



The Temple Repositories of Knossos: New Information from the Unpublished Notes of Sir Arthur Evans

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THE TEMPLE REPOSITORIES OF KNOSSOS: NEW INFORMATION FROM THE UNPUBLISHED NOTES OF SIR ARTHUR EVANS¹

THE objects from the Temple Repositories 'for beauty and interest equalled, and in some respects surpassed anything found during the whole course of the four seasons' excavations'. Thus wrote Evans when announcing their discovery in the preliminary report.² Despite this assertion and the fact that the objects occupied a very prominent position in Evans's publications,³ not a single drawing of them was to be found among the myriads made by him in his excavation notebooks. Now this inexplicable gap in Evans's recording process has been partly filled by the discovery of a set of notes in the archives of the Ashmolean Museum. Evans made annotated sketches (rather than drawings) of most of the objects recovered from the Temple Repositories, as well as comments on the Repositories themselves. They were simply mislaid among the hundreds of loose pages accompanying the actual excavation notebooks,⁴ but were made known to the author by Vasso Photou, who had diligently been searching the archives.⁵

The various headings to these pages, such as 'Porcelain Deposit', 'Snake Goddess', and 'Sealings from Porcelain Deposit', leave no doubt that they concern the Temple Repositories.⁶ Drawings of most of the published objects are present, some in ink and

¹ I would like to express my sincere gratitude to Sir Arthur Evans's Trustees, as well as to Mrs Ann Brown, for permission to study and publish this set of Evans's notes. I also thank Mrs Brown warmly for her help in transcribing the notes. My gratitude is also due to the Managing Committee of the British School, and to the Greek Ministry of Culture, for allowing me to study and publish unpublished material from the Temple Repositories, as well as to the curators of the Herakleion Museum, Dr J. Sakellarakis and Ch. Kritzas, for permission to study the material. I would also like to thank warmly Mrs E. Banou and Dr M. Lagoyiani for their help in the Museum; Dr D. Evely for reading the manuscript; and Miss K. Astrinaki for the drawings.

The following special abbreviations are used:

AE/NB = A. Evans, *Notebook of the Knossos Excavations*

AE/lp = A. Evans, loose pages

AM = Ashmolean Museum, Oxford

BSA 9 (followed by colon and page no.) = A. Evans, 'Knossos excavations 1903', *BSA* 9 (1902-3), 35-94

DM/DB = D. Mackenzie, *Day Book of the Knossos Excavations*

Gill = M. A. V. Gill, 'The Knossos sealings: provenance and identification', *BSA* 60 (1965), 69-71

HM = Herakleion Museum

Pini 1990 = I. Pini, 'The Hieroglyphic Deposit and the Temple Repositories at Knossos', pp. 46-53 of *Aegaeum*, v: *Aegean Seals, Sealings, and Administration* (ed. Palaima, 1990)

Weingarten 1986a = J. Weingarten, 'Some unusual Minoan clay nodules', *Kadmos*, 25 (1986), 1-21

Weingarten 1986b = J. Weingarten, 'The sealing structures of Minoan Crete: MM II Phaistos to the destruction of the palace of Knossos, part I: the evidence until the LM I B destructions', *OJA* 5 (1986), 279-98

Weingarten 1989 = J. Weingarten, 'Old and new elements in the seals and sealings of the Temple Repository, Knossos', in *Aegaeum*, iii: *Transition du monde égéen du bronze moyen au bronze récent* (ed. Laffineur, 1989), 39-52

² *BSA* 9: 40.

³ *BSA* 9: 38-94; *PM* i (1921), 463-523; 556-7; 694-700.

⁴ Mackenzie's day-books, Evans's notebooks, and Fyfe's notebooks, drawings, and plans are kept in the Ashmolean Museum.

⁵ My warmest thanks to Vasso Photou for pointing these notes out to me. They are now kept in an envelope in the museum. They are double pages of fine, rather shiny paper, cream in colour and of medium thickness.

⁶ 'Porcelain Deposit' was the term used by Mackenzie in his day-book (DM/DB 1903, 90: 30 May) and by Evans in the original publication (*BSA* 9: 62). Pendlebury mentions another 'Porcelain Deposit' located in the North-West Treasure House: *A Guide to the Stratigraphical Museum* (London, 1933), 4.

others in pencil;⁷ the attire of the faience figures is drawn in some detail, as are faience and bone flowers, rock crystal, and bronze items. With them are the sealings, minutely and beautifully illustrated. The objects are grouped according to type and material; thus, all the faience objects are placed together, as are sealings, flowers of faience, marine objects, and so on. Two major categories of objects are absent: the thousands of sea shells and the clay vases, which are referred to but twice. The sea shells (to be published soon) may have been left out because they were not man-made, and the clay vases were left for Mackenzie to deal with, particularly so if Evans took some of them to be Melian.⁸

The importance of these pages is twofold: through them we can now establish the provenance of unpublished objects, and in addition to Mackenzie's account of the excavation of the Temple Repositories, we now have that of Evans to compare and contrast.

The pages were not paginated; the order they follow was chosen by the present author. In a few cases it is obvious that there is some sequence to the pages (e.g. FIG. 1 *a*, *b*). As presented, they can be broadly divided into three parts: (1) a description of the Temple Repositories and their internal stratigraphy; (2) a series of annotated sketches, mainly of the faience objects; (3) a further series of annotated sketches of the sealings. There follow, within the text of this article, Evans's original pages, reproduced as FIGS. 1–11. A transcription is given of the written element alone, in which words crossed out by Evans are in square brackets. Points worthy of comment are highlighted by a superscript letter, and are discussed in sequence below each transcription. (Not all words and abbreviations are clear; some abbreviations used by Evans include 'h' = height, 'r' = right, 'l' = length or left, 'do'/'di' = ditto.)

In the conclusions, the contribution of Evans's notes to our understanding of the Temple Repositories material is discussed. A catalogue of the objects identified through these notes is attached at the end. The objects so identified are presented in detail, as are a few previously published ones which present points of technical interest raised by the new items.⁹

FIGURE 1 (*a*): NOTES ON THE PORCELAIN DEPOSIT (WITH FIG. A)

Transcription

'Porcelain Deposit'

On removing pavement stratum (thick) of red earth below this pots broken and perfect a little gold foil and a good deal of rubble. The porcelain deposit at bottom about 20 cm. from floor.^a It is part of a treasury depot as pieces [nearby] of broken objects were found together – Not mere sweepings from a large mass turned into the repository^b – It had however been disturbed many things broken.^c Gold and precious metals no doubt abstracted. Then some pieces got into upper levels and zone of Goddess and some other porcelain & bits belonging to this hoard found their way into the other kasella.^d

The second kasella contained proportionally a larger number of pots & gold foil crystal . . . [*continued in next section*]

⁷ It is as if every time Evans started to draw, after an interval, he would use black ink, reverting to pencil for some drawings and ink for some of the annotations. Sometimes both ink and pencil are used for the same drawing.

⁸ Mackenzie had some experience of Melian ware from

his excavations on Melos: *BSA* 4 (1897–8), 17–36; 5 (1898–9), 3–25; 9 (1902–3), 51 n. 1.

⁹ For more details see my Ph.D. thesis (publication forthcoming), *The Central Palace Sanctuary Area in the Palace of Knossos*, as well as a forthcoming paper from the Cretological Congress of 1991.

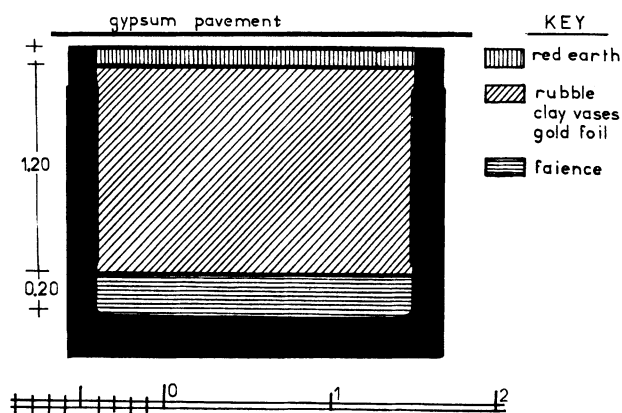


FIG. A. Schematic section on the stratigraphy of the East Temple Repository (after Evans, *PMi*, fig. 335 b).

Comments

a. The East Temple Repository was the first to be opened according to Mackenzie,¹⁰ as well as the original publication of Evans,¹¹ and its internal stratigraphy is described in the first lines of these notes. The faience objects were at the bottom of the Repository, while the vases mixed with rubble and gold foil were just above. Everything was covered with red earth, and on top of it a gypsum pavement was laid.¹² In FIG. A the stratification of the East Repository has been schematically presented following Evans's description as given in these notes, combined with the publication drawings.¹³

What Evans means by '20 cm from floor' is slightly ambiguous. Does he mean that the last 20 cm of the Repository were occupied by the faience objects, or that the faience objects were found 20 cm above the floor? The original publication seems to confuse the situation further: 'At about 1.10 metre down . . . The pottery ceased, and the earth grew fatter and more compact. In this stratum, which lay to a depth of about 42 centimetres, immediately above the floor of the repository, abundant fragments of faience began to come to light';¹⁴ and further below was 'the fatty layer containing the objects of art and cult, 32 centimetres in thickness'.¹⁵

b. Evans speaks immediately of a treasury deposit, implying that the Repositories were not used as a dump filled in with 'mere sweepings' as part of cleaning and levelling operations. The fact that the objects, broken and whole, were grouped together according to material shows that some care was taken in placing them in the Repository; and it was this feature, more than the existence of the gold, that made Evans realize the nature of his find.

c. The fact that many objects were broken does not necessarily imply that the fill was disturbed after deposition. The stratification, as described above, contradicts the idea of a disturbance after the deposit was sealed under the gypsum floor. It is most likely that the damage to the objects occurred before they were placed in the Repositories.

d, e. These two paragraphs refer to the West Repository; certain discrepancies are obvious when we compare this account to that given in the original publication,¹⁶ or to Mackenzie's diary.¹⁷

¹⁰ DM/DB 1903, ii. 86 (28 May).

¹¹ BSA 9: 43.

¹² Evans suggests that the red earth was 'due to the action of fire through the floor' (BSA 9: 40). Mackenzie shares the same opinion (DM/DB 1903, ii. 86: 28 May): 'the surface earth of the deposit was of a reddish terracotta colour –

produced by the action of fire through the floor'.

¹³ *PMi*. 467, fig. 335 b.

¹⁴ BSA 9: 40.

¹⁵ BSA 9: 43.

¹⁶ BSA 9: 44.

¹⁷ DM/DB 1903, ii. 88 (30 May).

One such concerns the position of the faience and crystal objects. Evans places them in the upper levels of the Repository in these notes, while in the original publication he implies that they were found at the bottom: 'The stratification here found answered in every respect to that of the other Repository . . . a surface layer of red burnt earth gave place to a darker bed filled with painted clay vessels . . . below this again was a stratum of fatty soil containing various relics.' Mackenzie is positive that they were found at the bottom.¹⁸

Another discrepancy concerns the number of faience objects in the West Repository. Evans mentions in these notes the 'zone of Goddess and some other porcelain'; Mackenzie, on the other hand, stresses that 'only one solitary fragment' of faience was found, that of the zone of the Goddess.¹⁹ In the original publication Evans is rather divided; on one occasion he stresses that only the part of the Snake Goddess was found,²⁰ while elsewhere he speaks of 'a few scattered pieces' apart from the Snake Goddess fragment.²¹ Neither in his notes here nor in the original publication does he specify which those pieces were. In *The Palace of Minos* he introduces a number of plaques as having been recovered from the West Repository and combines them with the crystal disk;²² were they actually retrieved from the West Repository, or were they assigned to it in error—a natural result after the long years intervening between the discovery and the publication proper?

FIGURE 1 (b)

Transcription

[continued from previous section] . . . &c. was found nearer its upper level.^e The Cist No. 1 was formed of fine/ thick slabs 15 × cm thick). The floor had a sinking in the middle. No. 2 rather of blocks than slabs floor flat with dowel holes – also the sides perhaps for wooden partitions.

Kasella I. 1.94 × 1.46.^g 1.64 deep

Large side slab 1.94 × 1.2 – high

Kasella II. slabs 42 thick & high

About 40 more or less perfect vessels.^h

Bones of [snake] ? [snake pit]. weaselⁱ

Cross 22.2 cm in diam. Fine veined dark grey and white marble – 1.2 cm thick. On back incised lines

Around the cross, clockwise from top r: line 3 from edge; line [3] 2 cm from edge; broken; line 3.8 from edge.^j

Comments

f. Cist No. I is the East Repository, cist No. II the West.

g. *Kasella* means 'chest' in modern Greek, and this may reflect Evans's conception of the Temple Repositories as being used as chests to keep objects in. Their size cannot be matched by any other cist in the palace; they are very capacious and strongly constructed, particularly the West one which is made of solid limestone blocks (c.42 cm thick) that carry dowel holes, probably for a supporting wooden framework (for shelves?), as Evans points out in these notes.

From this point onwards Evans deals with the objects: he draws them and, most importantly, gives their totals, something he did not do in the publications to the same extent. He does not, however, distinguish the objects from each Repository; consequently Mackenzie's diary²³ and the

¹⁸ Ibid.

¹⁹ DM/DB 1903, ii. 90 (30 May).

²⁰ BSA 9: 44.

²¹ BSA 9: 62.

²² PM i. 469; 480–1.

²³ DM/DB 1903, ii. 86–92 (28–30 May).

original publication (based to a large extent on Mackenzie's diary)²⁴ remain our sole sources for knowing what objects came from which Repository.

h. The first objects mentioned are the vases, not only because of their number (forty) but particularly because of their sheer size.²⁵

i. The bones of a weasel (Catalogue, 1) are mentioned here for the first time. Evans, however, does not specify what kind of bones they were. The word 'weasel' seems to have been added at a different stage, as the ink used is of a rather thicker quality than that otherwise used on this page. Before he identified the bones as those of a weasel, Evans was convinced that they were the bones of a snake, and wondered whether the cist was a 'snake pit'. In an unpublished photograph in the Ashmolean (FIG. B) he has placed the marble cross (drawn at the bottom of his page—the first object he drew) at the centre of the photograph, with the figurines on either side. Just below the cross is a snake-like figure, whose central position strongly suggests a snake-cult scene. When inspected closer (FIG. C), the figure can be seen to consist of fish vertebrae and a small skull, the whole skilfully arranged to imitate a curled snake. The skull as shown in FIG. C seems to be that of a weasel but whether it is what Evans refers to in his notes must remain uncertain, since the actual bones were never published and remain unlocated.²⁶ Nor did Evans publish this photograph as it was originally taken. For its first appearance he rubbed out the snake, leaving a blurred mark on that spot.²⁷ Later, for *The Palace of Minos*, he stuck a cutting of a table of offerings over this blurred spot and re-photographed the whole.²⁸

j. This is a drawing (HM 270) of the cross at the centre of FIG. B.

