Reconstructing the 1936 BSA exhibition using the Ashmolean's Sir Arthur Evans Archive

The Minoan Room

Renée Trepagnier and Andrew Shapland

Reconstructing the 1936 BSA exhibition

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ASHMOLEAN MUSEUM, OXFORD

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Introduction: The 1936 Exhibition in the Sir Arthur Evans Archive

Andrew Shapland, Ashmolean Museum

This online publication aims to reconstruct one room of the 1936 exhibition 'British Archaeological Discoveries in Greece and Crete 1886 to 1936', held at the Royal Academy, Burlington House in London. Although the exhibition as a whole was organised by the British School at Athens (BSA), the Minoan Room was organised under the supervision of Sir Arthur Evans. Because of Evans's connections with the Ashmolean Museum in Oxford, the contents of the Minoan Room, both display materials and the vast majority of objects on display, are now part of the Ashmolean's collection. The display materials of the other three rooms instead became part of the BSA Archive, as discussed in the first essay, which covers the Exhibition as a whole. The second essay examines in greater detail the process of reconstructing the Minoan Room archivally. The third essay reconstructs the Minoan Room digitally, using the printed catalogue and the few surviving photographs of the Exhibition as a basis. Finally, the text of a lecture given by Sir Arthur Evans as part of the Exhibition programme helps to contextualise the thinking behind the Minoan Room. The catalogue provides a list of objects and display material in the Exhibition, where it is possible to reconstruct this, according to their order in the printed catalogue. The catalogue also provides references to Evans's publications in order to place these objects in the intellectual context of the time, as well as links to the Ashmolean's Collections Online website. This publication is intended as a complement to the individual records of exhibition labels, drawings and objects on Collections Online.

When Sir Arthur Evans died in 1941, under the terms of his will his 'archaeological papers' were transferred to the Ashmolean Museum. This bequest became the Sir Arthur Evans Archive, which has long been known as the primary archaeological archive for the excavation of Knossos on Crete. Evans began excavating the site in 1900, while Keeper of the Ashmolean Museum, and had largely uncovered the Bronze Age building known as the 'Palace of Minos' by 1903. His work continued on and off at Knossos until 1931, including large campaigns of reconstructions. As a result, his papers include the original excavation notebooks, plans and sections, photographs and glass negatives produced by Evans and his team. Since 2024, some of this material has been available on the Ashmolean Collection Online website, alongside a draft finding aid. This is the result of a cataloguing, and more recently, digitisation, project undertaken by numerous individuals.

Unfortunately the Sir Arthur Evans Archive was not catalogued when it arrived at the Ashmolean in 1941 and so its original ordering is largely unknown. Even where the ordering is known (for instance, the box files containing numbered photographic prints, or folders labelled by Evans), this has sometimes not been respected because the Archive has been re-organised over the course of several decades into its current arrangement. Photographs have been stuck into albums, original drawings have been removed from folders and grouped together. As a result the Archive is now largely grouped by object type (e.g. notebooks, photographs, unpublished notes, fresco drawings and so on). Although this makes practical sense as a way to organise the Archive, it moves away from Evans's groupings of material by subject (e.g.

'Nilotic Influences', or 'Minoan Wall Painting'). It is not clear that all material was ever organised systematically but regrettably it is now impossible to reconstruct the original order, as would be desirable from an archival perspective.

One of the reasons that the Archive has been reorganised in this way is that it has been turned into an archaeological resource for understanding the site of Knossos. The importance of the original notebooks and photographs became clear in the high-profile debate between Leonard Palmer and Sir John Boardman in the 1960s about the date of the Linear B tablets preserved by the final destruction of Knossos and, by implication, the accuracy of Evans's records.[1] Both used the Archive to support their point of view. More recently the focus of digitisation has been on what can be regarded as the primary archaeological records of Knossos. Although Evans did publish his results in detailed annual reports and then synthesised them in the *Palace of Minos* (published between 1921 and 1936), many aspects of the site remain essentially unpublished.

Both because of the scholarly focus on the site of Knossos, and because of the reorganisation of the Archive, some of its other contents have been comparatively neglected. Much of the Archive in fact relates to the publication process for the *Palace of Minos*: many photographs and original drawings are labelled with annotations for the printer. Thousands of page proofs, some also annotated, survive, and even the original printing plates. This is not surprising because as Evans turned to the work of publication, he returned to the archaeological records in order to reuse them as illustrations for his work. If the Archive is regarded as a metaphorical archaeological site, the publication material is stratified above the original records, and some of these original records are redeposited in these later levels.

To continue the stratigraphic analogy, the material from the 1936 Exhibition is in the latest stratum of the Archive. As Renée Trepagnier show in her essay on the Minoan Room, many of the exhibition labels reuse either page proofs or original drawings in Evans's possession. And yet because of the focus on the excavation records, and also because of the lack of an original catalogue, this material has never been properly studied. Only through close comparison of the framed material with the few surviving photographs from the 1936 Exhibition has it been possible to confirm that this material, or at least some of it, was indeed included in the Minoan Room. Some of it is clearly recognisable because the labels are still framed between glass and card with distinctive black-taped borders. Some of the larger drawings also still have black frames with the original plate glass intact. As a result of this project, the 1936 stratum of the Archive has ben more fully recognised. In some cases it has been possible to rediscover items which were subsequently unframed and then grouped with related items, such as drawings or page proofs, in other parts of the Archive.

This renewed focus on the 1936 Exhibition is the result of a number of factors. One is a growing interest in the history of archaeology as a discipline, with the importance of archaeological exhibitions in this history being increasingly recognised.[2] By examining early archaeological exhibitions, scholars have shown how the discipline gained public recognition. Another related factor is work on the British School at Athens Archive undertaken recently by the Archivist, Amalia Kakissis and the Archive Intern, Charlotte Townsend, to reconstruct the other rooms of the 1936 Exhibition from surviving material in the BSA Archive.[3] This resulted in a series of blog posts which helped to contextualise the Ashmolean's material. More broadly this focus on previously neglected material can be seen as the result of digitisation projects which aim to make such bodies of unpublished archival material available online.

This particular project addressed this growing interest in disciplinary history with a workshop in May 2025 to contextualise the 1936 Exhibition alongside other exhibitions before the Second World War and the contemporary reception of the Minoans. The workshop and the research for this publication was funded by TORCH (The Oxford Research Centre in the Humanities) with a grant for 'Reconstructing the 1936 BSA Exhibition using the Ashmolean's Sir Arthur Evans Archive'. This workshop resulted in a number of insights into the 1936 Exhibition and we are grateful to the participants. The papers were recorded and are available on the BSA website. There are also plans for a parallel publication on the BSA website, presenting the material from the Exhibition in the BSA Archive.

This project also wrestles with the difficulties of making over 200 exhibition labels and a similar number of Ashmolean objects comprehensible. Each label was digitised at item level on the Ashmolean's collection database and is available (as are the objects) on the Ashmolean's Collections Online website. Although the labels are grouped in a hierarchy (File AJE/6/2/1/1: Exhibition Labels from the Royal Academy Exhibition, 1936, within Sub-Fonds AJE/6: Exhibition Materials of Sir Arthur Evans) they are essentially unordered on the website because no original numbering survives. Users can follow the archive hierarchy or find them through search terms but it is difficult to understand their context in the 1936 Exhibition in this format. Most of the archaeological objects displayed in the Minoan Room were borrowed from the Ashmolean collection and have a distinct accession number which relates to the date they entered the collection. What this online publication aims to do is order the labels and objects according to their position in the Minoan Room, a temporary order which lasted for a few weeks in the autumn of 1936. Each object/item in the catalogue links through to Collections Online but the catalogue and essays help contextualise them according to their 1936 ordering.

This online publication also draws on the printed 1936 Exhibition Catalogue and integrates it with these newly digitised archival items for the first time. It also reconstructs at least a partial object list of objects loaned from the Ashmolean collection; no complete list of loans has yet been found in the archives. As a result it reproduces much of Evans's original text, including some descriptions and terminology which would be regarded as racist or sexist today.

One of the results of this project is to show how an online publication of this kind can not only contextualise archival items (and archaeological objects), but also re-order them according to a temporary event. This is important because it reflects the contingency of ordering the Sir Arthur Evans Archive itself. Evans himself reused pieces of paper according to various different needs, and only the process of archiving this material has resulted in them being given a fixed identity and unique number. By understanding this temporary context it becomes possible to contextualise certain parts of the Sir Arthur Evans Archive in a different way. Not only is the Archive an important archaeological resource but it is also a valuable source of disciplinary and exhibition history.

FOOTNOTES

1. Palmer and Boardman 1963.

2. e.g. Thornton 2015, Baker 2020

3. Townsend 2023.

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I

An Archival History of the British School at Athens' 1936 Jubilee Exhibition

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Renée Trepagnier, Ashmolean Museum and University of Bristol

The following essay gives a brief (archival) history of the 1936 Exhibition using the British School at Athens Archives, the Ashmolean Museum's collections, and the Myres Archive at the Bodleian Library (Oxford, UK). BSA Archivist Amalia Kakissis graciously guided the search for documents related to the Exhibition in the BSA and Myres Archives.

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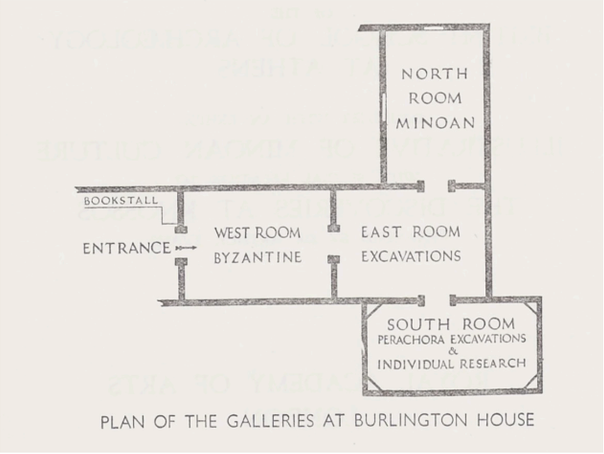
RECONSTRUCTING THE ARCHIVAL HISTORY OF THE EXHIBITION

Introduction

At the 50th anniversary of the British School at Athens (BSA), an exhibition titled 'British Archaeological Discoveries in Greece and Crete 1886 to 1936' was displayed at the Royal Academy's Burlington House in London. This exhibition highlighted the BSA as a preeminent archaeological research institution by displaying objects, drawings, photographs, and architectural plans from the excavations at Knossos, Sparta, Thermi (Lesbos), Melos, Perachora, and Mycenae. The 1936 Exhibition marked an important milestone in the history of the BSA, but it also served to emphasise the significance of archaeology and Greek history to the wider public and raise support for the institution's development in the difficult inter-war period.

The four rooms of the Exhibition each comprised a different research area of the BSA: Byzantine Materials (West Room), BSA Excavations (East Room), Perachora Excavations (South Room), and the Minoan Civilisation (North Room). Objects were borrowed from the Ashmolean Museum, the Louvre, the British Museum, other academic instiutions and private collectors. Sculpture casts were created by Émile Gilléron *fils* specifically for the Exhibition and lent by the Government of Greece. Drawings and photographs from BSA Members and Students were displayed on the walls to transport the viewer into the archaeological history of a site. It is obvious from the few preserved photographs in the BSA Archive (i.e., Perachora Temple Models and Gallery Space with Leonidas Cast) and the hundred-page catalogue (recently digitised by the Royal Academy) that great attention was paid to the presentation of the Exhibition and to the knowledge it disseminated to the public.



Gallery Plan of the 1936 Exhibition at the Royal Academy, from Royal Academy Catalogue. Royal Academy.

Even by today's standards of curation and exhibition planning, it was an impressive and successful showcase of the BSA's archaeological work. In only five weeks, the Exhibition saw more than 11,000 visitors, including the Duke of Kent, who opened the Exhibition, and the Crown Prince of Sweden.[4] It boasted a programme of biweekly lectures on the various subjects of the Exhibition (i.e., Knossos, Archaic Greek Art, Byzantine Decorative Art, Orthia Sanctuary at Sparta, etc.) and its bookstore showcased and sold dozens of publications by BSA archaeologists.[5] It was marketed extensively, with flyers sent to museums, schools, and societies across the UK, and posters were even created for the London Underground stations.[6] After its closing, sections of the Exhibition travelled to Manchester and Edinburgh and several of its casts were sent to the Fitzwilliam Museum in Cambridge, the Ashmolean Museum in Oxford, and University College London.



1936 Exhibition Poster for London Underground, designed by Piet de Jong. © British School at Athens.

The creation of this exhibition was a monumental undertaking for the Jubilee Committee, not least for its chairman Sir John L. Myres, an Aegean archaeologist, Wykeham Professor of Ancient History at the University of Oxford, and also the chairman of the BSA. As members of the Jubilee Committee, Sir Arthur Evans, Alan Wace, Winifred Lamb, Bernard Ashmole, Edgar John Forsdyke, John Penoyre, Robert Schultz Weir, David Talbot Rice, Richard Barnett, and Vincent Yorke also helped make decisions about the organisation and design of the Exhibition and its celebratory opening night. Others such as Alan Blakeway, Thomas Dunbabin, Humfry Payne, Mercy Money-Coutts, Edith Eccles, Felicia Stallman, W. Purdon, and Gerald Young helped navigate and iron out the details and issues of the Exhibition. In many ways, the Jubilee Exhibition did much more than showcase the treasures of archaeology. Through its bureaucratic and administrative planning, Myres and the committee brought together scholars, museums, and institutions with varying academic

interests, and aimed to strengthen relationships between Greece and Britain. The fact that the objects and archives of the Exhibition are scattered throughout the UK and Greece attests to its collaborative spirit and historic importance. Through the archives of the BSA, the Ashmolean Museum, and the Bodleian Library (Myres Archive), this essay reconstructs the history of the Exhibition.

The Origin and Planning of the Exhibition

The British School of Athens had officially opened on the 13th of October 1886, and so in early 1935 preparation began for a celebration of the upcoming 50th Anniversary. The Jubilee Committee was formed, and by the end of that year they had decided on their initial plans: two separate events, one in Athens and the other in London. The Athens event would be organised by the Director of the BSA, while the London event, projected to be a formal meeting with a small exhibition, would take place on the 3rd or 10th of November 1936.[7] This ceremony would be hosted, it was suggested, at the British Academy.[8]

It was Sir Arthur Evans, in the first months of 1936, who suggested that instead they hosted their exhibition at the Royal Academy. He viewed his excavations at Knossos as 'School work' that ought to be part of a commemorative exhibition, but did not think the British Academy had enough space that he would not "overshadow or out-balance" the other excavation work of the BSA.[9] The committee agreed with his proposal, and Evans was tasked with approaching the Royal Academy with this venture.

The Royal Academy was able to host the Exhibition in October - the month of the anniversary - and a three week exhibit was proposed.[10] This was a significant change from their initial plan of leaving the Exhibition open "for a few days", but clearly the opportunity to display the School's work to a larger number of visitors appealed, and the exhibition planning began to move swiftly forward.

The rooms originally hired were rooms IX, X, and XI, which became the North, East, and West Rooms of the Exhibition - the architecture room which became the South Room must have been added to the plan later.[11] Different layouts were suggested for the Exhibition: an initial plan was to host Evans's Minoan material in room XI, prehistoric and Bronze Age material in room X, and Byzantine and later materials in room IX. This changed a few times before reaching the final layout; a later Committee meeting relates the change from Evans to display his materials in room X (See Map of Royal Academy); however, he requested instead to have room IX as it was a cul-de-sac.[12] Other members of the committee were also in favour of this, as it meant that visitors would have to walk through the other rooms of the Exhibition in order to reach the Minoan Room.[13] Evans also offered to pay the expenses for the table cases he needed himself. Evans's investment in the project was crucial, as even at this early planning stage the Exhibition was beginning to go over budget.[14] The RA quoted £300 for a guarantee against financial loss; the initial anniversary fund was £289.[15]

Even from the initial stages of the Exhibition John Penoyre was considered to be the best choice for its supervision.[16] With the suggestion of the move to a larger premises, he suggested that his nephew, an architect, would be able to help them prepare the Exhibition.[17] And so began six months of setup for the BSA's 50th Anniversary Exhibition.

Setup and Setbacks

The Exhibition setup got off to a good start. Casts were ordered from Gilliéron in Athens[18], and the various parties were preparing their sections of the display.

While preparing for the triumph of fifty years of existence, the BSA had something of an *annus horribilis*. First, in May, came the shocking death of the young director Humfry Payne (1902-1936), who passed away from an infection at just 34 years old. Then, less than a week before the opening of the exhibition his successor, Alan Blakeway (1898-1936), also died. Despite such tragedies, however, the show had to go on.

The Royal Academy closed throughout September until the first of October, giving the School two weeks to set everything up in time for their formal opening. The planning for this rapid set-up began well in advance. Display cases - not provided by the Royal Academy - were sourced from wherever they could be found: Wace suggested asking the V&A, Forsdyke offered to help get some from the British Museum, and Myres offered several table-cases from the Ashmolean.[19]

With only a short amount of time available to put the Exhibition in place, the arrangement had to be done elsewhere. Evans, with a whole room to fill himself, was provided with a scale drawing of the room to help him arrange it to his liking.[20] He set everything up in the Ashmolean and had it packed and transported to London for the beginning of October, and several other parts of the Exhibition were also organised at the Ashmolean, where several of the academics were based.[21] The Perachora exhibit, meanwhile, would have been Payne's to assemble; this section seems to have ended up under the

purview of Penoyre,[22] while Dunbabin was responsible for the table-cases displaying finds from that excavation.[23]

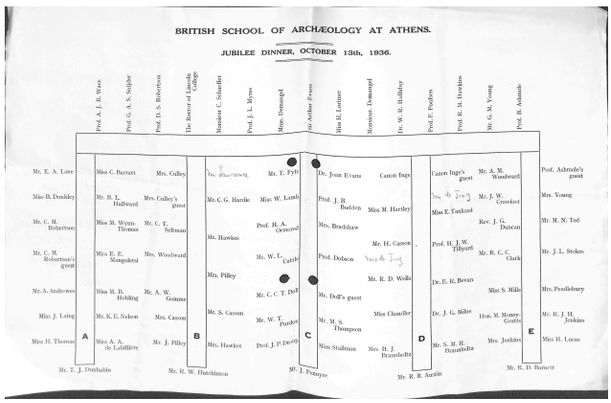
The installation itself seems to have been an all-hands-on-deck effort, with everyone who could make it to London being roped in. Mercy Money-Coutts took responsibility for Evans's Minoan Room, but the other installation staff named in a list found at the BSA Archive- Miss Helen Thomas, Miss Joan Laing, R.L, Beaumont, Miss Betsy Dunkley, Miss M. Wynn Thomas, E.A. Lane, Miss M. Pascoe, Miss de Labilliere, and R.J.H. Jenkins - do not have a corresponding department listed alongside them.[24]

The Exhibition was all set up and ready to open on time, with one exception: one of the casts was missing. This became a source of stress to Dilys Payne, née Powell - the widow of the former Director - who had managed to arrange the loan of a cast of Aphrodite from the Greek Government as a favour.[25] Eventually the cast appeared at customs, but remained there for over a week as the School attempted to get the import duty waived, on the grounds that it would be returned to Greece as soon as the Exhibition was over.[26]

Opening Success and the Reception of Show

The 50th Anniversary Jubilee celebrations commenced with the opening of the exhibition, 'British Archaeological Discoveries in Greece and Crete 1886 to 1936' at the Royal Academy on Tuesday, October 13, 1936. After months of careful preparations of over one thousand artefacts, drawings, photographs, and exhibition labels, as well as an widespread advertisement of the Exhibition, the Inaugural Meeting Ceremony began at 3:00pm at Burlington House. A series of speeches were made by various British and Greek authorities, including Sir William Llewellyn (President of the Royal Academy of Arts), Professor J.L. Myres (in his capacity as Chairman of the BSA Jubilee Committee), Monsieur Charlambos Simopoulos (Greek Minister), and His Royal Highness, Duke of Kent (the Sponsor of the Exhibition). Myres's speech discussed the founding benefactors of the BSA, including George Macmillan, Percy Gardner, and the Prince of Wales, and pleaded for the raising of more funds to support the School.[27] Simopoulos spoke about the scientific work of the BSA and stated that 'One of the premier concerns of Greece has been the recognition that the archaeological treasures of the country did not belong to her alone, but constituted an asset for the whole civilised world.'[28] The talks had a congenial atmosphere of appreciation to both Greek and British supporters and a focus on continued support of the BSA through monetary donations.

The Duke of Kent was then accompanied by Evans, Llewellyn, and Myres into the Exhibition, whereupon the 300 other guests in attendance followed in intervals, led by stewards such as Mercy Money-Coutts, Miss Joan Laing, Miss Helen Thomas, Miss C. Barratt, and Betsy Dunkley.[29] A dinner at 7:00 pm took place at the Princes Galleries, a venue on Picadilly. A ninety-person seating chart of the event showed a great number of archaeologists and BSA Members in attendance. Greek wines and specialty foods were purchased for the dinner from C.A. Connidis (Importer of Greek Foods), and Greek films by John Pilley (University of Bristol) were shown in an adjoining room to add to the jubilant environment.[30] The Jubilee Celebrations were only celebrated in London at this time, despite initial plans for a Dinner in Athens, because of the turmoil (as mentioned above) with the BSA's changing directors. The Exhibition was set to run from October 13th to November 14th, but was extended one week until November 21st because of its success.


BRITISH SCHOOL OF ARCHÆOLOGY AT ATHENS.

JUBILEE DINNER, OCTOBER 13th, 1936.

Dinner seating plan for celebrations after the opening of the 1936 Exhibition. British School at Athens.

The BSA Archives hold an extensive collection of press clippings from the Exhibition news. The show was widely publicised by Myres, Wace, and Evans and was reviewed by other critics, both positively and negatively. The shortest review of the Exhibition argued that the show was 'serious, important, overcrowded, rather poorly displayed',[31] a sentiment that encompassed the significance of the archaeological work presented, but also captured its disparate organisation resulting from each room of the Exhibition being curated by a different person. Opinion seemed split on the presentation of the Exhibition with one critic arguing that: 'Without an archaeological friend the casual visitor will be utterly confused'[32] while another remarked that 'It would be hard to imagine a more delightful manner of learning something of the ways of life

in early Greece than is provided by the exhibition at Burlington House'.[33] It seems that the critiques levelled at the Exhibition focused on the lack of communication about the archaeological history of the sites and the organisation of the Exhibition. One critic noted that the objects displayed were 'superb' but 'Like most purely archaeological shows it is, so to speak, a thing of sherds and patches, a show of fragments or in many cases of copies of original fragments with hypothetical reconstructions adjoining. This game of reconstruction is thrilling to the expert, but meaningless to the layman.'[34] Despite some criticism on the display of the show, the reviews praised the archaeological work of Sir Arthur Evans,[35] Humfrey Payne[36], Winifred Lamb[37], and the entire BSA, and reported on the marvel of the artefacts displayed.

The newspapers were fascinated with various notable and awe-inspiring objects in the Exhibition, including the Boy-God ivories and bull-leaping figurine from the Minoan Room, the Spartan bronze figurines and clay house models, the Rampin Horseman cast, and the embroidered textiles from the Byzantine room. The objects that newspapers seemed interested in varied but focused on: the role and appearance of women in the ancient world; the beauty of the artefacts, often compared with the European 'Renaissance'; and religion/cult. These were topics which resonated with the public because they were related to the political and social issues of the 20th century. For example, one article described all the beautiful artefacts and jewelry that early Greek (i.e., Minoan) 'housewives' possessed, 'When she went, with the rest of the fashionable world, to the sacred grove to watch a ceremonial dance she also wore a short-waisted coat with elbow sleeves, her hair hanging loosely to her tiny waist.'[38] The similarities of Victorian costume and waists to Minoan female figurine was brought out no less than seven times in different newspaper articles,[39] perhaps connected to the reinforcement of feminine roles and beauty in Victorian/Edwardian England. Conversely the focus on the Spartan votive offerings challenged the idea that Spartans were only a military people by emphasising their religious nature: 'Votive offerings found in the ruins of the sanctuaries there, and other finds, prove that Spartan life was not so strict and severe as formerly believed, but, instead, was similar to the cultures of other big cities at the time. There was a merry Sparta just as there was a merry England.'[40] The print media's fascination with the objects which seemingly related to modernity demonstrated that the Exhibition engaged with contemporary issues of the 20th century.

Aftermath and Legacy

When the Exhibition ended on 21 November, it was estimated that over 11,000 people had viewed it and the BSA had earned £1128 pounds, including all sales of tickets, catalogues, postcards, and books.[41] This was an impressive turnout for such a short-term archaeological show, and the BSA made a profit of £200-300 from the show.[42] While the show provided great visibility for the BSA's work, its main goal was the growth of the Appeal Fund. However, the Exhibition did not successfully generate funds as Myres wrote in a letter to Vincent Yorke that 'He [Sir Arthur Evans] is however disappointed to find that the Exhibition (and especially his own lavish expenditure) did not produce a large response to our Appeal and suggest that the school might do more for Knossos.'[43] The BSA was undergoing renovation of the Library and Hostel in Athens in 1937 and it seemed that the lack of funds from the Appeal was a topic of displeasure.[44] Perhaps the less than favourable results of the Appeal Funds was a consequence of the economic and political difficulties of the inter-war period and the looming horizon of World War II.

After the Exhibition closed in London on 21 November, the exhibits were dispersed across the UK and Greece, some to their original collections and some donated or sold to museums. All of the Minoan Room's artefacts, Phylakopi objects from the East Room, and the original Spartan pottery, bronzes, and lead figures were returned to the Ashmolean Museum, with the exception of the Woolley Exhibits which were transferred to the British Museum, the Ivory Head which was returned to Eton College Museum, and the Fitzwilliam Museum Goddess which returned to Cambridge.[45] The Spartan Warrior cast was sent to University College London, and the Aphrodite of Lyons and several impressions (nos. 244 and 245 in the Exhibition Catalogue) and drawings (nos. 200, 206, 207, 208, 210, 211, 217, 219) were returned to Athens. Several casts made by Gilléron *fils* were sold to the Museum of Classical Archaeology at Cambridge, including the Sparta casts (nos. 187, 188, 189, 189, 181, 184), the Rampin Horseman (Head and Body), and the Perachora Casts (nos. 232-260).[46]

First, however, the Sparta and Perachora casts and bronzes and a number of drawings from the South and West Rooms went to Professor Thomas B. L. Webster at the Manchester Museum for a temporary exhibition in January 1937. According to the newspapers, the Perachora clay temple models, the ivory votive offerings, and the bronze figurines were among the treasures of the temporary exhibition.[47] Some of the Manchester Museum objects then moved to Edinburgh for a short two-week exhibition

(February 2-13) of the materials in the Minto House. Professor David Talbot Rice planned and oversaw the Edinburgh exhibition, but there were some issues with the organisation of both the Manchester and Edinburgh shows. Alan Wace who was waiting for the Sparta objects at Cambridge was unaware that they were circulated to Manchester for the show, and he had wanted them and the Perachora casts at Cambridge for teaching purposes during term.[48] While Myres had promised those objects to Talbot Rice for the Edinburgh exhibition, he had to retract his offer upon Wace's decision. Only the house models of the Perachora temples (Ashmolean Museum property), a few other objects (Nos. 307-338, 345-356, and 394-399), and the drawings, photographs, and plans of the various rooms were sent to Edinburgh.[49] Upon receiving the shipment of materials from London to Edinburgh, however, a mistake had been made by Purdon and his workers when they failed to send about half of the exhibition to Edinburgh.[50] The show still opened, but newspaper articles reported that it was mostly illustrative work (i.e., photographs, plans, drawings) of the BSA excavations.[51]

After the exhibition materials were distributed back to their respective storage places, the BSA was swept up in other administrative and academic responsibilities. Following the death of two of the Directors in 1936 (Humphrey Payne and Alan Blakeway), the year 1937 was busy as School renovations began in Athens and Gerard Young took up his position as Director. Although the Exhibition was not a success for the Appeal Fund, the numbers of visitors and the hundreds of newspaper clippings in the BSA Archive attest to the increased visibility of the BSA's work. For the BSA and its Members, it was a remarkable synthesis of their excavation work and a highly collaborative project which engaged with scholars from the prehistoric to Byzantine periods, and with Greek officials and museums. For Sir Arthur Evans, it was significant because it was the first comprehensive show on the Minoan civilisation in the UK, perhaps only recently surpassed by the *Labyrinth: Myth and Reality* exhibition at the Ashmolean Museum. The historical importance of this exhibition has been little discussed in scholarship, with the exception of a few notable blog posts and articles,[52] but with the rediscovery of the Exhibition's labels in the Ashmolean's Archive and the study of the BSA Archive and Myres Archives (at the Bodleian Libraries), we can further understand the historical and personal forces behind the Exhibition. It is the hope that this project can spark a deeper conversation and research interest in the rich archival record of the Exhibition.

FOOTNOTES

1. "Language No One Can Read, Relics of Crete in London Exhibition, Opening To-Day by Duke of Kent", *Daily Telegraph*, 13 October 1936 in BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1); "Princely Archaeologist", *Yorkshire Post*, 28 November 1936 in BSA Archives (BSA Corporate Records London Misc. Press Cuttings 1936. Misc Account Books. Press Cuttings Bundle 1).

2. See the Royal Academy's Exhibition Catalogue for a list of the lectures given. Also documentation of publications that were included in the bookstore are located in BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4.).

3. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4) contains a list of museums, schools, and scholarly institutions that received advertisements and invitations to the Exhibition.

4. Managing Committee Unconfirmed Minutes, 12 November 1935. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

5. Jubilee Committee Minutes, 3 December 1935. BSA Archives (BSA Corporate Records London, misc., Jubilee (1936) corresp. Misc. Box 1.4).

6. Jubilee Committee Minutes, 6 February 1936. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

7. Jubilee Committee Minutes, 20 February 1936. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

8. Jubilee Committee Minutes, 20 February 1936. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

9. Jubilee Committee Minutesm 5 March 1936. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

10. Letter from J.L. Myres to R.D. Barnett on 22 February 1936. Myres Archive, Bodleian Library (Oxford), Ms. Myres 43.104.

11. Jubilee Committee Minutes, 20 February 1936. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

12. Jubilee Committee Minutes, 20 February 1936. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4); Letters between J.L. Myres to R. Barnett on 21 and 22 February 1936. Myres Archive, Bodleian Library, MS Myres 43.126-127.

13. Jubilee Committee Minutes, 3 December 1935. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

14. Jubilee Committee Minutes, 6 February 1936. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

15. Copy - E. Gillieron *fils*. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

16. Jubilee Committee Minutes, 5 March 1936. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4); Letter from J.L. Myres to E.J. Forsdyke on 31 August 1936. Myres Archive, Bodleian Library (Oxford), MS Myres 46.39-40.

17. Letter from J.L. Myres to R. Barnett on 22 February 1936. Myres Archive, Bodleian Library (Oxford), MS Myres 43.104.

18. Letter from J.L. Myres to A. Blakeway on 25 July 1936. Myres Archive, Bodleian Library (Oxford), MS Myres 44.80-81.

19. Letter from J.L. Myres to A. Blakeway on 31 August 1936. Myres Archive, Bodleian Library (Oxford), MS Myres 44.80-81.

20. Letter from J.L. Myres to A. Blakeway on 25 July 1936. Myres Archive, Bodleian Library (Oxford), Ms. Myres 44.80-81.

21. Installation Staff List. SA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

22. Letters between D. Payne and J.L. Myres, September 1936. Myres Archive, Bodleian Library (Oxford), MS Myres 48.30-32.

23. Customs Letters, October 1936. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

24. Transcripts of Opening Ceremony Speech. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

25. Transcripts of Opening Ceremony Speech (of Ch. Simopoulos, p. 6). BSA Archives (BSA Corporate Records London, misc., Jubilee (1936) corresp. Misc. Box 1.4).

26. See Inaugural October 13th Stewards, BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4). A list of all guests to the opening of the Exhibition is reported in "Greek and Cretan Discoveries: Guests at Opening of Exhibition by the Duke of Kent", *Morning Post*, 14 October 1936. BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc Account Books. Press Cuttings Bundle 1).

27. Correspondence between C. A. Connidis and Myres and Programme of Dinner. BSA Archives (BSA Corporate Records, London, Misc. Box 4, Jubilee 1911 (dinner), Jubilee 1936).

28. Astragal, "Exhibition Tour", *Architects Journal*, 22 October 1936. BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1).

29. "They Don't Know Their A.B.C.s", *Birmingham Gazette*, 13 October 1936. BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1).

30. "Greek Life Forty Centuries Ago", *Birmingham Post*, 15 October 1936. BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1).

31. "Art in London: Features of Greek Exhibition", *Scotsman*, 14 October 1936. BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1).

32. For example see "Digging for 40 Years", *Edinburgh Evening News*, 14 October 1936 and "First European Civilisation", *Glasgow Herald*, 28 August 1936. BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1).

33. "Solved by an Englishman", *Bournemouth Daily*, 30 October 1936. BSA Archives (BSA Corporate Records, London Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1).

34. "Research Work as A Career for Women", *The Queen*, 15 October 1936. BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1).

35. "Greek Life Forty Centuries Ago", *Birmingham Post*, 15 October 1936. BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1).

36. "Bull-Baiting by the Women of Crete", *Daily Sketch*, 13 October 1936; "Art and Fashion in 1700 B.C.: Wasp-Waisted Ladies of Ancient Crete", *Morning Post*, 13 October 1936. BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1).

37. "Work in Greece: British School's Jubilee Celebrations", *Cork Examiner*, 18 August 1936. BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1).

38. Results of the Exhibition. BSA Archives (BSA Corporate Records London, Misc. Box 4, Jubilee 1911 (dinner), Jubilee 1936).

39. Personal communication with Mark Pomery, Archivist of the Royal Academy, who compared the BSA Exhibition with the eight week 1937 RA show on British Architecture that only brought 8,000 people. A landmark show early in 1936 on Chinese Art, however, brought 400,000 people to the Royal Academy. See Letter from J.L. Myres to Thomas Dunbabin for

profit numbers on 12 December 1936. Myres Archive, Bodleian Library (Oxford), MS Myres 45.20-21.

40. Letter from J.L. Myres to Vincent Yorke on 13 September 1937. Myres Archive, Bodleian Library (Oxford), MS Myres 51.32.

41. Letter from J.L. Myres to Vincent Yorke on 13 September 1937. Myres Archive, Bodleian Library (Oxford), MS Myres 51.32.

42. Dismantling and Distribution Schedule. BSA Archives (BSA Corporate Records London, Misc. Box 4 Jubilee 1911 (dinner), Jubilee 1936).

43. Dismantling and Distribution Schedule. BSA Archives (BSA Corporate Records London, Misc. Box 4 Jubilee 1911 (dinner), Jubilee 1936).

44. "Greek Discoveries in Manchester", *Manchester Guardian*, 23 November 1936. BSA Archives (BSA Corporate Records London, Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 1).

45. Letter from A. Wace to J.L. Myres on 11 December 1936. BSA Archives (BSA Corporate Records (Steel Case 2, 3.5, London, Letters from 1937) and Letter from J.L. Myres to D. Talbot Rice on 12 December 1936). BSA Archives (BSA Corporate Records, Steel Case 2, 3.5, London, Letters from 1937).

46. Letter from J.L. Myres to D. Talbot Rice on 5 December 1936. BSA Archive (BSA Corporate Records, Steel Case 2, 3.5, London, Letters from 1937).

47. Letter from W. Purdon to J.L. Myres on 15 February 1936. BSA Archives (BSA Corporate Records, Steel Case 2, 3.5, London, Letters from 1937).

48. "Grecian Discoveries: Archaeological Exhibition in Edinburgh", *Edinburgh English News*, 2 February 1936. BSA Archives (BSA Corporate Records London Misc. Press Cuttings 1936. Misc. Account Books. Press Cuttings Bundle 2).

49. Galanakis 2017; Harlan 2022; Thornton 2015; Townsend 2023.

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II

The Minoan Room

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The following essay gives a brief (archival) history of the creation of the Minoan Room and the how it was reconstructed digitally.

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RECONSTRUCTING THE MINOAN ROOM



Minoan Room in the Royal Academy exhibition, 1936. © Ashmolean Museum, University of Oxford.

Exhibition Creation and Installation

The Minoan Room (North Room) was a special addition and highlighted feature to the 1936 Exhibition. The year before, Sir Arthur Evans had completed his fourth and final volume of *The Palace of Minos*, a guide to the excavations at Knossos and the Minoan civilisation on Crete. Evans's final publication coincided with the Jubilee celebration of the BSA and provided the ideal platform for showcasing a comprehensive history of the Minoan civilisation, as well as providing publicity for the Exhibition. Sir Arthur Evans's participation in constructing the Minoan Room was pivotal because while the BSA had managed the Knossos properties for ten years, Evans oversaw the excavation, reconstruction and study of the site. He also retained its archives, replicas and objects in his personal collection, alongside the collection of objects from the site he had donated to the Ashmolean Museum (where he was Keeper from 1884 to 1908). When Evans died in 1941, his collection of archives and archaeological objects was bequeathed to the Ashmolean Museum. This explains why reconstructing the Minoan Room relies on documentation and objects from both the Ashmolean Museum and the BSA Archives.



This exhibition label included in the Minoan Room depicted the same 'Our Lady of Sport' that acted as the frontispiece of Evans's 1935 publication of *The Palace of Minos*. © Ashmolean Museum, University of Oxford.

According to the Minutes of the Jubilee Committee in February 1936, Mr. Forsdyke reported that Sir Arthur Evans "viewed Knossos as [BSA] School work" and wished to display his collections alongside the BSA excavation materials.[1] Myres wrote that:

> *Evans quite agrees with the project of using this exhibition and the Jubilee celebration itself to raise an endowment fund for the School; but he would not like the exhibition to be too much dominated by Knossos. I reminded him that the School had also Phylakopi, Psychro, Zakro, Palaikastro, and Mycenae (Wace's work) to its credits and that if these exhibits were properly marshalled they would be impressive.*[2]

Despite not wanting to dominate the Exhibition, Evans's section was certainly given special consideration. The Committee followed the request of Evans to host the Exhibition at the Royal Academy's (RA) Burlington House rather than the originally proposed British Academy, with the reasoning that he had displayed his previous Minoan show there in 1903 and Theodore Fyfe (Evans's architect) had connections at the RA.[3] Furthermore, the Minoan Room was placed in the furthest 'cul-de-sac' room of the RA in order to accommodate free-standing artefacts and with "the advantage that that general public will have to traverse the other galleries in order to reach the Minoan exhibit."[4] These archival documents indicate that Evans was a key player in matters of exhibition planning.

In order to prepare the Minoan Room, Evans employed the help of Mercy Money-Coutts and Edith Eccles, two BSA Students who had previously helped organise and catalogue finds for the Stratigraphical Museum at Knossos. In a letter to Myres in August 1936, Evans reports: "Miss Eccles and Miss Money Coutts helped me to sort out specimens … Actual prepare my arrangement in the Slade Lecture Room on Monday next."[5] Evans, Money-Coutts, and Eccles planned and executed a mock-up of the exhibition in Oxford first because the BSA would have had to pay the Royal Academy an additional £50 to set up the exhibition early. Myres wrote, "I have furnished him [Evans] with the scale-drawings of the rooms, and have promised larger ones later on; stressing the importance of having each wall and table case planned on a measured diagram so that the hanging may proceed without pause for deliberation."[6] Diagrams or other curation documents have not been found preserved from the Exhibition, but it is evident that a careful amount of planning took place to anticipate the busyness of exhibition set-up. A July letter between Myres and Blakeway confirms the detailed organization of set-up:

> *As we do not enter the rooms at Burlington House till October 1 and the exhibit must be completely installed by midday on Saturday Oct 10 (Monday 12th is Press-day), everything will have to be planned and executed elsewhere, for conveyance to Burlington House, and immediate installation, in numerical order, according to the Catalogue, which must be compiled from the material while in preparation or in store, and will be in gallery proof, if not page-proof, before the exhibits are unpacked at Burlington House … Evans' section is to be planned out at Oxford, and brought up by road.*[7]

The Catalogue was also written before the opening of the show, as confirmed both by the above letter ("the description for the Catalogue will also have to be drafted in advance") and discrepancies between Evans's Catalogue entries and the photograph of the Minoan Room. For example, objects are placed on different shelves and in some cases, it is possible that Evans added objects at the last minute, because sometimes significant objects, such as the User statue visible in Case C or Octopus Anchor in Case J, were not mentioned in the Catalogue. Similar to exhibitions today, Evans and his team planned many aspects of the show but altered the placement of objects and exhibition labels during installation.

Evans's Exhibition Vision



Sir Arthur Evans in the Minoan Room posing among Palace Style Jars and a replica Throne. © Ashmolean Museum, University of Oxford.

According to Evans's introduction in the Catalogue, the aim of the Minoan Room was to "supply, as far as possible, the materials for a general survey of the Minoan culture in its widest range".[8] With eleven cases of artefacts, as well as dozens of plans and images on the walls, the Minoan Room contained over 400 objects and illustrations. Many of these objects belonged to the Ashmolean Museum's collections (donated by Evans and others from excavations) and Evans's private collection (i.e., sealstones and gold rings) which was eventually donated to the Ashmolean. The room cases were arranged chronologically, starting with the Neolithic and Early Minoan Ages, but also thematically, with certain cases devoted to ritual within the Late Bronze Age or the evolution of Cretan scripts. His introduction in the Catalogue and the lecture he gave to the Royal Academy on 16 October 1936 act as a tour of sorts, providing us with his theories about artefacts in the Minoan Room.

In many ways, as will be evident, Evans's display of the Minoan civilisation paralleled his *Palace of Minos* publications. Not only did Evans want to express the same vision of the Minoans that he created in his publications — namely that the Minoans were the first Europeans — but having completed his final volume, he now had in his possession all the physical publication proofs, photographs, drawings and plans. It makes sense, therefore, that he chose materials already printed and prepared for publication to display in the Minoan Room. Most of the exhibition labels are clearly original drawings or mock-ups for figures in the *Palace of Minos*. Many of the objects on display in the Exhibition also featured in illustrations/figures and discussions in *Palace of Minos* publications. As a display of objects rather than a four-volume print medium, the Exhibition could more easily compare material culture and concisely lead a viewer through the main practices, beliefs, and craft techniques of the Minoan civilisation. The Exhibition might then be viewed a condensed, three-dimensional version of *The Palace of Minos*.

Both Evans's publications and the Exhibition situated Minoan Crete within the wider Eastern Mediterranean culture of the Bronze Age, drawing links between Egyptian, Near Eastern, Mesopotamian, and Anatolian material culture. With comparative material culture, Evans both associated Minoan society with the 'high cultures' of other ancient civilizations and emphasised the uniqueness of Cretan culture. Evans's aim was to demonstrate that Minoan material culture and societal practices mirrored 'European' society. His vision has been analysed as a consequence of nationalism, modernity, and imperialism related to contemporary issues affecting the pre- and inter-war periods of the 20th century.[9] For example, in both *The Palace of Minos* and the Exhibition, Evans discussed goddess figurines and signet rings that seemed to anticipate the 'Adoration of Mother and Child' in Christianity, emphasizing monotheism and motherhood — two contentious topics of modernity.[10] Minoan objects from water pipes to fashionable female hairstyles were lauded as evidence of European culture.[11] Newspaper articles in 1936 expanded upon this point by discussing the Royal Academy show in relation to contemporary national issues of repatriation and cultural power. After seeing the Exhibition, T.L. Anthem wrote an article which questioned if "the old controversy about the so-called Elgin marbles will break out afresh".[12] In an article on Belgian neutrality in the aftermath of the First World War, J.A. Spender compared the 'small nations' of Crete ("In the ancient world great art and great literature sprang from the small nations.") and Belgium to argue that "the preservation of small nations is an interest of the highest importance to the civilised world."[13] The Europeanness of Minoan society was detectable in the Exhibition and seemed to resonate with the public.

Evans was able to present a comprehensive view of the Minoan civilisation because he was in possession of a great number of replicas, original objects (some of which later turned out to be forgeries) and other material. At the time of the Knossos excavations, a Cretan law prevented artefacts from leaving Crete unless they were not needed for the Cretan museums.[14] Replica making became a way for Evans to bring the Minoan civilisation back to England. The father and son artistic duo, the Gilliérons, and artist Halvor Bagge were responsible for many of the replicas in the Minoan Room. Evans also collected sealstones, signet rings, and other objects for his personal collection, sometimes buying artefacts from local inhabitants on his travels around Crete, and others from dealers. During the nearly thirty-year period of excavation at Knossos, forged objects circulated in the antiquities market. Many of the most famous forgeries, such as the the Boston Goddess, the Lady of the Sports, the Body-God, the Fitzwilliam Goddess, and the Thisbe Treasure were displayed in the Minoan Room and validated Evans's vision of Minoan religion and artistic crafstmanship (see Minoan World essay). The Boy-God was particularly publicised in the newspapers of 1936 as 'worthy of the Italian Renaissance' and exemplary of the ancient custom of hair cutting and offering, which Evans linked to Hebraic tradition, Greek mythology, and rituals at Delphi.[15] Many of the objects displayed in the Minoan Room contributed to Evans's overall aim to link Minoan culture with Classical Greek civilisation and European society, even if their provenance and authenticiy were dubious.

Reconstructing the Minoan Room is not only an interesting project in archival research and digital humanities, but it allows us to consider the narrative of the Exhibition and analyse how Minoan artefacts were positioned and interpreted historically. This project focuses on identifying and digitally reassembling the Minoan Room to understand the wider aim and narrative of the display, but possibilities for further research are abundant. It is the hope that this essay sets the stage for future researchers to more deeply analyse the historical contextualisation of the Exhibition and investigate the social, political, and cultural messages projected through the Minoan Room displays.

Method of Reconstruction

Three main resources were used to reconstruct the Minoan Room: The Royal Academy Catalogue of the Exhibition, the BSA Archival photographs of the room, and the Ashmolean Museum's collection database (including the Sir Arthur Evans Archive). For this project, I also catalogued and digitised a series of framed exhibition labels related to the 1936 Exhibition. Nearly two hundred of these labels were stored in five different boxes in the Sir Arthur Evans Archive. I determined, based on comparisons with the BSA photographs, that most were displayed in the Minoan Room or had matches with objects listed in the Catalogue. At some point in their history, they were likely grouped together because they were all framed in black, some with metal rings on the reverse side for wall hanging. However, it is likely that some of the framed exhibition labels were also used in the historic Aegean Gallery at the Ashmolean or were considered for exhibition but never displayed. In addition some exhibition labels have been lost/destroyed or re-integrated into other sections of the Archive without frames. There are at least five labels visible in the BSA photograph of the Minoan Room that have not yet been located in the Evans Archive. I have also rediscovered exhibition labels that are visible in the photograph (Drawing of Bronze Bowl with Foliate Decoration from Palatial Hoard) and found potential other images that were either in the Exhibition or considered for display (e.g. Comparative Knossos and Delphic Omphalos and Drawing of Donkey as Pack Animal from Phaistos). These archival challenges demonstrate that the process of reconstructing the Minoan Room is not straightforward and requires some guesswork. In this publication only objects that were almost certainly in the exhibition are included in the catalogue, with weblinks provided for less certain examples. All framed labels are included in the catalogue but with an indication of whether they have been associated with a particular showcase or not.

Knowing that the objects of the Minoan Room came from the Ashmolean Museum's collections, I used the Catalogue, the BSA photographs, and the Museum's database to find object matches. Sometimes this was easy because an object was clearly described in the Catalogue or visible in the photograph. Other times, when descriptions were quite vague, I searched the *Palace of Minos* publications to see if illustrations in the publication gave some guidance to what types of 'barbotine' ware cups, for example, Evans might have displayed. Exhibition labels could sometimes be matched to Catalogue descriptions, but I also guess as to which exhibition labels might have been included based on the theme and chronology of the Case. For example, although you can only see one exhibition label in Case A, there are at least six other exhibition labels that relate to EM I and II objects and themes present in the Case. The *Palace of Minos* is also a good tool for determining the possible Case location of exhibition labels because it is likely that the same illustrations/figures in the Exhibition were grouped under chronological and thematic topics within the publications. When object descriptions are too vague, objects and labels

are hidden in the photograph, or labels are missing there is lacuna of information, but overall, this methodology has worked to determine as much as possible, the objects and exhibition labels that would have been on display in the Minoan Room. To give a more complete picture of the Minoan Room, I make suggestions (when appropriate) of objects or labels which might have been similar to the ones displayed.

FOOTNOTES

[1] Jubilee Committee Minutes, 6 February 1936. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

[2] Letter from J.L. Myres to R.D. Barnett on 1 January 1926. BSA Archives (Steel Case 2, 3.3: London Letters from 1936).

[3] Letter from J.L. Myres to R.D. Barnett on 1 January 1926. BSA Archives (Steel Case 2, 3.3: London Letters from 1936); Jubilee Committee Minutes, 6 February 1936. BSA Archives (BSA Corporate Records London, Misc., Jubilee (1936) corresp. Misc. Box 1.4).

[4] Letter from J.L. Myres to R.D. Barnett on 22 February 1936. Myres Archive, Bodleian Library (Oxford), Ms. Myres 43.104.

[5] Letter from A.J. Evans to J.L. Myres on 11 August 1936. BSA Archives (Misc. Box 4, Jubilee 1911 (dinner), Jubilee 1936).

[6] Letter from J.L. Myres to R.D. Barnett on 22 February 1936. Myres Archive, Bodleian Library (Oxford), Ms. Myres 43.104.

[7] Letter from J.L. Myres to A. Blakeway on 15 July 1936. BSA Archives (Managing Committe Minutes and Agenda 1920-1939).

[8] Evans 1936, p.5

[9] See Hamilakis and Momigliano 2006, Papadopoulos 2007, and Schoep 2018.

[10] Evans 1930, p.468 and Morris 2006

[11] Evans 1930, p.253-254 and Evans 1930, p.56-57

[12] Anthem, T.L, "Magic of the Parthenon," *Liverpool Echo*, 9 October 1936 in BSA Archives (BSA Corporate Rec. London Misc. Press Cuttings 1936. Misc Account Books. Press Cuttings Bundle 1).

[13] Spender, J.A, "Belgian Neutrality: The Importance of Little Nations", *Birmingham Gazette*, 20 October 1926 in BSA Archives (BSA Corporate Rec. London Misc. Press Cuttings 1936. Misc Account Books. Press Cuttings Bundle 1).

[14] Panagiotaki 2004

[15] Evans, A.J., "Minoan Culture Displayed at the Royal Academy", *Illustrated London News*, 7 November 1936 in BSA Archives (BSA Corporate Rec. London Misc. Press Cuttings 1936. Misc Account Books. Press Cuttings Bundle 1). and Evans 1935, p.475-478.

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III

The 1936 Exhibition Catalogue and Added Descriptions

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The essay is constructed to take the reader through the Minoan Room as if they were a visiting guest to the Exhibition. The objects and exhibition labels which were on display have been identified using photographs of the Exhibition and printed catalogue entries. Because of the incomplete photographic record and sometimes vague descriptions of the objects in the printed catalogue it has not been possible to identify every item. The description of the case/wall is followed by the printed catalogue entries written by Sir Arthur Evans. Links to objects and exhibition labels which were definitely used in the Minoan Room are included throughout the essay. Other possible labels and objects are discussed in the introductory texts. The printed catalogue also includes an introduction section which is available, along with the entries for the other rooms of the Exhibition, from the Royal Academy.

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THE MINOAN ROOM

Walking into the Exhibition

When one entered the Minoan Room, large framed plans, maps, and photographs covered the walls to the left and right of the entrance. These are not visible in any of the BSA photographs, but their descriptions in the printed catalogue give some idea of their presentation. It has not been possible to identify specific items in the Sir Arthur Evans Archive which relate to these descriptions because they could refer to multiple items.

On walls at either side of Entrance.—*Plans of Knossos:*—
To right on entering.—*Large Plans of the Palace, including more recent discoveries; Western Enceinte and Entrance System, and Domestic Quarter, with Sections of Grand Staircase;* beyond*, Tomb of Double Axes, Royal Tomb of Isopata and Temple Tomb.*
To left on entering.—*Plan and Isometric View of the Little Palace. Plans of Town Houses;* beyond*, Sections of ' Royal Road,' and plan and section of Cistern at Arkhanes, with vaulting of tholos-like construction. Photographs of the Site and details of structures. Section of Minoan floor-levels under West Court of Palace, with stratification of the vast underlying Neolithic deposit.*

Neolithic Origins

As there is no photographic evidence or detailed descriptions for this case, it not clear which exact figurines and sherds would have been displayed, but the Ashmolean's collection holds a few Neolithic figurines and it is probable that this complete figurine from Knossos illustrated some of the common characteristics of such figures. Some of the sherds displayed were probably a variety of burnished and incised ware, not unlike this burnished sherd with incised decoration and white pigment. Regardless of the specific pieces chosen, this small case would have given a general idea of the material

culture of Neolithic Knossos. It is possible that five exhibition labels related to Neolithic materials were present in the case as well: 'Clay Idols and Stone Derivatives', 'Neolithic Stone Tools and Figures', 'Neolithic Vessels and Tools', and 'Neolithic Artefacts including figures', and 'Stone Figurine'.

> In small case, *a selection of Neolithic sherds and rude clay idols.*

Wall Case A



Focus on Case A. British School at Athens photograph (BSA SPHS 01/6839.C6848).

Wall Case A is partly visible in the furthest lefthand section of the photograph. It was devoted to the Early Minoan I and II periods, which Evans dated to 3500–2400 BCE. Several objects listed in the printed catalogue can be identified in the Ashmolean's collection, some of which are partly visible in the photograph: for example, an imported Cretan stone vase, a replica of the "mottled toilet vessel imitating diorite", and two Vasiliki Ware vases, one of which appears to be a replica. One label ('Gold Jewels of Floral and Foliate Types from Mochlos') was clearly visible in the photograph. Six different labels seem to match the descriptions of items given in the printed catalogue (see below). It is possible that the following exhibition labels were also displayed in the case: 'EM II Vessels showing metallic forms' and 'Terracotta Flower'.

> *WALL-CASE A.-EARLY MINOAN I, II.* Bottom Shelf
> *Late Predynastic and Early Dynastic vases, and imported Cretan examples [1], [2] (from c. 3500 B.C.).* Middle Shelf (same continued).
> *Late Predynastic cupped libation block, from Hierakonpolis, with clay version: Comparative Group A.*
> *Imported cupped block of igneous rock from Temple Tomb, Knossos, with later imitative examples [1], [2] from primitive ossuaries, Messara.*
> *Late Predynastic stone palettes*[1] *and Cretan derivatives. Group B. Label*
> *Late Predynastic images and Cretan derivatives [1], [2], [3]. Group C. Label*
> *Early Minoan stone vessels; the influence of Proto-dynastic Egyptian spouted copper vessels is to be noted. Group D. Label*
> *Fourth Dynasty moustache-cup of alabaster, and marble imitation from Knossos. Group E. Label*
> *Carinated translucent diorite bowl; Tomb of Kamena (Fourth Dynasty, c. 2800 B.C.), and fragments of similar bowls, from Knossos.*
> *Fragment of similar bowl in liparite, a form of obsidian imported from the Aeolian Islands and worked by Knossian lapidaries for similar bowls. Facsimile.*
> *Facsimile of mottled marble toilet vessel (imitating diorite), identical in form with one from E.M. II tomb, Mochlos, and paralleled by another, with inscription of 16th year of Pepi I (c. 2486 B.C.). Label*
> *Lid of E.M. II pot (Mochlos), with high relief in singularly free style, showing native dog, a remarkable example of early sculpture.*
> *Illustrations of E.M. II jewellery with flowers and leaves. Label*
> *VASILIKI MOTTLED WARE(E. Crete): imitation of early dynastic Egyptian spouted vessel in copper.*
> Upper Shelf

Between Case A and Case B



Focus on Wall Between Cases A and B. British School at Athens photograph (BSA SPHS 01/6839.C6848).

The wall space between Case A and Case B was also used to display photographs of the Knossos excavations and paintings of Cretan scenes on boards. The complete boards are not preserved in the Ashmolean collection but some photographs do appear to have been ripped off similar boards. Some of the images are identifiable from the photograph, including Theodore Fyfe and Cretan Workmen, Workmen on the Grand Staircase, and Caravanserai. Images of large pithoi (storage vessels) also highlighted artefacts that were obviously too large to be displayed in the Exhibition: West Magazine 11, East Magazines, Ioannis Papadakis and a Pithos. The two watercolour drawings by Edward Lear are also visible in the photograph. These were owned by Sir Arthur Evans and later donated to the British School at Athens.

> *On Wall between Cases A and B*
> *TWO WATER-COLOUR DRAWINGS of the neighbourhood of Knossos, by Edward Lear: (1) View of Mount Juktas showing the village of Sylamos in foreground (1864). (2) Candia (Megalokastron), showing Venetian ramparts of the sea-front (1864).*
> *PHOTOGRAPHIC VIEWS: (3) Workmen on the excavation. (4) The Palace: southern and western enceinte and environs.*

Wall Case B



Focus on Case B. British School at Athens photograph (BSA SPHS 01/6839.C6848).

Wall Case B was located on the same wall as Case A, but it is barely visible in the photograph. Only through the glass of Case C can a few objects and labels be seen. The case was dedicated to the Early Minoan III to Middle Minoan IIB periods (2400–1700 BCE). It contained a great deal of pottery in a variety of styles (i.e., 'barnacle ware', 'barbotine ware', monochrome, polychrome, etc.), but it is difficult to identify the specific pieces on display. Some objects listed in the printed catalogue are discernible: two vessels (an Early Minoan III spouted pot and a jar with triple group of palm trees) and two other artefacts (Gypsum Round Table and facsimile of Mallia Bee Pendant). Although not mentioned in the printed catalogue, in the photograph a votive 'cow-bell' and 'barbotine' ware cup, are visible on the upper shelf. Several exhibition labels match descriptions in the printed catalogue. The exhibition labels 'Wall Pattern Nature Printed with Small Sponge on Stick' (see below) and 'Silver Vase and Ceramic Imitations of Metal Forms' are barely visible on the middle shelf of the case. It is possible that several other exhibition labels related to Early Minoan III to Middle Minoan IIB were displayed in this case: 'Seal from Agia Triadha and Jug from Kamares Cave', 'MM IA Pottery from House A and B Beneath Koulouras', 'Vessel for Filtering', and 'Floral Patterns of a Textile Character on MM IB Pottery'. The labels 'MM II Polychrome Vases Illustrating Earlier Palace Style', 'Rhytons in the Form of Bulls with Acrobatic Figures', 'Bronze Daggers from Tholos at Hagia Triada', 'Clay Idols Showing MM I Skirts', 'Vat Room Deposit Materials', and 'EM III Larnakes' were possibly in the case as well. Labels 'Griffins', 'Lintels of Mycenae and Kumasa', 'Primitive Beehive Tombs' may have been either Case A or Case B.

To the left of Case B, three exhibition labels hung on the wall, one of which was 'View of the Megaron of the Royal Villa from the East End', which did not relate to the contents of Case B but, like other items on the wall, highlighted Knossian architecture. The other was likely 'Reconstruction of the House of the Chancel Screen at Knossos'.

> *WALL-CASE B.-EARLY MINOAN III: MIDDLE MINOAN IIB.*
> Upper Shelf, left.
> *EARLY MINOAN III. Pottery with white-on-black decoration: Spouted pot with red white-bordered stripes: earliest example of polychromy, Knossos 1894.*
> Upper Shelf, right.
> *SECTION OF ROUND TABLE in purplish gypsum from an early house floor, with the earliest known example of architectonic moulding.*
> *MIDDLE MINOAN I. Monochrome, early polychrome, and 'barnacle'-ware: see, too, votive figures from Palaikastro (East Room, No. 99).*
> Middle Shelves, left.
> *MIDDLE MINOAN Ib. Polychrome pottery and 'barbotine' or 'prickle'-ware: plant-designs showing textile influence, evidences of 'nature-printing' from sponges on plaster also copied on vases. Label*

Designs of wild goats, herons, and water-beetles, and vase-relief of cockchafer. Label
Facsimile of pendant gold jewel, consisting of two hornets and globes with miniature granulation; from excavations of the French Mission at Mallia; an unique example of the skill attained by Minoan jewellers: c. 2000 B.C. Middle Shelves, right.
MIDDLE MINOAN IIa: for fine ' egg-shell' ware, see Case E opposite.
Bottom Shelf.
MIDDLE MINOAN IIb. Polychromy already decadent. Large jar with triple group of palm-trees from 'Loom-weight' deposit (with section showing stratigraphy).
'Loom-weight' deposit (with section showing stratigraphy).
Label
Small vessels, probably votive, white-on-black technique: transitional to M. M. III: see Wall-Case H.

Wall Around Case B



Focus on Wall Around Case B. British School at Athens photograph (BSA SPHS 01/6839.C6848).

On the wall surrounding Case B several fresco copies were displayed. It is possible to see the large Ladies in Blue fresco and the Partridge Frieze from the Caravanserai on the upper part of the wall. Through the glass of Case C and B other framed frescoes are visible, probably including those mentioned in the printed catalogue: Child Putting Saffron Flowers in Baskets, Spiral Frescoes, the Miniature Frescoes (Sacred Grove and Dance, and the Temple and Grand Stand), Blue Monkey in rocky landscape with 'sacral ivy', and Blue Roller among rocks. In the printed catalogue it is recorded that the Charging Bull on a Crystal Plaque was on this wall, but rather it is visible (in a large frame like the other wall copies) on the lowest shelf of Case F in the immediate foreground. Two other fresco specimens from the House of the Frescoes are visible on the End Wall (Monkey Hunting Among Papyrus and another depicting a river—see 'Specimens from House of Frescoes') above the frescoed lily panel from Amnisos. The 'Miniature Frescoes of Seated Ladies on Grand Stand' may have hung on the wall as well. The rest of the wall illustrations, including the plaster Charging Bull, are discussed in a separate section below.

On wall above Case B and to right of it.
CHILD PUTTING SAFFRON FLOWERS INTO BASKETS: Head restored, probably a girl; from rocks around sprout similar flowers. The blue convention for the body colour, and the character of the black and red veining of the rock-sections, as well as the style of some of the crocus-flowers are abnormal, and the work is clearly earlier than any other more or less complete piece of fresco preserved.
M.M. IIIa.
THE LADIES IN BLUE: Toilette scenes were much in vogue in the Palace at this epoch; 17th century B.C. Above Case B.
SPIRAL FRESCOES: (1) (above) found above Loom-weight Basement; (2) (below) found beneath floor of Magazine with 'Medallion Pithos'; both beneath M.M. IIIb deposits.
On Wall
M.M. IIIb.
MINIATURE PAINTING OF A CHARGING BULL on the back of a crystal plaque; of microscopic work, enlarged.
MINIATURE FRESCOES: (1) The Sacred Grove and Dance. (2) Temple and Grand Stand, thronged with spectators of sports; the seated ladies in fashionable costume, of the front row of the stand, supply an extraordinarily modern touch. See, too, Case H. The M.M. IIIb date is stratigraphically determined, the first half of the 16th century B.C.
SPECIMENS FROM THE 'HOUSE OF THE FRESCOES': M.M. IIb and transitional L.M. Ia.
Blue Monkey in rocky landscape, with 'sacral ivy' and compound papyriform flowers.
Blue Monkey (West African 'Green Monkey') hunting among papyrus.
Blue Bird (Roller) rising from rocks with wild roses, Pancratium lily, iris, and vetches: clumps of crocus flowers.
Blue Monkey amidst papyrus, in a later style, perhaps L.M. Ia.
End Wall.
FRIEZE OF PARTRIDGES from the 'Caravanserai,' Knossos: transitional style.
Upper Wall space

Standing Case C



Focus on Case C. British School at Athens photograph (BSA SPHS 01/6839.C6848).

Standing Case C is fully visible in the foreground of the left section of the photograph. It was dedicated to displaying finds related to the Middle Kingdom Egyptian relations of MM IIA and IIB (1900-1700 BCE). The printed catalogue only has four entries for this case, but it is clear from the photograph that many more sherds and objects were displayed than described. The upper shelf contained the Polychrome 'egg-shell' ware bowl with bat-and-ball motif, a replica of the statue of User and a label Inscriptions on Figure of User, a series of sherds from Harageh, Egypt (see Evans 1928, 212) and a polychrome sherd with bat-and-ball motif from the Theatral Area with the accompanying label (see below). There is also a (missing) exhibition label featuring a polychrome jar from the SE Deposit that is illustrated in the *Palace of Minos* (Evans 1928, Colour Plate IX).

The shelf below contains the Abydos Cemetery deposit (and a label-see below), which includes the bridge-spouted jar, blue glaze hedgehog, faience vase, and various jewellery pieces. A Knossian bridge-spouted jar was compared to the Abydos one. The printed catalogue did not list any objects from the lower two shelves beyond remarking that it was New Kingdom and Late Minoan Pottery but by looking at the photograph one can see a Late Helladic amphora found in Thebes and its corresponding label 'Amphora from Egyptian Thebes', the exhibition label 'Griffin on Axe Blade', and (through the reflection of the glass) a Cretan alabastron found in Egypt and a comparison label 'Clay Alabastron from Mochlos'. Several stirrup jars and 'pilgrim flasks' are visible on the bottom shelf, along with an assemblage of sherds. It is possible that 'Segmented Types of Faience Beads' was also in the case.

> *STANDING CASE C.-FINDS ILLUSTRATING THE MIDDLE KINGDOM EGYPTIAN RELATIONS OF MINOAN IIA AND IIB.*
> Upper Shelf
> *POLYCHROME CRETAN SHERDS (M.M. IIa) from Harageh, of Senusert II's time (c. 1906-1888 B.C.): found by Mr. R. Engelbach. These include (1) a fragment of 'barbotine' ware of a type ascribed to the close of M. M. IIa. (2) Part of a spout with rivet-head, showing metal work origin. (3) An unique form of strainer. (4) A small fragment showing part, of the 'tennis-bat-and-ball' pattern, white on black; specially important from the Knossian comparisons beside it. (SEE PM II, 212, fig. 119)*
> *POLYCHROME Bowl of 'egg-shell' ware showing same bat-and-ball motive (reconstructed from fragments associated with the Royal Pottery Stores, Knossos): for example of similar bowl, see annexed illustration of polychrome jar from S.E. Deposit (Candia Museum).*
> *POLYCHROME FRAGMENT found in the Second Stratum beneath the tenth step of the Theatral Area, Knossos (just above the M.M. I layer: see drawing of section), showing part of the same bat-and-ball motive. Label*
> Second Shelf.
> *POLYCHROME BRIDGE-SPOUTED POT (M.M. IIb) found in a tomb of Abydos Cemetery by Professor J. Garstang with Twelfth Dynasty Amenemhat III (c. 1849-1801 B.C.). Some of the associated Egyptian relics are here shown; among them a hedgehog and vase in fine blue glaze-ware. Label*
> *Lent by the Ashmolean Museum.*
> *[For the associated New Kingdom and Late Minoan pottery on the bottom shelf, see under Case D.]*

Standing Case D



Focus on Case D. British School at Athens photograph (BSA SPHS 01/6839.C6848).

Standing Case D is visible in the photograph and contained objects related to the "Oriental" relations with Minoan Crete, namely artefacts concerning the Near East and Anatolia. The upper shelf contained a large collection of sherds from Ras Shamra (Ugarit) in Syria (excavated by Claude Schaeffer) and Tell Atchana, Turkey (excavated by Sir Leonard Woolley). For similar polychrome cups to those mentioned in the printed catalogue see this 'egg-shell' ware from Ras Shamra in the Louvre or the cup on the exhibition label: 'Fragment of Bowl from Ras Shamra MM IIA'. The sherds from Tell Atchana were displayed on the upper shelf as well. Sherds with 'double-axe trees' were also present in the case. Although not visible in the case, the printed catalogue records a 'Syro-Minoan' marble head of a statuette which was found depicted in *The Illustrated London News* in 1936 (see below).

On the lower shelf sat a bull's head rhyton (which now belongs in the Louvre collection) from Amisos (Eski-Samsun), Turkey with a 'sacral ivy' decoration around its neck. Several artefacts provided comparative 'sacral ivy' motifs, including the base of a jar, a sherd from Chirishli Tepe in Anatolia, and a Late Helladic alabastron from Egypt with the accompanying label 'Alabastra from Egypt and Volo'. A missing exhibition label that resembled comparisons of Sacral Ivy Motifs (Evans 1935, 274) in the *Palace of Minos* was next to the jar base. A duck-shaped and a goat-shaped libation vessel from Amisos are also visible in the photograph in the background of the case. These are probably two further objects from the Louvre, although both the duck and goat seem to have slight differences from the photograph. The exhibition labels 'Lapis Lazuli Cylinder with Sumerian Types' may have also been present in the case.

