PAINTBRUSHES

Wall-painting and vase-painting of the 2nd millennium BC in dialogue

Ακρωτήρι Θήρας, 24-26 Μαΐου 2013
Akrotiri, Thera, 24-26 May 2013
Διοργάνωση • Organization

H εν Αθηνας Αρχαιολογική Εταιρεία
Κέντρο Μελέτης Προϊστορικής Θήρας
The Archaeological Society of Athens
Study Centre for Prehistoric Thera

Πανεπιστήμιο Ιωαννίνων
University of Ioannina

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ΧΡΩΣΤΗΡΕΣ

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2nd millennium BC in dialogue

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SOCIETY FOR THE PROMOTION OF THERAN STUDIES

ISBN 978 960 992 6952

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ΧΡΩΣΤΗΡΕΣ (CHROSTERES) - PAINTBRUSHES is a scientific symposium addressed to archaeologists, conservators of antiquities and artists specialized in the study of Aegean iconography, who are invited to participate in open discussions on the dialectical relationship that developed between the arts of vase-painting and wall-painting in the Aegean during the second millennium BC.

Pictorial pottery (including clay larnakes) and mural painting (along with portable works in painted plaster), for all the thematic affinity their representations display in various periods, are not usually studied and the different technical, artistic and social parameters of the periods of their zenith are not stressed sufficiently.

ΧΡΩΣΤΗΡΕΣ - PAINTBRUSHES is a workshop to which researchers studying wall-painting and vase-painting (Minoan, Cycladic, Helladic/Mycenaean), particularly pictorial, and who would like to contribute to the said dialogue, are invited. Problems relating to earlier forms and developmental stages of iconography, particularly in the Cycladic islands, will also be examined under the same umbrella.

The meeting is organized in collaboration with the University of Ioannina and the Study Centre for Prehistoric Thera, of the Archaeological Society at Athens. It will take place in the amphitheatre of the Akrotiri Excavation, giving participants the opportunity of seeing at first hand important works of Aegean art, whose recent discovery has given new content to (and in many respects the reason for) the subject of this meeting.

Andreas G. Vlachopoulos
<table>
<thead>
<tr>
<th>ΣΕΛΙΔΑ</th>
<th>ΠΡΟΓΡΑΜΜΑ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Προαναγκαία Διαλέξεις Ακρωτήρι Θήρας</td>
<td>Προαναγκαίες Διαλέξεις Ακρωτήρι Θήρας</td>
</tr>
<tr>
<td>11.00-12.00</td>
<td>Αγγέλη Παπαγιαννοπούλου, &quot;Οι απαρχές μιας νεοσύγχρονης αφιέρωσης Εικονικής Κεραμικής και Τοιχογραφίας της 2ης Χιλιετίας π.Χ.&quot;</td>
</tr>
<tr>
<td>12.00-13.00</td>
<td>Χωριτικό - Πρόγραμμα εργασιών</td>
</tr>
<tr>
<td>13.00-15.00</td>
<td>Διαδικασία των συνεδριάδων στο Μουσείο Προϊστορικής Θήρας</td>
</tr>
<tr>
<td>17.00-17.30</td>
<td>Διενέργεια της διεθνούς σεμιναρίου &quot;3D Digital Documentation of Akrotiri: Architecture, Wall-paintings and Finds&quot;</td>
</tr>
</tbody>
</table>
20.30-22.30 Δείπνο στο Ακρωτήρι
νακτορική Κρήτη: Παράλληλες πορείες

19.30-20.30 Zoi Papadopoulou, "Middle Cycladic Pictorial Pottery from An-

19.10-19.30 Emily Egan, "From Permanent to Portable: The Ceramic Perpetu-

18.50-18.50 Irini Papageorgiou, "Το εικονογραφικό θέμα του κυνηγίου

18.30-18.50 Fragoula Georma, "The Representation of the Human Figure on

18.10-18.30 Φραγκούλα Γεορμά, "The Representation of the Human Figure on

17.50-18.10 Lyvia Morgan, "Inspiration and Innovation. The creation of Wall-

17.30-17.50 Toula Marketou, "The Art of Painting at lalysos on Rhodes from

17.10-17.30 Tour of the Pottery Laboratory

16.50-17.30 Discussion - Break

16.40-17.30 Discussion - Break

15.40-16.00 Evangelos Kyriakidis, "From Commission to Rendering. Chris-

15.00-15.20 Robert Koehl, "From Pot Patterns to Pictures: Thoughts on the

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14.30-14.40 Tour of the archaeological site

14.00-14.10 Tour of the archaeological site

13.00-14.00 Tour of the archaeological site

12.00-13.00 Συζήτηση - Διάβασμα

11.40-12.00 Irene Nikolakopoulou, "The Painter’s Brush and How to Use It:

11.20-11.40 Ζώζη Παπαδοπούλου, "Μεσοκυκλαδική εκονομική κεραμική από την Αντίπαρο"

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10.30-11.00 Συζήτηση - Διάβασμα

10.30-11.00 Συζήτηση - Διάβασμα

9.30-10.00 Συζήτηση - Διάβασμα

9.00-9.30 Συζήτηση - Διάβασμα

8.30-9.00 Συζήτηση - Διάβασμα

8.00-8.30 Συζήτηση - Διάβασμα

7.30-8.00 Συζήτηση - Διάβασμα

6.30-7.00 Συζήτηση - Διάβασμα

5.30-6.00 Συζήτηση - Διάβασμα

4.30-5.00 Συζήτηση - Διάβασμα

3.30-4.00 Συζήτηση - Διάβασμα

2.30-3.00 Συζήτηση - Διάβασμα

1.30-2.00 Συζήτηση - Διάβασμα

0.30-1.00 Συζήτηση - Διάβασμα

0.00-0.30 Συζήτηση - Διάβασμα

0.00-0.30 Συζήτηση - Διάβασμα
10.30-10.50 Νίκος Σεπετζόγλου, Ιωάννης Φάππας, "Η εικονογραφική παράδοση της μυκηναϊκής Βοιωτίας στις μικρές και μεγάλες εκφάνσεις της" 

11.00-11.20 Ιωάννης Φάππας, "The Preliminary Designs of the Theran Wall-paintings" 

11.40-11.50 Ευάγγελος Παπαδόπουλος, "The Iconography of LH IIIA-B Pictorial Kraters and the Ceramic Turn of a Presumptive Fresco Motif" 

12.00-12.20 Βασίλης Αραβαντινός, Παναγιώτης Αγγελίδης, Μαρία Λουκά, Νίκος Σεπετζόγλου, Ιωάννης Φάππας, "Η εικονογραφική παράδοση της μυκηναϊκής Βοιωτίας στις μικρές και μεγάλες εκφάνσεις της" 

12.20-12.40 Ulrich Thaler; Melissa Vettes, "All the king’s horses" 

12.40-13.00 Ιφιγενία Τσανταμίλου, "Unconditional Acceptance and Selective Rejection. Interactive Thematic Cycles in Mycenaean Painting: A tale of the Unexpected" 

13.00-13.20 Ευάγγελος Παπαδόπουλος, "The Iconography of LH IIIA-B Pictorial Kraters and Wall-paintings: A View from the Aegean and the Eastern Mediterranean" 

13.40-14.00 Συζήτηση - Διάθεμα 

14.00-15.00 Ιωάννης Φάππας, "The Iconography of LH IIIA-B Pictorial Kraters and Wall-paintings: A View from the Aegean and the Eastern Mediterranean" 

15.30-15.50 Βάσιλης Αραβαντινός, "Ο σκοπός αγιάζει τα μέλη: ανακατάληψη της επιτοίχιας ζωγραφικής στην ευρύτερη αγγειογραφία των Μυκηνών" 

15.50-16.10 Φωτονιά Δακορώνια, "Κύνος. Εικόνες από το πουθενά" 

16.10-16.30 Ανδρέας Βλάχοπουλος, "Από την κοιλη το ‘κενό’: Η έκτη των χρωστήρων στη μετανακτορική Μυκηναϊκή Ελλάδα" 

16.30-17.30 Γιώργης Σουλήμαν. Ανασκόπηση των δεδομένων - Συμπλήρωμα από την Οργανική Επιπλέοντα 

17.30 Εκδρομή στον Οία – Δείπνο 

18.00-20.00 Συναντήσεις – μικρές ομάδες εργασίας των συνεδρίων στην Ανασκαφή και στα Εργαστήρια του Ακρωτηρίου.
THE HUMAN FIGURE AT THE MERCY OF THE PAINTBRUSH

Christos G. Doumas

Professor University of Athens
Director of Excavations Acrotiri Thera

“...all art is conditioned by time, and represents humanity in so far as it corresponds to the ideas and aspirations, the needs and hopes of a particular historical situation.”

Ernst Fischer

Art in general is one of the most ancient means devised by man in order to transmit information and messages, and to express his spiritual and intellectual inquiries and aspirations. Thus, art develops in accordance with the organization and structures of the society that produces it, so that the messages it transmits are accessible to the widest possible audience.

In this perspective, the dominant place of the human figure in the representational art of the anthropocentric culture of the Aegean can be better understood. In Early Cycladic art, for example, for an entire millennium the human figure was literally defied in the hands of marble carvers. Even though attempts were made, through certain anatomical or other details, to define states or even roles of specific individuals, the standardization of certain features, the frontality and the static rendering of the figures were kept with few deviations. Nonetheless, in the sculpture of this early period the paintbrush was used too in handling the human image, even though the traces of pigments discerned on figurines are not easily comprehended in many cases (figs. 1, 3). However, it should be borne in mind that throughout the third millennium BC Cycladic society was undergoing a slow but steady process of transition from an economy based on the primary sector (production), with dispersed isolated farmsteads involved with agriculture and animal husbandry, to one based on the secondary sector (processing).

A primary economic activity in the Cyclades, development of which commenced in the middle years of the third millennium BC, was mining ores, which was the basis of the secondary sector activities of the society. In the new economic order, the role of the individual became secondary, his identity and his actions were bound to the collective, and the artistic expression of the human form was no longer possible. For a brief period the void in art due to the demise of figurines appears to have been filled in part by rock art in general is one of the most ancient means devised by man in order to transmit information and messages, and to express his spiritual and intellectual inquiries and aspirations. Thus, art develops in accordance with the organization and structures of the society that produces it, so that the messages it transmits are accessible to the widest possible audience.

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art, which, although without aesthetic pretensions, perhaps could better express the new worldview. In this genre, with pecked images on flat stone surfaces, it was possible to render figures in motion ... of the human body, but the head and the legs, through which movement and action are conveyed, are represented in profile.

Developments in metallurgy and the increasing demand for its products beyond the Cyclades (e.g. in Crete), promoted improvements in maritime transport, gradually shifting the centre of gravity of the Cycladic economy to the tertiary sector, that is, the provision of services. This process was facilitated by the fact that in this sector the Aegean islanders, ...
on other sherds, again from Akrotiri, the unnatural poses of the figures bring to mind the inert bodies of the drowned men on the later Miniature Frieze wall-painting from the West House. There is little doubt that this avant-garde scene with inert human bodies reveals the perpetual endeavour and the experimentations of the vase-painters in the Early Matt-Painted Style to narrate incidents, whether actual or imaginary.

The introduction of more pigments into the vase-painter’s palette brought to an end the Early Matt-Painted Style. The combination of brown, black and sometimes white for rendering details, on the buff ground, was a feature of the specimens from the West House. The painted scenes are mostly representations of funerary rituals: offerings and processions, townscape and a part of the temple. It is always depicted frontal and with clearly defined external and internal canthus.

Examples of vase-painting in the Polychrome Style are few but quite well preserved and depict scenes of action. Rather simple is the representation of fishermen on the high “foot” of a vessel from the East House. Unfortu-nately, the upper part of the figure has not survived and so the man’s role is a matter for speculation.

Although the female figure was supreme in the Early Cycladic marble figurines, representations of male figures are not absent from the corpus. By contrast, in Middle Cycladic pictorial vase-painting, the human figures are more corporeal with robust and muscular limbs. The upper part of the torso is shown frontal, the thighs in three-quarter pose, the head, calves and feet in profile. Despite the fact that the hands continue to be the means of denoting action, the upper arms are atrophic and unnatural in aspect. On the head there are usually curls hanging from the back, while the eye has a circular pupil in the middle and is formed as a reserved surface occupying a disproportionately large part of the temple. It is always depicted frontal and with clearly defined external and internal canthus.

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Although the female figure was supreme in the Early Cycladic marble figurines, representations of male figures are not absent from the corpus. By contrast, in Middle Cycladic pictorial vase-painting, the total absence of the female figure is striking. Perhaps this difference reflects the different position each gender was accorded in the corresponding society. In the isolated mixed-farming households of the Early Cycladic period, the woman’s real role in ensuring family cohesion was significant. On the contrary, in the Middle Cycladic coastal settlements, seafaring and trade, thanks to which the family prospered and was promoted in the community, were exclusively male pursuits. Whatever the case, with the Polychrome Style in vase-painting study of the human figure seems to have completed its course.

