

§ 100. THE 'CAMP-STOOL' FRESCO OF THE NORTH-WEST SANCTUARY HALL AND THE EVIDENCES OF A SACRAMENTAL CLASS OF PEDESTAL GOBLETS.

*North-West Sanctuary Hall; 'Camp-Stool' Fresco connected with it; Fragmentary condition of remains; Evidence of double bands; Alternating colours of fields; Elements of restoration; Seated figures on folding-chairs, others standing; 'La Parisienne'; 'Sacral Knots' and wing-like excrescences; Short-sleeved Jackets of both sexes; long robes; 'Young Minotaur' on similar 'Camp Stool'; Goddess similarly seated; Evidence of gloves; Confronted sitting figures—passing of 'Loving Cups'; Sacramental character; Juice of Sacred Tree a source of Possession; Silver goblet; Gold chalice as restored—comparison of Mycenae chalice with Doves and 'Nestor's Cup'; Similar 'alabastron'-like chalice held by Goddess on Tiryns ring; Parallel form of basin filled by Minoan Genii; Restoration of part of painted stucco design of seated Goddess, in this case, too, probably receiving libations; Offertory scenes on signet types compared; Clues to chronological place of 'Camp-Stool' Frescoes—probably L. M. I b.*

So far as the 'Palace Style' pottery is concerned, its most abundant source was the areas where it originally came to light in the South-West angle, and the North-West border of the Palace itself. In the last case we have every reason for connecting it with the Sanctuary Hall of which we have other evidence, while the quantity of remains of painted clay goblets of a specially ritual type found outside the collapsed South-West corner of the building points to the existence there of another offertory shrine, apparently of more popular resort.

The Sanctuary Hall to the North-West seems to have borne a more select character, and was certainly more richly equipped. To this area belong the finely carved relief bands adorned with 'triglyphs' and rosettes described in the Second Volume of this work.<sup>1</sup> Beyond the great 'amphoras' and jars found in relation to it—including the most magnificent group of these palatial vases anywhere discovered—painted clay vessels were only very exceptionally forthcoming, while on the other hand, as will be shown below, the fresco remains here precipitated have preserved a record of sacramental scenes, in which vessels in precious metals were in

Sanctuary Hall to North-West: more select in character.

<sup>1</sup> *P. of M.*, ii, Pt. II, p. 590 seqq. and Figs. 368, 370. Compare, too, above, § 97, p. 221 seqq.  
IV\*\* C C