STANDING CASE D.-FINDS ILLUSTRATING ORIENTAL RELATIONS WITH MINOAN CRETE
Upper Shelf
PART OF A POLYCHROME CUP (a) of the finest 'egg-shell' ware from a tomb at Ras Shamra, in Syria, found by Monsieur Claude Schaeffer. As noted above (p. 8, cf. 16), it answers both in texture and in details of decoration to the remains of similar cups from the Royal Pottery Stores of Knossos, approximately dated by the Harageh deposit (Case C) to the reign of Senusert II (c. 1906–1888 B.C.).
Lent by the Louvre Museum.
SHERDS FROM TELL ATCHANA, (b) near the middle Orontes, illustrating Sir Leonard Woolley's recent discovery of pottery of M. M. IIIa character, dating back to c. 1700 B.C. The 'double-axe tree' on some of these is especially to be noted, as a close parallel is to be found on a Cretan burial-urn. The 'Double-Axe' was the sacred symbol of the Minoan Religion.
Lent by Sir Leonard Woolley.
INLAID MARBLE HEAD OF A STATUETTE, from Major Myers' Collection in the Eton College Museum. This head, formerly regarded as Egyptian, may with great probability be recognised as a work of the same Syro-Minoan School that produced a series of 'Hathor-headed' vessels in native faience. Its comparatively late date (probably 14th-13th century B.C.) is attested not only by its style, but by an iron tenon that seems to have attached the headpiece. The hair and eyelids are of inlaid lapis-lazuli: the eye is of similar inlay; the ear-rings are of red jasper.
Lent by the Provost and Fellows of Eton College
BULL'S-HEAD RHYTON (LIBATION VESSEL), from a tomb at Eski-Samsun (Amisos). It has reddish-brown decoration on white slip, belonging to a well-known class of Royal Hittite Pottery. Its 'collar' is decorated with the two-stemmed sacral ivy, taken from the L.M. Ib vase-decoration (c. 1500-1450 B.C.), here illustrated by the lower part of a painted jar from Palaikastro, Crete. Bull's-head rhytons of this type had been erroneously classed with Hellenistic rhytons of the 3rd century B.C.
On the floor of Case D.
FRAGMENT OF A CONTEMPORARY VASE WITH SIMILAR IVY LEAF, from Chirishli Tepé in inner Anatolia, found 1904: from Professor Sayce's Collection, now in the Ashmolean Museum.
DUCK-SHAPED AND GOAT-SHAPED VESSELS, from the same tomb at Amisos, further illustrate this Hittite class.

Standing Case E



Focus on Case E. British School at Athens photograph (BSA SPHS 01/6839.C6848).

Standing Case E offered examples of fine 'egg-shell' ware vessels from the Middle Minoan IIA period (1900 BCE–1850 BCE). On the upper shelf, it is possible to see a replica bridge-spouted vessel, similar in design to the ones in Case C, but with floral decoration in white and orange. A few other objects stood in front of the vessel, one of them possibly being a fragment of a carinated bowl with white spots meant to imitate Early Dynastic liparite bowls. In the photograph it is also possible to see part of a polychrome bowl with fleur-de-lis decoration (with accompanying label 'Polychrome Sherd of Egg-shell' ware Knossos). While this vessel is restored today, it was only a fragment at the time of the Exhibition. Barely visible on the upper shelf behind the bridge-spouted vessel is a polychrome bowl with white and black veins, imitating stone breccia work. A polychrome 'tazza' or cup with thorn-like bosses and an ostrich-egg rhyton sat on the second shelf from the top. The label of 'MM II Knossos Bridge-Spouted Jug with Thorn-Bossed Tazzas' (see below) is barely visible behind the cup. The labels 'Modern Ostrich Egg Flask and Minoan Rhyton Types Derived from Egyptian Ostrich-Egg Flask' were certainly present on the shelf.

Although the printed catalogue does not mention the lower two shelves, it is possible to make out two other labels: 'Middle Minoan Polychrome Pottery from Below Olive Press Room' and 'Polychrome Bowl'. It is possible that 'Kamares Cup with Handle' is the small, framed label whose reverse is visible in the photograph. The case may have held these other exhibition labels as well: 'MM II Knobbed Pithos', 'Polychrome Cup with Flower Design', ''Egg-Shell' Ware Kamares Cup', 'Kamares Cup with Spout', 'Kamares Bridge-spouted Vessel', and 'Kamares Cup with Crocus Flowers'.

> *STANDING CASE E.-FINEST MIDDLE MINOAN IIA POTTERY, INCLUDING ' EGGSHELL' WARE.*
> *Cf. Wall Case B, middle shelf, right.*
> Upper shelf.
> *BRIDGE-SPOUTED VESSEL, with elaborate decorated design, with fleur-de-lis: filler and jug showing stellate flowers (replica).*
> *FINELY POLISHED CARINATED BOWL (fragment), copied from shape of Early Dynastic diorite examples (see Wall Case A); but in this case the white spots are imitative of a liparite original (see facsimile, Wall-Case A, middle shelf).*
> *POLYCHROME TAZZA, with thorn-like bosses: development of barbotine' work: it shows metallic lustre. Label*
> Middle shelves.
> *PART OF A POLYCHROME BOWL of extraordinarily thin fabric, with delicately embossed arcading, derived from fluting of bowls in precious metals: the arcading is surmounted by small fleur-de-lis. Label*
> *BOWL of similar tenuous fabric; with polished red grooves on which are painted white stellate flowers like those of the vessels on the top shelf. The fine 'egg-shell'-ware of this class is approximately dated by the example in Case C (Harageh find, p. 15), showing the 'bat-and-ball' motive, to the time of Senusert II (c. 1906–1888 B.C.).*
> *POLYCHROME BOWL of similar thin ware: mottled brown ground with white borders and black veins, imitated from breccia.*
> On the floor of Case E.
> *PART OF A POLYCHROME VESSEL, showing olive-sprays and buds in white and red, facing olive flowers: supplying analogy to later fresco designs.*
> *'RHYTON' IN SHAPE OF OSTRICH-EGG, a form of libation-vessel with white ground. Ostrich-egg vessels were clearly derived from the African side, where (as in the Sudan) such flasks are still common: an Egyptian imitation in marble occurs in a XI-XII Dynasty grave at Abydos. Tables show the later evolution of ostrich-egg 'rhytons'.*

Case K



Focus on Case K. British School at Athens photograph (BSA SPHS 01/6839.C6848).

In the photograph of the Minoan Room, Case K is closest to the Charging Bull Fresco and displays sealstones and signet rings from Sir Arthur Evans's personal collection. Unlike the other cases where it is possible to see distinct objects, all that can be seen in the photographs are the vague outlines of the sealstones. The signet rings were probably displayed on the opposite side. Therefore, the printed catalogue is the most reliable source for the contents of the case. Exhibition labels are seen in Case K. The following four exhibition labels were possibly in the case, but other labels seem to be missing or destroyed: 'Egypto-Minoan Decorative Scrolls', 'Zakro Seal Impressions', 'Owl Vase as Ivory Seal', and 'Ivory Dove Seal'. Some of the signet rings which were not found in the Ashmolean's collections may have only been illustrated.

The Ashmolean holds a large collection of sealstones and sometimes it is difficult to distinguish which seals were displayed when the descriptions are vague. The links in the printed catalogue text below are only given for certain seals. Possible choices are given in the following paragraph to allow one to imagine what could have been displayed.

> *CASE K (1).-MINOAN ENGRAVED SIGNET-RINGS AND BEAD-SEALS FROM SIR ARTHUR EVANS' COLLECTION.*
> Left compartment of case as seen from the door.
> *ARCHAIC BEAD SEALS, in dark steatite, often three-sided, with rudely engraved designs, going back probably to early in the third millennium B.C.*
> *These are succeeded by more compact and better executed specimens, some approximately dated by the double sickle' motive, originating in Sixth Dynasty types of reversed lions (c. 2500 B.C.).*
> *PERFORATED CAMEO OF TRIDACNA SHELL from Messara, in the form of a bearded head, which shows some affinities with proto-Egyptian types.*
> *On the later series of these seals advanced pictography is seen, leading to the earlier Hieroglyphic Class A of the Cretan Script.*
> *TWELFTH DYNASTY SCARAB from the Diktaean Cave, engraved with signs of this class.*
> *LENTOID BEAD with a M.M. IIa 'polychrome' pattern: convoluted and other forms of seal.*
> *SIGNET SEALS of the fully developed Hieroglyphic Class B.*
> *MIDDLE MINOAN II SEALS.* Case K (1): left compartment
> *PRISM-SEALS and 'FACETTED CYLINDERS' in crystalline stones with inscriptions of Hieroglyphic Class B, including the highly decorated red carnelian bead-seal of a prince whose emblem was the cat. The same hieroglyphic groups appear on a clay sealing with a portrait head.*
> *A 'Flat Cylinder'—a form that now makes its appearance-shows a galloping antelope in the same advanced M.M. II style.*
> *This class of bead-seal is finely illustrated by a series of examples belonging to the earlier phase (a) of M.M. III (c. 1700-1600 B.C.), including the 'bull grappled at the tank,' the 'plumed tumblers,' and the 'fable of the goat and dog' (see, too, p. 10 above).*
> *A Calf's head prepared for the table, on a remarkable lentoid, is of the same approximate date.*
> *PART OF A CLAY SEAL-IMPRESSION, from Knossos, showing a lion pursuing a lioness; of the highest style of this art.*
> *CLAY SEAL-IMPRESSIONS from the Harbour-town of Knossos, though in different clay, are identical with those from Zakro in Eastern Crete (see Case H).*
> *Parrot-wrasse fish amidst its sea-pastures. Carnelian amygdaloid, boldly engraved; an early attempt at perspective.*
> *Toilet scene, jasper lentoid, reflecting the M.M. III Palace friezes.*
> *QUATREFOIL PATTERN, reproducing, in the round, a characteristic scarab-motive used for sealing Middle Kingdom documents in Egypt: of special interest since this M.M. signet type has been incorporated in the decorative design on Stela VI from the shaft graves at Mycenae.*
> *TALISMANIC SEALS, a special section, mainly of the 'almond-shaped' (amygdaloid) form; with ships, fish, round huts with posts, water vessels of various kinds (rain-charms), lions' masks, etc.*
> *LATE MINOAN SEALS (c. 1550–1200 B.C.).* Case K (1) : left wing.
> *LATE MINOAN Ia (from c. 1550 B.C.): FINE LENTOIDS with photographs and enlargements.*

Wounded calf, endeavouring to extract an arrow; from Knossos district and (mottled carnelian) Mycenae: the motive recalls the fine contemporary " flat-cylinder' gold bead from Mycenae with the wounded lion (replica for comparison).

Water-fowl in varied action (p. 16 above): greenstone from Mirabello.

Two recumbent oxen, one looking back, beside a tree: sardonyx amygdaloid, picturesque early style.

LATE MINOAN Ib (c. 1550–1450 B.C.): AMYGDALOIDS OF A NEW TYPE now appear, with grooves (sometimes lines) round the central truncated-oval boss of the back.

Hunter lassoing a Cretan wild goat: carnelian: a good early example.

ELONGATED SEALS are now cut from a well-known class of stone beads.

Hunter standing over the prostrate goat and giving it the coup-de-grace.

The ' Minoan Genius' in various aspects, a characteristic theme of the L.M. Ib style. One of these, leading a bull, is the earliest published Minoan gem.

Long-robed priest-princes are also a distinctive feature.

LATE MINOAN II (c. 1475–1400 B.C.), overlapping L.M. Ib: the latest Palatial class at Knossos, defined by hoards of clay impressions.

'Antithetic' schemes of opposed men and animal continue to be prominent, including the Lion Gate' at Mycenae; an off-shoot of the Oriental Gilgames class, already well represented in L.M. Ib. A lentoid of special interest, with two opposed Griffins above an ox with a cereal sign (probably rye) between them: this seems to have been the seal of some official of the Granary Department.

The lentoid form is now almost exclusively in use, and the subjects–such as lions, bulls, and the acrobatic Minotaur types–are skilfully adapted to the circular field.

An intaglio with a coiled lion on a crystal seal-stone found with L.M. II sherds near Knossos, is of special excellence, as an example of the latest Palatial style.

SERIES OF LENTOIDS ILLUSTRATING THE BULL-GRAPPLING SPORTS, already in vogue in the preceding age.

The galloping bull caught in a net (hematite lentoid) is a novel subject on seal-stones, though anticipated by a clay impression from Hagia Triada.

The bull nosing the decoy cow also appears; and a complete circus scene.

A clay seal-impression, from the Palace, with inscriptions on two sides shows the 'Minoan Herakles' lifting a large bull.

Cattle-pieces of a more general kind are now common. Derivatives of the Nilotic duck-hunting scenes are also frequent.

CONVOLUTED SEAL DESIGNS continue in a more decadent aspect through the succeeding phase.

Two black steatite seals,[2] recently found in the Candia district, belong to a hitherto unrepresented glyptic style parallel with the 'Late Revival' in Ceramic art of the close of L.M. IIIb (c. 1300 B.C.). The Argonaut, conventionalised, is clearly shown on one of them, with its tentacles, a favourite motive of this style.

The engraving of seal-stones has now apparently ceased on the mainland side. But it continued in Crete, even on crystalline rocks, to the latest ' Sub-Minoan times: L.M. IIc 1 (c. 1200 B.C.).

Right compartment.

CASE K (4).–GOLD SIGNET-RINGS AND BEAD-SEALS.

With these is grouped an agate signet-ring from a chamber tomb at Lyktos, showing a chieftain driving a chariot of the later Palatial type, drawn by wild goats, like the God Thor. (Case K 3.)

A. THE 'RING OF NESTOR': Gold signet-ring from the larger beehive tomb at Pylos (Kakovatos: see p. 11) It supplied the first picture of a Minoan Afterworld: see restoration in 'Miniature Fresco' style. (Case F bottom.)

B. THE 'RING OF MINOS' (see p. 11): replica executed from the original which has now disappeared. Its finding by a peasant lad led to the discovery of the Temple Tomb at Knossos (p. 11). The design consists, like that of the 'Ring of Nestor,' of three separate scenes, illustrating the departure of the Goddess from a rock-set pillar-shrine with sacred tree; the crossing of an arm of the sea in her bark; and her arrival at a similar shrine, where a youthful minister offers her refection from the juice of another sacred tree.

C. THE 'THISBÊ TREASURE' (pp. 10, 11). This unique illustration of L.M. Ia and b intaglio style, on gold signet-rings and beads, brought to light in a chamber-tomb at Thisbê on the Boetian coast, (as it now appears) about 1910, has never before been publicly exhibited.

The intaglio scenes, clearly answering to known episodes of Greek tradition, such as the slaughter of Aegisthos and Clytemnestra by Orestes, and of the Sphinx by Oedipus, were so surprising that many doubts inevitably arose as to their genuineness. At the same time, the presence here of 'heroic' pieces quite agrees with the designs of combat On the 'signets' from the Shaft Graves at Mycenae, which (as Schliemann first pointed out) clearly represent episodes of ancient epic, some at least recorded in Homer. They form themselves a collective whole not only in the general fabric, which is purely Minoan, but in the character of the designs, which seem to be mostly from the hands of the same engraver, and by curious evidence of having been, one and all, subjected to the same pressure on their back, due to some disturbance of the tomb, which had thrown the jewels on their faces. This is well shown by the electrotypes presenting the backs of the objects, placed beside the

series presenting the intaglios. They were associated (to my knowledge, A.E.) with other gold jewels going back in date to at least c. 1500 B.C., including a miniature pyxis or round box resembling those from the Third Shaft Grave at Mycenae. To myself such critical instincts as had been personally acquired through a lifetime devoted to such minute studies were quite decisive as to their genuineness; and they were shared by the late Mr. R. B. Seager, who for years had collected Minoan seal-stones, and whose flair and knowledge as regards Minoan antiquities as a whole are generally recognised. But in addition to this, a series of crucial points connected with the Thisbê jewels have since received illustration of such a kind as to place the execution of the intaglios outside the capacity of the most skilful forger.

A good illustration of this is presented by the theme of No. l of the group, where a female figure fills a jar from an ewer beside a tree: to be taken, probably, as a rain-charm, of a class represented by a series of simpler designs of ewers and foliage on a talismanic class, of the immediately preceding epoch. The figure pouring into the jarwas entirely new, however, and therefore, in the eyes of those who condemned the Treasure, an invention of a forger. Some years afterwards, however, among remains of seal-impressions derived from the 'Room of the Archives' at Knossos, a version of this same scene came to light: see Drawing in Case K.[3]

Three of the bead-seals, though clearly from the same sepulchral vault, belonged to the 'flat cylinder' type, which as an intaglio form practically dies out in the Late Minoan Ia period. The style of engraving, too, in these cases — Overthrow of man in bull-grappling scene; Matador; Lion seizing Bull—is also finer and somewhat earlier in its affinities. That there are also bead-seals belonging to this group, of the same amygdaloid form as those belonging to the better represented parure, but without the engraved lines on the back (the distinctive mark of L.M. Ib) that all these bear, is here demonstrated for the first time.

A Pig-sticking Scene, No. 6 of the later group, has the shaft of the hunter's spear ring round at intervals: this feature which points to a composite shaft, made (like those of the lictors' fasces) out of several rods or canes, reappears in the case of spearmen both on a signet ring from the Fourth Shaft Grave at Mycenae, and on a gold bead obtained by the late Professor Bosanquet in 1910 from a Boeotian peasant, subsequently acquired by Dr. Hogarth for the Ashmolean Museum, and on other grounds comparable with the Thisbê series. A recent examination of the underside of this shows that pressure marks identical with those on the Thisbê beads are visible. Electrotypes presenting both back and front of this are set beside the others in Case K. Both the finer character of the engraving, and the absence of the lines on the back, places this with the L.M. Ia element of the Thisbê Treasure. Incidentally, it may be observed that two Directors of the British School—the latter of special expertise as to seal-stones—have both supplied a valuable warrant for its authenticity.

D. SIGNET RINGS ILLUSTRATING MINOAN WORSHIP AND SPORT.

A GODDESS SITS BENEATH A VINE and is tended by adorant women: replica of original in the Athens Museum; found by Schliemann at Mycenae in excavation outside the Shaft Grave area.

GENII BEARING LIBATIONS TO THE GODDESS: enlarged photograph of a signet ring from the 'Tiryns Treasure'.

HELMETED PERSONAGES, HOLDING REEDS, IN ACT OF ADORATION BEFORE THE GODDESS, who sits with the child-God in her lap. Offerings, in the shape of a tripod and vases, are seen behind the adorants: a curious anticipation of the ' Adoration': see p. 11. A Christian ring design of c. 500 A.D. is exhibited for comparison.

SIGNET RINGS ILLUSTRATING BULL-SPORTS; one from a chamber tomb at Arkhanes, a Minoan centre inland from Knossos; showing an acrobatic feat; another, with a fallen performer.[4]

SIGNET RING: THE GODDESS AND HER SACRED TREE ABOVE A DEPARTING VESSEL: from near Candia, perhaps from the harbour town of Knossos.

SIGNET RING: YOUTHFUL GOD DESCENDING BEFORE HIS OBELISK in front of a walled enclosure with Sacred Trees; in front is a female adorant. Among religious subjects supplied by this group, this is perhaps the best illustration of the baetylic form of worship, in which the divinity is regarded as temporarily infusing itself into a material object. From the site of Knossos, acquired by A. E. in 1904.

SIGNET RING: A FEMALE ADORANT IN THE ACT OF ADORATION before a baetylic shrine on a rock, with a Sacred Tree behind.

SIGNET RING: TWO LIONS TETHERED TO A COLUMN: a variant of the 'Lion Gate' composition (see East Room, Mycenae 119): From Mycenae, obtained by A. E. in Athens, c. 1893.

E. OTHER SIGNET RINGS ILLUSTRATING ABIDING TRADITIONS OF EPIC EPISODES.—Three ivory signets, with bezels and contemporary swivel-hoops, found in a tomb near the site of Kydonia in Western Crete, dating from c. 300 B.C. [1], [2], [3]

WARRIOR STABBING A LION WITH A SHORT SWORD: a copy, translated in a Hellenistic manner but otherwise sufficiently exact, of the well-known type, on a gold 'flattened cylinder,' from the Third Shaft Grave at Mycenae.

A WARRIOR WITH A 'FIGURE-OF-8' SHIELD slung on his back in Minoan fashion seems to aim part of a curved object at a figure sitting against what looks like a bent shield; a

misunderstood copy of the sardonyx amygdaloid bead-seal (perhaps representing Periphetes tripping backwards over his shield) from the same Third Shaft Grave at Mycenae, curiously travestied by Schliemann's artist.
The Hellenistic workmanship of this group of ivory signet rings is undoubted, and implies knowledge of Minoan originals other than those of the then inaccessible Third Shaft Grave. This find is one of the strangest in the whole history of archaeological discovery.

Standing Case F



Focus on Case F. British School at Athens photograph (BSA SPHS 01/6839.C6848).

Standing Case F, which is visible in the foreground of the right-hand portion of the Exhibition photograph, was dedicated to Religious Figurines and Reliefs. The upper shelves contained two Snake Goddess figurines (Goddess in Corset and Flounced Robe and Goddess or Votary) from the Temple Repositories (c. 1600 BCE), two stone-lined cists filled with luxury artefacts that Evans considered to have come from a shrine. On the same shelf was a figurine of a goddess lent by the Fitzwilliam Museum in Cambridge.[5] The second shelf from the top held a number of figurines. The Chryselephantine Figure of a Snake-Goddess was a replica made by the Director of the Boston Museum for Evans's Minoan Room. Next to this figure is the outline of a Boy-God offering up his 'childhood's lock', illustrated in this BSA archival photo. Another ivory figure of a Boy-God was present in the case along with an exhibition label of Boy God Adoring Goddess (linked below). On the same shelf, but not visible in the photograph, were two bronze replica statues of male figures, one a Boy-God with a peaked tiara and the other a votary. According to the printed catalogue, an exhibition label illustrated 'Our Lady of Sports', a figurine from the Royal Ontario Museum, Toronto. On the third shelf from the top, it is possible to see several other Temple Repository replicas: votive robes, girdles, a plaque of flying fish, cockles and argonaut-shells, and a marble cross. Relief plaques of a goat and its young and a cow and its calf, and a ritual vessel with rose-leaves were also likely in the case according to the printed catalogue. On the same shelf, the exhibition labels 'Adder Mark of Minoan Goddess' and 'Bronze Figure of Goddess with Snakes' (see below) displayed additional religious symbolism and are visible in the photograph. The exhibition labels 'Clay Utensils from the Snake Room Knossos', 'Section of Terracotta Water Pipe', 'Bethshan Pottery Stand', 'Snake Tube', and 'Tripod Snake Table' were likely on the same shelf as the above exhibition labels. Somewhere in the case the label 'Clay Pillar Model with 'Birds' (see below) was also displayed as it fits with the printed catalogue entry describing doves on terracotta pillars.

On the lowest shelf, 'Bronze Locks from Wooden Statue' and an Inlaid Gaming Board label are visible in the foreground. Two illustrations from the *Palace of Minos* are visible on this shelf as well, but they are missing as exhibition labels: Youth with Bronze Curls (Evans 1930, p.522) and Crystal Plaque with Bull (Evans 1930, Plate XIX). The following exhibition labels may also have been displayed in the case, or at the very least considered for placement in the case during exhibition installation: 'Ivory Figurine of a Boy God', 'Great Stone Cists of Temple Repositories', 'Gold Foil from Temple Repositories', 'Excavation of Temple Repositories'/'Temple Repositories as Opened Out', 'Goddess or Votive and Snake Tubes Gournia', 'Arrow Plume of Bone', 'Common Viper or Adder', 'Bronze Figurines from Beirut and North Syria','Female Statuette of Bronze', 'Votive Monument with Plaited Locks', and 'Upper Part of Bronze Minoan Figure of Snake Goddess'.

STANDING CASE F.-RELIGIOUS FIGURINES AND RELIEFS.
Top shelf.
FAIENCE GROUP FROM FITTINGS OF SHRINE FOUND IN THE TEMPLE REPOSITORIES, KNOSSOS: facsimiles by the Danish artist, Halvar Bagge.
a. GODDESS IN CORSET AND FLOUNCED ROBE, round whom three snakes (symbols of her chthonic power) coil upwards to her tiara.
She holds out the heads of two; that of the third rises uraeus-like above the tiara.
b. GODDESS OR VOTARY: similar figure, with feline animal on her head, holding out two snakes.
c. Votive Robes [1], [2] and Girdles [1], [2].
d. Ritual Reliefs; goat and young; cow and calf.

e. Ritual Vessels; chalice with spray of rose-leaves; another with fern-fronds (in Case H).
f. Flying-fish, cockles, and argonaut-shells, grouped within rock border (in Case H).
g. Marble Cross, perhaps for intarsia work
FIGURE OF A GODDESS, in mottled marble, similarly attired, but without snake: in two pieces, joined at the waist by a tenon. Lent by the Fitzwilliam Museum. Label
CHRYSELEPHANTINE FIGURE OF A SNAKE-GODDESS: facsimile made under the superintendence of Mr. L. D. Caskey, Director of the Boston Museum.
IVORY FIGURE OF A BOY-GOD, with holes for attachment of thin gold plate for loin-clothing and the borders of his tiara. On tiptoe as he stands with his high headpiece, the figure is practically the same height as the Boston Goddess, and both probably belong to the same height as the Boston Goddess, and both probably belong to the same group (see illustration), the Divine Child saluting the Mother Goddess. A. E. Collection. Label.[6]
IVORY FIGURE OF AN OLDER BOY-GOD, tonsured to offer up his 'childhood's lock': he probably wore a biretta of thin gold plate such as was found attached to his loins. A. E. Collection.
BRONZE FIGURE OF A BOY-GOD, with peaked tiara, from the Harbour Town of Knossos: cast. Original in the Candia Museum.
BRONZE FIGURE OF A MALE VOTARY: one hand in attitude of adoration: from Crete: cast. Original in Athens Museum.
Middle Shelves
CHRYSELEPHANTINE FIGURE OF 'OUR LADY OF SPORTS', showing a Minoan Goddess in gold-plated corset and male loin-clothing, also worn by female taureadors: coloured illustration. Original in Royal Ontario Museum, Toronto. Label
THE DOVE AS MEDIUM OF DIVINE POSSESSION, settled on pillars of a terracotta shrine, Knossos (M.M. IIb); of posts of a terracotta swing, with votary (or Goddess) in sacral act of swinging (see, too, p. 19); on handles of a gold chalice-the 'Cup of Nestor' from the Fourth Shaft Grave, Mycenae (L.M. I) and on the head of the Goddess herself. Label
IVORY FIGURINE OF A LEAPING YOUTH (cast), from a model of sacral bull-sports. From Ivory Deposit, Knossos.
BRONZE GROUP OF YOUTHFUL ACROBAT ON GALLOPING BULL Lent by Captain E.G. Spencer-Churchill
*TRANSLATION INTO MINIATURE FRESCO STYLE OF THE DESIGN ON THE 'RING OF NESTOR (*Evans 1930, Plate XX*), relating to Death, After-Life, and the Minoan Underworld: Goddess with female companion; butterflies and their hooked chrysalises above, emblems of resurgence; young couple, joined in death; "Tree of the World,' with sacral ivy, dividing the scenes; Lion Guardian of the Underworld, tended by twin handmaidens (*Diaskourai*) of the Goddess; profane entrant warned off by She-Grin; young couple guided by She-Griffins to Winged-Griffin (Inquisitor) on Judgment-Seat; Goddess behind. At foot of tree, dog-like Monster, prototype of Cerberus. See Case K, for this Signet Ring.*
ILLUSTRATIONS OF DOMESTIC CULT IN THE 'SNAKE ROOM' AT KNOSSOS, and its bearing on the Cult of the Snake-Goddess: —
a. Evolution of 'Snake-Tube' of Minoan Shrines from a section of terracotta water-main (illustrated). Label
b. Knotted snakes seen on figurines of the Goddess of natural suggestion (self-knotted blind-worm). Label
c. 'Snake Table' and various other utensils of the Snake Room (illustrated). Label
d. Survival of this cult object in Cyprus and at Bethshan. Label
INLAID GAMING BOARD, from Domestic Quarters of the Palace, Knossos: copy in colours.
On floor of Case.

Standing Case G



Focus on Case G. British School at Athens photograph. (BSA SPHS 01/6839.C6848)

Standing Case G is visible in the background behind Standing Case F. It contained ritual vessels or equipment from the Middle and Late Minoan periods. A collection of replicas stood on the upper shelf (visible in the photograph): the bull's head rhyton from the Little Palace, three stone lion's head rhyta (one replica, one original, and one replica forepart from Delphi), the Chieftain Cup, and the tall conical rhyton (or Boxer Rhyton). The electrotype of the gold lion's head rhyton from Mycenae is just visible on the upper shelf.

On the second shelf it is possible to see the electrotype replicas of the Vapheio cups from Sparta and the Harvester Vase with a corresponding label. The votive plaque from the Diktaean Cave, the goddess swinging between two posts, and the fragment of steatite rhyton illustrating a walled enclosure (see below) were either on the second or third shelf but are not visible in the photograph. The large exhibition label behind the Harvester Vase may be the exhibition label Silver Rhyton from Fourth Shaft Grave Mycenae and displayed the fragment of the Siege Rhyton in front of it.

On the lowest shelf it is also possible to see the replica of the Diktaean Cave libation table, the outline of a double axe, and a clay 'Model of a Circular Building' with painted horn motifs. This case seems smaller than the others in the Exhibition, but it possibly also contained the following exhibition labels: 'Gold Cups from Vapheio'/'Gold Vases Vapheio', 'Bronze Cup of Vapheio Type from Mochlos', 'Silver Cup from Vapheio and Clay Cup from Saxony', 'Details of Bull's Head Rhyton from Mycenae and Knossos', 'Section of Bull's Head Rhyton', 'Sections of Lioness Head Rhyton', 'Ritual Stone Vessels from Treasury of Sanctuary Hall', and 'Alabastron from Fifth Shaft Grave'.

> *STANDING CASE G. - RITUAL VESSELS AND ILLUSTRATIONS, WITH SMALL RELIEFS.*
> Top Shelf.
> *'RHYTON,' IN SHAPE OF BULL'S HEAD (horns and one side restored), for libations; from shrine to south-west of Little Palace, Knossos: of dark steatite, with shell inlay, and crystal eye, painted beneath: early Late Minoan.*
> *RHYTONS, IN SHAPE OF LIONESSES' HEADS, in white marble-like material; one original, restored, the other a replica: from Treasury of Central Sanctuary of Palace, nose of one example: 'Late Palatial,' L.M. II (c. 1450-1400 B.C.).*
> *FORE PART OF A LION-HEAD 'RHYTON,' of similar marble, from beneath the inner sanctuary (adyton) at Delphi; found by the French Mission. In the same deposit occurred miniature Double-Axes, as used in Minoan cult. Singular evidence of existence of the pre-Hellenic cult of the Knossian Goddess at Delphi (cf. p. 9).*
> *ELECTROTYPES OF SIMILAR LION HEADS IN GOLD from Schliemann's excavations at Mycenae.*
> *GOLD CUPS FROM THE VAPHEIO TOMB near Sparta (facsimiles): They illustrate (a) hunting of half-wild Urus bulls accompanied by cowboy feats; (b) decoying of the same by means of a cow, followed by successful lassoings. Found with L.M. Ib pottery (c. 1500 B.C.), but perhaps themselves of earlier fabric. The 'Vapheio' type of cup goes back in Crete to M.M. III: see comparative illustration. Scene (a) was clearly anticipated by the reliefs of the North-West Portico at Knossos, of which a portion is reproduced on the End Wall: it is possible that Scene (b) was similarly anticipated in the reliefs of the opposite East Portico. Originals in Athens Museum.*
> *BRONZE VOTIVE PLAQUE with doves, sacral horns, and trees; and apparently the dedicator's name, from the same votive stratum of the Dictaean Cave as the Libation Table.*
> Middle Shelves.
> *GODDESS OR VOTARY SWINGING BETWEEN TWO POSTS, on which are perched doves, significant of divine possession: from Hagia Triada; replica; for sacred swing, see Palace of Minos IV, 24-26. Also illustrations of similar perched doves from terracotta Shrine, Knossos (illustration: for replica, see* Case F*).*
> Middle Shelves.
> *'HARVESTER VASE' 'RHYTON': of 'egg-shell' form, from Hagia Triada, restored replica. It shows a 'revel rout' of countrymen with forks, with long-haired leader wearing a kind of ritual corslet. Label*
> *'CHIEFTAIN VASE' of black steatite, from Hagia Triada: replica: Youthful Prince and attendant who holds a holy-water sprinkler and a sword, symbols of divine and terrestial dominion, seen also in the hands of the Goddess. M.M. IIIb.*
> *TALL CONICAL 'RHYTON' of black steatite, from Hagia Triada: restored replica; once overlaid with gold leaf; scenes of bull-hunting and boxing. M.M. IIIb.*
> *PART OF A VESSEL of black steatite from site of Knossos, 1904 (A. E.), with relief showing altar with sacral horns; part of two male figures, and walled enclosure with olive trees.*
> *PART OF SILVER CONICAL RHYTON from Mycenae, showing a siege scene: replica and illustrations of vessel as restored. Original in Athens Museum.*
> Bottom Shelf.
> *LIBATION TABLE of black steatite, with inscribed dedication in the Linear Script A: from votive deposit (M.M. IIIb) of the Dictaean Cave; part obtained on the spot in 1895 by A. E.; restored with conical baetylic pillars below. A cast of an additional inscribed fragment found by M. de Margne, of the French Mission, is also shown. With this are exhibited votive bronze Double Axes, from the same ritual stratum (one on stepped stone base) and bronze figurines.*
> *TERRACOTTA MODEL OF A CIRCULAR BUILDING, the religious character of which is shown by its 'Horns of Consecration above. The windows give remarkable early illustrations of the Romanesque'mid-wall shaft'; from Gourniá, Crete: Late Palatial, L.M. II (c. 1450–1400 B.C.)*

End Wall with Charging Bull



Focus on End Wall. British School at Athens photograph (BSA SPHS 01/6839.C6848).

A plaster cast of a Charging Bull Relief dominates the End Wall, or the Wall furthest in the photograph. This cast does not survive but was originally composed of four to five parts made specially for this exhibition. Immediately to the left of this relief was a series of four framed illustrations. The top one, completely visible in the photograph, was a copy of the Dolphin Fresco from the Queen's Megaron. Below it hung a (missing/misplaced) exhibition label which depicted Piet de Jong's drawing of the North Entrance Passage of the Palace of Knossos and a coloured drawing of the Western Portico (see below), where the Charging Bull would have been displayed. Along the floor close to the Charging Bull relief were two casts of gypsum reliefs (from originals in the British Museum) from the Tomb of Atreus at Mycenae. These depicted bull scenes that Evans thought were comparable to the central Charging Bull, and argued that they were all of a similar date. On both the left and right of the central relief were two large reconstructions of wall paintings from Amnisos, an ancient beachside villa near Knossos excavated by Spyridon Marinatos. The two images above the Amnisos fresco on the left are discussed in the above section 'Wall above Case B'.

Wall near Case H



Focus on Wall Near Case H. British School at Athens photograph (BSA SPHS 01/6839.C6848).

On the wall nearest Wall Case H (directly blocked by Case F in the photograph), it is possible to see the painted stucco bas-relief of the Priest King, the Cup-Bearer Fresco, and possibly a figure from the Procession Fresco. It is possible that the replica plaster reliefs of various parts of the body were displayed beneath these framed other images. Above the case was a reconstruction of the Taureador Fresco, showing three figures involved in bull-leaping. The rest of the exhibition labels on the wall are covered in another section below.

> *PAINTED STUCCO RELIEF OF CHARGING BULL.* End Wall, centre.
> *Olive tree in low relief, to right; rocks below conventionally shown as seen in section, largely completed: of the main relief the bull's horns and parts of the forelegs and body are restored; from the Western Portico of the North Entrance Passage of the Palace: see COLOURED DRAWING OF THE WESTERN PORTICO , to left of the relief.*
> *This work, illustrating the sensational quality of Minoan art, together with a singular mastery of natural forms, formed part of a great composition in the Western Portico. There were some traces of a companion piece in the opposite Eastern Portico; and the best clue to both seems to be provided by the scenes, on the somewhat later gold cups from the Vapheio Tomb (see Standing Case G, opposite); on the one, of bull-catching; on the other, of capture by means of a decoy cow. It looks as if the monumental reliefs of the Great Palace had had a wide influence on Minoan art. At Mycenae this is particularly*

visible in the reliefs (executed, not in stucco but in Cretan gypsum) brought by Lord Elgin from outside the façade of the 'Atreus Tomb,' from similar compositions, in which a stationary bull also takes part, showing that both scenes were given (p. 24).

See casts on floor to left.

In the case of the charging bull, here partially shown, a similar olive tree appears.

These more or less contemporary works, probably from the hands of a Knossian artist, are of considerable interest, in their bearing on the date of the 'bee-hive tomb' itself, the dromos of which contained remains of a stone jar, with inlaid ornament (see Wall Case H, middle shelf), a M.M. IIIa tradition.

To left of the Great Painted Relief.

REPLICAS OF PAINTED PLASTER HIGH RELIEFS: showing various parts of the human body, from what seem to have been agonistic and bull-grappling scenes in which both sexes took part: from the Great East Hall of the Palace; among the most noticeable are:-

The upper arms and breast of an athlete grappled by another.

The upper arm and shoulder of another, with shoulder slightly pushed up, and tense muscular action

The forearm of a man above what seems to be a horn.

These fragmentary remains represent the acme of Minoan glyptic art: for expert opinions, see p. 12 above. They may be referred to the first half of the 16th century B.C. (M.M. IIIb).

THE DOLPHIN FRESO (photographic representation, above) from the Queen's Megaron, in its restored shape, together with a view of the dolphin's head from the original fresco. On the left of the end wall, and occupying the whole space to the right of the great painted relief, are full-sized copies by Monsieur Gillièron fils*, of the remarkable fresco paintings, recently discovered by Dr. Marinatos in a house on the site of Amnisos, an eastern haven of Knossos.*

FRESCO-PAINTINGS FROM AMNISOS (transitional M.M. III-L.M. I a): The clumps of lilies, regularly set out, and apparently of flowering vetches rising within or beside artificial basins, represent a formal North Room style of gardening that might have been not inappropriate at Versailles. The plant-forms recall those of the 'House of the Frescoes' at Knossos.

Right Wall, East Section.

PAINTED STUCCO BAS-RELIEF OF A PRIEST KING. From North-South Corridor. He wears a lily crown with peacock plumes and a collar with fleur-de-lis pendants. His right arm (restored outstretched) probably held a Sacred Griffin on leash. In the space to the right is a butterfly of conventional form (Minoan emblem of spiritual life) over stylised iris flowers. The Priest King walks Elysian Fields.

Attributed to L.M. Ia: close of relief style in painted stucco.

PROCESSIONAL FIGURES OF YOUTHS BEARING OFFERTORY VESSELS.

From Corridor of the Procession, Western Entrance, completed above. On their feet are curving silver anklets, associated with Asiatics on Egyptian monuments as a sign of rank (L.M. Ib).

THE CUP-BEARER FRESCO, from continuation of same frieze to left of the first section of the South Propylaum. He holds a tall silver rhyton with gold mountings. An agate lentoid seal is strung round his wrist. Like the other processional youths, he wears a tight-fitting metal belt, the bossed central band of which is coloured blue, imitating silver; from this is suspended a richly-embroidered loincloth descending to the knee in front. Here, as elsewhere, the flesh colour is of a Venetian red.

The embroidered loin-cloths of these figures, and their processional character, as well as the offertory vessels, that they bear, closely recall the emissaries from 'Keftiu-land' on the walls of tombs of a series of Viziers of Thothmes III, and thus correspond with a date that may be roughly fixed from 1500 to 1450 B.C. Egyptian graves of this period contain Cretan painted pottery in the L.M. Ib style.

Further remains of this fresco, near the Western Entrance, show the lower flounces apparently of the great Minoan Goddess (perhaps holding her 'Double Axe') to whom the offerings here pertain.

THE CAMP-STOOL FRESCO: restored section and other fragments. Boys and girls are passing to one another sacramental chalices of gold and silver. They are clad in long robes of a Syrianizing character, and are seated on folding stools covered above with fleeces. In one case, what seems to be a glove is tucked into the belt. The figures may represent youthful members of some kind of Sacral College. From Sanctuary in North-West Palace Angle.

The scale here is about twice that of the Miniature Frescoes, and the style obviously later; they are referred, like the Processional Group, to the L.M. Ib Period (c. 1500–1450 B.C.)

Above Wall-Case H

TAUREADOR FRESCO: restored in parts. A girl performer siezes the horn of a galloping bull, on the back of which a youth is turning a somersault. Behind stands a female attendant, apparently ready to catch him. From North-East border of Palace, with many other fragments. The style here is poor, and might point to the latest Palatial Age.

Wall Case H



Focus on Case H. British School at Athens photograph (BSA SPHS 01/6823.C6832).

Wall Case H held materials related to the MM III and LM IA periods (c. 1700–1550 B.C). While the case is mostly obscured in the Minoan Room photograph, it is possible to glimpse some objects in the another archive photograph of the wall near the throne. On the second shelf from the top, the (replica) votive vessels from the Temple Repositories are visible. The faience cup with the fern-spray is mentioned in relation to Case F, but is obviously displayed here. There is an exhibition label of a rock and ivy fresco from the House of the Frescoes, but the exhibition label is now missing or perhaps was the original painting. The shelf below also displays a fresco of crocuses and rocks from the House of the Frescoes, although neither of these frescoes are mentioned in the printed catalogue. In front of this label the leg of 'Ariadne's Clew-Box' (the Curious Clay Utensil in the printed catalogue) is visible. On the lower shelf the Fluted Rhyton from the Hall of the Double Axes is clearly visible.

The printed catalogue provides further information about the objects in Case H. Several original and replica vessels of stone were displayed here, including the Handled Vase with plait-work, a limestone bowl with imitation white-spots, the Khyan Lid (possibly with label 'Stratum of Hyksos Lid Deposit'), a pyxis of limestone from Mycenae, a breccia rhyton, and a fragmented rosette band (see some of these objects below). The middle and lower shelves contained clay vessels such as cups from the Gypsades Well, a lily jar from the Temple Repositories, a tripod 'egg-stand', a 'fire-box', and a two-handled clay vessel with similarities to Egyptian types (possibly with the label 'Alabaster Vases'). Examples of fragmentary bowls and cups from the Late Minoan pavement and the Well at Gypsades are illustrated with pieces such as this painted sherd with white detail and this sherd with maroon decoration. Since few of the vessels from the House of the Sacrificed Oxen are in the Ashmolean Collection, it is likely the label 'Domestic Vessels of MM IIIB Date from House of Sacrificed Oxen' stood in their place. As this seemed like a large case and most of it is not visible, there is a possibly many more exhibition labels were displayed, including perhaps 'Vessel in the MM IIIA Style from Early Basements', 'MM III Burial Jar from Pseira', 'Royal Pottery Stores Knossos', 'Royal Pottery Stores with Lily Jar Knossos', 'MM III Costumes', 'Fountain Fresco from House of the Frescoes', 'Fresco Fragment of hand fingering necklace', and 'Lilies and Petals Detached by Breeze S.E. House Knossos'. 'Comparative Table of Funnel-Shaped Rhytons' was either in Case H or the nearby Case J.

> *WALL CASE H.-THIRD MIDDLE MINOAN PERIOD (c. 1700–1550 B.C.), WITH TRANSITION TO LATE MINOAN I.*
> Top Shelf.
> *HANDLED VASE of veined grey stone, with ringed collar in separate piece, and plait-work decoration: probably it should have two handles.*
> *The plait-work, characteristic of this Period, recurred on a vase fragment in 'Clytemnestra's Tomb' at Mycenae.*
> *LIMESTONE BOWLS, brown and black; and imitation in white-spotted ware. These objects were found in a stratum of the Lustral Area, Knossos, containing the 'Khyan' Lid below: see section.*
> *LID OF AN ALABASTRON, INSCRIBED WITH THE NAME OF THE HYKSOS KING KHYAN: facsimile of original found with above vases.*
> *CYLINDRICAL VESSEL (PYXIS) OF GREY LIMESTONE: restored from fragments found in the dromos of the 'Atreus' Tomb at Mycenae (see East Room, 120). The grooving and fitting with small holes for pigment (here filled in) fit on to the M.M. IIIa types given above.*
> *'RHYTON' OF BRECCIA: illustration, restored from fragments of the side, with incisions for inlay: from dromos of the Atreus Tomb: compare bull's head 'rhyton' of contemporary M.M. III fabric.*
> *These finds, connected with the Atreus Tomb, are decisive as to its early date, which is further corroborated by the discovery of remains of large jars of green Cretan steatite copied from the M.M. III 'Medallion Pithoi' of the Palace Magazines, found in the architecturally related 'Tomb of Clytemnestra' at Mycenae. See illustration. The lost half-capital of the façade preserved the characteristic M.M. IIIa plait-work decoration.*
> *FRAGMENT OF ROSETTE BAND of reddish brown stone (cast) and restored rosette of M.M. IIIa date (17th century*

B.C.), found beneath M.M. IIIb 'tarazza' pavement of the Eastern Column-base of the South Propylaeum at Knossos, at a depth of 70 centimetres. The undercutting of the petals is of unsurpassed fineness: illustrative section by Mr. Theodore Fyfe.

Special attention should be given to these parallels, in view of the fact that these fine architectural features have been brought down to an age of decadence, over three centuries later; with them being included the sculptured plaques from outside the 'Atreus façade' (p. 21 above).

FLUTED 'RHYTON' of porphyry-like material (restored): from the 'Hall of the Double Axes.'

POLYCHROME SURVIVALS. Middle Shelves.

'RHYTON' OR LIBATION VESSEL, still preserving ostrich-egg form, illustrating M.M. III survival of polychromy: facsimile. It presents three decorative palm-trees and a rope-pattern, maroon and orange, round the mouth.

FRAGMENTARY CUPS AND BOWLS, with somewhat finicking white and maroon decoration: some found in circular rubbish-pits beneath Late Minoan pavement and in Well, at Gypsades. These may belong to M.M. IIIb.

THE 'JEWEL FRESCO': coloured drawing: the original has since been mutilated by earthquake.

HOUSE-TABLETS FROM THE TOWN MOSAIC, giving an idea of the Town of Knossos in the 17th century B.C. : (replica and illustrations: one original 'House-tablet'). The material is a glazed frit, the Minoan 'faïence'.

VOTIVE VESSELS IN PALE BLUISH GREY FAIENCE, from the Temple Repository: replica; part of the fittings of a shrine of the Snake Goddess (see, too, Case F).

FLYING FISH, ARGONAUTS, AND COCKLES, WITH ROCK BORDER: replicas; from the same deposit: see, too, Case F.

CLAY SEALINGS of this Period, from Zakro in Eastern Crete.

CERAMIC TYPES: MIDDLE MINOAN IIIb. Bottom of Case.

JARS FROM THE TEMPLE REPOSITORIES, with conventional representation of a large flowering plant, illustrating survival of polychromy.

JAR FROM THE 'MAGAZINE OF THE LILY VASES', with Madonna lily, white on brown-lilac ground.

VESSELS FROM M.M. IIIb FILLING of the 'House of Sacrificed Oxen.'

TRIPOD EGG-STAND, to hold six: the glazed black ground perhaps shows metal-work tradition.

CURIOUS CLAY UTENSIL with slot and lateral perforation, of uncertain use: known at the time of discovery as 'Ariadne's Clew-box.'

CLAY FIRE-BOX AND HANDLED PAN for embers: from Palaikastro in Eastern Crete.

TWO-HANDLED PEDESTAL-VESSEL, from above the 'Ivory Deposit', Knossos, with rings round neck and pedestal: a Minoan derivative from a XIIth Dynasty 'alabastron' type, with separate base: an alabaster example was found at Minet-el-Beida in North Syria. Such vessels often show a white wash, and occur already with a red glaze in M.M. IIIa (see Palace of Minos, iv, 778-9).

Area of Throne (including Wall)



Focus on Area of Throne. British School at Athens photograph (BSA SPHS 01/6823.C6832).

The photograph of the gallery wall with the Throne provides a clear image of the space between Case H and Case J. A replica of the throne from the Throne Room at Knossos was surrounded by a series of 'Palace Style' Late Bronze Age jars. The furthest vessel to the left, a pithoid jar from the North-East House and the smaller (replica) jar with papyrus decoration (third from the left) are listed under the descriptions for Case J. The octopus jar and the large jar with conventionalized papyrus (furthest right) were included in the printed catalogue for this section. A flat alabastron sits on the base of the Throne. Directly above the Throne were the coloured restorations of some rooms within the Palace: Queen's Megaron, Throne Room, and the Hall of the Double Axes. The images provided for these reconstructions may not have been the actual images used in the Exhibition, but they depict the same scenes. Likewise, the diagram of acrobats leaping over a bull was idential to this original drawing but the original label is missing or was reused. Above the coloured restorations was the Shield Fresco in its original exhibition frame. It is possible to see the Female Taureador, Griffin Fresco, and the Camp-Stool Fresco described in the printed catalogue in the image. The Argonaut Fresco was described in the printed catalogue but is not visible in the photograph and perhaps was situated within a Case or on the wall to the left of Case H.

Although not included in the printed catalogue, it is also possible to see a large print of the Royal Gaming Board and an exhibition label depicting Ivory Men for Draught Board. Below these two images was a depiction of a Medallion Pithoi (Evans 1921, fig. 409) from the *Palace of Minos*. To the right of the Throne were three plans of the Throne Room area: Ground Plan of the Throne Room and Service Suite (Evans 1935, fig. 877), Sections of the Throne (Evans 1935, figs. 890-892), and Sections of Throne Room with original frescoes noted. Finally, above the Female Taureador fresco was a schematic of bull leaping and a small panel which depicted the first bull-leaping figure in the larger Taureador Fresco scene.

It is apparent that the printed catalogue was written before the Minoan Room was finalised as the described positions appear different than the positions of illustrations in the photograph. For example, the Female Taureador Fresco is described as being to the right of Case D when it is actually to the right of Case J.

> To right of Case D.
> *FEMALE TAUREADOR: AN ORIGINAL FRAGMENT OF THIS GROUP OF FRESCOES. Presented to the excavator by the Greek Government. It is in the finest Minoan style, and shows a female taureador wearing the usual male sheath, with her feet above the ground, one arm raised, and the other lowered: a masterpiece of refined work recalling that of the white lekythoi of the 5th century B.C.*
> *Above, such acrobats' movements, diagrammatically shown.*
> *Right Wall, middle section, between Wall Cases H and L.*
> *Centre, above SHIELD FRESCO (reconstruction), from Landing of Grand Staircase.*
> *GYPSUM THRONE, found in position in the Room of the Throne, Knossos. Coloured restoration (above) and detailed decorative features, drawn by Theodore Fyfe. The throne, when found, showed traces of coloured decoration. The arch and crockets curiously suggest Gothic analogies. Latest Palatial Age.*
> *The structural features of the seat show that it was copied from a woodwork original, and it has been therefore translated back into a woodwork model.* Placed on floor to left.
> *THE GRIFFIN FRESCO: reduced coloured copy, taken from that in the left section of the back wall of the Room of the Throne: (L.M. II).*
> *THE FLAT ALABASTRON beside the Throne is one of those which were being filled with oil for a ritual function at the moment of the final catastrophe at Knossos.*
> *LARGE PAINTED AMPHORAS in the 'Palace Style' (L.M. I) stand in the enclosed space round the Throne: one shows an octopus; the other a fine decorative motive of conventionalized papyrus, from the Little Palace at Knossos, a special gift of the Greek Government to the excavator.*
> *THE QUEEN'S MEGARON IN THE DOMESTIC QUARTER: interior view as restored.*
> Above Throne, right.
> *HALL OF THE DOUBLE AXES; view of a section, with restoration suggested by the Shield Fresco of the staircase (above) of the actual shields of the Minoan 8-shaped form suspended on the walls.*
> *ARGONAUT FRESCO (drawing) from the Middle East-West Corridor of the Domestic Quarter, with background of flowering reeds; identical in style with those associated with the Griffins in the Room of the Throne.*

Wall Case J



Focus on Case J. British School at Athens photograph (BSA SPHS 01/6823.C6832).

Like Wall Case H, only the edges of Wall Case J can be seen in the photographs. On the upper shelf several ceramics from the printed catalogue are visible, including a bridge-spouted jar with spiral patterns and white dots, a fragment of a cup with 'tufts of grass' or reeds, and a sherd with further reed decorations. An upside-down handleless cup with plant designs is also visible in the photograph. Several exhibition labels are present on the upper shelf, one of which was 'Zakro Vase with Star Anemone'. The neck of a rhyton visible behind the previous exhibition label is likely 'Zakro Rhyton'. A large, framed image of the Spiral Cornice Fresco stands behind the ceramics. On the shelf below, the following ceramics are clearly recognisable: Stirrup-Handled vase from Gournia, Conical Rhyton with festoons of beads, and a handle sherd with festoons (not included in the printed catalogue). Several other ceramic handles

surround the two complete vessels on the second shelf. Behind the ceramics are two exhibition labels which are missing in their exhibition label form but were depicted in the *Palace of Minos*. One illustrates the amphora from Tylissos which is discussed in the printed catalogue (Evans 1935, fig. 220). The other illustrates a Festooned Amphora from Ialysos (Evans 1935, fig 223) which is not mentioned in the printed catalogue unless it might be considered 'Evidence of the continuance of decadent outgrowth of L.M. Ib, here termed L.M. Ic, on the Mainland side' which Evans mentions in the printed catalogue (see below).

On the third shelf, there were both illustrations of sword types and original and replica metal objects (Horned Rapier, Sword with Cruciform Hilt, and Short Sword, see below). The illustrations of Sword Types might be some of the following exhibition labels: 'Later Sword Types, Mycenae', 'Cruciform Hilt of Sword', 'Early Sword Types from Shaft Graves Mycenae', 'Broad Bladed Sword Types Shaft Graves', 'Horned Swords from Graves', and 'Hilt of Royal Sword from Mallia Palace'. A horned sword type from Mycenae and a bronze spear head from Zafer Papoura are visible on the shelf. According to the catalogue, the 'Captain of the Blacks' fresco and replicas of ivory heads, including a boar's tusk helmet, were near this assemblage. Two illustrations of bronze vessels stood behind the sword display, including 'Drawing of Bronze Bowl with Foliate Decoration from Palatial Hoard' which was found separate from the other exhibition labels within the Sir Arthur Evans Archive, illustrating that missing labels may be scattered throughout the archive. The second bronze vessel (Evans 1928, fig. 409) illustration is from the *Palace of Minos*.

On the lowest shelf different ceramic vessels illustrated the "Late Palace Style", including an octopus stirrup-handled vase and two amphoras from Hagia Pelagia. One is linked below and the other may be this stirrup jar with wavy linear decorations. The photographs show two further objects and one exhibition label which were not included in the catalogue: a replica octopus stone weight, a pithos fragment with foliate bands and spirals, and an illustration from the *Palace of Minos* of the Chieftain's Grave artefacts (Evans 1935, fig. 843). According to the catalogue, to the right of Case J (which is obscured in the photograph) there were a series of illustrations which displayed the pottery from the LM IIIC period. It is possible, through the reflection of the glass in Case F, to see that these labels may have included 'Architectural Motive Derived from Fresco Designs' and 'Late Revival Pottery'.

The following exhibition labels may have also been included within Case J or on the wall to the right of it:

'Zakro Marine Style Rhyton', 'Dagger Blade with Inlaid Cats hunting ducks', 'Ewers from Knossos and Mycenae', 'Amphora from North West Palace Border', 'Jars of the Palace Style', 'Temple Tomb Assemblage', 'Hoard of Bronze Vessels from Stepped Portico', 'Remains of Bronze Rapiers', 'Pithoid Amphora from Senmut Tomb in Thebes', 'Marseilles Ewer', 'Amphora from Royal Villa', 'Inlaid Design of Swimmers on Dagger Blade', 'Inlaid Design on Mycenae Dagger Blade, Cats Hunting Ducks', 'Development of Design on Steatite Rhyton from Knossos, The Ambushed Octopus', 'Bronze Dagger with Boar', 'Bronze Halberd Blade', 'Birds in Late Revival', and 'Painted Clay Sarcophagus or Larnax from Anoia', and 'Contents of Egyptian Grave of Thothmes III's time at Sakkara'.

> *WALL CASE J.-LATE MINOAN I-II (c. 1550–1400 B.C.)*
> Upper shelf, left.
> *VASES OF LATE MINOAN Ia STYLE (c. 1550–1500 B.C.) with spiral patterns and white dots 1, 2: unfined white paint is used. Cup with tufts of grass; vetches or wild peas; plant and flower designs.*
> *'PITHOID' JAR, with tiers of handles, an outgrowth of the great store-jars (pithoi), in the same style.* On the floor to left of Case J.
> *VASES OF LATE MINOAN Ib STYLE (c. 1500-1450 B.C.).*
> *Elongated ovoid 'rhyton' with fish, rocks, and sea-tang.*
> Upper Shelf, right.
> *'Stirrup-handled' vase, with octopus and marine details, from Gournia.*
> *Fragments of vases with triton-shells, rocks, sea-weed, etc., chiefly from south-west angle of the Palace.*
> *Conical 'rhyton,' with festoons of beads and pendant crocus-flowers, resembling the jewels of the earlier 'Jewel Fresco. (p. 24).*
> *Amphora, derivative of the 'pithoid' class (copy), with similar motives of very beautiful design; from Tylissos, near Knossos.*
> *ILLUSTRATION OF ARMS: LATE MINOAN I-II.* Middle Shelves.
> *SWORD, OF HORNED TYPE, with Gold Pommel (replica), from Mycenae; an outgrowth of earlier Middle Minoan types.*
> *RAPIER, HORNED, from Zafer Papoura cemetery, Knossos; with linked spirals in relief on blade.*
> *FRESCO FRAGMENT: 'THE CAPTAIN OF THE BLACKS'; copy, partly restored, showing an officer, with two spears, at the head of a column of negro mercenaries. It looks as if the last rulers of Knossos had made use of black troops to maintain their dominion. As this seems to have extended to the Argolid, it looks as if Ibrahim Pasha's employment of black troops in the Morea may have been anticipated by over thirty-two centuries.*
> *SWORD WITH CRUCIFORM HILT, microscopically executed*

in the latest Palace Style; (from Zafer Papoura tomb) and illustration of a gold-mounted sword-hilt from the 'Chieftain's Tomb,' Knossos. Label
SHORT SWORD, with inlaid ivory hilt plates; replica, from Mycenae.
IVORY-HEADS, replicas, from Mycenae; to illustrate Late Palatial form of helmet, decorated with boar's tusks.
TYPICAL BRONZE SPEAR-HEADS; of the same date; from Zafer Papoura tomb.
POTTERY ILLUSTRATING THE LATE 'PALACE STYLE.' Bottom of Case.
On the adjoining floor space near the Throne are large jars in this style, among them a fine example adorned with papyrus; Stirrup-handled vase with octopus design; in the field between its tentacles the 'triple-C' pattern. This pattern is derived at Knossos by gradual stages from a triple group of marine growth characteristic of the finest L.M. Ib style: see Table annexed.
TWO AMPHORAS OF EARLY L.M. IIIa style, from Hagia Pelagia, West of Knossos, illustrating the survival of the latest Palatial style after the final destruction of the Palace. For reasons of space, no attempt has been made here to exhibit Minoan pottery of a later date than the end of the Palace period (c. 1400 B.C.). Illustrative drawings, however, are exhibited on the Wall-section to right of Case J. These give samples of different lines of development: they include:—
(1) The Cretan Late Minoan IIIa, showing the survival of the L.M. I Palatial decoration.
(2) The Mainland and Aegean survival of Late Minoan IIb, at a time when the ' Palace Style' of L.M. II was in vogue at Knossos, and in parts of the Argolid.
(3) Evidence of the continuance of decadent outgrowth of L.M. Ib, here termed L.M. Ic, on the Mainland side.
(4) The rapid transformation under a strong impulse from the Cretan side of L.M. IIIa into a different Late Minoan style, a stage already reached at Tell-el-Amarna in Akhenaten's time (c. 1360 B.C.). Purely Knossian decorative motives, such as the ' three C's' derived from the marine L.M. Ib style, are traceable. See illustration. Label
Collateral proof of this strong Knossian reaction on the Mainland side in the epoch about or immediately succeeding the final destruction of the Palace, is afforded by the discovery of a series of vases at Thebes and Orchomenos at Eleusis, Tiryns, and Mycenae, bearing 'Linear B' inscriptions, of the last Palatial style. At Mycenae itself, wall-decoration is found reproducing the striated sprays of the late Palatial decoration at Knossos.

Desk Case L



Focus on Case L. British School at Athens photograph (BSA SPHS 01/6825.C6834).

It is fortunate that a photograph of Desk Case L is preserved within the BSA Archives. Based on the background objects in the photograph, Case L was located near Case C (note the excavation photos and the necklaces from the Abdyos deposit in the background). However, Case L is not visible in the larger view of the Minoan Room and perhaps it was moved before or after the Minoan Room photo was taken (perhaps in the middle of the room where some un-swept debris remains) or it was situated in front of Case A out of the photograph frame.

In the photograph it is possible to see the two pieces of the Diktaean (or Psychro) Cave libation table with Linear A inscription, as well as a comparable example of a Stone Vessel with Linear A inscription. An exhibition label of the Trullos ladle with Linear A (see 'Ladle Shaped Vessel with Linear A from Trullos') seemed to sit next to a fragment of a stone ladle, possibly this one from Mount Juktas. A replica of the Phaistos Disk was above the stone Linear A examples. To the left of the Phaistos Disk was an exhibition label illustrating a Linear A inscription on a libation table from the House of the Frescoes (Evans 1928, fig. 256). A faint image of the exhibition label is discernible if one zooms to the top corner of the Diktaean libation table.

The photo shows a series of seventeen Linear B tablets although these are not further described in the printed catalogue. They are all identifiable, and several are replicas made by the Ashmolean conservator W.H. Young. Even so, the printed catalogue describes them all as 'original'. No exhibition labels related to Linear B scripts are present in the photograph but the printed catalogue reported several

above the case. Again, this calls into question the position of Case L. It is possible that these exhibition labels hung on a wall out of the photograph frame (perhaps by Case A) or they were intended for Case L, but did not actually make it into the display. These include 'Human Figures in Linear B', 'Comparative Inscriptions from Stirrup Jars and Cypro-Minoan Signs', 'Linear B Tables', 'Inscriptions on Theban 'Stirrup Vases'', 'Votive Clay Ram with Linear B', and 'Linear B Document without Numerical Indications'.

> *DESK CASE L.-SPECIMENS OF LINEAR SCRIPT.*
> *ORIGINAL INSCRIBED FRAGMENT OF LIBATION TABLE from the Diktaean Sanctuary-Cave, with Linear Script A.; with other parallels 1, 2.*
> *REPLICA OF THE PHAESTOS DISK; a non-Cretan hieroglyphic inscription, probably from South-West Asia Minor.* Centre and right.
> *SERIES OF ORIGINAL CLAY TABLETS FROM KNOSSOS, presented to the excavator by the Cretan Government, before the Union with Greece. [1], [2], [3], [4], [5], [6], [7]; [8], [9], [10], [11], [12], [13], [14], [15], [16], [17].*
> *SPECIMENS OF ADVANCED MINOAN LINEAR SIGNARIES as adapted to printer's type by the Oxford University Press.*
> *SIGNARIES OF THE VARIOUS CLASSES OF SCRIPT.* Above the case.
> *TABLES SHOWING THE NEWLY-DISCOVERED MAINLAND SIGNS OF THE LINEAR CLASS, and their comparisons with the late Palatial script of Knossos.*
> *SERIES OF MAINLAND SIGN GROUPS, as seen on the vases from Thebes in Boetia, Eleusis, and Tiryns, and containing identical groups.*
> *It thus appears that in the 14th century B.C. the language of the intrusive population from Minoan Crete was still spoken in the chief civic centres on the Mainland.*

Other Exhibition Labels

Approximently fifty exhibition labels found in the Sir Arthur Evans Archive defy categorization by case because of their subject matter, or may have not been included in the Minoan Room, despite being found with the other labels. It is possible that some of the labels are not visible in the photographs or did not clearly relate to objects in the printed catalogue. Additionally, they could have been used in other exhibitions, such as the permanent display of Minoan material in the Ashmolean Museum. It is equally possible they were framed and prepared for the 1936 Minoan Room, but were never displayed because of changes in exhibition display.

It is possible some of these framed labels were included on the wall displays, but are not visible in the photograph: 'Cult Scenes on Agia Triadha Sarcophagus', 'Spring Chamber and Niche by Caravanserai', 'Plan of South Hall of South Propylaeum', and 'Elevation of West Bastions of North Entrance Passage'.

The following labels were possibly included in the Exhibition but their Case is unknown, or they were potentially not included in the Exhibition: 'Sacral Knots and Plume at Knossos and Mycenae', 'Minoan Houses', 'Sacred Pillar', 'Flying Fish and Lily Fresco Fragments', 'Plan and Section of Shrine of Double Axes', 'Arrangement of Draught Board', 'Socket Gypsum Jamb and Locking Pin', 'Gold Ornament from Tomb III', 'Bronze Fibula', 'Tiryns Bronze Statuette', 'Glass Handle','Lock System in South House', 'Cave of Eileithyia at Amnisos', 'Gold Plate Figures from Mycenae', 'Comparative Table of Date Palm Type on Minoan Vases', 'Terracotta Relief from House of Sacrificed Oxen', 'Model of Ox Wagon in Painted Clay', 'Cupped Slab from Mallia', 'Clay Palanquin Photograph', 'Gold Shrine Ornament from Shaft Graves', 'Minoan Ships', 'Remains of Crouched Skeleton in Larnax from Tomb 80', 'Fetishes or Natural Concretions from Little Palace', 'Butterflies and Chrysalises', 'Comparative Table of Proto-Geometrical Types from the Spring Chamber and Tombs at Karakovilia','Royal Tomb of Isopata and Comparative Examples', 'Gold Jewellery From Shaft Grave', 'Clay Palanquin from Knossos', 'Hut Urns', 'Lion-Headed Natural Concretion', 'Profiles of Rims of Pithoi', 'Shell Cameo', 'Representations of Horses', 'Shrine of the Double Axes', and 'Plan of Roman Pavement discovered near Broad Street London'.

Within the framed exhibition label collection, there are chronological maps of Crete that were originally published in John Pendlebury's *The Archaeology of Crete*, but as this volume was published in 1939 it is very likely they were not included in the 1936 Exhibition and instead belonged to the Ashmolean Museums's permanent Minoan Room 'Neolithic Sites Map', 'Subneolithic and Early Minoan I Sites Map', 'Early Minoan II Sites Map', 'Early Minoan III Sites Map', 'Middle Minoan I Sites Map', 'Middle Minoan II Sites Map', 'Middle Minoan III Sites Map', 'Late Minoan I Sites Map', 'Late Minoan II Sites Map', and 'Late Minoan III Sites Map'.

The following images were found among the collections of original drawings (separate from the other materials presented), but there is some evidence to suggest they may have been displayed or at least considered for the Minoan Room. 'Comparative Knossos and Delphic Omphalos' was certainly an exhibition label because it has faint traces of black tape framing around the edges and the handwriting on the panel is similar to others in the Exhibition (see 'Fragement of Bowl from Ras Shamra' and

'Jars of the Palace Style'). In a similar way, 'Drawing of Donkey as Pack Animal from Phaistos' resembled 'Model of Ox Wagon in Painted Clay' with its handwritten caption attatched at the bottom of the drawing. 'Drawing of Stone Ladle' has torn glue spots on its reverse that suggest it was pulled away from a display board or frame.

Some original drawings had the phrase 'cut pp. rings' on the reverse or side of the images. The use of the phrase 'rings' may refer to the small metal rings for wall hanging on the reverse of the framed exhibition labels. While 'cut pp. rings' may mean something else entirely, the labels are included here nonetheless in order to demonstrate how other archival materials may relate to the exhibiton: 'Drawing of Larnax from Tomb 87 of Zafer Papoura Cemetery', 'Drawing of EM III Anthropomorphic Vase from Mochlos', 'Drawing of Bronze Cup of Vapheio type from Mochlos'(this one a duplicate of 'Bronze Cup of Vapheio Type from Mochlos'), 'Drawing of Comparative Hairstyles of Libya, Crete and Egypt', 'Drawing of Alabaster vessel of Syro-Egyptian type from Harbour Town, Knossos', 'Drawing of MM IIB Jug from Phaistos with flower decoration', 'Drawing of MM IIB Jar from Phaistos with four-arm spiral', 'Drawing of Vase with beetles in relief from Royal Pottery Stores', 'Drawing of Pithoid Jar from the North East House', and 'Drawing of LM I Jar with double axe from Gournia'.

NOTES

[1] Probably AN1895.861. Illustrated in Evans 1928, fig. 20a.

[2] The other one is likely to be AN1938.1098 but it was not published by Evans and so the acquisition date is unknown.

[3] This refers to a sealing in the Ashmolean collection, although the printed catalogue only refers to a drawing

[4] The "Smyrna Ring" is illustrated by Evans (Evans 1925, 6; Evans 1930, 225) but is now lost. It is regarded as a forgery (Krzyszkowska 2005, 334).

[5] See Butcher and Gill 1993.

[6] The Ashmolean was given a replica of the Boy-God by Evans.