The wealth and affluence acquired during the Middle Cycladic period contributed to the formation of “consumer” and “bourgeois” societies. On such society, a unique picture of which has been preserved due to the eruption of the Thera volcano, existed at Akrotiri in the Late Bronze Age.
multitude of consumer goods – including imports –, the monumental domestic architecture with unique facilities, such as sanitation, the sophisticated furnishings and, above all, the wall-paintings of the houses, reveal a society whose members vied with one another in the conspicuous display of wealth and social status.

Vase-painting did not cease to be the cheap means of meeting the society’s aesthetic demands in its daily life, with motifs inspired by the world of plants and of animals. But the human figure disappeared from the vase-painters’ repertoire. The introduction of lime plaster in architecture gave the Theraeans the possibility of enhancing their social status and prestige by adorning their houses with frescoes. In the artistic genre of wall-painting, the human figure was protagonist, promoting also the personality of the individual. The transfer of the human figure from humble vessels to monumental walls is proof positive of the value that the society placed on man. The image on the wall was not in danger of being trampled underfoot, as could happen with the breaking of a pictorial vase. Theran society’s respect of man is apparent from the egalitarian treatment of the human figures depicted in the wall-paintings, irrespective of gender or age. Gender distinction is made by dress, hairstyle and the rendering of anatomical details (breasts, genitalia). This distinction, which possibly has an ideological content, is made in the manner of depicting youthful figures until they pass to the status of adulthood, through a process of initiation: boys are always represented nude, while girls are always dressed.
THE ROOTS OF PICTORIAL ART IN THE CYCLADES:
FROM STROPHILAS TO AKROTIRI

Christina A. Televantou

The Neolithic (Final Neolithic period) settlement at Strophilas on Andros is, on present evidence, unique in the Cyclades in terms of area, the constructions of communal character – e.g. fortification, sanctuary –, the host of finds – pottery, metal objects, stone artifacts, figurines, etc. – and the extensive rock art in excavated context. From the extent, the density, the spaces it decorated and its subjects, rock art appears to have been a dominant feature of the settlement. The technique of its execution, mainly by pecking or rarely shallow modelling, and the way it was produced, which is documented in the excavations of the site, had far-reaching implications for the subsequent development of all forms of Cycladic art. The rock art at Strophilas, which is preserved in the site, is characterized by the depiction of ships – to date over 100 depictions have been recorded: sanctuary, fortification wall, area north of the wall, east of the settlement –, ships being the most common subject. The curved type of ship is not prevalent in Early Cycladic art at Strophilas, as it is at Akrotiri. In the latter site, ships appear at a much later date, specifically in the Thera (Akrotiri) wall-paintings. In the Strophilas ship art, the curved type is not very common, appearing in only a few depictions. The in situ painted ship art at Strophilas is characterized by the rendering of ships, in particular the curved type, in a manner that is similar to the Akrotiri wall-paintings. The ship art at Strophilas is closely related to the Cycladic art of the Thera group, which is characterized by the depiction of ships, particularly the curved type, in a manner that is similar to the Akrotiri wall-paintings. The in situ painted ship art at Strophilas is characterized by the rendering of ships, in particular the curved type, in a manner that is similar to the Akrotiri wall-paintings. The in situ painted ship art at Strophilas is characterized by the rendering of ships, in particular the curved type, in a manner that is similar to the Akrotiri wall-paintings.
O type of the ship depicted on the Cyclades is not found in the PK iconography, where the well-known type of ship is predominant (fig. 6).

Analogies between the rock art of Strophilas and the iconography of the Neolithic Age and Minoan periods, particularly at Akrotiri, indicate the origin and way of expression of many themes. The type of ship depicted in a rock art panel, possibly animals; in this case we have an early form of a Master or Mistress of Animals (Potnia or Potnios Theron).

To conclude, the large open-air art gallery of rock art at Strophilas, with its rich thematic repertoire demonstrates that the prehistoric iconography of the Cyclades has deep roots in the Neolithic Age.
In 1992, the discovery of a distinctly Minoan-themed bull-leaping scene at a royal palace in Tell el-Dab’a (Avaris) in the Egyptian Delta provided unexpected confirmation of a remarkable artistic link between Minoan and Egyptian dynastic marriage by Hyksos and Aegaeon elite families became one explanation, before the palace was redated by its excavator, Manfred Bietak, to the much later reign of Tuthmosis III. The precise dating of the Tell el-Dab’a frescoes remains controversial, but the evidence for significant Minoan art on Egyptian soil is indisputable. Bull-leaping and slaughter form a prominent theme on Minoan glyptic from Crete to Thera. The discovery in 2006 by K. Aslihan Yener of a smaller-scale bull-leaping scene on pottery at Alalakh reinforced the presence of these cultural connections in the Hattian region of modern Turkey, as already notorious in sealings with related images recovered from Syria and from Alalakh itself. Given the further identification of Minoan wall-painting at Alalakh, Tell Kabri and Qatna, one may reasonably speak of a broadly influential international, or Koine, art style impacted and absorbed by varying degrees by regional Mediterranean societies. This paper will be confined to a discussion of the Egyptian engagement with what is legitimately designated “Aegean Art,” but whose cultural components are quite complex.

If the bull-leaping scenes at Tell el-Dab’a generated the greatest initial interest in Aegean and Egyptian connections, they are not the only Minoan features in the decoration of that Egyptian palace. More...
Although griffin forms are attested in Egypt from the Predynastic Period and are surprisingly frequent in Middle Kingdom art, the griffin is the closest Egyptian equivalent to the apocryphal Tutankhamun curse of “death on swift wings.”

No less important than the Egyptian adoptions from this Koine are the Egyptian contributions to it. One obvious example is the Minoan adoption of Egyptian papyrus as a decorative element in their art, especially in official art of Egypt. A more careful examination of Egyptian materials, however, reveals that all of these depictions of papyrus are found in art works that also employ the hieroglyphic symbol as an abbreviated representation for a papyrus-marsh.

An equally obvious Egyptian contribution to the Aegean repertoire is the monkey, represented most famously by the group of blue monkeys in the wall-painting of the Blaukameleo in Room 6 of Building Beta at Akrotiri, where a spray of papyrus endorses activity. Instead, the Thetan artist has depicted multiple individual clumps of the reed in a manner that is immediately recognizable to the Egyptologist as a large-scale hieroglyph, multiplied. The source for the Thetan artist is thus less likely to have been true Egyptian wall-painting, but Egyptian writing or small-scale, portable Egyptian art works that also employ the hieroglyphic symbol as an abbreviated representation for a papyrus-marsh.

An equally obvious Egyptian contribution to the Aegean repertoire is the monkey, represented most famously by the group of blue monkeys in Room Beta 6 at Thera (fig. 3). Machild Melink has argued that Anatolian representations of monkeys bearing pots for libations at Acmeshik are a local adaptation that anticipate a broader role for monkeys as cultic attendants in Minoan art: raising forepaws in adoration, confronting sacred columns (figs. 1, 2), and acting as musicians. According to Melink, “monkeys were thinning in the world of Minoan art in a more imaginative variety of ritual roles than ever developed in Anatolian or in official art of Egypt.” A more careful examination of Egyptian materials, however, reveals than all of these...
features are present in official Egyptian art, which surely inspired both Anatolian and Minoan depictions. Perhaps the blue color of the Egyptian faience and anhydrite representations influenced the blue color choice for the Theran monkeys as well.

Finally, mention must be made of the “Minoan Genius”, already linked to the Egyptian goddess Taweret by Sir Arthur Evans. Mellink misanalyzed the Phaistos seal impressions of this hippopotamus-crocodile hybrid as a lion “wearing a long mane with beaded fringe,” and noted that here the Egyptian goddess has been given a new responsibility not of Egyptian derivation since she typically bears libations before the Minoan mother goddess. The issue is more complex, however, for if Taweret does not carry vessels, she often is the vessel, providing healing fluids for birth and rebirth. The lecture will conclude with a selection of pregnancy vases merging human and hippopotamus form (with Taweret’s crocodile back transformed as a lengthy, plated “mane”) as well as vessels of Taweret herself, offering fluids from her breast designed as a spout.
The subject of this paper is the symbolism of the newly restored spiral frescoes from the third storey of Xeste 3 and their relationship to the goddess of nature represented on the second storey. Parallels drawn from Akrotiri, Knossos and Egypt reveal a visual code and a theology common to Egypt and the Minoan world. It will also be shown that pottery and murals were in dialogue and that both gave expression to the same ideas deeply rooted in the Minoan culture.

What were these ideas? It will be argued first that the waz, the spiral, the lily, the crocus, the rosette and the sun disc are interrelated and constitute a visual code of religious significance. Second, it will be shown that there exist visual echoes between murals across the three different levels of Xeste 3. The waz and spiral occur on the neck and wings of the horizon, and the rosettes and horizons form a visual and horizontal tone to the ionicity of the Xeste 3, the same tone found in the ideas of the third storey.

the griffin accompanying the goddess. Spirals decorate the gate of the shrine on the east wall of the ground-floor of Xeste 3. The red stamens that sprout from the spirals of the recently restored spiral fresco of Xeste 3 recall the stamens of the lilies that decorate the door of the aforementioned adyton/bridechamber. Lilies are carried by women to the goddess of the second floor. Rosettes (as wild roses) are carried by a woman from room 3 of the same building. Rosettes occur also in the “relief lozenges and rosettes” frieze of room 9.

As for the sun-disc, it is encapsulated by the spirals of the frescoes on the third floor (figs 1, 2, 5, 6). The sun-disc is also depicted on the frieze of the blue spirals in Xeste 3. The sun-disc is encapsulated by the rosettes, forming a semantic and visual vocabulary of solar cult.

Egypt is the source of the Knossian and, by extension, Theran symbolism. It is well known that the Minoan waz motif originated in Egypt since the Middle Kingdom (if not before).

Spirals are often depicted on the ceilings of Egyptian tombs, as in the tombs of Senmut and Inerkau, and like the Minoan motifs, these spirals are associated with rosettes and solar or stellar symbols. Evans (Palace of Minos II, 30-31; PM III, col. Pl. xv) noted the stunning similarity between Egyptian and Knossos ceilings of spirals and rosettes.

A most important parallel is the ceiling of Amenhotep III’s palace at Malkata where rosettes, engulfed by spirals, are interpersed throughout the surface. An added motif but an important one on account of its symbolism is the head of the divine cow Hathor bearing the sun-disc between her horns. The goddess thus embodies a generative force embodied in the sun-disc. I remind that Hathor is a sun-bearing goddess because she is the mother of the sun-god Horus and that Egyptian solar cult includes not only the male sun-god Ra and Horus but also females, Nut, Isis, Hathor. The dic of the sun, the Aten, is both feminine and masculine.

It will be concluded that the same is the case with Minoan religion. Theology of solar cult was elaborated in Egypt since the Old Kingdom but probably also Crete where it found its full expression in the New Palace Period. Some of the abstract symbols that we see in Thera date some 150 years earlier than the Amarna age!
In this paper the term “pictorial” is used for Mycenaean painted vessels depicting human figures, animals, birds and fish and sometimes fantastic creatures, as distinct from the far more numerous ceramics with floral or abstract designs.

Pictorial pottery has a long history in Mycenaean Greece, going back to the Shaft Grave period. The few pieces of that period stand in marked contrast to the many – new – pictorial representations in various other artistic media, which owe a great deal to the rich iconographical traditions of Neopalatial Crete.

The next phase in the development of pictorial vase painting in mainland Greece is represented by a small but growing body of pieces covering the time span of LH IIB-IIIA₂ early. There is a variety of open and closed shapes, motifs, compositions and styles. Influences from Minoan Crete are clearly apparent, for instance in lively depictions of human figures, animals, birds and fish. Interestingly, the island itself – and notably Knossos - witnesses an upsurge in vase painting with pictorial decoration about the same time, in LM II-IIIA₂ early. The motifs used are mainly birds, fish and goats, while human figures are remarkably rare.

In LH IIIB late and IIIB, Mycenaean pictorial pottery went through a process of conventionalization and standardization. At this time it was primarily a phenomenon of the Argolid, with finds concentrated on the Saronic Gulf islands and the southernmost part of the Peloponnese. The motifs used are mainly birds, fish and goats, while human figures are remarkably rare.

After the break-up of the Mycenaean palace system at the transition of LH IIIC/IIICb, there appears to have been a fall off in the production of pottery with pictorial decoration pottery in mainland Greece. Few pieces from among the sizeable collections of LH IIC pictorial material from Mycenae and Tiryns and from Lebessi on Euboea, can be securely attributed to LH IIC Early – or, for that matter, to LH IIC Late. But a remarkable upsurge in pictorial and other elaborately decorated pottery can be observed in LH IIC Middle - in the Argolid as well as in certain other parts of mainland Greece and on Euboea. The ring-based krater is still the main shape, but several other open and closed shapes were also used for a variety of designs showing human figures engaged in variety of activities, animals, birds, fish and fantastic creatures in a spirit of innovation and experimentation.