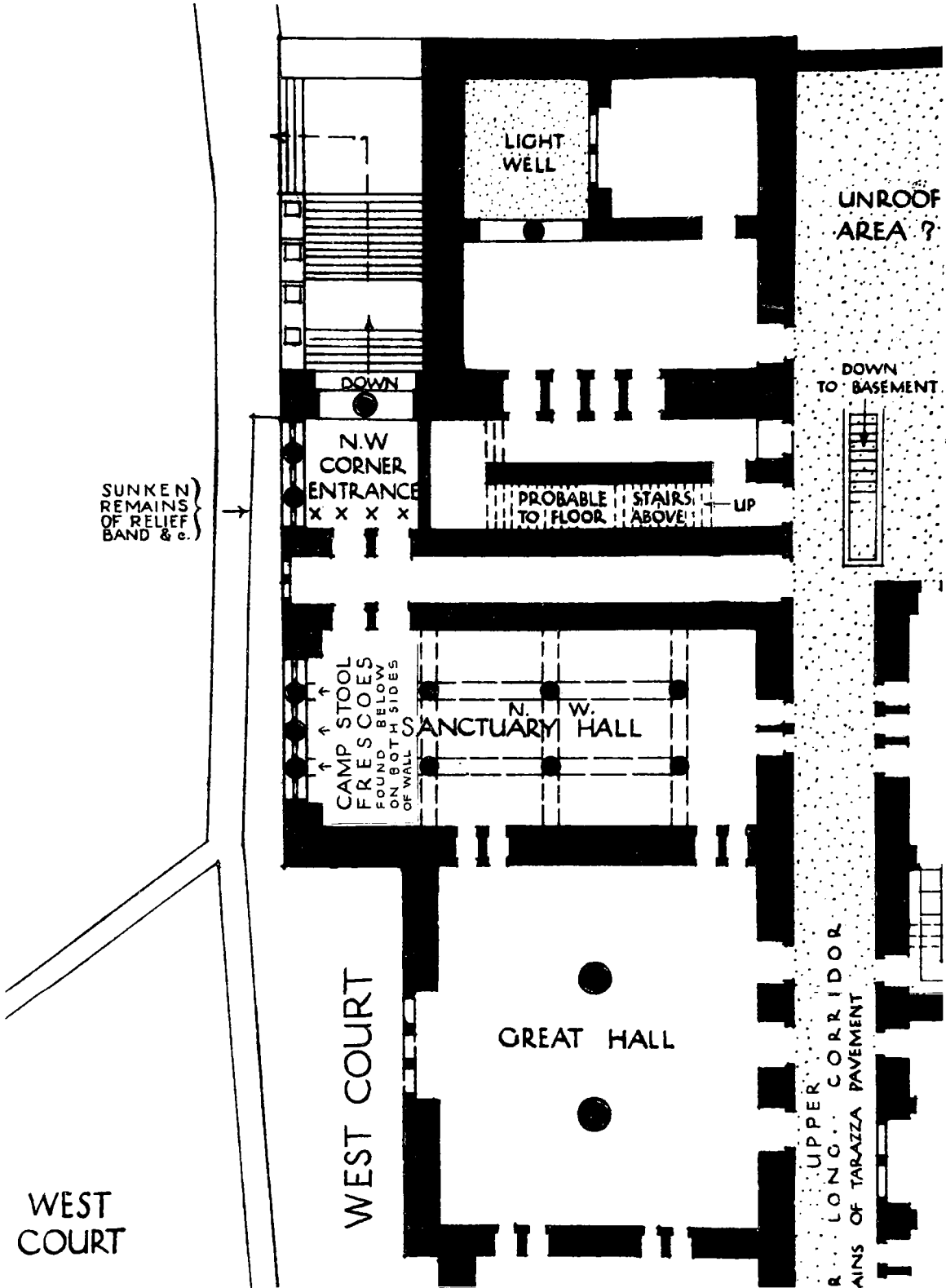


FIG. 316. UPPER PLAN OF PART OF NORTH-WEST PALACE AREA: CONJECTURALLY RESTORED, SHOWING 'SANCTUARY HALL' WITH WHICH THE 'CAMP-STOOL' FRESCOS 'WERE CONNECTED.

‘CAMP-STOOL FRESCO’ FROM N.W. SANCTUARY 381

use. These painted stucco remains, to which, from their most characteristic features, the name of the ‘Camp-Stool Fresco’ has been given, are the principal theme of the present Section.

From the conjectural plan of this Sanctuary Hall, here reproduced in Fig. 316,<sup>1</sup> it will be seen that it stood in intimate connexion with an entrance system, including an ascending flight of steps, near the North-West angle of the building.

North-West Sanctuary Hall: associated with ‘Camp-Stool Fresco.’

This Sanctuary lay over the 11th, 12th, and 13th Magazines, and its South-West angle projected in front of the façade of the ‘Great Hall’, more or less square in shape, about the structural arrangements of which, including its two columns with their supporting piers below, we have sufficient information.

In order to protect the contents of some of the more important Magazines, sections of the floors of both this and of the adjoining part of the ‘North-West Sanctuary Hall’ have been restored, as shown in the photographic Figure 317. Column-bases belonging to its central lines are conjecturally shown. The piers of those of the ‘Great Hall’ are preserved. (Cf. Revised Plan C in pocket at end of Part I of this Volume.)

The ‘Camp-Stool Fresco’.

The fresco remains occurred above the top of the West wall of the underlying basement Magazines and on either side of it, about a metre above the ground level. As to their original position in the Sanctuary itself there was however no clue. They were in a very fragmentary condition, and it was only after long study that it has been possible to carry out a restoration of at least one scene and to offer some suggestions as to the further completion and grouping of other figures.<sup>2</sup> (See Coloured Plate XXXI.)