FIGURE 2 (a): NOTES ON THE SNAKE GODDESS

Transcription

Snake Goddess.^a

Height 34.2 cm. 13 1/2 in?

Restored fragt. of r. fore arm above elbow. l. forearm and tail of snake[.]

Parts of apron & lower curve of snake below girdle. Skirt. but full patterns of this is supplied by a similar [one to] dress worn by a somewhat smaller figure.^b

Fragment of upper margin of tiara & head of snake.

Tiara winding – originally purple = turned brownish with white border. Snake head was evidently curved forward above like [*space for drawing*] uraeus of Hathor etc. (cf.)^c

Necklace round neck.

Hair falls behind over shoulders. – Matronly bosom. A mother Goddess.^d [la] disproportionately large ears – perhaps symbolic of [larg] far hearing.^e black eyes & brows Short sleeved jacket with spiral decoration (in relief) purplish brown-whitish ground. (?originally pale turquoise. Narrow dark brown border in relief – laced together below

Snake girdle White spots in relief on pale 'purple' Three snakes head of one visible in girdle – One in right hand. one on tiara

The Snake held in r. hand runs down behind shoulders & continues up again to left arm – which held the tail.

²⁴ BSA 9: 35–94.

²⁵ BSA 9: 48, fig. 25; 50, fig. 26; PM i. 465, fig. 333; 557, fig. 404; pl. 7 (opp. p. 596).

²⁶ My sincere thanks to Mr L. Paragamian (Biology Dept., University of Crete) for identifying the head in the

Ashmolean plate as that of a member of the weasel family.

²⁷ BSA 9: 92, fig. 63.

²⁸ PM i, fig. 377 (opp. p. 519).



FIG. B. Original and unpublished photograph of contents of the Temple Repositories (Ashmolean Photographic Archives, 155).



FIG. C. Detail of FIG. B, showing skull of 'weasel' and fish vertebrae.

Comments

a. Evans gives a detailed description of the figurine he at once called a 'Snake Goddess' (HM 63; FIG. B, left).²⁹

b. The patterns of the dress of the Snake Goddess were supplied by the third figurine (HM 64), of which only half survives;³⁰ it is proportionately larger than the other two, not smaller (see FIG. 2 b, h).

c. It is interesting to see that the idea of connecting the Minoan Goddess to the Egyptian goddess Hathor originated at this early stage.³¹

d. Influenced by her 'matronly bosom', Evans calls her 'a Mother Goddess'.

e. In the preliminary publication, Evans advanced the idea of 'far hearing' in preference to that of 'a religious intention'.³²

FIGURE 2 (b): NOTES ON THE SNAKE GODDESS

Transcription

The Snake with head in girdle runs up one side of front of jacket and coils tail over r. ear. The snake with its head above the tiara takes a similar route down on the other side of the jacket opening to the girdle.

Snakes greenish white ground with purplish brown spots.

Snake Votary/

Head wanting. In l. hand holds out [the] snake tail up. (head wanting) Skin white – jacket orange brown, with dark purplish brown, raised cord-like border – also round apron. 7 flounces. Tresses of hair in front of shoulders & falling down back to hips. Height to neck 20.

Bagge restores with other snake on missing arm & tiara on head.^g

Third figure (17 to girdle): above waist wanting^h

Dress (skirt & 'apron') as Goddess but no snakes Girdle Hair falling down to hips behind as preceding – Part of skirt restored – (? frilled rather than flounced).

Comments

f. This figurine (HM 65) was restored later than the original publication (where she appears without a head)³³ by Halvor Bagge.³⁴ The fragmentary hat with roses was found to fit with a small feline (HM 57) which is now comfortably sitting on the figurine's head.³⁵

g. Halvor Bagge was a 'Danish artist' who made drawings of 'the most important finds', besides undertaking restoration work on the objects.³⁶

h. The third figure remains unrestored (HM 64); in proportion it is the largest of the three. There are no snakes visible on her skirt or around her waist, and whether she was holding one must remain an enigma.

²⁹ BSA 9: 75, fig. 54 alpha, beta; 76, fig. 55; PM i. 501, fig. 359.

³⁰ BSA 9: 92, fig. 63, right; PM i. 523, fig. 382 a, b.

³¹ BSA 9: 84–5.

³² BSA 9: 76.

³³ BSA 9: 77, fig. 56 a, b; 79, fig. 57.

³⁴ PM i. 504, fig. 362 and n. 1.

³⁵ PM i. 504, fig. 362 c, d.

³⁶ BSA 9: 2; 72.

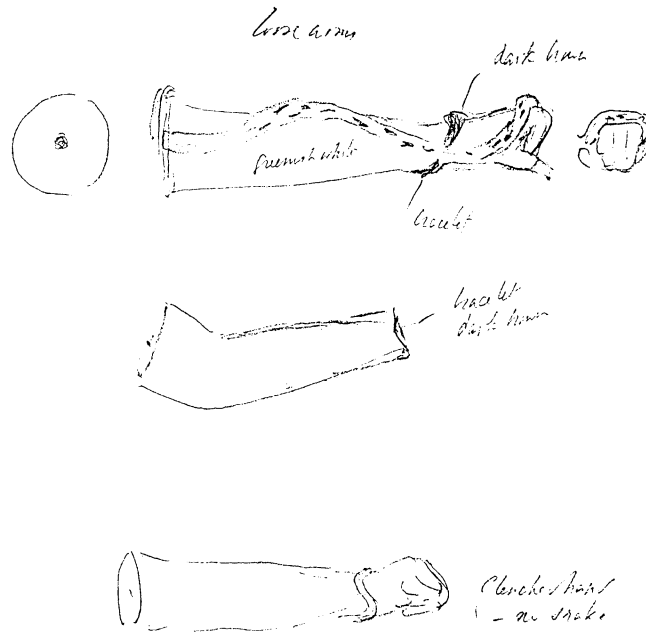


FIG. 2 (c).

FIGURE 2 (c): NOTES ON THE SNAKE GODDESS

Transcription (from top)

Loose arms
 dark brownⁱ
 greenish white
 bracelet
 bracelet dark brown^j
 Clenched hand – no snake^k

Comments

i. This arm (HM 66)³⁷ is longer than those attached to figurines HM 63 and 65.³⁸ It may therefore belong to a larger figurine; perhaps to HM 64 (4), the largest of the three? In the section of the upper part of all three arms a rivet hole is visible, intended to take a metal pin to assist attachment to the body. It has been suggested by Foster who analysed the one in the Ashmolean (see *j*), that the pin may have been of lead, since the area of the hole showed the presence of lead oxide at a relatively high level of 0.2 per cent, whereas other parts of the arm only contained c.0.06 per cent.³⁹

j. This (AM AE 1938.697)⁴⁰ is the smallest of the three arms, and may have belonged to another, lost figurine, smaller than the ones retrieved from the Temple Repositories (6).

³⁷ BSA 9: 79–80; 92, fig. 63, right.

³⁸ BSA 9: 74–81.

³⁹ K. P. Foster and A. Kaczmarczyk, 'X-ray fluorescence

analysis of some Minoan faience', *Archaeometry*, 24.2 (1982), 143–57, at p. 149.

⁴⁰ BSA 9: 80.

k. The hand in this case, being 'clenched', does not hold a snake (HM 67; 5),⁴¹ although the wavy bracelet round the wrist is reminiscent of one. The existence of these arms suggests three, or at least two, further figures (if one of them belongs to the largest figure), bringing the total up to either five or six items in the Temple Repositories. A small hand which has been catalogued (in the Herakleion Museum) together with the Temple Repositories objects does not seem to fit any of the above arms. Does it point to the existence of yet another figure?

FIGURE 3 (a): NOTES ON THE VOTIVE ROBES

Transcription (clockwise, from top l.)

Votive Robes

perforated for wire or thread^a

23 cm. h (c 9¹/₄ in) Greenish & white ground purplish brown decr. Small holes for wire or thread^b goes right down

papyrus like [lotus] clump^c part of a larger^d one similar

perforation 5.3 wide – 1

The smaller 4 wide ∴ height c.30.5 (40:53::230:)

$$\begin{array}{r} 23 \\ \hline 159 \\ 106 \\ \hline 4) 1219 \\ \hline 30.5 \end{array}$$

About height of large figure of Goddess^e

part of girdle with vandykes on/

crocuses

Comments

a. The dress drawn here (HM 58) was found almost whole;⁴² a second, smaller dress (HM 59)⁴³ was restored on the basis of this one.

b. All the dresses found in the Temple Repositories, Evans thought, were perforated right through 'to be suspended'.⁴⁴

c. Evans is here puzzled as to whether the flowers depicted on the dress are papyrus or lotus. By the time of the first publication he had settled for a compromise: 'crocuses . . . native Cretan species' which have been greatly influenced by 'lotus clumps of Egyptian religious art'.⁴⁵ It is worth noting that in the original publication Evans draws attention to the frequency of crocuses in frescoes as well as on vases, which belongs 'to the First Period of the Later Palace'.⁴⁶

d. This reference concerns the fragment of a third dress (HM 62; 7; FIG. D) mentioned in the original publication but never actually published.⁴⁷ The calculations just below also concern the same dress; its height was estimated in relation to the other two and is given as 30.5 cm. It is,

⁴¹ Ibid.

⁴² BSA 9, fig. 58 (opp. p. 83), left; 92, fig. 63, right; PM i. 506, fig. 364 a; fig. 377 (opp. p. 519), right.

⁴³ BSA 9, fig. 58 (opp. p. 83), right; 92, fig. 63, left; PM i. 506, fig. 364 b; fig. 377 (opp. p. 519), left.

⁴⁴ BSA 9: 81.

⁴⁵ BSA 9: 81–3.

⁴⁶ BSA 9: 81 and n. 1.

⁴⁷ BSA 9: 83.

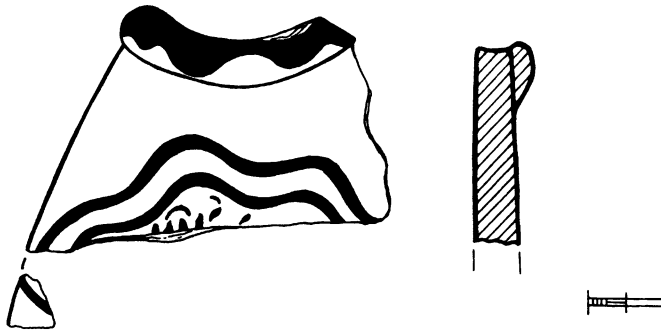


FIG. D. Drawing of faience dress fragment (by Miss K. Astrinaki).

therefore, the largest of the three. The decoration on it seems to be the same as in the other two: clumps of flowers under a double, wavy, canopy-like structure.

Being unrestored, the dress provides much valuable information on the processes of Minoan faience production. The core is made of a rather coarse material (somewhat unusually for Knossian faience, which is generally characterized by cores of fine white powder), with pieces of sand visible within the overall grey-white fabric. Around the core, but mainly on the upper surface, was applied a thin layer of fine pure white quartz. This technique was also employed in Egypt, and is described by Vandiver.⁴⁸ She enumerates suggestions as to why this layer was added: '1) to increase a limited resource of ground quartz, 2) to reduce labor time required to crush quartz, and 3) to increase reflectivity of the translucent glaze'. In the case of this dress fragment the white quartz layer is thicker on the upper surface, arguably suggesting that this was the surface that mattered and the colour of which had to be maintained.

e. Evans here tries to relate the height of the largest dress to that of the Snake Goddess, 30.5 cm to 34.2.

f. This is a girdle fragment (HM, uncatalogued; 8) referred to in the original publication but never subsequently published.⁴⁹ See notes *h*, *i* below.

FIGURE 3 (*b*): NOTES ON THE VOTIVE ROBES

Transcription

$$\begin{array}{r}
 7.2.50\ 24 \\
 15.8 : 9.5 :: 23^g \\
 \quad 23 \\
 \hline
 \quad 28.5 \\
 180 \\
 \hline
 15)208.5(14 \\
 \quad 15 \\
 \hline
 \quad 58
 \end{array}$$

⁴⁸ P. Vandiver, 'Technological change in Egyptian faience', in *Archaeological Ceramics* (Smithsonian

Institution, 1982), 167–79, at p. 171.

⁴⁹ BSA 9: 83.

Not perforated^h

10 cm long

perforatedⁱ

Interlaced crocuses 10 cm long

9.5 . 15.8

Only part of upper. height of skirt 9.5. (in the other case skirt 15.8 h.

Same Colouring

perforated

Comments

g. The sums concern the restored dress (HM 59), the lower part of which is drawn on the lower left of Evans's page.⁵⁰

h, i. These are what Evans called girdles (HM 60–1), and they are also visible on the Votive robes. He associates them with the entwined snakes around the waist of the Snake Goddess.⁵¹ The decoration shown on the girdles is no longer visible.

FIGURE 4 (a): DEPOSIT OF PORCELAINS

Transcription

Deposit of Porcelains^a

Flowers

height when perfect

[pl] pale greenish blue with purple^b

brown stripes

Foliage of same 2.

branch brown

Fruit

Fruit^c stalk

Pale brown above blue below

trunk? brown.

brown 2. ? Crocus.^d

3.2 cm wide at base.

Comments

a. The new heading may suggest a new start made after an interval. Flowers and fruit, all of faience, are grouped together on this page.