This paper concentrates on the relationship of Mycenaean pictorial pottery with (contemporary) wall-painting, and on cross-craft interaction. It does so by “zooming in” on a few selected pieces.
εκείνα που χρονολογούνται στην πρώην ΥΕ ΙΙΙ (πρώιμος 12ος αι. π.Χ.) και στην ύστερη ΥΕ ΙΙΙ (πρώιμος 11ος αι. π.Χ.) κατά τη μέση ΥΕ ΙΙΙ περίοδο διαπιστώνεται άρρητη στην παραγωγή εικονιστικής και γενικότερα πλούσια διακοσμημένης κεραμικής, γεγονός που παρατηρείται στην Αργολίδα και σε αρκετά άλλα κέντρα της περιοχής Εβραίων και της Ευβοίας (σελ. 188, 189). Ο ακονιστικός κρατήρας παραμένει το συνήθεστερο αντίκειμενο, παράλληλα η άμβλητη ανοικτή και κλειστή ανοικτή αγγεία, τα οποία διακοσμούνται με μεγάλη ποικιλία θεμάτων που αποδεικνύουν ανθρώπινες μορφές σε πολλές δραστηριότητες, ζώα, πουλιά, φύση και φανταστικά φύτα, σε ένα πεντάμετα πολυφυλλένιο σύνθεση και περιγραφήματα. Η ανακοίνωση επικεντρώνεται στα ακόλουθα εκθέματα της Μυκηναϊκής εικονιστικής κεραμικής με τη σύγχρονη τοιχογραφία και στην αλληλεπίδραση μεταξύ των ποικίλων μορφών της περιόδου. Για να επιτευχθεί ο στόχος της, αυτό επιπλέον επιλέγονται παραδείγματα:

- Κύπελλο (όστρακο) από την Τίρυνθα, που χρονολογείται στην ΥΕ ΙΙΑ1 και απεικονίζει σειρά πολεμιστών (εικ. 1).
- Κρατήρας (όστρακο) από την Τίρυνθα και κρατήρας κρατήρας χωρίς λαιμό από το Κούριον της Κύπρου, γνωστός με το όνομα «κρατήρας με τα παράθυρα», έργα της πρώην ΥΕ ΙΙΑ2 και τα δύο, που παριστάνονται γυναικείες μορφές (εικ. 2, 3).
- Αμφορειδής κρατήρας από την Εγκώμη της Κύπρου, γνωστός με το όνομα «κρατήρας του Δία», έργο της πρώην ΥΕ ΙΙΑ2, που διακοσμείται με ποικιλή εικονιστικών θεμάτων (εικ. 4).
- Σκυφοειδής κρατήρας από την Εγκώμη και άσπρο αμφορειδικό κρατήρα από την Τίρυνθα, της ΥΕ ΙΙΒ περιόδου, που απεικονίζουν ομάδες ελαφιών με τα κεφάλια τους στραμμένα πίσω με απαρατήρητη σύγχρονη τοιχογραφία από την Τίρυνθα, με τα ίδια θέματα (εικ. 5).
- Ο διάδοχος «κρατήρας των πολεμιστών» από την Μυκηνή, έργο της μέσης ΥΕ ΙΙΙ περιόδου (εικ. 6).

- a mug fragment from Tiryns, datable to LH IIA1 and showing a file of warriors (fig. 1).
- a krater fragment from Mycenae and a neckless krater, known as the Window Krater, from Kourion in Cyprus, both datable to LH IIIA2 early and showing female figures (figs 2-3).
- the amphoroid krater, known as the Zeus Krater, from Enkomi in Cyprus, datable to LH IIIB2 and showing a variety of pictorial motifs (fig 4).
- a complete ring-based krater from Enkomi and a fragment of an amphoroid krater from Tiryns, dating to LH IIIB and showing groups of stationary deer with their antler heads turned back; they are illustrated here together with fragments of the contemporary, so-called Deer Fresco from Tiryns (fig. 5).
- the famous ring-based Warrior Krater from Mycenae, dating to LH IIIC Middle (fig. 6).
The pottery styles that developed immediately after the widespread Cretan destructions of MM IIB incorporated several new ideas, especially in central Crete. The fresh concepts of MM IIA ceramics involved more than a single concept. Technically, the pottery was well polished before the fine Kamares Ware of the previous period. In terms of style, the potters simplified their motifs, abandoning the complex abstract designs of Kamares Ware in favor of simpler and less flamboyant images that could be executed more quickly. The faster execution allowed them to more easily replace the vast quantity of ceramics that had been destroyed. The pottery painters also began using several new and much more naturalistic motifs. Along with the simple spirals, crescents, quorks, dots, and bands that were the most popular images for MM IIA vessels, the potters also began adding flowers and other motifs derived from the natural world, this is the Post-Kamares phase of G. Walberg.
Several pieces of evidence suggest that these naturalistic flowers and other plants were inspired from wall-paintings. The rebuilding that occurred after MM IIB must have presented an opportunity to enrich the new architecture. A few finds from Galatas indicate that the finest of the MM III buildings were provided with monumental wall-paintings. The painted plaster pieces from Galatas, depicting floral motifs, come from a closed MM IIA deposit. All the surviving examples are small, but many of them preserve leaves, stems, and other parts of plants. Unfortunately, these pieces are too small to give information on the total composition. Among the MM IIA pottery motifs are several plants with good parallels from slightly later wall-paintings. Examples are illustrated in fig. 1. Both the motif and the style (with the image flattened and simplified to show each blossom or leaf as if it were a silhouette) are different from the more abstract pottery of MM IB in that the later flowers, plants, and trees have outlines that are closer to those that appear in nature. The new images depict palms, crocus plants with their flowers, lilies, papyrus, reeds, and many other vegetal motifs.

Individual elements, however, are not sufficient to demonstrate a connection between wall-paintings and ceramics. What is required is a pottery decoration that imitates the composition of a monumental wall-painting as well as the individual elements that are used to build it. This comparison is provided by a pitharaki (also called a pitharaki) number C2379 from Kommos (fig. 1B).

The pitharaki jar was discovered in Room CH 25 of the Central Hillside Area at Kommos. The room contained a closed MM IIIA deposit that was buried by an earthquake. The jar, with a wide mouth and two handles, was manufactured to serve as a medium-sized storage container. It was 23.4 cm high. Because of the wide mouth, the vase had a broad area for painting on the upper shoulder. The jar has a complex composition. Pairs of white bands define the upper and lower limits of the picture field, and a landscape with palms and flowers is painted across the upper part of the vessel. The trunk of the trunk, with no fronds facing the viewer. Rounded rocks with vertical lines are shown near the streams.

The river scene is not really suited to a small jar, and it must have been originally created for a larger space. On the jar, the entire composition cannot be seen without turning the vessel, and the small aspects suggest that the vase is derivative, copying and simplifying a scene that was created in more detail elsewhere.

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copied these developments distributed its products both to the north and the south. Its products can be recognized by the presence of an unusual detail: the application of details by incising through the applied paint to reveal the color of the clay. A group of MM IIIA vases depicting floral and sometimes faunal motifs can be joined together by their use of this unusual detail for MM pottery. The incised lines are scratched before firing into the white paint that is used over the black. The following vessels can be placed in this group.

Pithoid jar from Kommos. River scene with palms, a flower (lily?) and rocks.

Conical rhyton from Kommos. Palm and floral motifs and rocks.

Jar with thickened rim from the Anemospilia Temple at Archanes. Bull, palms, river, and flowers.

All of these vases are pictorial vessels of high quality. They are covered with dark paint and decorated with white floral motifs. Incised details are scratched into the white, before firing. A common element with the incising is palms, as the incised lines are used for the fronds of the leaves. The vase from Archanes has a standing bull as well as the floral motifs, suggesting an origin in a pictorial landscape with animals as well as vegetation. The incising is used for the details of the vegetation. The vases with pictorial elements suggest that the building phase in MM IIIA, that followed destructions at the end of MM IIB encouraged the rapid development of new wall-painting styles to enhance the new architecture. Although few examples of these paintings survive, pottery from this period preserves some of the details of the new style. The vases suggest that an appreciation of landscapes was already present, and that several of the stylistic mannerisms that would characterize later Minoan styles were already being used at the beginning of the MM III period.
The sudden appearance of figurative wall-paintings in Crete at the beginning of the neopalatial period has been the subject of various theories, including the consequence of Egyptian influence (Doumas), the movement in skilled craftsmanship from pottery to wall-paintings (Boulotis), or the new role of pictorial art as a form of political propaganda (Gates). These theories stress different aspects which could even be interrelated and operating in a structural relationship. In particular, the possibility of a more detailed reconstruction of the process can be obtained by looking, not only at the initial (protopalatial) and final (LM I) phases of the period, but also at the intermediate phases.

From this point of view, Phaistos is a prime candidate since it hosted a continuous tradition of painted pottery production, with workshops located in the area to the west and north-west of the palace, as well as wall-paintings. Moreover, many deposits of wall-painting fragments can be assigned with some confidence to MM IIIA and MM III, allowing the study, albeit through fragmented pieces, of the iconographic and technical evolution of a craft at the beginning of the neopalatial period, especially after the re-examination of archaeological evidence by La Rosa, Carinci and especially by Girella.

According to this sequence, we can assign the following material to MM IIIA (fig. 5):

**Area around the Cortile occidentale mediano.**

Bastione occidentale. 20 fragments from the bastione occidentale. A pile of painted plaster pieces that were originally interpreted as a dump, but now perhaps better...
attributed to the MM III phase of the building, with vegetal motifs and plaster offering tables. Casa a sud della rampa. A group of 27 painted plasters and plaster offering tables, with decorative and vegetal motifs.

Area a sud delle Kouloure I-III. 4 pieces, also with vegetal motifs.

5 groups from the China meridionale “with white, light blue, yellow and black strips” and “marguerites with blue petals on a light blue ground, in yellow and red squares” (F CM.5). 11 groups from the Casa preistorica with “light blue, brown, red and orange strips” (CSW 1) (figs 1-4).

The main innovation in the MM III wall-paintings in Phaistos are:

a) The greater prominence of horizontal decorative partitions of the walls (made by horizontal stripes or undulating waves, linking together single, repeated motifs (F CHZ 1, 2; F BW 15-16)) in contrast with the more centripetal patterns of MM II wall-paintings. This is probably a consequence of the different conception of structured inner space. See fragments from the Casa a sud della Rampa and China Meridionale.

b) Brilliant stark contrasting colours, with a polychrome in some way reminiscent of Kamares decorations (black, yellow, orange, red), with the addition of blue (a kind of substitute for black?).

c) A horror vacui and a dominance of dark hues for the ground, also reminiscent of Kamares white on dark decoration (F (86); 2; F MF 3, 4, 7; F CM 1-6).

d) A widening of the painted wall surface with a larger spectrum of motifs: figures, painted in G. Walberg’s style, stone imitation of megalithic forms, Egyptian depictions of the emblems of authority and processes.

e) A great diffusion of plaster offering tables, due perhaps to a special use in a new and shortly lived religious ritual.

Towards the MM IIM I period, this transitional period gave way to a new use of colours and subjects, more in line with the well-known neoplastic painting: nature scenes in panels (damp under rooms AA and CC, damp under Portico 87). The trend continued in LM I.

If we now turn to the main problem of our workshop and the relationship between pottery and wall paintings, it is clear that iconographic relations were still tight in both MM II and MM III, but the main question is whether this was only a consequence of imitation (of pottery from wall-painting or the reverse, as Walberg supposed), or of the presence of the same craftsmen. In order to solve this problem, three considerations must be made:

1) Both wall-painting and vase painting involve different skills to create the media (making the body of the vase as opposed to the wall) and the painting. For wall-painting we know, also from Roman representations, that two different groups of people were involved, the same sometimes occurred for Attic red or black figure vase painting.

2) Wall and vase painting employ diverse processes (fresco technique vs. paint before firing) and the raw materials used (much wider in wall-paintings, especially after the analyses by Dandrea).

3) Notwithstanding these differences, it would be no surprise that people skilled in managing colours could work in both spheres, as often happens in not so highly specialised societies (but in the Renaissance also). The material from Phaistos seems to allow the following conclusions.

In MM II, simple painted patterns on walls (irregular lines, strips) with no correspondence to Kamares decoration could be painted by the same plasterers, but a few complex patterns, such as those from Koulouros III, were probably painted by experienced painters. Since no tradition of such painters appears, it must be concluded
that these painters came from the potters' workshops. In this phase, on the other hand, fine tableware is one of the main instruments of prestige and competition among Phaistian elites.

