . . 647

Tablet of Class A found with imprinted Disk at Phaestos; In Cist with M. M. III pottery; Non-Minoan character of Disk; Hieroglyphs stamped by novel method; Order of Sign-Groups on Disk; The Signary—small common element with Minoan Scripts; The ‘Manacles’ sign; Artistic execution of Signs compared with Minoan; At date of Disk Hieroglyphs superseded by linear signs in Crete; Indications of connexion with S.W. Anatolia; Plumed cap and round shield of later Sea-rovers; Arrow sign on Ship; Anatolian religious element—Symbols of Goddess Ma; Pagoda-like building—Lykian parallels; Specialized character of signs on Disk; Pictographs not of ancient derivation but drawn from contemporary life; Phonographic elements—dual Groups; Preponderant ideography; Simple mnemonicon element; Division into Sections—terminal dashes; Symmetrical arrangement of two faces; Recurrent sets of sign-groups—suggesting refrains; Metrical character of Composition; Record of Sea raid—connected with S.W. Region of Asia Minor; Comparison of later Egyptian Sea raids of Lykians and Confederates; Pylon of Medinet Habu; Religious connexion of Disk—a ‘Te Deum’ of Victory; Cretan Philistines among later Sea-Raiders; But Disk not a record of Philistines in Minoan Crete; Non-Minoan accoutrements of warriors on Disk; Kefarians true Minoan representatives; Disk a foreshadowing of later ethnic relations; An Evidence of M. M. III connexion between Crete and S.W. Anatolia; Unique record.

§ 31. M. M. III: (P) SEAL TYPES AND THEIR RELATIONS WITH GREATER ART . . . . 669

Change in Signet types—no longer present inscriptions; Survivals of hieroglyphic prism seals; Lentoid and amygdaloid read-seals; Signet rings as those of IVth Shaft Grave—impressions of such; Gems of Sphingarun UArs—Talismannic Class; ‘Milk Stones’; Architectural, pilastered and gabled, class—Russet Shrines; Intaglios on ‘Flattened Cylinders’; Plated Steatite example and parallel supplied by rhyton fragment; Fisherman and ‘Skaros’ fish; Repository Hoard of Clay Seal-impressions—unique chronological value; Contemporary Hoards of Zakro and Hagia Triada; Specimens of Costume and Armour on Seals of these Hoards; Male types with flowing apron—illustrated by votive figurine; The ‘Ritual Cuirass’; Other contemporaneous finds of Seals at Knossos; Use of Sieves in Excavation; Religious types from Repository; Horned sheep—a nurse of infant God; Architectonic setting; Triple gradation beneath Bull-hunting scenes—taken from supports of friezes; Triply graduated supports of Palace Reliefs; Illustrations from Steatite rhytoms; Columns between agonistical groups—pugilist and column on Sealing; Column equivalent of Grand Stand or Theatre; Fragment of Knossian rhyton; The fallen champion of Boxing Ring; Gladiator scene on Sealing; Wounded champion supported on one arm; Scene of Combatants on Mycenaean Signet adapted from agonistic episodes; Ultimate influence of Minoan Theatrical episodes on Epic imagery; Episodes of Bull-ring on signets taken over from frescoes and reliefs; Excerpts from Cattle Pieces; Various types of Repository Seals; Instantaneous impressions of Nature; Prototype of Scylla—Sea monster on Mycenaean rhyton; Comparisons with Zakro seal-types; Middle Minoan and Early Egyptian Elements.

§ 32. M. M. III: (Q) WINGED CREATIONS AND THE ‘FLYING GALLOP’ . . 701

Middle Minoan Elements of the Zakro Seals; Fantastic types—constant variation to battle forgers; Fancy thus called into play—rapid transformation of types;
CONTENTS