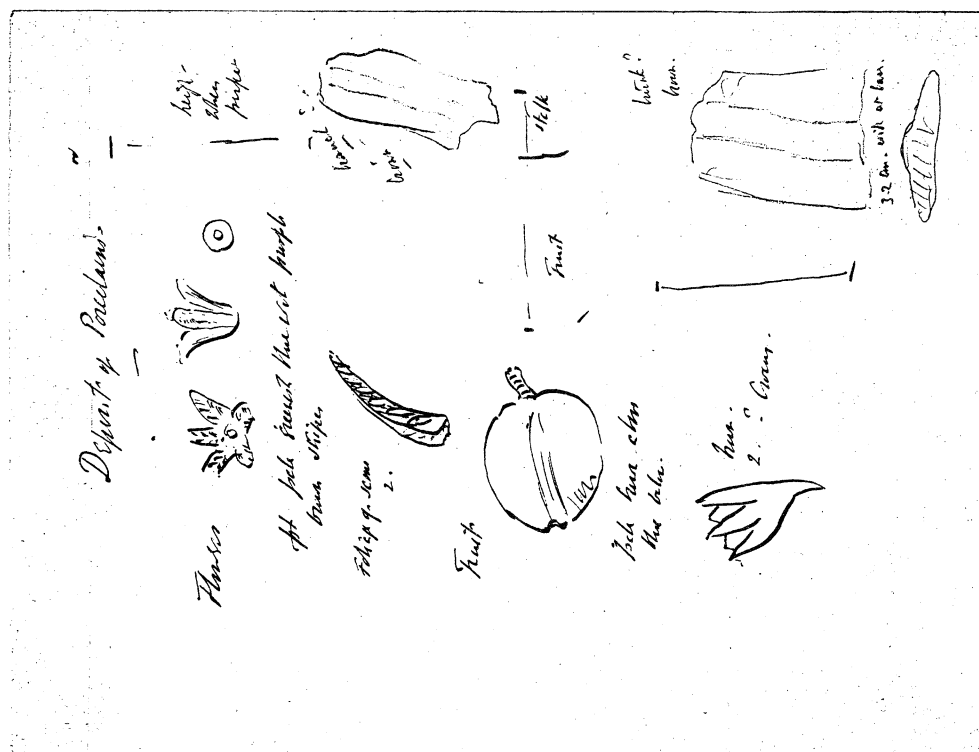
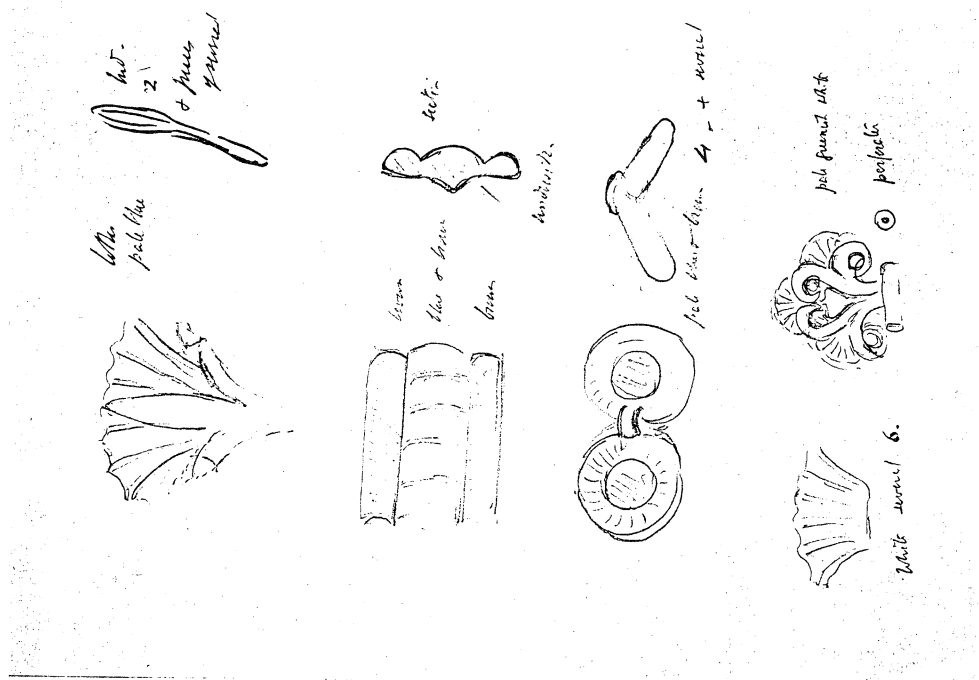
b. This flower (HM 85) is a lily;⁵² the leaf drawn just below most probably belonged to it; their decoration is identical. The number '2' refers to the total of the leaves. The trunk/branch fragments sketched on the right side of Evans's page also belonged to the lily, according to him;⁵³ there are, however, two drawbacks to this idea. (1) The lily and leaves are made in the round and most probably meant to be free-standing, while the trunk/branch was made to be used as an inlay, since its lower surface is flat and unglazed. (2) The technique used to form the core, as well as the decoration of both the lily and the leaves (two exist), is much superior to that used for the making of the trunk/branch. The material used for the last is of rather coarser fabric, whitish in colour, and the upper surface is covered with a layer of brown glaze, now matte, whereas the lily

⁵⁰ BSA 9, fig. 58 (opp. p. 83), right; PMi. 506, fig. 364 b.

⁵¹ BSA 9: 83.

⁵² BSA 9: 68, fig. 45, centre; PMi. 500, fig. 358.

⁵³ BSA 9: 68, fig. 45, top left; PMi. 500, fig. 358.



and leaves are made of very fine fabric. The detail of the decoration, imitating the veins of real lilies and leaves, is executed in dark brown, almost black paint, while the whole is covered with a layer of green-bluish lustrous glaze. The black veining looks much softer under the shiny glaze. This may be a technique used by a (the) Knossian school.

c. The fruit (HM 88) was called a plum by Evans.⁵⁴

d. The flower (HM 87)⁵⁵ drawn here is a crocus, one of the two of faience that were found in the Temple Repositories. Both crocuses, as well as the plum, are interesting from the point of view of their manufacture. Their glaze seems to have been created in two stages. First there is a layer of shiny bluish-green glaze covering the whole surface, to which a second layer in dark brown is applied only on the upper surface. The best explanation for the two different coats may be that the first was acquired as an integral part of the drying and baking stages, and was due to the basic constituents present in the core material (self-glazed method);⁵⁶ later the second coat was applied by a brush, traces of which are visible along the edges.

FIGURE 4 (b): DEPOSIT OF PORCELAINS

Transcription

Lotus^e pale blue
bud 2^f & pieces of several
brown blue & brown brown
section
underside^g
pale blue and brown 4 — + several^h
pale greenish white
white several 6ⁱ
perforated^j

Comments

e. The lotus/papyrus flower (HM 86) was presented in the original publication but not in *PM*.⁵⁷ Its existence in the Repositories shows once more the Minoan–Egyptian ‘connection’.

f. These are buds, and were originally combined with the lotus/papyrus flower⁵⁸ and later with the crocuses.⁵⁹ A few more have now been identified thanks to these notes, in which Evans writes that several of them were found; they will appear in a forthcoming publication, together with all the other faience objects from the Palace of Knossos.

g. This plaque (HM 95; see FIG. E, right end of scale) did not appear in the original publication; in *PM*, however, it is shown combined with the crystal disk and other plaques of crystal and faience.⁶⁰ According to Evans they were recovered from the West Repository.⁶¹ Mackenzie, however, had stated that the only faience found in the West Repository was the middle part of the Goddess.⁶² (See notes *d* and *e* to FIG. 1 *a*.)

Since Evans and Mackenzie do not agree on the number of the faience objects found in the West Repository, we should be rather sceptical in accepting the *Palace of Minos* version, as it was written almost twenty years after the opening of the Repositories. It is likely that Evans transferred

⁵⁴ *BSA* 9: 68, fig. 45, top left; *PM* i. 500, fig. 358.

⁵⁵ *BSA* 9: 68, fig. 45, right; *PM* i. 500, fig. 358.

⁵⁶ P. Vandiver and W. D. Kingery, ‘Manufacture of an eighteenth dynasty Egyptian faience chalice’, in Bimson and Freestone (eds.), *British Museum Occasional Papers*, 56 (London, 1987), 79–90, at p. 81.

⁵⁷ *BSA* 9: 68, fig. 45; *PM* i. 500, fig. 358.

⁵⁸ *BSA* 9: 68, fig. 45.

⁵⁹ *PM* i. 500, fig. 358.

⁶⁰ *PM* i. 481, fig. 344 *b*, 3.

⁶¹ *PM* i. 480–1.

⁶² *DM/DB* 1903, ii. 89 (30 May).

these objects to the West Repository in error, as he did the sealings;⁶³ or that he was influenced by the discoveries at the second city of Hissarlik and at Mycenae, where similar faience plaques and crystal disks were found.⁶⁴ Whether they were found in the West or the East Repository is less important than the nature of their manufacture. They were modelled by hand and further inlaid; a rather unusual process in Knossian faience, but also seen in the faience objects from the Throne Room.⁶⁵ The core consists of two different fabrics: the centre is of a white material, while the flanking pieces are of brown. The white is a very fine powder, the brown slightly coarser and harder. The fine horizontal lines are not painted on the upper surface, in the more usual manner, but are in fact very thin strips or cords of a fine brown material, inlaid so as to form an alternating pattern of bands. This is not easy to manage; the strips have to be placed in prepared shallow channels at just the correct moment, when the core is still wet and soft, otherwise the inlay will contract rather badly and probably become loose.⁶⁶ The process has been very successful here, and it is accordingly difficult to realize that it is an inlay and not merely painted lines.

h. The figure-of-eight shield (HM 82; **g**) has not been published and appears here for the first time. Evans records that there were '4 + several'; five appear in an unpublished photograph in the Ashmolean (FIG. E), together with known and unknown objects from the Temple Repositories. The provenance of these 'figure-of-eight' shields can now be confirmed through Evans's notes.

Their manufacture presents some interesting points. They seem to have been modelled as two separate disks, then joined at an angle. On the upper surface the disks are held by straps of very fine material, each consisting of a white cord flanked by others in dark brown. The centre of the disks is somewhat ground down to form a circular hollow (covered with dark brown-black glaze). The whole was glazed in green, patchily preserved.

i. The number '6' is recorded here as the total of these objects; there are only five today (HM 83).⁶⁷ They are flat pieces, with striations on their upper surface recollecting the ribbing of natural cockle-shells: a feature also seen on the larger faience cockle-shells found in the Repositories (see below, FIG. 6 *a*, *b*).

j. This drawing is the faience pendant (HM 89) depicting lilies (see n. 53).

FIGURE 5: NOTES ON THE FAIENCE CUPS

Transcription

Apparently marbled with brown^{*a*}

Pale green brown bands etc.^{*b*}

Comments

a. Evans calls this vase (HM 53)⁶⁸ 'marbled' because the effect of the existing green-black striations and patches under the yellowish shiny glaze is that of veined marble (again the characteristic of *a*, or the, Knossian school?).

b. This is one of the two faience cups found in the Temple Repositories and published by Evans (HM 52).⁶⁹

⁶³ *PM* i. 505.

⁶⁴ *PM* i. 471.

⁶⁵ *PM* iv. 2 (1935), 941, fig. 912.

⁶⁶ The separation of the inlay from the body occasionally occurs in Middle Kingdom Egypt, but is used regularly and in a controlled manner in New Kingdom

decoration. See Vandiver (n. 48), 176.

⁶⁷ *BSA* 9, fig. 46 (opp. p. 68), top; *PM* i, fig. 379 (opp. p. 521).

⁶⁸ *BSA* 9: 72, fig. 50; *PM* i. 498, fig. 356, left.

⁶⁹ *PM* i. 499, fig. 357 c.

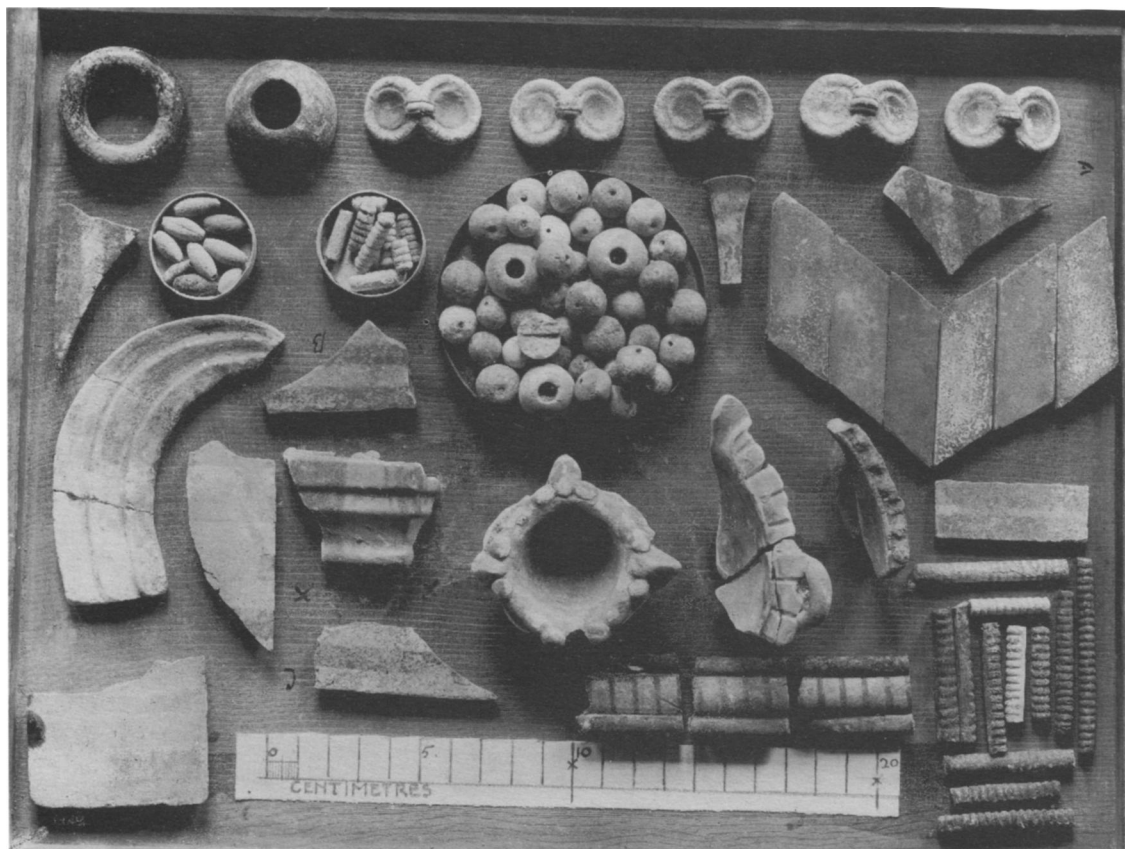


FIG. E. Unpublished photograph of faience objects from the Temple Repositories (Ashmolean Photographic Archives, 171 A).

FIGURE 6 (a): NOTES ON THE FAIENCE MARINE OBJECTS

Transcription

Shells^a

2 large (one fragment) White with [pal] brown band height length

Smaller and bit of another

pale bluish green and brown height length

Smaller same colour as last height length pale blue height length 1.

very fine porcelain 2

Cardion^b brown and pale bluish white 13 [4]

Comments

a. Marine objects made of faience are grouped together here: argonauts and a cardium shell. Two of the argonauts (HM 76–80; AM AE 1201.2)⁷⁰ have been drawn; the height of these two, as well as of two more, is given. There are six altogether today; they are executed in the round,

⁷⁰ BSA 9, fig. 46 (opp. p. 68); PMi, fig. 379 (opp. p. 521).