Remains of ‘Camp-Stool Fresco’.

As a working hypothesis we may assume that there were originally two broad bands, divided from one another by a border consisting of black, red, and white horizontal stripes. The upper of these bands consisted of at least two rows of subjects, since part of a man’s foot and of the sloping leg of a camp-stool on a blue ground is seen immediately above the border of the yellow field of the underlying zone here restored. This upper band, of which we have only a small fragment, was, we may suppose, framed above by a black, red, and white border like that below it.

<sup>1</sup> *P. of M.*, ii, Pt. II, p. 593, Fig. 369. See, too, Revised Plan C in pocket at end of Part I of this Volume. *Knossian Atlas*, as then projected. They have since been redrawn by his son in accordance with the present scheme of partial restoration.  
<sup>2</sup> The fragments were originally drawn for me by Monsieur E. Gilliéron, père, in view of a The lower part of it was at first misunderstood (see *Report, Knossos*, 1901, p. 56).

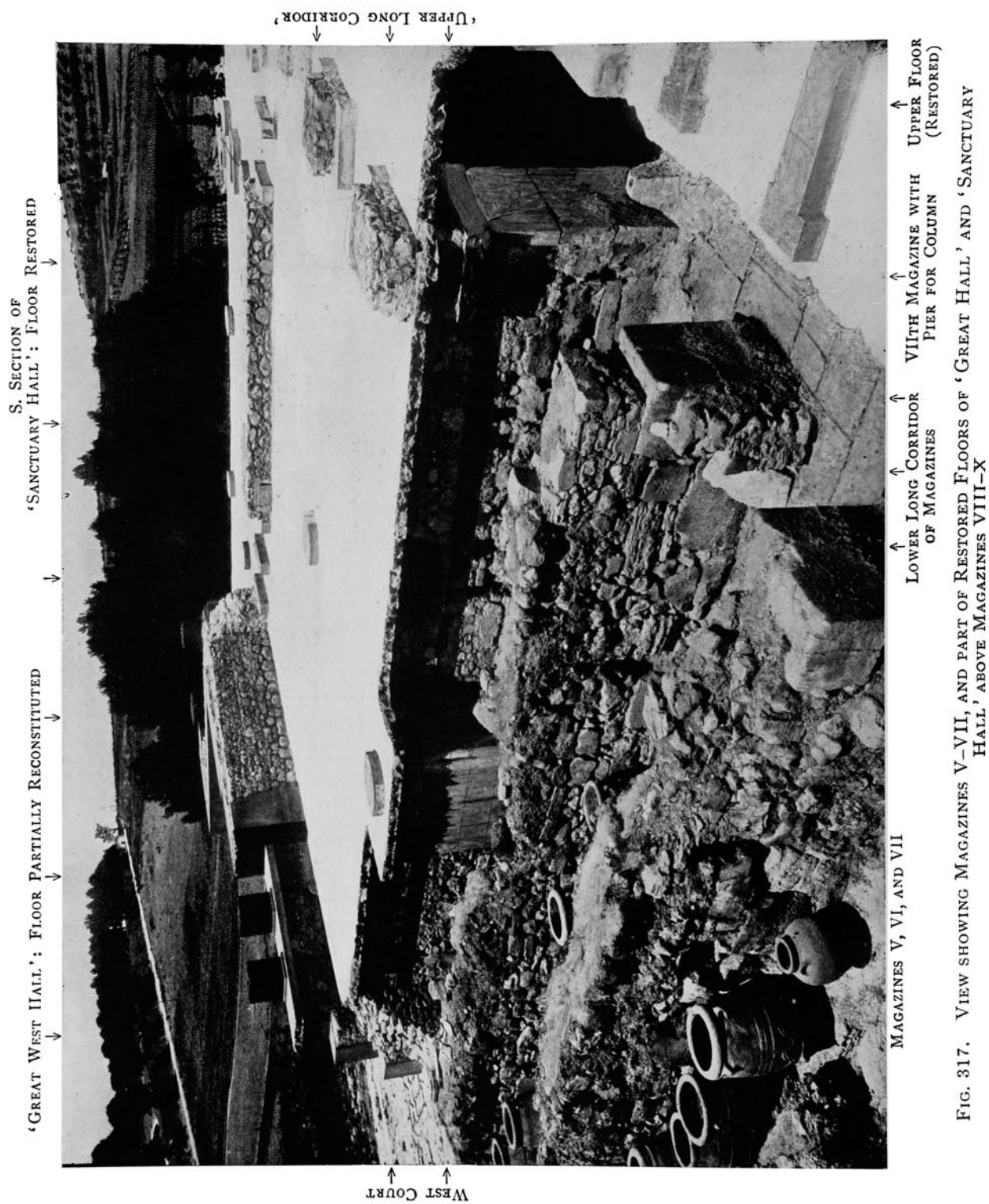


FIG. 317. VIEW SHOWING MAGAZINES V-VII, AND PART OF RESTORED FLOORS OF 'GREAT HALL' AND 'SANCTUARY HALL', ABOVE MAGAZINES VIII-X



REMAINS OF 'CAMP-STOOL FRESCO' 383

The other fresco band, of which parts are here restored, shows a similar border above, here taken to form part of that of the upper zone. For symmetry's sake, moreover, we are entitled to suppose that another