In MM III, a strong relationship initially persists between vase and wall-painting techniques and first MM III wall patterns seem to perpetuate the practice of transferring motifs from pottery. We have to conclude that, once again, some of the vase painters were also used for wall-painting. However, the larger importance given in this phase to painted decoration in comparison to stone revetment of walls (as a humble substitute for stone in a moment of crisis?) forced those people to create new formulas more suited to wall surfaces. This in turn allowed more inventive and skilled painters to affirm themselves in this craft, just in a period when painted vases lost their role as prestigious artefacts which they enjoyed during the protopalatial period. As a consequence, the unitary tradition of wall and vase painting split into two different streams with the most prestigious one, at least until LM IA, being that of wall-painting.
A group of vases decorated with clay applications representing rocky scenery was found in the Peak Sanctuary at Vrysinas. The applications are irregular pieces of clay depicting relatively rugged outcrops of terrain, hills or rocks while animals often appear moving among them. These representations may be called landscapes. The conceptual elements which, in their pictorial form, constitute the landscapes of the Vrysinas vases are recognizable, absolutely essential and numerically limited. There are only two or three in all: terrain, rocks, animals and, rarely, elements of vegetation.

The vase date from the end of the MM IIB period. The composition in general lines follows the same principles as well-known Minoan works of art. A kind of perspective to render distances and the space is achieved through simple means, reminiscent of those encountered on wall-paintings.
Η πλαστική διακόσμηση που προστίθεται μετά τον σχηματισμό των πήλινων αγγείων (επίθετη τεχνική) και η εφαρμογή επίθετων τις στοιχεία τους ικανοποιούνται τον όρον αποτελεσματοποίησης. Παράλληλα, αναζητάται το ενδεχόμενο απόκοπο και ανθεκτικότητα της υποχρεωτικής τεχνικής στην οποία αποδέχεται σε διαφορετικά κλίμακα και σε διαφορετικά υλικά, το κονίαμα και τον πλήρος. Γεωγραφικά, η μελέτη εκτείνεται στην Κρήτη και τη Θήρα και τη Μήνα των Μαλίων, το σύγχρονο ανάκτορο της Φαιστού, το ΜΜ και ΥΜ ανάκτορο της Κνωσού, και τα οικιακά γύρω από το ανάκτορο της Κρήτης. Τα βήματα που αποτυπώνονται επίθετα στην επιφάνεια των αγγείων παρουσιάζουν μεγάλη ποικιλία: μορφές ζωικές (ταύροι, γάτες, αίγες) και φυτικές (βότρεις σταφυλιών, σκεύη κρασιού, κλειδιά, κορδέλες, κορδέλες, κορδέλες) και τη διακόσμηση της θάλασσας (δελφίνια, καβούρια, όστρεα, φυτά του Θηραίου). Στην περιοχή της Κρήτης και της Θήρας, η επίθετη διακόσμηση ξεκινά από την Παλαιοανακτορική Περίοδο στην Κρήτη και συνεχίζει να χρησιμοποιείται ευρύτερα στον χώρο της Κνωσού. Η επίθετη διακόσμηση ξεκινά από την Παλαιοανακτορική Περίοδο στην Κρήτη και συνεχίζει να χρησιμοποιείται ευρύτερα στον χώρο της Κνωσού. Η επίθετη διακόσμηση ξεκινά από την Παλαιοανακτορική Περίοδο στην Κρήτη και συνεχίζει να χρησιμοποιείται ευρύτερα στον χώρο της Κνωσού.

and in this way the relief wall-paintings constitute yet another expression of palatial art and its multi-faceted ideology. Moreover, these wall-paintings are not only narrative in form, but also their execution is characterized by a high level of technical expertise.

Relief frescoes probably became known on Thera through the voyages of Theraan seafarers and traders to Crete. However, these seem to have had limited appeal at Akrotiri, since very few have been found in the palace area. The unique relief fresco with decorative subject (frieze of relief spirals) comes from the palace of Zakros.

The above subjects are decorative and not narrative, something unusual in the milieu of very dense pictorial wall-paintings from Akrotiri. There is no information on the technique of making relief in Thera, but in all likelihood a mould was used, as in Crete.

The question of the reciprocal influence of the application of the relief technique to the two islands is difficult to answer, since we have very little information about the techniques used in Crete. However, it is possible that the techniques used in Thera were similar to those used in Crete.

Dimitra Kriga

3. The stucco relief fresco of “King-Priest” from the South Front of the Palace of Knossos. LM IA.

4. The charging bull fresco in stucco relief from the Tower of the Northern Entrance of the Palace of Knossos. LM IA.
in the two intercommunicating media of the period (pottery and wall-painting) in Crete and Thera is difficult to answer in combination. It is possible that reasons for using applied or relief decoration were not the same in both regions. On Crete the examples of vases with applied decoration and relief frescoes come from dozens of sites, whereas on Thera the two cases in pottery and the one wall-painting are the only evidence. The relation and reciprocal influence between the two artistic genres cannot be ruled out, given that in both regions the appliqué / relief technique serves an art that is basically pictorial.

Just as it is believed that the beginning of monumental painting (wall-painting) is to be found in the polychrome painted surfaces of the Kamares-ware vases of the Old Palace period, it could be argued that the vessels from Malia with the composite narrative scenes in appliqué technique were the “beginning” of the later relief frescoes of the Neopalatial period in Crete. In any case, the concept of applying other elements to the surface of a vessel from the same material is not limited to clay and plaster, but is documented in the art of stone vases and vessels too.

As far as Akrotiri is concerned, the affinity of influences in the art of pottery and the art of wall-painting must have arrived there simultaneously from artistically avant-garde Crete. So, on Thera the imported artistic idea took on a different character and manner of execution, in response to the local demands, which in relief wall-painting at least did not seek to copy the “palace” fashions of ideologically charged Knossos, but were influenced by their luxurious aspect. Possibly the urban character of Akrotiri on Thera (even the peculiar “religious” iconography of Xeste 3) did not favour the reproduction of the thematic and ideological models of palatial Crete, as the application of relief in the depiction of human figures exclusively within the confines of the great island confirms.
1. Introduction

When considering the artistic media of Neopalatial Crete, every differentiation must begin with the statement that there existed only one “Minoan art”, which was remarkably homogeneous in character and consisted of actively interacting artistic genres. Thus, we are unable to make a distinction, for instance, between a central Cretan and an East Cretan style, or a Knossian and a Phaistian iconography, and this applies to all artistic media representing figurative scenes from MM III until LM III and possibly beyond. That said, however, when going deeper into questions of iconography, composition and style, a fundamental separation of relief art and painting can be observed.

Although Minoan relief arts engage a large variety of materials and techniques (stone, ivory, wood, metal, faience, terracotta, etc.), the artistic necessities and possibilities for shaping a Minoan relief art were essentially determined by a specific material, which mainly comes from the palace of Knossos, and this material, which mainly comes from the palace of Knossos, should not make us underestimate its first-class quality.

In contrast to relief arts, Minoan fresco painting on a flat plaster surface enabled the rich and versatile facilities of polychromy. By its confinement to an artistic “language of line and colour”, Aegean pottery, larnakes made of clay or wood and metallic inlay craftsmanship which is rightly called “painting in metal”.

2. Top-down mechanism and complex interrelations among Minoan relief arts

When studying the earliest examples of complex representational motifs in Minoan pottery dating to MM II-B, we notice that they are mostly produced in moulded relief. Their iconography seems basically to have been borrowed from seal stones and possibly also from stucco reliefs, which suggests a leading position of the stucco relief in the development of figurative images in early Neopalatial Crete. This hypothesis is also reinforced by the fact that the compositional structure of several better-preserved relief vessels dating to LM I was largely unsuitable for being executed in small size on the wall of a circular vessel. These vessels lead us to postulate large-scale mural reliefs as the prototypes of this iconography.

The following two examples will demonstrate this more clearly. Although the relief representation on the “Battle Krater” from Shaft Grave IV at Mycenae
2. The image of two antithetically posed groups of warriors becomes clear only when unrolled to a frieze (fig. 1). The postures of the nine figures depicted present close analogies with the scenes from the so-called ‘Miniature’ Frieze from the ‘West House’ at Akrotiri, Thera (fig. 3), which suggests active artistic interconnections among the relief arts of Neopalatial Crete and suggests a predominant, leading position of the monumental stucco relief compositions of Knossos - although this last claim cannot be substantiated through actual finds.

3. From a survey of Minoan mural paintings on flat wall surfaces it becomes clear that they partly feature artistic principles as well as thematic and iconographical motifs other than those found in stucco relief images and minor relief works. The imitation of 'rockwork' motifs occurs also in three-dimensional form in relief images. Furthermore, in contrast to the large-scale stucco relief, Minoan mural painting enabled the depiction of extensive landscape scenes such as the case of “Town IV” situated in a well-defined natural surrounding in the Miniature Frieze from the “West House” of Akrotiri (fig. 3). The topography and spatial relation of “Town IV” can be “translated” in a logical and coherent sense (fig. 4). Comparable extensive landscape scenes with small-scale figures occur on Minoan stone and metal relief vessels from Knossos, Mycenae (fig. 6).
5, 6) and other sites, but they were probably impossible to produce in the monumental stucco relief.

As for the functions and meaning of relief art and painting on Minoan murals, they could well have been more or less identical. However, there probably existed a distinct hierarchy of “relatedness” to the palace of Knossos. In contrast to the “heuristic” character of the exclusive stucco relief frescoes, the less standardized iconography of Minoan wall-paintings might have possessed per se a subordinate position. All this does not explain, of course, the abundance of wall-paintings at Akrotiri, but could be helpful for understanding the scarcity of relief frescoes in the buildings excavated so far in this “minoanized” Cycladic settlement.

4. Some observations on pictorial pottery

During the palatial era of the Bronze Age Aegean, it was only in the Protopalatial period that pottery constituted the leading and most creative artistic medium, and this was largely restricted to the Minoan tradition. Warrior scenes, dance and prothesis scenes (p. 188, 189) occur already in the Mycenaean palatial period.

On the basis of the preceding observations an attempt will be made for a better understanding of pictorial pottery from the late Middle Cycladic period.
The beginnings of iconography in the Aegean region, as the rock art at Strophilas on Andros reveals, lie in the fourth millennium BC, that is, in the Late Neolithic period, with representations of ships, animals, “footprints” and amulets. This disposition for representing the real world continues in the Early Cycladic period, with the depictions of ships and the “sun” on frying-pan vessels, of humans, ships and animals in the rock art of Naxos at Korphi (N. Arnoult), as well as of wild goats and birds, and human figures too, on vases of the same period. The human figure acquires particular entity in sculpture, with the austere Early Cycladic figurines.

All these visual symbols are for us disjecta membra, since the textual testimony that could interpret them and bring them to life is absent. They are, however, symbols of a cognitive language familiar to the prehistoric beholder, which was to follow a dynamic development.

This development came in the Middle Cycladic period. In the mature MC period (phase B), depictions of animals, birds, plant motifs and schematic representations of human figures are encountered quite often. These vases have rightly been characterized as the forerunners of monumental painting (p. 74, 75).

It is clear that this organization of the pictorial symbols into integrated compositions is not common to all the bichrome vases of the late MC period. That is, there are bichrome vases that repeat subjects that are commonly found in the Cycladic Late Neolithic, such as pottery with schematic representations of gods, as the Thera example (fig. 3). Some, however, particularly, pithoi (fig. 3), asaminthi (bathtubs) and tubular-spouted jugs, synthesize the pre-existing motifs into one narrative scene with a plot. The vase-painters use the entire surface of the vase as field of a specific action, as a result of which a single scene unfolds on both sides of the vase.
involve prey on land or sea; the mythical creature the griffin in various activities, confronting a palm tree, griffins hunting lions, griffins in flying gallop, etc.; scenes of nature with or without human figures. There are two other subjects, at least, which are common to the wall-paintings of Thera, Melos and Kea, such as monkeys (Thera, Melos) and the miniature fleet with men in preparation (Thera, Kea, Melos?), but these have not been encountered yet in bichrome pictorial pottery.

In this paper, with central axis Akrotiri, due to the good preservation of documents of visual symbolism of the second millennium BC, we shall try first to detect the existence of these themes, and then to evaluate the developmental course of the painting tradition of each settlement down to the succeeding LC I period.

The common roots both at the stylistic and the thematic level, even though the material is fragmentary and presents peculiarities, will enable us to understand possible affined cultural traits that do not concern simply the material remains of the settlements but also the ideological tenets of the corresponding societies. Furthermore, the preferences and variations of each island community will enhance the adaptation of these societies’ needs to the mercantile as well as to the wider ideological relations that the settlements had developed in many ways.

Through the choices of common subjects or the rejection of others, we aim to enhance the common cultural background of the MC settlements, which supplied also the cohesion of these thematic cycles to the wall-paintings of the next period.
At the northwest tip of Antiparos, one of the least-investigated islands of the Cyclades in terms of archaeology, a prominent to the north of the Siphneikos Gialos, lies the remains of the ancient settlement at Agriokastro (fig. 1), which, judging by the surface pottery, flourished during the late Middle Cycladic (MC) and the Late Cycladic IA (LC IA) period.

Agriokastro is the second and particularly important MC site located in the region of “wider Paros”, the island which, as geological research has shown, in antiquity was made up of Paros and Antiparos, ... between them, Phira to the north, Tumintiri and Despotikon to the south. To the south-west of the settlement at Agriokastro lies in a small-scale rescue excavation was conducted in 2009, bringing to light two built chamber tombs (fig. 2), disturbed free(? ) burials and two built pit graves.