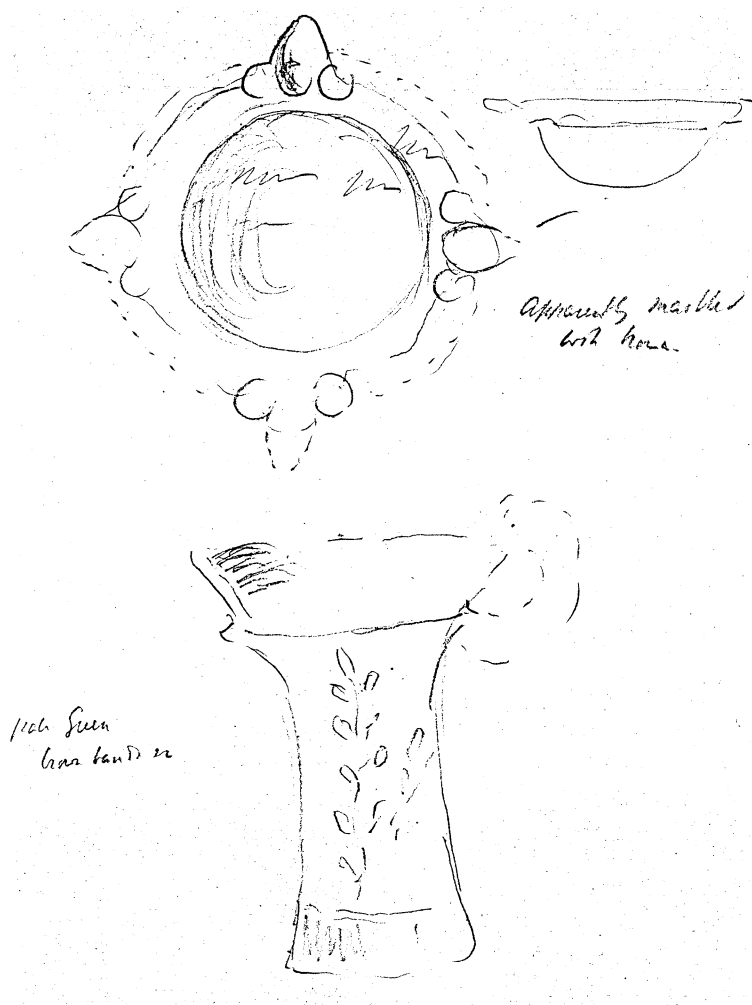


FIG. 5.

probably modelled, with external ribbing and small lateral projections on either side of the 'head'. The bigger ones seem to be hollow inside, with spines somewhat flat and marked with vertical cuts, highlighted in brown glaze. The smaller ones have a spine made up from peaks. They all have an overall coat of light blue shiny glaze. The smaller specimens present kiln marks on their underside, marks left by the supports on which the objects were placed to dry.

In appearance the argonauts recall the *Argonauta Argo* L., though highly stylized; it is a native of the Mediterranean.⁷¹

b. Evans records here 13 cardium shells (HM 81); only 11 exist today, while 15 appeared in the published photographs.⁷² They imitate natural cockle-shells, albeit highly stylized; a real cockle-

⁷¹ I am grateful to Professor Eleftheriou (University of Crete) for this information.

⁷² *BSA* 9, fig. 46 (opp. p. 68); 70 n. 1; *PM* i, fig. 379 (opp. p. 521).

shell has far more and finer ribs, and does not have such pronounced projections. However, the spiky effect of the real ribs has been neatly achieved. Here the brown/black decoration was executed on top of the bluish glaze, unlike the lily and leaves (see above, FIG. 4 *a, b*). Is this again a characteristic of a Knossian school?

FIGURE 6 (*b*): NOTES ON THE FAIENCE MARINE OBJECTS

Transcription

Rocks^a brown surface
 end broken underside underside
 broken broken
 broken
 broken
 wing found
 broken buff with brown stripes 9 cm long^b
 part of wing
 Wing & tail of another

Comments

a. More marine objects are drawn; the upper part of the page is occupied by plaques resembling rocks (HM 91; AM AE 1201.3).⁷³

b. An almost whole flying fish, and part of the wing and body of another, are drawn (HM 74–5).⁷⁴ They are both heavily restored now.

FIGURE 7: NOTES ON THE FAIENCE LAND ANIMALS

Transcription

Cow & Calf.^a Greenish yellow or [yellow] buff with brown spots
 height of body of another type of bull^b
 Green & black^c brownish yellow & dark brown
 hind part^d Green and black
 Calf suckling^e

Comments

a. The first sketch (in pencil, with main lines enhanced in ink) is that of the faience plaque depicting a cow suckling a calf (HM 68).⁷⁵

b. It is not clear which plaque this note refers to.

c, d. The head and hind part belong to the goat depicted on another faience plaque together with kids (HM 69).⁷⁶

e. The head of an animal suckling is drawn here, and may belong to the fragmentary plaque showing a goat kneeling (HM 73).⁷⁷ The head fragment is uncatalogued.

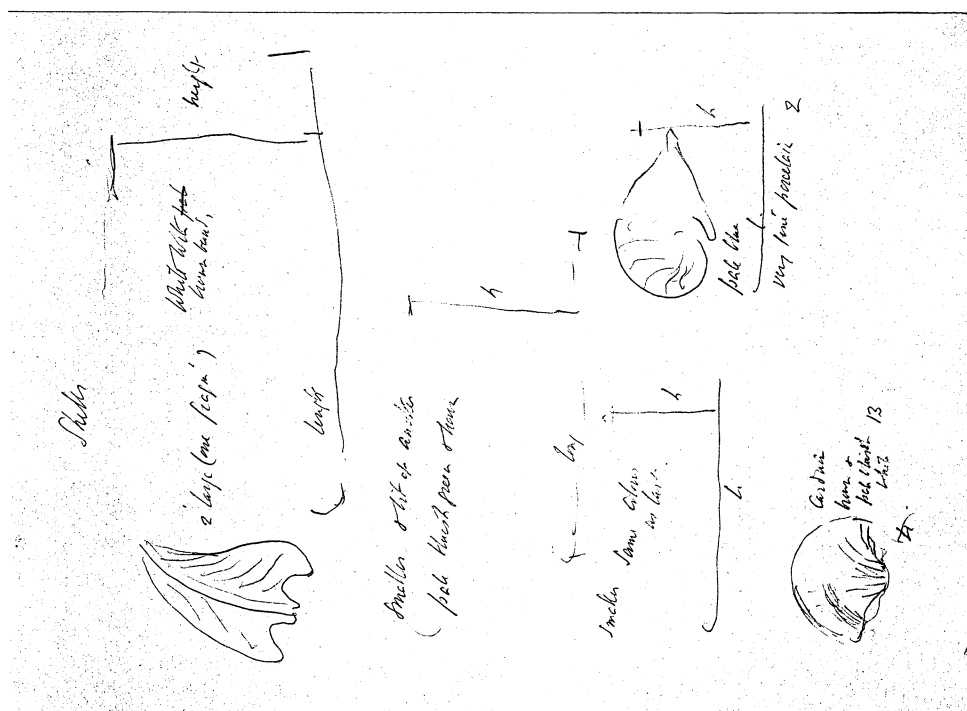
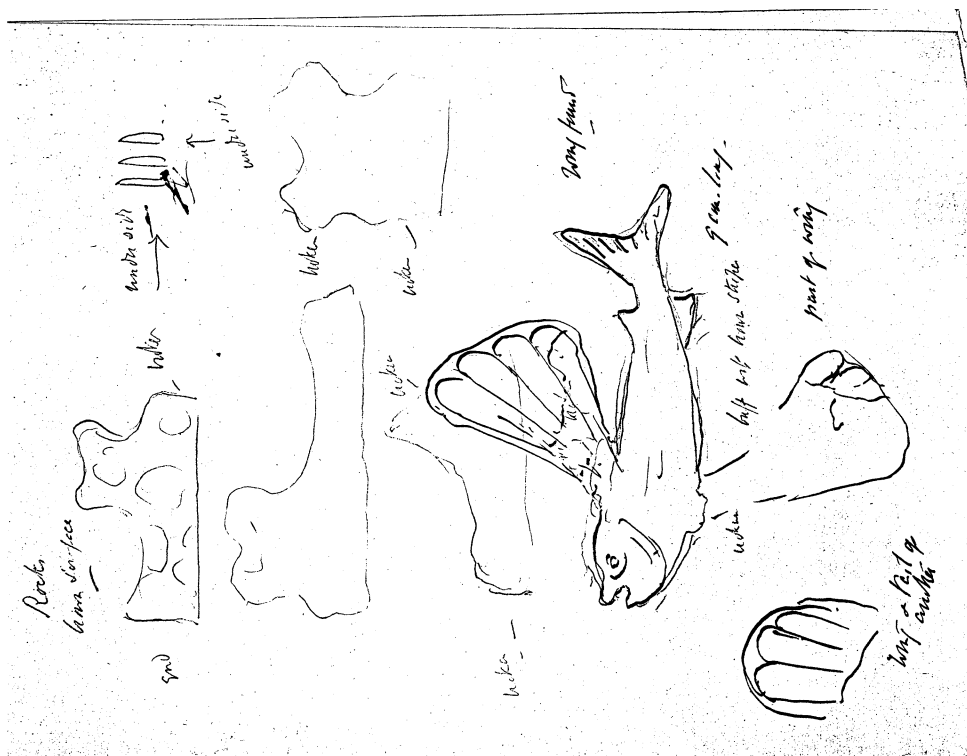
⁷³ BSA 9, fig. 46 (opp. p. 68); PM i, fig. 379 (opp. p. 521).

⁷⁴ BSA 9, fig. 46 (opp. p. 68); 70, fig. 47; PM i, fig. 379 (opp. p. 521).

⁷⁵ PM i. 511, fig. 367.

⁷⁶ PM i. 510, fig. 366.

⁷⁷ PM i. 512, fig. 369.



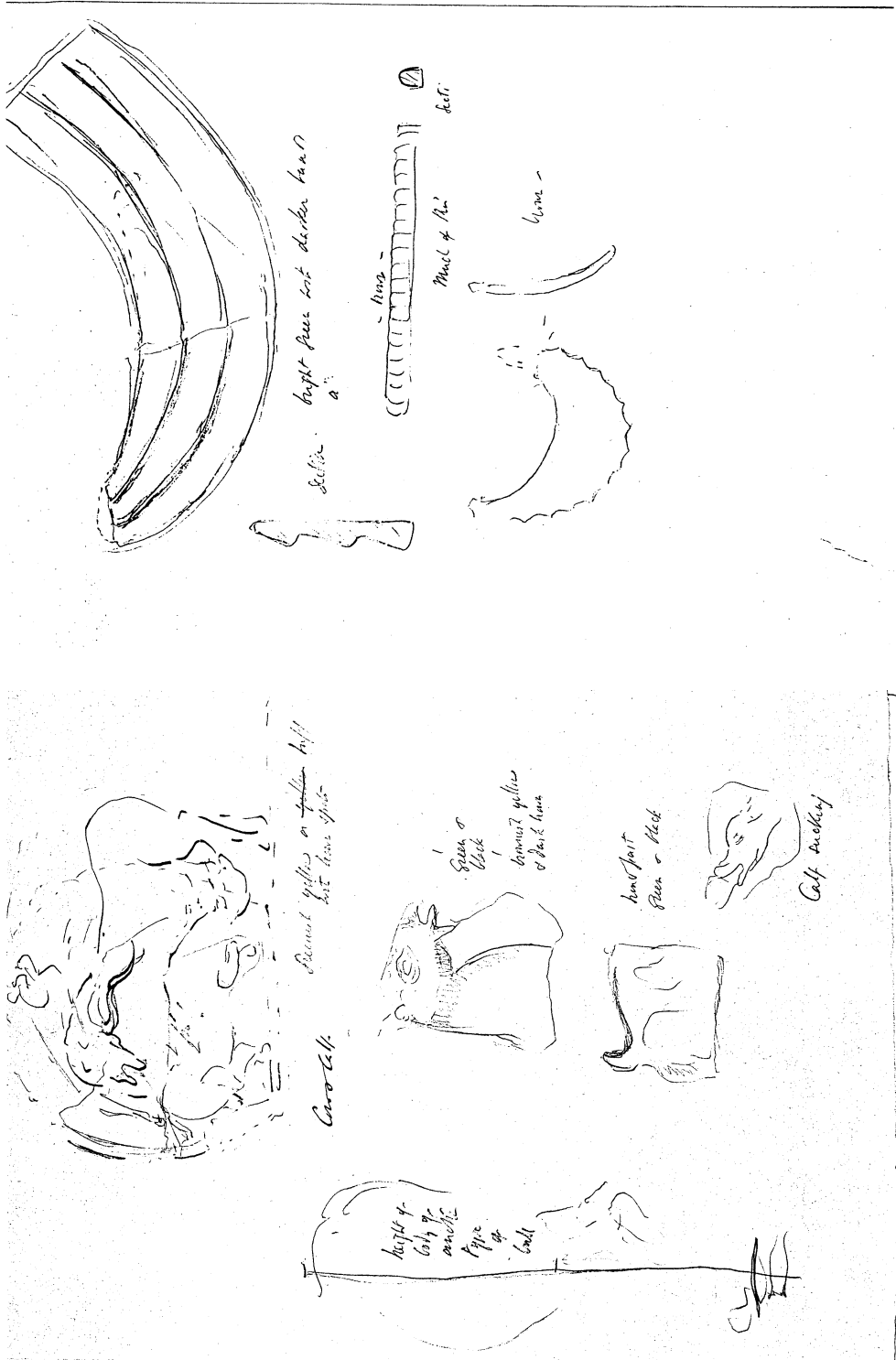


FIG. 8.

FIG. 7.

FIGURE 8: NOTES ON FAIENCE PLAQUES

Transcription

Section

bright green with darker bands a'^a

brown

Much of this^b section

brown^c

Comments

a. This object (HM 85; 10) was not published by Evans; it appears, however, in an unpublished photograph in the Ashmolean (FIG. E), just below the bowl with the grain-shaped beads.

b. This drawing may be the representation of the long ribbed objects shown in FIG. E (lower r. corner). 'Much of this' may mean 'many of these', as there are quite a few of them. They may also be the same ribbed bands that Evans combined with the crystal disk in *The Palace of Minos* (HM 94, and some uncatalogued in the Stratigraphical Museum at Knossos; 11–13).⁷⁸

c. This object (14) has not been identified.