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IV

Sir Arthur Evans's *Minoan World* Essay

The essay below is a transcript of the lecture that Sir Arthur Evans gave at the Royal Academy of Arts on October 16, 1936. It acts as a narrative guide through the Minoan Room and gives the audience a sense of his vision of the Minoan civilisation. It has been reproduced without figures.

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THE MINOAN WORLD

Lecture at the Royal Academy of Arts by Sir Arthur Evans

It is strange indeed that a wholly new chapter, though not the least brilliant, in the history of European civilization, should only have opened out to our knowledge within this generation. When in the late seventies of the last century, Schliemann, with his digger's faith, struck the treasures of Mycenae, there seemed no place for them in the prehistory of Greece itself, and the most accredited view was that they had found their way to the Palace of Agamemnon through Phoenician agencies. But succeeding finds more and more disclosed a much more widespread connexion with the actual soil of Hellas than had been at first realized, and, if some cradle of the culture must be sought nearer home, the earliest tradition pointed to that 'mid-sea land' of Crete where is the fabled seat of Minos, the great lawgiver, in 'broad Knossos', in which his craftsman, Daedalos, built him a palace of exceeding splendour.

One clew to the 'Labyrinth' was already at hand. He had observed in the Athens Museum and in private possession certain early seals found in Crete that presented hieroglyphic signs, pointing to the existence there of an independent system of writing—the first hint of the eventual discovery in the great Palace not only of clay documents with hieroglyphic signs, but of some 1,600 tablets illustrating the evolution of a highly developed linear script. Continuing his investigations on Cretan soil it had been possible for him to acquire, as early as 1904, a foothold on the hill-top of the ancient site of Knossos, known as Kephala, on the southern crest of which extensive remains of prehistoric walling were visible, though, owing to the circumstances of the times, it was not possible to begin its actual exploration until 1900. This, after repeated campaigns spread over more than thirty years—has actually brought to light the 'House of Minos', almost wholly covered by the earth but preserved in parts to the height of two stories.

Thanks to the liberality of the Royal Academy of Arts, an Exhibition illustrating the Excavations of 1900–1901–1902 was already held in Gallery XI in 1903. But the present Exhibition, arranged by him in connexion with the Jubilee of the British School of Athens—though the results of the discoveries at Knossos itself naturally still form the main theme on an amplified scale—the object has been to supply as far as possible the materials for a general survey of the Minoan culture in its widest range, such as has never yet been presented to the public view in any one place. One particular object, moreover, has been to put together a fuller series than has ever yet been placed side by side of relics illustrating the early connexions between Crete and the Nile Valley, from its 'proto-Libyan' prehistoric stage of about 3500 B.C. to the days of the Early and Middle Egyptian Kingdoms.

It will be seen that, in these first-fruits of Cretan exploration, the riddle of Schliemann's Mycenae was already partly solved by the revelation of anterior stages of culture in direct contact with that of prehistoric and proto-dynastic Egypt—which is thus shown to have supplied the first link in the long chain of European civilization. One remarkable feature illustrated by the Cretan remains is that the southernmost district of the Island appears from its intensive penetration by an early Nilotic element—well shown by its primitive bee-hive vaults and their contents—to have actually received an element from that side driven out by Mena's conquests. At the same time Knossos on the northern shore, linked already, as it would appear by the transit road, of which actual remains have been traced, with a port on the Libyan Sea, was from the first the chief commercial emporium of this intercourse. So much is this the case that for the imported stone vessels of late pre-dynastic and proto-dynastic fabric, Knossos, where they are constantly forthcoming, is, so far as the existing evidence goes, the only source. We have thus the proof that the direct connexions of the great Cretan centre with the Nile valley preceded those with Syria and the Euphrates valley by about a thousand years.

Supplementing these earlier evidences of contact with Nilotic civilization are a series of chronological equations with the Middle Empire of Egypt. Find-groups of objects, kindly lent by the Keeper and Visitors of the Ashmolean Museum, from Harageh, Kahun, and Abydos corresponding with the reigns of Senusert II (c. 1906–1888 B.C.) and III and of Amenemhat III (c. 1849–1801 B.C.), are here to show that the earlier and later phases of the fine Second Middle Minoan polychrome ware go back to the nineteenth and twentieth centuries before our era.

Connexions with the Oriental side were themselves well established by the beginning of the Egyptian Middle period, and the evidences of it here put together present some strikingly novel features. A gold-mounted cylinder seal of lapis lazuli from Knossos, of which an illustration is here given, already reflects the remoter influences, which from early in the Third Millennium onwards the rulers of Sumer and Akkad were extending to the Mediterranean shores. Sir Leonard Woolley's recent discoveries at Tel Atchana on the Middle Orontes, of which specimens have been kindly lent, have produced vase fragments showing the survival of early M.M. II motives together with the mystic double-axe tree of Minoan religious imagery. Now, too, it is possible—thanks to the liberality of Monsieur Claude Schaeffer and the French Archaeological Mission in Syria—to exhibit a polychrome fragment—the first-fruits of a still unexplored tomb at Ras-Shamra, representing an actual exportation from the Royal atelier of Knossos, of one of the exquisite 'egg-shell' bowls, thus carrying back the direct relation of its priest-kings with the Syrian coast to the beginning of the twentieth century B.C.

Of the splendid strength attained in the plastic art by the closing phase of the Middle Minoan Period a remarkable illustration is presented by a specially executed copy of the restored original of the painted stucco relief of the forepart of a charging bull as it existed in the west Portico of the Northern entrance of the Palace. The bull-hunting scene from which the relief was taken, and a companion group once existing in the Eastern Portico—executed together about 1600 B.C. —seem indeed to have influenced a whole series of minor compositions, such as the scenes on the Vapheio gold-cups. They find, too, at Mycenae an interesting contemporary echo in the reliefs from outside the façade of the 'Atreus' Tomb, executed in Cretan gypsum and probably by a Knossian artist. These reliefs, of which casts are here shown, are among the sculptural treasures brought to England by Lord Elgin and are now in the British Museum. They are, indeed, invaluable for the early dating of the Tomb itself, which, with the closely allied Tomb of 'Klytemnestra', together displays, both in decorative details like the finely cut rosettes and in associated objects—such as in the latter case the typical 'Medallion' pithoi in green Cretan steatite—close affinities even with the earlier phase of M.M. III—in other words going back to the Seventeenth Century before our Era. This connexion, moreover, is here well illustrated by the lidded cylindrical vessel of grey limestone in the Wall-case C restored from fragments found in the dromos of the 'Atreus' Tomb where the small holes, in this case apparently for pigment (here filled in in white), curiously illustrate a characteristic decorative feature of that Minoan phase.

Other works in painted plaster relief, such as the fragments of agonistic figures from the Great East Hall of the Palace, and the low relief of a priest-king wearing a lily crown, show a mastery over the human form hardly surpassed a millennium later in the great days of Hellenic art.

It may be here recalled that both Sir William Richmond, on the technical and artistic side, and Professor Arthur Thomson, on the anatomical side, have placed on record their high appreciation of these works, and in particular of such a careful study of surface contours as suggests not only the underlying veins and muscular tissues, but even the bony structure—so difficult to render—of wrist and elbow.

Of the abundant remains of painting in the flat on lime plaster, one of the most interesting is the Miniature Fresco

with the Court ladies gossiping in the front row of the grand-stand of the bull sports. The garden scene from a villa at Amnisos, the eastern haven of Knossos, recently discovered by Dr. Marinatos—also specially reproduced for this Exhibition—with their artificial basins and formal clumps of irises and lilies, are strangely reminiscent of Versailles.

The unrivalled series of figurines of a religious nature in Case J, including the fine reproductions of the Knossian snake Goddess in faience and the replica of the same divinity in gold-plated ivory, now in the Boston Museum, are also of special value from the artistic point of view. The latter is strangely modern in expression. The 'Fitzwilliam Goddess' here most liberally deposited, of mottled marble (made in two parts in the Minoan fashion) shows a markedly classical profile. The leaping youth from the bull sports is unsurpassed in its élan, and a small ivory figure of a boy-God ritually tonsured and with loin clothing in gold plate (never before exhibited), shows a delicacy of pose and execution recalling the best Renaissance work.

For a continuous illustration of the whole extent of Minoan art, covering some 2,000 years, his own collection of seal-stones and signet-rings, here also exhibited, may be found to have a unique value. Scenes of which in the larger art we have only fragmentary remains, are here preserved in their entirety, some of them, like the grappled bull at the Cistern, real masterpieces of the engraver's art. The gold signet-rings and bead-seals of the Thisbê Treasure, here preserved (the authenticity of which has been now fully established), as apparently some of the Mycenae signet types, clearly represent scenes of ancient epic. A group of three of the Thisbê seals reproduces three episodes—Aegisthos and Klyemnestra, slain by Orestes, Oedipus stabbing the Sphinx, and again atracking his father Laios. The gold signet-rings presenting religious subjects are of special interest. A gold replica is here preserved of the 'Ring of Minos' (now lost), the finding of which led to the discovery of the Temple Tomb at Knossos. It presents three scenes of the Goddess migrating, partly by sea, from one rock sanctuary to another. But the interest culminates in the 'Ring of Nestor', found by a peasant grubbing for blocks in the larger bee-hive tomb at Pylos before the German excavation. For here, in microscopic engraving, including seventeen figures, we have the first glimpse of the Minoan Underworld.

As a whole the Minoan signet-rings supply a principal source of our knowledge of the Minoan Religion. Judged from the Christian standpoint, this was on a distinctly higher level than the classical form that succeeded it. It included, indeed, a primitive element in which 'Bethels', in the form of pillar shrines, are by due ritual infused with the divine spirit, often descending in dove form.

The old Cretans themselves belonged to an ethnic stock the further extension of which can be traced east through a large part of Anatolia and Northern Syria, and the Religion itself belonged fundamentally to Western Asia. It is not strange, therefore, that the form of Christian belief that we strange, therefore, that the form of Christian belief that we still see to-day throughout the Mediterranean area should find some interesting anticipations in that of Minoan Crete. The root idea was matriarchal and the Mother Goddess presides. The adoration of Mother and Child on a Minoan signet-ring, with the Magi in the shape of warriors bringing their gifts, is almost a replica of that (shown here as an illustration) on a Christian ring-stone of the Sixth Century of our era. The Mother here with the Child on her lap is a true Madonna. In another interesting scene the death of a youthful God is clearly referred to, with female mourners bowing their heads above his little gravestone. The idea of resurgence after death also repeats itself in these scenes, symbolized by the chrysalis as well as by the butterfly—a unique feature. But though in such scenes the parallelism with Thammuz and the Great Mother on the Syrian side is unmistakable, the outlook in the Minoan World was purer, and in all branches of its art extending over so many centuries—no single representation has been brought to light of an indecent nature.

It is satisfactory to record that the classification of the Minoan Age divided into three main parts each again divided into three Periods, proposed by the Excavator some 35 years ago, has now received general acceptance and has been confirmed by the Egyptian and Oriental evidences later forthcoming. The explanation of this may probably be found in a phenomenon that has now repeated itself—the fact namely that the continuous history of the Great Palace, built in a district quite exceptionally liable to seismic disturbances, successive earthquakes have demonstrably supplied the agency through which the several Periods reached their close.

The final overthrow of the Palace was in all probability due to the same cause. The end was certainly sudden. In the 'Room of the Throne' or small Consistory, where the Priest-king himself was wont to sit between the Guardian Griffins on the walls, flat alabastra were in the course of filling from an oil jar here transported, while beside them lay remains of a casket with faience inlays that had been thrown, face downwards, from the neighbouring stone bench.

It will be seen that the delimitation of the Minoan Periods was itself largely the result of physical cause.

NOTE ON THE 'THISBÊ TREASURE'

By A. E.

This unique illustration of L.M. Ia and b intaglio style, on gold signet-rings and beads, was brought to light in a chamber-tomb at Thisbê on the Boeotian coast (as it now appears), about I910, and subsequently acquired by A. E.

The intaglio scenes, clearly answering to known episodes of Greek tradition, such as the slaughter of Aegisthos and Klytemnestra by Orestes, and of the Sphinx by Oedipus, were so surprising that many doubts inevitably arose as to their genuineness. At the same time, the presence here of 'heroic' pieces quite agrees with the designs of combat on the 'signets' from the Shaft Graves at Mycenae, which (as Schliemann first pointed out) clearly represent episodes of ancient epic, some at least recorded in Homer. They form themselves a collective whole, not only in their general fabric, which is purely Minoan, but in the character of the designs, which seem to be mostly from the hands of the same engraver and by curious evidence of their having been one and all subjected, from superincumbent debris, to the same pressure on their backs due to some disturbance (perhaps seismic) of the tomb. This seems to have turned the wooden coffin that may have contained the remains upside down. In the exhibition of the 'Treasure' this is well shown by the electrotypes presenting the backs of the objects, placed beside the series showing the intaglios, one and all of which bear the same signs of pressure or indentation. They were associated (to my knowledge: A. E.) with other gold jewels going back in date to at least c. 1500 B.C., including a miniature pyxis or round box resembling those from the Third Shaft Grave at Mycenae. To myself such critical instincts as had been personally acquired through a lifetime devoted to such minute studies were quite decisive as to their genuineness; and this opinion was shared by the late Mr. R. B. Seager, who for years had collected Minoan seal-stones, and whose flair and knowledge as regards Minoan antiquities as a whole are generally recognized. But in addition to this, a series of crucial points connected with the Thisbê jewels have since received illustration of such a kind as to place the execution of the intaglios outside the capacity of the most skilful forger.

A good illustration of this is presented by the theme of No. 1 in the arrangement of the group (Fig. 3), where a female figure fills a jar from a ewer beside a tree; to be taken, probably, as a rain-charm, of a class represented by a series of simpler designs of ewers and foliage on a talismanic class of the immediately preceding epoch. The figure pouring into the jar was entirely new, however, and therefore, in the eyes of those who condemned Treasure, an invention of a forger. Some years afterwards, however, among remains of seal-impressions derived from the 'Room of the Archives' at Knossos, a version of this same scene came to light where the figure here seated pours the liquid offering into a jar of the same general type (Fig. 4). So too the form of the chariot on the bead-seal showing Oedipus and Laios was condemned by a French critic from the fact that the pole arches forward from the top of the front of the chariot instead of running out from its bottom as on the only type apparently known to him, the 'late Palatial type C'. But the Thisbê form actually answers to the earlier form B—itself of remote Sumerian descent—which fits in with the chronological place of the Thisbê jewel and is paralleled by an amygdaloid bead-seal of contemporary fabric from Knossos. (See P. of M., Iv, 816-18.)

Three of the bead-seals, though clearly from the same sepulchral vault, belonged to the 'flat cylinder' type, which as an intaglio form practically dies out in the Late Minoan Ia period. The style of engraving, too, in these cases—Overthrow of man in bull-grappling scene; Matador; Lion seizing Bull—is also finer and somewhat earlier in its affinities. That there were also bead-seals belonging to the "Treasure', of the same amygdaloid form as those belonging to the better represented parure, but without the engraved lines on the back (the distinctive mark of L.M. Ib) that all these bear, is here demonstrated for the first time by the evidence of a bead-seal that it is now possible to add to the Thisbê series.

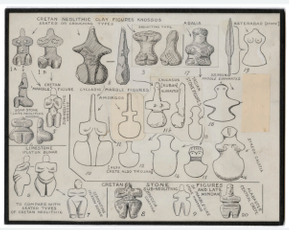
The lion-spearing scene, of the later group at Thisbê (Fig. 5), has the shaft of the hunter's spear tied round at intervals: this feature, which points to a compound shaft, made out of three or four reeds, reappears in the case of spearmen both on a signet-ring from the Fourth Shaft Grave at Mycenae, and on a gold bead obtained by the late Professor Bosanquet in 1910from a Boeotian peasant, subsequently acquired by Dr. Hogarth for the Ashmolean Museum, and on other grounds comparable with the Thisbê series (Fig. 6). A recent examination of the underside of this further shows that pressure marks identical with those on the Thisbê beads are visible. That it formed part of the 'Treasure there can be no reasonable doubt, and its fine style places it with the earlier group.

The resort to this compound form of shaft, a unique phenomenon that has hitherto escaped notice, may have been due to the lack of well-adapted wood in Mainland

districts rich in reeds, so plentiful still in many parts of Greece.

In this case too the scene of single combat itself, like the analogous subject on a signet-ring from the Third Shaft Grave at Mycenae in which Schliemann recognized Achilles and Hektor ‘of the waving crest’, would, doubtless, have found its personal application in some episode of local saga.

Catalogue



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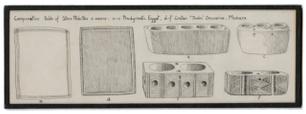

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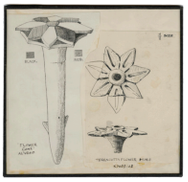

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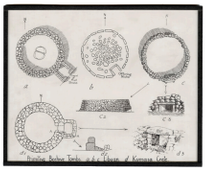

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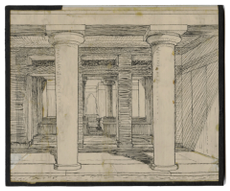

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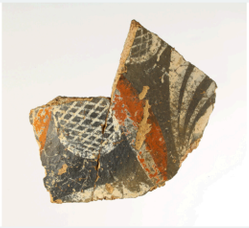

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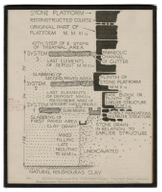

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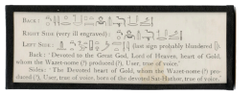

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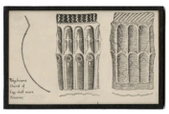

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STANDING CASE F.
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STANDING CASE F.
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STANDING CASE F.
Replica of faience goat and kid plaque

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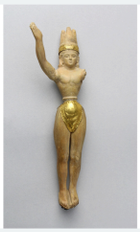

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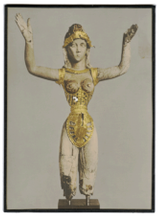

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STANDING CASE F. Bronze Locks from Wooden Statue

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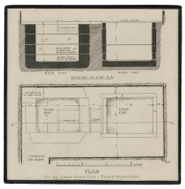

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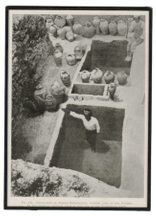

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Replica lion's head rhyton

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STANDING CASE G.
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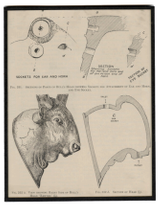

STANDING CASE G. Section of Bull's Head Rhyton

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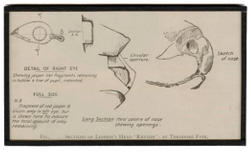

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WALL AROUND CASE B. The Ladies in Blue

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WALL AROUND CASE B. Spiral Fresco

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WALL AROUND CASE B. Spiral Fresco

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WALL AROUND CASE B. Blue Monkey and Papyrus

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WALL AROUND CASE B. Miniature Frescoes of Seated Ladies on Grand Stand

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WALL NEAR CASE H. North Entrance

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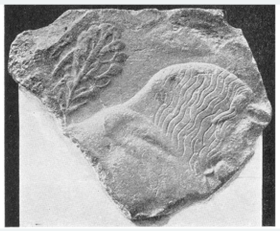

WALL NEAR CASE H. Cast of charging bull relief

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WALL NEAR CASE H. Replica of arm fragment

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WALL NEAR CASE H. Replica of arm fragment

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WALL NEAR CASE H. Replica of arm fragment

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WALL NEAR CASE H. Replica of Amnisos fresco

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WALL NEAR CASE H. Replica of Amnisos fresco

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WALL NEAR CASE H. Replica of the Priest-King

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WALL CASE H. Restored stone jar

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WALL CASE H. Replica stone rhyton

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WALL CASE H. Replica of rhyton

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WALL CASE H. Fragment of cup

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WALL CASE H. Fragment of bowl

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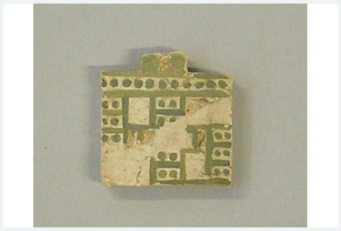

WALL CASE H. Replica Town Mosaic tile

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WALL CASE H. Town Mosaic tile

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WALL CASE H. Clay sealing from Zakro

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WALL CASE H. Jar with floral design

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WALL CASE H. Jar with lily design

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WALL CASE H. Restored ‘egg-tray’

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WALL CASE H. Ariadne’s Clew-Box

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WALL CASE H. Incense burner

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WALL CASE H. Pedestalled vase

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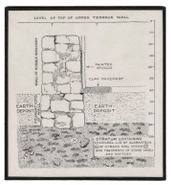

WALL CASE H. Stratum of Hyksos Lid Deposit

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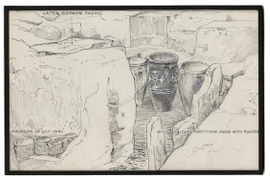

WALL CASE H. Royal Pottery Stores, Knossos

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WALL CASE H. Royal Pottery Stores with Lily Jar, Knossos

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WALL CASE H. MM III Costumes

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WALL CASE H. Fountain Fresco from House of the Frescoes

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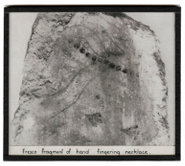

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AREA OF THRONE. Taureador Fresco fragment

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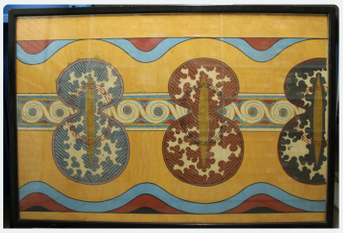

AREA OF THRONE. The Shield Fresco

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AREA OF THRONE. Replica of the Throne

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AREA OF THRONE. Reconstruction of the Throne Room

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AREA OF THRONE. Wooden replica of the throne

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AREA OF THRONE. Griffin Fresco

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AREA OF THRONE. Squat alabastron

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AREA OF THRONE. Octopus jar

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AREA OF THRONE. Jar with lily design

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AREA OF THRONE. Reconstruction of the Queen's Megaron

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AREA OF THRONE. Reconstruction of the Hall of the Double Axes

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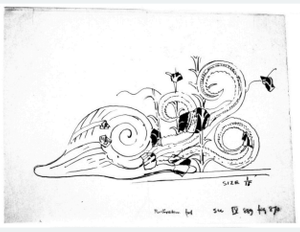

AREA OF THRONE. The Argonaut Fresco

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AREA OF THRONE. Royal Gaming Board

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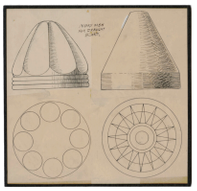

AREA OF THRONE. Ivory Men for Draught Board

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WALL CASE J. Spouted jar with spiral decoration

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WALL CASE J. Replica rhyton

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WALL CASE J. Cup fragment with grass decoration

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WALL CASE J. Cup fragment with plant design

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WALL CASE J. Vase fragment with reed decoration

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AREA OF THRONE. Restored pithoid jar

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WALL CASE J. Replica rhyton

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WALL CASE J. Replica stirrup jar

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WALL CASE J. Conical rhyton

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WALL CASE J. Replica sword

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WALL CASE J. Horned sword

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WALL CASE J. Soldiers Fresco

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WALL CASE J. Cruciform sword

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WALL CASE J. Pithos fragment 660



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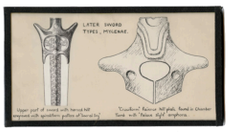
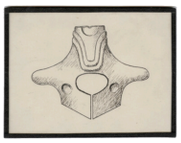
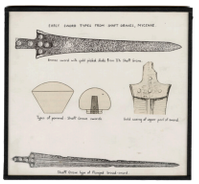


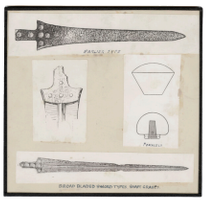
WALL CASE J. Later Sword Types, Mycenae 666



WALL CASE J. Cruciform Hilt of Sword 668

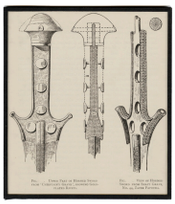


WALL CASE J. Early Sword Types from Shaft Graves, Mycenae 670



WALL CASE J. Broad Bladed Sword Types. Shaft Graves

672



WALL CASE J. Horned Swords from Graves

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WALL CASE J. Hilt of Royal Sword from Mallia Palace

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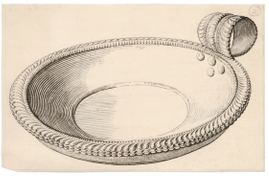

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DESK CASE L. Linear B tablet

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DESK CASE L. Linear B tablet

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DESK CASE L. Linear B tablet

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DESK CASE L. Linear B tablet

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DESK CASE L. Linear B tablet

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DESK CASE L. Linear B tablet

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DESK CASE L. Replica of Linear B tablet

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DESK CASE L. Replica of Linear B tablet

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DESK CASE L. Replica of Linear B tablet

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DESK CASE L. Replica of Linear B tablet

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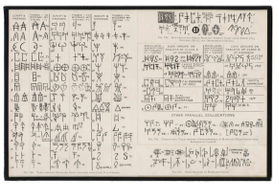

DESK CASE L. Linear B Tables

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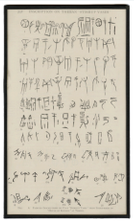

DESK CASE L. Inscriptions on Theban ‘Stirrup Vases’

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DESK CASE L. Votive Clay Ram with Linear B

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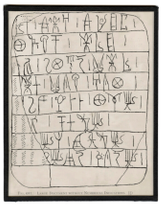

DESK CASE L. Votive Clay Ram with Linear B

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CASE K. Shell inlay head

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CASE K. Amethyst scarab

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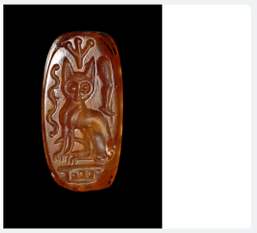

CASE K. Carnelian three-sided prism

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CASE K. Carnelian three-sided prism

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CASE K. Cushion seal showing two acrobats

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CASE K. Lentoid seal showing calf's head

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CASE K. Seal showing two cattle

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CASE K. Seal showing man roping sheep or goat

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CASE K. Seal showing hunter and wild goat

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CASE K. Seal showing Minoan Genius leading a bull

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CASE K. Seal showing Minoan Genius leading a bull

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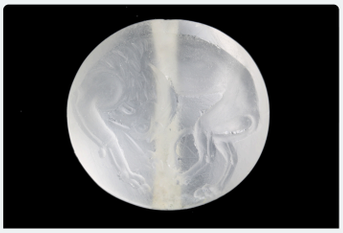

CASE K. Seal showing lion

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CASE K. Lentoid seal showing bull caught in net

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CASE K. Sealing showing a man wrestling a bull

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CASE K. Gold replica of The Ring of Minos

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CASE K. Gold seal from Thisbe Treasure

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CASE K. Gold seal from Thisbe Treasure

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CASE K. Gold seal from Thisbe Treasure

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CASE K. Gold seal from Thisbe Treasure

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CASE K. Gold seal from Thisbe Treasure

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CASE K. Gold seal from Thisbe Treasure

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CASE K. Gold seal from Thisbe Treasure

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CASE K. Bronze ring from Thisbe

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CASE K. Seal showing Adoration of the Magi

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CASE K. The Archanes Ring

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CASE K. Gold Ring from Knossos Harbour Town

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CASE K. Gold Ring from Knossos

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CASE K. Gold Ring from Mycenae

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CASE K. Gold ring depicting lions

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CASE K. Two-sided ring showing sphinx and chimaera

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CASE K. Egypto-Minoan Decorative Scrolls

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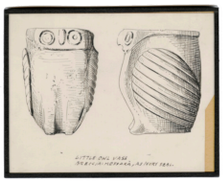

CASE K. Owl Vase as Ivory Seal

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CASE K. Ivory Dove Seal

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UNKNOWN CASE. Cult Scenes on Agia Triadha Sarcophagus

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UNKNOWN CASE. Spring Chamber and Niche by Caravanserai

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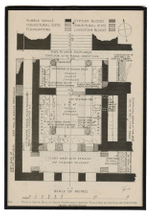
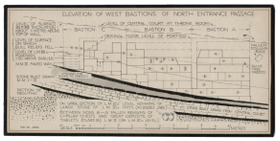


UNKNOWN CASE. Plan of South Hall of South Propylaeum

880



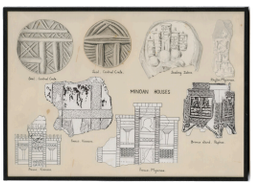
UNKNOWN CASE. Elevation of West Bastions of North Entrance Passage

882



UNKNOWN CASE. Sacral Knots and Plume at Knossos and Mycenae

884



UNKNOWN CASE. Minoan Houses

886



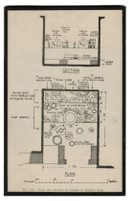
UNKNOWN CASE. Sacred Pillar

888



UNKNOWN CASE. Flying Fish and Lily Fresco Fragments

890



UNKNOWN CASE. Plan and Section of Shrine of Double Axes

892



UNKNOWN CASE. Arrangement of Draught Board

894



UNKNOWN CASE. Socket Gypsum Jamb and Locking Pin

896



UNKNOWN CASE. Gold Ornament from Tomb III

898



UNKNOWN CASE. Bronze Fibula

900



UNKNOWN CASE. Tiryns Bronze Statuette

902



UNKNOWN CASE. Glass Handle

904



UNKNOWN CASE. Lock System in South House

906



UNKNOWN CASE. Cove of Eileithyia at Amnisos

908



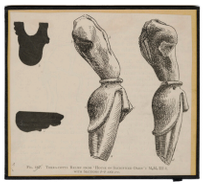
UNKNOWN CASE. Gold Plate Figures from Mycenae

910



UNKNOWN CASE. Comparative Table of Date Palm Type on Minoan Vases

912



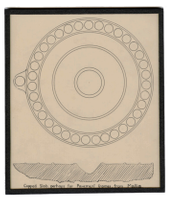
UNKNOWN CASE. Terracotta Relief from House of Sacrificed Oxen

914



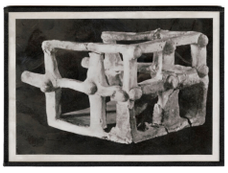
UNKNOWN CASE. Model of Ox Wagon in Painted Clay

916



UNKNOWN CASE. Cupped Slab from Mallia

918



UNKNOWN CASE. Clay Palanquin Photograph

920



UNKNOWN CASE. Gold Shrine Ornament from Shaft Graves

922



UNKNOWN CASE. Minoan Ships

924



UNKNOWN CASE. Remains of Crouched Skeleton in Larnax from Tomb 80

926



UNKNOWN CASE. Fetishes or Natural Concretions from Little Palace

928



UNKNOWN CASE. Butterflies and Chrysalises

930



UNKNOWN CASE. Comparative Table of Proto-Geometrical Types from the Spring Chamber and Tombs at Karakovilia

932

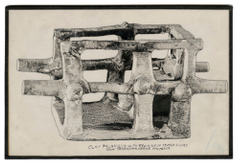


UNKNOWN CASE. Royal Tomb of Isopata and Comparative Examples

934



UNKNOWN CASE. Gold Jewellery From Shaft Grave 936



UNKNOWN CASE. Clay Palanquin from Knossos 938



UNKNOWN CASE. Hut Urns 940



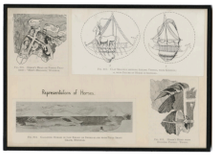
UNKNOWN CASE. Lion-Headed Natural Concretion 942



UNKNOWN CASE. Profiles of Rims of Pithoi 944



UNKNOWN CASE. Shell Cameo 946



UNKNOWN CASE. Representations of Horses

948



UNKNOWN CASE. Shrine of the Double Axes

950



UNKNOWN CASE. Plan of Roman Pavement discovered near Broad Street London

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UNKNOWN CASE. Neolithic Sites Map

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UNKNOWN CASE. Subneolithic and Early Minoan I Sites Map

956



UNKNOWN CASE. Early Minoan II Sites Map

958



UNKNOWN CASE. Early Minoan III Sites Map 960



UNKNOWN CASE. Middle Minoan I Sites Map 962



UNKNOWN CASE. Middle Minoan II Sites Map 964



UNKNOWN CASE. Middle Minoan III Sites Map 966



UNKNOWN CASE. Late Minoan I Sites Map 968

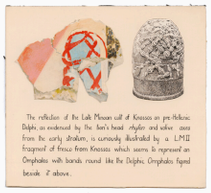


UNKNOWN CASE. Late Minoan II Sites Map 970



UNKNOWN CASE. Late Minoan III Sites Map

..... 972



UNKNOWN CASE. Comparative Knossos and Delphic Omphalos

..... 974



UNKNOWN CASE. Drawing of Stone Ladle

..... 976



UNKNOWN CASE. Drawing of Larnax from Tomb 87 of Zafer Papoura Cemetery

..... 978



UNKNOWN CASE. Drawing of EM III Anthropomorphic Vase from Mochlos

..... 980



UNKNOWN CASE. Drawing of Bronze Cup of Vapheio type from Mochlos

..... 982



UNKNOWN CASE. Drawing of Comparative Hairstyles of Libya, Crete and Egypt 984



UNKNOWN CASE. Drawing of Alabaster vessel of Syro-Egyptian type from Harbour Town, Knossos 986



UNKNOWN CASE. Drawing of MM IIB Jug from Phaistos with flower decoration 988



UNKNOWN CASE. Drawing of MM IIB Jar from Phaistos with four-arm spiral 990



UNKNOWN CASE. Drawing of Vase with beetles in relief from Royal Pottery Stores 992



UNKNOWN CASE. Drawing of Pithoid Jar from the North East House 994



UNKNOWN CASE. Drawing of Donkey as Pack Animal from Phaistos

996



UNKNOWN CASE. Drawing of LM I Jar with double axe from Gournia

998

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About

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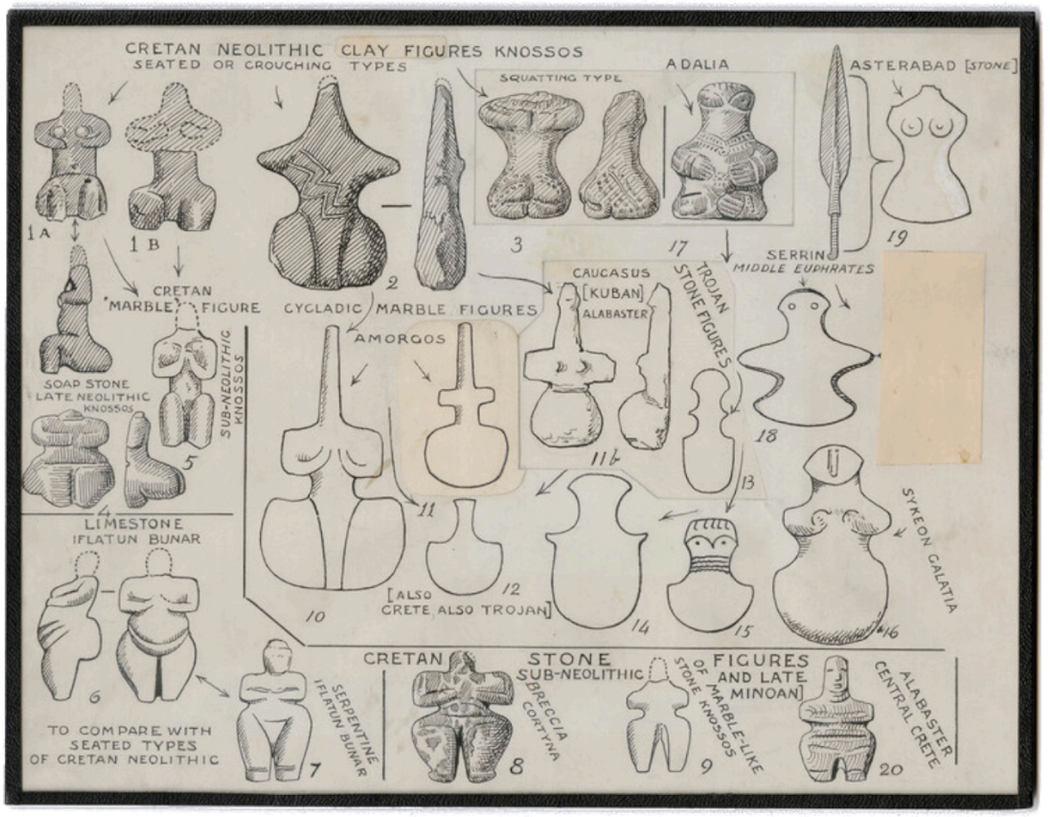


Clay Idols and Stone Derivatives. © Ashmolean Museum, University of Oxford.

NEOLITHIC. Clay Idols and Stone Derivatives

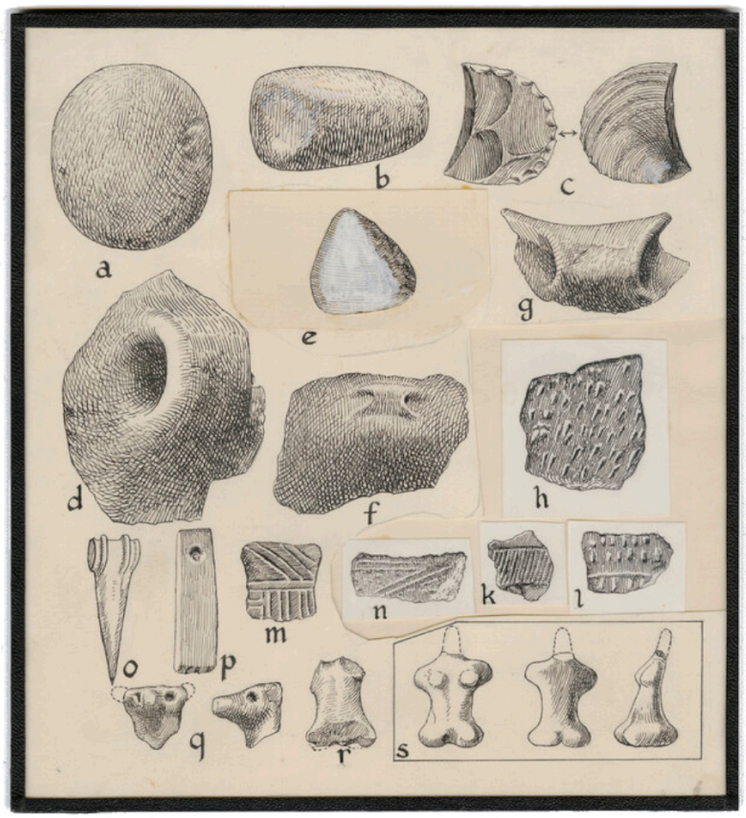
Accession Number	GB/1648/AJE/6/2/1/1/58
Year	1936
Dimensions	15.7 cm × 20.2 cm
Medium	collage
Location	Ashmolean Museum

Probably in the Neolithic Case.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 13

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Neolithic Stone Tools and Figures. © Ashmolean Museum, University of Oxford.

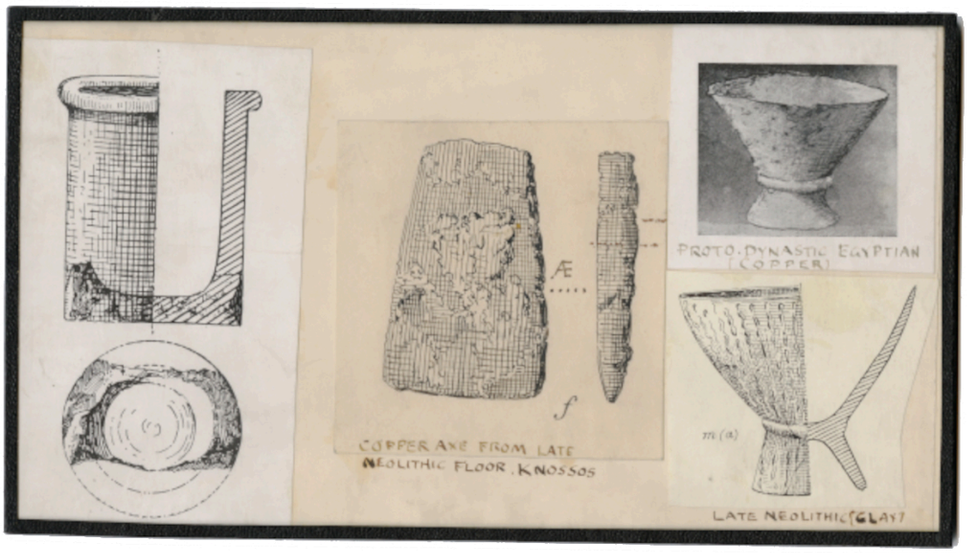
NEOLITHIC. Neolithic Stone Tools and Figures

Accession Number	GB/1648/AJE/6/2/1/1/92
Year	1936
Dimensions	17.5 cm x 16 cm
Medium	collage
Location	Ashmolean Museum

Probably in Neolithic Case

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Neolithic Vessels and Tools. © Ashmolean Museum, University of Oxford.

NEOLITHIC. Neolithic Vessels and Tools

Accession Number	GB/1648/AJE/6/2/1/1/15
Year	1936
Dimensions	10 cm × 18 cm
Medium	collage
Location	Ashmolean Museum

Probably in Neolithic Case

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Neolithic Artefacts including Figures. © Ashmolean Museum, University of Oxford.

NEOLITHIC. Neolithic Artefacts including Figures

Accession Number	GB/1648/AJE/6/2/1/1/86
Year	1936
Dimensions	21.6 cm x 17 cm
Medium	photograph
Location	Ashmolean Museum

Probably in Neolithic Case, and possibly unpublished.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Stone Figurine. © Ashmolean Museum, University of Oxford.

NEOLITHIC. Stone Figurine

Accession Number	GB/1648/AJE/6/2/1/1/60
Year	1936
Dimensions	10 cm × 8.4 cm
Medium	print
Location	Ashmolean Museum

Probably in Neolithic Case, and unpublished.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica stone jar. © Ashmolean Museum, University of Oxford.

WALL CASE A. Replica stone jar

Accession Number	AN1936.567
Year	1936
Dimensions	13.5 cm x 29.5 cm
Medium	plaster
Location	Ashmolean Museum

Replica was based on a fragment of a Predynastic Egyptian stone vessel found at Knossos. Evans emphasised the role of contact with Egypt in the development of the Minoan civilisation.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 30, fig. 12

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica stone jar. © Ashmolean Museum, University of Oxford.

WALL CASE A. Replica stone jar

Accession Number	AN1936.569
Year	1936
Dimensions	11.5 cm x 11.6 cm
Medium	plaster
Location	Ashmolean Museum

Replica was based on an Egyptian import found beneath the South Propylaeum at Knossos in 1900. Evans emphasised the role of contact with Egypt in the development of the Minoan civilisation.

BIBLIOGRAPHY

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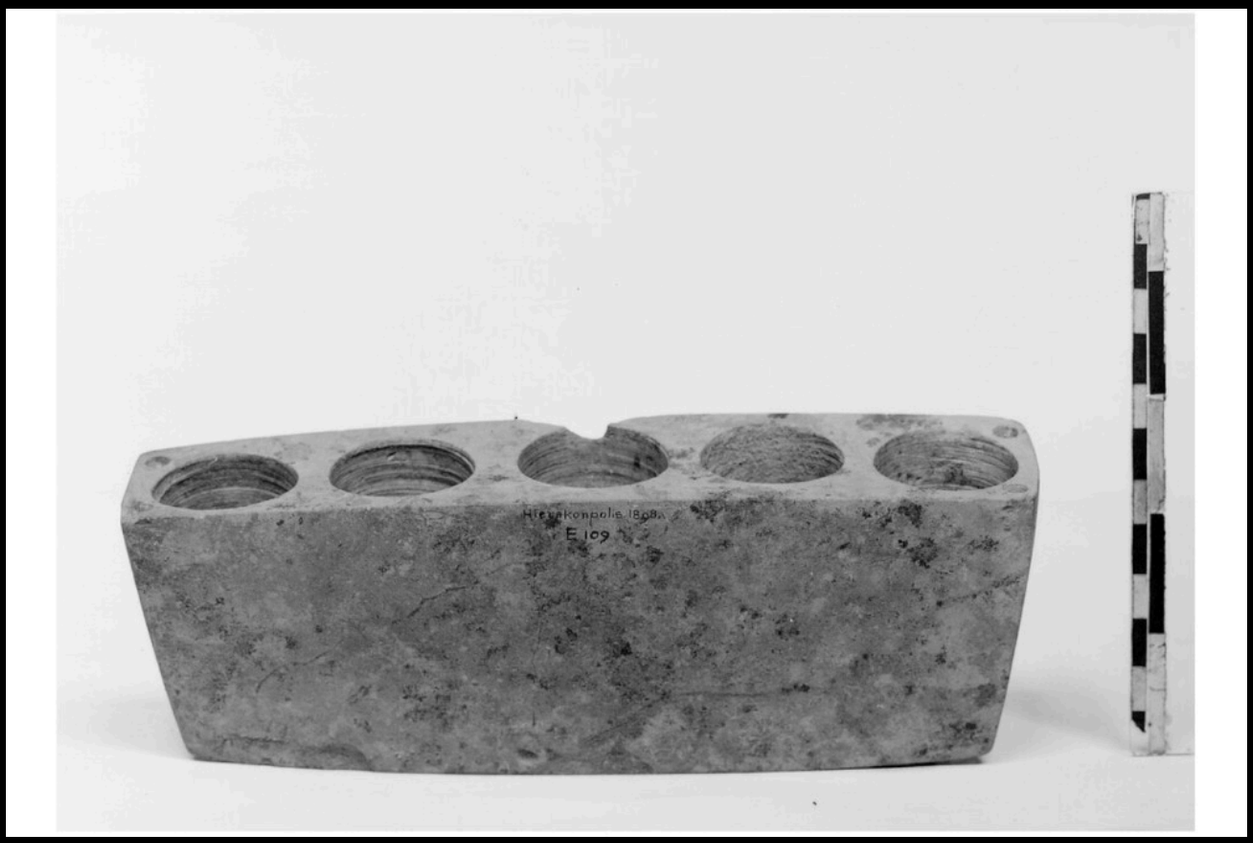

Late Predynastic cupped libation block. © Ashmolean Museum, University of Oxford.

WALL CASE A. Late Predynastic cupped libation block

Accession Number	AN1896-1908.E.109
Year	3325-3125 BCE
Dimensions	18.8 cm x 6.7 x 4.4 cm
Medium	stone
Location	Ashmolean Museum

Found at Hierakonpolis in Egypt. Evans regarded this as a parallel to a similar object found in the Temple Tomb at Knossos.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 981, fig. 940

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Predynastic quadruple jar. © Ashmolean Museum, University of Oxford.

WALL CASE A. Predynastic quadruple jar

Accession Number	AN1896-1908.E.2909
Year	3800-3450 BCE
Dimensions	24.8 cm x 7.3 cm
Medium	stone
Location	Ashmolean Museum

Found at Hierakonpolis in Egypt. Although the printed catalogue describes it only as a 'clay version' of a stone cupped libation block from Hierakonpolis, its illustration alongside the stone block in *The Palace of Minos* points to this object.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica stone kernos. © Ashmolean Museum, University of Oxford.

WALL CASE A. Cupped block

Accession Number	AN1936.576
Year	1936
Dimensions	24.3 cm x 6.2 cm x 7 cm
Medium	plaster
Location	Ashmolean Museum

Replica of a cupped block found in the Temple Tomb at Knossos.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 980, fig. 939

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica stone kernos. © Ashmolean Museum, University of Oxford.

WALL CASE A. Cupped block

Accession Number	AN1936.572
Year	1936
Dimensions	13.7 cm x 7.4 cm x 5.3 cm
Medium	plaster
Location	Ashmolean Museum

Replica of a cupped block found in the Mesara region of Crete.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica stone kernos. © Ashmolean Museum, University of Oxford.

WALL CASE A. Cupped block

Accession Number	AN1936.573
Year	1936
Dimensions	11.4 cm x 6.5 cm x 4.2 cm
Medium	plaster
Location	Ashmolean Museum

Replica of a cupped block found in the Mesara region of Crete

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 45, fig. 20f

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 983, fig. 941f

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica stone tray. © Ashmolean Museum, University of Oxford.

WALL CASE A. Replica marble palette

Accession Number	AN1936.571
Year	1936
Dimensions	22.5 cm x 18.5 cm
Medium	plaster
Location	Ashmolean Museum

Replica of a marble palette found in the Mesara region of Crete.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 45, fig. 20d

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 983, fig. 941d

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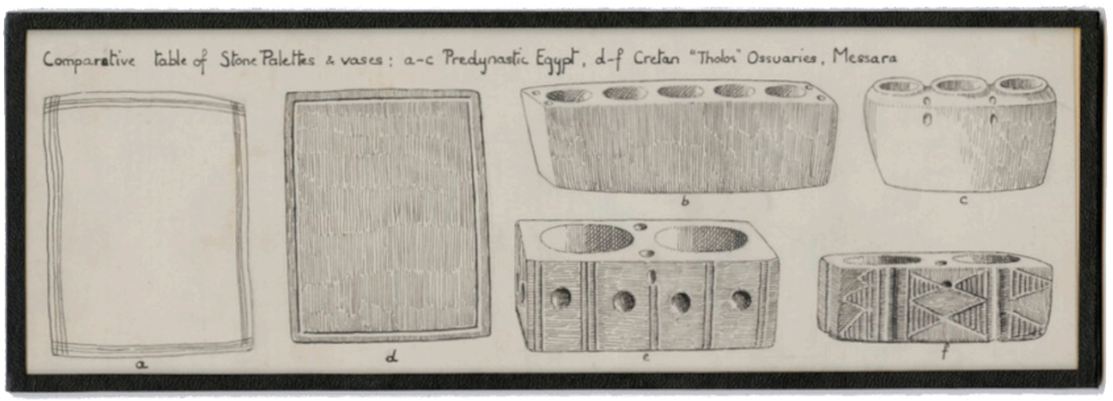

Comparative Table of Stone Palettes and Vases. © Ashmolean Museum, University of Oxford.

WALL CASE A. Comparative Table of Stone Palettes and Vases

Accession Number	GB/1648/AJE/6/2/1/1/50
Year	1936
Dimensions	7.8 cm × 22.4 cm
Medium	original drawing
Location	Ashmolean Museum

In Case A.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 20

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica stone figurine. © Ashmolean Museum, University of Oxford.

WALL CASE A. Replica figurine

Accession Number	AN1936.574
Year	1936
Dimensions	h. 5.8 cm
Medium	plaster
Location	Ashmolean Museum

Replica of a stone figurine found in the Mesara region of Crete.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 31, fig. 13c

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica stone figurine. © Ashmolean Museum, University of Oxford.

WALL CASE A. Replica figurine

Accession Number	AN1936.575
Year	1936
Dimensions	h. 4.6 cm
Medium	plaster
Location	Ashmolean Museum

Replica of a stone figurine found in the Mesara region of Crete.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Stone figurine. © Ashmolean Museum, University of Oxford.

WALL CASE A. Stone figurine

Accession Number	AN1936.588
Year	1936
Dimensions	h. 4.6 cm
Medium	plaster
Location	Ashmolean Museum

Stone figurine found at Knossos. Subsequently donated to the Ashmolean by Evans in 1936 with other material from the 1936 exhibition.

BIBLIOGRAPHY

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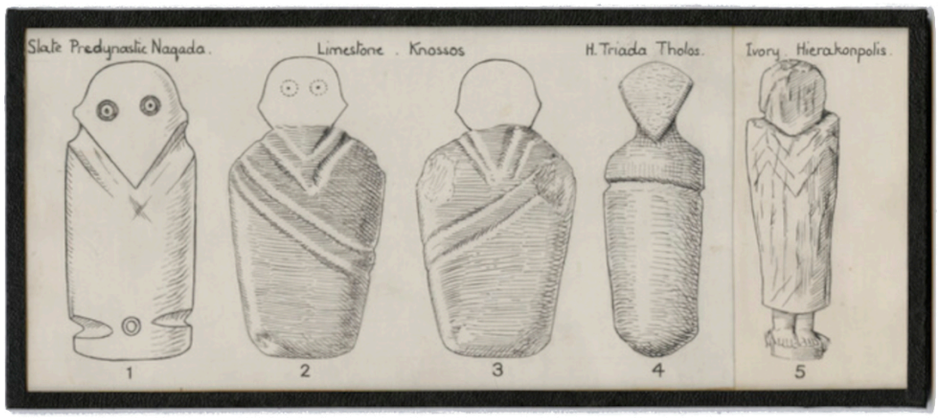
Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Comparative Examples of Pre-Dynastic and Cretan Figurines. © Ashmolean Museum, University of Oxford.

WALL CASE A. Comparative Examples of Pre-Dynastic and Cretan Figurines

Accession Number	GB/1648/AJE/6/2/1/1/42
Year	1936
Dimensions	7.8 cm × 18 cm
Medium	drawing
Location	Ashmolean Museum

In Case A.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 13

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



a *b*

FIG. 48. EARLY DYNASTIC EGYPTIAN COPPER VESSELS. *a*. ABYDOS ($\frac{2}{3}$). *b*. MAHASNA.

Early Dynastic Egyptian Copper Vessels. © Ashmolean Museum, University of Oxford.

WALL CASE A. Early Dynastic Egyptian Copper Vessels

Accession Number	GB/1648/AJE/6/2/1/1/159
Year	1936
Dimensions	9.8 cm x 14 cm
Medium	print
Location	Ashmolean Museum

In Case A.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 48

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Stone ‘moustache cup’. © Ashmolean Museum, University of Oxford.

WALL CASE A. Late Predynastic moustache cup

Accession Number	AN1896-1908.E.380
Year	2575 - 2125 BCE
Dimensions	7.5 cm x 11.1 cm
Medium	stone
Location	Ashmolean Museum

Found at el-Kab in Egypt (also known as Kamena). Evans referred to it as a 'moustache cup' because of the incurving lip, not because this is an Egyptian name. In the Victorian period moustache cups were produced which had an internal ledge to keep a gentleman's moustache dry when drinking.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, II*, p. 58, fig. 27a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica moustache cup. © Ashmolean Museum, University of Oxford.

WALL CASE A. Replica marble ‘moustache cup’

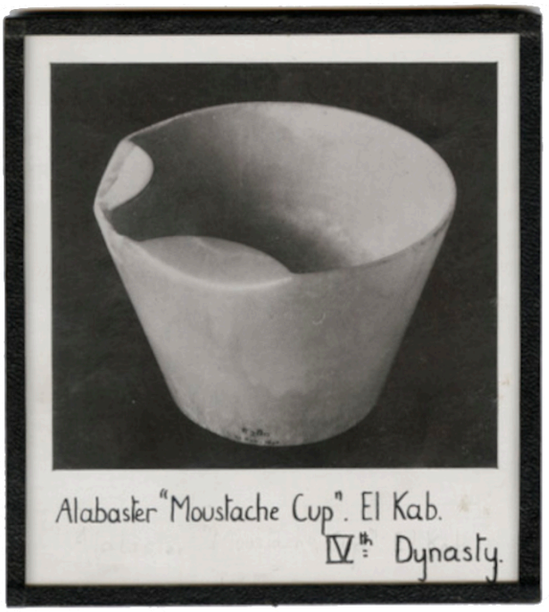
Accession Number	AN1936.570
Year	1936
Dimensions	10.7 cm x 14 cm
Medium	plaster
Location	Ashmolean Museum

Replica of a marble cup found at Knossos. Evans referred to it as a ‘moustache cup’ because of the incurving lip. In the Victorian period moustache cups were produced which had an internal ledge to keep a gentleman’s moustache dry when drinking.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 58, fig. 27b

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Alabaster Moustache Cup. © Ashmolean Museum, University of Oxford.

WALL CASE A. Alabaster Moustache Cup

Accession Number	GB/1648/AJE/6/2/1/1/59
Year	1936
Dimensions	9.3 cm × 8.5 cm
Medium	print
Location	Ashmolean Museum

In Case A.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 27a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Stone bowl. © Ashmolean Museum, University of Oxford.

WALL CASE A. Stone bowl

Accession Number	AN1896-1908.E.401
Year	2575 - 2450 BCE
Dimensions	4.9 cm x 18.4 cm
Medium	stone
Location	Ashmolean Museum

Found at el-Kab in Egypt (also known as Kamena). Similar diorite bowls were found at Knossos.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, II*, p. 58, fig. 27a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Diorite bowl fragment. © Ashmolean Museum, University of Oxford.

WALL CASE A. Stone bowl fragment

Accession Number	AN1910.283
Year	3085 - 2575 BCE
Dimensions	l. 3.5 cm
Medium	stone
Location	Ashmolean Museum

Fragment of an Egyptian diorite bowl found at Knossos.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica stone toilet vessel. © Ashmolean Museum, University of Oxford.

WALL CASE A. Replica kohl vase

Accession Number	AN1936.577
Year	1936
Dimensions	h. 4 cm
Medium	plaster
Location	Ashmolean Museum

Replica of a stone kohl vase found at Mochlos in Crete.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 92, fig. 60

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Fig. 60. 'Marble' Vessel, Mochlos ($\frac{4}{5}$).

Fig. 61. Sixth Dynasty Egyptian Vases ($\frac{1}{4}$ c.).

Marble Vessels from Mochlos and Egypt. © Ashmolean Museum, University of Oxford.

WALL CASE A. Marble Vessels from Mochlos and Egypt

Accession Number	GB/1648/AJE/6/2/1/1/162
Year	1936
Dimensions	9 cm x 16 cm
Medium	print
Location	Ashmolean Museum

In Case A.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, figs. 60-61

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica lid with seated dog. © Ashmolean Museum, University of Oxford.

WALL CASE A. Replica stone lid with seated dog

Accession Number	AN1936.579
Year	1936
Dimensions	4.6 x 11 cm
Medium	plaster
Location	Ashmolean Museum

Replica of a stone lid with seated dog on top from Mochlos, Crete.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 94, fig. 62

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13

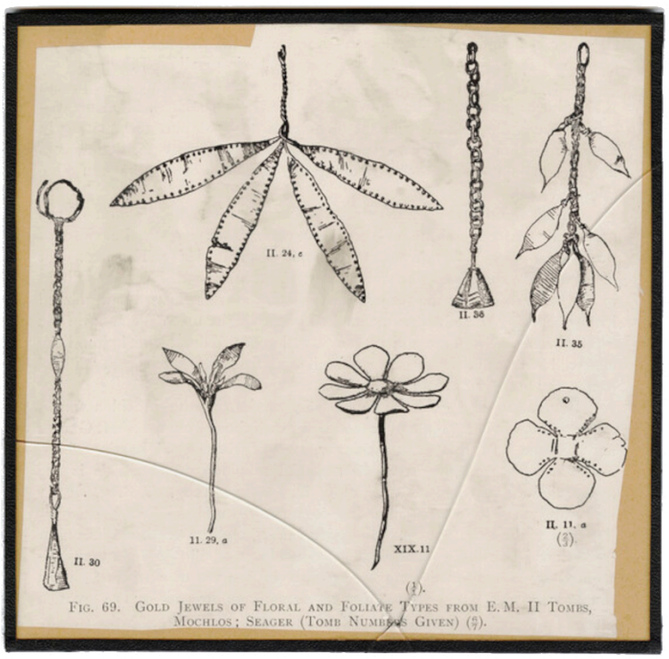


FIG. 69. GOLD JEWELS OF FLORAL AND FOLIATE TYPES FROM E. M. II TOMBS, MOCHLOS; SEAGER (TOMB NUMBERS GIVEN) (⅔).

Gold Jewels of Floral and Foliate Types from Mochlos. © Ashmolean Museum, University of Oxford.

WALL CASE A. Gold Jewels of Floral and Foliate Types from Mochlos

Accession Number	GB/1648/AJE/6/2/1/1/150
Year	1936
Dimensions	14.7 cm x 15.4 cm
Medium	print
Location	Ashmolean Museum

Visible in Case A.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 69

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica Vasiliki ware jug. © Ashmolean Museum, University of Oxford.

WALL CASE A. Replica Vasiliki ware jug

Accession Number	AN1923.679
Year	1920s
Medium	plaster
Location	Ashmolean Museum

Replica of a Vasiliki Ware jug. Visible in photograph of the exhibition.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Vasiliki ware cup. © Ashmolean Museum, University of Oxford.

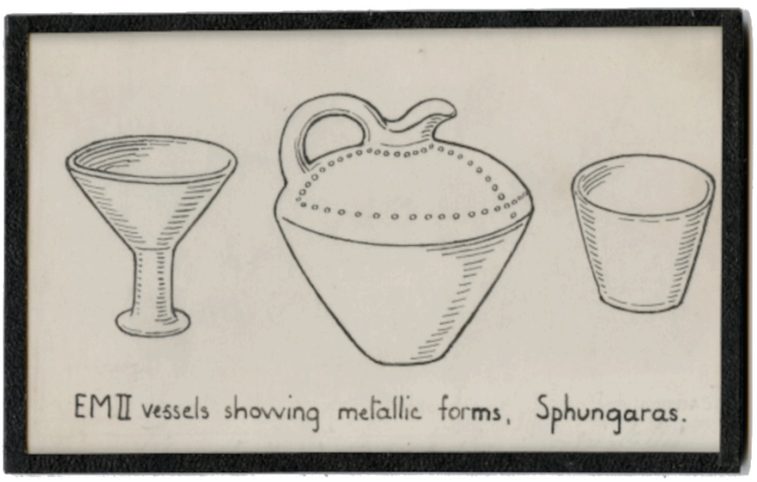
WALL CASE A. Vasiliki ware spouted cup

Accession Number	AN1910.159
Year	2700 - 2200 BCE
Dimensions	h. 10.3 cm
Medium	stone
Location	Ashmolean Museum

Vasiliki ware cup with characteristic red and black mottled surface. Partly restored in plaster.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



EM II Vessels showing metallic forms. © Ashmolean Museum, University of Oxford.

WALL CASE A. EM II Vessels showing metallic forms

Accession Number	GB/1648/AJE/6/2/1/1/17
Year	1936
Dimensions	7.7 cm × 10.1 cm
Medium	drawing (?)
Location	Ashmolean Museum

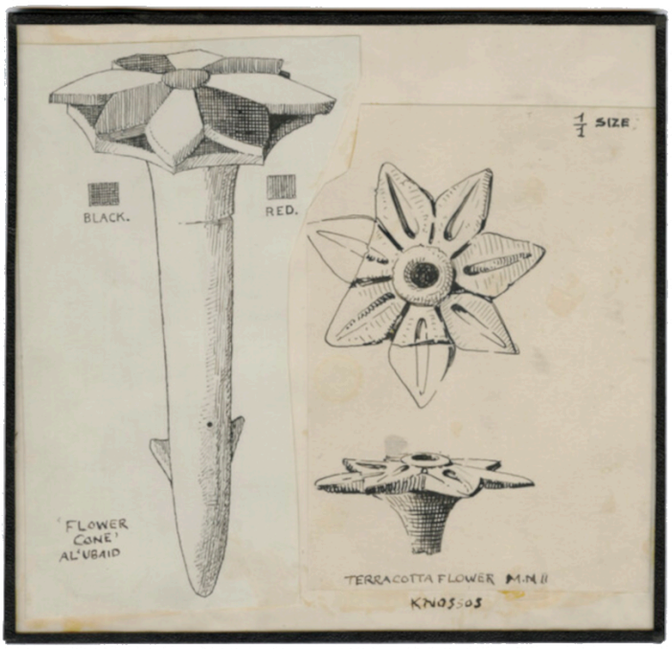
Possibly in Case A near Vasiliki Ware vessels.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 47

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 399

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Terracotta Flower. © Ashmolean Museum, University of Oxford.

WALL CASE A. Terracotta Flower

Accession Number	GB/1648/AJE/6/2/1/1/37
Year	1936
Dimensions	14.8 cm × 15.5 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case A.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 95-96



Spouted ‘teapot’. © Ashmolean Museum, University of Oxford.

WALL CASE B. Spouted polychrome pot

Accession Number	AN1931.235
Year	2200 - 1900 BCE
Medium	pottery
Location	Ashmolean Museum

Spouted pot acquired by Evans from the vicinity of Knossos in 1894

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 110, fig. 78

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Fragment of stone table. © Ashmolean Museum, University of Oxford.

WALL CASE B. Fragment of stone table

Accession Number	AN1938.416
Year	2000 - 1900 BCE
Dimensions	4.9 x 9.5 cm
Medium	stone
Location	Ashmolean Museum

Fragment of a stone table found in House B below the West Court at Knossos. There is also a replica in the Ashmolean collection and a reconstructed section of the table. It is possible that these were shown in the exhibition.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 73-74, fig. 46

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Votive bell. © Ashmolean Museum, University of Oxford.

WALL CASE B. Votive bell

Accession Number	AN1896-1908.AE.984
Year	2000-1900 BCE
Dimensions	h. 7.6 cm
Medium	pottery
Location	Ashmolean Museum

Objects like these were described by Evans as votive bells but their function is unknown. This example is visible in the exhibition photograph but not clearly mentioned in the catalogue text: it was probably used as an example of monochrome pottery.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Cup with barbotine decoration. © Ashmolean Museum, University of Oxford.

WALL CASE B. Cup with barbotine decoration

Accession Number	AN1896-1908.AE.930
Year	2000-1900 BCE
Dimensions	h. 6.1 cm
Medium	pottery
Location	Ashmolean Museum

Barbotine is the name Evans gave to a variety of relief designs on pottery made using a clay slip.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Fig. 239. Imprints of Modern Sponge.

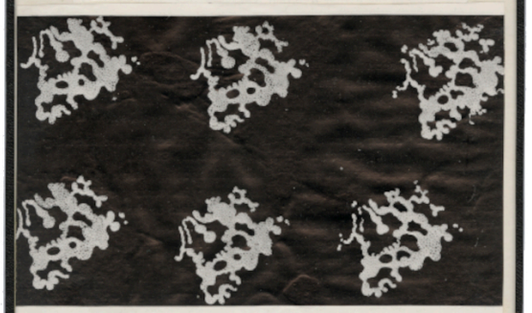


Fig. 238. Section of Wall Plaster showing Nature-printed Sponges painted Ochreous Yellow on a Dark Ground (probably M. M. II *a*).

WALL PATTERN, ORANGE AND BLACK. M.M.II A
— NATURE-PRINTED WITH SMALL SPONGE ON STICK.
THE SAME PROCESS IS ILLUSTRATED BY VASES
OF M. M. II PERIOD. A.

Wall Pattern Nature Printed with Small Sponge on Stick. © Ashmolean Museum, University of Oxford.

WALL CASE B. Wall Pattern Nature Printed with Small Sponge on Stick

Accession Number	GB/1648/AJE/6/2/1/1/9
Year	1936
Dimensions	23 cm × 15 cm
Medium	print
Location	Ashmolean Museum

Visible in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, figs. 238-239

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



MM I Pottery showing Wild Goat, Water Beetle and Heron. © Ashmolean Museum, University of Oxford.

WALL CASE B. MM I Pottery showing Wild Goat, Water Beetle and Heron

Accession Number	GB/1648/AJE/6/2/1/1/90
Year	1936
Dimensions	13 cm x 23 cm
Medium	photograph
Location	Ashmolean Museum

In Case B.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 132

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Replica of the Mallia bee pendant. © Ashmolean Museum, University of Oxford.

WALL CASE B. Replica of the Mallia bee pendant

Accession Number	AN1938.718
Year	1930s
Dimensions	w. 5 cm
Medium	stone
Location	Ashmolean Museum

Replica of the Mallia bee pendant. The original was found in the Chrysolakkos tomb near Mallia in 1930.

BIBLIOGRAPHY

Demargne, Pierre. 1930. Bijoux Minoens de Mallia. *Bulletin de Correspondance Hellénique* 54, pp. 404–421.

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Jar with palm tree decoration. © Ashmolean Museum, University of Oxford.

WALL CASE B. Jar decorated with palm design

Accession Number	AN1896-1908.AE.1654
Year	1650-1600 BCE
Dimensions	h. 54.5 cm
Medium	pottery
Location	Ashmolean Museum

Jar with palm tree design. It was reconstructed from fragments and restored. The other half of the same jar is in Heraklion Museum, where it has also been restored.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 253-256, fig. 190

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Fig. 191. Pottery from Loom-Weight Basement, M. M. II A.

Pottery from Loomweight Basement. © Ashmolean Museum, University of Oxford.

WALL CASE B. Pottery from Loomweight Basement

Accession Number	GB/1648/AJE/6/2/1/1/145
Year	1936
Dimensions	17.8 cm x 21 cm
Medium	photograph
Location	Ashmolean Museum

In Case B.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 191

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



FIG. 138. TWO-HANDLED 'HORNS' (*b, c, d, e*) AND 'KANTHAROS' TYPE (*a*): TROY II. V ($\frac{1}{3}$).

FIG. 139. SILVER VASE (*a*) AND CERAMIC IMITATIONS OF METAL FORMS (*b, c, d*). *a, b, c*, GOURNIÀ, *d*, PSEIRA.

Silver Vase and Ceramic Imitations of Metal Forms. © Ashmolean Museum, University of Oxford.