The finds from this excavation – especially those from the built chamber tombs – were particularly rich. The pottery includes vases of Cycladic workshops which imitate Minoan types as well as Greek Mainland types (e.g. Vapheio cups), but characteristic vases of the Cycladic tradition are in the majority.

This category includes two intact nippled ewers and other fragmentary vases with geometric and pictorial decoration in ... in the Paros Archaeological Museum, which is the main subject of this paper (figs 5, 6).
tation of three birds, with the characteristic monochrome red circular bodies typical of vases in the Cycladic tradition of the ripe MC period. Although the representation belongs to a known (mainly from Melos and Thera) iconographic type, the position of the decoration and the ideogram of a kiss or "mystic" symbol, the authors present the multiplicity of the Antiparos painted scene as an important creation of a talented vase-painter in a happy encounter with an equally skilled vase-maker.

The paper focuses mainly on the iconography of the elegant "Parian" vase, discussing the manner of drawing and the stylistic rendering of the flock of birds, the place of the subject in the development stages of Cycladic vase-painting, the syntactic and morphological elements of the representation, as well as data on how the nippled ewer was made.

"Antiparos nippled ewer" is just one of the pieces of evidence – perhaps the most aesthetically perfect – which point to the important place Agriokastro now has in the study of the Cyclades on the MC III / LC IA period. Despite the limited excavation research, the comparatively large number of vases for special use found in the built chamber tombs, the precious and rare objects (such as a small sword pommel and a dagger), as well as the architecture of the graves, attest that Agriokastro was a significant centre in the chain of metropolitan islands that were enjoying a heyday in the mid-second millennium BC (Thera, Melos and Kea), active in the wide network of contacts distinctive of the Aegean in the mature MC period.
The discovery of substantial assemblages with figurative pottery dated to the MC period during recent stratigraphical excavations at Akrotiri, Thera opened new research avenues in Aegean Bronze Age culture studies. The stratigraphical and ceramic evidence significantly aids the reconstruction of the settlement’s occupation sequence and sheds light on the socio-cultural activities and interconnections of the MC community. Within this broader context, and focusing on the ceramic evidence, it is hard to ignore the wealth of figurative representations on MC vases, not least because of their inevitable association with the imagery of the uniquely preserved corpus of wall-paintings which decorated the buildings of the LC I settlement.

Images often serve as an eloquent vehicle conveying a wealth of information. An interpretation of the iconographic “shorthand”, leading to a critical reading of semiotics and symbolic information, is involved and the contextual evidence for the significance and impact of imagery in MC and LC I communities at Akrotiri.

Starting with manufacturing technologies, it is evident that ceramics and frescoes follow different chaînes opératoires in their production techniques, including the composition of paints/pigments used for their decoration, and that these processes ... in Classical times and similar questions regarding the ceramic iconography and wall-paintings of the same period.
The temporal dimension is often ignored in discussing matters of technology, form/style and symbolic meaning transfer. In the case of the Akrotiri iconographical material, attention is drawn to the... well as in the impact and understanding of symbols, concepts and narratives represented in these large-scale paintings. 

Images travel, migrate, adapt and narrate. What about their role and impact? It becomes obvious that we are missing much of the story when treating figurative objects exclusively as "artworks",... from media and imagery which would enhance their impact and involvement of segments or the whole of contemporary populations.

It becomes evident that the heart of the issue lies in... currency of cultural experience. And perhaps this has yet to be proved for some of the imagery discussed here.

Irene Nikolakopoulou
I had examined the relationship between pottery and wall-painting for the first time in 1997 at the conference organized on the Thera wall-paintings, in my paper entitled “The Attraction of the Pictorial: Observations on the Relationship of Theran Pottery and Theran Fresco Iconography” (in S. Sherratt (ed.), The Wall-Paintings of Thera, II, Athens 2000, 873-889). Over the years since then, there has been no essential change in the data regarding the pottery and wall-paintings from the volcanic eruption level. Nonetheless, some new evidence brought to light in excavations conducted recently on Thera is the stimulus for a re-examination of the issue.

In the excavations at Akrotiri in connection with the installation of the new shelter (1999-2002), numerous clay vases and fragments of wall-paintings were brought to light inside the buildings, as well as in open spaces of the final phase of the prehistoric city (Volcanic Destruction Level). It is noteworthy that subjects already known dominate in the new material. This confirms that during the LC I period there was standardization both in pottery production and wall-painting creation in Thera. Even so, some of the very few new subjects identified are, fortunately, very important, opening up new chapters in the iconography of the south Aegean region.

Four local vases were found with representations of figure-eight shields, some of which bring to mind the later Minoan and Mycenaean wall-paintings with shield friezes. These are a pair of calyx cups (Ak. 8112, 8113, fig. 1), one pithamphora (Ak. 10797, fig. 2) and one asamínete (Ak. 8886). Indeed, on the asamínete the shields are one of the two scenes of a single composition (p. 66, 67). The second scene is of hunting, which refers to the wall-paintings in the antechamber of Xeste 3, in which the capture of animals is depicted. On the other hand, in Xeste 4 a fragment was found of a fresco frieze with boat’s-tusk helmets, which recalls in a degree its structure and colours the shields on the asamínete. On the basis of these data, the finding of a fresco frieze of shields at LC I Akrotiri in the future cannot be ruled out, notwithstanding the early date.

Local pictorial pottery from the Volcanic Destruction Level has been found at a hitherto unknown site, Raos, which I excavated mainly in the years 2009-2012. This is a building complex situated on the brink of the caldera, northwest of the present village of Akrotiri. The motifs on the pictorial pottery from Raos repeat those known already. However, the residence of the complex was decorated with at least one wall-painting composition, principal subject of which is red lily flowers. The discovery of wall-paintings for the first time outside the boundaries of the urban centre of Thera is of major importance in many respects. However, with regard to the subject in hand, it is significant that the closest parallel for the impressive red lily flowers in the Raos wall-painting is not the red flowers envisaging badge of the Avaris or the doorframe of the altar-precent in the wall-paintings from the lustral basin in Xeste 3, but the white lilies on dark ground covering almost the entire surface of a large LC I cylindrical pithos (Ak. 93) from Akrotiri. Of course, it is possible...
that this particular subject was represented initially on textiles. There is also corres-
ondence between the Spring Fresco from the east building of Complex Delta and the
 cylindrical pithos with the emblematic lilies. This pithos is one of the most signific-
ant examples of this type of large-scale vase-painting in the Aegean world. One of
the earliest representations of the lily on a Greek funerary krater was in the Cyclades,
where it played a key role in the iconic repertoire of the Cycladic civilization. The
lily is one of the most important symbols in the mythological and religious tradi-
tions of the Cycladic people.

However, these thematic parallels in iconography should not be examined exclu-
sively in the framework of the relationship between pictorial pottery and mural
painting. Vase-painting and wall-painting were two distinct arts that developed side-
by-side, with each contributing to the other. The vase-painters had to deal with the
surfaces and the means available to them, and they often surpassed the limitations
of their medium to create high-quality works. Among them, there were avan-
tgardists who pushed the boundaries of their craft, and some of these artists
emerged from the ranks of the vase-painters, who were known for their technical
accomplishments and their ability to innovate.

There is no doubt that the pottery of Thera, both of the LC I and the preceding late
MC period, comprised the richest corpus in terms of pictorial subjects in the Aegean.
The LC I pithos, for example, is considered one of the most important examples of
Minoan art in the Aegean. The thematic repertoire and expressive freedom of
the LC I pithos is unparalleled in the Aegean world, and it has been used as a
benchmark for the development of Aegean art in the subsequent periods.

Marisa Marthari

3. Akrotiri. LC I cylindrical pithos, Akr. 5785 (photographic archive of the Akrotiri Excavation).
Many of us who study both pottery and wall-painting surely have given thought to the relationship between their painters, as both crafts depend on a similar skill or talent, that of drawing, and enlist similar tools, primarily a brush and liquid pigments, to achieve the desired arms. Indeed their aims are similar to decorate a two-dimensional surface. It would thus seem natural that, at least in their initial stages of development, artists might have crossed media to work both as pot and wall-painters. As will be suggested here, the relationship between vase and wall-painters may be most strongly argued for the Protopalatial era, before the advent of the fully-developed figural style in wall-painting, which placed greater demands on the technical skills of painters and knowledge of a significantly wider iconographic vocabulary.

The fresco fragments discovered during renewed excavations in 1992 and 1993 in the South West House at Knossos offer a striking illustration of the relationship between vase painting and the...
At Alalakh, several paintings, including a bucranium and a griffin, are thought by some scholars to be the work of Aegean artists. However, the closest parallels for these motifs in Minoan wall or vase painting are not found in Minoan contexts, but rather, drew from its own familiar ceramic repertoire.

The introduction of figural painting on Crete at the beginning of the Neopalatial era may to some extent have been inspired by visits of Cretan artists to the palaces of the northern and southern Levant. Figured vessels and wall-painting moved Aegean painting into new directions, as other papers in this workshop will surely address.

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THE GRIFFIN MOTIF - AN EVOLUTIONARY TALE

Elizabeth Shank
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The griffin motif in the Aegean Bronze Age enjoys a long and iconographically complex career. This mythical creature is usually depicted as a combination of the lion and a bird of prey, perhaps the golden eagle or the griffin vulture, *Gyps fulvus*, native to the Mediterranean and the Near East. The head of the griffin and its massive wings are taken from the bird of prey, whereas the body, typically that of a lion, is shown as a protector and hunter.

The griffin motif appears in the Aegean first on sealings from Phaistos dated to MM I-IIB (fig. 1). The motif originates in the Ancient Near East, where composite figures are common from the Uruk Period on. The motif is a hybrid, combining features of both the lion and the bird of prey that are typical of the Near Eastern culture. By the Late Bronze Age, this composite creature has a specific semiotic role in the Aegean as a protector and hunter.

From the 4th millennium to the 4th century B.C., an unbroken artistic sequence can be reconstructed from the wealth of cylinder seals from Mesopotamia. Composite creatures were part of the rich iconography of Mesopotamia and they are shown in heraldic and violent poses, similar elements of which are found in the Aegean Bronze Age griffins.

1. Phaistos. MM I-II B sealings with griffin motifs. From CMS II, 5, 318 (left) and 317 (right).
2. 4th millennium B.C. sealing from Susa with an early griffin motif.
3. Upper scene of a nude male hero who grasps the two human-headed bulls. From the front of the sound box of the "Great Lyre" from Mesopotamia, Ur, Early Dynastic III, c. 2550-2400 B.C. University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia.
Meanwhile, in Egypt, the griffin appears in Late Predynastic images (c. 2770-2649 B.C.) and by the Fifth Dynasty (2465-2323 B.C.) they have assumed their primary iconographic function as the destroyers of the king's enemies (fig. 4), a trait that persists well into the New Kingdom (1550-1070 B.C.). Egyptian griffins can be shown hereditarily and they can be wingless, like Aegean Bronze Age griffins. It is important to note, however, that while the Egyptian griffin may have the head of a bird of prey, the model is the head of a falcon, not the griffin vulture or the eagle, the model used in the Aegean. Egyptian griffins have no crests, and by the New Kingdom the head of the griffin may be depicted as a human head. It is also during the New Kingdom that the Syrian (and Minoan and Mycenaean) eagle-headed griffin is introduced into the Egyptian corpus.

While the griffin motif is first seen in the Aegean in the Middle Bronze Age, it is not until the Late Bronze Age that we find the greatest number of representations. This indicates not only the longevity of the motif but also the growing popularity of the griffin as artists adapt the image to suit their needs. The earliest depiction of the griffin motif in a fresco consists of a small fragment from Knossos dated to MM III-LM I (fig. 5). The couchant animal is shown with a downward-curving plumed crest and a raised wing with a triangular pattern. Later griffins will change in appearance, sometimes displaying an upturned crest, wings with no triangles, or no wings at all. It is the flexibility of the motif in Aegean Bronze Age representations that leads to such iconographically rich examples as the “Mistress of the Animals Fresco” from Xeste 3 at Akrotiri, perhaps the most detailed depiction we have of a woman or goddess. She is attended by animals (the mythical griffin and the real-life monkey) and a younger woman, showing that the griffin motif becomes synonymous with power in the Late Bronze Age. This is, of course, a concept that ties the motif to its Ancient Near Eastern and Egyptian predecessors, and yet shows that the griffin has become uniquely Aegean.
If we take Minoan Crete to be comprised of several different political entities, from Chania (fig. 4) to Zakros and from Galatas to Knossos, it is easy to see Akrotiri as belonging to the same tradition, as... discern common aspects between them and we enlarge the “Minoan” corpus to the extent that it starts becoming meaningful.

In the case of the arguably fuller and more detailed medium that we have, wall-paintings, one may be tempted to discern a difference between complex scenes (such as that of the miniature frescoes at Knossos, the west house friezes or even the Xeste III wall-paintings) and simpler scenes, such as the Ikia in the West house, or the flowers in Amnisos. Soon however the doubt arises that these less complex scenes may interact with one another and form parts of what others have called an iconographical programme. This division therefore may not be that useful.