FIGURE 9: NOTES ON THE BRONZE, CRYSTAL, AND OTHER STONE OBJECTS

Transcription

bronze handle (2/3)^a 15 cm broad

bronze instrument^b – rivet holes

27.7 mm long

Crystal disk . slightly convex above – 10.8 cm in diam.^c 22 Petal shaped crystals 3.4 cm × 2.3 slightly concave above. Silver foil below disk & one petal. Another with traces of silver foil & gold foil casing attached to this.

Silver lining of another.

Piece of fluted crystal^d

hammer of limestone 9 cm ×^e

Comments

a, b. Both these objects are of bronze and are recorded under the same number, together with a very small bronze handle (HM 1431). The first, a, is a handle from a rather large container;⁷⁹ together with a smaller one, recovered in combination with carbonized wood,⁸⁰ it gave Evans the idea that there were 'chests' and caskets' in the Temple Repositories.⁸¹ The second item, b, is a long sword-like tool with rivet holes.⁸²

c. The crystal disk is combined here, as well as in the publications, with the twenty-two petal-shaped plaques of crystal. The disk is HM 103, the petals HM 104.⁸³

d. The 'piece of fluted crystal' has not been located. Evans referred to more plaques of this kind in the publications.⁸⁴ The fragment drawn here must be the one visible in the published photographs (15).

⁷⁸ *PM* i. 481, fig. 344 b 1.

⁷⁹ *BSA* 9: 46, fig. 24, top; *PM* i. 470, fig. 337 b.

⁸⁰ *BSA* 9: 46, fig. 24; *PM* i. 470, fig. 337 c.

⁸¹ *BSA* 9: 45.

⁸² *BSA* 9: 46, fig. 24; *PM* i. 470, fig. 337 a.

⁸³ *BSA* 9: 46, fig. 24; *PM* i. 470, fig. 337 g, h.

⁸⁴ *BSA* 9: 47; *PM* i. 470 and n. 1.

e. This hammer must be what Evans called in the original publication 'a finely wrought perforated mallet of limestone'; he wondered whether it was used 'for purposes of effraction by the plunderers of the Repository?'.⁸⁵ In *The Palace of Minos* he was more positive, suggesting that the worn condition of this hammer, as well as of another one in breccia, was the result of 'breaking into the vault or of chests contained in it'.⁸⁶ The limestone hammer has not been located, but that of breccia is of a rounded shape, completely unfit for 'purposes of effraction' of a gypsum floor; its shape would place it among the ceremonial hammers.⁸⁷

FIGURE 10 (a): NOTES ON THE IVORY AND BONE OBJECTS

Transcription

buds 1
another
ivory (?)^a
[2.] 3 same sign one with^b
ivory^c
holes for rivets
bone^{d, e}
red
notch
bone/ red red paint red.
Sawn off attached to something – No traces of bronze
section

Comments

- a.* These are pomegranate flowers of bone, not ivory (HM 52).⁸⁸ They were most probably used as inlays, as they are flat underneath.
- b.* The incised signs on the lower surface of the buds have been drawn here very accurately; in the publication, however, Evans mistakenly referred to them as 'incised marks in the shape of a broad H'.⁸⁹
- c.* Both these drawings concern the same object (HM 53).⁹⁰ The side with the holes is the lower; the upper surface has a curving plastic band similar to the curves in *g* below.
- d.* This object (2) has not been located or published.
- e.* Neither has this (3) been located or published, but Evans refers to it.⁹¹
- f.* The 'arrow plumes' are HM 32 and 187.⁹²

FIGURE 10 (b): NOTES ON THE IVORY AND BONE OBJECTS

Transcription

holes
height 6–7 cm^g
ivory
Once double with metal blade between –

⁸⁵ BSA 9: 47.

⁸⁶ PM i. 468.

⁸⁷ N. Platon, *The Discovery of a Lost Palace of Ancient Crete* (New York, 1971), 145; M. Platon, 'Τελετουργικὰ σφύραι', *Arch. Eph.* 1981, 75–80.

⁸⁸ PM i. 496, fig. 354 *a*.

⁸⁹ BSA 9: 60; PM i. 496.

⁹⁰ PM i. 496, fig. 354 *b*.

⁹¹ BSA 9: 60; PM i. 496.

⁹² BSA 9: 61, fig. 40; PM i. 548, fig. 399 *a*.

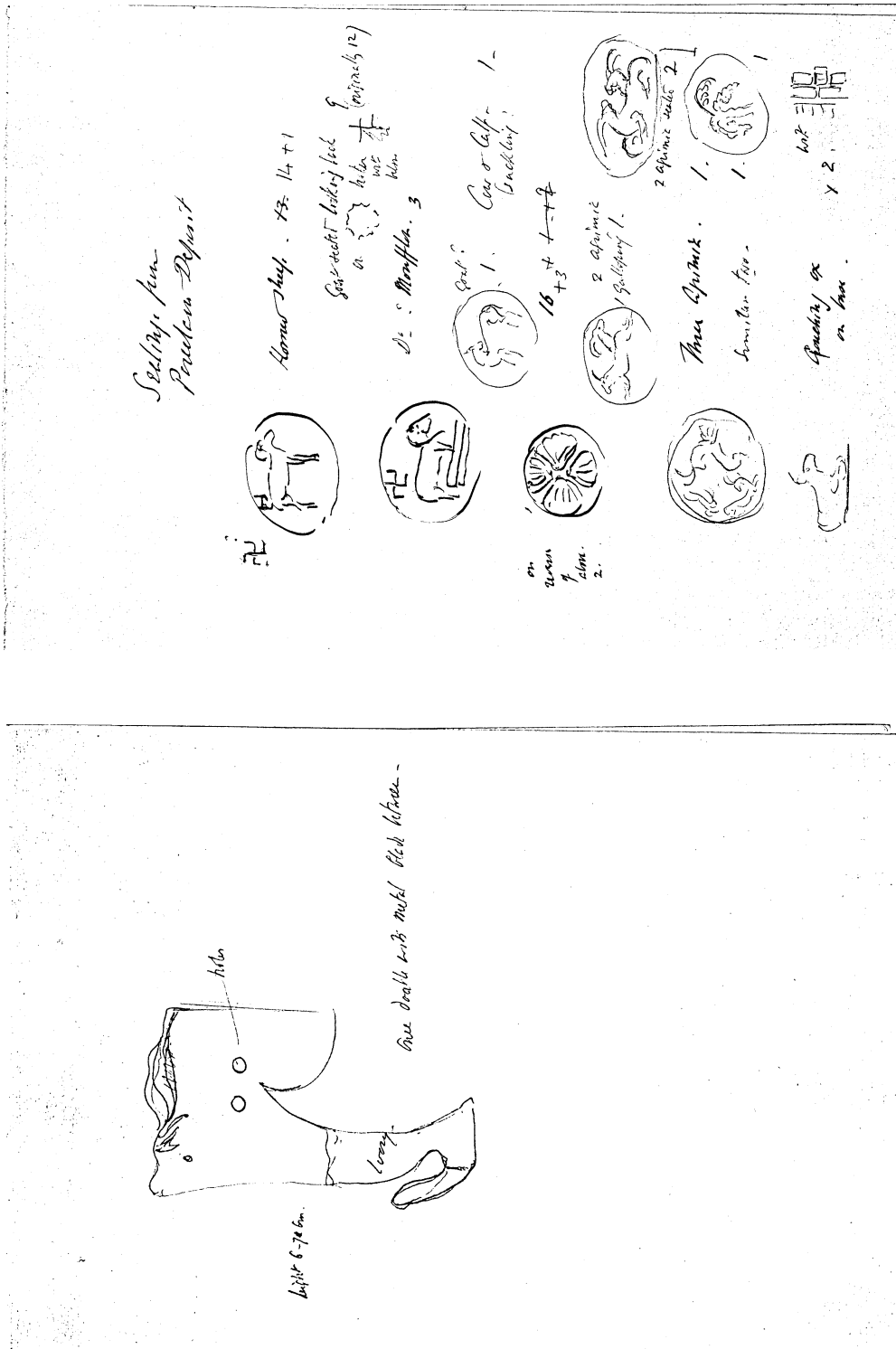


FIG. 11 (a).

FIG. 10 (b).

Comments

g. In his publications Evans called this object (HM 31) a 'handle plate of some instrument, showing rivet-holes for fixing the blade'.⁹³ However, the shape and delicate nature of the object point to a non-practical use. It resembles more the side plates of a miniature lyre, or the prow of a ship. The underside is flat, with the usual scratches to assist in glueing the object to a backing, perhaps as part of a larger whole. Polish to varying degrees is apparent; the pattern of polishing may imply that another plaque of the same size and shape was fastened onto it to form a lyre; or that it was attached to a backing to create a ship, perhaps in combination with the many marine inlays found in the Repositories.⁹⁴

FIGURE 11 (a)

Transcription

Sealings from Porcelain Deposit

Horned sheep [13] 14+1^a

Goat seated looking back on
broken with below^b

9 (originally 12)

Do? Moufflon. 3

Goat? 1.^c

Cow and Calf (suckling? 1 – ^d
on reverse of above. 2.

16 + 3 + [1 + 2]

2 agrimia 1 galloping 1.

2 agrimia seated 2

Three Agrimia. 1^e

Similar two. 1 1

Crouching ox/on base. [1] 2 with

Comments

a. Evans uses here black ink for the drawings along the left side of the page, as well as for their annotations and numbers. The rest of the drawings are in pencil, and so are their comments (except for a few numbers which are in black ink). The first drawing on the left side of the page must be equated, in Evans's⁹⁵ and Gill's⁹⁶ catalogues, with L 25, 'Horned sheep standing: in the field swastika symbol'. The second drawing (along the page) must be L 26, 'Horned sheep as preceding with trough. In the field above, a swastika'.⁹⁷ The third sketch must be L 13, 'Quadruple pattern apparently based on a group of four cockle shells'.⁹⁸ The first two sketches represent a sheep or goat with slight variations: a short horn and a tiny star- or swastika-like sign over the back of the animal (near the top of the margin of the sealing), or a long horn with a manger just below and a swastika above its back. In the second case the animal is portrayed in a more naturalistic way. The third sketch shows the reverse of both types: four cockle-shells arranged at right angles around a dot. Weingarten sees two different seals as responsible for producing the sea shell impressions too; what she calls 'look-alikes' ('At least once, however, the sea-shells lack the central dot and are more shallowly engraved').⁹⁹ However all the sea shells have a central dot, or at least the ghost of it; and, besides, we cannot really speak here of the

⁹³ BSA 9: 60–1; PM i. 496 fig. 354 b.

⁹⁴ BSA 9: fig. 46 (opp. p. 68).

⁹⁵ BSA 9: 54–6.

⁹⁶ Gill (n. 1).

⁹⁷ BSA 9: 55; 88, fig. 59; PM i, fig. 518 b (opp. p. 697).

⁹⁸ BSA 9: 54; PM i, fig. 518 i (opp. p. 697).

⁹⁹ Weingarten 1989, 41–2.

shallowness of the design as a measure of difference; 'shallowly engraved' may mean simply shallowly impressed. The sealings are the tablet-like noduli¹⁰⁰ (HM 333 (6), 334 (2), 335 (4), 387 (2); AM 1938.1439 *a-c*). Next to each drawing Evans has written a number, presumably the total of the same impression. In the first case we had originally 15 impressions, while only 3 are represented in the second. The third impression of sea shells was identified 19 times ('16 + 3' applies to the sea shells drawing), which is surprising considering that this was on the reverse of both the first and the second; it should therefore agree with the total of the two. Today there are 17; probably two are lost.

b. Evans has drawn a roundel in outline (miniature) with a sign 'below', meaning on one of its flat surfaces; it may be L 34, 'Goat seated looking back: apparently a cruciform symbol below'.¹⁰¹ The 'cruciform symbol' is in fact an incised ideogram cut into the one flat surface of roundel HM 344, and was mistakenly identified.¹⁰² The '9 originally 12' applies to the impressions which are preserved, originally there must have been 12.

c. This sealing has not been located, but could be L 30, 'Goat standing looking back' (24).¹⁰³

d. Neither has this sealing been located, but it may be L 28, 'Cow suckling calf' (25).¹⁰⁴

e. The '2 agrimia 1 galloping left', 'Three agrimia 1', and 'similar two 1' may be included in L 31-3, 'Wild goat running. Three varieties'.¹⁰⁵ The '2 agrimia 1 galloping left' has not been located (26). 'Three agrimia' is (Lb) HM 397,¹⁰⁶ while 'similar two 1' may be noduli HM 398 and 349; they both seem to have been stamped by the same seal, which is not very clear now. '2 agrimia seated' was either missed by Evans in his publication or was wrongly taken as 'running' and therefore included in L 31-3; in which case the 'similar two 1' was most probably missed. The '2 agrimia seated 1' must be HM 355, 356 (2), and probably 1248. Although only HM 355 is whole, at least the first three are what Weingarten called 'hanging nodules'.¹⁰⁷ As they had not been published, their existence in the Temple Repositories has been unknown up to now. Pyramidal in shape (hanging pyramids) and with traces of cords within them, they were suspended by cords which were used to tie an object up for safety.

They carry two seal impressions. The 'two agrimia seated' is at the base of the pyramid, while on one of the long sides there is a plant-like design, possibly L 21, 'Uncertain plant with curving foliage'.¹⁰⁸ Evans has in fact drawn a line joining the two sketches implying that they are on the same sealing (18-20, 22). The 'two agrimia seated 1' are portrayed in profile with their faces antithetically arranged (FIG. F); the plant is reminiscent of a palm tree (FIG. G).

f. The 'crouching ox' could be L 27, 'Bovine animal seated on base, with head turned back and seen from behind'.¹⁰⁹ The architectonic design next to the ox must be L 8-12, 'Semi-decorative designs which seem in part to represent façades and doors of buildings. A characteristic Minoan class. Four varieties'.¹¹⁰ All four varieties are drawn on the following page, where a better drawing of the above design is the first on the right hand side. The word 'with', written just next to the architectonic design, makes it clear that it belongs to the same physical object as the 'crouching ox.' In the original publication Evans writes that a clay disk carries a bovine animal, '(no 27)', and a façade with masonry, '(no 8)',¹¹¹ together with the cross design. There is no doubt that this

¹⁰⁰ Weingarten 1986a, 8 (nodulus = 'without perforation or other means of attachment'); 1989, 42.

¹⁰¹ BSA 9: 55.