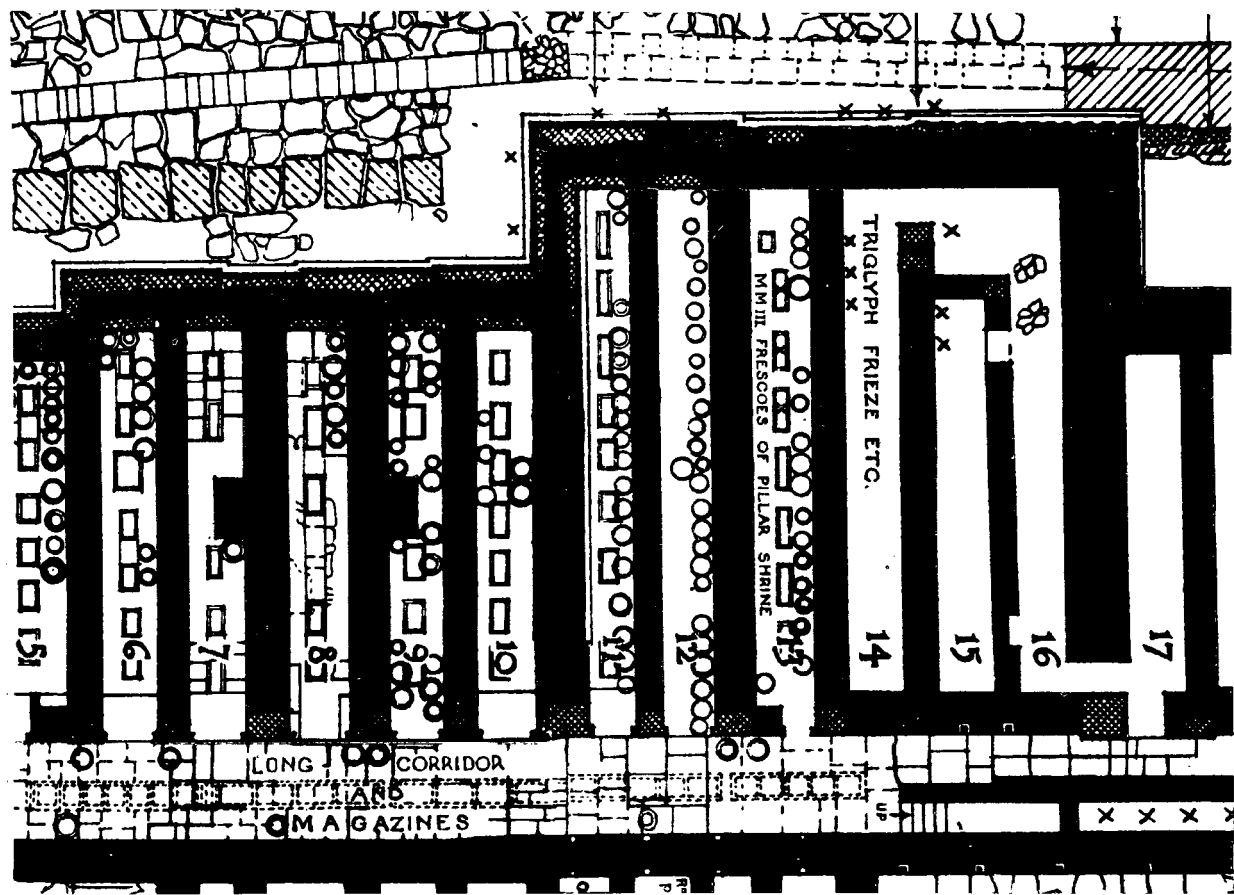


FIG. 317 bis. SECTION OF WEST MAGAZINES INCLUDING PART ROOFED OVER.

band of equal width had been executed beneath this, set below on a similar triple border. There would have been thus two double bands.

Judging from the evidence supplied by the second band (32 cm. in width), the height of each double row of subjects was 64 centimetres. Doubling this and adding 18 more for the total breadth of the three borders,<sup>1</sup> the height of the painted frieze would thus have been 146 centimetres,<sup>2</sup> or nearly a metre and a half. It is to be observed that the borders with a succession of plain stripes—though in this case they are less numerous—fit on to those

<sup>1</sup> The borders were exactly 6 cm. in breadth. <sup>2</sup> Or 4 ft. 9¼ inches.

of that earlier class of wall paintings, of which such a rich series of fragments occurred in the 'House of the Frescoes'.<sup>1</sup>

Alterna-  
tion of  
Coloured  
Fields.

To add variety to the effect, the successive pictorial bands of the frieze were divided vertically into fields of different colours, a practice of which we have other examples from Minoan wall-paintings. This is clearly shown in the case of the blue ground behind the seated lady (Pl. XXXI, E), where part of the border of the adjoining orange field is visible on the same stucco fragment. The seated boy, D, has been conjecturally