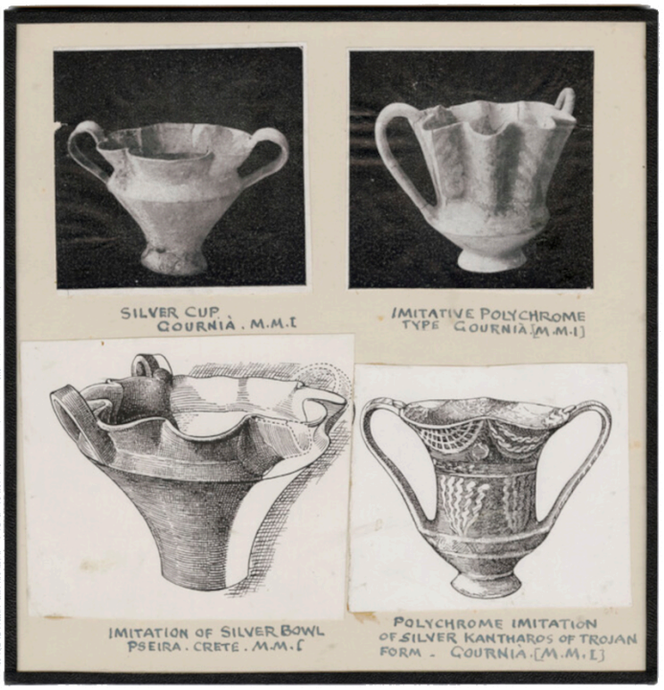
WALL CASE B. Silver Vase and Ceramic Imitations of Metal Forms

Accession Number	GB/1648/AJE/6/2/1/1/83
Year	1936
Dimensions	21 cm x 16 cm
Medium	photograph
Location	Ashmolean Museum

Visible in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, figs. 138-139



Silver Cup and Clay Imitations. © Ashmolean Museum, University of Oxford.

WALL CASE B. Silver Cup and Clay Imitations

Accession Number	GB/1648/AJE/6/2/1/1/190
Year	1936
Dimensions	18 cm x 17.5 cm
Medium	print
Location	Ashmolean Museum

Copy with slight alterations of visible Silver Vase and Ceramic Imitations of Metal Forms

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 139



Seal from Agia Triadha and Jug from Kamares Cave. © Ashmolean Museum, University of Oxford.

WALL CASE B. Seal from Agia Triadha and Jug from Kamares Cave

Accession Number	GB/1648/AJE/6/2/1/1/57
Year	1936
Dimensions	8.5 cm × 17.5 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 77

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



MM IA Pottery from House A and B Beneath Koulouras. © Ashmolean Museum, University of Oxford.

WALL CASE B. MM IA Pottery from House A and B Beneath Koulouras

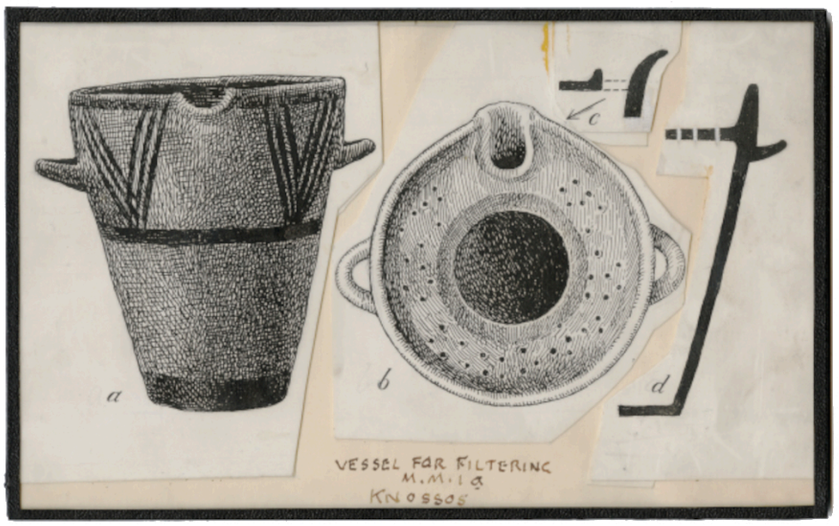
Accession Number	GB/1648/AJE/6/2/1/1/124
Year	1936
Dimensions	15 cm x 19 cm
Medium	photograph
Location	Ashmolean Museum

Possibly in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 53

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Vessel for Filtering. © Ashmolean Museum, University of Oxford.

WALL CASE B. Vessel for Filtering

Accession Number	GB/1648/AJE/6/2/1/1/13
Year	1936
Dimensions	11 cm × 18 cm
Medium	collage
Location	Ashmolean Museum

Possibly in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 45

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Fig. . Floral Patterns of a Textile Character on M. M. I *b* Pottery.

Floral Patterns of a Textile Character on MM IB Pottery. © Ashmolean Museum, University of Oxford.

WALL CASE B. Floral Patterns of a Textile Character on MM IB Pottery

Accession Number	GB/1648/AJE/6/2/1/1/191
Year	1936
Dimensions	22.5 cm x 16.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 66

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14

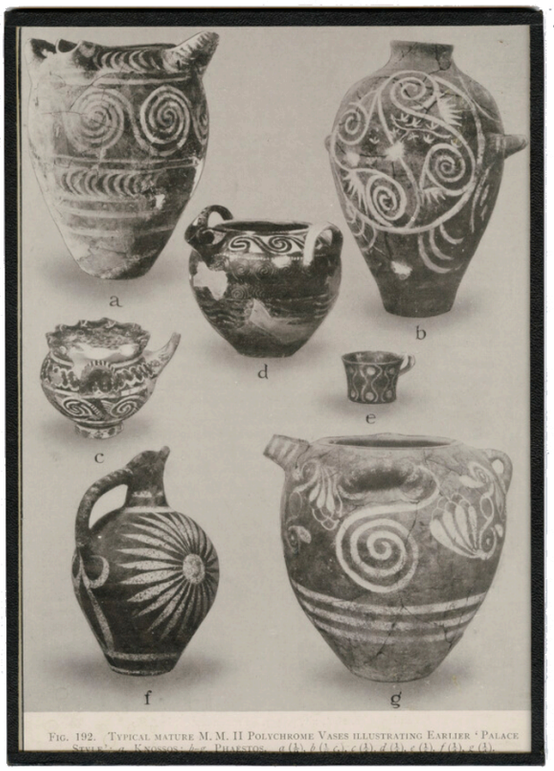


Fig. 192. Typical mature M. M. II Polychrome Vases illustrating Earlier 'Palace Style' at Knossos & at Phaistos. a (b), b (), c (), d (), f (), g (), e ().

MM II Polychrome Vases Illustrating Earlier Palace Style. © Ashmolean Museum, University of Oxford.

WALL CASE B. MM II Polychrome Vases Illustrating Earlier Palace Style

Accession Number	GB/1648/AJE/6/2/1/1/85
Year	1936
Dimensions	21.4 cm x 15.3 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 192



Rhytons in the Form of Bulls with Acrobatic Figures. © Ashmolean Museum, University of Oxford.

WALL CASE B. Rhytons in the Form of Bulls with Acrobatic Figures

Accession Number	GB/1648/AJE/6/2/1/1/89
Year	1936
Dimensions	14 cm x 24.2 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 137

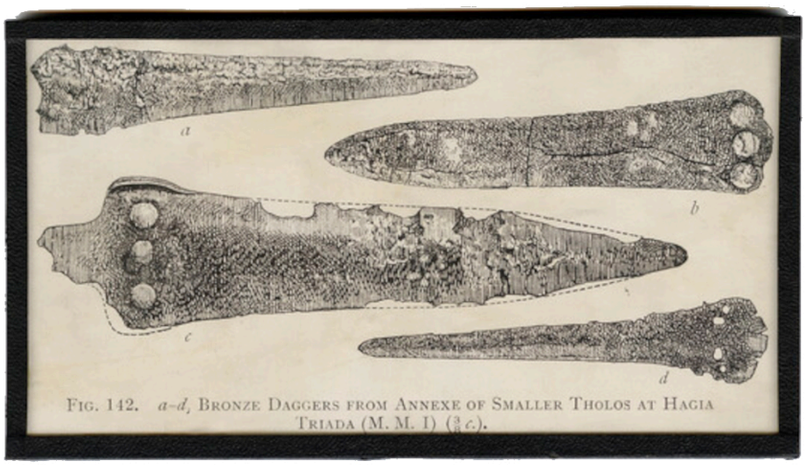


FIG. 142. *a–d*, BRONZE DAGGERS FROM ANNEXE OF SMALLER THOLOS AT HAGIA TRIADA (M. M. I) ($\frac{3}{4}$ *c.*).

Bronze Daggers from Tholos at Hagia Triadha. © Ashmolean Museum, University of Oxford.

WALL CASE B. Bronze Daggers from Tholos at Hagia Triadha

Accession Number	GB/1648/AJE/6/2/1/1/158
Year	1936
Dimensions	8 cm x 14.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 142

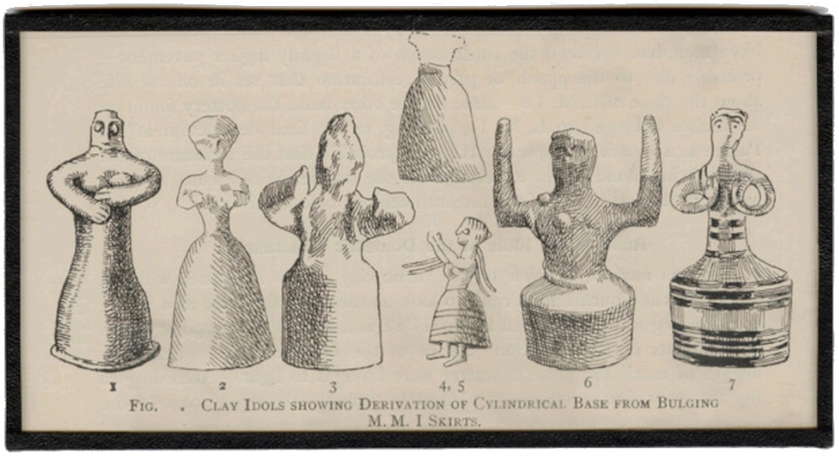


FIG. . CLAY IDOLS SHOWING DERIVATION OF CYLINDRICAL BASE FROM BULGING M. M. I SKIRTS.

Clay Idols Showing MM I Skirts. © Ashmolean Museum, University of Oxford.

WALL CASE B. Clay Idols Showing MM I Skirts

Accession Number	GB/1648/AJE/6/2/1/1/156
Year	1936
Dimensions	8.8 cm × 16.7 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 120



Vat Room Deposit Materials. © Ashmolean Museum, University of Oxford.

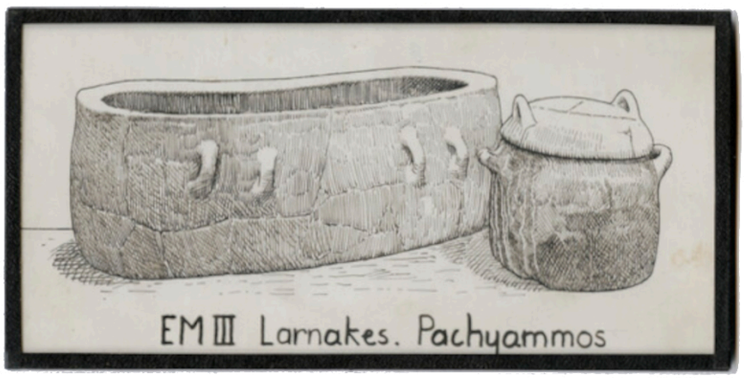
WALL CASE B. Vat Room Deposit Materials

Accession Number	GB/1648/AJE/6/2/1/1/109
Year	1936
Dimensions	17.9 cm x 22 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 120



EM III Larnakes. © Ashmolean Museum, University of Oxford.

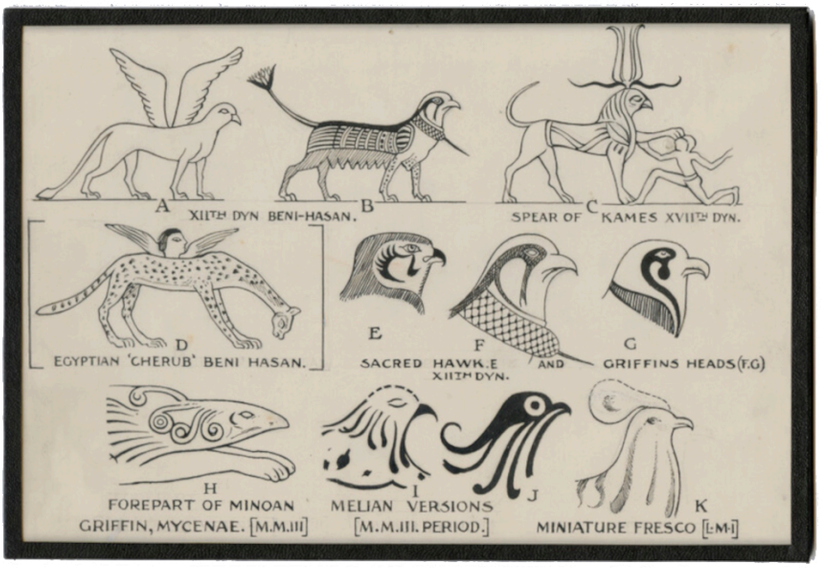
WALL CASE B. EM III Larnakes

Accession Number	GB/1648/AJE/6/2/1/1/44
Year	1936
Dimensions	7 cm × 14.4 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case B.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 94



Griffins. © Ashmolean Museum, University of Oxford.

WALL CASE B. Griffins

Accession Number	GB/1648/AJE/6/2/1/1/66
Year	1936
Dimensions	13 cm × 19 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case A or B

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 533

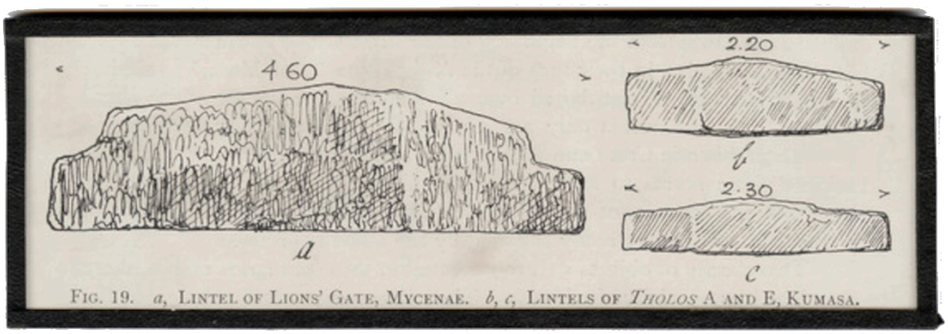


FIG. 19. *a*, LINTEL OF LIONS' GATE, MYCENAE. *b*, *c*, LINTELS OF *THOLOS* A AND E, KUMASA.

Lintels of Mycenae and Kumasa. © Ashmolean Museum, University of Oxford.

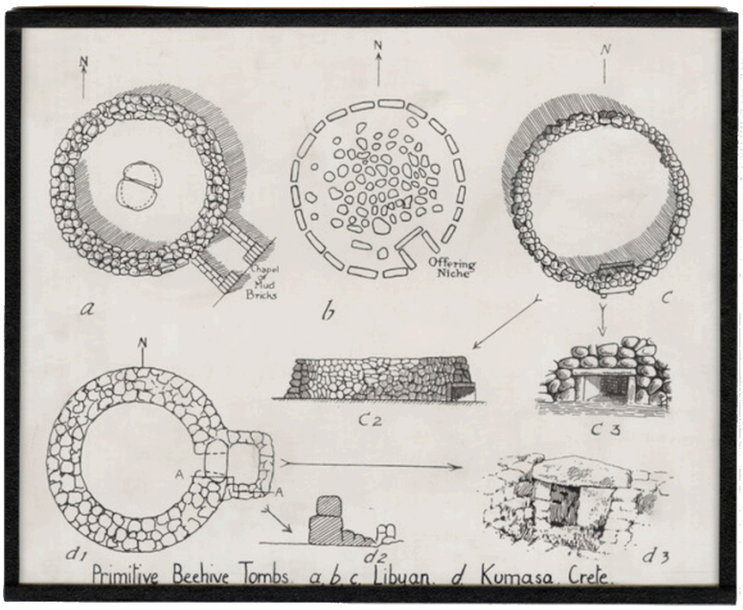
WALL CASE B. Lintels of Mycenae and Kumasa

Accession Number	GB/1648/AJE/6/2/1/1/182
Year	1936
Dimensions	5.5 cm x 16.3 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case A or B.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 19



Primitive Beehive Tombs. © Ashmolean Museum, University of Oxford.

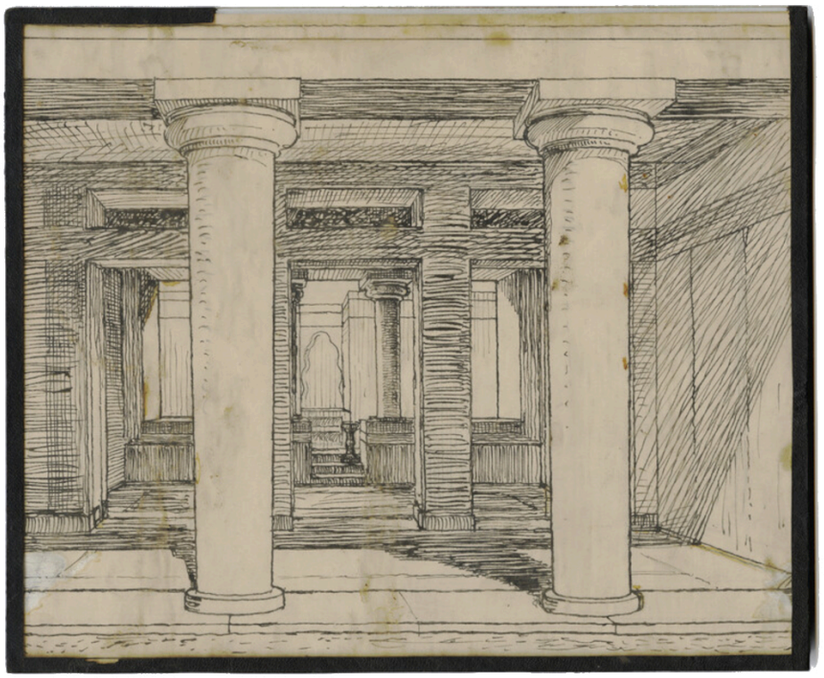
WALL CASE B. Primitive Beehive Tombs

Accession Number	GB/1648/AJE/6/2/1/1/118
Year	1936
Dimensions	14 cm x 17.2 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case A or B.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 17



View of the Megaron of the Royal Villa from the East End. © Ashmolean Museum, University of Oxford.

WALL CASE B. View of the Megaron of the Royal Villa from the East End

Accession Number	GB/1648/AJE/6/2/1/1/100
Year	1936
Dimensions	18.8 cm x 22.5 cm
Medium	drawing (?)
Location	Ashmolean Museum

To the left of Case B.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 232



Polychrome bowl with red and white ‘racquet’ pattern. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Polychrome bowl with red and white ‘racquet’ pattern

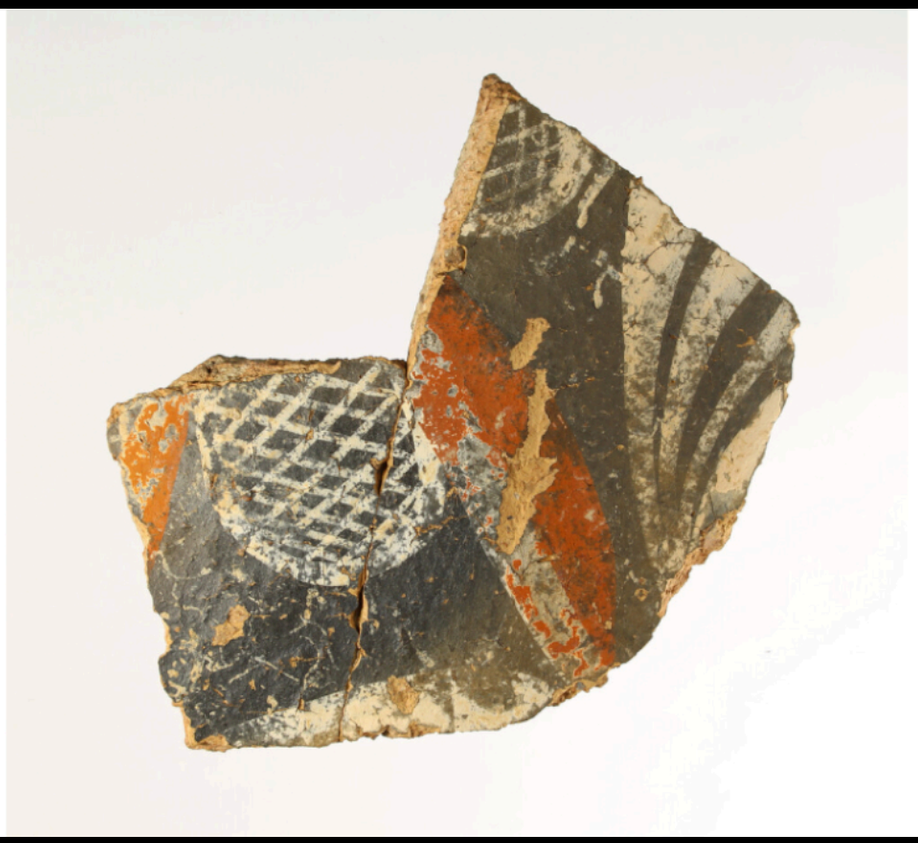
Accession Number	AN1929.405
Year	1800 - 1750 BCE
Dimensions	h. 6.2cm
Medium	pottery
Location	Ashmolean Museum

Kamares vessel, probably from the Royal Pottery Stores.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pl. 9c

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Polychrome sherd. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Polychrome bowl with red and white ‘racquet’ pattern

Accession Number	AN1929.394.a
Year	1800 - 1750 BCE
Dimensions	l. 8.8 cm
Medium	pottery
Location	Ashmolean Museum

Kamares vessel sherd, from the Theatral Area.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14

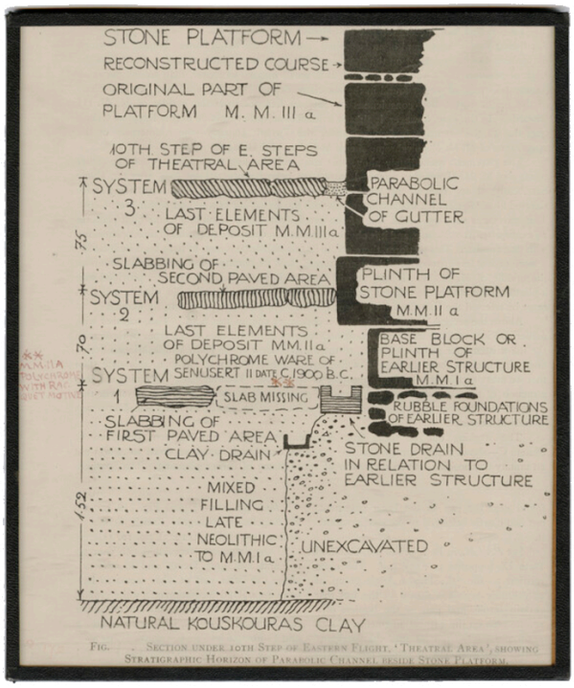


FIG. . SECTION UNDER 10TH STEP OF EASTERN FLIGHT, 'THEATRAL AREA', SHOWING STRATIGRAPHIC HORIZON OF PARABOLIC CHANNEL BESIDE STONE PLATFORM.

Section Under 10th Step of Eastern Flight, Theatral Area. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Section Under 10th Step of Eastern Flight, Theatral Area

Accession Number	GB/1648/AJE/6/2/1/1/54
Year	1936
Dimensions	19 cm × 16.4 cm
Medium	print
Location	Ashmolean Museum

Visible in Case C.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 172

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Bridge-spouted jar. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Bridge-spouted jar

Accession Number	AN1896-1908.E.3295
Year	1800-1700 BCE
Dimensions	14.1 cm x 15 cm
Medium	pottery
Location	Ashmolean Museum

Polychrome bridge-spouted jar of Middle Minoan II date. Found at Abydos in Egypt. Excavated by John Garstang in 1907. Reconstructed in plaster.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 267-8, fig. 199a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



Faience hedgehog. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Faience hedgehog

Accession Number	AN1896-1908.E.3274
Year	1938-1755 BCE
Dimensions	6.4 cm x 3.8 cm
Medium	faience
Location	Ashmolean Museum

Faience hedgehog figurine. Found at Abydos in Egypt. Excavated by John Garstang in 1907.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



Faience vessel. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Faience vessel

Accession Number	AN1896-1908.E.3277
Year	1938-1755 BCE
Dimensions	9.1 cm x 5.5 cm
Medium	faience
Location	Ashmolean Museum

Faience vessel. Found at Abydos in Egypt. Excavated by John Garstang in 1907.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



M. M. II. Polychrome Vase and Egyptian Relics from Abydos Tomb (½ c.). (See p. 268.)

Polychrome Vase and Egyptian Relics from Abydos Tomb. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Polychrome Vase and Egyptian Relics from Abydos Tomb

Accession Number	GB/1648/AJE/6/2/1/1/146
Year	1936
Dimensions	21.5 cm x 15 cm
Medium	print
Location	Ashmolean Museum

Visible in photograph in Case C.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, supp. pl. iv

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



Replica of the statue of User. © Ashmolean Museum, University of Oxford.

WALL CASE C. Replica of the Statue of User

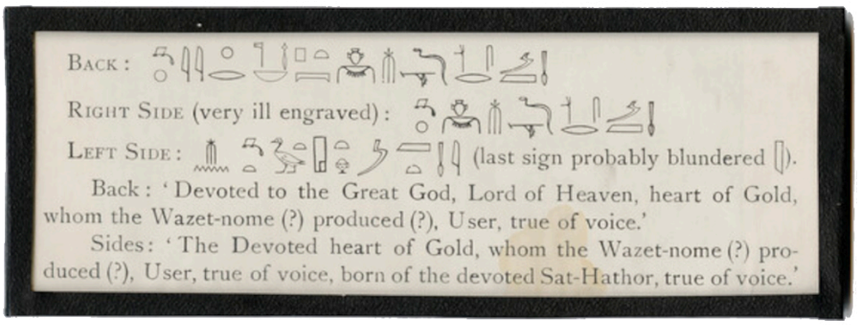
Accession Number	AN1896-1908.AE.833
Year	1900-1936
Dimensions	h. 6.1 cm
Medium	plaster
Location	Ashmolean Museum

The Statue of User was found under the Central Court in 1900. Only the lower half was found. It bears an inscription identifying it as the goldsmith User and it probably dates to the Middle Kingdom. Evans regarded it as important dating evidence but there is now uncertainty about its exact context.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 286-289, fig. 220

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Inscriptions on Figure of User. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Inscriptions on Figure of User

Accession Number	GB/1648/AJE/6/2/1/1/93
Year	1936
Dimensions	5.5 cm x 15 cm
Medium	print
Location	Ashmolean Museum

Visible in photograph in Case C.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 287



Necklace of faience beads. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Necklace of faience beads

Accession Number	AN1896-1908.E.628
Year	1950 - 1750 BCE
Medium	faience
Location	Ashmolean Museum

Necklace strung with 37 faience beads. From tomb 416 at Abydos.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Bridge-spouted jar. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Bridge-spouted jar

Accession Number	AN1896-1908.AE.912
Year	1750-1700 BCE
Dimensions	h. 15.5 cm
Medium	pottery
Location	Ashmolean Museum

Kamares ware bridge-spouted jar found in the Loom-weight basement. Decorated with polychrome design.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 268-269, figs. 199e, 200c

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Diorite bowl fragment. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Late Helladic jar

Accession Number	AN1911.446
Year	1500 - 1450 BCE
Dimensions	h. 26.9 cm
Medium	pottery
Location	Ashmolean Museum

Reconstructed Late Helladic II jar found in the Tomb of Montu-her-khepeshef in Thebes.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 275-6, fig. 208

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Fig. 208. Amphora from Egyptian Thebes.

Fig. 209. Fragment of Large 'Amphora' from Acropolis, Mycenae.

Amphora from Egyptian Thebes and Mycenae Acropolis. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Amphora from Egyptian Thebes and Mycenae Acropolis

Accession Number	GB/1648/AJE/6/2/1/1/189
Year	1936
Dimensions	12 cm x 16 cm
Medium	print
Location	Ashmolean Museum

Visible in photograph in Case C.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 208-209



Griffin on Axe Blade of King Aahmes. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Griffin on Axe Blade of King Aahmes

Accession Number	GB/1648/AJE/6/2/1/1/148
Year	1936
Dimensions	8.8 cm x 14.2 cm
Medium	print
Location	Ashmolean Museum

Visible in photograph in Case C.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 147



Pottery alabastron. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Pottery alabastron

Accession Number	AN1921.1342
Year	1500 BCE - 1450 BCE
Dimensions	h. 19 cm
Medium	pottery
Location	Ashmolean Museum

Late Minoan Ib alabastron with zigzag design found in tomb 137 at Sedment in 1921.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 270-271, fig. 200

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 23



FIG. 201. CLAY *ALABASTRON* FROM MOCHLOS WITH CHEVRONS IMITATING ALABASTER VEINS.

Clay Alabastron from Mochlos. © Ashmolean Museum, University of Oxford.

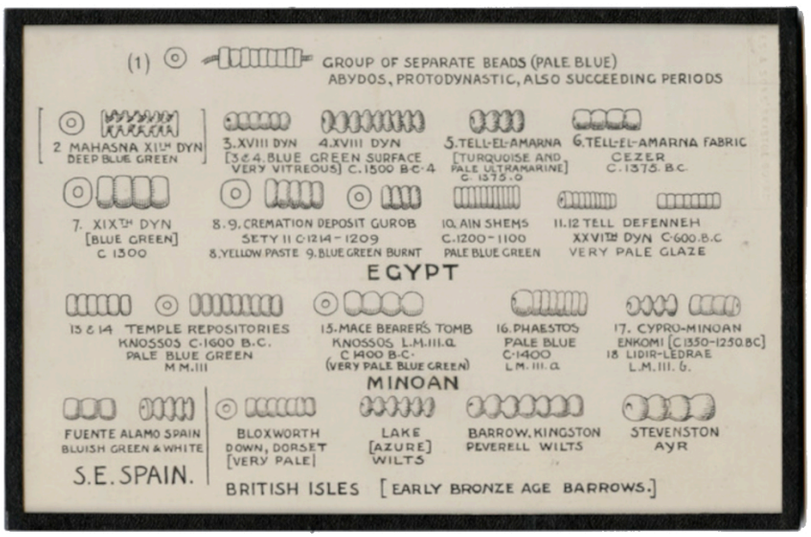
STANDING CASE C. Clay Alabastron from Mochlos

Accession Number	GB/1648/AJE/6/2/1/1/179
Year	1936
Dimensions	8 cm x 5.7 cm
Medium	print
Location	Ashmolean Museum

In Case C by alabastron.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 201



Segmented Types of Faience Beads. © Ashmolean Museum, University of Oxford.

STANDING CASE C. Segmented Types of Faience Beads

Accession Number	GB/1648/AJE/6/2/1/1/39
Year	1936
Dimensions	11.5 cm × 17.3 cm
Medium	print
Location	Ashmolean Museum

Probably in Case C.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 352



Fragment of cup. © Ashmolean Museum, University of Oxford.

STANDING CASE D. Fragment of cup

Accession Number	AN1937.316
Year	1400 - 1200 BCE
Dimensions	12 cm x 7.2 cm
Medium	pottery
Location	Ashmolean Museum

Fragment of a Nuzu ware pottery cup found at Alalakh (Tell Atchana). It was donated to the Ashmolean in 1937, after the BSA exhibition, along with other material from this site. Other pottery sherds were displayed but are not recognisable from the photograph.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



Fragment of cup. © Ashmolean Museum, University of Oxford.

STANDING CASE D. Fragment of cup

Accession Number	AN1937.317
Year	1400 - 1200 BCE
Dimensions	l. 16 cm
Medium	pottery
Location	Ashmolean Museum

Fragment of a Nuzu ware pottery vessel found at Alalakh (Tell Atchana). Evans linked the decoration with the Minoan double axe sign. It was donated to the Ashmolean in 1937, after the BSA exhibition, along with other material from this site. Other pottery sherds were displayed but are not recognisable from the photograph.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



A FIND ILLUSTRATING ORIENTAL RELATIONS WITH MINOAN CRETE IN THE EXHIBITION OF BRITISH ARCHÆOLOGICAL DISCOVERIES IN GREECE AND CRETE, 1886-1936, AT THE ROYAL ACADEMY: THE INLAID MARBLE HEAD OF A STATUETTE (ACTUAL SIZE); FORMERLY REGARDED AS EGYPTIAN, BUT MOST PROBABLY A WORK OF THE SYRO-MINOAN SCHOOL WHICH PRODUCED "HATHOR-HEADED" VESSELS IN NATIVE FAÏENCE.

Newspaper Clipping from *Illustrated London News (14 Nov 1936) of Inlaid Marble Head of Statuette. British School at Athens.

STANDING CASE D. Inlaid Marble Head of Statuette

Year	1936
Medium	ivory
Location	Eton College

‘Inlaid Marble Head of Statuette’ shown in a newspaper clipping from *Illustrated London News* (14 Nov 1936). Evans believed it belonged to the Syro-Minoan School. This object was lent by Eton College.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15.

McConnell, James. 1976. *Treasures of Eton College*, p. 140



Bull's head rhyton. © Musée du Louvre

STANDING CASE D. Bull’s head rhyton

Accession Number	CA 1884
Year	900 - 800 BCE
Dimensions	19.5 cm x 17.3 cm
Medium	pottery
Location	Louvre

Bull’s head rhyton from Amisos (also known as Samsun) on the Anatolian Black Sea coast. Although Evans regarded it as a Late Bronze Age rhyton because of its decoration, it is now dated to the Iron Age.

Photograph © 1993 Musée du Louvre, Dist. GrandPalaisRmn / Hervé Lewandowski.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 658-659, fig. 422

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 764-767, fig. 747a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



Jar base with ivy decoration. © Ashmolean Museum, University of Oxford.

STANDING CASE D. Jar base with ivy decoration

Accession Number	AN1896-1908.AE.858
Year	1600 BCE - 1450 BCE
Medium	pottery
Location	Ashmolean Museum

This jar base was excavated at the site of Palaikastro on Crete in the early twentieth century and subsequently donated to the Ashmolean Museum. For Evans it provided an example of the ivy leaf design.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



Sherd with ivy decoration. © Ashmolean Museum, University of Oxford.

STANDING CASE D. Sherd with ivy decoration

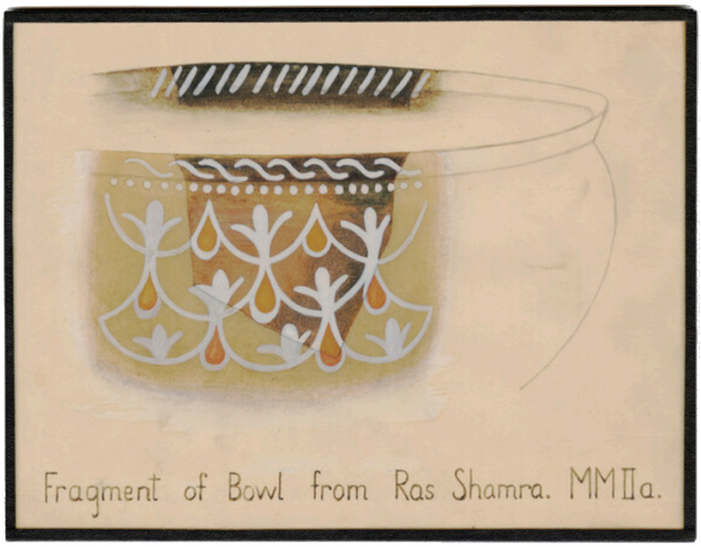
Accession Number	AN1933.1066
Year	1600 - 1400 BCE
Medium	pottery
Location	Ashmolean Museum

Sherd from Chirishli Tepe acquired by Professor A.H. Sayce.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 764-767, fig. 747a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



Fragment of Bowl from Ras Shamra. MMIIa. © Ashmolean Museum, University of Oxford.

STANDING CASE D. Fragment of Bowl from Ras Shamra. MMIIa.

Accession Number	GB/1648/AJE/6/2/1/1/110
Year	1936
Dimensions	13.2 cm x 17 cm
Medium	print
Location	Ashmolean Museum

Probably in Case D

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



Alabastron with ivy leaf decoration. © Ashmolean Museum, University of Oxford.

STANDING CASE D. Alabastron with ivy leaf decoration

Accession Number	AN1890.822
Year	1500 - 1450 BCE
Dimensions	dia. 10 cm
Medium	pottery
Location	Ashmolean Museum

Late Helladic alabastron found in Tomb of Maket at Lahun.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 272, fig. 203a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Fig. 202. Clay *Alabastron* with Triple Palm Group, found in Egypt (Cairo Museum).



a *b* *c*

Fig. 203. 'One-handled *Alabastron*': *a*, Maket Tomb, Egypt (probably Thothmes III's time), L. M. I *b*; *b*, Volo, L. M. I *b*; *c*, Volo, 'L. M. I *c*'.

Alabastra from Egypt and Volo. © Ashmolean Museum, University of Oxford.

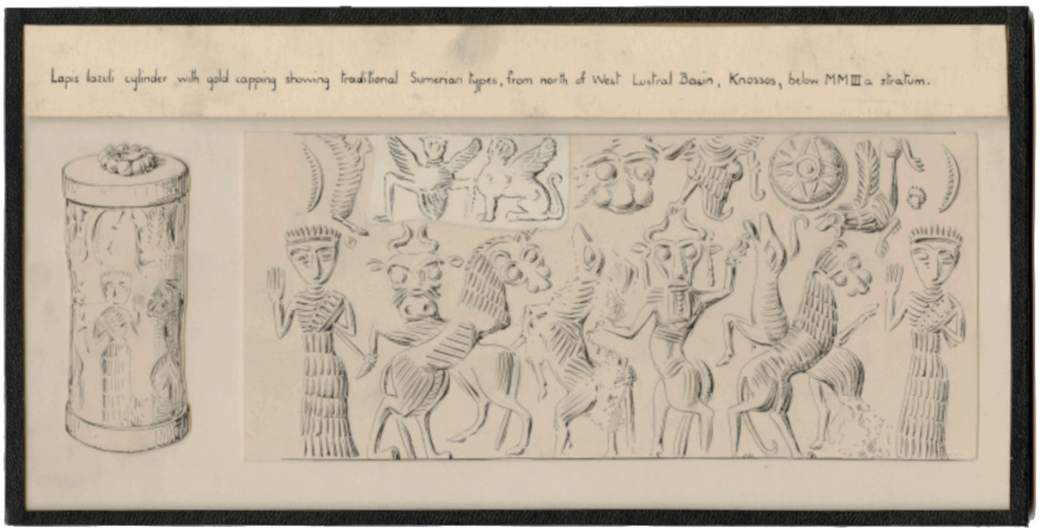
STANDING CASE D. Alabastra from Egypt and Volo

Accession Number	GB/1648/AJE/6/2/1/1/187
Year	1936
Dimensions	12.2 cm x 15.5 cm
Medium	print
Location	Ashmolean Museum

Visible in Case D

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 202 and 203



Lapis Lazuli Cylinder with Sumerian Types. © Ashmolean Museum, University of Oxford.

STANDING CASE D. Lapis Lazuli Cylinder with Sumerian Types

Accession Number	GB/1648/AJE/6/2/1/1/14
Year	1936
Dimensions	11 cm × 21.3 cm
Medium	collage
Location	Ashmolean Museum

Possibly in Case D.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 349-350



Replica bridge-spouted jar. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Replica bridge-spouted jar

Accession Number	AN1923.705
Year	1920s
Medium	plaster
Location	Ashmolean Museum

Replica of a Kamares bridge-spouted jar. Visible in photograph of the exhibition. The replica jar also appears in William Richmond's 1907 portrait of Sir Arthur Evans. The original was found in the North West Treasury in 1903.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 247, fig. 186a, pl. III.
Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



Carinated bowl sherd. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Carinated bowl sherd decorated with white dots

Accession Number	AN1896-1908.AE.942
Year	1750-1700 BCE
Medium	pottery
Location	Ashmolean Museum

Evans believed that the white dots on this Kamares cup imitated liparite, a volcanic stone used to make Egyptian vessels.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 178-179, fig. 127f

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Spouted cup. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Spouted cup

Accession Number	AN1930.645
Year	1800 - 1750 BCE
Dimensions	h. 6 cm
Medium	pottery
Location	Ashmolean Museum

Spouted Kamares cup from the East Wing of Knossos in 1903. Evans described it as an ‘amost perfect specimen’, and noted that: ‘An extraordinarily beautiful feature is the introduction into the design of bosses of deep red colour imitating the thorns of a briar rose’.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9, p. 19, pl. II,2

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 239-40, supp. pl. IIIa

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 16



Drawing of MM II Knossos Bridge-Spouted Jug with Thorn-Bossed Tazzas. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Drawing of MM II Knossos Bridge-Spouted Jug with Thorn-Bossed Tazzas

Accession Number	GB/1648/AJE/4/3/2/8/1
Year	1936
Dimensions	16 cm x 16.6 cm
Medium	drawing
Location	Ashmolean Museum

Visible in Case E.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 99



Eggshell ware cup. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Eggshell ware cup

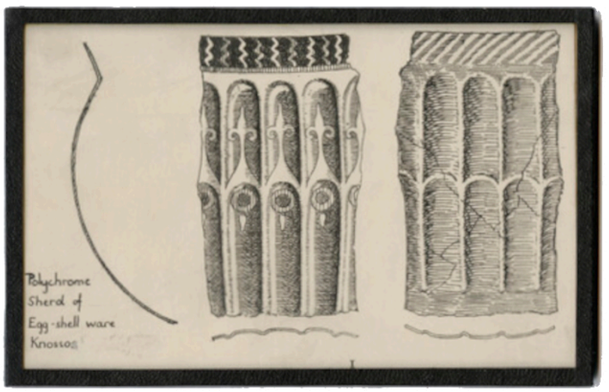
Accession Number	AN1938.561
Year	1800 - 1750 BCE
Dimensions	w. 8.4 cm
Medium	pottery
Location	Ashmolean Museum

Although described as a bowl in the catalogue this fragment was later restored as a cup. The thinness of the walls led Evans to use the trerm ‘egg-shell ware’. Egg-shell ware is often decorated with impressed designs which, with the shiny black Kamares slip, add to the effect of metal, more specifically tarnished silver.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 243-244, figs. 183a, 194d

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 14



Polychrome Sherd of Egg-shell ware Knossos. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Polychrome Sherd of Egg-shell ware Knossos

Accession Number	GB/1648/AJE/6/2/1/1/47
Year	1936
Dimensions	7.5 cm × 11.5 cm
Medium	print
Location	Ashmolean Museum

In Case E next to polychrome bowl with fluting.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 183a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 16



Cup with imitation stone decoration. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Cup with imitation stone decoration

Accession Number	AN1896-1908.AE.947
Year	1800-1750 BCE
Medium	pottery
Location	Ashmolean Museum

Restored cup from the Royal Pottery Stores. Evans suggested that the decoration imitates breccia, a type of sedimentary rock.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 238, fig. 178

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 16



Ostrich egg rhyton. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Ostrich egg rhyton

Accession Number	AN1896-1908.AE.916
Year	1800-1750 BCE
Dimensions	h. 15 cm
Medium	pottery
Location	Ashmolean Museum

This unusual pottery vessel is in the shape of an ostrich egg. It is evidence that the trade in ostrich eggs went back to the Middle Minoan period, since the known examples imported to the Aegean come from the Late Bronze Age.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 594-595, fig. 436a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 16

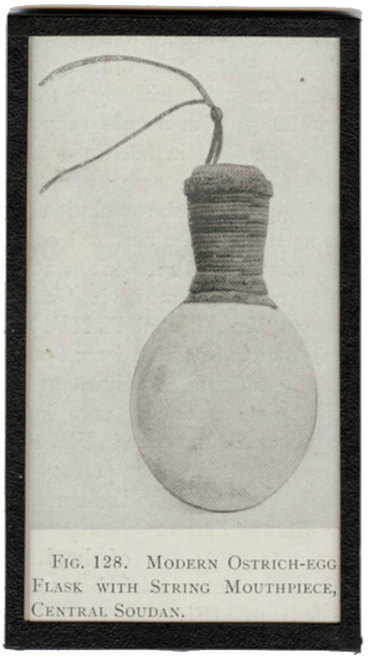


FIG. 128. MODERN OSTRICH-EGG FLASK WITH STRING MOUTHPIECE, CENTRAL SOUDAN.

Modern Ostrich Egg Flask. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Modern Ostrich Egg Flask

Accession Number	GB/1648/AJE/6/2/1/1/184
Year	1936
Dimensions	11 cm x 6 cm
Medium	print
Location	Ashmolean Museum

In Case E next to ostrich egg rhyton.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 128

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 16



Minoan Rhyton Types Derived from Egyptian Ostrich-Egg Flask. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Minoan Rhyton Types Derived from Egyptian Ostrich-Egg Flask

Accession Number	GB/1648/AJE/6/2/1/1/8
Year	1936
Dimensions	25.5 cm × 20 cm
Medium	collage
Location	Ashmolean Museum

In Case E next to ostrich egg rhyton.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 129

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 16



Middle Minoan Polychrome Pottery (First Palace, Knossos) from below Olive Press Room.

Middle Minoan Polychrome Pottery from Below Olive Press Room. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Middle Minoan Polychrome Pottery from Below Olive Press Room

Accession Number	GB/1648/AJE/6/2/1/1/119
Year	1936
Dimensions	17 cm x 18.4 cm
Medium	print
Location	Ashmolean Museum

Visible in Case E

BIBLIOGRAPHY

Evans, Arthur. 1903. *The Palace of Knossos: Provisional Report for the Year 1903*, pl. ii



Polychrome Bowl. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Polychrome Bowl

Accession Number	GB/1648/AJE/6/2/1/1/48
Year	1936
Dimensions	8 cm × 15.7 cm
Medium	drawing
Location	Ashmolean Museum

Visible in Case E.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, col. pl. ixb



Kamares Cup with Handle. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Kamares Cup with Handle

Accession Number	GB/1648/AJE/6/2/1/1/35
Year	1936
Dimensions	8 cm × 8.7 cm
Medium	print
Location	Ashmolean Museum

The reverse side visible in photograph.

BIBLIOGRAPHY

Mackenzie, Duncan. 1903. *The Pottery of Knossos*, pl. vi,4



MM II Knobbed Pithos. © Ashmolean Museum, University of Oxford.

STANDING CASE E. MM II Knobbed Pithos

Accession Number	GB/1648/AJE/6/2/1/1/88
Year	1936
Dimensions	13 cm x 12.6 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case E.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 174



Polychrome Cup with Flower Design. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Polychrome Cup with Flower Design

Accession Number	GB/1648/AJE/6/2/1/1/104
Year	1936
Dimensions	12.6 cm x 17.3 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case E.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, col. pl. iia



Egg-Shell Ware Kamares Cup. © Ashmolean Museum, University of Oxford.

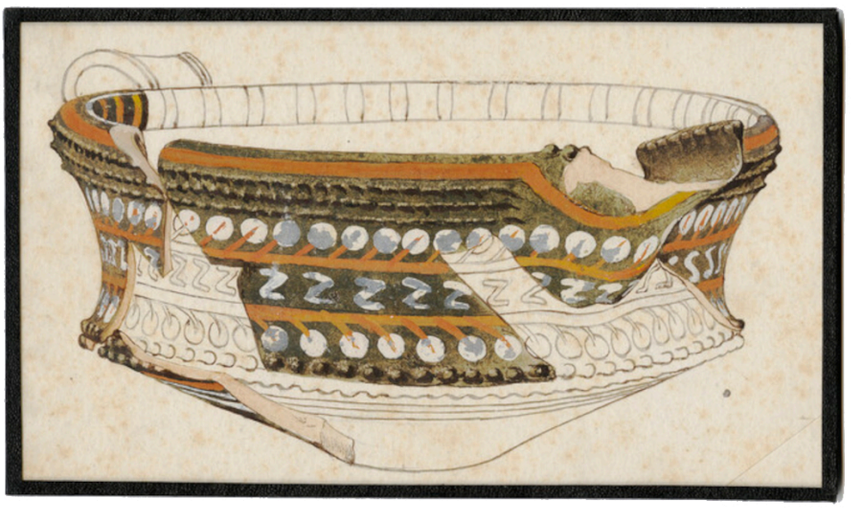
STANDING CASE E. Egg-Shell Ware Kamares Cup

Accession Number	GB/1648/AJE/6/2/1/1/16
Year	1936
Dimensions	11.4 cm × 18 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case E.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, col. pl. iib



Kamares Cup with Spout. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Kamares Cup with Spout

Accession Number	GB/1648/AJE/6/2/1/1/33
Year	1936
Dimensions	10.1 cm × 17 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case E, possibly unpublished drawing.

BIBLIOGRAPHY



Kamares Bridge-spouted Vessel. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Kamares Bridge-Spouted Vessel

Accession Number	GB/1648/AJE/6/2/1/1/41
Year	1936
Dimensions	11.2 cm × 13.7 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case E.

BIBLIOGRAPHY

Dawkins, Richard MacGillivray, Laistner, Max. 1913. *The Excavation of the Kamares Cave in Crete*, pl. x

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 197



Kamares Cup with Crocus Flowers. © Ashmolean Museum, University of Oxford.

STANDING CASE E. Kamares Cup with Crocus Flowers

Accession Number	GB/1648/AJE/6/2/1/1/46
Year	1936
Dimensions	9.5 cm × 15.5 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case E.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 205



Replica of Snake Goddess. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of Snake Goddess

Accession Number	AN1896-1908.AE.1106
Year	c. 1903
Dimensions	h. 34 cm
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects, some fragmentary. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94, fig. 54-55.

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 16



Replica of Snake Goddess. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of Snake Goddess

Accession Number	AN1896-1908.AE.1114
Year	c. 1903
Dimensions	h. 29 cm
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects, some fragmentary. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94, fig. 56-57.

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica of faience dress. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of faience dress

Accession Number	AN1896-1908.AE.1112
Year	c. 1903
Dimensions	h. 16 cm
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94, fig. 58.

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica of faience dress. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of faience dress

Accession Number	AN1896-1908.AE.1108
Year	c. 1903
Dimensions	h. 24 cm
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94, fig. 58.

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica of faience girdle. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of faience girdle

Accession Number	AN1896-1908.AE.1105
Year	c. 1903
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94, fig. 58.

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica of faience girdle. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of faience girdle

Accession Number	AN1896-1908.AE.1116
Year	c. 1903
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94, fig. 58.

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica of faience goat and kid plaque. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of faience goat and kid plaque

Accession Number	AN1896-1908.AE.1122
Year	c. 1903
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94, pl. iii

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica of faience cow and calf plaque. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of faience cow and calf plaque

Accession Number	AN1896-1908.AE.1123
Year	c. 1903
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica of faience cup. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of faience cup

Accession Number	AN1896-1908.AE.1121
Year	c. 1903
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94.

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica of faience cup. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of faience cup

Accession Number	AN1896-1908.AE.1120
Year	c. 1903
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94, fig. 53

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica of faience marine frieze. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of faience marine frieze

Accession Number	AN1896-1908.AE.1124
Year	c. 1903
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

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Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica of faience dress. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of marble cross

Accession Number	AN1896-1908.AE.1110
Year	c. 1903
Medium	plaster
Location	Ashmolean Museum

The objects from the Temple Repositories were discovered and excavated in 1903. Among them were a large number of faience objects. The artist Halvor Bagge was employed to restore objects including the snake goddesses, and he also produced plaster replicas of these finds.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94, fig. 62

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 463-472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



The Fitzwilliam Goddess. © Fitzwilliam Museum, Cambridge

STANDING CASE F. The Fitzwilliam Goddess

Accession Number	GR.1.1926
Year	1920s
Dimensions	h. 22 cm
Medium	marble
Location	Fitzwilliam Museum

The Fitzwilliam Goddess was identified as genuine by Evans but is now widely regarded as fake. It was said to have been smuggled out of Crete and acquired by Charles Seltman. When Evans refused to buy it because of the high price, Seltman sold it to the Fitzwilliam Museum in Cambridge.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 235-7, fig. 133

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17

Butcher, Kevin and Gill, David. 1993. “The Director, the Dealer, the Goddess, and Her Champions: The Acquisition of the Fitzwilliam Goddess”, American Journal of Archaeology 97(3), pp. 383-401



Stone Statuette of Mother Goddess from Harbour Town of Knossos. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Stone Statuette of Mother Goddess from Harbour Town of Knossos

Accession Number	GB/1648/AJE/6/2/1/1/138
Year	1936
Dimensions	15.7 cm x 20.4 cm
Medium	print
Location	Ashmolean Museum

In Case F.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 133

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica of the Boston Goddess. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of the Boston Goddess

Accession Number	AN1938.695
Year	1930s
Dimensions	h. 18.2 cm
Medium	plaster
Location	Ashmolean Museum

Now regarded as a fake, the Boston Goddess was acquired by the Museum of Fine Arts in Boston in 1914. Evans was convinced it was genuine, and a partner to another 'Boy God' figure, and so commissioned a replica for the 1936 exhibition.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 436-442, fig. 305

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Ivory Boy-God. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Ivory Boy-God

Accession Number	57.56
Year	1920s
Dimensions	h. 16.5 cm
Medium	ivory
Location	Seattle Art Museum

This ivory figure was identified as genuine by Evans but is now widely regarded as fake. Evans purchased it in Paris and identified it as a 'Boy-God', and a companion piece to the 'Boston Goddess'. When Evans died in 1941 it passed on to his executor, Jacob Hirsch, and was later acquired by the Seattle Art Museum.

The photograph shows a replica in the Ashmolean collection.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 442-450, fig. 309

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Fig. 318. Group of Boy-God adoring Goddess (Restored Drawing by Monsieur E. Gilliéron, fils).

Boy God Adoring Goddess. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Boy God Adoring Goddess

Accession Number	GB/1648/AJE/6/2/1/1/165
Year	1936
Dimensions	15.8 cm x 14.3 cm
Medium	print
Location	Ashmolean Museum

In Case F.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 318

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Ivory Boy-God. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Ivory Boy-God

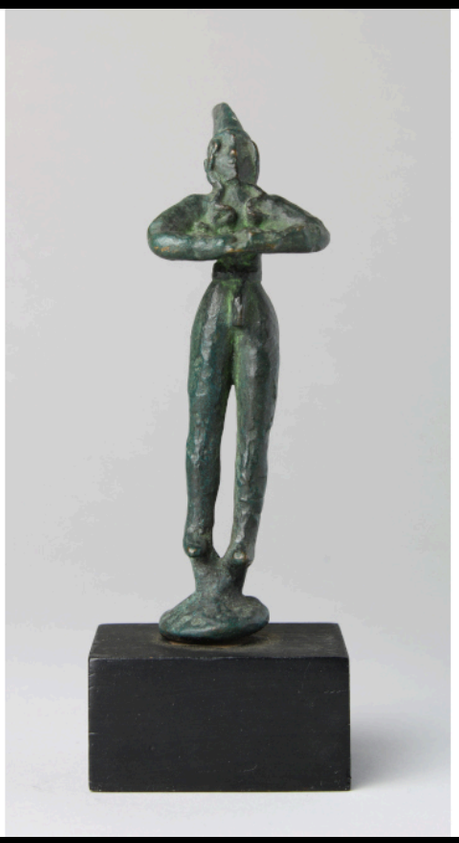
Accession Number	AN1938.692
Year	1920s
Dimensions	h. 16.5 cm
Medium	ivory and gold
Location	Ashmolean Museum

An ivory figure identified as genuine by Evans but is now widely regarded as fake. It is another example of a figure he called a 'Boy-God' which he acquired in the 1930s.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 468-478, fig. 394-398

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica figurine. © Ashmolean Museum, University of Oxford.

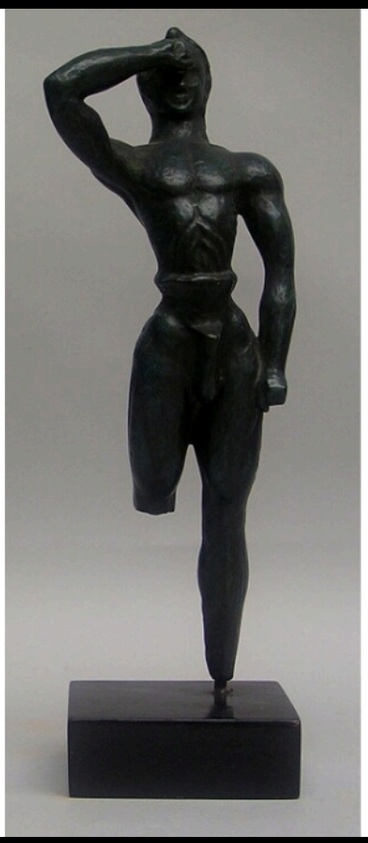
STANDING CASE F. Replica figurine

Accession Number	AN1923.710
Year	1920s
Medium	plaster
Location	Ashmolean Museum

Replica of bronze figurine from Crete.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica figurine. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica figurine

Accession Number	AN1930.415
Year	1920s
Dimensions	h. 25.5 cm
Medium	bronze
Location	Ashmolean Museum

Replica in bronze of a Minoan worshipped fgurine of unknown provenance from the National Archaeological Museum in Athens.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 459-461, fig. 320

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Chryselephantine Image of Goddess. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Chryselephantine Image of Goddess

Accession Number	GB/1648/AJE/6/2/1/1/6
Year	1936
Dimensions	20 cm × 14.5 cm
Medium	print
Location	Ashmolean Museum

In Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, frontispiece, pl. xxvii

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Clay Pillar Model with Birds. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Clay Pillar Model with Birds

Accession Number	GB/1648/AJE/6/2/1/1/82
Year	1936
Dimensions	12.5 cm x 11 cm
Medium	photograph
Location	Ashmolean Museum

In Case F.

BIBLIOGRAPHY

Evans, Arthur. 1902. *The Palace of Knossos: Provisional Report on the Excavations of the Year 1902*, fig. 14

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica ivory leaper. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Replica of Ivory Leaper

Accession Number	AN1919.62
Year	1910s
Dimensions	l. 27 cm
Medium	plaster
Location	Ashmolean Museum

Replica of an ivory figure from the ‘Ivory Deposit’ in the East Wing of the Palace of Knossos.

BIBLIOGRAPHY

Evans, Arthur. 1902. “The Palace of Knossos”, Annual of the British School at Athens 8, pp. 68-74, pl. ii

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 429-431, fig. 296

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Bronze bull and leaper. . British School at Athens

STANDING CASE F. Bronze bull and leaper

Accession Number	GR 1966,0328.1
Year	1600 BCE - 1450 BCE
Dimensions	11.4 cm x 15.5 cm
Medium	bronze
Location	British Museum

This unique bronze figure of a bull and leaper was acquired in 1921 by Capt. Spencer-Churchill. It was said to have come from Rethymnon on Crete. In the photo (from the 1936 Exhibition) the legs of the leaper are restored but this restoration was removed after the British Museum acquired the figure in 1966.

BIBLIOGRAPHY

Evans, Arthur. 1921. "On a Minoan Bronze Group of a Galloping Bull and Acrobatic Figure from Crete. With Glyptic Comparisons and a Note on the Oxford Relief Showing the Taurokathapsia", *Journal of Hellenic Studies* 41(2), pp. 247-259.

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 650-651, fig. 416

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17

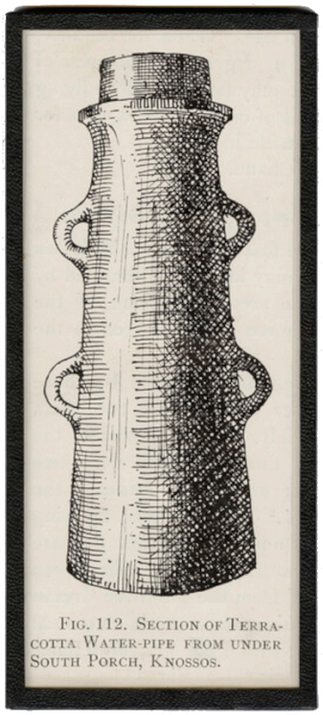


FIG. 112. SECTION OF TERRA-COTTA WATER-PIPE FROM UNDER SOUTH PORCH, KNOSSOS.

Section of Terracotta Water Pipe. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Section of Terracotta Water Pipe

Accession Number	GB/1648/AJE/6/2/1/1/133
Year	1936
Dimensions	13 cm x 5.7 cm
Medium	print
Location	Ashmolean Museum

In Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 112

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 18



Bronze Figure of Goddess with Snakes. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Bronze Figure of Goddess with Snakes

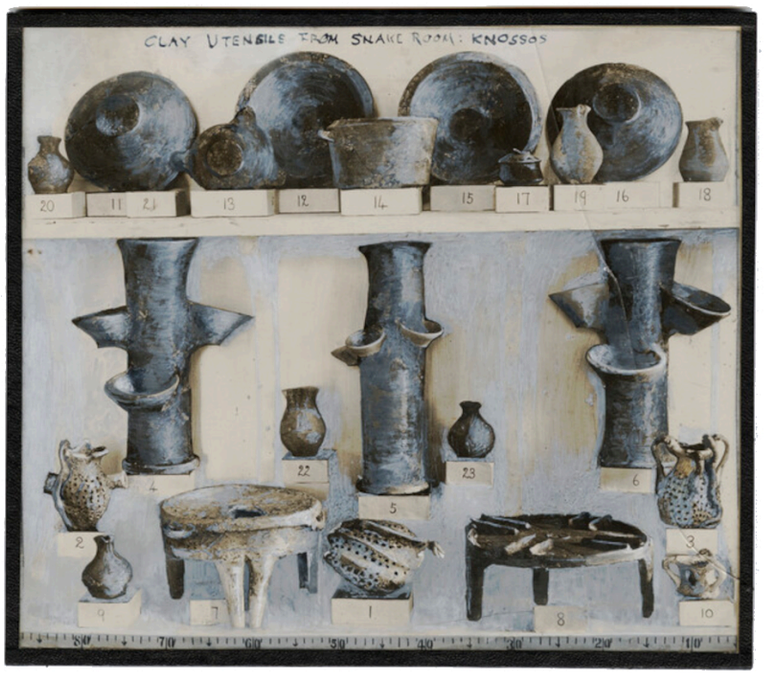
Accession Number	GB/1648/AJE/6/2/1/1/7
Year	1936
Dimensions	20 cm × 14.5 cm
Medium	print
Location	Ashmolean Museum

In Case F, visible in photograph.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 137-138

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 18



Clay Utensils from Snake Room Knossos. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Clay Utensils from Snake Room Knossos

Accession Number	GB/1648/AJE/6/2/1/1/106
Year	1936
Dimensions	15.3 cm x 17.5 cm
Medium	photograph
Location	Ashmolean Museum

In Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 109

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 18



Pottery stand. A cult object found in the Temple of Ashtoreth.

Bethshan Pottery Stand. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Bethshan Pottery Stand

Accession Number	GB/1648/AJE/6/2/1/1/129
Year	1936
Dimensions	20.7 cm x 11.5 cm
Medium	photograph
Location	Ashmolean Museum

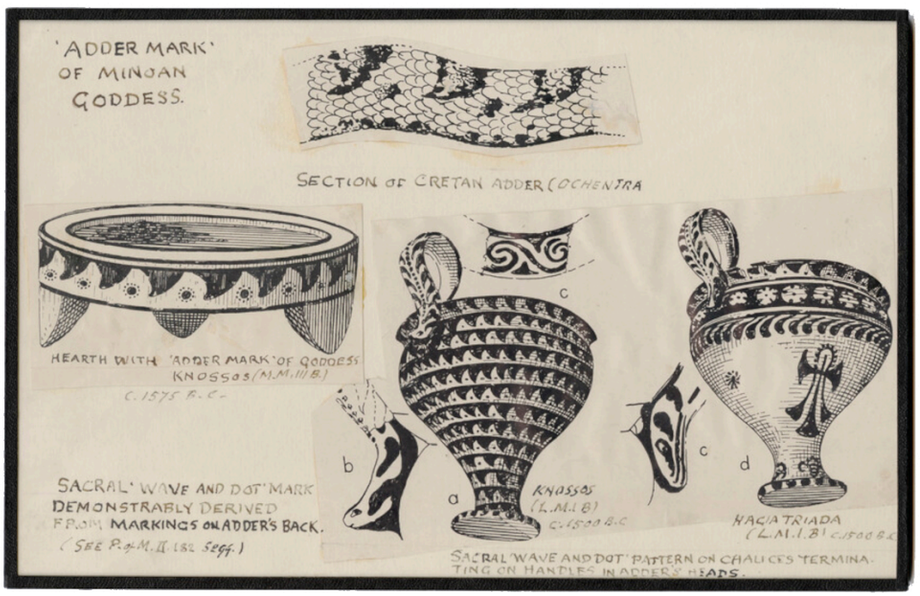
In Case F

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 129

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 18

Rowe, Alan. 1926. *The Temples of Dagon and Ashtoresth at Beth-Shan*, p. 299



Adder Mark of Minoan Goddess. © Ashmolean Museum, University of Oxford.

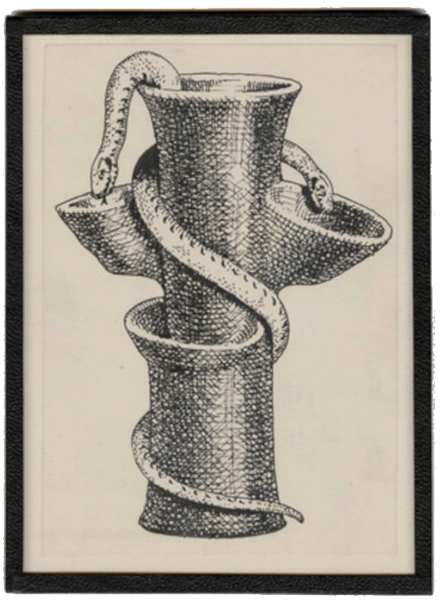
STANDING CASE F. Adder Mark of Minoan Goddess

Accession Number	GB/1648/AJE/6/2/1/1/111
Year	1936
Dimensions	15.4 cm x 23.2 cm
Medium	collage
Location	Ashmolean Museum

In Case F, visible in photograph.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 142, 144, 145



Snake Tube. © Ashmolean Museum, University of Oxford.

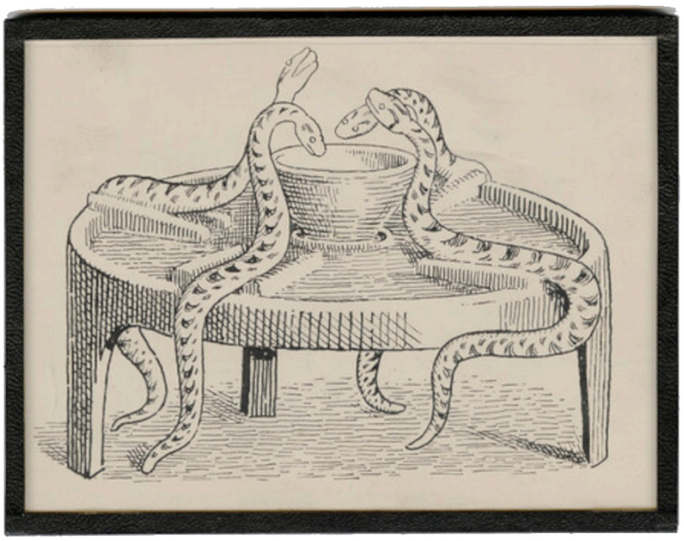
STANDING CASE F. Snake Tube

Accession Number	GB/1648/AJE/6/2/1/1/157
Year	1936
Dimensions	10.5 cm × 7.8 cm
Medium	print
Location	Ashmolean Museum

Probably in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 111



Tripod Snake Table. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Tripod Snake Table

Accession Number	GB/1648/AJE/6/2/1/1/36
Year	1936
Dimensions	9.7 cm × 11.3 cm
Medium	print
Location	Ashmolean Museum

Probably in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 115b



Bronze Locks from Wooden Statue. © Ashmolean Museum, University of Oxford.