¹⁰² PM i. 620, fig. 456 *b*; for roundels see Hallager, BSA 82 (1987), 55-70.

¹⁰³ BSA 9: 55.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Gill 71 and pl. 6.

¹⁰⁷ Weingarten 1989, 40, pl. 1. 9.

¹⁰⁸ BSA 9: 55.

¹⁰⁹ Ibid.; the drawing in PM i. 696, fig. 518 *c*, may be an inaccurate drawing of the bovine. Here, too, the drawing may be inaccurate; see Hallager (n. 102), 60, fig. 2 (KN Wc 30 RI).

¹¹⁰ BSA 9: 54.

¹¹¹ BSA 9: 59 n. 3.



FIG. F. Drawing of one side of 'hanging pyramid' HM 355.

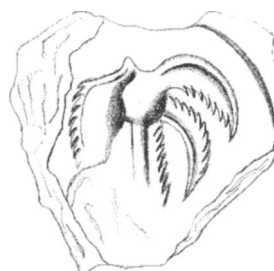


FIG. G. Drawing of second side of 'hanging pyramid' HM 356.

is roundel HM 345; it is drawn life-size in FIG. 11 (d) z, because Evans was interested in the inscription on its one flat surface. It consists of two Linear A signs, as Hallager has pointed out.¹¹²

The same bovine appears in sealing HM 399, combined with an architectonic design similar to that of roundel HM 345. Could this sealing also belong to the Temple Repositories corpus? Gill has included it in her catalogue,¹¹³ and so has Pini.¹¹⁴ The architectonic design is seen by Weingarten as 'not very close look-alikes, but . . . recognized as such because of their shared partner: the two quadrupeds are identical and were almost certainly stamped by the same seal'.¹¹⁵

FIGURE 11 (b)

Transcription

1 Spiral pattern^g

Do – 1

[Var. 1] of Do 1

twice

'Decorative' Door 1 – – 1

? trees and wall – 2. On edge of flat round seal with inscr.^h

pall patternⁱ (with crab) [8 10 11] 12

.1^j

uncertain 1.ⁿ

Crab [8 10 11] 14 [12 13]

Triton 1.^o

?Cabin 1^m

Lion app seizing prey 1.^p

Duck. 1^k

Flying bird 1^q

Sheeps' heads^l

Comments

g. The five sketches representing different types of spirals must be L 1–6, 'Decorative designs with spiral and curvilinear patterns. Five varieties.'¹¹⁶ They have all been identified by Gill.¹¹⁷ 'Do' presumably means 'ditto', implying that these two sealings are similar. Their shape is the same;

¹¹² Hallager (n. 102), 59.

¹¹³ Gill 70.

¹¹⁴ Pini 1990, 47.

¹¹⁵ Weingarten 1989, 42.

¹¹⁶ BSA 9: 54.

¹¹⁷ Gill 69–71; Gill suggested HM 357 as a possible one.

or publications. According to Weingarten,¹²² this type of sealing (quadratic prism) is 'archaic', and so are the 'grain stalk' and 'sun disk', which may be a form of the hieroglyphs H 94 and 107. Thus, both in shape and theme, this object is 'archaic'; and it has a single parallel at Phaistos, as Weingarten has pointed out.

j. The 'pall pattern' and the 'crab' are two different impressions on the same sealing. Evans makes this clear by writing, under the 'pall pattern', the words 'with crab'. They are L 17, 'Tripartite design with pallium-like centre',¹²³ and L 40, 'Crab',¹²⁴ and leather packages: HM 388 (9), AM 1938.1440 *a-b*, and probably HM 1620 which, although fragmentary, preserves one of the crab's legs and a few impressions of the threads used to wrap the object before sealing.

k. This design does not appear in the original publication at all; presumably Evans had later missed it. It is, however, the quadratic prism HM 354 (17), which has a cross with elongated dots on its other surface. According to Weingarten,¹²⁵ it too belongs to the 'archaic' type of sealings because of its shape as well as the seal impressions on it; what Evans saw as a 'cabin' she sees as a 'boat prow' recalling the hieroglyphic sign H 116, while the cross with elongated dots may be another hieroglyphic sign (*croix pommetée*?)

l. This drawing is L 36, 'Duck standing',¹²⁶ which is a fragmentary sealing HM 358. It was not included in Gill's catalogue,¹²⁷ but was suggested as a possibility.

m. This may be L 24, 'Convolute design consisting of six heads of horned sheep joined by the long curving horns',¹²⁸ and nodulus HM 386; it is impressed twice or thrice (once on upper surface, and on either narrow side) by the same (?) seal, which Weingarten sees as an 'archaic' one.¹²⁹ She states that 'the Revolving Sheep Heads and interlacing pattern continue the old Phaistos practice of repetitive stamping'.

n. This is L 15, 'Uncertain subject with crescents on stands',¹³⁰ and nodulus HM 384/2; it may be the same as L 22, 'Three tree stems apparently growing out of rocks'.¹³¹ It now consists of two fragments and looks the same as L 22, but before the two fragments were joined it was difficult to understand the design.¹³²

o. The 'Triton 1' is L 43, 'Two triton shells',¹³³ and leather (?) package HM 340, depicting two triton shells portrayed in a very naturalistic way, what Weingarten would probably call a 'high level naturalism'.¹³⁴

p. This may be L 23, 'Lion seizing prey',¹³⁵ and HM 1272 (23); only half of the sealing survives (FIG. H). The lion is depicted with its head turned three-quarters, Evans has drawn it, probably by mistake, in profile; it is not clear whether the lion was 'seizing prey', since the part of the sealing below the lion, where the seized animal should be, has been lost. Moreover, the face of the lion looks very peaceful.

q. 'Flying bird' must be L 37, 'Dove flying',¹³⁶ which is HM 353 (16; FIG. 1). It is a fragmentary nodule with a dove (?) on one surface, executed in profile with outstretched wings. (The design is not very clear, and therefore the drawing given here is not completely accurate.)

¹²² Weingarten 1989, 44–6.

¹²³ BSA 9: 54.

¹²⁴ BSA 9: 56.

¹²⁵ Weingarten 1989, 44; 46.

¹²⁶ BSA 9: 55.

¹²⁷ Gill 69–71.

¹²⁸ BSA 9: 55.

¹²⁹ Weingarten 1989, 44.

¹³⁰ BSA 9: 54.

¹³¹ BSA 9: 55.

¹³² They were most probably joined by Prof. Pini, who has also given all the sealings their new HM registration nos.

¹³³ BSA 9: 56.

¹³⁴ Weingarten 1989, 46–7.

¹³⁵ BSA 9: 55.

¹³⁶ Ibid.

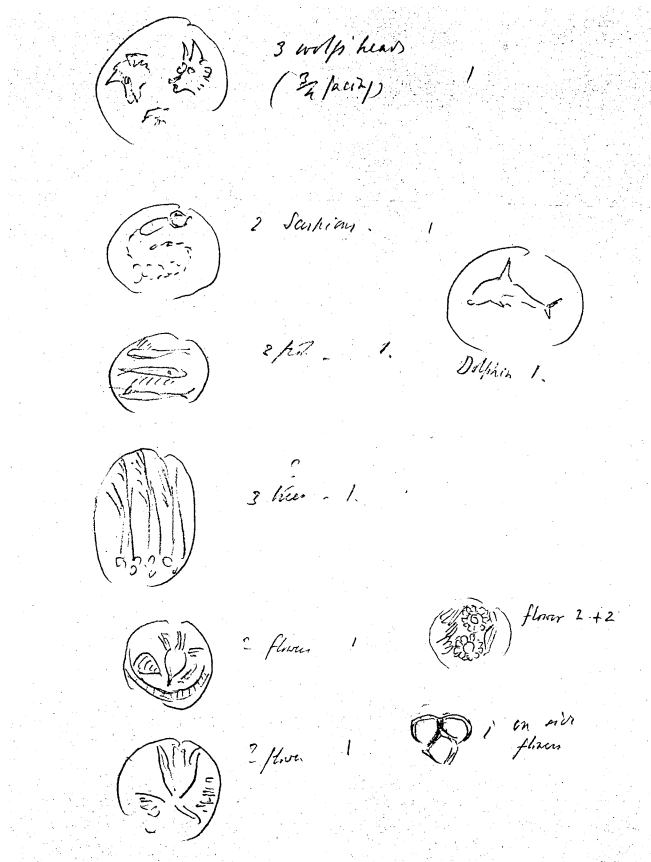


FIG. 11 (c). Drawing of nodule HM 1272.

FIGURE 11 (c)

*Transcription*3 wolfs' heads (3/4 facing) 1^r2 scorpions. 1^s2 fish. 1^tDolphin 1.^x3 trees? 1^u? flower 1^vflower 2 + 2^y? flower 1^w

1 on side flowers

*Comments*r. 'Three wolfs' [or dogs'] heads' is L 35, leather package (?) HM 394.¹³⁷s. This drawing is L 39, 'Two scorpions',¹³⁸ leather package HM 393.¹³⁷ Ibid. ¹³⁸ Ibid.

- t. 'Fish 1' is L 42, 'Group of three fish',¹³⁹ leather package HM 348. Pini draws attention to the similarity of this representation to the talismanic motifs of Late Minoan I.¹⁴⁰
- u. '3 trees 1' is L 22: see n above.¹⁴¹
- v. This is L 14, 'Compound subject of enigmatic meaning',¹⁴² which is leather package HM 1259.
- w. The '? flower 1' is L 20, 'Tulip-like flower',¹⁴³ HM 385. The flower again belongs to the class of 'high level naturalism'.¹⁴⁴
- x. This is L 41, 'Dolphin',¹⁴⁵ HM 404, combined with a horse's or dog's head on one of its narrow sides, a feature not mentioned by Evans. Weingarten calls it a 'wolf-head'.¹⁴⁶
- y. The 'flowers 2 + 2' must be L 18–19, 'Flowers of aster type two varieties'.¹⁴⁷ The '2 + 2' may refer to roundel HM 342, where a seal impression representing two (or rather two and a half) flowers is placed on either side of the projection of the roundel. It could refer also to roundel HM 413, which has two impressions of exactly the same flowers, stamped by the same seal and combined with another impression, a cross and dot design stamped by a flat prism. The same roundel is drawn complete and almost life-size in FIG. 11 (d) aa because of its inscription, which consists of three Linear A signs on one of its flat surfaces.¹⁴⁸ The sketch just below may be the inscribed sign on the flat surface of roundel HM 342, strengthening the idea that Evans referred to this roundel. The 'on side' definitely suggests a roundel, and both HM 342 and HM 413 have exactly the same pair of flowers on one side; consequently, they may both be implied.

FIGURE 11 (d)

Transcription

Wall twice
 Couchant ox.
 Cross twice^z
 Flowers twice
 Cross 1.^{aa}

Comments

- z. Roundel HM 345; see 11 (a) f.
- aa. Roundel HM 413; see 11 (c) y.

FIGURE 11 (e)

Transcription

4 owls & 8 rayed star. 1^{ab}
 1^{ac}

With crouching bull & 'wall' on edge of flat seal with [3] – 5 & on two similar seals^{ad}
 ? boat
 or canopy?^{ae}
 Doubtful. [10] 12^{af}

¹³⁹ BSA 9: 56.¹⁴⁰ Pini 1990, 53.¹⁴¹ BSA 9: 55.¹⁴² BSA 9: 54.¹⁴³ BSA 9: 55.¹⁴⁴ Weingarten 1989, 46–7.¹⁴⁵ BSA 9: 56.¹⁴⁶ Weingarten 1989, 46.¹⁴⁷ BSA 9: 54.¹⁴⁸ Hallager (n. 102), 57.

Goddess & lion. [10] 11^{ag}

Armed God shield 8^{ah}

Man & sea monster 5^{ai}

Boxer 1^{aj}

40 vas^{ak}

Comments

ab. 'Four owls and 8-rayed star 1' is L 38, 'Four owls grouped round stellar symbol with twelve rays (see Fig. 33)'¹⁴⁹ and HM 391. This sealing was applied directly onto an object (probably wood); such sealings belong to the earliest type, according to Weingarten, who calls them 'sealing fossil' in this context.¹⁵⁰ However, the radial arrangement of the birds around the star would make it belong, according to Pini,¹⁵¹ to the Late Minoan repertoire: 'the arrangement in axial and radial symmetry is typical for LM glyptic.' Does this sealing show some conservatism in the manner of its use?

ac. This drawing may be L 44, 'Columnar device', and HM 1186 (21; FIG. J).¹⁵² Weingarten identifies HM 359 as that representing a columnar device;¹⁵³ Evans's sketch, however, can perfectly be identified with HM 1186, but not with HM 359. Whether HM 359 belongs to the Temple Repositories sealings or not cannot now be definitely decided; however, the clay type and colour are very similar to that used for the Temple Repositories sealings. Could it be one that Evans missed (if we possess now all his drawings) or does it belong to the 'Doubtful 12' (see *af* below)?

ad. This is L 45, 'Cross (see below Fig. 61)'.¹⁵⁴ Also in n. 3 in the original publication,¹⁵⁵ Evans writes that 'the cross type appears five times on the side of clay disks; one with inscribed characters on its face. On the same disk appear impressions of a couchant bovine animal on base (No. 27) and a façade with masonry (No. 8)'. It actually appears twice on roundel HM 345 (combined with the bovine on base, and two identical architectonic designs), as well as on roundels HM 413 (combined with the two flowers – see above, FIG. 11 (*a*) *f*, and 346 (combined with the spiral, the 'canopy or boat', and another design which had not been mentioned); it is accompanied in these two roundels by a vertical line and a dot. The '3 – 5' may, therefore refer to these representations of the cross sign. The '3' may have been corrected to 5, although only four cross representations exist today, unless we include HM 354 (see FIG. 11 (*b*), *k*).

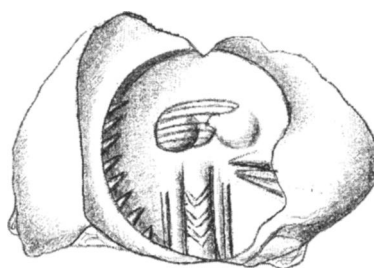


FIG. J. Drawing of nodule HM 1186.

¹⁴⁹ BSA 9: 56.

¹⁵⁰ Weingarten 1989, 40.

¹⁵¹ Pini 1990, 52.

¹⁵² BSA 9: 56.

¹⁵³ Weingarten 1989, app. 1, 49.

¹⁵⁴ BSA 9: 56.