Humorous and Demonic creations; Horned Imp on Earlier signet—'Axe-winged' Gobelin on Melian pots; Underlying Egyptian motives—talismanic Value of Wa symbol; Bats' and Butterflies' wings—winged symbol on M. M. II prism seal; Fantastic forms with birds' wings—Creatures of Fancy rather than Religion; Did they become themes of Myth?—Mythical accretions to winged figures of Minoan creation; Melian revival; Winged Types appropriate to Age of Daedalos; Winged forms in Crete and XIIIth Dynasty Egypt; Prototypes of Griffin—Hawk-headed Lions of Beni-Hasan; Egyptian 'Seraphim' and 'Cherubim'; Early Egyptian Griffins with Hawk's head and Minoan derivations; Minoan Griffins in 'Flying Gallop'; Crested Eagle-headed type; The Essayo-Minoan Griffin—Peacock's plumage of Late Minoan forms; Galloping Griffin type traced to M. M. II; The 'Flying Gallop' in Art—introduced into Egypt from Crete; Examples on Queen Ahhotep's Dagger-blade; 'Flying Gallop' on M. M. III Seals and Mycenaean blades—parallel representations; The 'Flying Leap' on Cretan Seals—Recurrence on Hykso Dagger-hilt; Engraved M. M. Ii dagger-blade—illustrations of 'Flying Gallop'; Fighting Bulls and Bear-hunt; The Bear-hunt in Minoan Art; Converging evidence of Minoan character of Mycenaean relics—Arms and Goldsmith's Work.

MAPS

East Mediterranean Basin, showing Central Position of Crete. Also Central and Eastern Crete. (Facing p. 1.)

PLANS AND SECTIONS

| Fig. 1. Plan of Room of the Throne, Knossos | 5 |
| Fig. 4. Section of West Court, Knossos | 33 |
| Fig. 39. Plan of E. M. II Buildings, Vasiliki | 71 |
| Fig. 73. Plan of 'House Tomb', Mochlos (T. 14) showing But and Ben Plan | 102 |
| Fig. 74. Plan and Sections of Early Hypogeum, beneath S. Porch of Palace, Knossos | 105 |
| Fig. 101. Plan of Early Keep showing Deep Walled Cells | 138 |
| Fig. 102. Plans and Sections of Clay Drain Pipes | 143 |
| Fig. 108. Plan of Oval House, Chamaazi | 147 |
| Fig. 113 A. Sketch Plan of part of Ridge of Juktas showing Tennesos and Shrine | 155 |
| Fig. 114. Sketch Plan of early Sanctuary on Mount Juktas | 157 |
| Fig. 121. Part of Plan of W. Quarter of Palace showing position of Vat Room Deposit | 171 |
| Fig. 152. Diagrammatic Plan of Palace showing conjectural indications of arrangement at end of M. M. II | 203 |
| Fig. 155. Plan of West Porch of Palace, Knossos | 214 |
| Fig. 159. Plan of West Porch of Palace, Phaestos | 214 |
| Fig. 160. Plan of South-West Porch of Palace, Phaestos | 214 |
| Fig. 161. Plan of North-West Portico, Knossos | 217 |
| Fig. 163. Plan of 'Sacellum', Phaestos | 218 |
| Fig. 164. 165. Plan and Section of Inner Sanctuary of Early Shrine, Phaestos | 219 |
| Fig. 171. a. Plan of Drainage System of Domestic Quarter | 227 |
| Fig. 171 b, c. Plan and Section of S.W. part of Drainage System as remodelled early in M. M. III | 227 |
| Fig. 172. Plan and Section of Latrine | 229 |
| Fig. 173. Early Magazines beneath Light Court of Later Propylaea, Phaestos | 231 |
| Fig. 177. M. M. Ii floor with base of Knobbed Pithos and M. M. III Floor superposed. Area of Early Keep, Knossos | 235 |
| Fig. 187 a. Plan of Loom-Weight Basements | 250 |
| Fig. 187 b. Section of Loom-Weight Basements | 250 |
| Fig. 221. Sketch Plan of Pre-Hellenic Port of Phaestos | 292 |
| Fig. 233. Section beneath M. M. III & Pavement of Magazine of "Medallion Pithos" | 320 |
| Fig. 236. Plan of Royal Magazines | 323 |
## CONTENTS