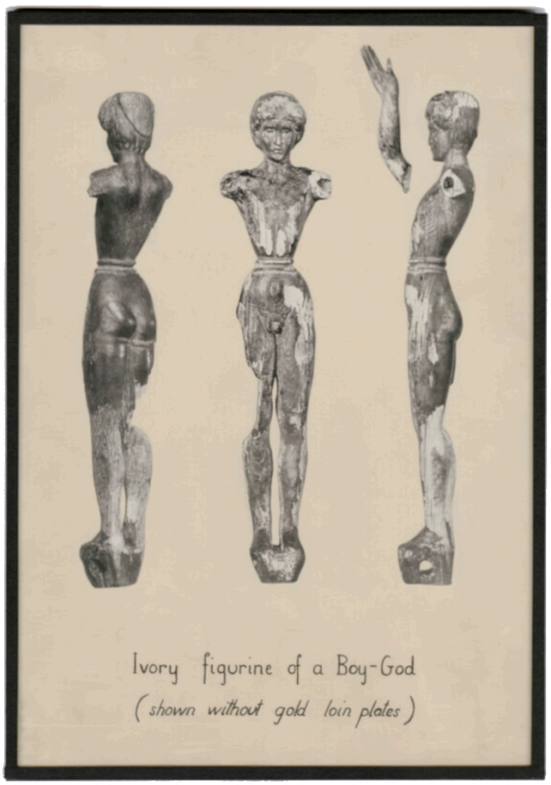
STANDING CASE F. Bronze Locks from Wooden Statue

Accession Number	GB/1648/AJE/6/2/1/1/63
Year	1936
Dimensions	18.5 cm × 21 cm
Medium	drawing
Location	Ashmolean Museum

In Case F, visible in photograph.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 365



Ivory Figurine of a Boy God. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Ivory Figurine of a Boy God

Accession Number	GB/1648/AJE/6/2/1/1/3
Year	1936
Dimensions	27 cm × 19 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 472

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17

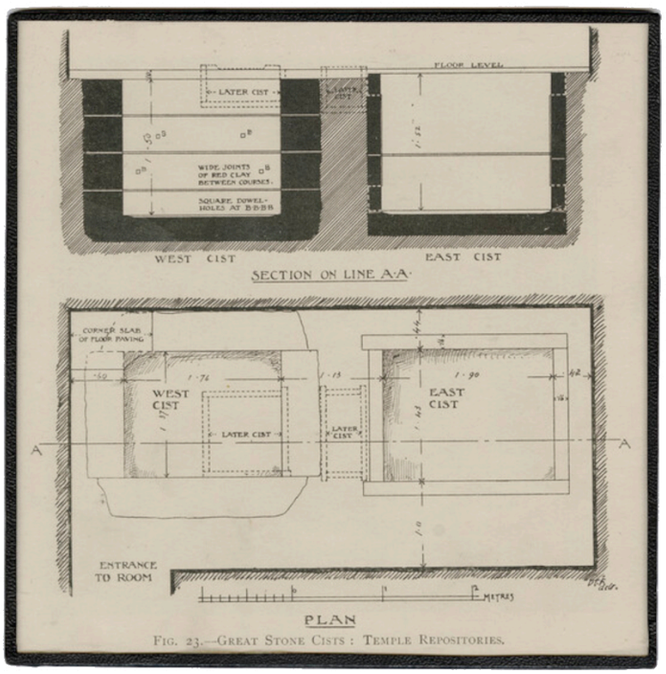


FIG. 23.—GREAT STONE CISTS: TEMPLE REPOSITORIES.

Great Stone Cists of Temple Repositories. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Great Stone Cists of Temple Repositories

Accession Number	GB/1648/AJE/6/2/1/1/123
Year	1936
Dimensions	13.5 cm x 13.4 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1903. *The Palace of Knossos: Provisional Report of the Year 1903*, fig 23

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 335



Gold Foil from Temple Repositories. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Gold Foil from Temple Repositories

Accession Number	GB/1648/AJE/6/2/1/1/107
Year	1936
Dimensions	13.2 cm x 12.9 cm
Medium	photograph
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1903. *The Palace of Knossos: Provisional Report for the Year 1903*, fig 24

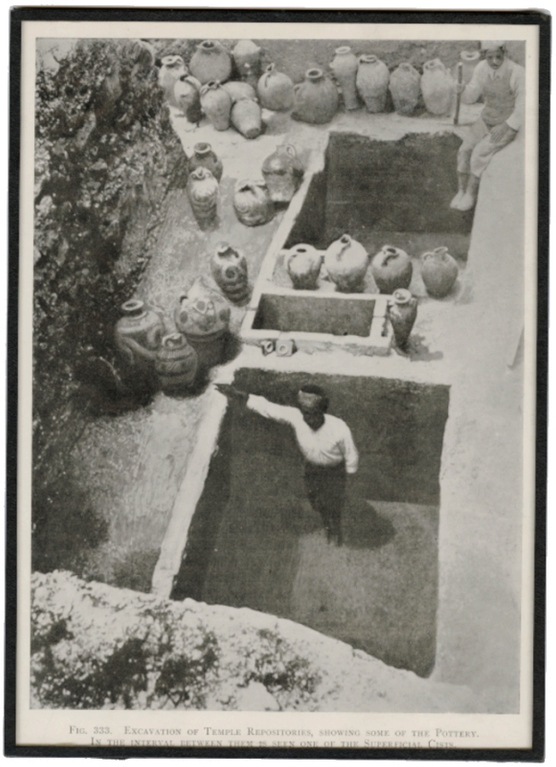


Fig. 333. Excavation of Temple Repositories, showing some of the Pottery. In the interval between them is seen one of the Superficial Cists.

Excavation of Temple Repositories. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Excavation of Temple Repositories

Accession Number	GB/1648/AJE/6/2/1/1/5
Year	1936
Dimensions	23 cm × 16.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 333



Fig. 25.—The Temple Repositories as Opened Out.

Temple Repositories as Opened Out. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Temple Repositories as Opened Out

Accession Number	GB/1648/AJE/6/2/1/1/121
Year	1936
Dimensions	16.5 cm x 12.2 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 332



Goddess or Votive and Snake Tubes Gournia. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Goddess or Votive and Snake Tubes Gournia

Accession Number	GB/1648/AJE/6/2/1/1/117
Year	1936
Dimensions	14 cm x 18.3 cm
Medium	photograph
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 110



FIG. 40.—ARROW PLUME OF BONE, WITH RED INLAY (½).

Arrow Plume of Bone. © Ashmolean Museum, University of Oxford.

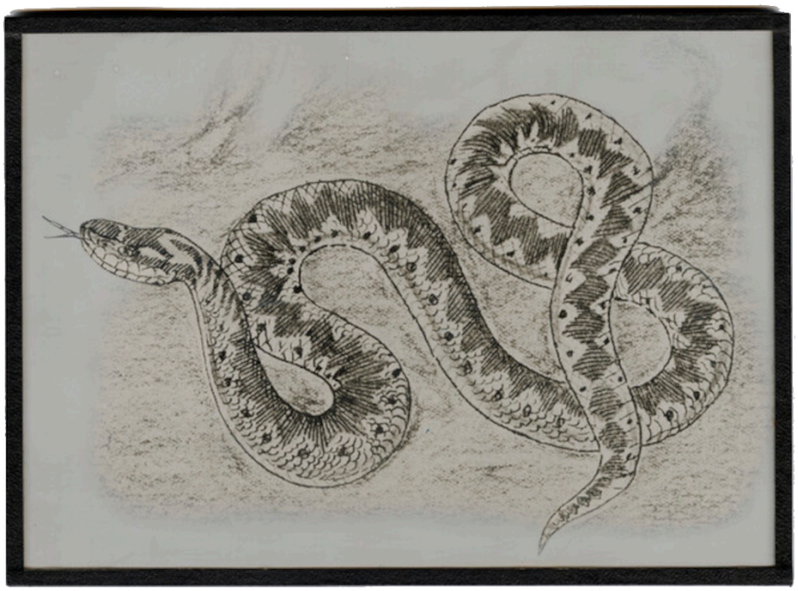
STANDING CASE F. Arrow Plume of Bone

Accession Number	GB/1648/AJE/6/2/1/1/122
Year	1936
Dimensions	4.7 cm x 9.8 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 399



Common Viper or Adder. © Ashmolean Museum, University of Oxford.

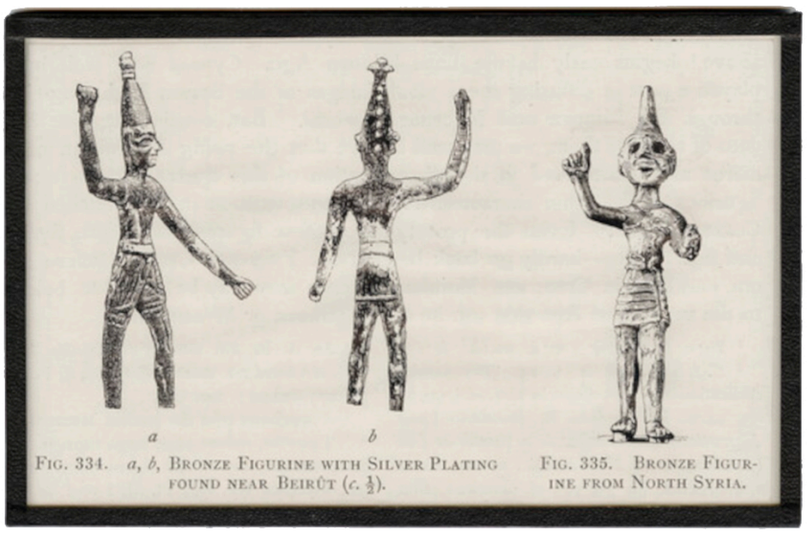
STANDING CASE F. Common Viper or Adder

Accession Number	GB/1648/AJE/6/2/1/1/131
Year	1936
Dimensions	12.2 cm x 17 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 143



a *b*

FIG. 334. *a*, *b*, BRONZE FIGURINE WITH SILVER PLATING FOUND NEAR BEIRÛT (*c.* ½).

FIG. 335. BRONZE FIGURINE FROM NORTH SYRIA.

Bronze Figurines from Beirut and North Syria. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Bronze Figurines from Beirut and North Syria

Accession Number	GB/1648/AJE/6/2/1/1/164
Year	1936
Dimensions	9.2 cm x 14 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, figs. 334-335

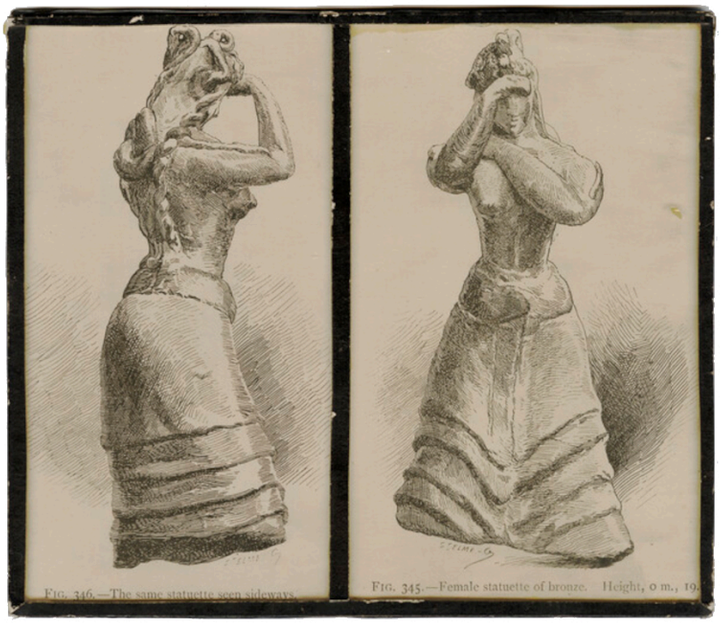


Fig. 346.—The same statuette seen sideways.

Fig. 345.—Female statuette of bronze. Height, 0 m., 19.

Female Statuette of Bronze. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Female Statuette of Bronze

Accession Number	GB/1648/AJE/6/2/1/1/130
Year	1936
Dimensions	13 cm x 15 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 137-138

Perrot, Georges, and Charles Chipiez. 1894. *History of Art in Primitive Greece: Mycenian Art (English Translation)*, figs. 345-346



403. Votive Monument with Plaited Locks of Boys dedicated to Poseidôn: Thessalian Thebes.

Votive Monument with Plaited Locks. © Ashmolean Museum, University of Oxford.

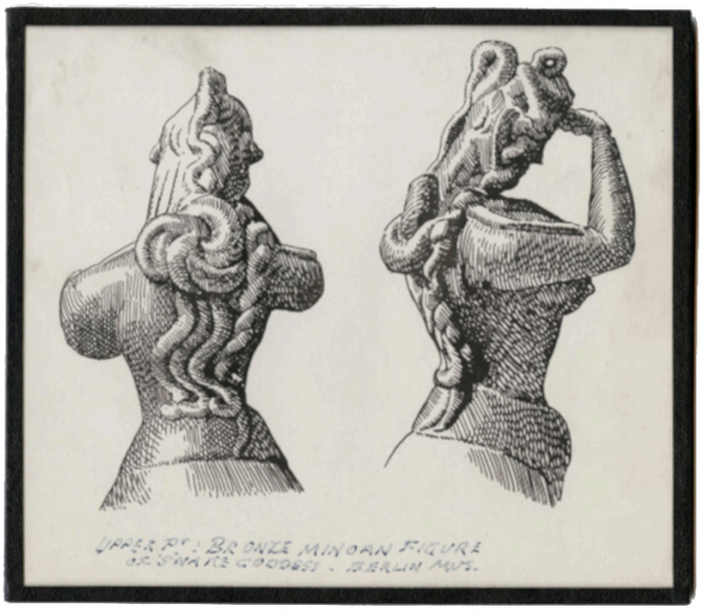
STANDING CASE F. Votive Monument with Plaited Locks

Accession Number	GB/1648/AJE/6/2/1/1/128
Year	1936
Dimensions	11.8 cm x 13 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 403



Upper Part of Bronze Minoan Figure of Snake Goddess. © Ashmolean Museum, University of Oxford.

STANDING CASE F. Upper Part of Bronze Minoan Figure of Snake Goddess

Accession Number	GB/1648/AJE/6/2/1/1/56
Year	1936
Dimensions	11 cm × 12.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 138



Replica of bull’s head rhyton. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica of bull's head rhyton

Accession Number	AN1896-1908.AE.1248
Year	1930s
Dimensions	41 cm x 25.6 cm
Medium	plaster
Location	Ashmolean Museum

This replica of the bull's head rhyton from the Little Palace was likely made for the 1936 Exhibition by the Heraklion Archaeological Museum conservator Zacharia Kanakis. The original was found in fragments in 1910 and went on display in Heraklion Archaeological Museum following restoration.

BIBLIOGRAPHY

Evans, Arthur. 1914. *The 'Tomb of the Double Axes' and Associated Group, and the Pillar Rooms and Ritual Vessels of the 'Little Palace' at Knossos'*, pp. 79-94, figs. 87-90

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 18

Athanasaki, Katerina. 2023. 'Replica of Bull's Head Rhyton', in A. Shapland (ed.) *Labyrinth: Knossos, Myth and Reality*, pp. 156-157



Restored lion's head rhyton. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Restored lion’s head rhyton

Accession Number	AN1896-1908.AE.784
Year	1600 BCE - 1400 BCE
Dimensions	l. 13.5 cm
Medium	marble and plaster
Location	Ashmolean Museum

This heavily restored lion’s head rhyton was found in the so-called ‘Central Treasury’ in the West Wing of the Palace of Knossos in 1900. As a duplicate of another better-preserved example, Evans was allowed to export this example in a fragmentary state and then had it restored in Oxford.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 830-831, fig. 544-545

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 18



Replica lion's head rhyton. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica lion's head rhyton

Accession Number	AN1896-1908.AE.783
Year	1900-1902
Dimensions	l. 30 cm
Medium	plaster
Location	Ashmolean Museum

This is a replica of a marble lion's head rhyton which was found in the so-called 'Central Treasury' in the West Wing of the Palace of Knossos in 1900.

BIBLIOGRAPHY

Evans, Arthur. 1900. "Summary Report of the Excavations in 1900: I. The Palace", *The Annual of the British School at Athens* 6 (1899/1900), p. 31

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 827-830, fig. 542-543

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 18



Replica lion's head rhyton fragment. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica lion’s head rhyton

Accession Number	AN1896-1908.AE.782
Year	1900-1902
Medium	plaster
Location	Ashmolean Museum

This is a replica of a marble lion’s head rhyton fragment which was found at Delphi. It is unclear whether it was deposited in the Bronze Age or as part of the later cult.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 833, fig. 549

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 18



Replica of gold lion's head rhyton. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica of gold lion's head rhyton

Accession Number	AN1896-1908.AE.1129
Year	1890s
Dimensions	h. 18cm
Medium	metal
Location	Ashmolean Museum

Electrotype replica produced by Gilliéron and son from the 1890s. Their electrotypes of Aegean Bronze Age and other antiquities were manufactured at the Württemberg Electro-Plate Company in Germany. The original came from Mycenae Shaft Grave IV. There is another fragmentary replica of the same rhyton in the Ashmolean collection, in two parts but it is not clear whether this was also displayed.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 829, fig. 54 bis

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 17



Replica gold cup. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica gold cup

Accession Number	AN1896-1908.AE.10
Year	1890s
Dimensions	h. 7.9 cm
Medium	metal
Location	Ashmolean Museum

This is a replica of the so-called ‘Violent Cup’ from the Vapheio tholos tomb. It shows a bull-catching scene. Electrotype replica produced by Gilliéron and son from the 1890s. Their electrotypes of Aegean Bronze Age and other antiquities were manufactured at the Württemberg Electro-Plate Company in Germany.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 180-182, fig. 124-125

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, pp. 18-19



Replica gold cup. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica gold cup

Accession Number	AN1896-1908.AE.11
Year	1890s
Dimensions	13.5 cm x 7.5 cm
Medium	metal
Location	Ashmolean Museum

This is a replica of the so-called ‘Quiet Cup’ from the Vapheio tholos tomb. It shows a bull-catching scene. Electrotype replica produced by Gilliéron and son from the 1890s. Their electrotypes of Aegean Bronze Age and other antiquities were manufactured at the Württemberg Electro-Plate Company in Germany.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 182-185, fig. 126-127

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, pp. 18-19



Bronze plaque. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Bronze plaque

Accession Number	AN1896-1908.AE.617
Year	1600 BCE - 1300 BCE
Dimensions	9.2 cm x 6.7 cm
Medium	bronze
Location	Ashmolean Museum

Bronze votive plaque found in Psychro Cave showing a religious scene involving a human figure, bird and horns of consecration, perhaps an outdoor sanctuary. Evans acquired material from Psychro Cave in the 1890s before Hogarth's excavation in 1900.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 632-633, fig. 470

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 19



Replica swinging figurine. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica swinging figurine

Accession Number	AN1923.712
Year	1920s
Medium	plaster
Location	Ashmolean Museum

Replica of terracotta figurine from Ayia Triada showing figure on swing.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 24-26, fig. 13

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 19



Replica of the Harvester Vase. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica of the Harvester Vase

Accession Number	AN1896-1908.AE.891
Year	1900-1905
Dimensions	h. 16 cm
Medium	plaster
Location	Ashmolean Museum

The Harvester Vase was found at Ayia Triada in southern Crete. In its initial publication it was described as a a military procession although now it is widely regarded as a group of agricultural workers: Evans described it as a 'harvesters' rout' (revel). A replica was available to purchase from Gilliéron and son with the bottom half restored; it is possible that a replica of this type was on display in the Exhibition rather than this example with plain bottom half which Evans presented to the Ashmolean in the early 20th century.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 47-48, supp. pl. xvii

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 19



Black Steatite Rhyton from Hagia Triada with Harvesters' Rout
(lower part restored)

Black Steatite Rhyton from Hagia Triada with Harvesters' Rout. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Black Steatite Rhyton from Hagia Triada with Harvesters' Rout

Accession Number	GB/1648/AJE/6/2/1/1/80
Year	1936
Dimensions	19.5 cm x 14 cm
Medium	print
Location	Ashmolean Museum

Visible in Case G.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, supp. pl. xvii



Replica of the Chieftain Cup. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica of the Chieftain Cup

Accession Number	AN1896-1908.AE.892
Year	1900-1905
Dimensions	h. 12 cm
Medium	plaster
Location	Ashmolean Museum

The Chieftain Cup was found at Ayia Triada in southern Crete. Evans suggested that one figure was a prince (holding the staff) and an officer (holding a sword and an item Evans called a 'lustral sprinkler'). A replica was available to purchase from Gilliéron and son but it is not known how Evans acquired his copy, which he donated to the Ashmolean.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 790-795, fig. 516

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 19



Replica of the Boxer Rhyton. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica of the Boxer Rhyton

Accession Number	AN1911.265
Year	1900-1910
Dimensions	h. 47 cm
Medium	plaster
Location	Ashmolean Museum

The Boxer Rhyton was found at Ayia Triada in southern Crete. This replica was purchased by the Ashmolean in 1911.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 688-691, figs. 508, 511

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, p. 225, fig. 157

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 19



Fragment of rhyton. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica of bull's head rhyton

Accession Number	AN1896-1908.AE.1247
Year	1600 BCE - 1450 BCE
Dimensions	l. 8.9 cm
Medium	steatite
Location	Ashmolean Museum

Evans bought this fragment of a stone rhyton on his first visit to Knossos in 1894 from a local inhabitant of the nearby village. It shows a structure with a 'horns of consecration' on top of it and a male figure nearby. The style helped to convince Evans that there were Bronze Age remains at Knossos.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 614–616, fig. 386

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 18



Replica of the Siege Rhyton. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica of the Siege Rhyton

Accession Number	AN1896-1908.AE.1152
Year	1890s
Dimensions	h. 10cm
Medium	metal
Location	Ashmolean Museum

Electrotype replica produced by Gilliéron and son from the 1890s. Their electrotypes of Aegean Bronze Age and other antiquities were manufactured at the Württemberg Electro-Plate Company in Germany. The original fragmentary rhyton came from Mycenae Shaft Grave IV.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 89-106, fig. 52

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 19



Replica of libation table. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica of offering table

Accession Number	AN1896-1908.AE.2405
Year	early 20th century
Medium	plaster
Location	Ashmolean Museum

Evans bought a fragmentary stone offering table at Psychro in 1896. It was particularly significant since it was inscribed with Linear A. He had this replica made to show the original state of the object, and published a photo of it, but there is no evidence for the existence of a lower part of this type.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 625–632, fig. 465

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 18



Replica stand. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Replica pottery stand

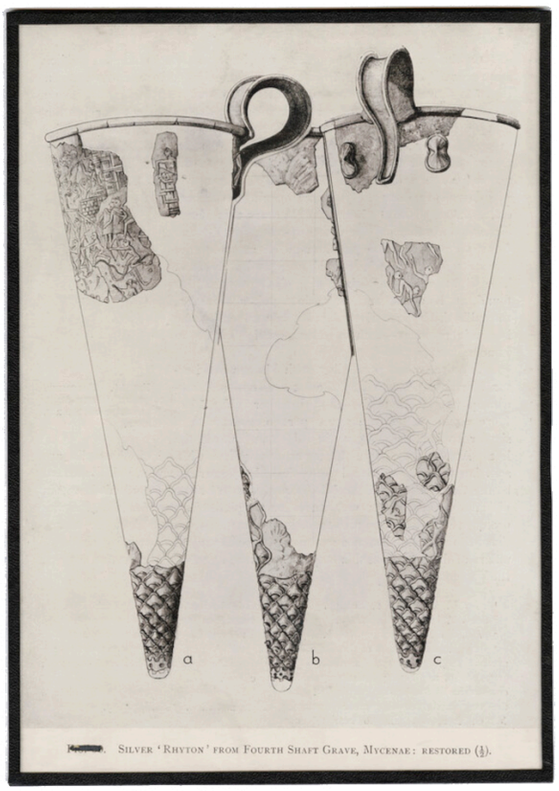
Accession Number	AN1936.568
Year	1936
Dimensions	30 cm x 26 cm
Medium	plaster
Location	Ashmolean Museum

This replica was based on a fragmentary ceramic object found on a spoil heap at Gournia in 1924 and then restored in Heraklion Archaeological Museum. It is a vessel stand which appears to be in the form of a house.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 133-134, fig. 70 bis

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 19



SILVER 'RHYTON' FROM FOURTH SHAFT GRAVE, MYCENAE: RESTORED (½).

Silver Rhyton from Fourth Shaft Grave Mycenae. © Ashmolean Museum, University of Oxford.

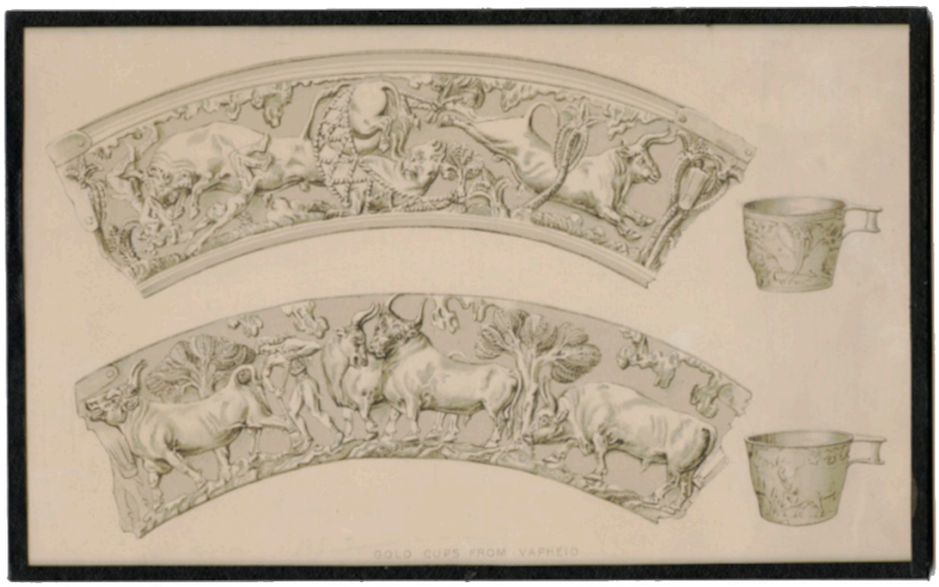
STANDING CASE G. Silver Rhyton from Fourth Shaft Grave Mycenae

Accession Number	GB/1648/AJE/6/2/1/1/168
Year	1936
Dimensions	22.4 cm x 15.7 cm
Medium	print
Location	Ashmolean Museum

Reverse visible in Case G.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 50



Gold Cups from Vapheio. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Gold Cups from Vapheio

Accession Number	GB/1648/AJE/6/2/1/1/72
Year	1936
Dimensions	12.4 cm × 19.6 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case G.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 123

Perrot, Georges, and Charles Chipiez. 1894. *History of Art in Primitive Greece: Mycenian Art (English Translation)*, figs. 362 and 363



Gold vases Vapheio. © Ashmolean Museum, University of Oxford.

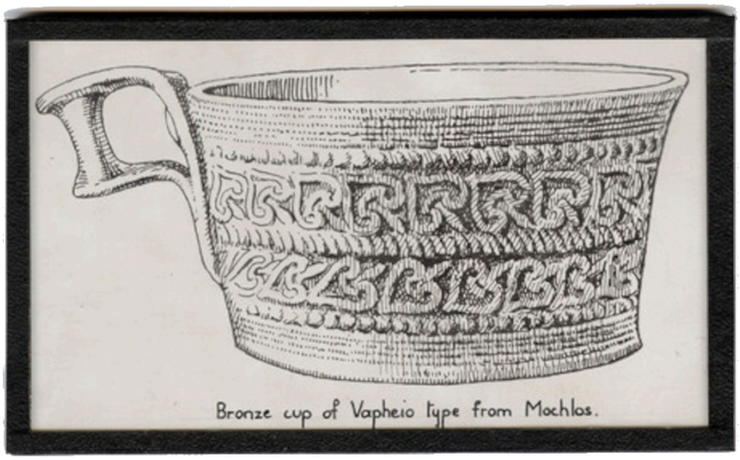
STANDING CASE G. Gold Vases Vapheio

Accession Number	GB/1648/AJE/6/2/1/1/194
Year	1936
Dimensions	41.4 cm x 18.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case G.

BIBLIOGRAPHY

Perrot, Georges, and Charles Chipiez. 1894. *History of Art in Primitive Greece: Mycenian Art (English Translation)*, figs. 362 and 363



Bronze Cup of Vapheio Type from Mochlos. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Bronze Cup of Vapheio Type from Mochlos

Accession Number	GB/1648/AJE/6/2/1/1/174
Year	1936
Dimensions	6.9 cm x 11.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case G.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 122



Fig. 88. Silver Cup, Vapheio.

Fig. 89. Clay Cup, Nienhagen, Saxony.

Silver Cup from Vapheio and Clay Cup from Saxony. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Silver Cup from Vapheio and Clay Cup from Saxony

Accession Number	GB/1648/AJE/6/2/1/1/183
Year	1936
Dimensions	5.7 cm x 15.4 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case G.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, figs. 88 and 89



FIG. 334. SILVER BULL'S HEAD 'RHYTON' FROM FOURTH SHAFT GRAVE, MYCENAE, SEEN FROM ABOVE SHOWING FINE MODELLING OF HAIR. THE EDGE OF THE ATTACHED GOLD ROSETTE IS VISIBLE ABOVE.

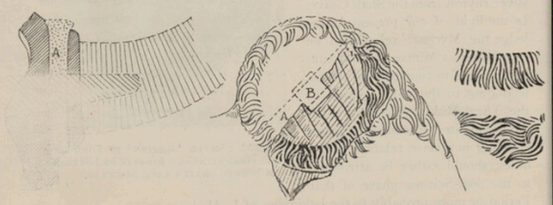


FIG. 335. PART OF BULL'S HEAD 'RHYTON' FROM DRAIN BY 'ROYAL ROAD', SHOWING SIMILAR ATTACHMENTS AND THE SAME TREATMENT OF THE HAIR AS THAT FROM THE 'LITTLE PALACE' (½).

Details of Bull's Head Rhyton from Mycenae and Knossos. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Details of Bull's Head Rhyton from Mycenae and Knossos

Accession Number	GB/1648/AJE/6/2/1/1/136
Year	1936
Dimensions	21 cm x 16.3 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case G.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, figs. 334-335

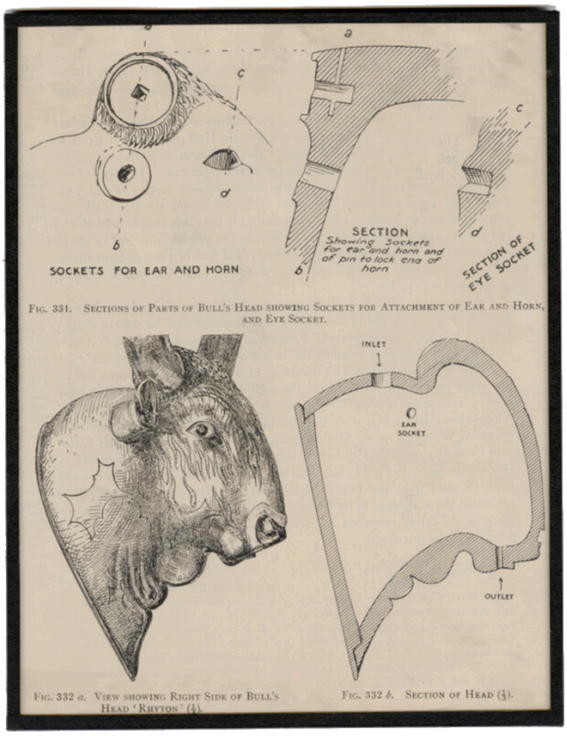


Fig. 331. Sections of Parts of Bull's Head showing Sockets for Attachment of Ear and Horn, and Eye Socket.

Fig. 332 *a*. View showing Right Side of Bull's Head 'Rhyton' (½).

Fig. 332 *b*. Section of Head (½).

Section of Bull's Head Rhyton. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Section of Bull's Head Rhyton

Accession Number	GB/1648/AJE/6/2/1/1/137
Year	1936
Dimensions	21 cm x 16.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case G.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, figs. 331 and 332

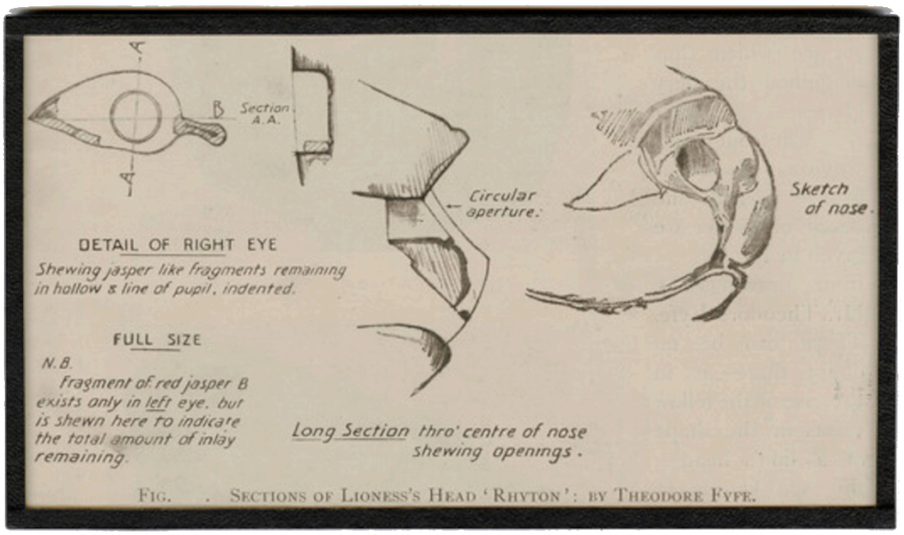


FIG. . SECTIONS OF LIONESS'S HEAD 'RHYTON': BY THEODORE FYFE.

Sections of Lioness Head Rhyton. © Ashmolean Museum, University of Oxford.

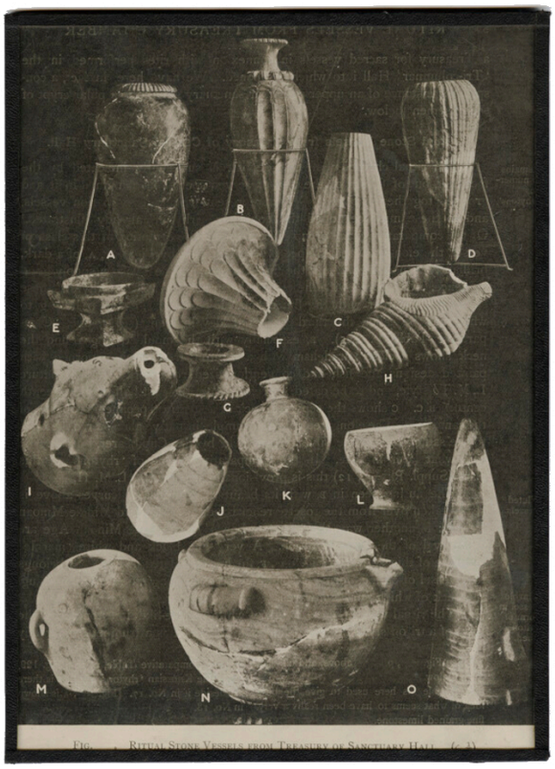
STANDING CASE G. Sections of Lioness Head Rhyton

Accession Number	GB/1648/AJE/6/2/1/1/181
Year	1936
Dimensions	8.8 cm x 15.3 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case G.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 543



Ritual Stone Vessels from Treasury of Sanctuary Hall. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Ritual Stone Vessels from Treasury of Sanctuary Hall

Accession Number	GB/1648/AJE/6/2/1/1/126
Year	1936
Dimensions	21.6 cm x 15.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case G.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 537



FIG. 325. 'ALABASTRON' FROM FIFTH SHAFT GRAVE.

Alabastron from Fifth Shaft Grave. © Ashmolean Museum, University of Oxford.

STANDING CASE G. Alabastron from Fifth Shaft Grave

Accession Number	GB/1648/AJE/6/2/1/1/178
Year	1936
Dimensions	10 cm x 5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case G.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 326



The Saffron Gatherer. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. The Saffron Gatherer

Accession Number	GB/1648/AJE/4/1/10/1/1
Year	c. 1921
Dimensions	26 x 47 cm
Medium	painting
Location	Ashmolean Museum

An early version of the Saffron Gatherer fresco by Émile Gilliéron père. In this original reconstruction of the fragments a child was shown picking crocuses. It is now understood to be a monkey.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 265-266, col. pl. iv

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



The Ladies in Blue. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. The Ladies in Blue

Accession Number	GB/1648/AJE/4/1/12/1/3
Year	early 20th century
Dimensions	95 x 161 cm
Medium	painting
Location	Ashmolean Museum

Painting of the Ladies in Blue fresco by Émile Gilliéron père. The fresco is heavily reconstructed, with the heads of the female figures entirely invented, with inspiration from the Miniature Frescoes.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 265-266, col. pl. iv

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



Spiral Fresco. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. Spiral Fresco

Accession Number	GB/1648/AJE/4/1/14/1/4
Artist	John Percival Droop
Year	early 20th century
Dimensions	41 x 53 cm
Medium	painting
Location	Ashmolean Museum

Painting of the Spiral Fresco by John Percival Droop. There are a number of spiral borders of this kind in the East Wing of the palace but this gave its name to the ‘Area of the Spiral Fresco’.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 371-372, fig. 269

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



Spiral Fresco. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. Spiral Fresco

Accession Number	GB/1648/AJE/4/1/8/11/1
Artist	John Percival Droop
Year	early 20th century
Dimensions	45 x 18 cm
Medium	painting
Location	Ashmolean Museum

Painting of the Spiral Fresco by John Percival Droop. This example was found in the North West Fresco heap but was described by Evans as almost identical to one found in the Room of the Medallion Pithoi, and he used this image in the Palace of Minos to illustrate it.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 374-375, fig. 272

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



The Sacred Grove and Dance. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. The Sacred Grove and Dance

Accession Number	GB/1648/AJE/4/1/11/1/6
Year	early 20th century
Dimensions	64 x 84 cm
Medium	painting
Location	Ashmolean Museum

The Sacred Grove and Dance fresco is one of the Miniature Frescoes discovered in 1900 in the Room of the Spiral Cornice in the North West of the Palace. Reconstructed by Émile Gilliéron père.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 66-69, col. pl. xviii

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



The Grandstand Fresco. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. The Grandstand Fresco

Accession Number	GB/1648/AJE/4/1/11/1/21
Artist	Émile Gilliéron *fils*
Year	early 20th century
Dimensions	41 x 126 cm
Medium	painting
Location	Ashmolean Museum

The Grandstand fresco is one of the Miniature Frescoes discovered in 1900 in the Room of the Spiral Cornice in the North West of the Palace. Reconstructed by by Émile Gilliéron père.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 46-65, col. pl. xvi

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



Crocuses. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. Crocuses

Accession Number	GB/1648/AJE/4/1/30/1/38
Artist	Émile Gilliéron *fils*
Year	c. 1928
Dimensions	37 x 44 cm
Medium	painting
Location	Ashmolean Museum

One of a number of paintings in the exhibition from the House of the Frescoes, excavated in 1923. It shows crocus clumps beside a stream.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 457-459, fig. 271

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



Blue Monkey in Rocky Landscape. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. Blue Monkey

Accession Number	GB/1648/AJE/4/1/30/1/34
Artist	Émile Gilliéron *fils*
Year	c. 1928
Dimensions	60 x 83 cm
Medium	painting
Location	Ashmolean Museum

One of a number of paintings in the exhibition from the House of the Frescoes, excavated in 1923. It shows a monkey in a rocky landscape. The blue colour of the monkey is thought to depict hair.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 447-450, col. pl. x

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



Blue Monkey and Papyrus. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. Blue Monkey and Papyrus

Accession Number	GB/1648/AJE/4/1/30/1/1
Artist	Émile Gilliéron *fils*
Year	c. 1928
Dimensions	44 x 66 cm
Medium	painting
Location	Ashmolean Museum

One of a number of paintings in the exhibition from the House of the Frescoes, excavated in 1923. It shows a monkey in a rocky landscape. The blue colour of the monkey is thought to depict hair.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 447-450, fig. 264

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



Blue Bird. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. Blue bird rising from rocks with wild roses, pancratium lilies, and other flowers.

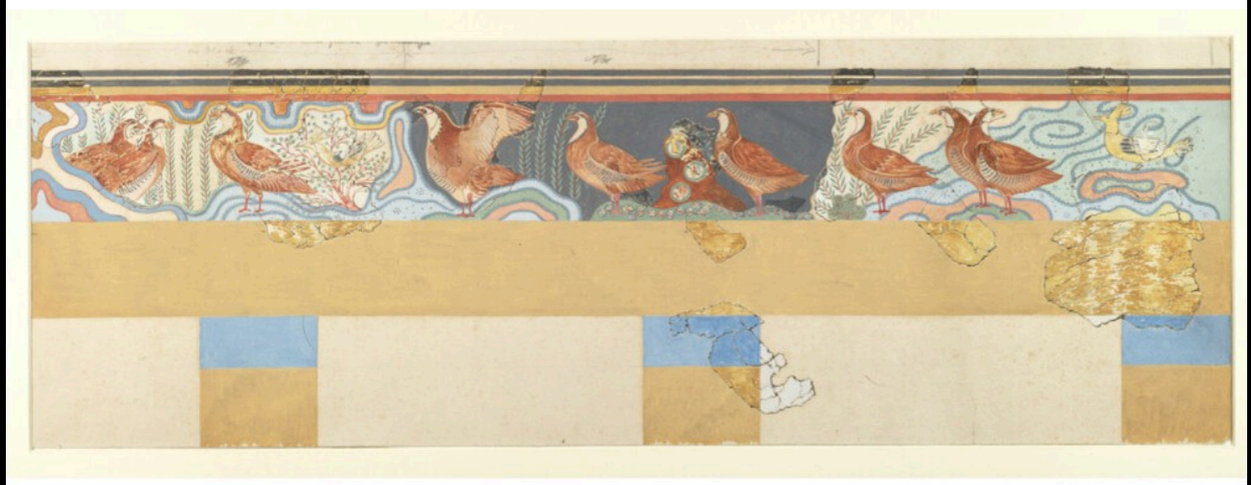
Accession Number	GB/1648/AJE/4/1/30/1/36
Artist	Émile Gilliéron *fils*
Year	c. 1928
Dimensions	60 x 81 cm
Medium	painting
Location	Ashmolean Museum

One of a number of paintings in the exhibition from the House of the Frescoes, excavated in 1923. It shows a blue bird, probably a rock dove, in a rocky landscape.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 454, col. pl. xi

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



Partridges and Hoopoes. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. Partridge Frieze

Accession Number	GB/1648/AJE/4/1/31/1/2
Artist	Émile Gilliéron *fils*
Year	c. 1928
Dimensions	37 cm x 44 cm
Medium	painting
Location	Ashmolean Museum

This painting is from the building called the Caravanserai, excavated in 1924. It shows partridges and hoopoes among plants and rocks.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 109-116, frontispiece
Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



Miniature Frescoes of Seated Ladies on Grand Stand. © Ashmolean Museum, University of Oxford.

WALL AROUND CASE B. Miniature Frescoes of Seated Ladies on Grand Stand

Accession Number	GB/1648/AJE/6/2/1/1/166
Year	1936
Dimensions	22.5 cm x 16.6 cm
Medium	print
Location	Ashmolean Museum

Possibly on Wall around Case B near Grand Stand Fresco

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, color plate XVII

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 20



North Entrance. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. North Entrance

Accession Number	GB/1648/AJE/6/2/1/2/13
Artist	Nikos Lambrinides
Year	1930
Medium	painting
Location	Ashmolean Museum

Oil painting of the North Entrance bastion at Knossos by Nikos Lambrinides, who also took photographs for Evans. It was painted the same year that the portico was restored using reinforced concrete, in 1930.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 21



Cast of stationary bull relief. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. Cast of bull relief

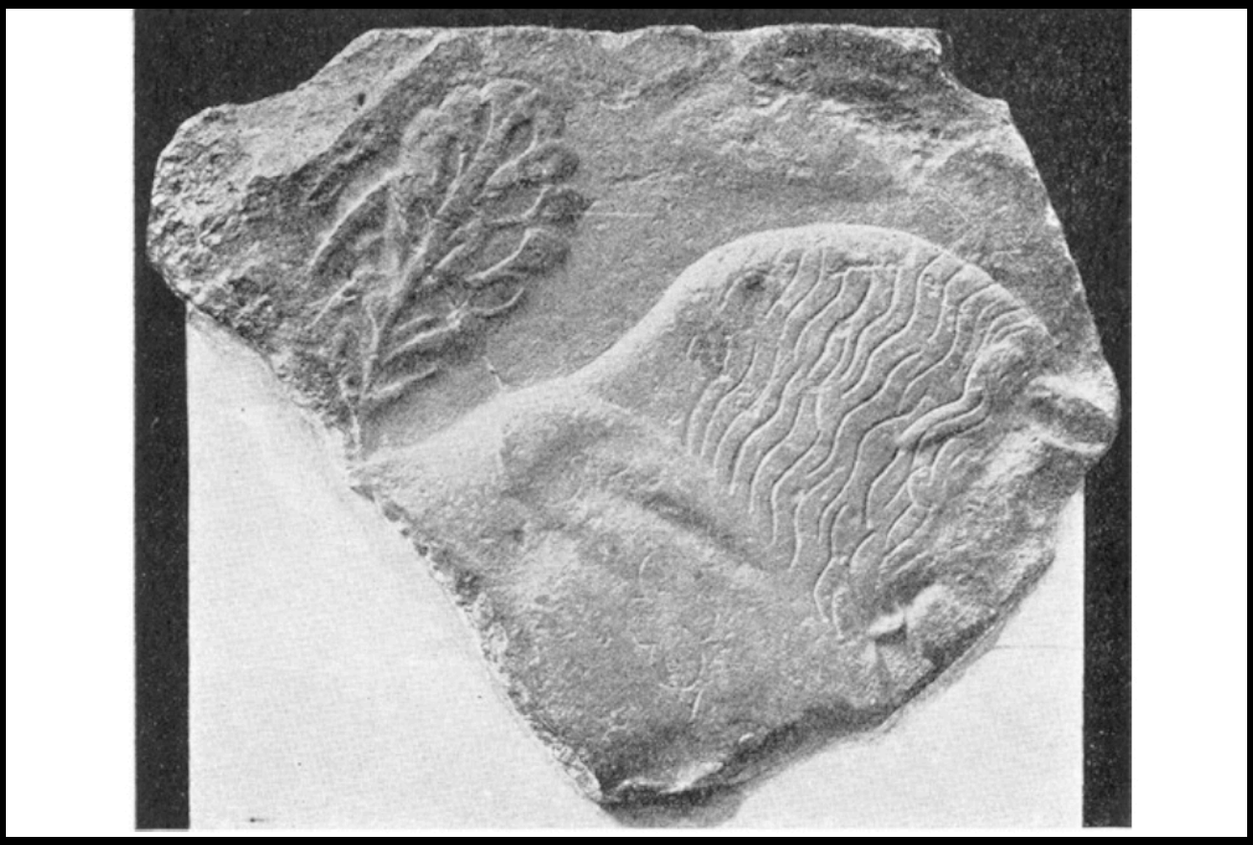
Accession Number	AN1936.585/CG.A.175
Year	1900-1930
Dimensions	44 cm x 76 cm
Medium	plaster
Location	Ashmolean Museum

Cast of relief fragment showing bull's legs. Original in British Museum, acquired from Lord Elgin and said to come from the Treasury of Atreus at Mycenae. Evans regarded this and another slab as Minoan, and evidence for Minoan influence on the mainland. He also used these slabs as evidence for an early date for the Treasury of Atreus, contradicting the much later date put forward (correctly) by Alan Wace.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, p. 193-198, fig. 136

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Cast of charging bull relief. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. Cast of charging bull relief

Accession Number	AN1936.584/CG.A.176
Year	1900-1930
Dimensions	44 cm x 76 cm
Medium	plaster
Location	Ashmolean Museum

Cast of relief fragment showing charging bull. Original in British Museum, acquired from Lord Elgin and said to come from the Treasury of Atreus at Mycenae. Evans regarded this and another slab as Minoan, and evidence for Minoan influence on the mainland. He also used these slabs as evidence for an early date for the Treasury of Atreus, contradicting the much later date put forward (correctly) by Alan Wace.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, p. 193-198, fig. 133

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica of arm fragment. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. Replica of arm fragment

Accession Number	AN1896-1908.AE.2404.1
Year	early 20th century
Dimensions	l. 30 cm
Medium	plaster
Location	Ashmolean Museum

Example of limb in relief, which Evans regarded as part of wrestling scene because of the finger beneath the armpit.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 497–500, fig. 342

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 21



Replica of arm fragment. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. Replica of arm fragment

Accession Number	AN1896-1908.AE.2406.1
Year	early 20th century
Medium	plaster
Location	Ashmolean Museum

Example of limb in relief, which Evans regarded as part of boxing scene because of the tensed shoulder.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 500-501, fig. 345

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 21



Replica of arm fragment. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. Replica of arm fragment

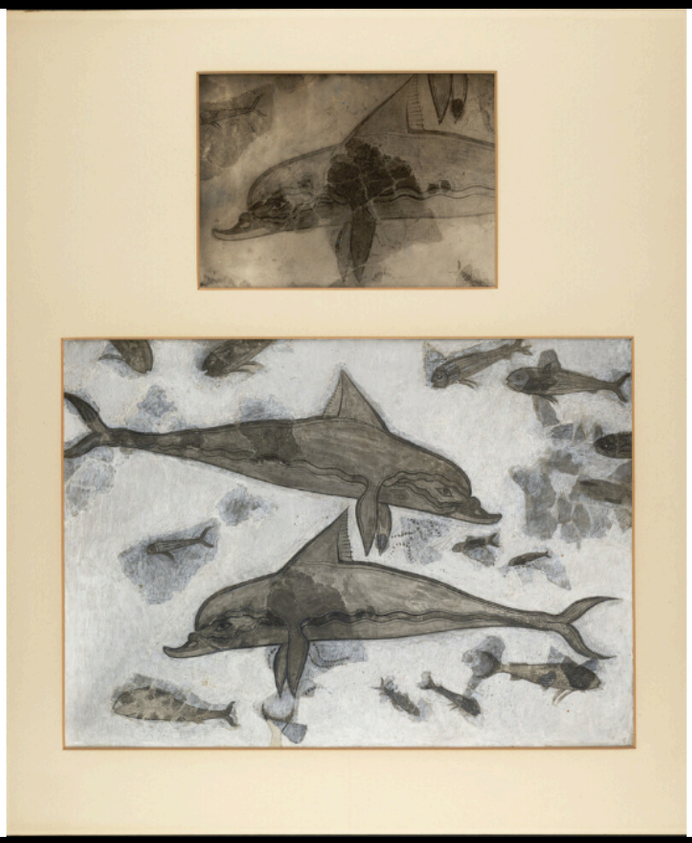
Accession Number	AN1896-1908.AE.2407.1
Year	early 20th century
Medium	plaster
Location	Ashmolean Museum

Example of limb and bull's horn in relief, which Evans regarded as part of a bull-leaping scene.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 504-506, fig. 350

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 21



Dolphin Fresco. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. The Dolphin Fresco

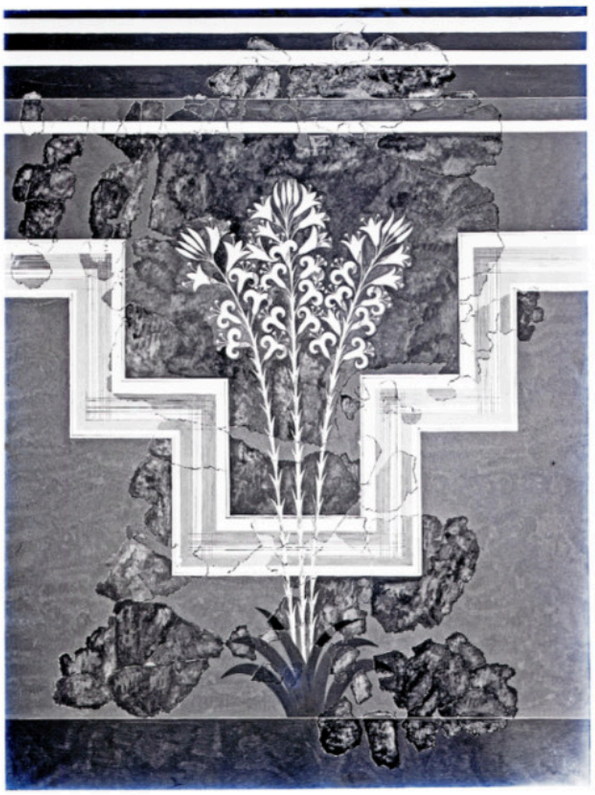
Accession Number	GB/1648/AJE/4/1/20/1/2
Artist	Theodore Fyfe
Year	1902-1905
Dimensions	44 x 37 cm
Medium	photograph/watercolour
Location	Ashmolean Museum

The Dolphin Fresco was discovered in fragments between 1900 and 1902 in the East Wing of the Palace, close to the Queen's Megaron. Theodore Fyfe undertook the restoration of the original pieces for Heraklion Archaeological Museum and a replica was later installed in situ at Knossos.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 377-381, fig. 251

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 21



Replica of Amnisos fresco. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. Replica of Amnisos fresco

Accession Number	AN1936.583
Year	c. 1936
Dimensions	137 cm x 182 cm
Medium	plaster
Location	Ashmolean Museum

Replica of Amnisos fresco showing white lilies in front of stepped border.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 1002, supp. pl. lxvii b

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica of Amnisos fresco. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. Replica of Amnisos fresco

Accession Number	AN1936.582
Year	c. 1936
Dimensions	148 cm x 182 cm
Medium	plaster
Location	Ashmolean Museum

Replica of Amnisos fresco showing lilies either side of stepped base.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 1002, supp. pl. lxvii a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Replica of Priest-King Fresco. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. Replica of the Priest-King

Accession Number	AN1896-1908.AE.2398
Year	1926-1936
Medium	plaster
Location	Ashmolean Museum

This replica was probably made by W.H. Young in Oxford, following the paper restoration of Emile Gilliéron *fils* published in the *Palace of Minos*. The relief was reconstructed from several fragments found in the southern area of the Palace of Knossos. For Evans this was a depiction of one of the priest-kings of Knossos. Most scholars now believe that the fragments belong to several different figures.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 774-790, pl. xiv

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 22

Sherratt, Susan. 2000. *Arthur Evans, Knossos and the Priest-King*



Procession Fresco. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. The Procession Fresco

Accession Number	GB/1648/AJE/4/1/28/1/5
Artist	Émile Gilliéron père
Year	1900-1919
Dimensions	110 x 131.5 cm
Medium	painting
Location	Ashmolean Museum

The Procession Fresco was discovered in fragments and in situ in 1900 in the South West Quarter of the Palace. Emile Gilliéron père restored several scenes of figures carrying precious objects.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 719-728, pl. xxvii

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 22



Cup-Bearer Fresco. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. The Cup-Bearer Fresco

Accession Number	GB/1648/AJE/4/1/28/2/1
Artist	Émile Gilliéron père
Year	1900-1919
Dimensions	82 x 58 cm
Medium	painting
Location	Ashmolean Museum

The Cup-Bearer was discovered in fragments in 1900 in the South West Quarter of the Palace. Evans initially called the figure ‘Ariadne’ before more fragments came to light, showing that it was a male figure carrying a silver rhyton, and part of the Procession Fresco. Emile Gilliéron père conserved the fragments and restored them.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 704-712, pl. xii

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 22



Camp-Stool Fresco. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. Camp-Stool Fresco

Accession Number	GB/1648/AJE/4/1/1/1/7
Artist	Émile Gilliéron *fils*
Year	early 20th century
Dimensions	42 x 40 cm
Medium	drawing
Location	Ashmolean Museum

The Camp Stool Fresco shows a scene of ceremonial drinking, with two figures sitting opposite one another sharing a kylix. The fragments were discovered in 1901 in the area of the West Magazines.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 387-390, fig. 323

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 22



The Taureador Fresco. © Ashmolean Museum, University of Oxford.

WALL NEAR CASE H. The Taureador Fresco

Accession Number	GB/1648/AJE/4/1/15/1/7
Artist	Émile Gilliéron père
Year	c. 1902
Dimensions	86 x 153 cm
Medium	painting
Location	Ashmolean Museum

The Taureador Fresco was reconstructed from fragments discovered in the Court of the Stone Spout in 1901. Emile Gilliéron père both reconstructed the fragments and painted this copy for Evans, which was first exhibited in 1902 in Oxford. The white-skinned figures were identified as female by Evans, with the red-skinned jumper as male. Many scholars now doubt that the skin colour refers to gender: it seems more likely that the participants are all male, since they are dressed the same, with the colour denoting status.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 203-232, fig. 144

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 22



Restored stone jar. © Ashmolean Museum, University of Oxford.

WALL CASE H. Restored stone jar

Accession Number	AN1896-1908.AE.850
Year	1700 BCE - 1600 BCE
Dimensions	h. 45 cm
Medium	stone
Location	Ashmolean Museum

This stone jar has been heavily restored in plaster from fragments. The plait design appears to be a skeuomorph of leather.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 411-413, fig. 296

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 15



Restored stone jar. © Ashmolean Museum, University of Oxford.

WALL CASE H. Restored stone jar

Accession Number	AN1896-1908.AE.835
Year	1700 BCE - 1600 BCE
Dimensions	h. 13.4 cm
Medium	stone
Location	Ashmolean Museum

Stone jar which has been heavily restored in plaster from fragments. The drilled holes would have been filled with pigment or shell inlays.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 412-414, fig. 297

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 23



Fragment of jar. © Ashmolean Museum, University of Oxford.

WALL CASE H. Fragment of jar

Accession Number	AN1896-1908.AE.834.1
Year	1700 BCE - 1600 BCE
Dimensions	w. 10.5 cm
Medium	pottery
Location	Ashmolean Museum

Fragment of bridge-spouted jar with white-spotted decoration, found in the Kouloures. Evans suggested that this imitated the stone vessels with shell inlays found elsewhere at Knossos.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 412-414, fig. 298c

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 23



Replica of the Khyan Lid. © Ashmolean Museum, University of Oxford.

WALL CASE H. Replica of the Khyan Lid

Accession Number	AN1922.5
Year	1920s
Dimensions	l. 11 cm
Medium	plaster
Location	Ashmolean Museum

Replica of the Khyan Lid. This Egyptian import found in the North-West area of the Palace provided important dating evidence by linking Minoan pottery with the established Egyptian chronology.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 419-422, fig. 304b

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 23



Replica stone pyxis. © Ashmolean Museum, University of Oxford.

WALL CASE H. Replica stone pyxis

Accession Number	AN1936.586
Year	c. 1936
Medium	plaster
Location	Ashmolean Museum

Replica stone pyxis from Mycenae with spotted decoration. The similarity of the decoration of this vessel with other similar objects from Knossos, dated Middle Minoan III, provided Evans with evidence for his disputed early dating of the Treasury of Atreus.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 233-234, fig. 179

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 23



Replica rosette frieze. © Ashmolean Museum, University of Oxford.

WALL CASE H. Replica frieze fragment

Accession Number	AN1896-1908.AE.793
Year	1900-1905
Dimensions	l. 25 cm
Medium	plaster
Location	Ashmolean Museum

Plaster replica of the rosette frieze fragment found in the first season of excavation at Knossos in 1900 in the area of the Southern Propylaeum. Evans noted in the 1900 report that "These rosettes in their fine undercutting and execution far excel any known reliefs of the kind from Mycenae and elsewhere."

BIBLIOGRAPHY

Evans, Arthur. 1900. "Knossos. Summary Report of the Excavations in 1900: I. The Palace", *Annual of the British School at Athens* 6, pp. 14-15, fig. 3.

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 694-696, fig. 436-437

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 23



Replica stone rhyton. © Ashmolean Museum, University of Oxford.

WALL CASE H. Replica stone rhyton

Accession Number	AN1896-1908.AE.502
Year	1901-1905
Dimensions	h. 48.5 cm
Medium	plaster
Location	Ashmolean Museum

Replica of a stone rhyton, partly restored, found in the Hall of the Double Axes in the Palace of Knossos in 1901.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 346-347, fig. 230

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 23



Replica of polychrome rhyton. © Ashmolean Museum, University of Oxford.

WALL CASE H. Replica of rhyton

Accession Number	AN1922.245
Year	1920s
Medium	plaster
Location	Ashmolean Museum

Replica of rhyton with palm tree decoration, found in the South East area of the Palace. Evans noted that the shape was derived from ostrich egg rhyta, but the decoration was Middle Minoan III polychromy. The replica is signed 'Neos' showing that it was made by Ashmolean conservator W.H. Young.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp 594-595, fig. 436C

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 224, fig. 129,4

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Fragment of cup. © Ashmolean Museum, University of Oxford.

WALL CASE H. Fragment of cup

Accession Number	AN1896-1908.AE.832.5
Year	1700 BCE - 1600 BCE
Dimensions	w. 4.3 cm
Medium	pottery
Location	Ashmolean Museum

Fragment of cup with polychrome decoration from Gypsades well.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 595-596, fig. 437a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Fragment of bowl. © Ashmolean Museum, University of Oxford.

WALL CASE H. Fragment of bowl

Accession Number	AN1896-1908.AE.1613
Year	1700 BCE - 1600 BCE
Dimensions	w. 5.5 cm
Medium	pottery
Location	Ashmolean Museum

Fragment of bowl with polychrome decoration from Gypsades well. It is not clear whether this fragment was on display but like another in the Ashmolean collection it fits the printed catalogue description and was illustrated in the *Palace of Minos*.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 595-596, fig. 437c

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



The Jewel Fresco. © Ashmolean Museum, University of Oxford.

WALL CASE H. The Jewel Fresco

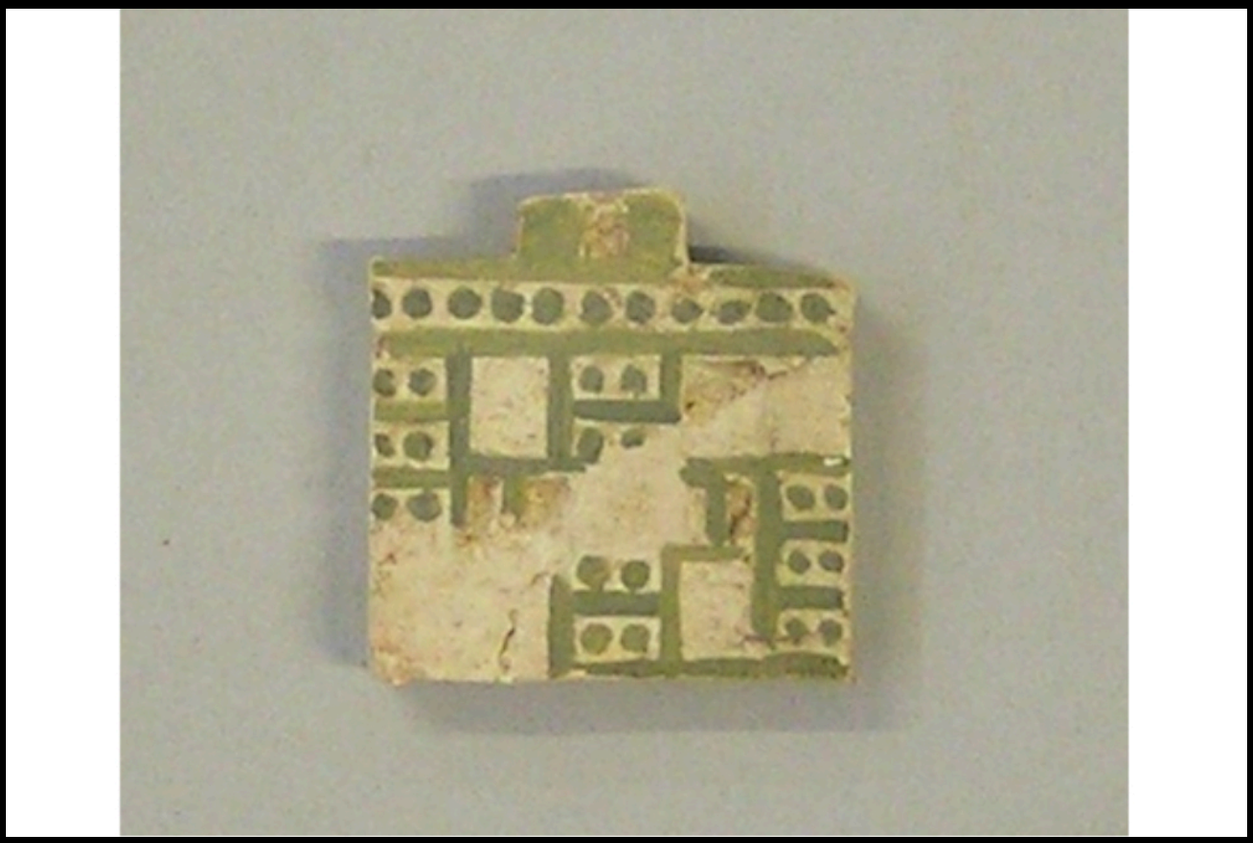
Accession Number	GB/1648/AJE/4/1/5/1/1
Year	1900-1936
Dimensions	12 x 12 cm
Medium	painting
Location	Ashmolean Museum

It appears that this original drawing of the Jewel Fresco has been adapted for the 1936 exhibition with the addition of a drawing of one of the beads. This fragment is the only part of the fresco that survives.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 312, 525-527, fig. 231, 383

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Town Mosaic tile. © Ashmolean Museum, University of Oxford.

WALL CASE H. Replica Town Mosaic tile

Accession Number	AN1923.709
Year	1901-1923
Dimensions	w. 3 cm
Medium	plaster
Location	Ashmolean Museum

Replica of a tile from the Town Mosaic. Piece of a larger composition made from faience pieces, recovered from the Loomweight Basement in the East Wing of the Palace. Evans gave 12 replica tiles to the Ashmolean in 1923, followed by an original piece in 1936.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 301-314

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Town Mosaic tile. © Ashmolean Museum, University of Oxford.

WALL CASE H. Town Mosaic tile

Accession Number	AN1936.591
Year	1700 BCE - 1650 BCE
Dimensions	3.4 cm x 3.2 cm
Medium	faience
Location	Ashmolean Museum

Tile from the Town Mosaic. Piece of a larger composition made from faience pieces, recovered from the Loomweight Basement in the East Wing of the Palace.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 301-314, fig. 224b

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Clay sealing from Zakro. © Ashmolean Museum, University of Oxford.

WALL CASE H. Clay sealing from Zakro

Accession Number	AN1896-1908.AE.1199.a
Year	1500 BCE - 1450 BCE
Medium	clay
Location	Ashmolean Museum

The Zakro sealings were excavated at Kato Zakros in eastern Crete by David Hogarth in 1900. They show a variety of composite forms. The Ashmolean holds over 30 of these sealings so it is not clear which of them was on display in the Exhibition.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Jar with floral design. © Ashmolean Museum, University of Oxford.

WALL CASE H. Jar with floral design

Accession Number	AN1896-1908.AE.852
Year	1700 BCE - 1600 BCE
Medium	pottery
Location	Ashmolean Museum

Jar with polychrome Kamares ware design recovered from the Temple Repositories, excavated in 1903.

BIBLIOGRAPHY

Evans, Arthur. 1903. “The Palace of Knossos: Provisional Report for the Year 1903”, *Annual of the British School at Athens* 9 (1903), pp. 38-94

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 596, pl. vii

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Jar with lily design. © Ashmolean Museum, University of Oxford.

WALL CASE H. Jar with lily design

Accession Number	AN1896-1908.AE.848
Year	1700 BCE - 1600 BCE
Medium	pottery
Location	Ashmolean Museum

Jar from the Magazine of the Lily Vases in the south-eastern part of the Palace. Like others in this deposit it is painted with a white lily design.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 578-579, fig. 421

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Restored ‘egg-stand’. © Ashmolean Museum, University of Oxford.

WALL CASE H. Restored ‘egg-tray’

Accession Number	AN1924.9
Year	1700 BCE - 1600 BCE
Dimensions	dia. 29.5 cm
Medium	pottery
Location	Ashmolean Museum

Known as an ‘egg-tray’ or ‘egg-stand’, this object was clearly designed to carry cups. It was excavated in the south-east area of the Palace, around the House of the Sacrificed Oxen.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 307-308, fig. 178

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Ariadne's Clew-Box. © Ashmolean Museum, University of Oxford.

WALL CASE H. Ariadne's Clew-Box

Accession Number	AN1924.63
Year	1700 BCE - 1600 BCE
Dimensions	l. 26.5 cm
Medium	pottery
Location	Ashmolean Museum

This object is known as 'Ariadne's Clew-Box' after its presumed use as a container for woollen thread. It is more likely that this is a bee-smoker, and the slots are for the smoke to come out to pacify beehives to enable the extraction of honey.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 308-309, fig. 179

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Incense burner. © Ashmolean Museum, University of Oxford.

WALL CASE H. Incense burner

Accession Number	AN1909.386
Year	1700 - 1450 BCE
Dimensions	dia. 19 cm
Medium	pottery
Location	Ashmolean Museum

Known as an ‘incense-burner’ or ‘fire-box’ this vessel seems to have been used to burn aromatics. It was found at Palaikastro in eastern Crete.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Pedestalled vase. © Ashmolean Museum, University of Oxford.