¹⁵⁵ BSA 9: 59.

ae. This is L 16–17, ‘Design apparently representing a canopy with four forked supports. Two varieties’.¹⁵⁶ It is roundel 346 (see *ad* and 11 (*b*) *g*). Evans most probably misread his note, as we have there not two varieties of a type of object, but (as implied by the ‘or’ written between the two drawings) the same object drawn twice, once upright and once reversed.

af. ‘Doubtful 12’ refers to sealings whose impressions were not clear.¹⁵⁷

ag. ‘Goddess & lion. [10] 11’ is L 46, ‘Armed Goddess and lion (see below fig. 37)’.¹⁵⁸ Evans writes, ‘there were eleven examples of this type in the Repository’;¹⁵⁹ he writes ‘11’ in his notes here too. Today there are 12 examples of the three-finger noduli: HM 383 (9) and AM AE 1199 z, u. The last, 1199 u, is barely recognizable; could it belong to the ‘Doubtful 12’, or is Hogarth right in assigning it to Zakro?¹⁶⁰ The clay of the supposed Zakro sealing is of different colour (dark yellow-orange) from that used for the other specimens (brown-orange, when baked to the degree that the Zakro sealing is). Badly preserved, but also still recognizable, is HM 383/7.

ah. This is L 47, ‘Armed God and lioness (see below, Fig. 38)’, and roundel HM 343.¹⁶¹ Number ‘8’ refers to the number of impressions the roundel carries, of which there are in fact eight.

ai. The ‘Man & sea monster 5’ is L 49, ‘Man in boat, repelling attack of sea monster (see below, Fig. 36)’.¹⁶² There are five sealings with the same representation in HM today (HM 338–9, 350–2). Weingarten¹⁶³ thinks that HM 337 carries the same impression, which, however, cannot be made out at all; the only positive argument is that it is grouped with the Temple Repositories sealings. It may have been one of the ‘Doubtful 12’. They are all leather packages.

aj. The ‘boxer 1’, written in the same pen as the word ‘weasel’ on the first page, was most probably added later and is L 50, ‘Pugilist before column (Fig. 35)’¹⁶⁴ and nodulus HM 336. The upper part of the body of a man is portrayed, seen from the back; all the vigour of an athlete when walking is captured in this design. ‘High level naturalism’ is definitely here at its best. According to Pini the figures in HM 383 (9) (AM AE 1199 u, z), HM 343, and HM 336, as well as the couchant bull in HM 345 and 399 or the animals arranged around the periphery of the sealings HM 397 and 391, ‘are closer to the glyptic art and relief of LM I than to the end of the MM period’.¹⁶⁵

ak. ‘40 vas’ refers again to the forty vases found in the Repositories.

CONCLUSIONS

The contribution of this set of Evans’s notes to our understanding of the Temple Repositories is manifold and of great importance. The catalogue of objects safely associated with them is now more complete since many items previously unpublished and unprovenanced have now been identified or confirmed. The greatest contribution of these notes, however, lies in the matters dealt with in the first and last sections.

In the first part, Evans gives a description of the internal stratigraphy of the East Repository, in the order of excavation (which is of course the exact opposite of the order

¹⁵⁶ BSA 9: 54.

¹⁵⁷ ‘The impressions show fifty different designs, besides about a dozen in too imperfect a condition to be made out with certainty’ (ibid.).

¹⁵⁸ BSA 9: 56; 59, fig. 37; PM i. 505, fig. 363 a.

¹⁵⁹ BSA 9: 59 and n. 5.

¹⁶⁰ D. G. Hogarth, ‘Note on two Zakro sealings’, BSA 17

(1910–11), 264–5, at p. 264.

¹⁶¹ BSA 9: 56; 59 fig. 38.

¹⁶² Ibid.

¹⁶³ Weingarten 1989, app. 1, 48.

¹⁶⁴ BSA 9: 56.

¹⁶⁵ Pini 1990, 52–3.

of deposition). Thus, once the gypsum floor covering the whole room was lifted, below it appeared a layer of soil described by both Evans and Mackenzie as red and burnt.¹⁶⁶ As the East Repository was opened first,¹⁶⁷ its contents are the first to be described. Most of the Repository was occupied by vases mixed with rubble and gold foil; at the bottom lay the faience objects all grouped together, both figurines and objects of artistic and symbolic merit. The manner of the notes on the West Repository helps to explain why Evans contradicted himself in the publications concerning the number of the faience objects found in it. He based the first pages of the original publication¹⁶⁸ on Mackenzie's account¹⁶⁹ of the stratification of the Repository, but then later included his own version, which was slightly different.¹⁷⁰ Thus the original publication seems to incorporate the reports of both men, showing that Evans was initially influenced by the accounts written by Mackenzie in his day-book, but also incorporated his own notes. In this case, in the original publication,¹⁷¹ Evans at one point states that in the West Repository 'faience objects were here wanting, with one notable exception—a missing part namely of the figure of a Snake Goddess', and later, influenced by his own notes, he speaks of 'a few scattered pieces', apart from the goddess part.¹⁷² Mackenzie¹⁷³ is positive that only part of the Goddess was found.

Two ideas are immediately introduced: (1) that the deposit is a 'treasury depot', (2) that it had been disturbed. The first must have sprung out of the fact that the deposit contained gold, but is greatly strengthened by the care involved in the act of placing whole as well as broken objects in the Repository—arranging them too according to material. The second idea arose when the West Temple Repository was opened and part of the faience Goddess, already known from the East, was found in the West. It is not clear what kind of disturbance Evans meant; in the original publication he speaks of a disturbance by 'plunderers at the time of what seems to have been the first great catastrophe of the Later Palace'.¹⁷⁴ In the same piece¹⁷⁵ as well as later¹⁷⁶ he associates two hammers (one of breccia, now in the Ashmolean Museum; one of limestone, unlocated) which were found in the Repositories with 'breaking into the vault or of chests contained in it'. The hammers, however (at least the one of breccia), with their rounded shape, would be unsuited to breaking into the Repositories, which were hidden under a gypsum floor. Finally, what completely contradicts the idea of a disturbance after deposition is the stratification itself, as described by Evans in these pages, as well as the fact that a gypsum floor lay over the Repositories, protecting their contents until Evans lifted it.

Consequently, whatever occasioned the disturbance, it had occurred before the gypsum floor was laid. The question that arises here is whether the objects broke while they were in the Repositories as suggested,¹⁷⁷ or were already broken when placed in it. Mackenzie¹⁷⁸ seems to favour the idea that the faience objects were already in the Repository when the other objects were introduced; even if this was the case, they were

¹⁶⁶ DM/DB 1903, vol. ii (28 May): 'The surface earth of the deposit was of a reddish terracotta colour produced by the action of fire through the floor'; BSA 9: 40.

¹⁶⁷ DM/DB 1903, vol. ii (28 May); BSA 9: 39; 43.

¹⁶⁸ BSA 9: 44.

¹⁶⁹ DM/DB 1903, vol. ii (28–30 May).

¹⁷⁰ BSA 9: 62.

¹⁷¹ BSA 9: 44.

¹⁷² BSA 9: 62.

¹⁷³ DM/DB 1903, vol. ii (30 May).

¹⁷⁴ BSA 9: 45.

¹⁷⁵ BSA 9: 47.

¹⁷⁶ PM i. 468.

¹⁷⁷ M. Platon, *Arch. Eph.* (1981), 74.

¹⁷⁸ DM/DB 1903, ii. 88 (29 May).

most probably broken before deposition, since he stresses that 'as the whole of the earth was passed through the sieve it was not possible for anything of importance to have escaped notice.'¹⁷⁹ It is also hard to believe that parts of even durable and well-preserved objects had dissolved away. It is, therefore, most probable that the objects were damaged before they were deposited in the Repositories. If we now assume that Mackenzie is correct,¹⁸⁰ how can we explain the fact that the middle part of the Goddess was found in the other Repository (West); all the more so if Evans is right in stating that it was found within 'upper levels' of the Repository (FIG. 1 *a*)? Evans describes the soil in which the faience objects lay as 'fatter and more compact';¹⁸¹ it is natural that, being at the bottom with the weight of vases and soil over them, they would look more settled. He associated the fat with 'animal matter';¹⁸² but as no whole bones were recovered, it is more natural to think that this effect was due to the oil dregs from the vases, some of which may have contained oil. This situation may have given Mackenzie the idea that the faience items were there before the other objects were put in.

The rubble, charred wood, and broken objects, I believe, point rather to a destroyed building, from whose ruins the objects were collected for disposal. On this hypothesis, the faience objects were first placed at the bottom of the East Repository, and the rest of the objects then placed inside. If the middle part of the Goddess was found in the continuing clearance of the ruins after the East Repository was sealed, it would be natural to place it in the West, instead of merely throwing it out altogether. This idea is hypothetical, but it is based on two strong observations: first, the care involved in arranging these items in both Repositories according to material; second, the nature of the objects themselves—six or seven faience figurines accompanied by tables of offerings and objects of art. In no other Minoan context were so many figurines of such calibre found together.

By Renfrew's definition¹⁸³ of a cult place, the building to which these figurines belonged must have been no ordinary one, but a shrine. When it was destroyed, the objects that could be retrieved were deposited in the Repositories. The dispersal of the soil throughout the fill, and the final covering of the whole deposit with it, argue for a kind of ceremonial burial. The gypsum floor over the Repositories may have been laid to seal the figurines and paraphernalia from a destroyed shrine, not necessarily to be sought in the Temple Repositories room (although one would naturally assume that the objects were not carried from too far away; did the Temple Repositories originally belong to the shrine area, being employed for some storage purpose?). The fact that two smaller cists¹⁸⁴ were then built over the closed Repositories, probably in the course of their closure, firmly demonstrates that no further disturbance was planned. It may also imply that the new cists were erected as much to obscure the existence of the older Repositories (for protection), as to be a conscious link with them.

Furthermore, were the faience figurines and the objects accompanying them (whole and even broken) perhaps used in some way as a foundation deposit for a new shrine, whose presence may be detected in the presence of the new Repositories built over the old ones?

¹⁷⁹ Ibid.

¹⁸¹ BSA 9: 40.

¹⁸³ C. Renfrew, *The Archaeology of Cult: The Sanctuary at*

¹⁸⁰ Ibid.

¹⁸² BSA 9: 41.

Phylakopi (BSA supp. vol. 18; London, 1985), 11–21.

¹⁸⁴ BSA 9: 39, fig. 19; 45, fig. 23.

The third part of Evans's notes deals with the sealings found in the East Repository. If we combine these notes with the original publication,¹⁸⁵ we can claim that we possess all the 'fifty different designs',¹⁸⁶ if not all the 160¹⁸⁷ or 150¹⁸⁸ sealings. It is somewhat surprising that two of the already published sealings (L 29, L 48)¹⁸⁹ were not included in these pages. They depict a *taurokathapsia* and a 'parturition' scene respectively. Their absence can be explained in two ways: either some of Evans's original pages are now lost, or these two sealings were not immediately recognized at the time of excavation. In searching through drawings cut out for publication and now stored in the Ashmolean, I found sixteen cuttings of sealings already drawn here. Among them were the *taurokathapsia* and the 'parturition'. They were all drawn on a rough kind of paper, and they look like the final drawings Evans made for the publishers.

Three sealings drawn in these pages have still not been located. They are all grouped together on Evans's first page of the sealings. They are 'Goat 1', 'Cow suckling calf 1', and '2 agrimia 1 galloping left'. They may possibly be equated with L 30, 'Goat standing looking back';¹⁹⁰ L 28, 'Cow suckling calf',¹⁹¹ and one from L 31–3, 'Wild goat running. Three varieties'¹⁹² respectively.

Through these pages the following sealings have been identified and added to the corpus of sealings recovered from the Temple Repositories: L 21, as one side of HM 355, 356 (2), 1248 (?); L 31–3 (one variety), as their other side; L 23, as HM 1272; L 34, as HM 344; L 37, as HM 353; and L 44, as HM 1186.¹⁹³

Overall, Evans made forty-four drawings (four of which are repetitions of the same sealings) and referred to six more sealings which he has not drawn. One he completely missed out in the original publication, where he detailed the 'fifty different designs'.¹⁹⁴ The missing one is what he described in the notes as 'Cabin 1', which is HM 354. This impression is combined with a cross with elongated dots. He also omitted to describe a few which were combined with others that he did notice; thus HM 404 is combined with a horse's or dog's head; HM 389 with a grain stalk and sun design; HM 346 with a curvilinear design; HM 354 with a cross with elongated dots; and probably HM 399 with an architectonic design.

If we add the drawings made in these pages to the six designs referred to but not drawn, and include the two later published designs which were not included here, we come up with a total of fifty-two designs. We therefore possess all the designs described in the original publication, excluding the ones which were omitted by Evans (see above).

As we now have all the themes of the sealings found in the Temple Repositories, we can gain a better appreciation of the nature and function of the sealings. A great variety in both their type and theme is noticeable. Their forms only rarely include ones which sealed objects directly, or hanging pyramids; leather package sealings are commoner, as are noduli of at least three kinds (quadratic prisms or tablet-like; two-finger; three-finger) and also roundels. Noduli are by far the best represented, as Weingarten has already stressed.¹⁹⁵

¹⁸⁵ BSA 9: 54–6.

¹⁸⁶ BSA 9: 54.

¹⁸⁷ Ibid.

¹⁸⁸ PM i. 496.

¹⁸⁹ BSA 9: 55–6; PM i. 694, fig. 514; 696, fig. 518 d.

¹⁹⁰ BSA 9: 55.

¹⁹¹ Ibid.

¹⁹² Ibid.

¹⁹³ BSA 9: 54–6.

¹⁹⁴ Ibid.

¹⁹⁵ J. Weingarten, 'The sealing structures of Minoan Crete: MM II Phaistos to the destruction of the palace of Knossos, part II: the evidence from Knossos until the destruction of the palace', *OJA* 7 (1988), 1–25, at p. 3; Weingarten 1989, 42.