Another way to look at such iconography and any iconography may be through “situations”, i.e. a combination of iconographical elements (or symbols) that may act as stand-alones or appear in... hanging from them may be a fourth. I would take all three combinations as versions of one situation-group (figs 1, 5).

The signet ring from the Arkhanes tholos tomb.

The second ring from Kalyvia near Phaestos.

Partial view of fresco from the upstairs of Xeste III at Akrotiri (photographic archive of the Akrotiri Excavation).
Looking at situation-groups we can see that Minoan iconography has clear cycles. The largest cycle is what I call the seated lady cycle (which does not always include a seated lady at all but is there to remind us of Rehak’s excellent work on the topic: figs 2, 3). Another, smaller cycle, is the “bull leaping” cycle, and a third the “boxing” cycle. The last two are probably parts of the same cycle as the Boxer’s rhyton shows. The iconographical situation-combinations of one cycle are rarely found in another cycle. We never have bull leaping together with the hugging of rocks, or with people hanging from trees, or a seated lady. This means a lot both for the belief system and our understanding of these cycles, but also for the ways that artists rendered a particular story in each particular occasion. Drawing the comparison between an iconographical cycle and a mythical cycle, and between iconography and drama, and finally between the artists of this iconography with the theatre writers of classical antiquity, we can clearly see the possibility that a particular version of the iconographical cycle may have been rendered according to the needs of the medium and the slant needed in each case, much like the theatrical author who gave a version of the myth that suited him more for the given time and audience, choosing the elements that were useful and discarding others that were either implied or were not useful.

One other issue that I intend to bring to the discussion of is the work that has been done on individual scribes in Linear B. There are specific norms, conventions and protocols, that give a general direction on how things should be written, without these being entirely prescriptive. Superior scribes often are correcting the work of their inferiors, to correct the information they have put down, or to bring them closer to the norm. I would like to discuss the parallels with iconography, corrections made on the wallpaintings, perhaps by superior artists who are finishing the work. These and other details give us invaluable information on how the artists work together and tell us more about the individuals themselves.
My aim is to show that in the iconography of Zakros there are elements from two trends. One trend is related to the dictates of a political-religious propaganda, issuing most probably from Knossos, and the other to a tradition that likes to use particular subjects, rendered with a freer syntax and certainly closer to the natural environment of the region.

The nature of the particularly close cultural relations between the palaces of Zakros and Knossos has preoccupied research repeatedly to this day. From the outset, Nikolaos Platon spoke of Zakros as a “sister” palace of Knossos in the far reaches of eastern Crete, founded with the intention of exploiting commercially the safest harbour in that period. By contrast, some scholars attributed these strong similarities to the phenomenon of the catalytic effect, in all periods, of the ideology and the artistic idiom of the “centre” on the corresponding values taking shape at a slower pace on the periphery.

However, recent study of the finds from Zakros has brought two new parameters to the surface, which would seem to tip the balance in favour of N. Platon’s view, i.e., that which attributes the similarities to the influence of Minoan ideology and the artistic idiom of the “centre” on the corresponding values taking shape at a slower pace on the periphery. This chronological shift topples the previous assumptions about the relative dating of wares found at Zakros, ascribing an early LM IA date to the introduction of the wares, which are generally considered to have originated in Knossos, and which seem to be related to the Minoan religious traditions.

Preliminary conclusions drawn from this study are that the iconography workshops at Zakros were engaged in the marriage of two trends: the political-religious and the expressive freedom. The workshop was active from the very beginning of the LM IA period, and the finds have shown that the workshop continued to be active until the end of the LM IA period. This chronological shift topples the assumption that the workshops at Zakros were active only from the later part of the LM IA period.
image that the two palatial centres were coeval, since according to these data the new palace of Knossos must have existed for one or two centuries prior to the founding of the palace of Zakros. The second parameter emerged from comparison of the finds from the period defined by the founding and the final destruction of the new palace of Zakros with those from earlier periods of habitation at the site. This comparison revealed the almost total absence of Knossian cultural elements from the previous stages and the dynamic appearance of these, especially in palatial levels, in LM IB.

Further support of the view of the political-economic character of Knossian influence on Zakros during LM IB is offered by the generic-semiotic classification of the relevant finds from Zakros. These include bureaucratic documents in the form of seal impressions from Knossian rings, pottery of the so-called “Special Palace Tradition”, which is considered to have been produced in Knossian workshops, stone ritual vessels, among them some which are believed to have been carved in Knossos, and architectural features that copy Knossian models. However, more important is the analogous use in both centres of certain political-religious symbols (fig. 1). This does not seem to be confined to the borrowing by Zakros of individual elements from Knossos but extended also to the almost faithful reproduction of iconographic programmes with ideological content. Recently identified at Zakros is a wall-painting composition with probable subject “Bull Capture” (fig. 4), an iconographic choice that is encountered rarely in Crete, outside of Knossos. The possible identification of a Tripartite Shrine in the north wing of the Zakros palace acquires special gravitas if we accept an earlier proposal that the whole idea of the Tripartite Shrine was created at Knossos and transferred in similar form to sites in the periphery, in order to be used as a “setting or backdrop” for certain predetermined rituals.

On the basis of the foregoing discussion, it is logical to suppose that artistic creation at LM IB Zakros was determined largely by a propagandist attempt of the ruling class to impose ideas and values representative of a new order of non-local provenance. In this context, the excessive use, even by local artists, of elements drawn from a political-religious symbolism of Knossian provenance, is more easily understood. In general, the high-standard artistic production of LM IB Zakros emanates an austere political-religious spirit which, in the sector of wall-painting as well as of other pictorial arts, has been observed also for Knossos itself. Characteristically, most wall-painting fragments from the East Building at Zakros, a building that was clearly under “palatial” control (fig. 2). These compositions feature relief and incised birds of various species, moving in space with a freedom that brings to mind the “Spring Fresco” from Akrotiri, Thera. Identified among the species is a swallow, flying in a strikingly similar way to one of the swallows in the Theraian wall-painting, but also a heron, which recalls that on the well-known ivory plaque from Palaiakastro. However, the most interesting element is that this free composition is set within an architectural frame, a row of discs that crowns the representation — most probably a summary rendering of the cornice of a sacred edifice. This is clearly the “marring” of an artistic spirit that loves expressive freedom with the artistic “dictates” of a more or less imposed political-religious symbolism. Something comparable could be maintained for the aforementioned palace wall-painting of “Bull Capture”. The subject...
refers to Knossian ideological tenets, but the filling motifs, with reeds and other plants painted freely, bespeak again a local artistic choice (fig. 3). Similar freedom in the movement, despite the clearly religious subject, is evident in the pictorial composition on the relief chlorite rhyton, which although considered a Knossian work presents an essential difference from its Knossian analogues: it does not include human figures. This absence of the human figure is distinctive of all the iconographic works of Zakros, suggesting once again an artistic restriction of local character.

In order to ascertain which of the local artists’ thematic choices stem from local tradition, we should examine finds of other periods, earlier as well as later than the one considered here. The heron seems to have been a favourite in the pictorial art of the Palace period, and on a pictorial krater of the LM ΙΙΙΒ2 period, which in shape copies a typical shape of this period, the animal has been depicted free and almost “modern” in style: with sparse line yet pulsating outlines, full of vigour and vitality (fig. 6).
FROM THE GOLDEN HOUR OF AEGEAN NARRATIVITY: CONVERGENCES AND DIVERGENCES IN THE WORLD OF WALL-PAINTINGS AND SIGNET RINGS

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With Knossos as epicentre, Neopalatial Crete in the sixteenth and fifteenth centuries BC enjoyed a veritable explosion of narrativity, remarkable in quantity and quality and in most forms of art, with the striking exception of pottery, of which the three main painting styles (Floral, Marine, Palace) served primarily the canon of decorative, both in their crystalized thematic repertoire and in the syntax of their images. The spread of visual narrativity in the southern Aegean, through complex mechanisms, is the result of the so-called Artistic Koine, in the framework of which and with Crete as launching pad local idioms and variations of basic iconographic cycles appeared.

Alongside the Minoan relief stone vases and some intricate ivories, narrativity in this particular period reaches its climax in two main categories of art: wall-paintings and gold signet rings (as well as other...). Which are the convergences in subjects and which the divergences between them?

In order to answer such questions, two factors should always be borne in mind. On the one hand, the frequently highly differentiated narrativity - an unusual exception to the all-encompassing, with the exception of the so-called Artistic Koine, in the framework of which and with Crete as launching pad local idioms and variations of basic iconographic cycles appeared.

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bull-leaping, as emblematic image of the palace of Knossos, with direct iconographic influence from wall-paintings (flat and relief) on seal-carving. In the course of our deliberations, questions are also raised with regard to the origin from Early Palatial pottery and/or seal-carving of some subjects adopted later by wall-paintings, to the existence of exclusively sphragistic or mural subjects in the Neopalatial period, and even to the degree of influence of monumental art on minor art. This last question, which Evans answered in the affirmative on many occasions, preoccupies research to this day. Specifically, the way in which the excavator of Knossos proposed the transcription of the narratively complex scene on the ring of Nestor to a miniature fresco (figs 1, 2), is indicative of the flow of influences from one art to the other. Following Evans’ line of thought, we shall attempt here, indicatively, the transcription to wall-painting of some other seal subjects, such as the representation on the ring of Minos and the famous ring CMS I, no. 219 from the Vaphio tholos tomb, as well as the cushion seal CMSVI 1, no. 180 from Archanes. Specifically, the last example, with wild goat in rocky landscape and hounds (figs 3, 4), is, I believe, an extremely illuminating case for the problems under consideration: that is, whereas the specific subject is clearly born in MIII pottery (see the seal impression from Phaistos CMS II 5, no. 258), the seal carver of the Archanes seal in this case was apparently familiar with the lively narrativity of MIII frescoes, and even with the more extreme cases of MIII knossian relief frescoes.
The prehistoric settlement at Ialysos on Rhodes, at the large and fertile island's closest point to Asia Minor, participated in cultural developments in the Aegean, from its beginnings in the Early Bronze Age to the major eruption of the Thera volcano in the twelfth century BC. It was abandoned after a major natural disaster.

In the Middle Bronze Age, after the final abandonment of the EBA III settlement at Asomatos, habitation spread in the northern part of the island, developing around a proto-urban centre, the layout and form of which were consistent with features of the Greek palatial system of the earliest Minoan period. The 'koina' of the rooms coat the monolithic thresholds of the doorways between the jambs. The new find is incontestable proof of the importance and wealth of the cosmopolitan MBA settlement at Ialysos, as gateway of the Aegean to the Mediterranean at least since the eighteenth century BC.

Other rooms with walls and floors coated with lustrous coloured plaster were brought to light around the emblematic polythyron. Painted decoration similar to that of the polythyron is preserved in a north-western room, where the joins of the rectangular flags imitating polychrome marble are picked out with painted red bands (fig. 2). The plaster coating the monolithic threshold of the doorway between the jambs is decorated with similar painted schematic motifs.

The plaster continues onto the floor of the spacious room that opens to the south of the polythyron, where, painted in a naturalistic manner, there is a pavement of rectangular flags imitating polychrome marble with purplish veining, the joins of which are picked out with painted red bands (fig. 2).

The know-how and the need of constructing safe buildings, due to the frequency of natural disasters, are linked directly with the trend for elegant and austere interior decoration with wall-paintings, combining these with the earlier local cultural tradition. The prehistoric settlement at Ialysos provides evidence of cultural developments in the Aegean, from its beginnings in the Early Bronze Age to the major eruption of the Thera volcano in the twelfth century BC.
Η εκδήλωση της διαρρηκτικής έκφρασης στην μεγάλη χρήση της Υπαρκτή Εικονοσχεδίου του Χάλκη ΙΑ στην Ιαλυσο.

Η αρχαία εκκαθάριση του Μεσοχαλκικού οικισμού αφετηρίζεται σε μία μεγάλη φυσική καταστροφή. Η νέα πόλη κτίστηκε με οργανωμένο σχέδιο που προέβλεπε λιθόστρωτους δρόμους, οι οποίοι οδηγούσαν από το αναπτυγμένο και διεθνές πνεύμα της Ανατολικής Μεσογείου που χαρακτηρίζει και την

ή παλαιοκριτική κεραμική και άλλα κινητά ευρήματα, βρίσκονται και θραύσματα των τοιχογραφιών που κοσμούσαν κάποτε τα κτήρια της πόλης.

Η ξαφνική εγκατάλειψη του Μεσοχαλκικού οικισμού οφείλεται σε μία μεγάλη φυσική καταστροφή. Η νέα πόλη κτίστηκε με οργανωμένο σχέδιο που προέβλεπε λιθόστρωτους δρόμους, οι οποίοι οδηγούσαν από το αναπτυγμένο και διεθνές πνεύμα της Ανατολικής Μεσογείου που χαρακτηρίζει και την

The sudden abandonment of the MBA settlement was due to a severe natural disaster. The new city was built to a preconceived plan, with paved streets leading from the delta-like harbour to the large city's buildings, with particular preference for naturalistic subjects and narrative representations usually on a white ground.