WALL CASE H. Pedestalled vase

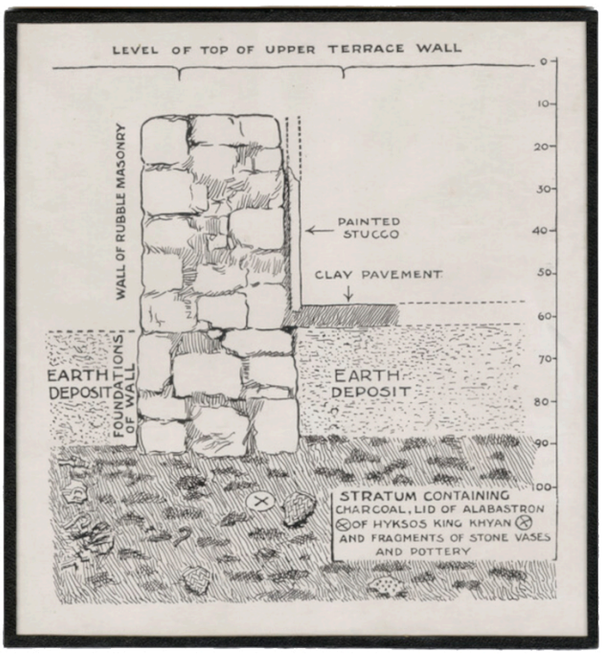
Accession Number	AN1896-1908.AE.856
Year	1700 BCE - 1600 BCE
Medium	pottery
Location	Ashmolean Museum

Pedestalled vase from the area of the Ivory Deposit in the Domestic Quarter of the Palace. Evans regarded this as important dating evidence for this deposit of ivory objects including figurines.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, I*, pp. 778-779, fig. 759e

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 24



Stratum of Hyksos Lid Deposit. © Ashmolean Museum, University of Oxford.

WALL CASE H. Stratum of Hyksos Lid Deposit

Accession Number	GB/1648/AJE/6/2/1/1/84
Year	1936
Dimensions	16 cm x 14.7 cm
Medium	print
Location	Ashmolean Museum

Probably in Case H near Hyksos Lid (replica).

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 303



FIG. 759. EVOLUTION OF MINOAN PEDESTALLED VASE OF PAINTED CLAY FROM EGYPTIAN ALABASTRON AND STAND A, OF THE XIITH DYNASTY; B, EGYPTIAN CLAY FORM, BUHEN; C, M. M. III *a*, KNOSSOS; D, PHAESTOS; E, KNOSSOS, ABOVE IVORY DEPOSIT.



FIG. 757. 'ALABASTER' VASE, MINET-EL-BEIDA.



FIG. 758 *b*. INSCRIPTION ON ALABASTRON, FIG. *a* SHOWING CARTOUCHE OF QUEEN HATSSHEPSUT.



FIG. 758 *a*. ALABASTER VASE IN CAIRO MUSEUM.

Alabaster Vases. © Ashmolean Museum, University of Oxford.

WALL CASE H. Alabaster Vases

Accession Number	GB/1648/AJE/6/2/1/1/10
Year	1936
Dimensions	20 cm × 17.5 cm
Medium	print
Location	Ashmolean Museum

Probably in Case H near Two-Handled Clay Vessel.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 757-758



Fig. 176.—Domestic Vessels of M. M. III *b* Date from Filling in 'House of the Sacrificed Oxen'.

Domestic Vessels of MM IIIB Date from House of Sacrificed Oxen. © Ashmolean Museum, University of Oxford.

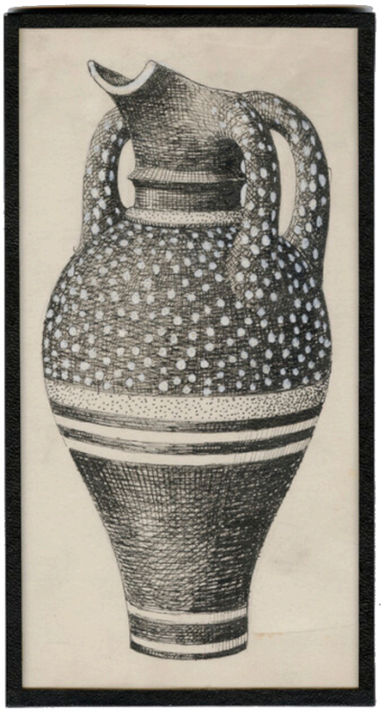
WALL CASE H. Domestic Vessels of MM IIIB Date from House of Sacrificed Oxen

Accession Number	GB/1648/AJE/6/2/1/1/135
Year	1936
Dimensions	19.2 cm x 17 cm
Medium	print
Location	Ashmolean Museum

Probably in Case H as stand in for Vessels from MM IIIb Filling of House of Sacrificed Oxen.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 176



Vessel in the MM IIIA Style from Early Basements. © Ashmolean Museum, University of Oxford.

WALL CASE H. Vessel in the MM IIIA Style from Early Basements

Accession Number	GB/1648/AJE/6/2/1/1/30
Year	1936
Dimensions	16 cm × 8.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case H.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 206



MM III Burial Jar from Pseira. © Ashmolean Museum, University of Oxford.

WALL CASE H. MM III Burial Jar from Pseira

Accession Number	GB/1648/AJE/6/2/1/1/38
Year	1936
Dimensions	19 cm × 14.3 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case H.

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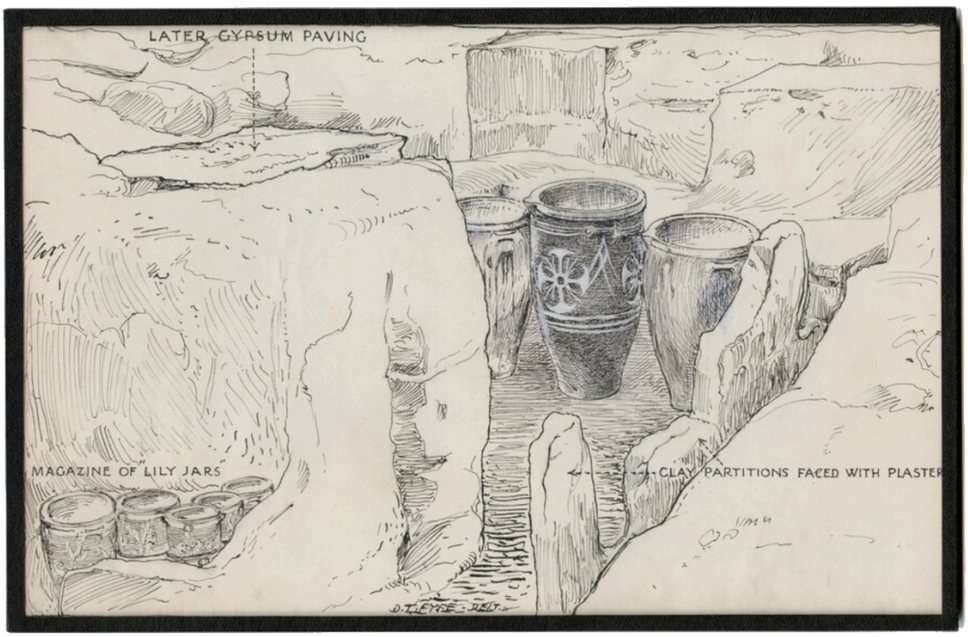


Royal Pottery Stores, Knossos. © Ashmolean Museum, University of Oxford.

WALL CASE H. Royal Pottery Stores, Knossos

Accession Number	GB/1648/AJE/6/2/1/1/52
Year	1936
Dimensions	17.5 cm × 26.7 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case H.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 425



Royal Pottery Stores with Lily Jar, Knossos. © Ashmolean Museum, University of Oxford.

WALL CASE H. Royal Pottery Stores with Lily Jar, Knossos

Accession Number	GB/1648/AJE/6/2/1/1/53
Year	1936
Dimensions	21.5 cm × 17 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case H.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 420



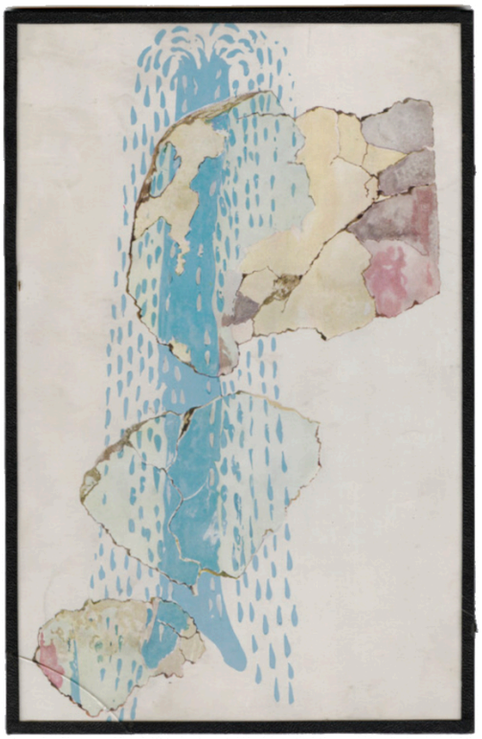
MM III Costumes. © Ashmolean Museum, University of Oxford.

WALL CASE H. MM III Costumes

Accession Number	GB/1648/AJE/6/2/1/1/65
Year	1936
Dimensions	12 cm × 22.2 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case H, unpublished original drawing.

BIBLIOGRAPHY



Fountain Fresco from House of the Frescoes. © Ashmolean Museum, University of Oxford.

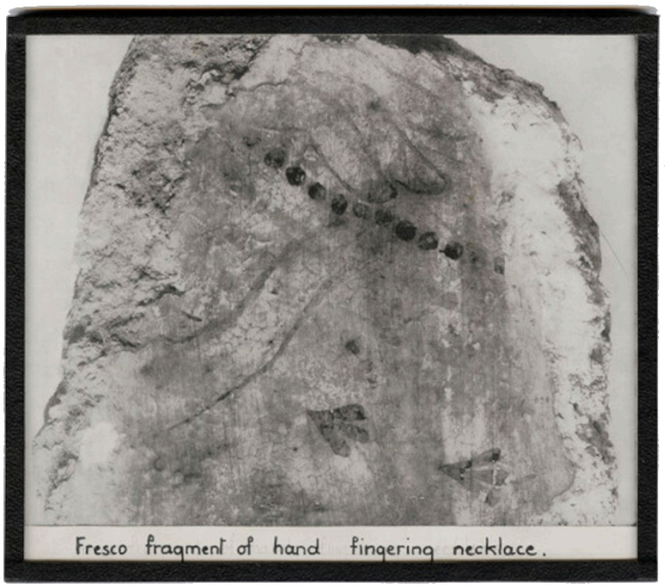
WALL CASE H. Fountain Fresco from House of the Frescoes

Accession Number	GB/1648/AJE/6/2/1/1/167
Year	1936
Dimensions	21 cm x 13.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case H.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, col. pl. xxii



Fresco Fragment of Hand Fingering Necklace. © Ashmolean Museum, University of Oxford.

WALL CASE H. Fresco Fragment of hand fingering necklace

Accession Number	GB/1648/AJE/6/2/1/1/176
Year	1936
Dimensions	10.5 cm x 12.2 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case H.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig 219



Lilies and Petals Detached by Breeze S.E. House Knossos. © Ashmolean Museum, University of Oxford.

WALL CASE H. Lilies and Petals Detached by Breeze S.E. House Knossos

Accession Number	GB/1648/AJE/6/2/1/1/151
Year	1936
Dimensions	15 cm x 16.7 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case H.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, col. pl. vi



Comparative Table of Funnel-Shaped Rhytons. © Ashmolean Museum, University of Oxford.

WALL CASE H. Comparative Table of Funnel-Shaped Rhytons

Accession Number	GB/1648/AJE/6/2/1/1/98
Year	1936
Dimensions	25.8 cm x 20.3 cm
Medium	collage
Location	Ashmolean Museum

Possibly in Case H or Case J.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, supp. pl. xxiv



Fresco fragment. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Taureador Fresco fragment

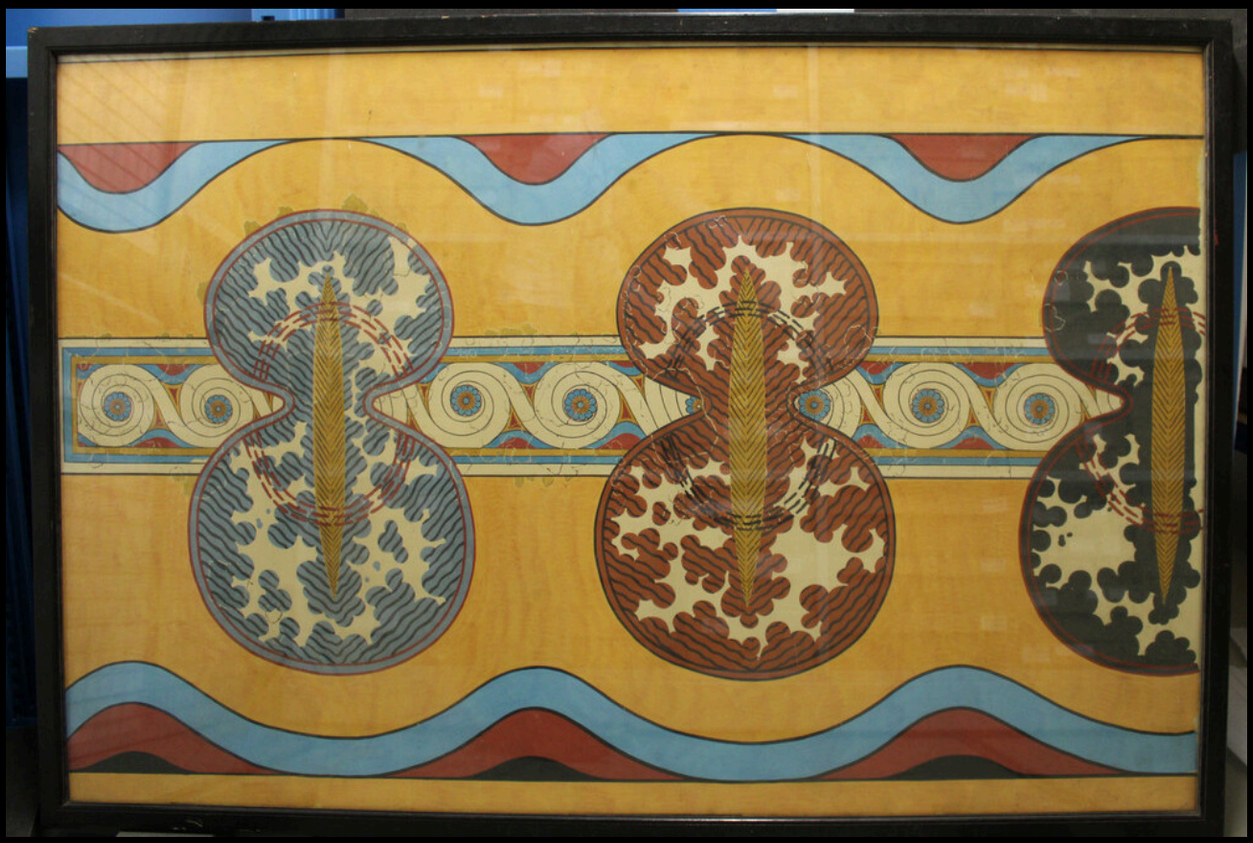
Accession Number	AN1896-1908.AE.1708
Year	1450-1400 BCE
Dimensions	61 cm x 30 cm
Medium	fresco
Location	Ashmolean Museum

This original fresco fragment belonged to one of the bull-leaping panels known as the 'Taureador Frescos'. It shows an acrobat who has successfully completed their jump. Evans believed that the white skin indicated a female athlete, following a convention used in Egyptian wall paintings. It is more likely that the skin colour, along with the elaborate hairstyle, depicts relative status – paler skin suggested less time spent outside.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, p. 216, pl. xxi

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 23



Shield Fresco. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. The Shield Fresco

Accession Number	GB/1648/AJE/4/1/23/1/2
Year	1902-1936
Dimensions	101 x 149 cm
Medium	painting
Location	Ashmolean Museum

The Shield Fresco was discovered in fragments in the area of the Grand Staircase, in a 'Loggia' over the Hall of the Colonnades. J.P. Droop undertook the restoration of the original pieces for Heraklion Archaeological Museum and a replica by Emile Gilliéron *fils* was later installed in situ at Knossos.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 301-308, pl. xxiii

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Replica of throne. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Replica of the Throne

Accession Number	AN1896-1908.AE.2396a-b
Year	1900-1902
Medium	plaster
Location	Ashmolean Museum

This cast of the Throne was probably made soon after excavation in 1900 because it was exhibited in the 1903 Royal Academy exhibition. Evans was initially unsure whether it was for a woman or a man, but soon decided that it was the Throne of the Priest-King.

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Reconstruction of the Throne Room. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Reconstruction of the Throne Room

Accession Number	GB/1648/AJE/4/2/2/4/3
Artist	Edwin Lambert
Year	1917
Dimensions	38 cm x 56 cm
Medium	painting
Location	Ashmolean Museum

This coloured reconstruction of the Throne Room was drawn by Edwin Lambert in 1917, after an earlier version by Theodore Fyfe. It was used as the frontispiece for the second part of *The Palace of Minos IV*. It also provided the decorative scheme for the later reconstruction of the Throne Room.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Wooden replica of throne. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Wooden replica of the throne

Accession Number	AN1896-1908.AE.2394
Year	1900-1936
Dimensions	140 cm x 50 cm
Medium	wood
Location	Ashmolean Museum

This wooden copy of the Throne almost certainly came from Sir Arthur Evans's house at Youlbury, near Oxford. Evans suggested that the stone Throne at Knossos itself looked like it derived from a wooden original and so had a number of examples made for himself and friends.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 915-920, figs. 893

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



The Griffin Fresco. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Griffin Fresco

Accession Number	GB/1648/AJE/4/1/4/1/8
Artist	Émile Gilliéron père (?)
Year	1900-1936
Dimensions	87 x 70 cm
Medium	painting
Location	Ashmolean Museum

The Griffin Fresco was found partly in situ on the walls of the Throne Room in 1900. This replica was probably painted by Émile Gilliéron père.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 910-915, pl. xxxii

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Pottery alabastron. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Squat alabastron

Accession Number	AN1911.606
Year	1600 - 1450 BCE
Dimensions	10 cm x 35 cm
Medium	pottery
Location	Ashmolean Museum

This squat alabastron resembles those found in the Throne Room but is made of pottery and was found in a tomb at Isopata near Knossos. Although the Ashmolean does have two stone alabastra from the Throne Room it is clearly this object shown in the photograph. Perhaps there was a mix-up in the Ashmolean Museum.

BIBLIOGRAPHY

Evans, Arthur. 1914. *The 'Tomb of the Double Axes' and Associated Group, and the Pillar Rooms and Ritual Vessels of the 'Little Palace' at Knossos'*, p. 25, fig. 35

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 939

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Pottery jar with octopus design. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Octopus jar

Accession Number	AN1911.608
Year	1450 - 1400 BCE
Dimensions	h. 74.5 cm
Medium	pottery
Location	Ashmolean Museum

This palace-style jar comes from the area of the West Magazines of the Palace at Knossos, although it had probably fallen from an upper storey since it was found in fragments. Evans noted the decreased naturalism compared to earlier octopus designs, notable the six arms and the fact that they were separated rather than intertwined.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 305-307, figs. 240-241

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Jar with papyrus decoration. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Jar with lily design

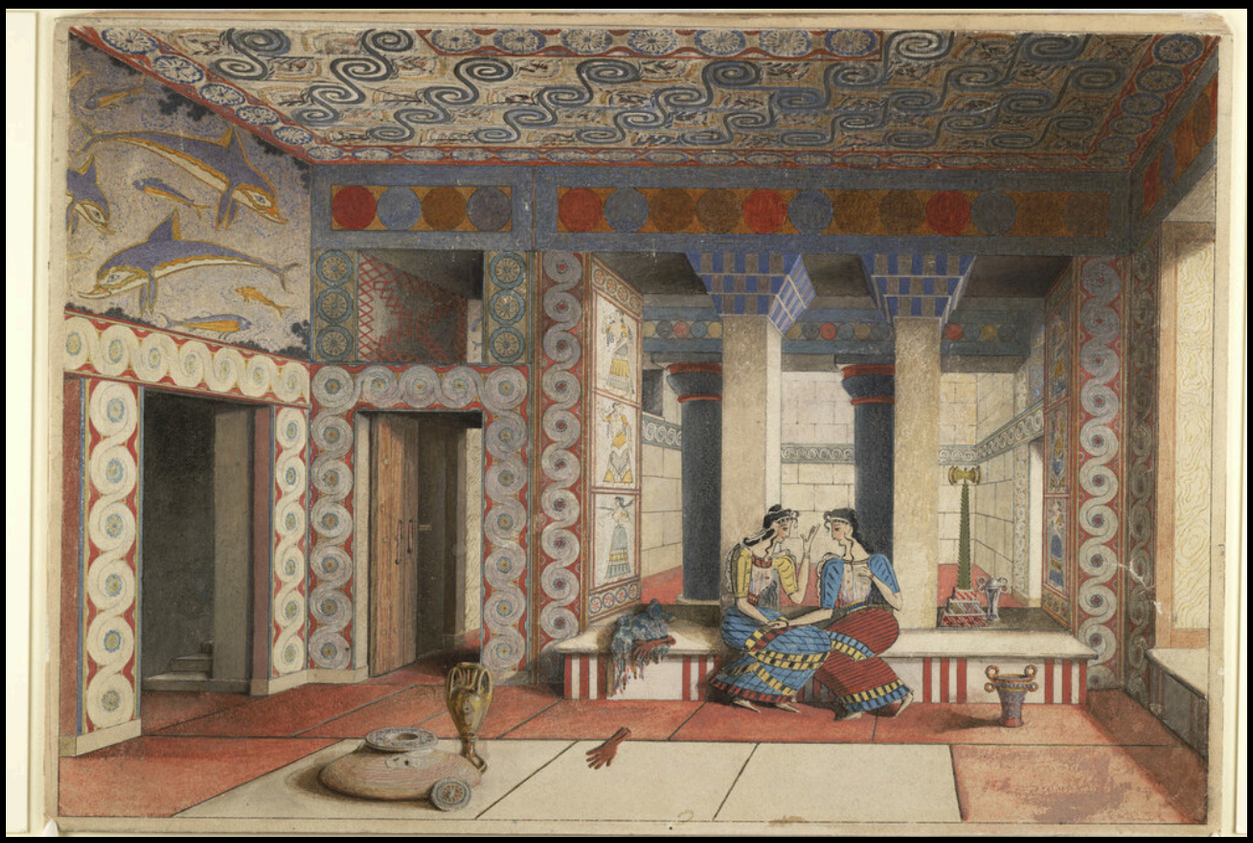
Accession Number	AN1923.763
Year	1450 BCE - 1400 BCE
Dimensions	h. 111 cm
Medium	pottery
Location	Ashmolean Museum

This palace-style jar came from the Little Palace at Knossos. It shows stylised lilies and papyrus.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 328, fig. 269

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Reconstruction of the Queen's Megaron. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Reconstruction of the Queen's Megaron

Accession Number	GB/1648/AJE/4/2/3/6/2
Artist	Émile Gilliéron *fils*
Year	1902-1930
Dimensions	41 cm x 56 cm
Medium	painting
Location	Ashmolean Museum

This coloured reconstruction of the Queen's Megaron was drawn by Émile Gilliéron *fils*, probably shortly before it was published in the third volume of *The Palace of Minos* in 1930. It uses the Miniature Frescoes as the model for the women. None of the vessels depicted was found in the Queen's Megaron.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 349-390, frontispiece

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Reconstruction of the Hall of the Double Axes. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Reconstruction of the Hall of the Double Axes

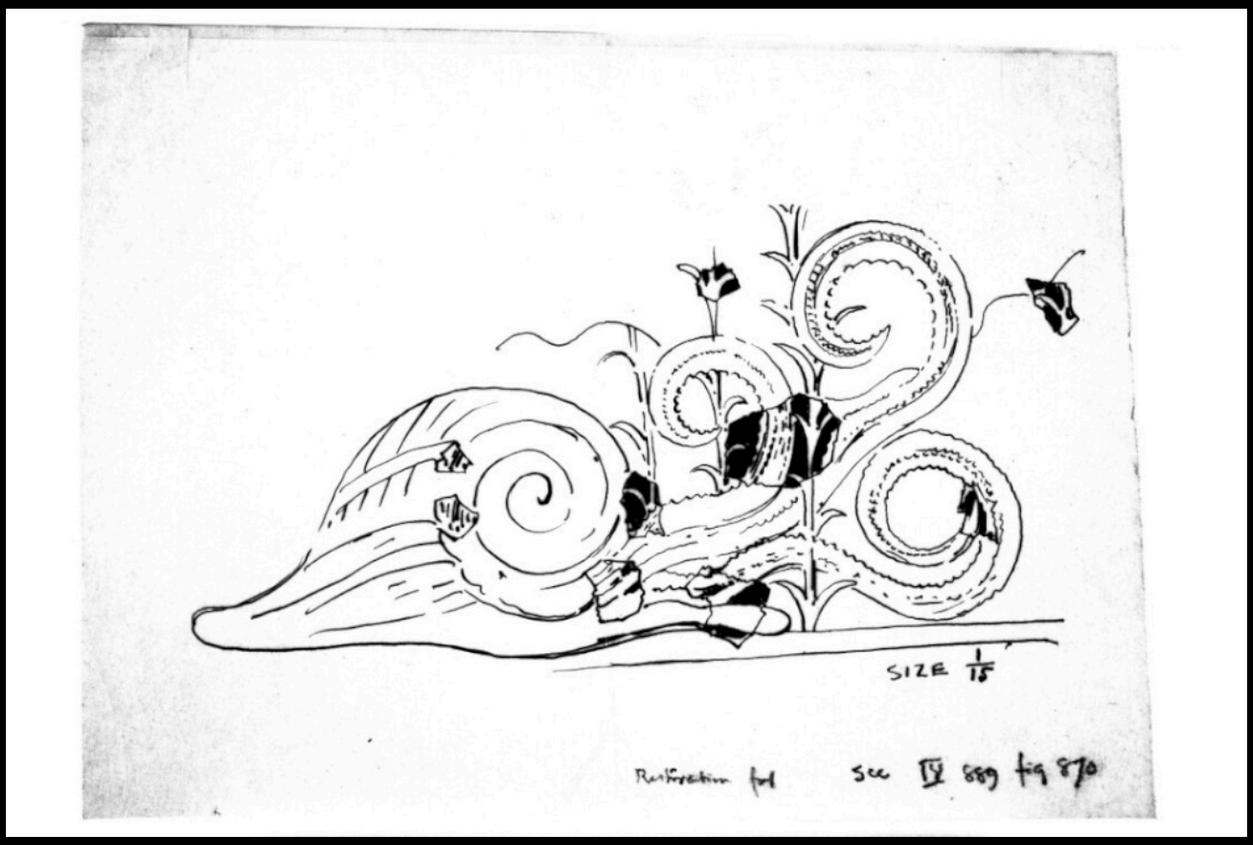
Accession Number	GB/1648/AJE/4/2/3/5/1
Artist	Émile Gilliéron *fils* (?)
Year	1902-1930
Dimensions	26 cm x 36 cm
Medium	painting
Location	Ashmolean Museum

This coloured reconstruction of the Hall of the Double Axes was probably drawn by Émile Gilliéron *fils*, shortly before it was published in the third volume of *The Palace of Minos* in 1930. It draws on the Shield Fresco found nearby as the basis for the hanging figure-of-eight oxhide shields.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 318-348, pl. xxiv

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



The Argonaut Fresco. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. The Argonaut Fresco

Accession Number	GB/1648/AJE/4/1/17/1/3
Artist	Émile Gilliéron *fils* (?)
Year	1901-1936
Dimensions	15 x 20 cm
Medium	drawing
Location	Ashmolean Museum

This sketch of the Argonaut Fresco was probably drawn by Emile Gilliéron *fils*. It shows a type of octopus, an argonaut, with stylised tentacles. It is not clear if this is the drawing referred to in the printed catalogue.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, pp. 888-891

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Royal Gaming Board. © Ashmolean Museum, University of Oxford.

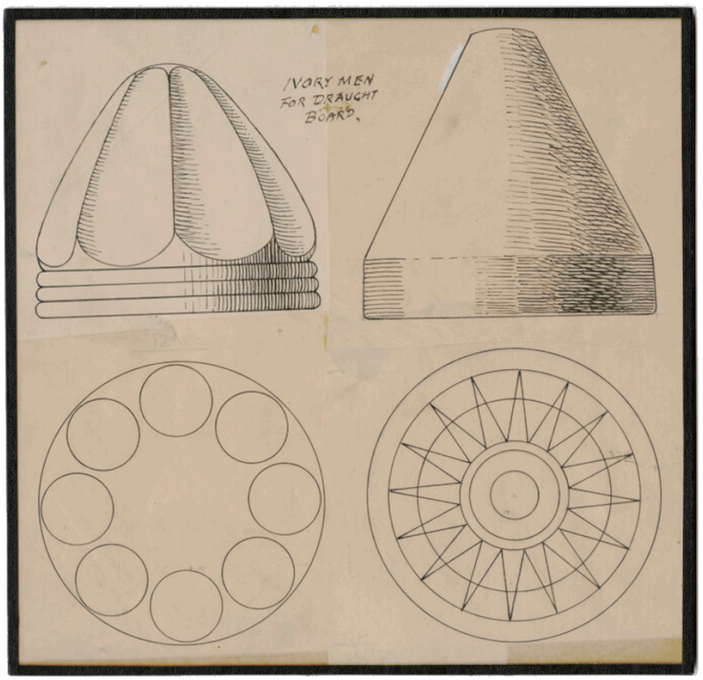
AREA OF THRONE. Royal Gaming Board

Accession Number	GB/1648/AJE/6/2/1/2/1
Year	1902-1936
Dimensions	58.5 cm x 99.5 cm
Medium	painting
Location	Ashmolean Museum

This painting of the Royal Gaming Board is visible in the photograph of the exhibition but is not listed in the printed catalogue. The Gaming Board was found in the north-east part of the Palace in 1901 and is largely made of faience.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 472-485, pl. v



Ivory Men for Draught Board. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Ivory Men for Draught Board

Accession Number	GB/1648/AJE/6/2/1/1/62
Year	1936
Dimensions	18.8 cm × 19.2 cm
Medium	drawing
Location	Ashmolean Museum

On Wall near Throne

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 342



Spouted jar with spiral decoration. © Ashmolean Museum, University of Oxford.

WALL CASE J. Spouted jar with spiral decoration

Accession Number	AN1896-1908.AE.865
Year	1600 BCE - 1500 BCE
Medium	pottery
Location	Ashmolean Museum

Spouted jar from Knossos, but there is no record of its exact findspot. Its dark-on-light spiral decoration is typical of Late Minoan Ia pottery.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Replica rhyton. © Ashmolean Museum, University of Oxford.

WALL CASE J. Replica rhyton

Accession Number	AN1923.682
Year	1920s
Medium	plaster
Location	Ashmolean Museum

Replica of a rhyton from Gournia painted with spirals and white dots. Visible in the photograph.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Cup fragment. © Ashmolean Museum, University of Oxford.

WALL CASE J. Cup fragment with grass decoration

Accession Number	AN1896-1908.AE.857
Year	1600 BCE - 1500 BCE
Dimensions	h. 7.8 cm
Medium	pottery
Location	Ashmolean Museum

Only part of this cup fragment appears in the photograph of the Exhibition: it seems to have been broken after it was published in the *Palace of Minos* and then mended after the Exhibition - perhaps it was broken during installation/ transit. The light-on dark reed or grass design is typical of Late Minoan Ia pottery.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 469-470, fig. 276f

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Cup with plant design. © Ashmolean Museum, University of Oxford.

WALL CASE J. Cup fragment with plant design

Accession Number	AN1938.475
Year	1600 - 1500 BCE
Dimensions	h. 4.5 cm
Medium	pottery
Location	Ashmolean Museum

This cup is visible in the photograph. Its dark-on-light plant decoration is typical of Late Minoan Ia pottery.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Vase fragment. © Ashmolean Museum, University of Oxford.

WALL CASE J. Vase fragment with reed decoration

Accession Number	AN1896-1908.AE.898
Year	1600 BCE - 1500 BCE
Dimensions	h. 7.6 cm
Medium	pottery
Location	Ashmolean Museum

Fragment from the East Wing of the Palace at Knossos. Its dark-on-light reed decoration is typical of Late Minoan Ia pottery.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 469-470, fig. 276g

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Restored pithoid jar. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Restored pithoid jar

Accession Number	AN1896-1908.AE.803
Year	1600 BCE - 1500 BCE
Dimensions	w. 78 cm
Medium	pottery
Location	Ashmolean Museum

This jar was described in the printed catalogue with examples of Late Minoan I-II pottery in Case J but was located on the floor next to the throne. Its dark-on-light spiral decoration is typical of Late Minoan Ia pottery. It was excavated in the North-East House at Knossos.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 422-423, fig. 244

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Replica Marine Style rhyton. © Ashmolean Museum, University of Oxford.

WALL CASE J. Replica rhyton

Accession Number	AN1923.680
Year	1920s
Medium	plaster
Location	Ashmolean Museum

Replica of a Marine Style from Pseira, an island off east Crete. Painted with Marine Style fish, rocks and seaweed (sea-tang).

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 509-510, fig. 312f

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Replica stirrup jar. © Ashmolean Museum, University of Oxford.

WALL CASE J. Replica stirrup jar

Accession Number	AN1923.672
Year	1920s
Medium	plaster
Location	Ashmolean Museum

Replica of a stirrup jar from Gournia in east Crete. Painted with Marine Style octopus.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, pp. 509-510, fig. 312c

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 13



Conical rhyton. © Ashmolean Museum, University of Oxford.

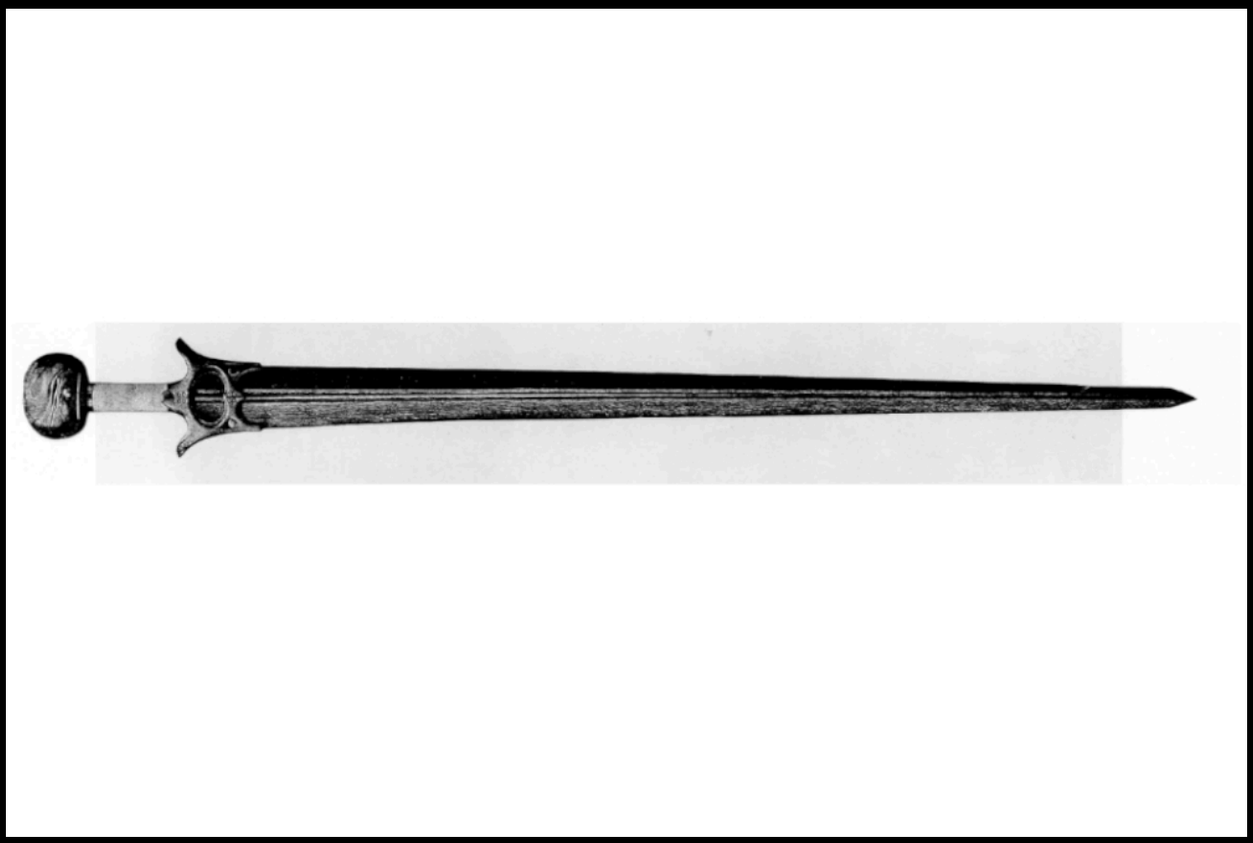
WALL CASE J. Conical rhyton

Accession Number	AN1896-1908.AE.780
Year	1600 BCE - 1450 BCE
Dimensions	h. 35 cm
Medium	pottery
Location	Ashmolean Museum

Conical rhyton excavated at Palaikastro in east Crete. Evans often described these vessels as ‘fillers’ because they could have been used to fill vessels.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 25



Replica sword. © Ashmolean Museum, University of Oxford.

WALL CASE J. Replica sword

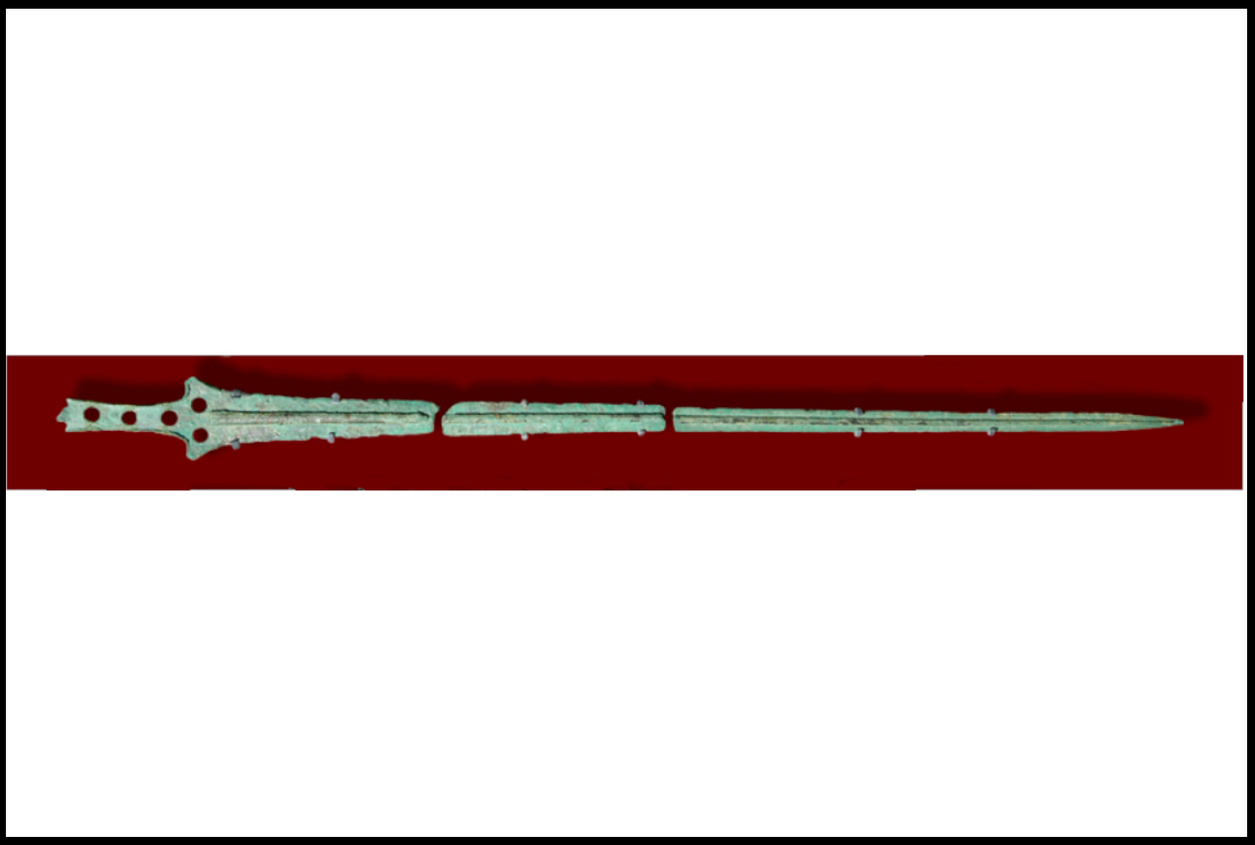
Accession Number	AN1896-1908.AE.1144
Year	1890s
Dimensions	l. 100 cm
Medium	metal
Location	Ashmolean Museum

Electrotype replica produced by Gilliéron and son from the 1890s. Their electrotypes of Aegean Bronze Age and other antiquities were manufactured at the Württemberg Electro-Plate Company in Germany. The original sword came from Mycenae Shaft Grave V. The image is taken from the Gilliéron catalogue.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 849, fig. 831

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 26



Horned sword. © Ashmolean Museum, University of Oxford.

WALL CASE J. Horned sword

Accession Number	AN1896-1908.AE.482
Year	1400 BCE - 1375 BCE
Dimensions	l. 90 cm
Medium	bronze
Location	Ashmolean Museum

Sword or rapier from grave 44 of the Zapher Papoura cemetery near Knossos.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 863-867, fig. 850

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 26



Soldiers Fresco. © Ashmolean Museum, University of Oxford.

WALL CASE J. Soldiers Fresco

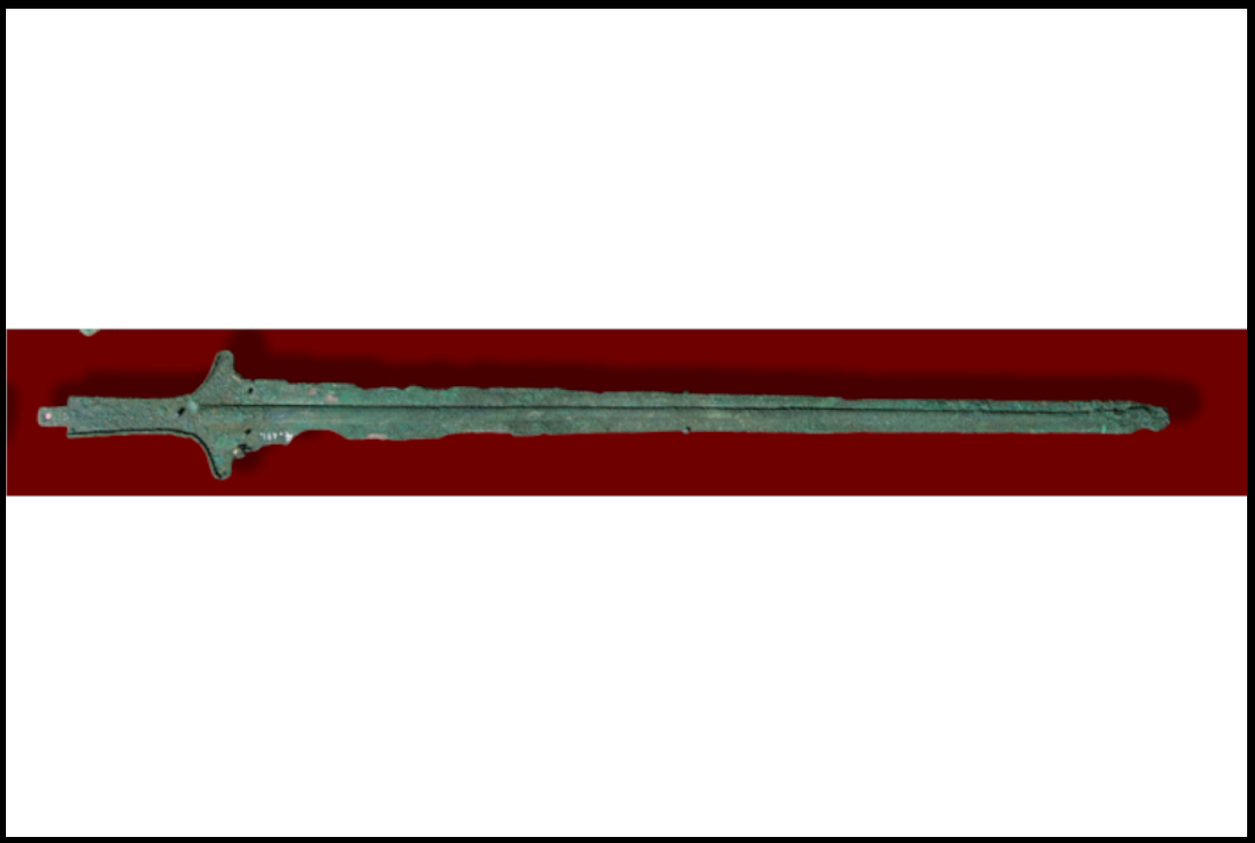
Accession Number	GB/1648/AJE/4/1/30/3/2
Artist	Émile Gilliéron *fils* (?)
Year	c. 1928
Dimensions	20 x 18 cm
Medium	painting
Location	Ashmolean Museum

This painting is one of a number in the Exhibition from the House of the Frescoes, excavated in 1923. It shows a man with two spears and others behind. Because of the dark skin tone of those behind, Evans regarded them as black mercenaries, with the man in front their captain. Given the fragmentary nature of the fresco this seems speculative.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 755-757, pl. xiii

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 26



Cruciform sword. © Ashmolean Museum, University of Oxford.

WALL CASE J. Cruciform sword

Accession Number	AN1896-1908.AE.481
Year	1400 BCE - 1375 BCE
Dimensions	l. 67 cm
Medium	bronze
Location	Ashmolean Museum

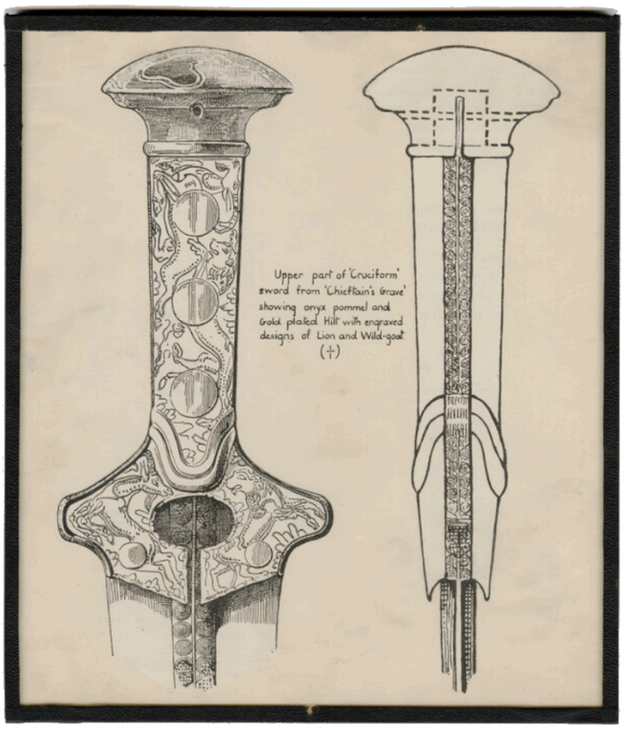
Sword from Zafer Papoura cemetery near Knossos (Tomb 55).

BIBLIOGRAPHY

Evans, Arthur. 1905. *The Prehistoric Tombs of Knossos*, pp. 66-67

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 853, fig. 841

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 26



Upper Part of Cruciform Sword from Chieftan's Grave. © Ashmolean Museum, University of Oxford.

WALL CASE J. Upper Part of Cruciform Sword from Chieftan's Grave

Accession Number	GB/1648/AJE/6/2/1/1/61
Year	1936
Dimensions	18.8 cm × 16.3 cm
Medium	collage
Location	Ashmolean Museum

In Case J.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 851

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 26



Replica sword. © Ashmolean Museum, University of Oxford.

WALL CASE J. Replica sword

Accession Number	AN1896-1908.AE.1146
Year	1890s
Dimensions	l. 42.5 cm
Medium	metal
Location	Ashmolean Museum

Electrotype replica produced by Gilliéron and son from the 1890s. Their electrotypes of Aegean Bronze Age and other antiquities were manufactured at the Württemberg Electro-Plate Company in Germany. The original sword came from the Mycenae Shaft Graves.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 26



Spearhead. © Ashmolean Museum, University of Oxford.

WALL CASE J. Spearhead

Accession Number	AN1896-1908.AE.473
Year	1450 BCE - 1375 BCE
Dimensions	l. 35.4 cm
Medium	bronze
Location	Ashmolean Museum

Spear from Zafer Papoura cemetery near Knossos.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 26



Replica jar. © Ashmolean Museum, University of Oxford.

AREA OF THRONE. Replica jar

Accession Number	AN1923.683
Year	1920s
Medium	plaster
Location	Ashmolean Museum

Replica of a jar from the Royal Tomb at Isopata, near Knossos. Place next to the replica Throne. Painted with papyrus design.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 327-328, fig. 270

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 26



Stirrup jar with octopus design. © Ashmolean Museum, University of Oxford.

WALL CASE J. Octopus stirrup jar

Accession Number	AN1910.184
Year	1450 - 1400 BCE
Medium	pottery
Location	Ashmolean Museum

Stirrup jar from the South House at Knossos with octopus design. It was reconstructed from fragments after it arrived at the Ashmolean.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 26



Amphora from Agia Pelagia. © Ashmolean Museum, University of Oxford.

WALL CASE J. Amphora from Agia Pelagia

Accession Number	AN1896-1908.AE.499
Year	1400 BCE - 1300 BCE
Dimensions	h. 23.5 cm
Medium	pottery
Location	Ashmolean Museum

Amphora painted with stylised argonauts and lilies. Acquired by Evans with other material from Agia Pelagia to the west of Heraklion. Almost certainly from a tomb.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 26

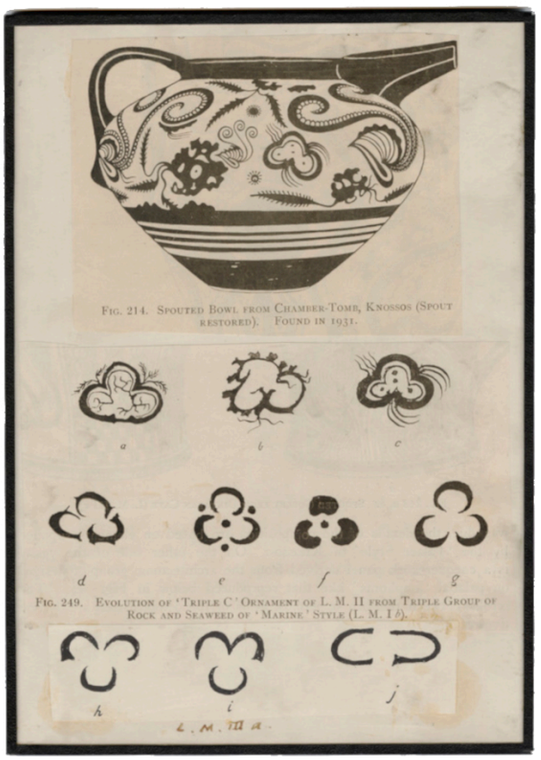


Fig. 214. Spouted Bowl from Chamber-Tomb, Knossos (Spout restored). Found in 1931.

a b c

d e f g

Fig. 249. Evolution of 'Triple C' Ornament of L. M. II from Triple Group of Rock and Seaweed of 'Marine' Style (L. M. I *b*).

h i j

L. M. III A

Evolution of Triple C Ornament in Marine Style. © Ashmolean Museum, University of Oxford.

WALL CASE J. Evolution of Triple C Ornament in Marine Style

Accession Number	GB/1648/AJE/6/2/1/1/188
Year	1936
Dimensions	20.5 cm x 14.5 cm
Medium	collage
Location	Ashmolean Museum

In Case J.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 214, 250.

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27



Fragment with festoon design. © Ashmolean Museum, University of Oxford.

WALL CASE J. Sherd with festoon design

Accession Number	AN1896-1908.AE.790
Year	1500 BCE - 1450 BCE
Dimensions	10 cm x 15 cm
Medium	pottery
Location	Ashmolean Museum

Handle of krater with festoon design.

BIBLIOGRAPHY



Replica octopus weight. © Ashmolean Museum, University of Oxford.

WALL CASE J. Replica octopus weight

Accession Number	AN1896-1908.AE.794.1
Year	1900-1936
Dimensions	h. 44 cm
Medium	plaster
Location	Ashmolean Museum

This is a replica of the octopus weight found in the West Wing of the Palace in 1900. Evans suggested that its weight (29kg) was equivalent to the ancient measurement known as a talent.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 650-652, fig. 635



Pithos fragment. © Ashmolean Museum, University of Oxford.

WALL CASE J. Pithos fragment

Accession Number	AN1896-1908.AE.796
Year	1450 BCE -1400 BCE
Dimensions	h. 41 cm
Medium	pottery
Location	Ashmolean Museum

Fragment of a pithos decorated with spirals and foliate band.



Zakro Vase with Star Anemone. © Ashmolean Museum, University of Oxford.

WALL CASE J. Zakro Vase with Star Anemone

Accession Number	GB/1648/AJE/6/2/1/1/192
Year	1936
Dimensions	10.5 cm x 8.5 cm
Medium	print
Location	Ashmolean Museum

Visible in Case J

Hogarth, D.G. 1902. *Bronze-Age Vases from Zakro*, Plate XII 2

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 279



Zakro Rhyton. © Ashmolean Museum, University of Oxford.

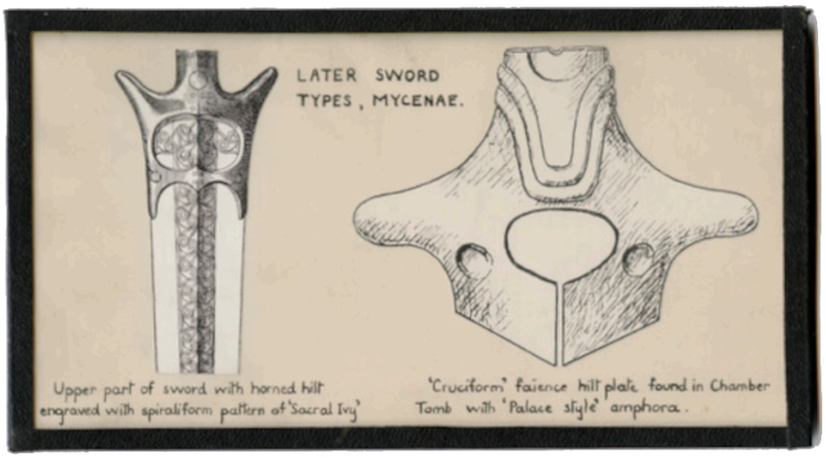
WALL CASE J. Zakro Rhyton

Accession Number	GB/1648/AJE/6/2/1/1/34
Year	1936
Dimensions	11 cm × 8 cm
Medium	print
Location	Ashmolean Museum

Visible in Case J

BIBLIOGRAPHY

Hogarth, D.G. 1902. *Bronze-Age Vases from Zakro*, Plate XII 3



Later Sword Types, Mycenae. © Ashmolean Museum, University of Oxford.

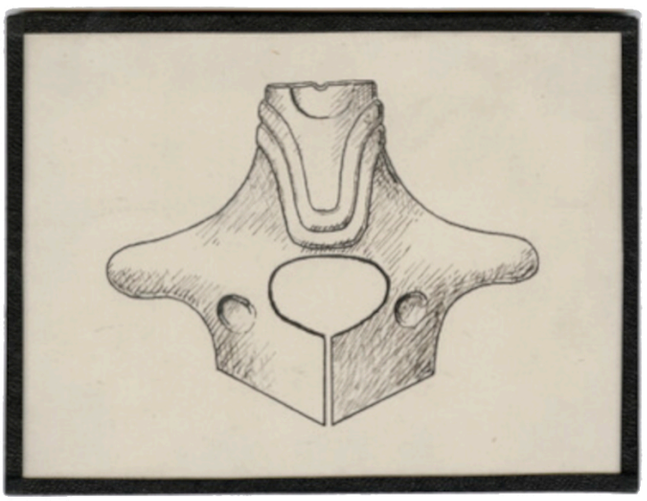
WALL CASE J. Later Sword Types, Mycenae

Accession Number	GB/1648/AJE/6/2/1/1/43
Year	1936
Dimensions	7.8 cm × 14 cm
Medium	collage
Location	Ashmolean Museum

Possibly in Case J

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 288b



Cruciform Hilt of Sword. © Ashmolean Museum, University of Oxford.

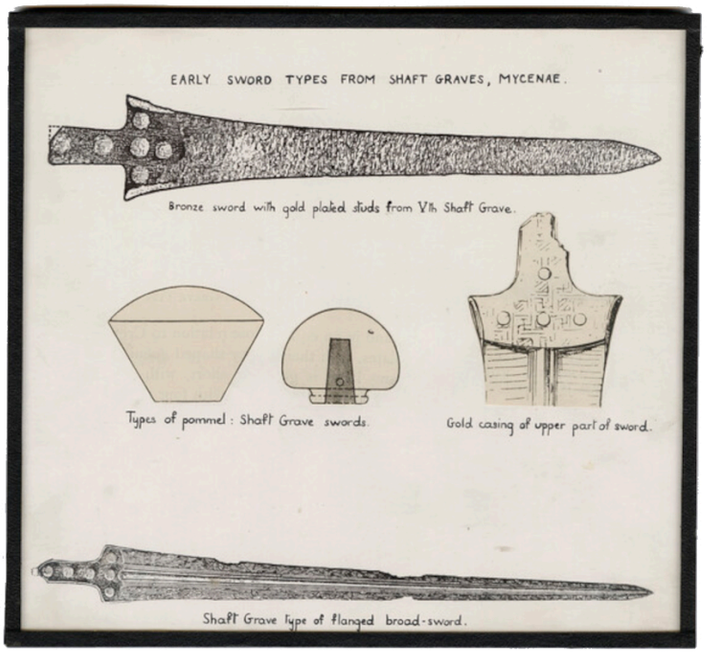
WALL CASE J. Cruciform Hilt of Sword

Accession Number	GB/1648/AJE/6/2/1/1/45
Year	1936
Dimensions	7.8 cm × 10.5 cm
Medium	collage
Location	Ashmolean Museum

Possibly in Case J

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 836



Early Sword Types from Shaft Graves, Mycenae. © Ashmolean Museum, University of Oxford.

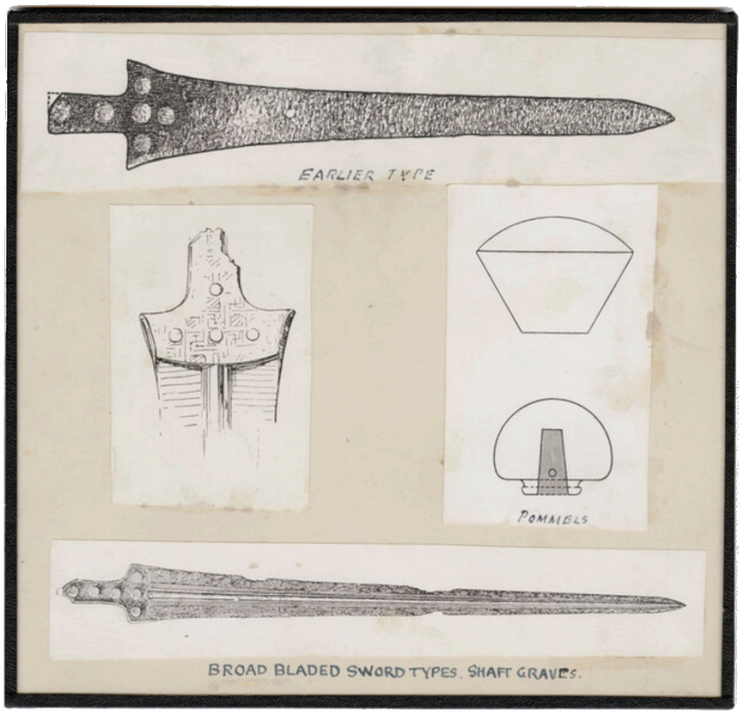
WALL CASE J. Early Sword Types from Shaft Graves, Mycenae

Accession Number	GB/1648/AJE/6/2/1/1/112
Year	1936
Dimensions	15.5 cm x 16.7 cm
Medium	collage
Location	Ashmolean Museum

Possibly in Case J

BIBLIOGRAPHY

Evans, Arthur. 1929. *The Shaft Graves and Bee-hive Tombs of Mycenae and their Interrelation*, figs. 18, 20, 21 and 23



Broad Bladed Sword Types. Shaft Graves. © Ashmolean Museum, University of Oxford.

WALL CASE J. Broad Bladed Sword Types. Shaft Graves

Accession Number	GB/1648/AJE/6/2/1/1/114
Year	1936
Dimensions	16.8 cm x 17.5 cm
Medium	collage
Location	Ashmolean Museum

Possibly in Case J, similar to label Early Sword Types from Shaft Graves, Mycenae

BIBLIOGRAPHY

Evans, Arthur. 1929. *The Shaft Graves and Bee-hive Tombs of Mycenae and their Interrelation*, figs. 18, 20, 21 and 23

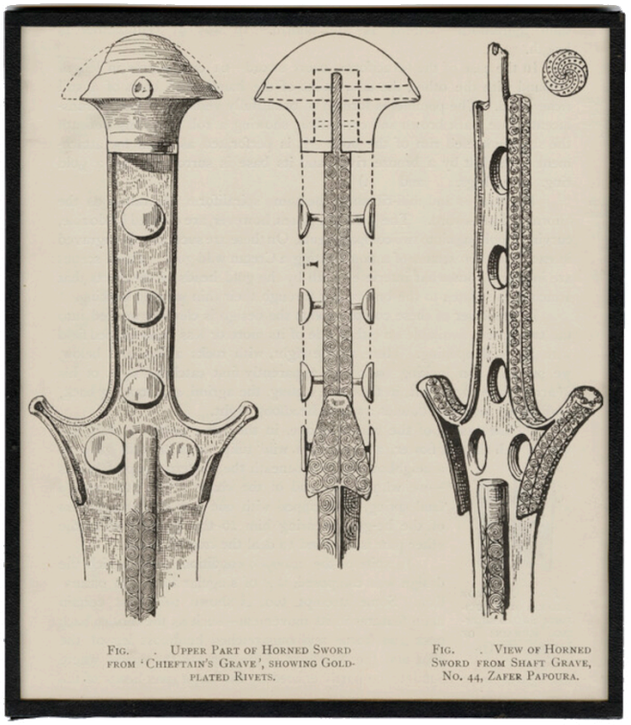


Fig. . Upper Part of Horned Sword from 'Chieftain's Grave', showing Gold-plated Rivets.

Fig. . View of Horned Sword from Shaft Grave, No. 44, Zafer Papoura.

Horned Swords from Graves. © Ashmolean Museum, University of Oxford.

WALL CASE J. Horned Swords from Graves

Accession Number	GB/1648/AJE/6/2/1/1/144
Year	1936
Dimensions	18.5 cm x 16.2 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case J

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, figs. 849 and 850

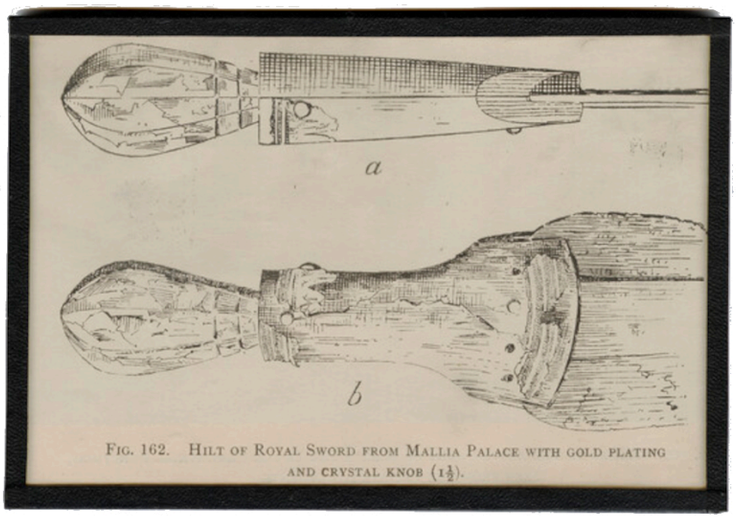


FIG. 162. HILT OF ROYAL SWORD FROM MALLIA PALACE WITH GOLD PLATING AND CRYSTAL KNOB ($1\frac{1}{2}$).

Hilt of Royal Sword from Mallia Palace. © Ashmolean Museum, University of Oxford.

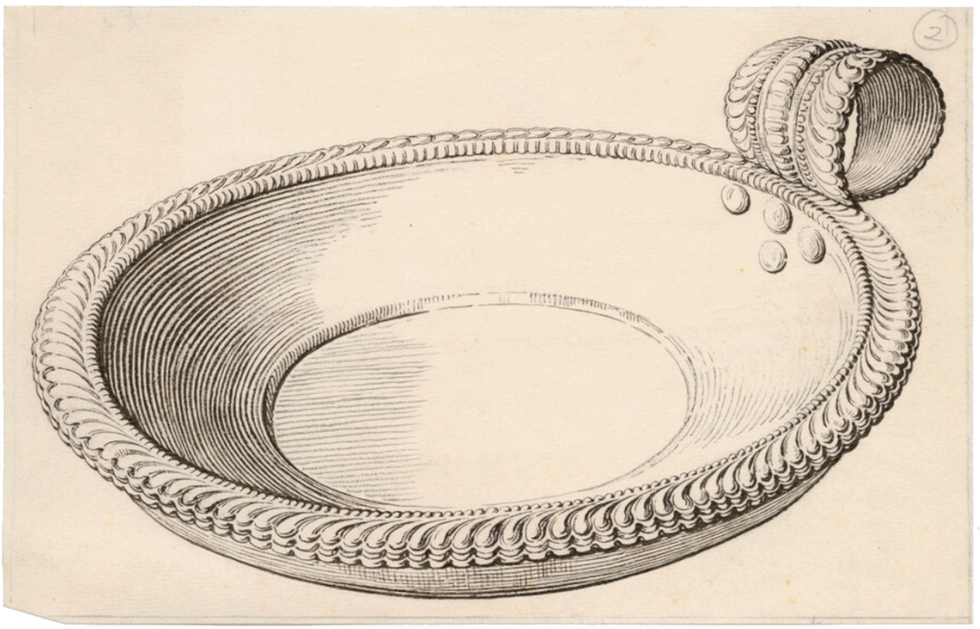
WALL CASE J. Hilt of Royal Sword from Mallia Palace

Accession Number	GB/1648/AJE/6/2/1/1/161
Year	1936
Dimensions	10 cm x 14.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 162



Drawing of Bronze Bowl with Foliate Decoration from Palatial Hoard. © Ashmolean Museum, University of Oxford.

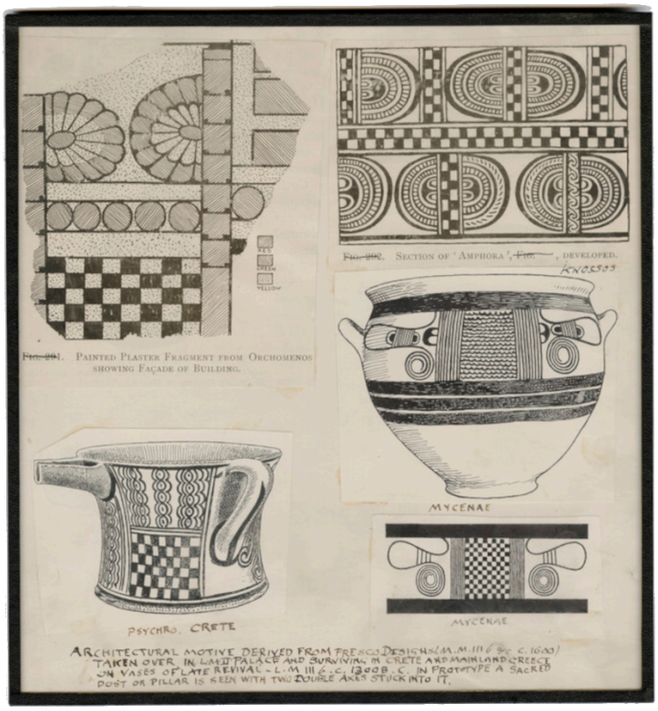
WALL CASE J. Drawing of Bronze Bowl with Foliate Decoration from Palatial Hoard

Accession Number	GB/1648/AJE/4/3/11/1/1
Year	1936
Dimensions	18.3 cm x 28.5 cm
Medium	drawing
Location	Ashmolean Museum

In Case J.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 403



Architectural Motive Derived from Fresco Designs. © Ashmolean Museum, University of Oxford.

WALL CASE J. Architectural Motive Derived from Fresco Designs

Accession Number	GB/1648/AJE/6/2/1/1/71
Year	1936
Dimensions	21 cm × 19.7 cm
Medium	collage
Location	Ashmolean Museum

To the Right of Case J, visible in reflection of Case F

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 249b, 292, and 293.



a, b. Mycenae (*B. S. A.*, xxv, Pl. VII *a*, and IX *b*). *c.* Exterior Niche of 'Royal Tomb', Isopata. *d.* Ialysos, Rhodes (Maiuri, p. 121, Fig. 186).

Late Revival Potter. © Ashmolean Museum, University of Oxford.