<table>
<thead>
<tr>
<th>Fig.</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>239.</td>
<td>Plan of Ground Floor, Domestic Quarter</td>
<td>379</td>
</tr>
<tr>
<td>240.</td>
<td>Plan of Upper Floor, Domestic Quarter</td>
<td>379</td>
</tr>
<tr>
<td>247.</td>
<td>Elevation of Grand Staircase</td>
<td>340</td>
</tr>
<tr>
<td>266.</td>
<td>Plan of N.E. Border Section, showing M. M. III A partitioning</td>
<td>357</td>
</tr>
<tr>
<td>276.</td>
<td>Plan of Drainage System of Early East Hall</td>
<td>381</td>
</tr>
<tr>
<td>278.</td>
<td>Ground Plan suggesting the arrangement of a great M. M. III East Hall above</td>
<td>383</td>
</tr>
<tr>
<td>281.</td>
<td>Plan of North-East Hall and Magazines</td>
<td>389</td>
</tr>
<tr>
<td>282.</td>
<td>Restored Plan of N. E. Entrance</td>
<td>391</td>
</tr>
<tr>
<td>286.</td>
<td>Plan of Northern Entrance System in M. M. III Period</td>
<td>397</td>
</tr>
<tr>
<td>290.</td>
<td>Plan and Restored Section of North Pillar Crypt</td>
<td>403</td>
</tr>
<tr>
<td>291.</td>
<td>Plan of Northern Lustral Basin and Initiatory Area</td>
<td>406</td>
</tr>
<tr>
<td>293.</td>
<td>Plan of N. Lustral Basin</td>
<td>408</td>
</tr>
<tr>
<td>294.</td>
<td>A, B, Sections of N. Lustral Basin, looking E. and W.</td>
<td>409</td>
</tr>
<tr>
<td>303.</td>
<td>Section showing stratum containing Alabastron Lid of Khyan, beneath later</td>
<td></td>
</tr>
<tr>
<td></td>
<td>wall and floor</td>
<td>418</td>
</tr>
<tr>
<td>306.</td>
<td>Plan of South-East House (M. M. III)</td>
<td>426</td>
</tr>
<tr>
<td>312.</td>
<td>Plan of Part of West Section of Palace, showing ‘Enclave of Kaselles’ and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Repositories near Pillar Crypts of Central Shrine</td>
<td>449</td>
</tr>
<tr>
<td>332.</td>
<td>Plan of Cross-wall and Doorway made to secure ‘Enclaves of Kaselles’</td>
<td>450</td>
</tr>
<tr>
<td>332.</td>
<td>A, B, C, D, Cists or ‘Kaselles’ in Long Gallery, Plan and Longitudinal Section</td>
<td></td>
</tr>
<tr>
<td>332.</td>
<td>E, F, Plan and Section of Eighty Magazine, showing Cists or ‘Kaselles’ and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>their later conversion into Superficial Vats</td>
<td>452</td>
</tr>
<tr>
<td>326.</td>
<td>Section under Stepped Portico (L. M. II) showing L. M. I Magazine superposed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>on M. M. III Cist</td>
<td>454</td>
</tr>
<tr>
<td>331.</td>
<td>Plan of Entrance to Eighth Magazine showing successive changes</td>
<td>461</td>
</tr>
<tr>
<td>334.</td>
<td>Two diagrammatic Views of East Cist of Repositories (M. M. III) showing</td>
<td></td>
</tr>
<tr>
<td></td>
<td>interlocking joints of slabs</td>
<td>466</td>
</tr>
<tr>
<td>335.</td>
<td>A, Plan of ‘Temple Repositories’; B, Section of Do.</td>
<td>467</td>
</tr>
<tr>
<td>414.</td>
<td>Sketch Plan of North-East Magazines and contents</td>
<td>509</td>
</tr>
<tr>
<td>418.</td>
<td>Plan of M. M. III Structures in S. E. Insula of Palace</td>
<td>574</td>
</tr>
<tr>
<td>419.</td>
<td>Plan of Construction in N.W. angle of S. E. Insula</td>
<td>575</td>
</tr>
<tr>
<td>425.</td>
<td>Entrance to ‘Magazine of False-Spouted Jars’, showing clay partitions</td>
<td>581</td>
</tr>
</tbody>
</table>