placed immediately behind the female figure, its orange background being assumed to belong to that seen on the border of E. According to the analogy supplied by B and C, we may infer that both of these subjects belonged to facing couples.

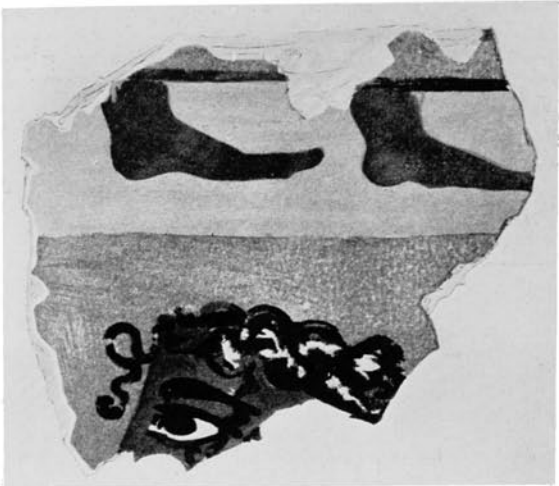


FIG. 318. FRAGMENT SHOWING PART OF TWO FRESCO ZONES, THE BACKGROUND OF THE UPPER, ORANGE, OF THE LOWER, BLUE. ( $\frac{1}{2}$ )

The alternation of colouring was also carried out in relation to upper and lower zones. Thus we see the small fragment, A, with its blue ground placed above the orange field of the subject in the row below. Another small fragment (Fig. 318), not illustrated in the Plate, shows two feet of an apparently standing male figure on an orange ground, while immediately below this is the upper part of a male head with a blue background.

Mostly  
seated  
male  
figures.

The painted stucco fragments belong to at least twelve persons,<sup>2</sup> nine of them apparently seated. From the traces in three cases of folding-chairs, with legs that must certainly have been of metal-work, the general name of 'Camp-Stool Frescoes' has been given to this group. The upper surfaces of these stools, which probably consisted of leather, was covered with what may be recognized as woollen fleeces, not improbably of sacrificial animals.

<sup>1</sup> See especially *P. of M.*, ii, Pt. II: Suppl. Pl. XX.