WALL CASE J. Late Revival Pottery

Accession Number	GB/1648/AJE/6/2/1/1/12
Year	1936
Dimensions	19 cm × 15.8 cm
Medium	print
Location	Ashmolean Museum

To the Right of Case J, visible in reflection of Case F.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 231 and 249



Zakro Marine Style Rhyton. © Ashmolean Museum, University of Oxford.

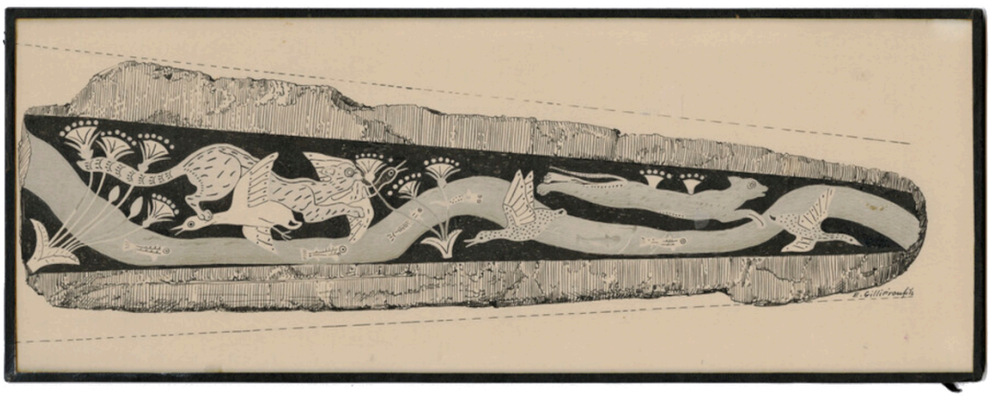
WALL CASE J. Zakro Marine Style Rhyton

Accession Number	GB/1648/AJE/6/2/1/1/51
Year	1936
Dimensions	17.3 cm × 6.8 cm
Medium	drawing (?)
Location	Ashmolean Museum

Possibly in Case J

BIBLIOGRAPHY

Hogarth, D.G. 1902. *Bronze-Age Vases from Zakro*, Plate XII 1



Dagger Blade with Inlaid cats Hunting Ducks. © Ashmolean Museum, University of Oxford.

WALL CASE J. Dagger Blade with Inlaid cats hunting ducks

Accession Number	GB/1648/AJE/6/2/1/1/74
Year	1936
Dimensions	13.5 cm × 34.5 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 63



a *b*

FIG. 411. *a*, BRONZE EWER FROM PALATIAL TREASURY, KNOSSOS; *b*, SILVER AND GOLD-PLATED EWER FROM FIFTH SHAFT GRAVE, MYCENAE.

Ewers from Knossos and Mycenae. © Ashmolean Museum, University of Oxford.

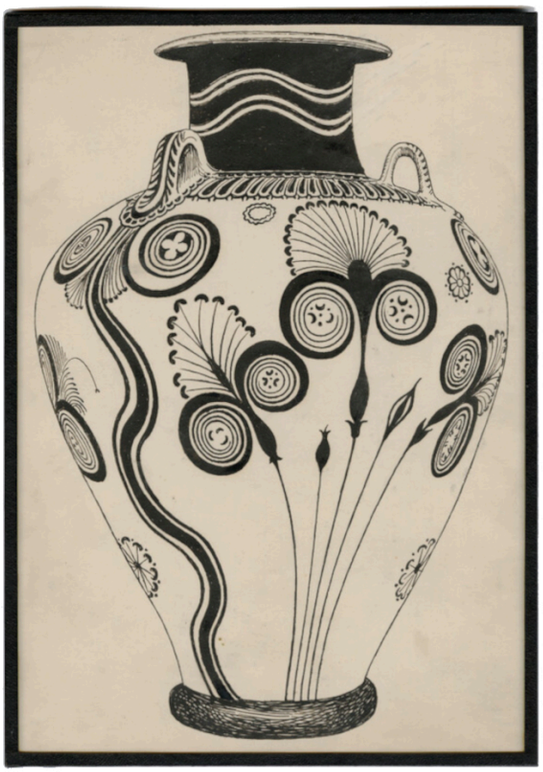
WALL CASE J. Ewers from Knossos and Mycenae

Accession Number	GB/1648/AJE/6/2/1/1/76
Year	1936
Dimensions	14.8 cm × 20.7 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 411



Amphora from North West Palace Border. © Ashmolean Museum, University of Oxford.

WALL CASE J. Amphora from North West Palace Border

Accession Number	GB/1648/AJE/6/2/1/1/77
Year	1936
Dimensions	21 cm × 14.8 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 271



Jars of the Palace Style. © Ashmolean Museum, University of Oxford.

WALL CASE J. Jars of the Palace Style

Accession Number	GB/1648/AJE/6/2/1/1/94
Year	1936
Dimensions	19.5 cm x 31.5 cm
Medium	collage
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 282, 284 and 291



Temple Tomb Assemblage. © Ashmolean Museum, University of Oxford.

WALL CASE J. Temple Tomb Assemblage

Accession Number	GB/1648/AJE/6/2/1/1/95
Year	1936
Dimensions	17.3 cm x 12.2 cm
Medium	photograph
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 960



Fig. 395. Hoard of Bronze Vessels in Basement Cell by Stepped Portico: E, Painted Ewer; P, Stone Lamp; I, Stone Cup.

Hoard of Bronze Vessels from Stepped Portico. © Ashmolean Museum, University of Oxford.

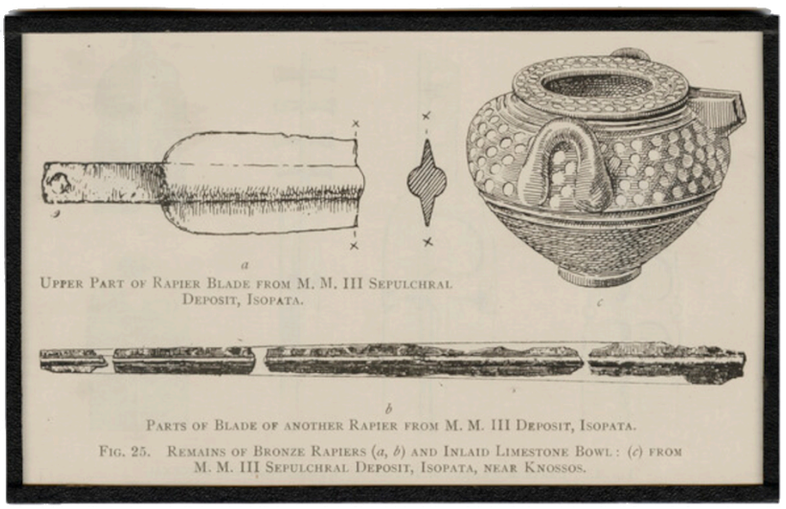
WALL CASE J. Hoard of Bronze Vessels from Stepped Portico

Accession Number	GB/1648/AJE/6/2/1/1/125
Year	1936
Dimensions	18 cm x 17.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 395



a

Upper Part of Rapier Blade from M. M. III Sepulchral Deposit, Isopata.

c

b

Parts of Blade of another Rapier from M. M. III Deposit, Isopata.

Fig. 25. Remains of Bronze Rapiers (*a*, *b*) and Inlaid Limestone Bowl: (*c*) from M. M. III Sepulchral Deposit, Isopata, near Knossos.

Remains of Bronze Rapiers. © Ashmolean Museum, University of Oxford.

WALL CASE J. Remains of Bronze Rapiers

Accession Number	GB/1648/AJE/6/2/1/1/132
Year	1936
Dimensions	10.5 cm x 16.7 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1929. *The Shaft Graves and Bee-hive Tombs of Mycenae and their Interrelation*, fig. 26

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 827

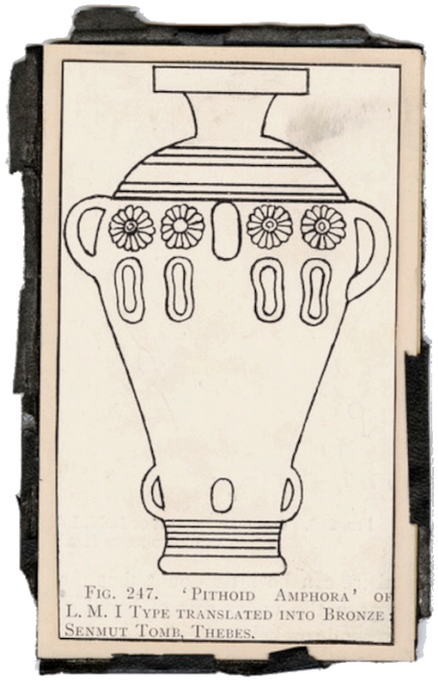


FIG. 247. 'PITHOID AMPHORA' OF L. M. I TYPE TRANSLATED INTO BRONZE: SENMUT TOMB, THEBES.

Pithoid Amphora from Senmut Tomb in Thebes. © Ashmolean Museum, University of Oxford.

WALL CASE J. Pithoid Amphora from Senmut Tomb in Thebes

Accession Number	GB/1648/AJE/6/2/1/1/160
Year	1936
Dimensions	11.2 cm x 7 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 247



Fig. 210. The Marseilles Ewer, Knossian Fabric, L. M. I *b*.

Fig. 211. *a*, Handle of 'Marseilles Ewer'; *b*, of Knossian Specimen.

Fig. 212. Argonaut and Rock Canopy: a Decorative Unit, from Knossian Vessels.

Marseilles Ewer. © Ashmolean Museum, University of Oxford.

WALL CASE J. Marseilles Ewer

Accession Number	GB/1648/AJE/6/2/1/1/186
Year	1936
Dimensions	13.2 cm x 17.4 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 210-212



Amphora from Royal Villa. © Ashmolean Museum, University of Oxford.

WALL CASE J. Amphora from Royal Villa

Accession Number	GB/1648/AJE/6/2/1/1/91
Year	1936
Dimensions	20 cm x 13.3 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 231



Inlaid Design of Swimmers on Dagger Blade. © Ashmolean Museum, University of Oxford.

WALL CASE J. Inlaid Design of Swimmers on Dagger Blade

Accession Number	GB/1648/AJE/6/2/1/1/68
Year	1936
Dimensions	7.5 cm × 32.5 cm
Medium	collage
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 81



Inlaid Design on Mycenae Dagger Blade, Cats Hunting Ducks. © Ashmolean Museum, University of Oxford.

WALL CASE J. Inlaid Design on Mycenae Dagger Blade, Cats Hunting Ducks

Accession Number	GB/1648/AJE/6/2/1/1/67
Year	1936
Dimensions	9 cm × 36 cm
Medium	collage
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 63



Development of Design on Steatite Rhyton from Knossos, The Ambushed Octopus. © Ashmolean Museum, University of Oxford.

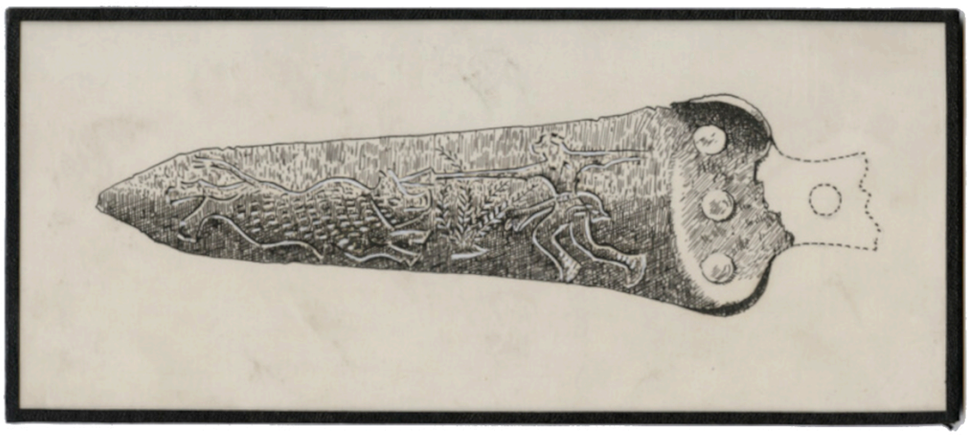
WALL CASE J. Development of Design on Steatite Rhyton from Knossos, The Ambushed Octopus

Accession Number	GB/1648/AJE/6/2/1/1/40
Year	1936
Dimensions	14.4 cm × 12.9 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 307



Bronze Dagger with Boar. © Ashmolean Museum, University of Oxford.

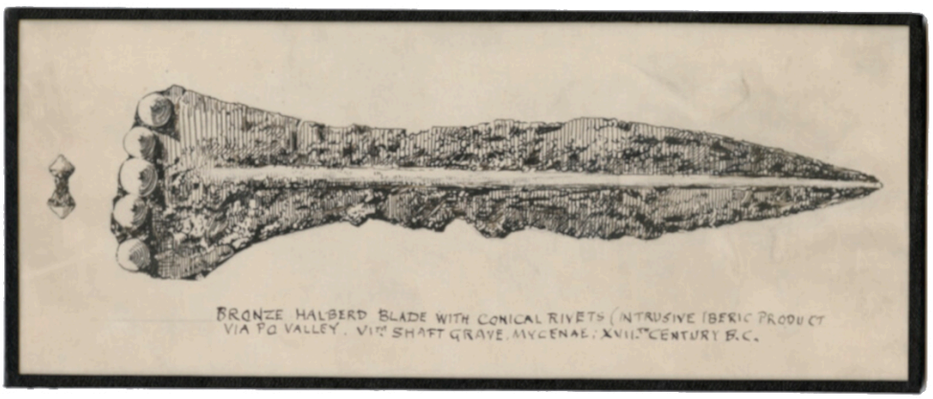
WALL CASE J. Bronze Dagger with Boar

Accession Number	GB/1648/AJE/6/2/1/1/29
Year	1936
Dimensions	9 cm × 20.2 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 62



Bronze Halberd Blade. © Ashmolean Museum, University of Oxford.

WALL CASE J. Bronze Halberd Blade

Accession Number	GB/1648/AJE/6/2/1/1/28
Year	1936
Dimensions	8.5 cm × 20.2 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case .

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 87



Birds in Late Revival. © Ashmolean Museum, University of Oxford.

WALL CASE J. Birds in Late Revival

Accession Number	GB/1648/AJE/6/2/1/1/49
Year	1936
Dimensions	7 cm × 17.5 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case J or on Wall near it.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 231d



FIG. . PAINTED CLAY SARCOPHAGUS ('LARNAX') FROM ANOIA.

Painted Clay Sarcophagus or Larnax from Anoia. © Ashmolean Museum, University of Oxford.

WALL CASE J. Painted Clay Sarcophagus or Larnax from Anoia

Accession Number	GB/1648/AJE/6/2/1/1/175
Year	1936
Dimensions	12.5 cm x 11.8 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case J or on wall near it.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 281



Contents of Egyptian Grave of Thothmes III's time at Sakkara. © Ashmolean Museum, University of Oxford.

WALL CASE J. Contents of Egyptian Grave of Thothmes III's time at Sakkara

Accession Number	GB/1648/AJE/6/2/1/1/78
Year	1936
Dimensions	15.5 cm × 12.5 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case J.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 304



Libation table. © Ashmolean Museum, University of Oxford.

DESK CASE L. Libation table

Accession Number	AN1896-1908.AE.1
Year	1700 BCE - 1450 BCE
Dimensions	19.6 cm x 14 cm
Medium	steatite
Location	Ashmolean Museum

Fragment of a so-called libation table acquired by Evans from Psychro Cave in 1896. It allowed him to define the script he called ‘Linear A’. Another fragment was acquired by the French archaeologist Pierre Demargne and a cast added to the Ashmolean fragment to give the object its present appearance.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 625-630, fig. 466

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27



Libation table fragment. © Ashmolean Museum, University of Oxford.

DESK CASE L. Libation table fragment

Accession Number	AN1923.661
Year	1700 BCE - 1450 BCE
Medium	steatite
Location	Ashmolean Museum

Fragment of the same libation table as that acquired by Evans from Psychro Cave in 1896. In the 1936 exhibition it was displayed as a separate fragment rather than associated directly with the other fragment.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27



Inscribed stone vessel. © Ashmolean Museum, University of Oxford.

DESK CASE L. Inscribed stone vessel fragment

Accession Number	AN1938.872
Year	1870 - 1450 BCE
Dimensions	7.8 cm x 8.5 cm
Medium	steatite
Location	Ashmolean Museum

Fragment of stone bowl inscribed with Linear A found to the north of the Palace. Linear A remains undeciphered but Evans noted that one of the signs resembled a set of balances.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 656, fig. 641

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27



Replica of the Phaistos Disc. © Ashmolean Museum, University of Oxford.

DESK CASE L. Replica of the Phaistos Disc

Accession Number	AN1911.601
Year	1908 - 1911
Dimensions	dia. 16 cm
Medium	plaster
Location	Ashmolean Museum

The Phaistos Disc was discovered in 1908 by Italian excavators. Evans was particularly interested in it because of his study of the Cretan scripts and discussed it as some length in the *Palace of Minos*. It remains undeciphered.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I1*, pp. 647-668, fig. 482

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27



Linear B tablet fragment. © Ashmolean Museum, University of Oxford.

DESK CASE L. Linear B tablet fragment

Accession Number	AN1896-1908.AE.2031
Year	c. 1350 BCE
Dimensions	5.5 cm x 4.7 cm
Medium	clay
Location	Ashmolean Museum

Fragment of a Linear B tablet detailing bull's head rhyta and straight-sided cups. Evans did not decipher Linear B but recognised the subject because of the pictorial ideograms.

BIBLIOGRAPHY

Evans, Arthur. 1909. *Scripta Minoa I*, p. 52, fig. 28

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 533, fig. 336

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 872, pl. xli



Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Linear B tablet

Accession Number	AN1910.211
Year	c. 1350 BCE
Dimensions	7.8 cm x 13.5 cm
Medium	clay
Location	Ashmolean Museum

Linear B tablet detailing chariot wheels. Evans did not decipher Linear B but recognised the subject because of the wheel ideogram.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 795, fig. 768
Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27
Evans, Arthur. 1952. *Scripta Minoa II*, no. 894, pl. lxi



Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Linear B tablet

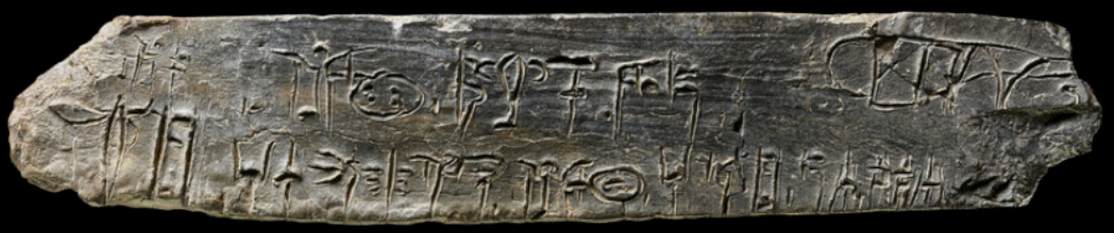
Accession Number	AN1910.212
Year	c. 1350 BCE
Dimensions	13.7 cm x 4.5 cm
Medium	clay
Location	Ashmolean Museum

Linear B tablet detailing oxen. Evans did not decipher Linear B and thought the tablet referred to horses.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 59, pl. xxiii



Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Linear B tablet

Accession Number	AN1910.213
Year	c. 1350 BCE
Dimensions	16.5 cm x 3 cm
Medium	clay
Location	Ashmolean Museum

Linear B tablet detailing chariots. Evans did not decipher Linear B but recognised it as a chariot tablet because of the chariot ideogram.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 791, fig. 766a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 04.22, pl. xv



Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Linear B tablet

Accession Number	AN1910.214
Year	c. 1350 BCE
Dimensions	8.4 cm x 4.5 cm
Medium	clay
Location	Ashmolean Museum

Linear B tablet detailing female textile workers. Evans did not decipher Linear B and did not recognise the subject, although he did recognise the moon ideogram (signifying a month).

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27
Evans, Arthur. 1952. *Scripta Minoa II*, no. 777, pl. liii



Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Linear B tablet

Accession Number	AN1910.215
Year	c. 1350 BCE
Dimensions	17 cm x 3.6 cm
Medium	clay
Location	Ashmolean Museum

Linear B tablet detailing grain rations. Evans did not decipher Linear B and did not recognise the subject.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27
Evans, Arthur. 1952. *Scripta Minoa II*, no. 820, pl. lviii



Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Linear B tablet

Accession Number	AN1910.217
Year	c. 1350 BCE
Dimensions	13.2 cm x 2.5 cm
Medium	clay
Location	Ashmolean Museum

Linear B tablet now known to detail sheep. Evans did not decipher Linear B but recognised the subject because of the horn ideogram.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 04-55, pl. xvi



Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Linear B tablet

Accession Number	AN1910.217
Year	c. 1350 BCE
Dimensions	13.2 cm x 2.5 cm
Medium	clay
Location	Ashmolean Museum

Linear B tablet detailing wild goat horns. Evans did not decipher Linear B but recognised its subject from the pictorial goat horn ideogram.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 832-836, fig. 813

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 04-55



Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Linear B tablet

Accession Number	AN1910.218
Year	c. 1350 BCE
Dimensions	10.5 cm x 10.7 cm
Medium	clay
Location	Ashmolean Museum

Linear B tablet detailing female workers. Evans did not decipher Linear B but recognised its subject from the pictorial human ideograms.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 706-708, fig. 689

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 639, pl. xliii



Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Linear B tablet

Accession Number	AN1910.219
Year	c. 1350 BCE
Dimensions	14 cm x 5 cm
Medium	clay
Location	Ashmolean Museum

Two-sided Linear B tablet detailing men's names. Evans did not decipher Linear B but recognised its subject from the layout: short sequences of signs and a number.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 479, pls. xxxvii, xxxix



Replica of Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Replica of Linear B tablet

Accession Number	AN1910.219.a
Year	c. 1910
Dimensions	14 cm x 5 cm
Medium	plaster
Location	Ashmolean Museum

Replica of two-sided Linear B tablet detailing men's names. The replica was made by W.H. Young, the Ashmolean conservator, with considerable skill. It allowed Evans to display both sides of the tablet.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 479, pls. xxxvii, xxxix



Replica of Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Replica of Linear B tablet

Accession Number	AN1910.220
Year	c. 1910
Dimensions	l. 11 cm
Medium	plaster
Location	Ashmolean Museum

Replica of Linear B tablet detailing sheep. The replica was made by W.H. Young, the Ashmolean conservator. The original was given by Evans to the British Museum.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 1158



Replica of Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Replica of Linear B tablet

Accession Number	AN1910.221
Year	c. 1910
Dimensions	15.8 cm x 3.8 cm
Medium	plaster
Location	Ashmolean Museum

Replica of Linear B tablet detailing gifts of oil. The replica was made by W.H. Young, the Ashmolean conservator. The original was given by Evans to the British Museum.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 520



Replica of Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Replica of Linear B tablet

Accession Number	AN1910.222
Year	c. 1910
Dimensions	13 cm x 4.5 cm
Medium	plaster
Location	Ashmolean Museum

Replica of Linear B tablet detailing cloth. The replica was made by W.H. Young, the Ashmolean conservator.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 520



Replica of Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Replica of Linear B tablet

Accession Number	AN1910.223
Year	c. 1910
Medium	plaster
Location	Ashmolean Museum

Replica of Linear B tablet detailing aromatics. The replica was made by W.H. Young, the Ashmolean conservator.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 676



Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Linear B tablet

Accession Number	AN1938.707
Year	c. 1350 BCE
Dimensions	11 cm x 12 cm
Medium	clay
Location	Ashmolean Museum

Two-sided Linear B tablet detailing men. Evans did not decipher Linear B and but recognises the subject from the pictorial ideograms for people.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27
Evans, Arthur. 1952. *Scripta Minoa II*, no. 799, pls. lv-lvi



Replica of Linear B tablet. © Ashmolean Museum, University of Oxford.

DESK CASE L. Replica of Linear B tablet

Accession Number	AN1938.714
Year	1910-1936
Dimensions	8 cm x 4.5 cm
Medium	plaster
Location	Ashmolean Museum

Replica of Linear B tablet detailing female textile workers. The replica was made by W.H. Young, the Ashmolean conservator, with considerable skill. It allowed Evans to display both sides of the tablet.

BIBLIOGRAPHY

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

Evans, Arthur. 1952. *Scripta Minoa II*, no. 777, pl. liii



Fig. 462. Ladle-shaped Vessel of Limestone from Trullos, with Inscription of Linear Class A (½).

Ladle Shaped Vessel with Linear A from Trullos. © Ashmolean Museum, University of Oxford.

DESK CASE L. Ladle Shaped Vessel with Linear A from Trullos

Accession Number	GB/1648/AJE/6/2/1/1/149
Year	1936
Dimensions	13.5 cm x 10.2 cm
Medium	print
Location	Ashmolean Museum

In Case L.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 462

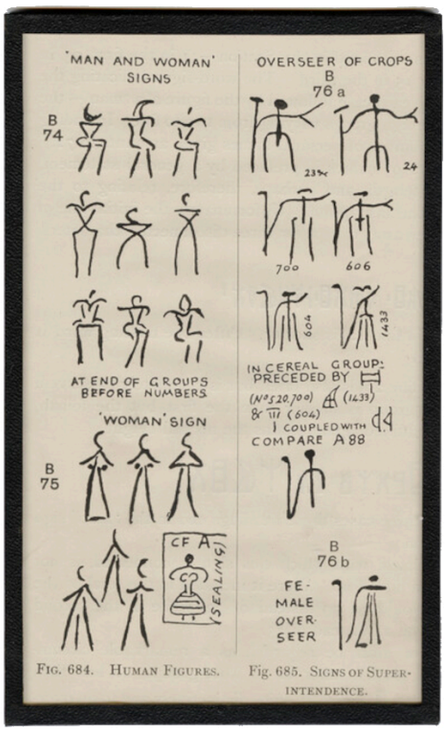


FIG. 684. HUMAN FIGURES.

FIG. 685. SIGNS OF SUPERINTENDENCE.

Human Figures in Linear B. © Ashmolean Museum, University of Oxford.

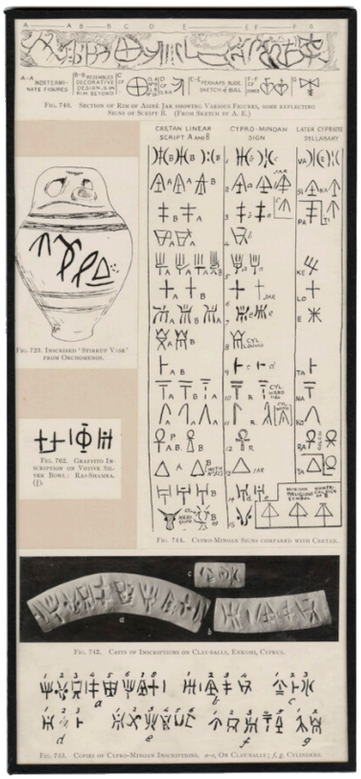
DESK CASE L. Human Figures in Linear B

Accession Number	GB/1648/AJE/6/2/1/1/173
Year	1936
Dimensions	16 cm x 9.8 cm
Medium	print
Location	Ashmolean Museum

Possibly near Case L.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 684 and 685



Comparative Inscriptions from Stirrup Jars and Cypro-Minoan Signs. © Ashmolean Museum, University of Oxford.

DESK CASE L. Comparative Inscriptions from Stirrup Jars and Cypro-Minoan Signs

Accession Number	GB/1648/AJE/6/2/1/1/170
Year	1936
Dimensions	36 cm x 16.5 cm
Medium	print
Location	Ashmolean Museum

Possibly near Case L.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 723, 740, 742, 743 and 762

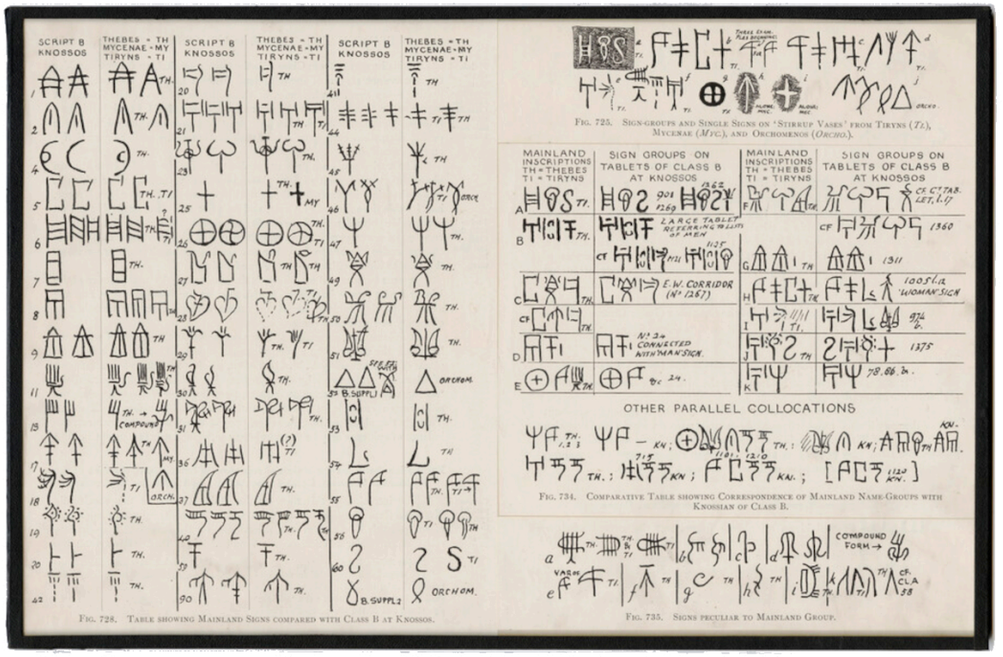


Fig. 728. Table showing Mainland Signs compared with Class B at Knossos.

Fig. 725. Sign-groups and Single Signs on 'Stirrup Vases' from Tiryns (*Ti.*), Mycenae (*Myc.*), and Orchomenos (*Orcho.*).

Fig. 734. Comparative Table showing Correspondence of Mainland Name-Groups with Knossian of Class B.

Fig. 735. Signs peculiar to Mainland Group.

Linear B Tables. © Ashmolean Museum, University of Oxford.

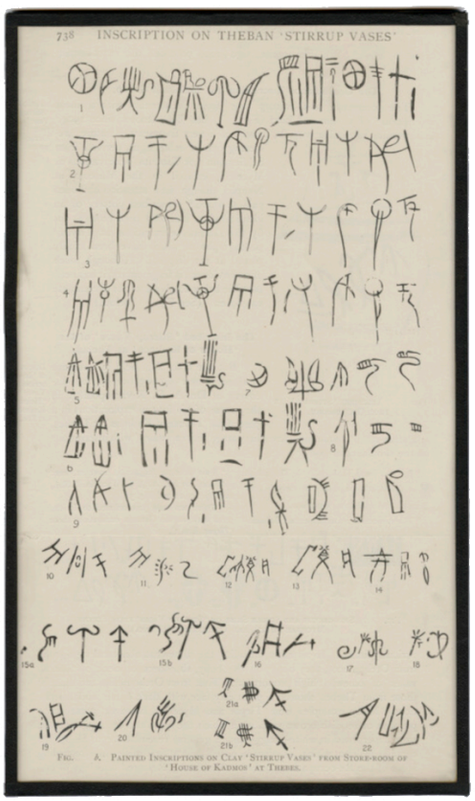
DESK CASE L. Linear B Tables

Accession Number	GB/1648/AJE/6/2/1/1/169
Year	1936
Dimensions	22.3 cm x 33.5 cm
Medium	print
Location	Ashmolean Museum

Possibly near Case L.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 725, 728, 734, and 735



Inscriptions on Theban ‘Stirrup Vases’. © Ashmolean Museum, University of Oxford.

DESK CASE L. Inscriptions on Theban ‘Stirrup Vases’

Accession Number	GB/1648/AJE/6/2/1/1/1
Year	1936
Dimensions	27.5 cm × 16.5 cm
Medium	print
Location	Ashmolean Museum

Possibly in or near Case L.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 724a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 27

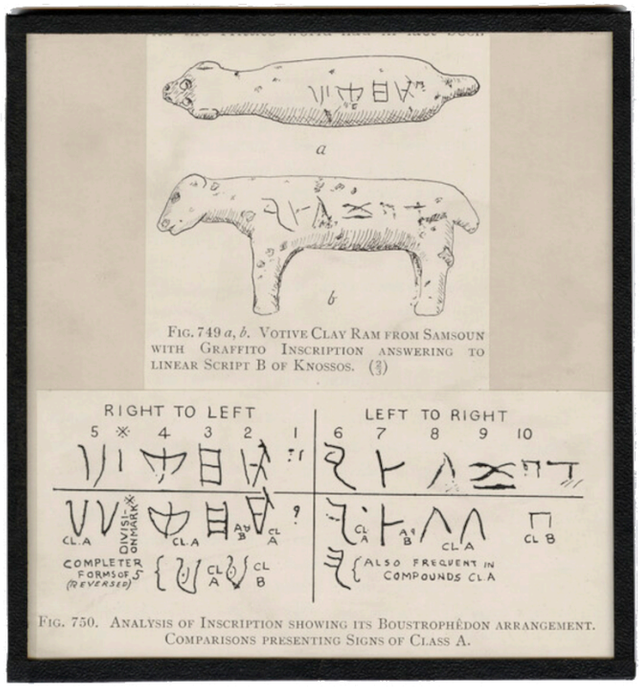


FIG. 749 *a*, *b*. VOTIVE CLAY RAM FROM SAMSOUN WITH GRAFFITO INSCRIPTION ANSWERING TO LINEAR SCRIPT B OF KNOSSOS. (⅔)

FIG. 750. ANALYSIS OF INSCRIPTION SHOWING ITS BOUSTROPHÊDON ARRANGEMENT. COMPARISONS PRESENTING SIGNS OF CLASS A.

Votive Clay Ram with Linear B. © Ashmolean Museum, University of Oxford.

DESK CASE L. Votive Clay Ram with Linear B

Accession Number	GB/1648/AJE/6/2/1/1/142
Year	1936
Dimensions	14.2 cm x 13.5 cm
Medium	print
Location	Ashmolean Museum

Possibly near Case L

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 749a, 749b, and 750

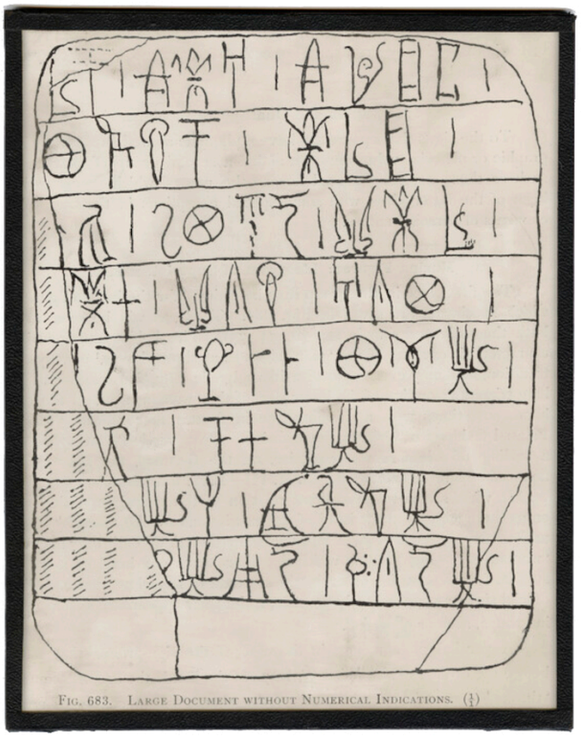


Fig. 683. Large Document without Numerical Indications. (½)

Linear B Document without Numerical Indications. © Ashmolean Museum, University of Oxford.

DESK CASE L. Votive Clay Ram with Linear B

Accession Number	GB/1648/AJE/6/2/1/1/143
Year	1936
Dimensions	17.3 cm x 13.7 cm
Medium	print
Location	Ashmolean Museum

Possibly near Case L.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 683



Shell inlay head. © Ashmolean Museum, University of Oxford.

CASE K. Shell inlay head

Accession Number	AN1938.537
Year	2500 - 500 BCE
Dimensions	3.7 cm x 4.1 cm
Medium	shell
Location	Ashmolean Museum

Acquired by Evans in 1894 from near Phaistos. Although he describes is as Tridacna, a Red Sea shell, in the printed catalogue, it is more likely to be Spondylus shell. It is difficult to date but is probably Middle Minoan (2000 - 1600 BCE).

BIBLIOGRAPHY

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Brown, Ann. 2001. *Arthur Evans's Travels in Crete 1894-1899*, pp. 404-405



Amethyst scarab. © Ashmolean Museum, University of Oxford.

CASE K. Amethyst scarab

Accession Number	AN1938.789
Year	1800 - 1700 BCE
Dimensions	1.5 cm x 1 cm
Medium	amethyst
Location	Ashmolean Museum

Amethyst scarab found in Psychro Cave, acquired by Evans in 1897. Probably an Egyptian scarab recut in Crete.

BIBLIOGRAPHY

Evans, Arthur. 1909. *Scripta Minoa I*, pp. 136-137, fig. 79

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 199, fig. 147

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 28

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 142



Three-sided prism. © Ashmolean Museum, University of Oxford.

CASE K. Carnelian three-sided prism

Accession Number	AN1938.791
Year	1800 - 1700 BCE
Dimensions	1.8 cm x 0.9 cm
Medium	carnelian
Location	Ashmolean Museum

Carnelian three-sided prism showing a cat and signs in the Cretan Hieroglyphic script. Evans suggested in *Scripta Minoan* that "This remarkable seal may contain the name and titles of a Minoan prince, of whom the cat and snake were badges."

BIBLIOGRAPHY

Evans, Arthur. 1909. *Scripta Minoa I*, pp. 153, 270-271, fig. 121

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 277-178, fig. 207a

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 28

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 93



Cushion seal showing wild goat. © Ashmolean Museum, University of Oxford.

CASE K. Carnelian three-sided prism

Accession Number	AN1938.946
Year	1700 - 1600 BCE
Dimensions	1.9 cm x 1.4 cm
Medium	banded agate
Location	Ashmolean Museum

This seal shows an agrimi, the Cretan wild goat. Evans purchased it near Rethymnon while travelling around Crete.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 204, fig. 274s

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 500, fig. 439

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 28

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 178



Cushion seal showing bull and leaper. © Ashmolean Museum, University of Oxford.

CASE K. Cushion seal showing bull and leaper

Accession Number	AN1938.964
Year	1700 - 1600 BCE
Dimensions	2.2 cm x 1.7 cm
Medium	banded agate
Location	Ashmolean Museum

This seal shows man leaping over a bull. The bull appears to be drinking from a trough.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 377, fig. 274

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 28

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 181



Cushion seal showing two acrobats. © Ashmolean Museum, University of Oxford.

CASE K. Cushion seal showing two acrobats

Accession Number	AN1938.955
Year	1700 - 1600 BCE
Dimensions	2.1 cm x 1.8 cm
Medium	blue chalcedony
Location	Ashmolean Museum

This seal shows two acrobats performing backflips. The stone is blue chalcedony and it was found near Knossos.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 501-503, fig. 443

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 28

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 184



Cushion seal showing a goat and dog. © Ashmolean Museum, University of Oxford.

CASE K. Cushion seal showing goat and dog

Accession Number	AN1938.954
Year	1700 - 1600 BCE
Dimensions	2.1 cm x 1.8 cm
Medium	blue chalcedony
Location	Ashmolean Museum

This seal shows a dog barking at a wild goat on a rocky ledge. The stone is blue chalcedony and it was bought by Evans in Athens, although it was said to come from Archanes on Crete. Because of its clear narrative Evans suggested that it illustrated a fable.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 508-509, fig. 453

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 28

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Lentoid seal showing calf's head. © Ashmolean Museum, University of Oxford.

CASE K. Lentoid seal showing calf's head

Accession Number	AN1938.970
Year	1700 - 1600 BCE
Dimensions	dia 1.9 cm
Medium	schist
Location	Ashmolean Museum

This seal shows a calf's head. Evans thought that it was 'prepared for the table', that is about to be cooked.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 491, fig. 425

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 28

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 421



Sealing showing lions. © Ashmolean Museum, University of Oxford.

CASE K. Sealing showing lions

Accession Number	AN1938.981
Year	1600 - 1450 BCE
Dimensions	l 2.8 cm
Medium	clay
Location	Ashmolean Museum

This sealing shows what Evans thought was a lion attacking a lioness, although it could be a boar. It was impressed by a metal ring.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, pp. 716-717, fig. 539b

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 28

Gill, Margaret, Müller, Walter, Pini, Ingo and Platon, Nikolaos. 2002. *Corpus of Minoan and Mycenaean Seals II,8: Iraklion, Archäologisches Museum. Die Siegelabdrücke von Knossos, unter Einbeziehung von Funden aus anderen Museen*, no. 342.



Amygdaloid seal showing fish. © Ashmolean Museum, University of Oxford.

CASE K. Amygdaloid seal showing a fish

Accession Number	AN1938.973
Year	1700 - 1600 BCE
Dimensions	l 2.8 cm
Medium	banded agate
Location	Ashmolean Museum

This seal shows a fish which Evans identified as a parrot wrasse, also known as the skaros. He thought the fish was shown in perspective, perhaps because of the arrangement of plants around it.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, p. 677, fig. 498

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 28

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 257



Lentoid seal showing female figures. © Ashmolean Museum, University of Oxford.

CASE K. Lentoid seal showing female figures

Accession Number	AN1938.1013
Year	1700 - 1600 BCE
Dimensions	dia 1.9 cm
Medium	schist
Location	Ashmolean Museum

This seal shows three female figures. One is central and perhaps is being dressed by the others: Evans referred to it as a 'toilette scene'.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 518, fig. 461

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 28

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 283



Signet seal showing quatrefoil. © Ashmolean Museum, University of Oxford.

CASE K. Signet seal showing quatrefoil

Accession Number	AN1938.933
Year	1800 - 1700 BCE
Dimensions	h 1.5 cm
Medium	jasper
Location	Ashmolean Museum

This seal shows a quatrefoil design, which Evans compared to later designs at Mycenae and Egypt, showing Minoan influence.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, p. 199-201, fig. 110A,o

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 28

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 133



Lentoid seal showing wounded calf. © Ashmolean Museum, University of Oxford.

CASE K. Lentoid seal showing wounded calf

Accession Number	AN1938.969
Year	1700 - 1450 BCE
Dimensions	dia 1.8 cm
Medium	chalcedony
Location	Ashmolean Museum

This seal shows a calf with an arrow in its side. It was obtained by Evans in the vicinity of Knossos. There is a variety of evidence for cattle hunting in Crete.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 543-544, fig. 498

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 29

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 404



Replica of gold seal from Mycenae. © Ashmolean Museum, University of Oxford.

CASE K. Replica gold seal from Mycenae

Accession Number	AN1896-1908.AE.1171.1
Year	late 19th C
Medium	electrotype
Location	Ashmolean Museum

This is an electrotype replica of a gold seal showing a lion found in Mycenae Shaft Grave III in 1876 by Heinrich Schliemann. The replicas were created by Emile Gilliéron in the late 19th century and manufactured by the Württemberg Electroplate Company. Many museums acquire such replicas for display purposes.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 546, fig. 507

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 29



Lentoid seal showing calf's head. © Ashmolean Museum, University of Oxford.

CASE K. Lentoid seal showing waterbirds

Accession Number	AN1938.971
Year	1600 - 1450 BCE
Dimensions	dia 1.7 cm
Medium	jasper?
Location	Ashmolean Museum

This seal shows three waterbirds. It was acquired by Evans in eastern Crete (Mirabello area). He described it as “an instantaneous sketch, presenting a group of three water-fowl, displayed in such a way that each illustrates a different phase of bird life”.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 491-492, fig. 426

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 29

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 458



Seal showing two cattle. © Ashmolean Museum, University of Oxford.

CASE K. Seal showing two cattle

Accession Number	AN1938.1027
Year	1450 - 1375 BCE
Dimensions	2.2 cm x 1.9 cm
Medium	agate
Location	Ashmolean Museum

This seal shows two sitting cattle and a plant. The shape of the seal is unusual and it is now regarded as later than Evans's date of Late Minoan Ia. Evans classed it as a 'cattle piece', suggesting that such designs were copies of a sculptural original.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 567, fig. 541b

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 29

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 426



Seal showing man roping sheep or goat. © Ashmolean Museum, University of Oxford.

CASE K. Seal showing man roping sheep or goat

Accession Number	AN1938.1021
Year	1450 - 1375 BCE
Dimensions	2.2 cm x 1.5 cm
Medium	carnelian
Location	Ashmolean Museum

This seal shows a man roping a sheep or goat with its young below. Evans consistently described it as a sheep in his publications but in the printed catalogue it is described as a wild goat. The horn shape makes it more likely that it is a sheep or domestic goat.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, p. 569, fig. 543

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 29

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 327



Seal showing hunter and goat. © Ashmolean Museum, University of Oxford.

CASE K. Seal showing hunter and wild goat

Accession Number	AN1938.1023
Year	1450 - 1375 BCE
Dimensions	2.5 cm x 1 cm
Medium	agate
Location	Ashmolean Museum

This seal shows a hunter stabbing a wild goat. The seal was probably recut from a bead and it is now regarded as later than Evans's date of Late Minoan Ib. Evans acquired the seal at Ayia Pelagia in Crete before 1900, possibly from a tomb group.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 29

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 345



Lentoid seal showing Minoan Genius leading bull. © Ashmolean Museum, University of Oxford.

CASE K. Seal showing Minoan Genius leading a bull

Accession Number	AN1938.1040
Year	1600 - 1400 BCE
Dimensions	dia 2.2 cm
Medium	lapis lacedamonius
Location	Ashmolean Museum

This seal shows a ‘Minoan Genius’ leading a bull. The Minoan Genius is a type of monster which appears frequently in Minoan iconography, derived from the Egyptian deity Tawaret. This seal was first published in 1831 and purchased by Evans in 1887.

BIBLIOGRAPHY

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Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 305



Lentoid seal showing Minoan Genius leading bull. © Ashmolean Museum, University of Oxford.

CASE K. Seal showing Minoan Genius leading a bull

Accession Number	AN1938.1040
Year	1600 - 1400 BCE
Dimensions	dia 2.2 cm
Medium	lapis lacedamonius
Location	Ashmolean Museum

This seal shows two griffins attacking a bull. Evans thought that there was a Linear B ideogram between the two griffins and that this signified a palatial office, but it is not clear whether it is a sign or a plant.

BIBLIOGRAPHY

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Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 395



Lentoid seal showing lion. © Ashmolean Museum, University of Oxford.

CASE K. Seal showing lion

Accession Number	AN1938.1058
Year	1600 - 1400 BCE
Dimensions	dia 2 cm
Medium	rock crystal
Location	Ashmolean Museum

This seal shows a contorted lion, with head between legs. It was acquired by Evans at Knossos.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 29

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 356



Lentoid seal showing bull in net. © Ashmolean Museum, University of Oxford.

CASE K. Lentoid seal showing bull caught in net

Accession Number	AN1938.1018
Year	1600 - 1450 BCE
Dimensions	dia 1.8 cm
Medium	haematite
Location	Ashmolean Museum

This seal shows a bull caught in a net. There are a number of examples of nets used to catch cattle in Aegean Bronze Age iconography, notably on a gold cup from Vapheio in mainland Greece.

BIBLIOGRAPHY

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Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 408



Sealing showing a man wrestling a bull. © Ashmolean Museum, University of Oxford.

CASE K. Sealing showing a man wrestling a bull

Accession Number	AN1938.1080
Year	c. 1350 BCE
Dimensions	2.3 cm x 2.2 cm
Medium	clay
Location	Ashmolean Museum

This clay sealing shows a man wrestling a bull rather than lifting it up as described in the catalogue. It has an inscription in Linear B both on the seal impression and on the reverse.

BIBLIOGRAPHY

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Lentoid seal showing waterbirds. © Ashmolean Museum, University of Oxford.

CASE K. Seal showing waterbirds

Accession Number	AN1938.1066
Year	1600 - 1450 BCE
Dimensions	dia 1.7 cm
Medium	green jasper
Location	Ashmolean Museum

This seal shows three waterbirds. Evans described them as ducks and suggested that the scene derives from Egyptian wall painting (hence a 'Nilotic scene'). He acquired this seal in 1899 as a gift from Iosif Hatzidakis, an important Cretan official.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 29

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 459



Lentoid seal showing an argonaut. © Ashmolean Museum, University of Oxford.

CASE K. Lentoid seal showing argonaut

Accession Number	AN1938.1099
Year	1375 - 1200 BCE
Dimensions	dia 1.9 cm
Medium	steatite
Location	Ashmolean Museum

This seal is carved with a curviliear design which Evans interpreted as an argonaut. More recently it has been identified as a quadruped. It was probably made on the mainland when seals were no longer being produced on Crete.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 30

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 478



Seal ring showing goat chariot. © Ashmolean Museum, University of Oxford.

CASE K. Seal ring showing goat chariot

Accession Number	AN1938.1051
Year	1600 - 1400 BCE
Dimensions	2.8 cm x 2.1 cm
Medium	banded agate
Location	Ashmolean Museum

This stone seal ring shows a chariot pulled by wild goats. There is a similar scene on the Ayia Triada sarcophagus. The ring was bought by Evans from an American collector, although he had previously seen an impression of the ring in Heraklion Museum.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 30

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The Ring of Nestor. © Ashmolean Museum, University of Oxford.

CASE K. The Ring of Nestor

Accession Number	AN1938.1130
Year	1600 - 1450 BCE
Dimensions	3.5 cm x 2.2 cm
Medium	gold
Location	Ashmolean Museum

This gold ring was said to have been found at Kakovatos, near Pylos, and so Evans gave it the name 'the Ring of Nestor' when he purchased it after the mythical king of Pylos. It shows a complex and unparalleled scene which Evans interpreted as showing the afterlife.

BIBLIOGRAPHY

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Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 277



Replica of The Ring of Minos. © Ashmolean Museum, University of Oxford.

CASE K. Gold replica of The Ring of Minos

Accession Number	AN1938.1110
Year	1928-1938
Medium	gold
Location	Ashmolean Museum

The Ring of Minos was reportedly found in 1928 near Knossos. Evans was offered it for sale but refused to pay the asking price, and it was lost. An impression was made, from which this replica was made by Émile Gillièron *fils*. The original later resurfaced in 2002 and is now in Heraklion Archaeological Museum.

BIBLIOGRAPHY

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Gold seal from Thisbe Treasure. © Ashmolean Museum, University of Oxford.

CASE K. Gold seal from Thisbe Treasure

Accession Number	AN1938.1122
Year	1900-1910
Medium	gold
Location	Ashmolean Museum

Now regarded as a forgery, this seal from the Thisbe Treasure shows a man chasing a woman with another wounded man behind. Evans regarded this as Orestes, Clytemnestra and Aegisthus. It has similarities with the 'Battle in the Glen' ring from Mycenae.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 30



Gold seal from Thisbe Treasure. © Ashmolean Museum, University of Oxford.

CASE K. Gold seal from Thisbe Treasure

Accession Number	AN1938.1124
Year	1900-1910
Medium	gold
Location	Ashmolean Museum

Now regarded as a forgery, this seal from the Thisbe Treasure shows a man attacking a sphinx with a dagger. Evans regarded this as a version of the story of Oedipus and the Sphinx.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 30



Gold seal from Thisbe Treasure. © Ashmolean Museum, University of Oxford.

CASE K. Gold seal from Thisbe Treasure

Accession Number	AN1938.1119
Year	1900-1910
Medium	gold
Location	Ashmolean Museum

Now regarded as a forgery, this seal from the Thisbe Treasure shows a libation scene.

BIBLIOGRAPHY

Evans, Arthur. 1925. *'The Ring of Nestor'. A Glimpse into the Minoan After-World, and a Sepulchral Treasure of Gold Signet-Rings and Bead-Seals from Thisbê, Boeotia*, pp. 17-21

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 31



Gold seal from Thisbe Treasure. © Ashmolean Museum, University of Oxford.

CASE K. Gold seal from Thisbe Treasure

Accession Number	AN1938.1119
Year	1900-1910
Medium	gold
Location	Ashmolean Museum

Now regarded as a forgery, this seal from the Thisbe Treasure shows man being trampled by a bull. It seems to relate to the scene on the Archanes Ring.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 31



Gold seal from Thisbe Treasure. © Ashmolean Museum, University of Oxford.

CASE K. Gold seal from Thisbe Treasure

Accession Number	AN1938.1113
Year	1900-1910
Medium	gold
Location	Ashmolean Museum

Now regarded as a forgery, this seal from the Thisbe Treasure shows man stabbing a bull.

BIBLIOGRAPHY

Evans, Arthur. 1925. *'The Ring of Nestor'. A Glimpse into the Minoan After-World, and a Sepulchral Treasure of Gold Signet-Rings and Bead-Seals from Thisbê, Boeotia*, pp. 7-8

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 31



Gold seal from Thisbe Treasure. © Ashmolean Museum, University of Oxford.

CASE K. Gold seal from Thisbe Treasure

Accession Number	AN1938.1120
Year	1900-1910
Medium	gold
Location	Ashmolean Museum

Now regarded as a forgery, this seal from the Thisbe Treasure shows a lion attacking a bull.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 31



Gold seal from Thisbe Treasure. © Ashmolean Museum, University of Oxford.

CASE K. Gold seal from Thisbe Treasure

Accession Number	AN1938.1116
Year	1900-1910
Medium	gold
Location	Ashmolean Museum

Now regarded as a forgery, this seal from the Thisbe Treasure shows man spearing a lion. Confusingly, it is described as a 'pig-sticking' scene in the printed catalogue because of the use of the spear. The similarities with the description in Evans's publication of the Thisbe Treasure leaves no doubt that this is the same seal.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 31



Gold seal from Thisbe Treasure. © Ashmolean Museum, University of Oxford.

CASE K. Bronze ring from Thisbe

Accession Number	AN1938.1125
Year	1900-1910
Medium	gold
Location	Ashmolean Museum

This gold-plated bronze ring was said to come from Thisbe in Boeotia, although Evans did not publish it as part of the Thisbe Treasure. He suggested that it came from a later tomb. Like the Thisbe Treasure it is now regarded as a modern forgery. It shows two warriors approaching a seated female figure with a child on her knee.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 30



Seal showing Adoration of the Magi. © Ashmolean Museum, University of Oxford.

CASE K. Seal showing Adoration of the Magi

Accession Number	AN1938.1109
Year	200 - 300
Medium	bloodstone
Location	Ashmolean Museum

This Late Roman gem shows the Adoration of the Magi, which Evans used as a comparison for the Thisbe ring. Evans bought it in Naples.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, pp. 474-475, fig. 330

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 32



Archanes Ring. © Ashmolean Museum, University of Oxford.

CASE K. The Archanes Ring

Accession Number	AN1896-1908.AE.2237
Year	1600-1500 BCE
Dimensions	2.3 x 3.5 cm
Medium	gold
Location	Ashmolean Museum

This gold ring was said to have been found at Archanes, near Knossos. It shows a man leaping over a bull with a ‘sacral knot’ in front and paving below. Although previously regarded as a forgery it is now regarded as genuine because of its technological similarities with other known Minoan rings.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 32

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Gold ring from Knossos Harbour Town. © Ashmolean Museum, University of Oxford.

CASE K. Gold Ring from Knossos Harbour Town

Accession Number	AN1938.1129
Year	1600 - 1450 BCE
Dimensions	l 2 cm
Medium	gold
Location	Ashmolean Museum

This gold ring was said to have been found in the Knossos Harbour Town, probably Poros (now a suburb of Heraklion). It shows a man and woman next to a ship, a scene which has been interpreted as Theseus and Ariadne departing Knossos.

BIBLIOGRAPHY

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Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 280



Gold ring from Knossos. © Ashmolean Museum, University of Oxford.

CASE K. Gold Ring from Knossos

Accession Number	AN1938.1127
Year	1600 - 1450 BCE
Dimensions	2.5 x 1.6 cm
Medium	gold
Location	Ashmolean Museum

This gold ring was purchased by Evans in Heraklion in 1894, and was said to come from Knossos. It shows a female figure with a smaller male figure seemingly floating above her, next to a building which Evans regarded as a shrine. This is a so-called 'epiphany scene' because many scholars interpret the smaller figure as a deity.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 32

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 281



Gold ring from Mycenae. © Ashmolean Museum, University of Oxford.

CASE K. Gold Ring from Mycenae

Accession Number	AN1938.1128
Year	1600 - 1450 BCE
Dimensions	2 x 1.2 cm
Medium	gold
Location	Ashmolean Museum

This gold ring was purchased by Evans before 1901 and was said to come from Mycenae. It shows a female figure between what Evans interpreted as a shrine and a tree.

BIBLIOGRAPHY

Evans, Arthur. 1901. “Mycenaean Tree and Pillar Cult and Its Mediterranean Relations”, Journal of Hellenic Studies 21, p. 182, fig. 56

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 32

Hughes-Brock, Helen and Boardman, John. 2009. *Corpus of Minoan and Mycenaean Seals VI: Oxford, the Ashmolean Museum*, no. 279



Gold ring depiction lions. © Ashmolean Museum, University of Oxford.

CASE K. Gold ring depicting lions

Accession Number	AN1938.1126
Year	1600 - 1400 BCE
Medium	gold
Location	Ashmolean Museum

This gold ring was purchased by Evans before 1901 and was said to come from Mycenae. It shows two lions tied to a pillar, echoing the design of the Lion Gate at Mycenae.

BIBLIOGRAPHY

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Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 32

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Two-sided ring showing sphinx and chimaera. © Ashmolean Museum, University of Oxford.

CASE K. Two-sided ring showing sphinx and chimaera

Accession Number	AN1938.1104
Year	400 - 100 BCE
Medium	silver and ivory
Location	Ashmolean Museum

This silver swivel ring has two faces showing a sphinx and a chimaera. The faces are carved from two separate ivory pieces. Evans acquired this ring and two others in Athens in around 1912 and saw in them an echo of Bronze Age iconography.

BIBLIOGRAPHY

Evans, Arthur. 1912. “The Minoan and Mycenaean Element in Hellenic Life”, Journal of Hellenic Studies 32, pp. 294-297, fig. 6

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 32-33



Two-sided ring showing sphinx and goat. © Ashmolean Museum, University of Oxford.

CASE K. Two-sided ring showing sphinx and goat

Accession Number	AN1938.1105
Year	400 - 100 BCE
Medium	silver and ivory
Location	Ashmolean Museum

This silver swivel ring has two faces showing a sphinx and a goat. The faces are carved from two separate ivory pieces. Evans acquired this ring and two others in Athens in around 1912 and saw in them an echo of Bronze Age iconography.

BIBLIOGRAPHY

Evans, Arthur. 1912. “The Minoan and Mycenaean Element in Hellenic Life”, Journal of Hellenic Studies 32, pp. 294-297, fig. 5

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 32-33



Two-sided ring showing warriors. © Ashmolean Museum, University of Oxford.

CASE K. Two-sided ring showing warriors

Accession Number	AN1938.1106
Year	400 - 100 BCE
Medium	silver and ivory
Location	Ashmolean Museum

This silver swivel ring has a two faces: one shows a warrior attacking a lion and the other a warrior with a figure-of eight shield. The faces are carved from two separate ivory pieces. Evans acquired this ring and two others in Athens in around 1912 and saw in them an echo of Bronze Age iconography.

BIBLIOGRAPHY

Evans, Arthur. 1912. “The Minoan and Mycenaean Element in Hellenic Life”, Journal of Hellenic Studies 32, pp. 294-297, fig. 7

Myres, John (ed.). 1936. *British Archaeological Discoveries in Greece and Crete 1886-1936*, p. 32-33



FIG. 187. 'EGYPTO-MINOAN' DECORATIVE SCROLLS AND THEIR REACTION AT MYCENAE.

Egypto-Minoan Decorative Scrolls. © Ashmolean Museum, University of Oxford.

CASE K. Egypto-Minoan Decorative Scrolls

Accession Number	GB/1648/AJE/6/2/1/1/185
Year	1936
Dimensions	15.5 cm x 15.8 cm
Medium	print
Location	Ashmolean Museum

Possibly in Case K with sealstones.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 187



Zakro Seal Impressions. © Ashmolean Museum, University of Oxford.

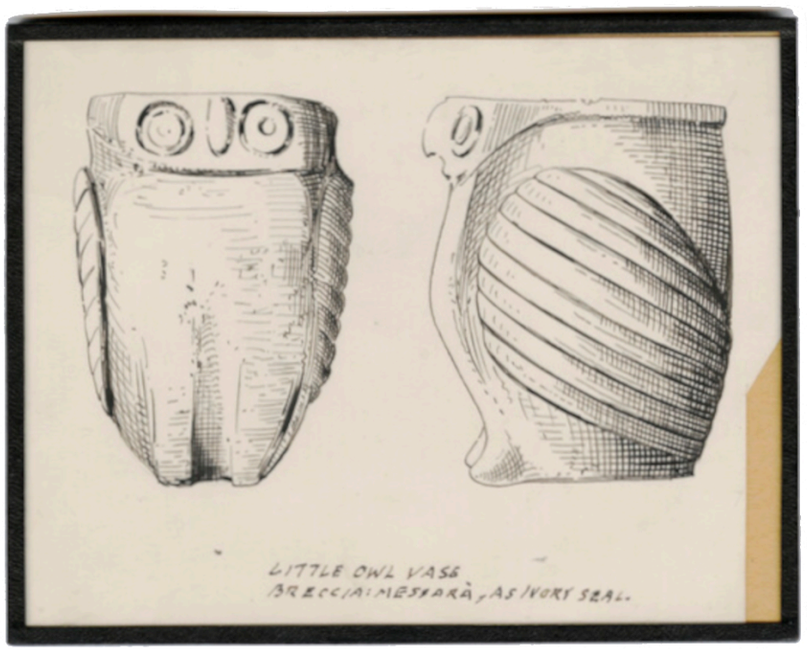
CASE K. Zakro Seal Impressions

Accession Number	GB/1648/AJE/6/2/1/1/147
Year	1936
Dimensions	12 cm x 16.5 cm
Medium	collage
Location	Ashmolean Museum

Possibly in Case K with sealstones.

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, figs. 528-530



Owl Vase as Ivory Seal. © Ashmolean Museum, University of Oxford.

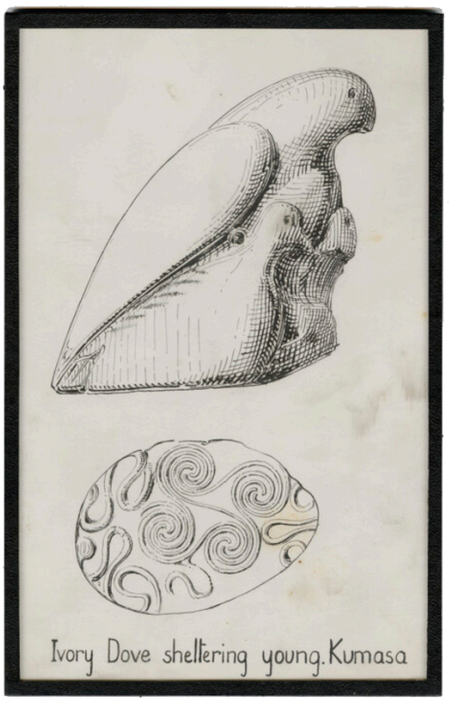
CASE K. Owl Vase as Ivory Seal

Accession Number	GB/1648/AJE/6/2/1/1/69
Year	1936
Dimensions	11 cm × 14 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case K with sealstones.

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 410



Ivory Dove Seal. © Ashmolean Museum, University of Oxford.

CASE K. Ivory Dove Seal

Accession Number	GB/1648/AJE/6/2/1/1/64
Year	1936
Dimensions	17.8 cm × 11.5 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in Case K with sealstones

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 409



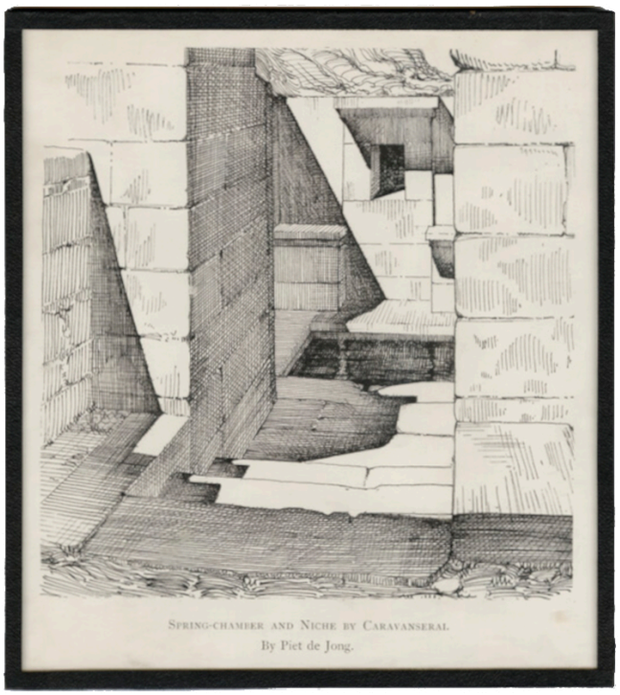
Cult Scenes on Agia Triadha Sarcophagus. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Cult Scenes on Agia Triadha Sarcophagus

Accession Number	GB/1648/AJE/6/2/1/1/73
Year	1936
Dimensions	21.5 cm × 22 cm
Medium	print
Location	Ashmolean Museum

Possibly on a wall display

BIBLIOGRAPHY



Spring-chamber and Niche by Caravanseral
By Piet de Jong.

Spring Chamber and Niche by Caravanserai. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Spring Chamber and Niche by Caravanserai

Accession Number	GB/1648/AJE/6/2/1/1/87
Year	1936
Dimensions	17 cm x 15.5 cm
Medium	print
Location	Ashmolean Museum

Possibly on a wall display

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, Supplementary Plate XVI

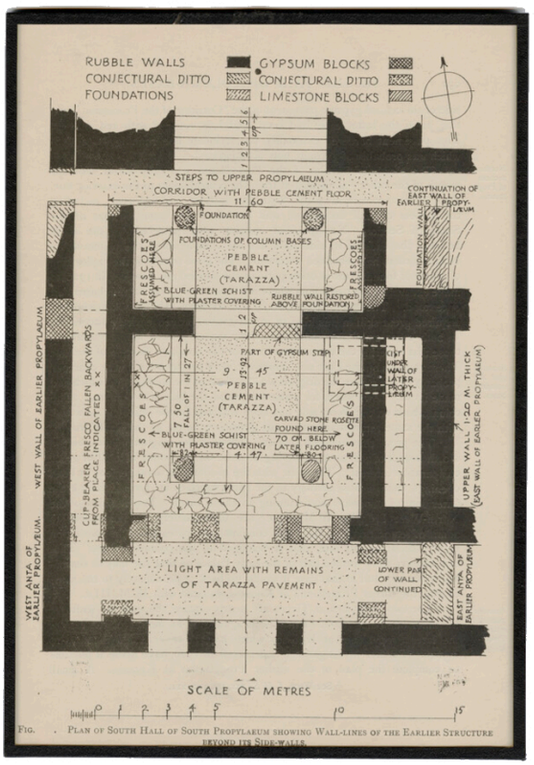


FIG. . PLAN OF SOUTH HALL OF SOUTH PROPYLAEUM SHOWING WALL-LINES OF THE EARLIER STRUCTURE BEYOND ITS SIDE-WALLS.

Plan of South Hall of South Propylaeum. © Ashmolean Museum, University of Oxford.

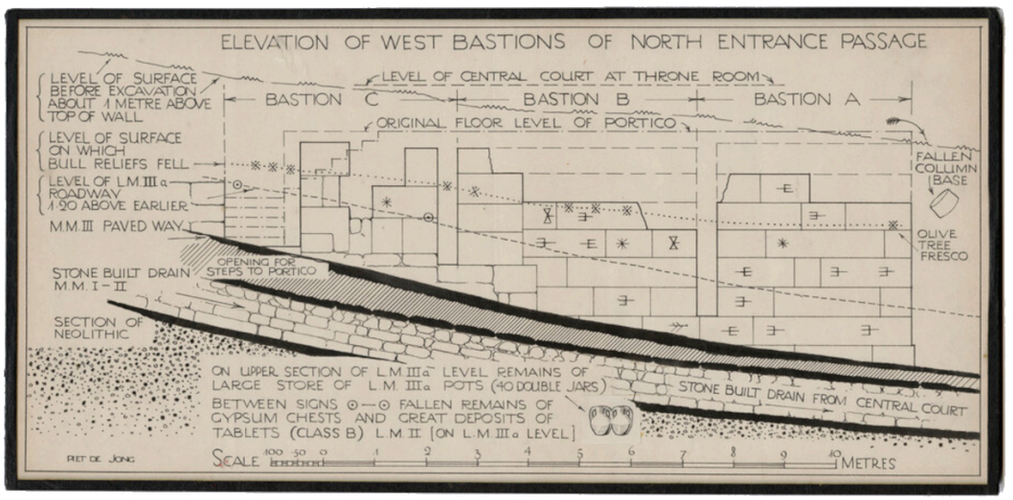
UNKNOWN CASE. Plan of South Hall of South Propylaeum

Accession Number	GB/1648/AJE/6/2/1/1/171
Year	1936
Dimensions	24.5 cm x 17.1 cm
Medium	print
Location	Ashmolean Museum

Possibly on a wall display

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 434



Elevation of West Bastions of North Entrance Passage. © Ashmolean Museum, University of Oxford.