## TABLES AND COMPARATIVE EXAMPLES OF SIGNS AND SCRIPT

<table>
<thead>
<tr>
<th>Fig.</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>52.</td>
<td>Table showing derivation of Cretan ‘Double Sickle’ types from Reversed Lion</td>
<td>124</td>
</tr>
<tr>
<td>59.</td>
<td>Incised Signs on Base Blocks of Early Palace Walls, Knossos</td>
<td>135</td>
</tr>
<tr>
<td>210.</td>
<td>Hieroglyphic Sign Groups on Seals compared with linearized versions on Clay</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Documents</td>
<td>279</td>
</tr>
<tr>
<td>211.</td>
<td>Numerals of Hieroglyphic Series</td>
<td>219</td>
</tr>
<tr>
<td>212.</td>
<td>Egyptian Parallels to Minoan Signs</td>
<td>286</td>
</tr>
<tr>
<td>214.</td>
<td>Canopics of Hieroglyphic Signs</td>
<td>282</td>
</tr>
<tr>
<td>215.</td>
<td>Selected Groups of Hieroglyphic Signs</td>
<td>283</td>
</tr>
<tr>
<td>216.</td>
<td>Σ-like Signs, apparently representing Sphlimon</td>
<td>284</td>
</tr>
<tr>
<td>408.</td>
<td>Inscribed Signs on Melian Pots compared with specimens of Minoan Linear</td>
<td>561</td>
</tr>
<tr>
<td></td>
<td>Script A</td>
<td></td>
</tr>
<tr>
<td>451.</td>
<td>a, Ink-written Inscription inside larger M. M. III Cup; β, reduced to normal</td>
<td>644</td>
</tr>
<tr>
<td></td>
<td>characters of Linear Class A</td>
<td></td>
</tr>
<tr>
<td>452.</td>
<td>a, Ink-written Inscription inside smaller M. M. III Cup; β, Rendered in Normal</td>
<td>615</td>
</tr>
<tr>
<td></td>
<td>forms of Linear Class A</td>
<td></td>
</tr>
<tr>
<td>476.</td>
<td>Synopsis of Signs of advanced Linear Class A</td>
<td>642</td>
</tr>
<tr>
<td>477.</td>
<td>Comparative Table of Signs of the Hieroglyphic and Linear Scripts</td>
<td>643</td>
</tr>
</tbody>
</table>
# CONTENTS

**Fig. 478. Compound forms of Class A, with 'Hand and Arm' Sign**  
**Fig. 479. Numerals of Linear Script, Class A**  
**Fig. 480. Synopsis of Signs on Phaestos Disk**  
**Fig. 481. ‘Manacles’ on Disk compared with sign of Linear Class A**  
**Fig. 482. ‘Selected Signs from Disk’**  
**Fig. 483. Repetition of Sign-Groups on the Disk, indicative of Refrains**  

## LIST OF COLOURED PLATES

**Frontispiece.** Faience Figure of Snake Goddess.  
**Plate I.** Barbotine Polychrome Ware and painted Plaster Imitation  
**Plate II.** Egg-shell Bowls of Polychrome Style (M. M. II a)  
**Plate III.** Polychrome Pot (M. M. II a). Knossos  
**Plate IV.** The Saffron Gatherer Fresco (M. M. II)  
**Plate V.** Inlaid Gaming Board  
**Plate VI.** Painted Plaster with Lily Sprays (M. M. III)  
**Plate VII.** Survivals of Polychromy on M. M. III Vessels  

## LIST OF SUPPLEMENTARY PLATES

**Plate I.** Section of Orthostatic West Façade of Palace with Interior still unexcavated. Raised Causway in Front traversing Rough Polygonal Pavement of West Court.  
**Plate II.** Part of original West Court of Phaestos; Steps of Reception Area to left with Raised Central Causway and part of Orthostatic West Wall showing Early Shrine in Course of Excavation. (Beyond, on Higher Level, later Border of Court and Steps of M. M. III Propylaeum.)  
**Plate III. a.** Thorn-haired Polychrome Torza, M. M. II; b. Fluted Top of M. M. II ‘Fruit Stand’ showing Influence of Metal-work.  
**Plate IV.** M M. II Polychrome Vase and Egyptian Relics from Abidos Tomb.  
**Plate V.** Hall of Colonades. Sketch made previous to Full Excavation of Grand Staircase and before Restoration of Supporting Columns of Balustrade, by Theodore Fyfe.  
**Plate VI.** Queen’s Megaron previous to Reconstitution. To Left, Private Staircase; to Right, Inner Section with East Light-Well and Part of South and East Colonade of Hall of Double Axes beyond.  
**Plate VII.** View in Hall of Colonades showing Window lighting Private Staircase.  
**Plate VIII.** View showing Supporting Blocks of North Column-base of North-East Portico.  
**Plate IX.** View of North-West Portico showing High Column-base and Remains of Fine Polygonal Paving.  
**Plate X.** Pillar of East Pillar Room, Knossos, incised with Double Axes, Corner of Stone Vat to left.  
**Plate XI.** Long Corridor of West Magazines, looking South: Ridge and Peak of Juktas beyond.