If we trace their parallels in other deposits, we find ourselves faced with a great chronological span: from MM Phaistos (where the sealings that sealed objects directly are recorded together with the quadratic prisms) to LM I at Zakros (for example the leather package type).¹⁹⁶ The same variety is exhibited in the themes of the seals that produced the impressions: the 'boat prow' of the quadratic prism (HM 354), seen also as a hieroglyphic sign, the different forms of the cross, and the interlace pattern (HM 357) are all common themes in MM Phaistos.¹⁹⁷ The fluid and natural manner of the portrayal of animals such as the crab in HM 388 (AM 1938.1440 *a-b*), the trees in HM 384 (2), or the tulip flower in HM 385 certainly takes us away from the MM Hieroglyphic Deposit¹⁹⁸ at Knossos, where the majority of such objects are presented in a rather stiff, less natural way. The Temple Repositories material exhibits what Weingarten calls 'naturalism', divided between 'low' and 'high level'.¹⁹⁹ The 'boxer' certainly belongs to 'high level' naturalism, as do all the human figures present in the Repository such as the God/Goddess or the man with the sea monster. The 'goddess with lion' stamped by an oval ring bezel was most probably shared with Zakros; and, as Pini has remarked, there are other sealings that find closer parallels at Zakros, such as HM 397, with goats running around the periphery of the sealing, or HM 391, where owls are arranged symmetrically around a central star.²⁰⁰

Impressions from seals with flat faces, common in MM II, are present in the Repositories group; but, as pointed out by Pini,²⁰¹ the majority seem to have been stamped by convex, round and oval seal faces (from diskoids or lentoids), while a few have been stamped by metal rings or amygdaloids and cushions. Both types are found more frequently in LM I (for example at Zakros and Ayia Triada) than in earlier contexts.

Although, as shown here and already pointed out by both Weingarten²⁰² and Pini,²⁰³ there are some early sealings present in the Repositories, the majority seem to belong to the Neo-palatial period. This finding complements what can be observed for the dating of the faience objects (e.g. the crocus motif, common in LM I) and more especially in some of the vases, to which good parallels may be obtained from the destruction layers of Akrotiri on Thera.²⁰⁴

Next to each drawing of a sealing pattern, Evans wrote a number, obviously the total of the examples of the same design. In some cases this number matches that of the total of the impressions that exist today in the museums in Herakleion and Oxford, but often the existing total is smaller than the number given by Evans in these pages. This means that some sealings are lost. One exception is the sealing carrying an impression which shows a female (?) figure holding a spear or staff and accompanied by a lion. This is HM 383 and AM AE 1199 *u, z*. Evans knew of eleven sealings, though twelve exist today. The first, 1199 *u*, is so badly preserved that Evans may have taken it as one among the 'Doubtful 12'; alternatively, Hogarth was right in assigning it to Zakro.²⁰⁵ If all the totals written next to each sketch are added up, we have either 154 or 167 (?), depending on which of the two numbers, given on two different occasions, we use.

¹⁹⁶ Weingarten 1989, 40.

¹⁹⁷ Ibid. 40; 44.

¹⁹⁸ *PM i.* 272-6; Pini 1990, 37-46.

¹⁹⁹ Weingarten 1989, 46-7.

²⁰⁰ Pini 1990, 52.

²⁰¹ Ibid. 52.

²⁰² Weingarten 1989, 40-7.

²⁰³ Pini 1990, 52-3.

²⁰⁴ M. Marthari, 'The chronology of the last phase of occupation at Akrotiri', in D.H. Hardy and A.C. Renfrew (eds), *Thera and the Aegean World*, iii (London, 1990), 57-70. 63; P. M. Warren and V. Hankey, *Aegean Bronze Age Chronology* (Bristol, 1989), 72-4.

²⁰⁵ Hogarth (n. 160), 264.

Can it be pure coincidence that these numbers closely match the numbers Evans gave—'over 160' or '150'—in his publications? Could he have mistaken the totals of the impressions enumerated in these pages for the totals of the sealings? Is it not possible that he was responsible for such a small mistake—one that has led prehistorians to undertake such a long and fruitless search for more than seventy sealings which may have never existed?²⁰⁶

CATALOGUE

Bone

1. Bones (skull) of animal of the weasel family (unlocated). FIGS. B, C.
2. Bone object inlay (unlocated). Rectangular plaque (?); one end broken.
3. Bone (?) object (unlocated). Almost rectangular, one side wider. Incised sign on lower (?) surface: capital 'T'.

Faience

4. FAIENCE ARM (HM 66)
Lower l. arm and hand closing round snake, which curls along arm. Recomposed from three frags. Top of arm flat, with central depression for pin to fit to body; around edge, brown cord, probably to indicate end of sleeve. Bracelet (rather squarish) round wrist. Core light cream, hard and porous. Glaze all over in shiny, v. light green/blue. Bracelet in brown; spots on snake also in brown. Cracks on arm, near where it is joined to snake.
L. 0.063. W. 0.0089–0.015. Diam. (upper part) 0.017; (hole) 0.002. Depth of hole 0.01.
Evans, AE/lp, 1903; BSA 9: 79–80.
5. FAIENCE ARM (HM 67)
Lower l. (?) arm and hand, sl. closed. Recomposed from two frags. Fingers (thumb sl. chipped) rather unnaturally long. Wavy bracelet round wrist. Top arm flat with perforation. Core almost white. Glazed in v. light green/blue all over. Bracelet in brown. Cracks and blemishes in places.
L. 0.059. Diam. (upper part) 0.0145; (hole) c. 0.004. Depth of hole 0.01; cf. 4.
6. FAIENCE ARM (AM AE 1938.697)
Part of upper arm and lower arm, sl. bent. Flat on top with depression. Bracelet rather wavy with two sl. curved ends, on either side of arm. Core white, quite hard with rather big grains. Glazed all over (except broken end) in light

blue/greyish glaze; bracelet in brown glaze. Core not exceptionally smooth; minute dots protrude under glaze. Tiny hole/bubbles on glaze.

L. 0.0455. W. (upper part) 0.0132; (lower part) 0.0068–0.0084. Cf. 4.

7. FAIENCE DRESS (HM 62) FIG. D
Miniature dress frag. Recomposed from three pieces. Lower half of double girdle and upper part of skirt preserved, chipped on one side and flaked on upper surface. Girdle made separately and stuck onto upper part of skirt (one end sl. higher than skirt top); when still soft, pressed lightly, creating slight depressions and rather wavy edge. Made of pale white quartz paste. Skirt perforated through; shallow depression also visible on upper part of skirt, probably for pin. Decoration in thick brown paint; double canopy with flowers, probably crocuses or lilies, under it; only part of their upper ends survive. Brown wavy band applied on girdle; reminiscent of snake. Core in cream with inclusions (grey grains of sand). Over core, pure white quartz paste applied, thicker on upper surface. Over that, green glassy glaze; only slight traces left on upper and lower surface. Tiny frag., not joined but belonging to same skirt, with a wavy band on it.
Tiny frag.: L. 0.0136. W. 0.0122. Th. 0.0015–0.0056.
Skirt: L. 0.0623–0.0884. L. (girdle) 0.0604. H. (skirt) 0.012; (girdle) 0.015. Diam. of hole 0.0015.
Evans, AE/lp, 1903; BSA 9: 83.
8. FAIENCE GIRDLE (HM; no number)
Frag. of girdle; only a small rounded part of what was originally a double cord, sl. bent, is preserved. Core in light brown; hard, does not disintegrate easily. Brown, matt glaze on upper surface and edges. Not v. smooth on lower surface, and without glaze. Black narrow

²⁰⁶ Weingarten 1989, 39; Pini 1990, 46.

bands over brown glaze, one band on depression between two halves; two horizontal bands along edge of smaller half.

L. 0.025–0.03. W. 0.024.

Evans, AE/lp, 1903; *BSA* 9: 83.

9. FAIENCE 'FIGURE-OF-EIGHT' SHIELDS (HM 82)

FIG. E

Five shields, most probably modelled by hand. Two disks of same dimensions joined at one end, creating a pyramid. At join on upper surface a thin white cord, flanked by black ones, embraces the joined ends of disks. Periphery of disks defined by central incision, which forms a somewhat raised circle with its centre sl. depressed. On underside at join, a layer of faience has been applied to obscure all traces. Disks cracked from pressure exerted on core. Core white, soft; disintegrates into powder easily. Bright green glaze on all surfaces and edges; badly preserved.

L. varies from 0.0227 to 0.0387. Diam. of disk: 0.023–0.0299. Th. of disk: 0.0045–0.0056.

Evans, AE/lp, 1903.

10. FAIENCE PLAQUE (HM 85)

FIG. E, left

Irregularly shaped plaque, most probably modelled by hand; reminiscent of three feathers joined together; recomposed from three frags. One end narrower (sl. broken); it curves and widens to terminate in a flat edge. Upper surface divided into three tiers, all at different levels; underside flat with strong finger-depressions along edges. Core white, soft; disintegrates into powder easily. Glaze bright green, glossy, surviving a little on upper surface and edges, rather better on lower surface. Evans reports darker bands of glaze, not now traceable.

L. 0.098. W. 0.0186–0.033. Th. inside feather/tier 0.003–0.004; outside feather/tier 0.0064.

Evans, AE/lp, 1903.

11. FAIENCE RODS (HM 94)

FIG. E, lower r. corner

Twenty-four, all fragmentary except one whole. Flat on one side, segmented on upper surface. They differ in thickness and width. Whole one: core white; glaze light bluish/green, preserved only in places. Seven more objects also have white core; traces of glaze visible on only a few. Four have whitish core; two have beige/light brown core. Eleven have core consisting of white and dark brown/grey mixed together; 'marbling' effect produced. On four, traces of black glaze. In all, core soft; disintegrates easily into tiny grains.

L. varies from 0.0115 to 0.0469. W. 0.0049–0.0069. Th. 0.0042–0.0062.

Evans, AE/lp, 1903.

12. FAIENCE RODS (Strat. Mus.; no number)

Six segmented rods, as **11**. They have brown core, which is soft and disintegrates into tiny grains v. easily. Glaze in brown survives in places. Dimensions comparable to **11**.

13. FAIENCE RODS (Strat. Mus.; no number)

Ten elongated, rod-like objects, of which seven segmented; some v. worn. Core off-white; disintegrates into powder v. easily; partly preserved glaze, whitish (?).

Dimensions as **11**.

14. FAIENCE OBJECT (unlocated)

Crescent-like shape; wavy, rounded edge, curved profile.

Evans, AE/lp, 1903.

Stone

15. CRYSTAL OBJECT (unlocated)

Rectangular; fluted on upper surface, flat on lower.

Evans, AE/lp, 1903; *BSA* 9: 47; *PM* i. 470 n. 1; fig. 337.

Sealings

16. CLAY SEALING (HM 353)

FIG. I

Elongated frag. of irregular shape. Clay rather soft, brown; underside shows many slender lines, perhaps impressions of the object sealed.

Seal: probably circular, flat (?), on one small surface of nodule; design of bird in profile with outstretched wings.

Diam. of seal 0.012. Nodule: L. 0.021. W. 0.012. Th. 0.014.

Evans, AE/lp, 1903.

17. CLAY SEALING (HM 354)

Disk-shaped (rounded), compressed more on two edges, making it square. Clay rather soft, reddish-brown. Fingerprints on edge.

Two seal impressions. (1) Part of ship, from seal of flat but uncertain shape. (2) Cross with elongated dots, from a sl. concave, probably circular seal.

(1) Diam. 0.011. (2) Diam. 0.0094. Dimensions of sealing: 0.0128 × 0.0125.

Evans, AE/lp, 1903; Gill 70; Weingarten 1989, pl. 7 c–d.

18. CLAY SEALING (HM 355)

FIGS. F, G

Pyramidal in shape ('hanging pyramid'). Clay rather hard, light orange/brown with v. few

inclusions. Three triangular surfaces compressed by fingers. At point, one large hole from two cords. Base of pyramid and one triangular surface impressed by different seals.

Seal on base: sl. concave and circular, probably from diskoid. Design of 'two agrimia seated' with heads sl. turned upwards (one with only its head visible). They both have v. long wavy horns; more horn-like lines visible near their heads. Deep finger-prints have spoiled design. (FIG. F.)

Seal on side: probably from rectangular seal cushion (?), sl. concave; cut v. deeply on one short side. Only part of design visible (branch- or tree-like); most probably L 21, 'Uncertain plant with curving foliage'. (FIG. G.)

Seal with agrimia: 0.011 × 0.015. Seal with 'foliage' cannot be measured. Nodule: H. 0.029. W. 0.02.

Evans, AE/lp, 1903.

19. CLAY SEALING (HM 356/1)

As before. Upper part of pyramid missing, almost half preserved. Joined from two frags. Clay rather hard, brown/dark orange, with tiny inclusions.

Seal on base partly preserved. Most of one of the two agrimia, and part of head of second, survive.

Seal on side better preserved. Branch- or tree-like design.

L. (preserved) 0.016. W. (max.) 0.018. Diam. of hole: 0.003–0.0035. Cf. 18.

20. CLAY SEALING (HM 356/2)

As before. Half preserved; upper part of pyramid missing. Clay light brown/orange, lighter than 18. Large holes, made by thick strings.

Seal on base partly preserved. Upper part of agrimia survives, v. faintly.

Seal on side: two of the branches, part of trunk (?) preserved.

L. (preserved) 0.015. W. (max.) 0.0163. Diam. of hole: 0.002–0.003. Cf. 18.

21. CLAY SEALING (HM 1186)

FIG. J

Fragmentarily preserved, irregularly shaped. Clay soft, fragile, reddish orange. Underneath, smooth curved surface; probably impression of object sealed (perhaps cylinder-like).

Seal: sl. concave, probably from oval seal. Design of column, or head of sword, v. lightly impressed and partly destroyed by fingers (at places the clay has flaked away).

Seal: L. (preserved) 0.0117. W. 0.009. Sealing: L. 0.02. W. 0.0116. Th. 0.0117.

Evans, AE/lp, 1903.

22. CLAY SEALING (HM 1248)

Fragmentarily preserved (tiny frag.), irregularly shaped. Probably 'hanging pyramid' as 18. Clay exactly like 19; rather hard, light brown/dark orange, with large and small inclusions.

Part of seal preserved; one branch (?) visible.

L. (max.) 0.016. Th. 0.01.

Evans, AE/lp, 1903.

23. CLAY SEALING (HM 1272)

FIG. H

Fragmentarily preserved, irregularly shaped. Underside partly preserved, with fingerprints. Clay rather soft, reddish orange; shiny as if polished. Light fingerprints on edges.

Seal: probably circular. Design of tiny lion in couchant position, with head twisted to face observer.

Seal diameter: 0.014.

Sealing: L. 0.016. W. 0.0105. Th. 0.006–0.007.

Evans, AE/lp, 1903.

24. CLAY SEALING (unlocated)

'Goat 1'; oval-shaped.

Seal: goat standing and looking back. Probably L 30.

Evans, AE/lp, 1903; BSA 9: 55.

25. CLAY SEALING (unlocated)

'Cow and Calf suckling 1'. Probably L 28.

Evans, AE/lp, 1903; BSA 9: 55.

26. CLAY SEALING (unlocated)

'2 agrimia galloping 1'. Probably L 31–3.

Evans, AE/lp, 1903; BSA 9: 55.