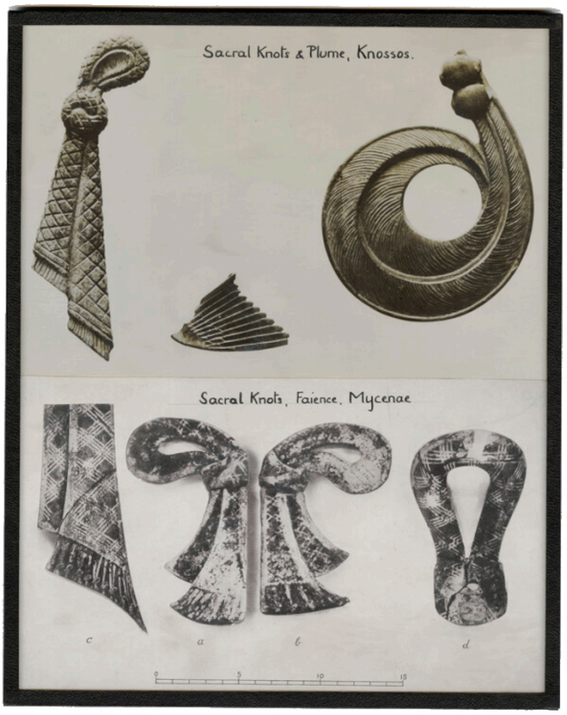
UNKNOWN CASE. Elevation of West Bastions of North Entrance Passage

Accession Number	GB/1648/AJE/6/2/1/1/97
Year	1936
Dimensions	19 cm x 38.5 cm
Medium	collage
Location	Ashmolean Museum

Possibly on a wall display

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 114



Sacral Knots and Plume at Knossos and Mycenae. © Ashmolean Museum, University of Oxford.

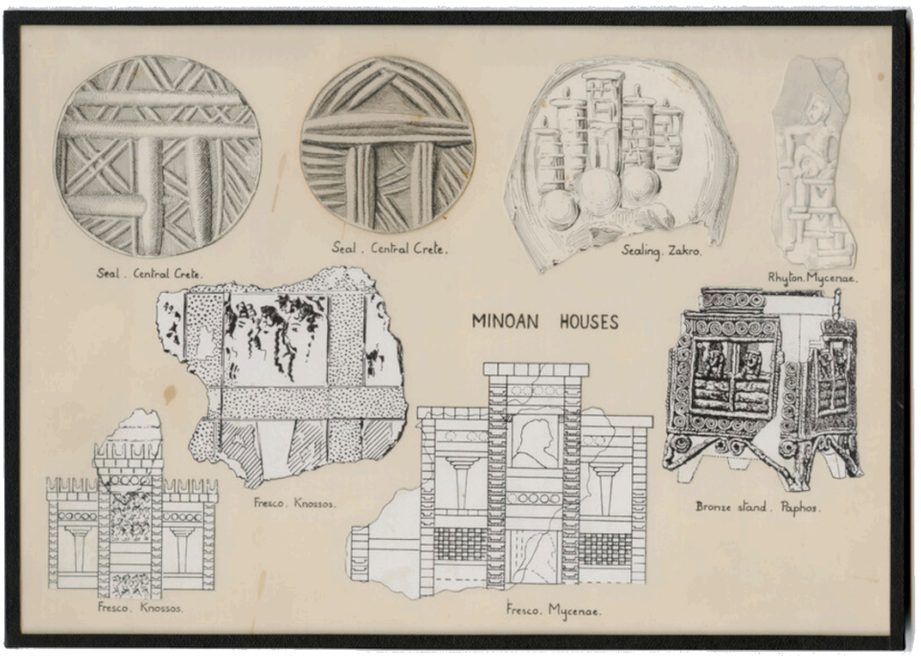
UNKNOWN CASE. Sacral Knots and Plume at Knossos and Mycenae

Accession Number	GB/1648/AJE/6/2/1/1/101
Year	1936
Dimensions	19.5 cm x 15.5 cm
Medium	photograph
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, figs. 308 and 309



Minoan Houses. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Minoan Houses

Accession Number	GB/1648/AJE/6/2/1/1/4
Year	1936
Dimensions	19 cm × 27 cm
Medium	collage
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 3f, 6 and 12



Sacred Pillar. © Ashmolean Museum, University of Oxford.

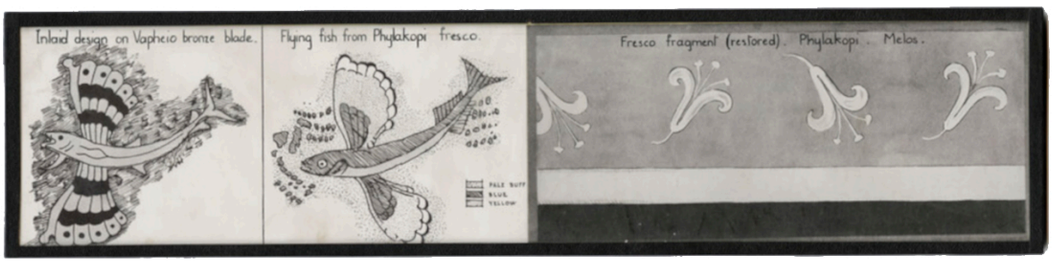
UNKNOWN CASE. Sacred Pillar

Accession Number	GB/1648/AJE/6/2/1/1/11
Year	1936
Dimensions	19 cm × 18 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1901. *Mycenaean Tree and Pillar Cult and its Mediterranean Relations*, fig. 69



Flying Fish and Lily Fresco Fragments. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Flying Fish and Lily Fresco Fragments

Accession Number	GB/1648/AJE/6/2/1/1/180
Year	1936
Dimensions	7.5 cm x 31 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, figs. 82 and 87

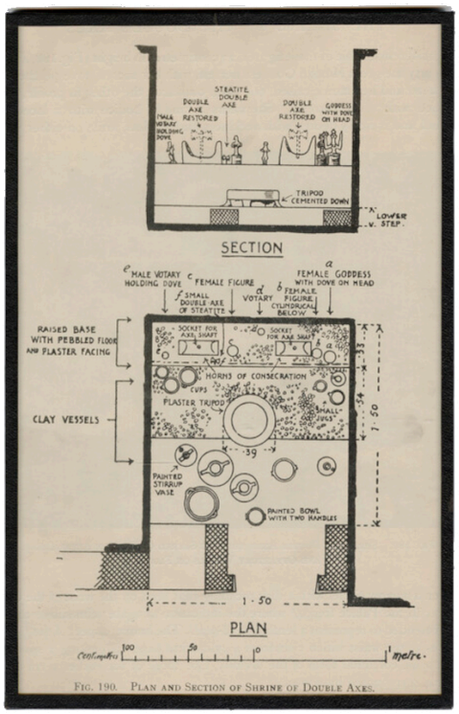


FIG. 190. PLAN AND SECTION OF SHRINE OF DOUBLE AXES.

Plan and Section of Shrine of Double Axes. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Plan and Section of Shrine of Double Axes

Accession Number	GB/1648/AJE/6/2/1/1/172
Year	1936
Dimensions	20 cm x 12.8 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 190

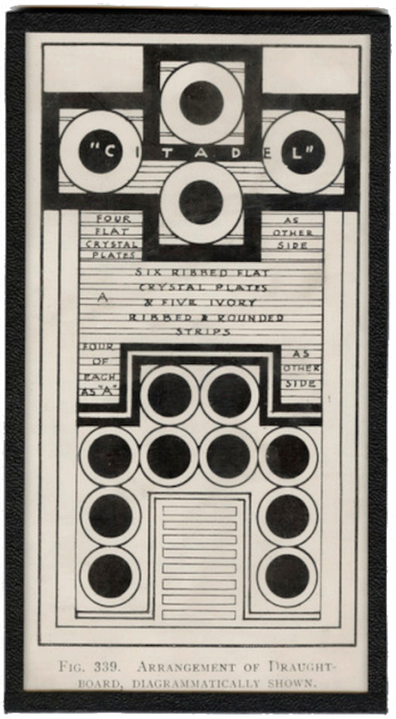


Fig. 339. Arrangement of Draught-board, diagrammatically shown.

Arrangement of Draught Board. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Arrangement of Draught Board

Accession Number	GB/1648/AJE/6/2/1/1/163
Year	1936
Dimensions	15 cm x 8.4 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 339

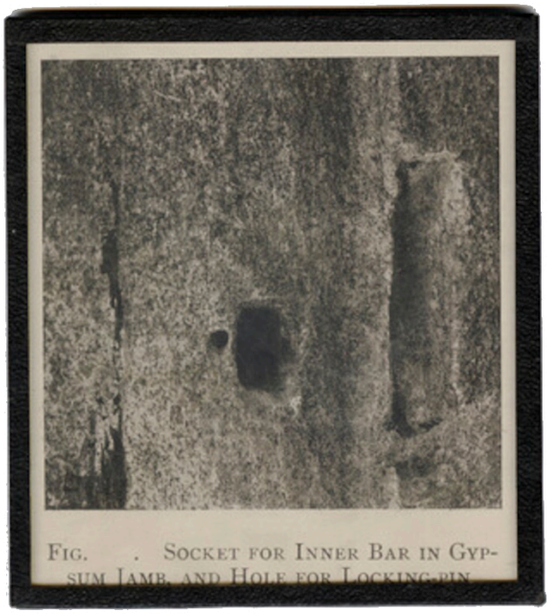


FIG. . SOCKET FOR INNER BAR IN GYPSUM JAMB, AND HOLE FOR LOCKING-PIN

Socket Gypsum Jamb and Locking Pin. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Socket Gypsum Jamb and Locking Pin

Accession Number	GB/1648/AJE/6/2/1/1/177
Year	1936
Dimensions	8.2 cm x 7.5 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 947



FIG. 397.—Gold ornament from Tomb III.

Gold Ornament from Tomb III. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Gold Ornament from Tomb III

Accession Number	GB/1648/AJE/6/2/1/1/155
Year	1936
Dimensions	6 cm × 6.5 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Perrot, Georges, and Charles Chipiez. 1894. *History of Art in Primitive Greece: Mycenian Art (English Translation)*, fig. 397



Bronze Fibula. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Bronze Fibula

Accession Number	GB/1648/AJE/6/2/1/1/154
Year	1936
Dimensions	3 cm × 10.5 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Perrot, Georges, and Charles Chipiez. 1894. *History of Art in Primitive Greece: Mycenian Art (English Translation)*, fig. 253



Tiryns Bronze Statuette. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Tiryns Bronze Statuette

Accession Number	GB/1648/AJE/6/2/1/1/153
Year	1936
Dimensions	9 cm × 7 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 331c

Perrot, Georges, and Charles Chipiez. 1894. *History of Art in Primitive Greece: Mycenian Art (English Translation)*, fig. 349



FIG. 494.—Glass handle.

Glass Handle. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Glass Handle

Accession Number	GB/1648/AJE/6/2/1/1/152
Year	1936
Dimensions	9.8 cm × 4.5 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Perrot, Georges, and Charles Chipiez. 1894. *History of Art in Primitive Greece: Mycenian Art (English Translation)*, fig. 494

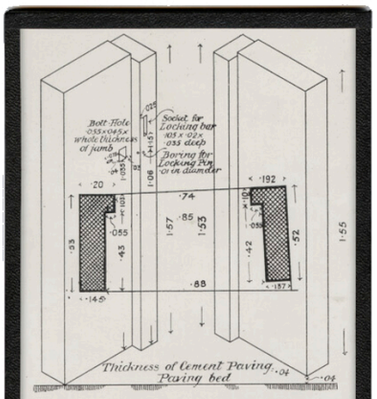


FIG. 217. PLAN AND ISOMETRICAL SKETCH OF GYPSUM JAMBS, SHOWING HOLES FOR BOLTS AND LOCK. ($\frac{1}{10}$.) (BY CHRISTIAN C. T. DOLL.)

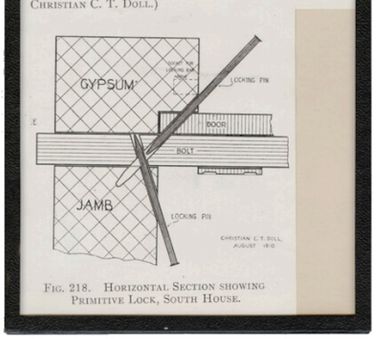


FIG. 218. HORIZONTAL SECTION SHOWING PRIMITIVE LOCK, SOUTH HOUSE.

Lock System in South House. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Lock System in South House

Accession Number	GB/1648/AJE/6/2/1/1/141
Year	1936
Dimensions	20.7 cm x 10.2 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, figs. 217 and 218



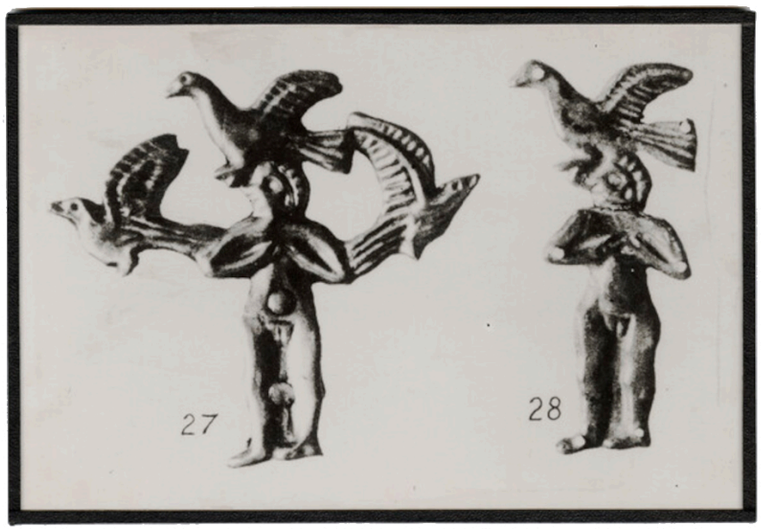
Cove of Eileithyia at Amnisos. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Cove of Eileithyia at Amnisos

Accession Number	GB/1648/AJE/6/2/1/1/140
Year	1936
Dimensions	14.8 cm x 18.7 cm
Medium	photograph
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY



Gold Plate Figures from Mycenae. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Gold Plate Figures from Mycenae

Accession Number	GB/1648/AJE/6/2/1/1/139
Year	1936
Dimensions	12 cm x 18 cm
Medium	photograph
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 169

Karo, Georg. 1930. *Die Schachtgräber von Mykenai: Tafeln*, Plate XXVII 27 and 28



Comparative Table of Date Palm Type on Minoan Vases. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Comparative Table of Date Palm Type on Minoan Vases

Accession Number	GB/1648/AJE/6/2/1/1/134
Year	1936
Dimensions	17.3 cm x 16.8 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 301

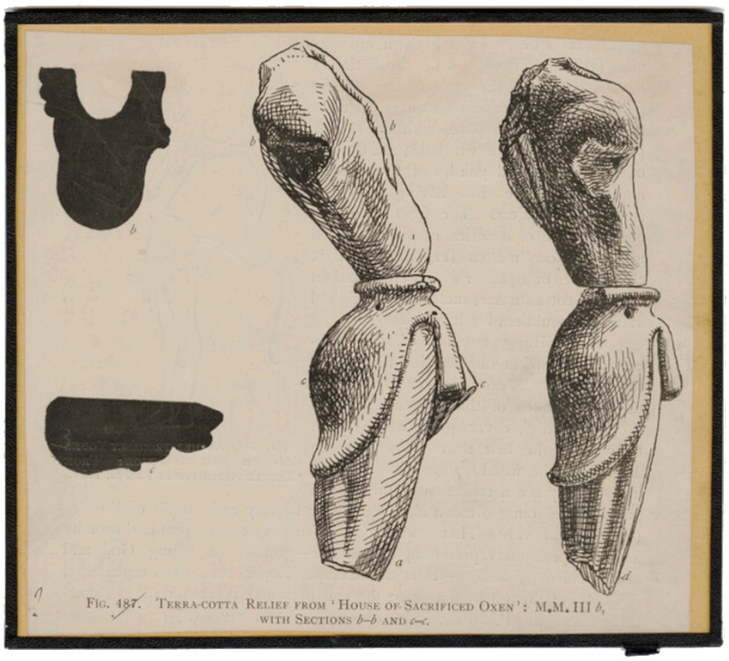


FIG. 187. TERRA-COTTA RELIEF FROM 'HOUSE OF SACRIFICED OXEN': M.M. III *b*, WITH SECTIONS *b–b* AND *c–c*.

Terracotta Relief from House of Sacrificed Oxen. © Ashmolean Museum, University of Oxford.

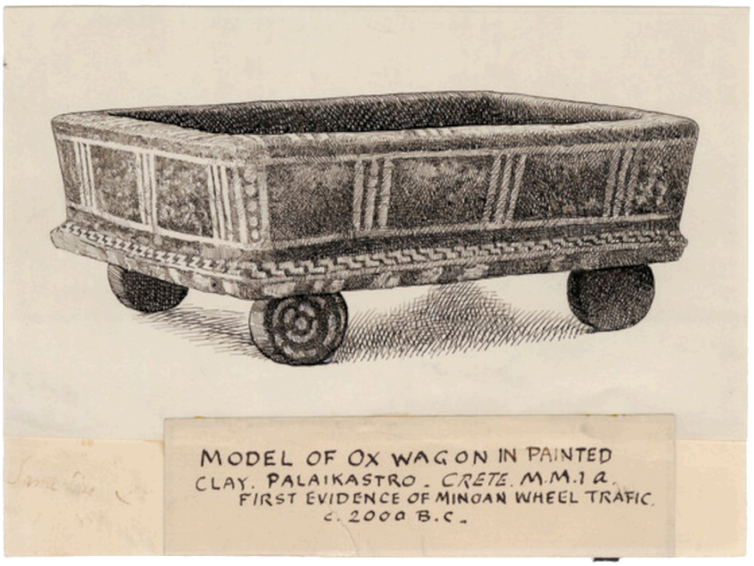
UNKNOWN CASE. Terracotta Relief from House of Sacrificed Oxen

Accession Number	GB/1648/AJE/6/2/1/1/127
Year	1936
Dimensions	14.8 cm x 16.5 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 487



Model of Ox Wagon in Painted Clay. © Ashmolean Museum, University of Oxford.

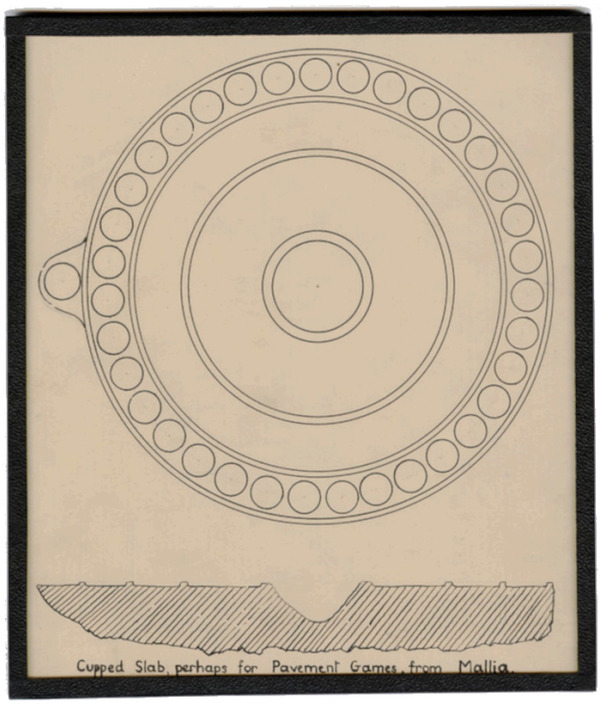
UNKNOWN CASE. Model of Ox Wagon in Painted Clay

Accession Number	GB/1648/AJE/6/2/1/1/120
Year	1936
Dimensions	16.5 cm x 12.2 cm
Medium	drawing
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 78



Cupped Slab from Mallia. © Ashmolean Museum, University of Oxford.

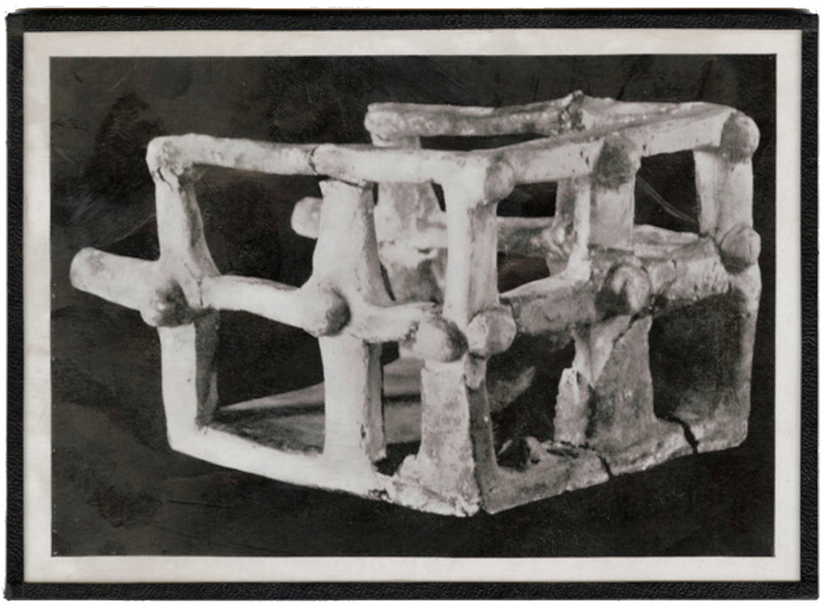
UNKNOWN CASE. Cupped Slab from Mallia

Accession Number	GB/1648/AJE/6/2/1/1/116
Year	1936
Dimensions	16 cm x 14 cm
Medium	drawing
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 263



Clay Palanquin Photograph. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Clay Palanquin Photograph

Accession Number	GB/1648/AJE/6/2/1/1/113
Year	1936
Dimensions	10 cm x 14 cm
Medium	photograph
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1902. *The Palace of Knossos: Provisional Report on the Excavations of the Year 1902*, fig. 15b



Gold Shrine Ornament from Shaft Graves. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Gold Shrine Ornament from Shaft Graves

Accession Number	GB/1648/AJE/6/2/1/1/115
Year	1936
Dimensions	15.7 cm x 13.8 cm
Medium	drawing
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Karo, Georg. 1930. *Die Schachtgräber von Mykenai: Tafeln*, Plate XXVII 26

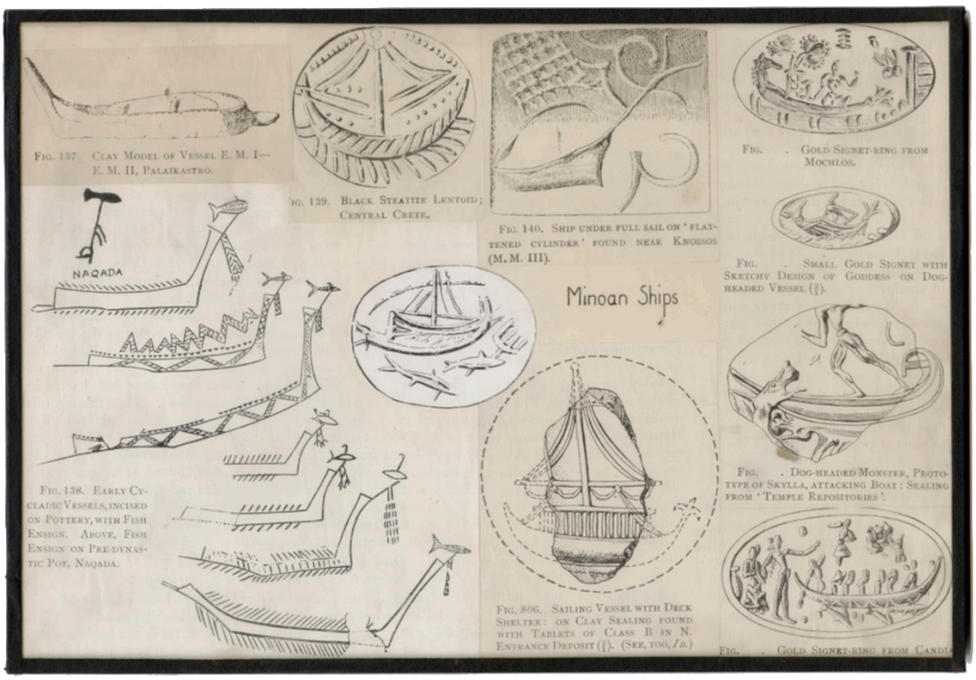


Fig. 137. Clay Model of Vessel E. M. I—E. M. II, Palaikastro.

Fig. 139. Black Steatite Lentoid; Central Crete.

Fig. 140. Ship under full sail on 'flattened cylinder' found near Knossos (M. M. III).

Fig. . Gold Signet-ring from Mochlos.

Fig. . Small Gold Signet with Sketchy Design of Goddess on Dog-headed Vessel (⅔).

Fig. 138. Early Cycladic Vessels, incised on Pottery, with Fish Ensign. Above, Fish Ensign on Pre-dynastic Pot, Naqada.

Fig. . Dog-headed Monster, Prototype of Skylla, attacking Boat: Sealing from 'Temple Repositories'.

Fig. 806. Sailing Vessel with Deck Shelter: on Clay Sealing found with Tablets of Class B in N. Entrance Deposit (⅔). (See, too, *Jr.*)

Fig. . Gold Signet-ring from Candia

Minoan Ships. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Minoan Ships

Accession Number	GB/1648/AJE/6/2/1/1/108
Year	1936
Dimensions	19 cm x 27 cm
Medium	collage
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, figs. 136, 137, 138, 139, 140, 141, and 147.



Remains of Crouched Skeleton in Larnax from Tomb 80. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Remains of Crouched Skeleton in Larnax from Tomb 80

Accession Number	GB/1648/AJE/6/2/1/1/105
Year	1936
Dimensions	13.5 cm x 17.4 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1905. *The Prehistoric Tombs of Knossos*, fig. 4



Fetishes or Natural Concretions from Little Palace. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Fetishes or Natural Concretions from Little Palace

Accession Number	GB/1648/AJE/6/2/1/1/103
Year	1936
Dimensions	11.5 cm x 11.3 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 198

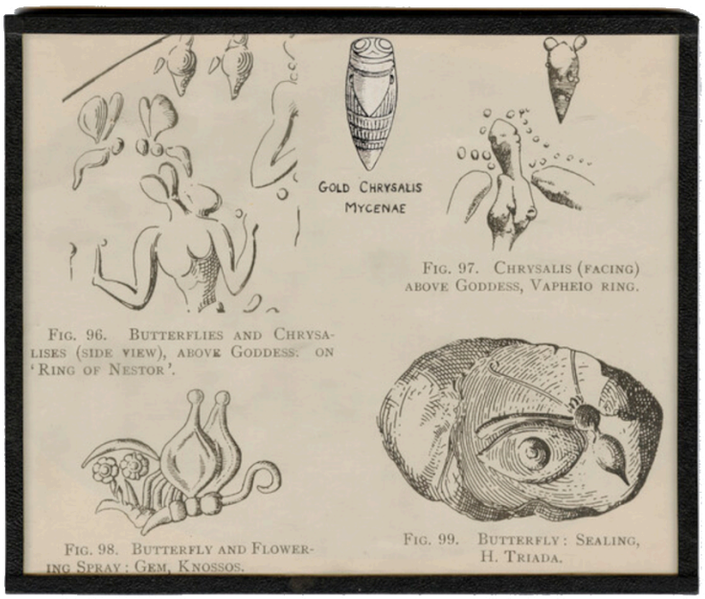


FIG. 96. BUTTERFLIES AND CHRYSALISES (SIDE VIEW), ABOVE GODDESS: ON 'RING OF NESTOR'.

FIG. 97. CHRYSALIS (FACING) ABOVE GODDESS, VAPHEIO RING.

FIG. 98. BUTTERFLY AND FLOWERING SPRAY: GEM, KNOSSOS.

FIG. 99. BUTTERFLY: SEALING, H. TRIADA.

Butterflies and Chrysalises. © Ashmolean Museum, University of Oxford.

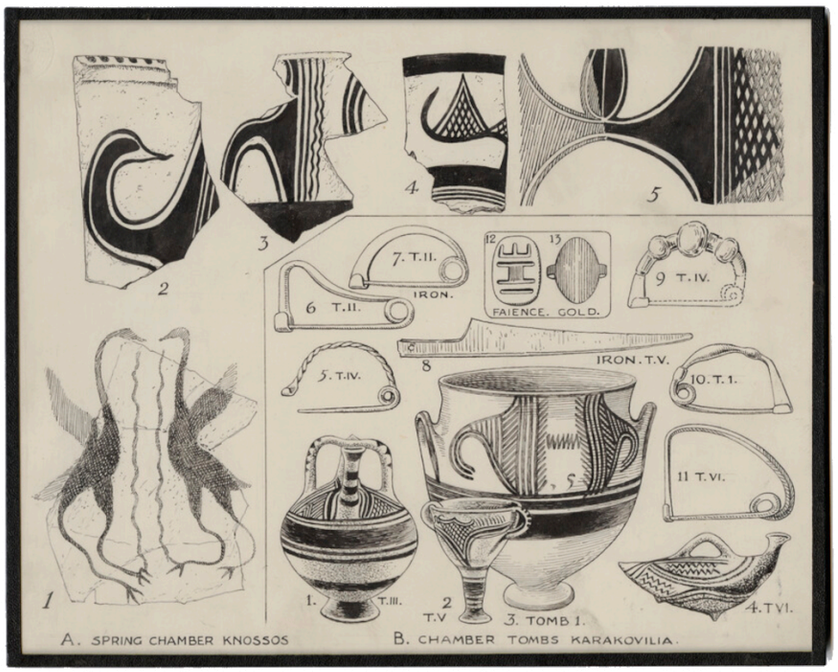
UNKNOWN CASE. Butterflies and Chrysalises

Accession Number	GB/1648/AJE/6/2/1/1/102
Year	1936
Dimensions	11.5 cm x 13.7 cm
Medium	collage
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, figs. 96, 97, 98, 99, and 102.



Comparative Table of Proto-Geometrical Types from the Spring Chamber and Tombs at Karakovilia. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Comparative Table of Proto-Geometrical Types from the Spring Chamber and Tombs at Karakovilia

Accession Number	GB/1648/AJE/6/2/1/1/99
Year	1936
Dimensions	20.2 cm x 25.2 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 70



Fig. 755. Built Sepulchral Chamber at Mukr-el-Beida showing Aperture in Back Wall like Tomb I of Isopata.

Fig. N.W. Corner of Sepulchral Chamber (Tomb VI) at Ras-Shamra.

Fig. 753. Interior of Royal Tomb of Isopata, near Knossos, showing Low Opening in Entrance Blocking and Lateral Archway in Wall of Fore Hall beyond, ending, slightly, against Virgin Soil.

Royal Tomb of Isopata and Comparative Examples. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Royal Tomb of Isopata and Comparative Examples

Accession Number	GB/1648/AJE/6/2/1/1/96
Year	1936
Dimensions	31 cm x 16.2 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, figs. 751, 753, and 755



Gold Jewellery From Shaft Grave. © Ashmolean Museum, University of Oxford.

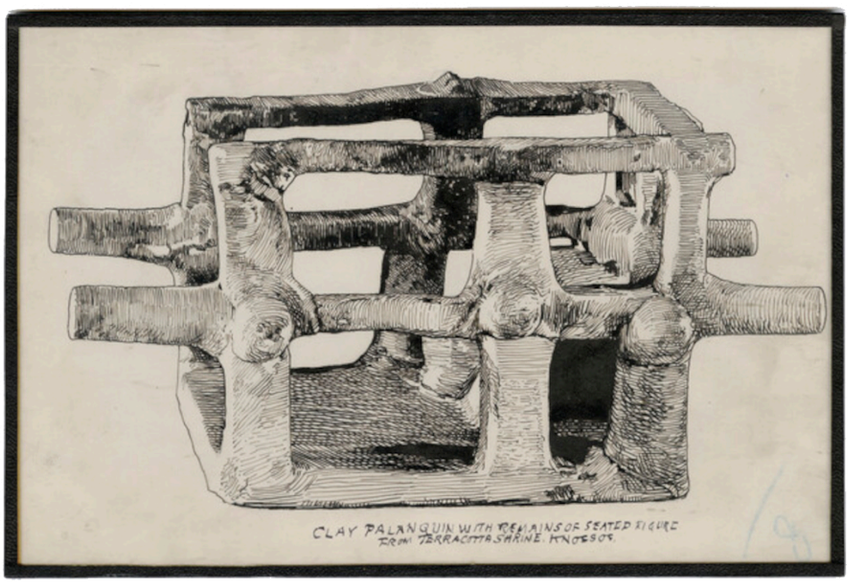
UNKNOWN CASE. Gold Jewellery From Shaft Grave

Accession Number	GB/1648/AJE/6/2/1/1/81
Year	1936
Dimensions	17 cm x 16 cm
Medium	photograph
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1930. *The Palace of Minos at Knossos, III*, fig. 101



Clay Palanquin from Knossos. © Ashmolean Museum, University of Oxford.

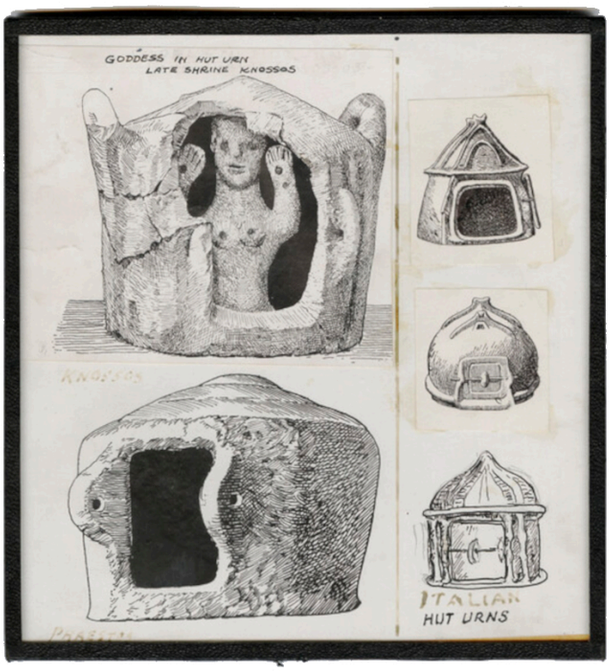
UNKNOWN CASE. Clay Palanquin from Knossos

Accession Number	GB/1648/AJE/6/2/1/1/79
Year	1936
Dimensions	12.5 cm x 18.5 cm
Medium	drawing
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 80



Hut Urns. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Hut Urns

Accession Number	GB/1648/AJE/6/2/1/1/70
Year	1936
Dimensions	12.8 cm × 12 cm
Medium	collage
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 63 and 65



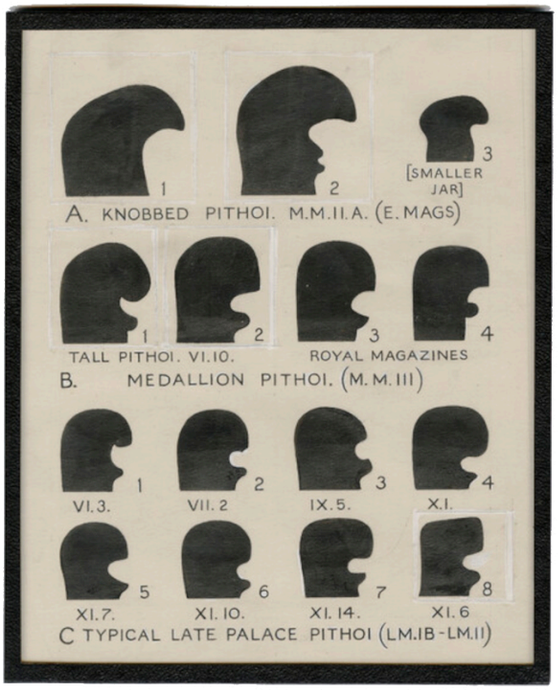
Lion-Headed Natural Concretion. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Lion-Headed Natural Concretion

Accession Number	GB/1648/AJE/6/2/1/1/55
Year	1936
Dimensions	14.8 cm × 8 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY



Profiles of Rims of Pithoi. © Ashmolean Museum, University of Oxford.

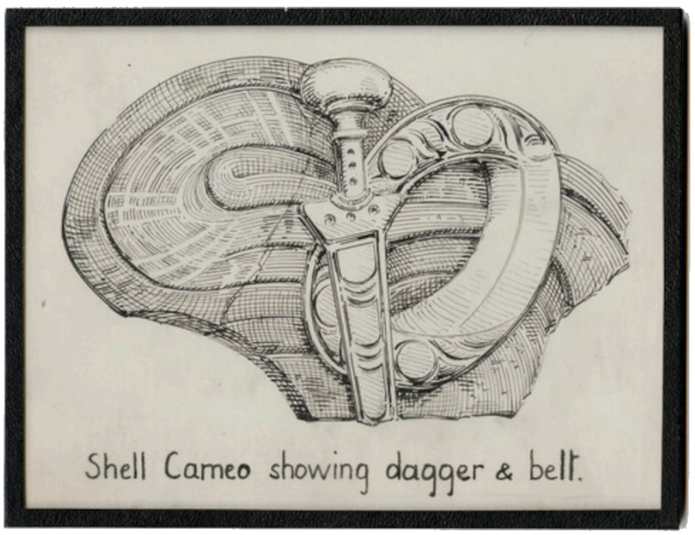
UNKNOWN CASE. Profiles of Rims of Pithoi

Accession Number	GB/1648/AJE/6/2/1/1/32
Year	1936
Dimensions	14.5 cm × 11.5 cm
Medium	collage
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 632



Shell Cameo. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Shell Cameo

Accession Number	GB/1648/AJE/6/2/1/1/31
Year	1936
Dimensions	9.5 cm × 12 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 904

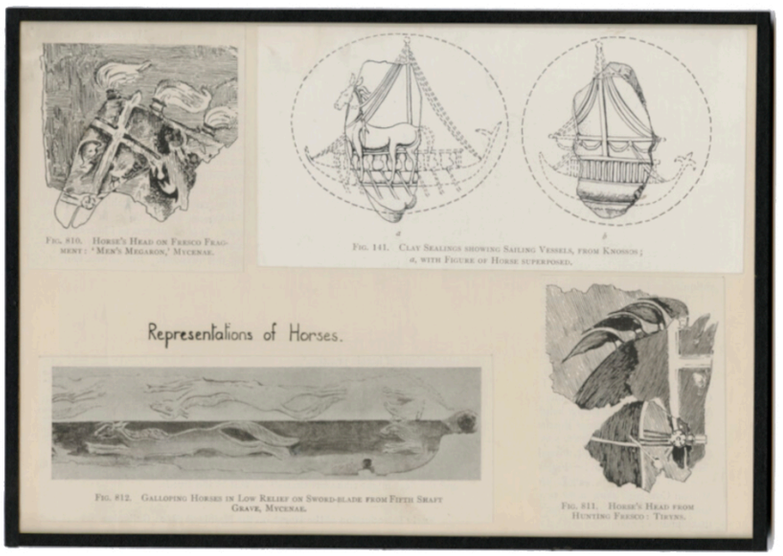


Fig. 810. Horse's Head on Fresco Fragment: 'Men's Megaron,' Mycenae.

Fig. 141. Clay Sealings showing Sailing Vessels, from Knossos; a, with Figure of Horse superposed.

Fig. 812. Galloping Horses in Low Relief on Sword-blade from Fifth Shaft Grave, Mycenae.

Fig. 811. Horse's Head from Hunting Fresco: Tiryns.

Representations of Horses. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Representations of Horses

Accession Number	GB/1648/AJE/6/2/1/1/2
Year	1936
Dimensions	27 cm × 19 cm
Medium	collage
Location	Ashmolean Museum

Unknown Case or possibly not included in exhibition.

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 141

Evans, Arthur. 1935. *The Palace of Minos at Knossos, IV*, fig. 810, 811, and 812



Shrine of the Double Axes. © Ashmolean Museum, University of Oxford.

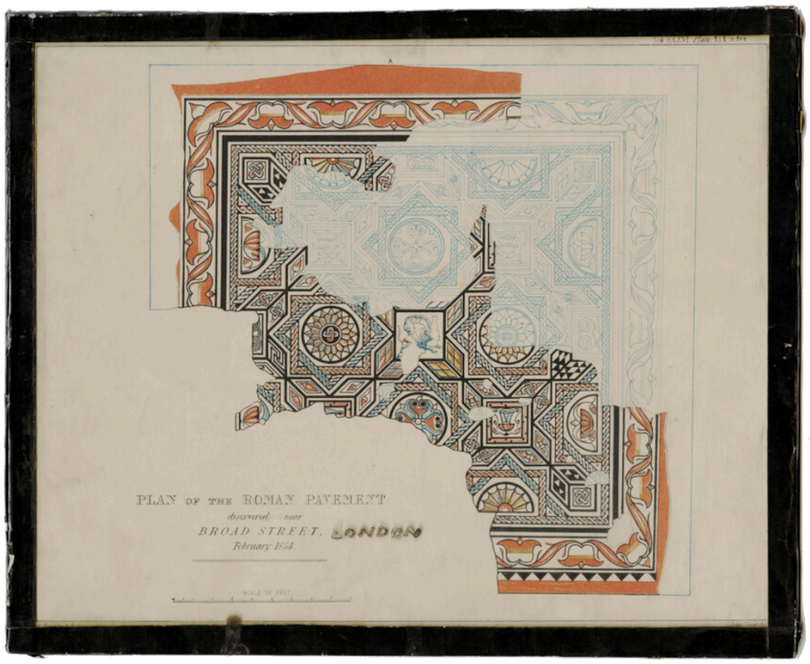
UNKNOWN CASE. Shrine of the Double Axes

Accession Number	GB/1648/AJE/6/2/1/1/75
Year	1936
Dimensions	13 cm × 16.6 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 189



Plan of Roman Pavement discovered near Broad Street London. © Ashmolean Museum, University of Oxford.

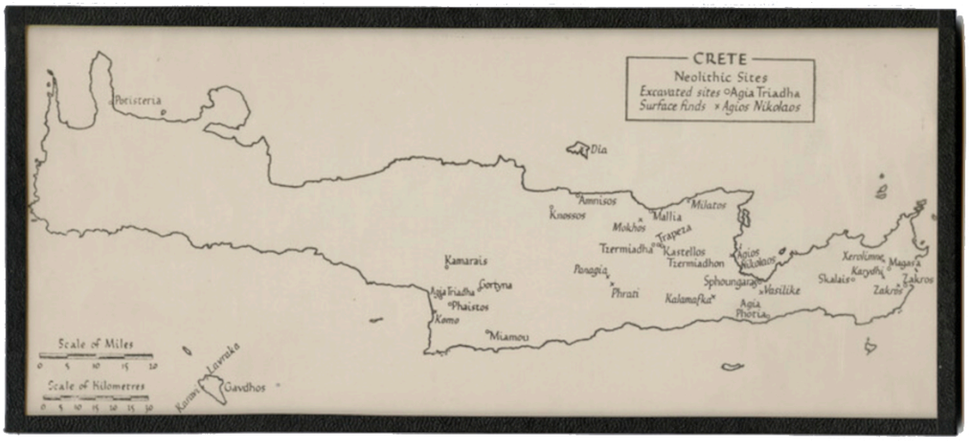
UNKNOWN CASE. Plan of Roman Pavement discovered near Broad Street London

Accession Number	GB/1648/AJE/6/2/1/1/193
Year	1936
Dimensions	21 cm x 25.3 cm
Medium	print
Location	Ashmolean Museum

Unknown Case or not included in exhibition

BIBLIOGRAPHY

Tite, William. 1855. *An Account of the Discovery of a Tessellated Pavement, 10th Feb. 1854, under the Vaults of the South-Eastern Area of the Late Excise Office*, fix. XIX



Neolithic Sites Map. © Ashmolean Museum, University of Oxford.

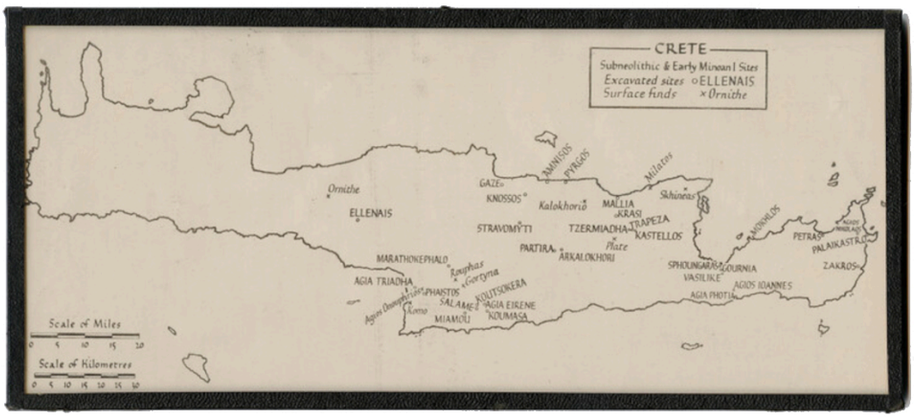
UNKNOWN CASE. Neolithic Sites Map

Accession Number	GB/1648/AJE/6/2/1/1/20
Year	1939?
Dimensions	8.5 cm × 19 cm
Medium	print
Location	Ashmolean Museum

Not included in exhibition?

BIBLIOGRAPHY

Pendlebury, John. D.S. 1939. *The Archaeology of Crete*, Map 3



Subneolithic and Early Minoan I Sites Map. © Ashmolean Museum, University of Oxford.

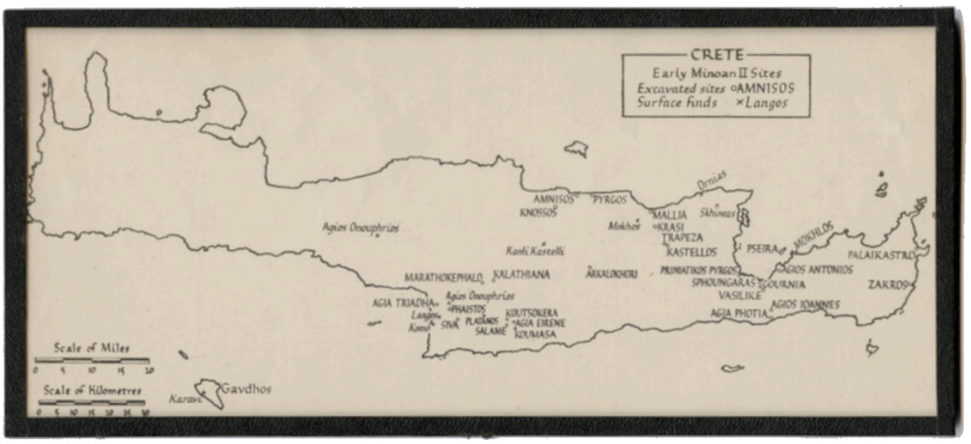
UNKNOWN CASE. Subneolithic and Early Minoan I Sites Map

Accession Number	GB/1648/AJE/6/2/1/1/24
Year	1939?
Dimensions	8.5 cm × 19 cm
Medium	print
Location	Ashmolean Museum

Not included in exhibition?

BIBLIOGRAPHY

Pendlebury, John. D.S. 1939. *The Archaeology of Crete*, Map 4



Early Minoan II Sites Map. © Ashmolean Museum, University of Oxford.

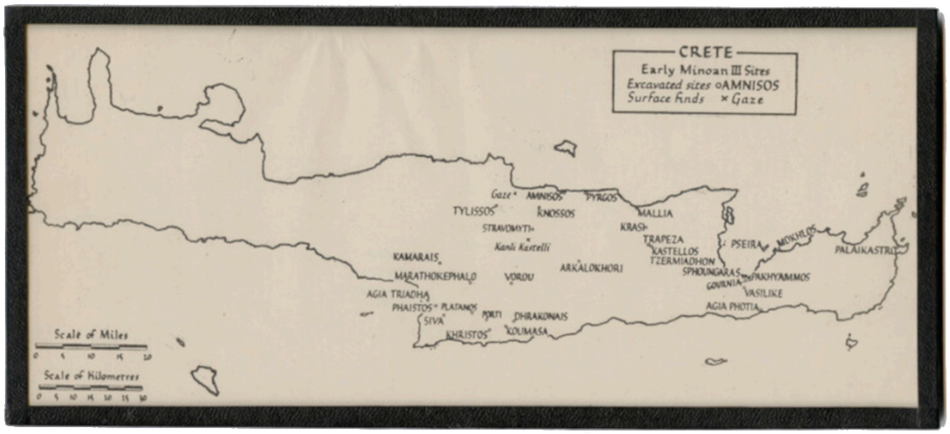
UNKNOWN CASE. Early Minoan II Sites Map

Accession Number	GB/1648/AJE/6/2/1/1/25
Year	1939?
Dimensions	8.5 cm × 19 cm
Medium	print
Location	Ashmolean Museum

Not included in exhibition?

BIBLIOGRAPHY

Pendlebury, John. D.S. 1939. *The Archaeology of Crete*, Map 5



Early Minoan III Sites Map. © Ashmolean Museum, University of Oxford.

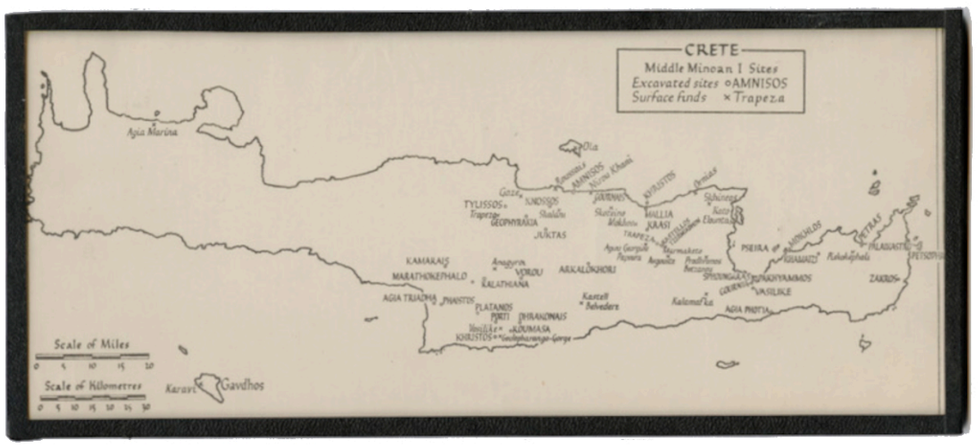
UNKNOWN CASE. Early Minoan III Sites Map

Accession Number	GB/1648/AJE/6/2/1/1/21
Year	1939?
Dimensions	8.5 cm × 19 cm
Medium	print
Location	Ashmolean Museum

Not included in exhibition?

BIBLIOGRAPHY

Pendlebury, John. D.S. 1939. *The Archaeology of Crete*, Map 6



Middle Minoan I Sites Map. © Ashmolean Museum, University of Oxford.

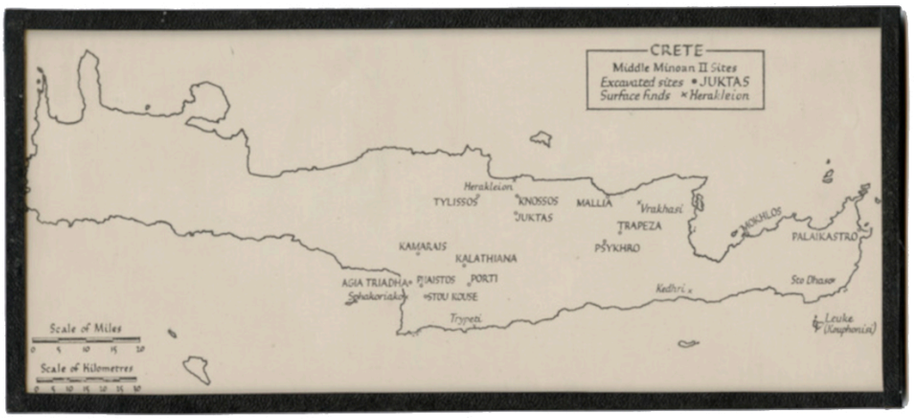
UNKNOWN CASE. Middle Minoan I Sites Map

Accession Number	GB/1648/AJE/6/2/1/1/27
Year	1939?
Dimensions	8.5 cm × 19 cm
Medium	print
Location	Ashmolean Museum

Not included in exhibition?

BIBLIOGRAPHY

Pendlebury, John. D.S. 1939. *The Archaeology of Crete*, Map 7



Middle Minoan II Sites Map. © Ashmolean Museum, University of Oxford.

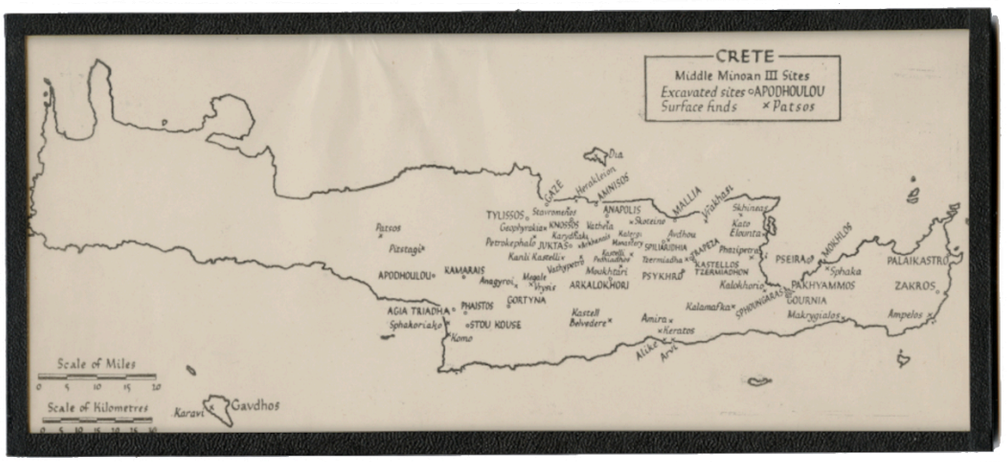
UNKNOWN CASE. Middle Minoan II Sites Map

Accession Number	GB/1648/AJE/6/2/1/1/19
Year	1939?
Dimensions	8.5 cm × 19 cm
Medium	print
Location	Ashmolean Museum

Not included in exhibition?

BIBLIOGRAPHY

Pendlebury, John. D.S. 1939. *The Archaeology of Crete*, Map 8



Middle Minoan III Sites Map. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Middle Minoan III Sites Map

Accession Number	GB/1648/AJE/6/2/1/1/18
Year	1939?
Dimensions	8.5 cm × 19 cm
Medium	print
Location	Ashmolean Museum

Not included in exhibition?

BIBLIOGRAPHY

Pendlebury, John. D.S. 1939. *The Archaeology of Crete*, Map 9



Late Minoan I Sites Map. © Ashmolean Museum, University of Oxford.

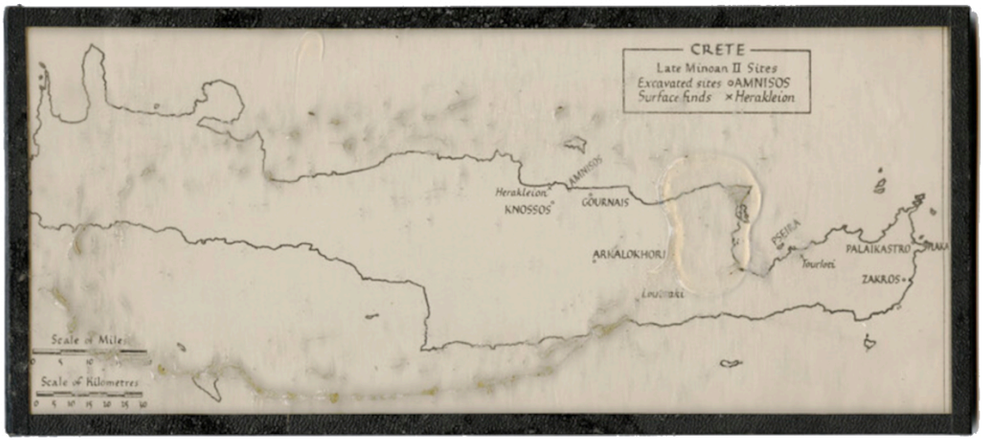
UNKNOWN CASE. Late Minoan I Sites Map

Accession Number	GB/1648/AJE/6/2/1/1/23
Year	1939?
Dimensions	8.5 cm × 19 cm
Medium	print
Location	Ashmolean Museum

Not included in exhibition?

BIBLIOGRAPHY

Pendlebury, John. D.S. 1939. *The Archaeology of Crete*, Map 10



Late Minoan II Sites Map. © Ashmolean Museum, University of Oxford.

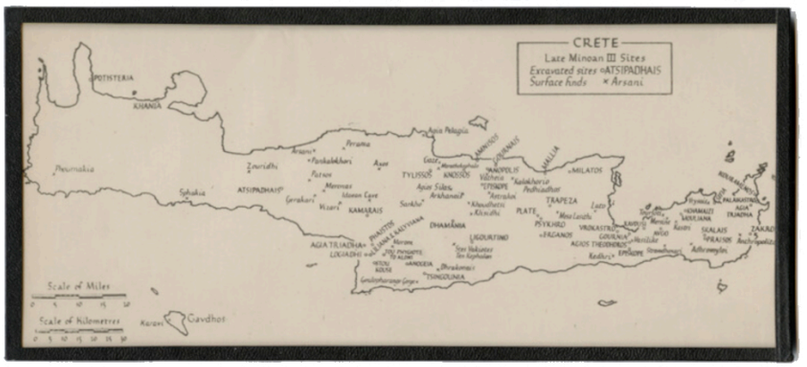
UNKNOWN CASE. Late Minoan II Sites Map

Accession Number	GB/1648/AJE/6/2/1/1/26
Year	1939?
Dimensions	8.5 cm × 19 cm
Medium	print
Location	Ashmolean Museum

Not included in exhibition?

BIBLIOGRAPHY

Pendlebury, John. D.S. 1939. *The Archaeology of Crete*, Map 11



Late Minoan III Sites Map. © Ashmolean Museum, University of Oxford.

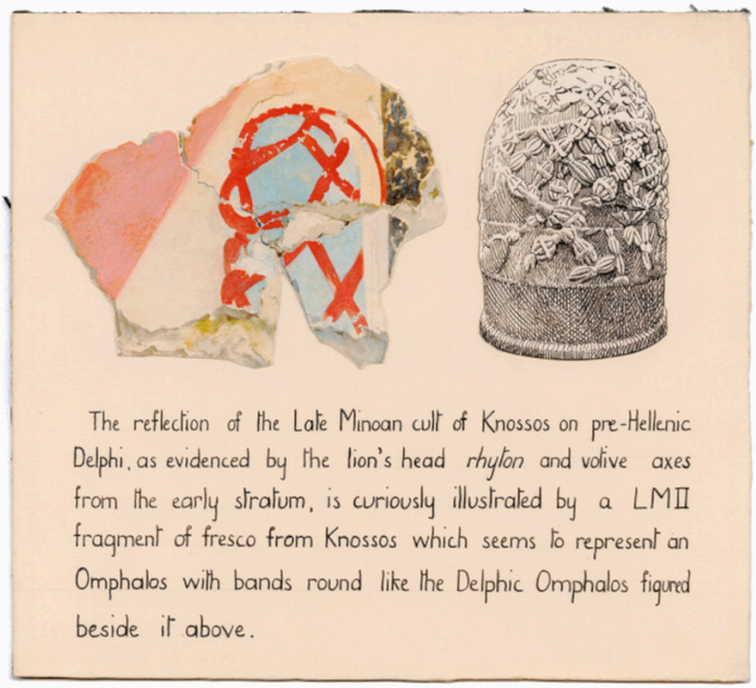
UNKNOWN CASE. Late Minoan III Sites Map

Accession Number	GB/1648/AJE/6/2/1/1/22
Year	1939?
Dimensions	8.5 cm × 19 cm
Medium	print
Location	Ashmolean Museum

Not included in exhibition?

BIBLIOGRAPHY

Pendlebury, John. D.S. 1939. *The Archaeology of Crete*, Map 12



Comparative Knossos and Delphic Omphalos. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Comparative Knossos and Delphic Omphalos

Accession Number	GB/1648/AJE/6/2/1/1/195
Year	1936
Dimensions	17.3 cm x 19.2 cm
Medium	collage
Location	Ashmolean Museum

Unknown Case, found separate from framed labels

BIBLIOGRAPHY



Drawing of Stone Ladle. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Drawing of Stone Ladle

Accession Number	GB/1648/AJE/4/3/6/4/1
Year	1936
Dimensions	17 cm x 12.5 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels; unpublished?

BIBLIOGRAPHY



Drawing of Larnax from Tomb 87 of Zafer Papoura Cemetery. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Drawing of Larnax from Tomb 87 of Zafer Papoura Cemetery

Accession Number	GB/1648/AJE/4/2/6/3/3
Year	1936
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels

BIBLIOGRAPHY

Evans, Arthur. 1905. *The Prehistoric Tombs of Knossos*, 79



Drawing of EM III Anthropomorphic Vase from Mochlos. © Ashmolean Museum, University of Oxford.

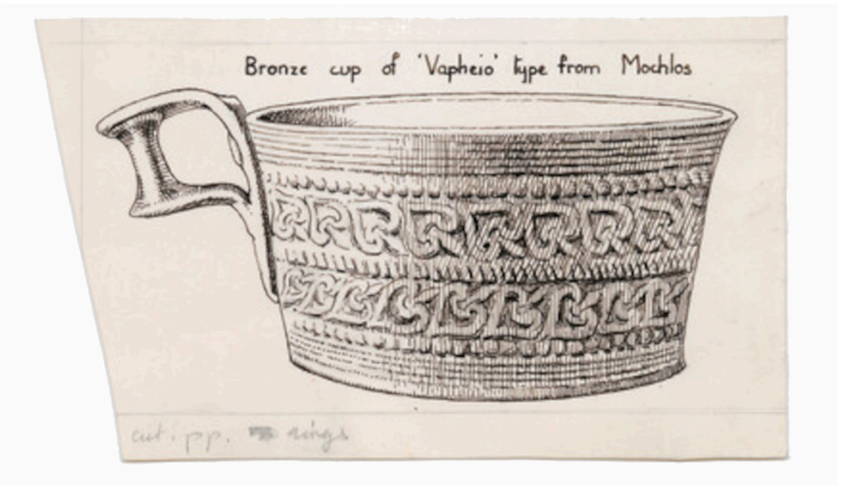
UNKNOWN CASE. Drawing of EM III Anthropomorphic Vase from Mochlos

Accession Number	GB/1648/AJE/4/6/
Year	1936
Dimensions	12.2 cm x 16.6 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 153



Drawing of Bronze Cup of Vapheio type from Mochlos. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Drawing of Bronze Cup of Vapheio type from Mochlos

Accession Number	GB/1648/AJE/4/6/
Year	1936
Dimensions	8 cm x 13 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels; duplicate of another label

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 288



Drawing of Comparative Hairstyles of Libya, Crete and Egypt. © Ashmolean Museum, University of Oxford.

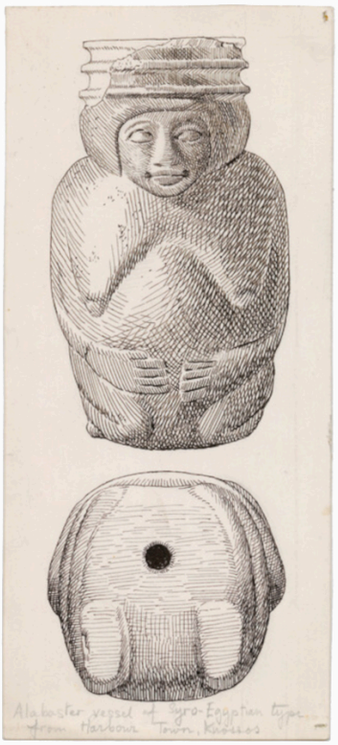
UNKNOWN CASE. Drawing of Comparative Hairstyles of Libya, Crete and Egypt

Accession Number	GB/1648/AJE/4/3/14/1/1
Year	1936
Dimensions	12.7 cm x 17.6 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 16



Drawing of Alabaster vessel of Syro-Egyptian type from Harbour Town, Knossos. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Drawing of Alabaster vessel of Syro-Egyptian type from Harbour Town, Knossos

Accession Number	GB/1648/AJE/4/3/6/3/1
Year	1936
Dimensions	19.2 cm x 9 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 150



Drawing of MM IIB Jug from Phaistos with flower decoration. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Drawing of MM IIB Jug from Phaistos with flower decoration

Accession Number	GB/1648/AJE/4/6
Year	1936
Dimensions	14 cm x 12.6 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 198



Drawing of MM IIB Jar from Phaistos with four-arm spiral. © Ashmolean Museum, University of Oxford.

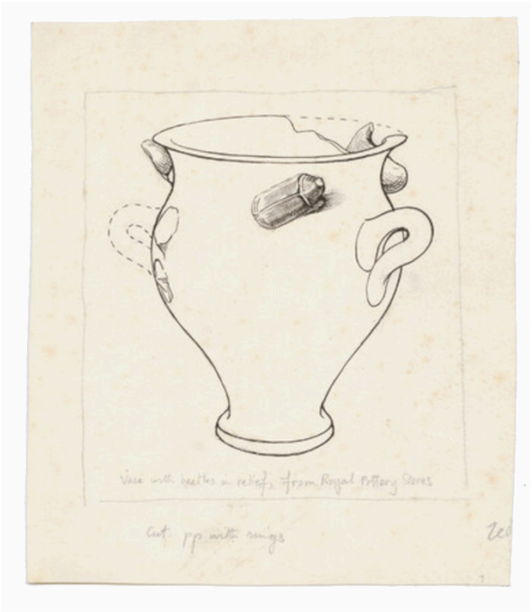
UNKNOWN CASE. Drawing of MM IIB Jar from Phaistos with four-arm spiral

Accession Number	GB/1648/AJE/4/6
Year	1936
Dimensions	19.8 cm x 15.7 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 116



Drawing of Vase with beetles in relief from Royal Pottery Stores. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Drawing of Vase with beetles in relief from Royal Pottery Stores

Accession Number	GB/1648/AJE/4/3/2/9/1
Year	1936
Dimensions	19.1 cm x 16.5 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels

BIBLIOGRAPHY

Evans, Arthur. 1921. *The Palace of Minos at Knossos, I*, fig. 180



Drawing of Pithoid Jar from the North East House. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Drawing of Pithoid Jar from the North East House

Accession Number	GB/1648/AJE/4/3/2/10/1
Year	1936
Dimensions	25.6 cm x 16.7 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 245



Donkey as Pack Animal from Phaistos. © Ashmolean Museum, University of Oxford.

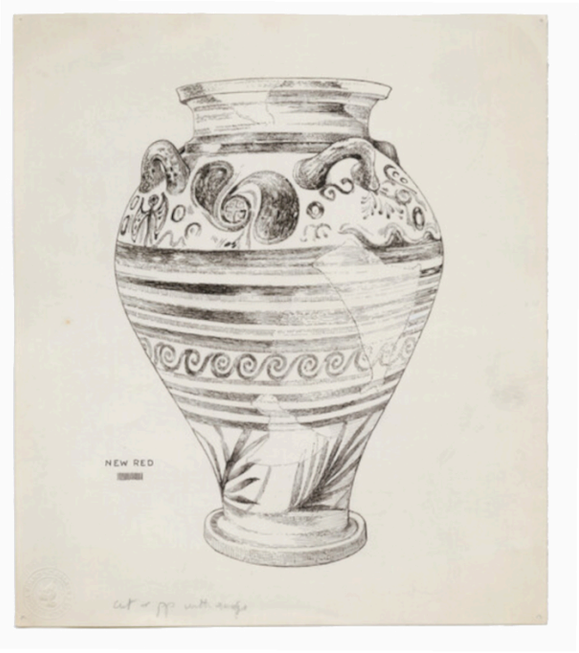
UNKNOWN CASE. Drawing of Donkey as Pack Animal from Phaistos

Accession Number	GB/1648/AJE/4/6
Year	1936
Dimensions	9.4 cm x 12.4 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels

BIBLIOGRAPHY

Evans, Arthur. 1928. *The Palace of Minos at Knossos, II*, fig. 79



Drawing of LM I Jar with double axe from Gournia. © Ashmolean Museum, University of Oxford.

UNKNOWN CASE. Drawing of LM I Jar with double axe from Gournia

Accession Number	GB/1648/AJE/4/6
Year	1936
Dimensions	23.5 cm x 20.7 cm
Medium	drawing
Location	Ashmolean Museum

Possibly in exhibition, found separate from framed labels

BIBLIOGRAPHY

Boyd Hawes, Harriet, and Blanche, Williams. 1908. *Gournia, Vasiliki, and Other Prehistoric Sites on the Isthmus of Hierapetra Crete*, Plate K