So, for example, under the ash layer and together with diverse debris, next to the destroyed Akrotiri, razed Ialysos too, cutting short the peaceful life and the history of the two cities at the expense of the earthquake.

However, the serious earthquake that preceded the terrible eruption of the Thera volcano and destroyed Akrotiri, razed Ialysos too, cutting short the peaceful life and the history of the two cities at the expense of the earthquake.
executed with an exceptionally fine paintbrush on a portable object, such as the offering-table, reveals that this is a work of art by a highly-experienced painter active in important centres in the Aegean. The acrobatic movement found parallels in well-known scenes of bull-leaping in Minoan Crete, even in the representations so strongly influenced by the Aegean in the wall-paintings at Avaris in Egypt. Yet in none of these can the consummate miniature art of the Ialysos fragment be seen. Parts of other portable tripod offering-tables and particularly of their conical legs found elsewhere in the LBA IA settlement at Avaris attest that these were rather widespread objects, the closest parallels for which are found at Akrotiri, such as the renowned offering tables with dolphins and with lilies. These portable objects are linked directly with the painters of the wall-paintings, to whom they most probably owe their diffusion in the Aegean.

Wall-painting fragments such as one preserving the depiction of the neck of a female figure, with necklace and part of an intricately decorated blue garment, on a white ground, recall female figures from Xeste 3 at Akrotiri, while the piece from the wall-painting with naturalistic red lilies (Lilium chalcedonicum) likewise brings to mind the red lilies in the Spring Fresco from room 2 of Complex Delta at the same site, or the single lilies in flowerpots that adorned the window of room 4 in the West House (fig. 5). Similar lilies are quite close to the Minoan tradition too, judging by the wall-painting of the kneeling adorant in room 14 of the villa at Hagia Triada. The thematic repertoire of lilies also includes the white lily (Lilium candidum or Madonna lily), known from representations on fragments from the Royal Road to the north of the Palace of Knossos, Phylakopi on Melos and Miletos in Asia Minor. Among the hundreds of wall-painting fragments found over the entire area of the settlement at Ialysos, indicating that almost all the buildings had mural decoration, notable are pieces of various larger...
INSPIRATION AND INNOVATION: THE CREATION OF WALL PAINTINGS IN THE ABSENCE OF A PICTORIAL POTTERY TRADITION AT AYIA IRINI, KEA

Lyvia Morgan

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Ayia Irini, Kea, had no local tradition of pictorial pottery at the time they started painting on walls. This simple fact distinguishes Kea from both Thera and Melos, both of which did. At Phylakopi on Melos, the transition from painting pots to painting walls cannot be clearly followed, given the LC II destruction context of the potteries. However, a fragment thrown from its context survives as evidence that a miniature frieze existed, presumably in LC I. Akrotiri on Thera, however, is unique in having both a rich tradition of MC and LC I pictorial pottery and spectacularly well preserved LC I wall-paintings. How far did the pictorial pottery tradition of Akrotiri have an impact on their wall-paintings? Conversely, did the lack of a pictorial tradition have an impact on the wall-paintings at Ayia Irini? The first question has been addressed by several authors and will no doubt be the dominant theme of this workshop. I will comment only that some iconographic elements common to both pots and walls are restricted to certain plants and animals, though the rare occurrence of human figures on pots is significant. What is fundamental is the mindset of representational imagery. At Ayia Irini, not only did the craftsmen not make pictorial pottery, the occupants do not appear to have imported much of it either. When the commission to paint the newly built Northeast Bastion with representational images came at the beginning of LC I, what were the sources for the impetus to paint? There are several models on which one might draw. The notion of “itinerant craftsmen” within the Cyclades would put the origins of creativity on Kea firmly outside local production. “Influence” (with its connotations of authority) and “inspiration” (suggesting stimulus from an external source), imply a response to receiving visitors from or travelling to the node of creativity. “Innovation” (involving advancement), “invention” (implying discovery), and “originality” (identifying uniqueness) all put the impetus firmly in the hands of the local creator. The task, therefore, involves determining the degree of external versus internal involvement in the creation of the first known wall-paintings at the site.

Given the theme of this workshop, it is essential, before addressing the issue of impetus, to bear in mind not only the similarities but also the differences between pottery painting and wall-painting. Technically, the only similarities lie in the use of brushes and pigment. This is not insignificant, as brush-work requires considerable practice and in the process painters develop specific kinetic patterns in the production of their lines. This is the principle that leads to individuality in individual painters. Clearly though, the technical process of mural painting lies outside the pottery painter’s experience; it must be learnt and is executed as a team rather than individually. More fundamental are the spatial and temporal differences. Pots are picked up, and travel; hands move the object around in order to see the images, and there is one viewpoint for the holder and one for the receiver. Murals are articulated by architectural space, to which they are inextricably tied; the body positions itself in relation to the paintings, which can be viewed by several people simultaneously. These differences lead to syntactic structures appropriate to respective surfaces, with single, paired or repeated images being more appropriate to pots, and episodic or narrative sequence to walls. In some cases, combinations of elements on pictoral pottery have structural meanings and syntactic sequence referencing environment and ritual action, but these are more limited than in murals, and the functional dis-
tinctions between the two media have an impact on iconographic choices, as does the difference in the chromatic range of pigments. Ceramic images can appear to be vignettes, echoed within a wider iconographic context in murals. Obvious examples are swallows, crocuses, and reeds. What is notable, however, is that many of the elements that appear on the pottery of Akrotiri also appear in the wall-paintings there — griffin, lion, bird, dolphin, crocus, lily, papyrus, palm — none of which appear in the LC I wall-paintings of Ayia Irini, where such a tradition of pictorial pottery did not exist. The ubiquitous reed is the only exception.

While the function of a pot differs from that of a wall, the contextual use of images may be resonant. On the remarkable MC “Ganymedes jug” from Akrotiri (p. 74), two male figures, cogently compared with those in the Miniature Frieze, are referenced in the Miniature Frieze in scenes of deer hunting, cooking in cauldrons, and men bringing vessels (fig. 1). The question, however, is whether the wall-paintings of Ayia Irini differ from those of Akrotiri by virtue of having no local pictorial tradition. Technically, the paintings are Aegean (original source Crete), with some specifically Cycadic features. Some of the Kea painters’ techniques are not paralleled at Akrotiri and vice versa. There are clearlyiconographic parallels between elements of the miniatures at both sites, but also many differences. The Kea painters were evidently inspired from outside, and given that they were highly skilled, they must have had outside training in art. 

But they were also strikingly innovative, experimenting with their own approaches, creating original solutions to representations of landscape — notably splashing sea and sky with clouds — that were not carried over into the art of Thera or elsewhere. Of fundamental importance are the striking structural correspondences between the West House and the Northeast Bastion in terms of relationships between murals and architectural space, despite clear differences in type of building. Such awareness of architectural space necessitates (unlike pots, which travel) movements of people. Interestingly, the earlier (MC III-I.C.) painting from the West House, preceding the Miniature Frieze, was of a “splash” pattern, comparable to the only other LC I (as opposed to LC II) painting from Kea, from House C, contemporary with the Northeast Bastion Miniature Frieze. Neither painting is drawn from ceramic motifs. Even at Thera, with its rich tradition of MC pictorial painting, the first wall-paintings were not pictorial. Representational painting, and in particular miniature friezes, appeared at almost the same time on Crete, Thera, Kea and probably Melos. While on Crete, paintings with pots began in MM IIIA, human figures, according to current evidence, first appear in MMIIIIB-IMA. Some wall-paintings at Akrotiri, notably the scrolls, clearly echo images on local pots. Others have little or nothing in common with the repertoire of ceramic images. 

Mural painters may have drawn from local ceramic traditions, but they were not dependent on them. Nowhere is this more evident than in the case of Kea, where the sudden flourish of wall-painting exhibited in the Northeast Bastion appeared within a town that had no tradition or apparent use for pictorial pottery. Drawing inspiration from what was happening...
on Crete, Thera (especially), and perhaps Melos, maybe including in the team experienced artists from these locales, the Kea paintings were nonetheless created with a profound sense of their own visual innovation.
The representation of the human figure on Thera:

Conventions and stylistic observations

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Theran mural art has been qualified as highly anthropocentric. The human figure would seem to be de rigueur in most of the iconographic programmes in the buildings excavated so far in the settlement at Akrotiri, and human activities are the predominant subject. In certain cases the human figure is absent, yet the results of human action are depicted or implied. The number of wall-paintings in which there is no human figure or no hint at human action is extremely small, no more than a couple of compositions per building.

The iconographic programme of Xeste 3 is structured around man, his acts and his age stages (fig. 1). Building Beta, one of the two rooms adorned with wall-paintings is devoted to childhood and to aspects of a person’s life in the context of female roles (fig. 2). The wall-painting fragments recovered to date from Xeste 4 appear to come from a procession of male figures bearing offerings and gifts. In one of the two parts of the House of the Ladies decorated with wall-paintings, mature female figures are depicted participating in a ritual performance before a priestess. Represented in one of the two rooms with mural decoration in the West House are young boys and girls involved in activities at once everyday and symbolic.

From the wall-painting compositions in the buildings uncovered at Akrotiri, it is ascertained that in most cases man is the dominant element and imposes his presence on whatever surrounds him. The flora and fauna complement the iconography as an environment for man or exist in their own right, are under the influence of his actions.

The earlier layers of wall-paintings at Akrotiri offer no indications of possible developments in the drawing of the human figure. The few fragments of wall-paintings that have been attributed securely to the earlier layers of wall-paintings at Akrotiri (figs 3). Consequently, it is not possible to comprehend the progress that may have been made in executing the human figure.

Many studies have focused on the issue of the canons observed in drawing the human figures in Late Bronze Age wall-paintings: the colour distinction between the flesh of male and female figures (brown for men and white for women), the differentiation in hairstyles articulated directly with age both in males and females, the poses of the figures, their disposition in the painting, etc. are some of these.

Comparison with figures in Egyptian wall-paintings, as the closest parallel, notwithstanding the chronological difference in the compositions, is a constant axis and some researchers have applied the Egyptian canon of drawing the human body to the study of the human figure in Aegean art. But is this comparison practicable or legitimate? What actually holds for the drawing of the human figure at Cycladic Akrotiri? Do the painters follow specific canons defining the proportions and the dimensions of the bodies? And if yes, what clues are there as to how these emerged?

From measurements of the male and female figures in the wall-paintings at Akrotiri (figs 4, 5), interesting conclusions can be drawn regarding the canons the painters followed in rendering the human body, and which facilitated the depiction and disposition of the figure in the composition, whether alone or in combination with other iconographic elements. Our aim is to determine to what extent the observations...
apply to all the human figures in the Akrotiri wall-paintings and to what extent they were implemented in the iconographic programmes of the buildings. There is a clear distinction in dimensions and proportions between male and female figures, as well as between the different age stages. We shall try to show to what extent the measurements/proportions were applied consciously by the painters and were repeated with regularity.

The inclusion of the figures in each wall-painting follows specific rules which help the painter to achieve harmony in the composition and facility in the drawing. The depiction of the human body in varied perspectives, the choice of details emphasized, are some of these canons which will be investigated.

During the most recent excavation period in the settlement at Akrotiri, occasioned by the replacement of the shelter and the founding of the pillars to support this, pictorial pottery featuring human figures, of the Early and the Middle Bronze Age, came to light. These finds are particularly interesting for exploring developments in the drawing of the human figure by Thera vase-painters. Indeed, the finds from the Middle Bronze Age are interesting too for the disposition of these figures on the bodies of the vases, as well as for the iconographic programmes – if it is permissible to use this term – followed on the restricted surface available for decoration.

Due to the absence of earlier wall-painting material, some researchers compare the human figures depicted on the Middle Bronze Age vases with the figures in the Late Bronze Age wall-paintings (fig. 6). To what extent the measurements/proportions were applied consciously by the painters and were repeated with regularity.

Πολλές μελέτες έχουν πραγματοποιηθεί σχετικά με τους κανόνες που διέπουν τον σχεδιασμό του ανθρώπινου σώματος στις τοιχογραφίες της Ύστερης Εποχής του Χαλκού: ο χρωματικός διαχωρισμός ανάμεσα στην ανδρική και τη γυναικεία μορφή (καθότι για τους άνδρες και θηλές για τις γυναίκες), η διαφοροποίηση στον κύματα και στην κλίση της γλίνης, είτε στους άνδρες είτε στις γυναίκες, η σχετική των μορφών, η ένταξή τους στην ανθρώπινη πίνακα κήπων, είναι εμφανής από αυτούς. Η σύμφωνα με τις μετρήσεις στην ανθρώπινη στην αγωνιστική τέχνη της τοιχογραφίας και το πληθαίνετε παραθέτοντος, παρέχει μια μόνιμη ισορροπία του συμβάντος, αυτά χρειάζονται στοιχεία.