<sup>2</sup> Besides the fragments shown on the Coloured Plate XXXI there were two small pieces. One shows the feet turned left of a

seated youth, wearing a long robe with a blue border, and part of a white and a red band of the outer border below. The other is given in Fig. 318.

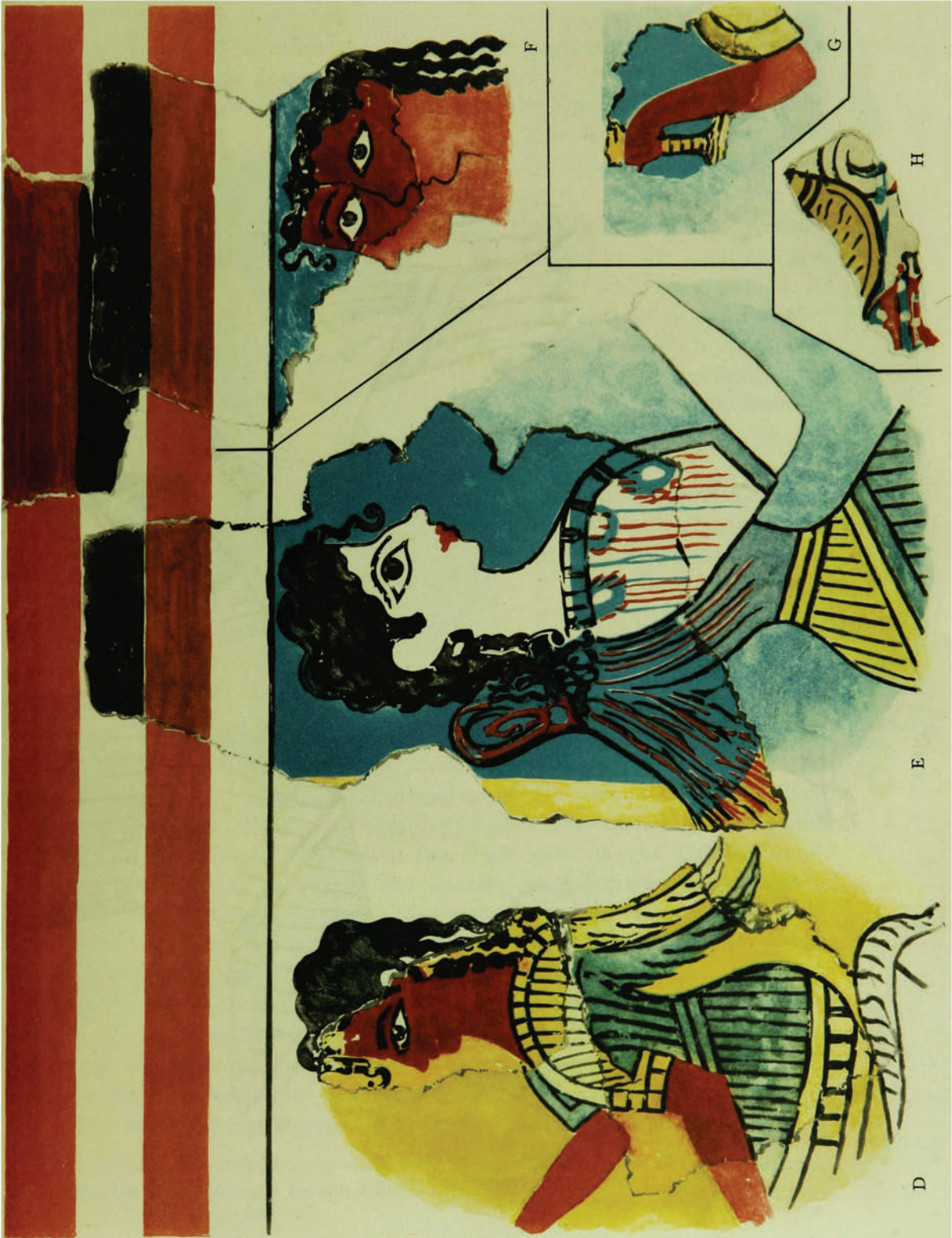
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