Η ένταξη των μορφών στον τοιχογραφικό πίνακα ακολουθεί συγκεκριμένους κανόνες, που διέπουν τη σύνθεση τους. Η σύνθεση, η επιλογή των άνδρων και των γυναικών, είναι συγκεκριμένη από αυτούς τους κανόνες που της θεραπεύουν. Τα μετρήματα που πραγματοποιήσαμε στις γυναικείες και ανδρικές μορφές στις συνθέσεις του Ακρωτηρίου (εικ. 5, 6), προκάλεσαν ευπρόσδεκτες συμπεράσματα σχετικά με τους «κανόνες» που ακολουθούνταν οι άνθρωποι στην άνθρωπη πίνακα κήπων. Η σύνθεση στην εκχώριση των διαστάσεων και της ανάλογης ανάμεσα στους άνδρες και στις γυναίκες, καθώς και στις διαφορετικές πληκτρικές φάσεις. Σχεδόν μας είναι να διαπιστώσουμε, εφόσον είναι εφικτό, κατά πόσο αυτές οι μετρήσεις ακολουθούν ένα συνεπάγωμα από τους χαιρετισμούς και άλλους κοινωνικούς μεταβολές.

Κατά την τελευταία ανασκαφική περίοδο στον οικισμό του Ακρωτηρίου, με αφορμή την αντικατάσταση του στεγάστρου και την θέση του τις πινακίδες από τη διάκριση της Πρωτοκύκλας και της Μέσης Εποχής του Χαλκού, που διαπίστωσαν την ανθρώπινη μορφή στην ενέργεια της τοιχογραφίας. Τα μετρήματα τους αυτούς είναι εμφανής, ειδικά από την παραγραφή της συνθέση του ανθρώπινου σώματος στην τοιχογραφία. Η σύνθεση στη συνθέτεση της τοιχογραφίας, αυτό που ακολουθεί, είναι αφορμή από αυτούς τους κανόνες που της θεραπεύουν.

Διάγραμμα σύνθεσης προγενέστερου στρώματος από το Κτήριο Β. 3. Μετρήματα άπροσδεκτού με παρατάσεις ανθρώπινης μορφής 5, 6. Σκαρίφημα (Ν. Σεπετζόγλου) εκτός κλίμακα των μετρήσεων από τη σύνθεση των ανδρών της Ξεστής 3. 3. Fragments from an earlier layer of wall-paintings from Building Beta. 4. Middle Cycladic sherd with representation of a male figure. 5, 6. Sketch (N. Sepetzoglou), not to scale, of the measurements made on the composition of male figures from Xeste 3.
Η εργασία αντλεί ιδέες και παράδειγμα με απάνθιστο διάστημα από την αρχαιότητα μέχρι την εποχή της μεσαιωνικής χρονικής σκέψης και με απόδειξη και ενδείξεις με αυτήν την ομαλή διαδικασία.
με τα κνωσιακά πρότυπα τους, εικονίζεται η τελική φάση του κυνηγά, η συλλήψη ταύρου από 2 ανδρικές μορφές. Σύμφωνα με την τελευταία πρόσφατη προσέγγιση το αίθιον των ταυροκαθαρίσεων του σταύρου -κατά από ένα αστικό αγροτικό κέλυφος στην κορυφή μιας ακραίας αγάλματος, το νικήτης των αυτών θα ήταν και ο μελλοντικός θεός. Η τελευταία των ταυροκαθαρίσεων θα μπορούσε να συνιστά, συνεπώς, το συμβολικό μέσο νομιμοποίησης της εξουσίας ή ανακύκλωσης της δικαιοσύνης του ανώτατου Δρώποντα. Αν είπα έχουν τα πράγματα, ο εκοινωνικός κύκλος του κυνηγά σχετίζεται άμεσα με την, λειτουργία σε επίπεδο συμβολικό της έννοια της μετάβασης, της αλληλεπίδρασης καλλικομάτων ή επιπλή σημασίας του αρτιού.

Τούτο υποδεικνύει μια στέρηση και οι συνθέσεις που κρύβουν το βόρειο και νότιο τοίχο του προθάλαμου της Exostis 3 στον ακρωτηριακό Θήρα. Εδώ, σε φυσικό μέγεθος, αποδίδονται 2 ζώα ανδρικών μορφών που συλλαμβάνουν αγάλματα (εικ. 2) και ταύρο (εικ. 4) αναπτειρική. Με τη φορά της δράσης να καταλήγει στο ευκολότερα του κηπού, οι δύο αυτές συνθέσεις είσαινες τον εναρμονισμό στον βασικό κορμό του εκοινωνικού προγράμματος. Το συνόλο με τον ταύρο διαδέχεται στο κεντρικό κήπο προθάλαμου του κηπού βουνά σε παρατεταμένη διάδρομο, τα οποία θα δημιουργούσαν στον ανεμοπόλεμο εποπτείο την πληροφορική ενίσχυση σε ανβάλλουσα στο βουνό, στην κορυφή του οποίου επιφαίνεται η Μεγάλη Θεά της φύσης ανάμεσα στις νεαρές Κροκοσυλλέκτριες.

Οι τέσσερις μορφές του προθάλαμου που συλλαμβάνουν άμεσα με ιδιαίτερη θέση στο αιγαίο λατρευτικό τυπικό και στη θυσιαστική πρακτική, συνδέονται έπειτα και με την παράτασή του “περιεύθυνση-βώμου” από το έδαφος, εκάστοτε στον οποίοι οι απορρέουσες από ερυθρές κηλίδες σταγόνες αποδίδουν αίμα, υπόμνηση τελετουργικής συμβολής μετά από αμαθείς θυσία.

To ίδιο αυτόματα είναι και η αναγωγή στα ανδρικά μορφές από την Τοιχογραφία των αγοριών στον ισόγειο χώρο 3β που ιστορούσε το τυπικό μιας τελευταρικής ένδυσης, σχετικός ιδιαίτερα με τη μετάβαση στην άφθαρση. Η κατανομή των ανδρών του προθάλαμου στο δύο ζώα καθώς και η επικυρία ένδυσης της δεύτερης μορφής στη συνέχεια με τον ταύρο, υποβάλλει, ανάλογα, την ιδέα της μαθητείας.

Η Exostis 3, σύμφωνα με την πολυεβαρή μέρα στοιχεία δοκιμών, αποδίδει μια μετατροπή μικρού κλάδου, απέκτησε μια κομψάτως μισκούχη κλαδίσκης, απεκτάνεται το άλφα του αρκετά στα σκελετικά και, επιπλέον, τον εκοινωνικό χάρμα σαν “τοπογραφικός χάρματος” του επείγοντα υποβάλλουν νέα ερωτήματα, επιβάλλονται ταυτόχρονα οι αναφορές των δεδομένων.

The composition with the bull is succeeded on the main staircase of the building by an alignment of mountains, which created in the visitor ascending the staircase the illusionary impression that he was climbing the mountain, on the peak of which the epiphany of the Great Goddess of Nature took place, in the midst of young girls, the Saffron-Gatherers.

Just as automatic is the reference to the male figures from the wall-painting of the boys in the ground floor space 3b, which narrated the ceremonial of a robing ritual, perhaps relating to the transition to adulthood. The distribution of the male figures in the antechamber in two pairs, as well as the auxiliary action of the second figure in the composition with the bull, suggest moreover the idea of novitiate.

Xeste 3, according to the view accepted so far, was associated with initiation rites addressed to both the male and the female gender, which are strictly separated iconographically.

In this respect, particularly interesting too are the depictions of hunting several centuries later, on Minoan Postpalatial Larnakes (fig. 3), which according to the established interpretation are associated with the sacrifice during mortuary rites or with funerary games. However, the apparent relation between the iconographic cycle of the hunt and rites of renewal, and the recent assessment of the decoration of the Larnakes as a “topographical map” of the netherworld, at once raise new questions and impose reconsideration of the data.
Over the past 20 years the study of Aegean ceramics has rightly seen a dramatic shift in emphasis from the highly visual but “traditional” components of pottery, namely form and decoration, to what has become the “avant-garde” elements in current ceramic studies, namely fabric paste, forming techniques and firing. While the latter have been linked with changing potting traditions and technological innovations through time, topics well embedded in social archaeology and particularly as regards state formation, and the transmission of technologies, people, and ideas, that of the former stands largely “unexplored” (as far as a social perspective is concerned) since ceramic specialists must initially (and rightly) focus on matters of typology and chronology. Yet form and decoration are the most rapidly changing elements of pottery production for which the Aegean has an astonishing fine-grained chronological resolution to exhibit, and a staggering volume of available datasets.

Researching nearly 500 years of Cretean Late Bronze Age pottery for the purposes of the Knossos Pottery Handbook (Hatzaki 2007a, 2007b) left me with ample time to think why ceramic production, distribution and consumption changed, but the Handbook did not offer the opportunity to elaborate on this vast subject. While creating endless sequences of decorative motifs by mapping their appearance...
compared are with pottery of the Final Palatial period (figs 1-6, 7-9). But why is
this so?

Through a series of case studies from Late Bronze Age Knossos and Crete I highlight
the potential of a socially embedded meaning in decorated pottery. This is a body of
material manufactured, distributed and consumed in time and place for specific social
contexts and with specific social agendas in mind. This is also the body of material,
which morphologically and stylistically can change even in steps of 20-30 years. But
in order to understand the social role of decorated pottery and why it changes through
time it should not be treated as:

1) a body of material that passively and belatedly copies decorative motifs already
prevalent in other media (such as frescoes, metalwork, textiles), or
2) as a group where form and style can simply be recognised and then quickly imitated
at an intra-regional level, or
3) as an artefact category studied in a productional, chronological and regional void.

I argue that ceramic specialists should draw meaning in decorated pottery from com-
bining a context-specific approach at intra- and inter-site levels, while starting at a
specific period and aiming to...
The close relationship between wall-painting and vase painting has long been a central issue in studies of Minoan art. Scholarly treatment of this relationship can be traced back to Sir Arthur Evans, who asserted that the elaborate scenes of Knossian wall-paintings provided inspiration for the more anecdotal motifs featured on the site’s painted ceramics. In more recent years, this theory of the “trickle-down” of motifs from “major” to “minor” arts has regained prominence. New examples have been identified and new conclusions drawn regarding both the manner and means of transmission between the two artistic media, both on Crete and throughout the wider Aegean.

While such studies have contributed to our understanding of the nuances of this complex relationship, the precise purpose of motif sharing between wall-painting and vase painting often remains elusive. The greatest strides have been made through examination of Neopalatial material, as both the manner and means of transmission between the two artistic media, both on Crete and throughout the wider Aegean.

At Akrotiri on Thera, the discovery of similarly decorated walls and pots in the same building, and in some cases even the same room, has pushed this interpretation even further. From such evidence it now appears that shared motifs in different media did not simply express decorative harmony, but also conveyed specific ideological messages about the function of a particular space.

Far less headway has been made, however, for studies of the Final Palatial period. This can be attributed partly to the size of the artistic corpus, which is considerably

FROM PERMANENT TO PORTABLE: THE CERAMIC PERPETUATION OF PAINTED LANDSCAPES AT KNOSSOS IN THE FINAL PALATIAL PERIOD

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smaller than that of the preceding period. On Crete specifically, while painted Final Palatial ceramics are found throughout the island, contemporary wall-paintings are confined predominantly to Knossos. At... made possible a wider range of wall motifs than were found in the earlier period (fig. 2b).

Despite these links, floral decorated Palace Style Jars, unlike others, do not seem to have strong parallels with Knossian Final Palatial wall-painting. Instead, floral motifs, which often take the form of elaborate hybrids (Fig. 3), are reminiscent of the elaborate landscape wall-paintings of Neopalatial Knossos, particularly those decorating elite structures around palace, including the so-called “House of the Frescoes” (Fig. 4) and the “Minoan Unexplored Mansion.” This connection is somewhat puzzling, and raises the question of how such decorated vessels would have functioned within the palace setting.

Current ideas about the functions of Palace Style Jars may offer a way forward. Although these vessels are widely considered to have been used for storage, their grand decoration and portability has prompted considerable discussion of their possible function as display objects. Starting with Evans, scholars have proposed that such jars could have been prominently positioned at the site to serve as movable visual allusions to fixed palatial wall-paintings. While this interpretation works well for jars with architectonic, textile, and marine patterns, it is less obvious for vessels with floral decoration, which do not echo contemporary wall-painting in the same way. For this reason, I suggest that floral decorated Palace Style Jars had a more dynamic function than their counterparts. Rather than reinforcing extant wall-paintings, I propose that at least some of these jars functioned as wall-painting substitutes, and were
used to construct (or demarcate) temporary ritual landscapes at Final Palatial Knossos, following the destruction of permanent Neopalatial decorative programs. This use of floral Palace Style Jars as “portable landscapes” at Knossos during the Final Palatial period is further supported by what is known about ritual practice at the site. There is no archaeological evidence for purpose-built shrines at the palace during this period. For this reason, it is plausible that ritual environments were constructed on a more ad hoc basis using a variety of portable “scenic devices” such as wooden structures, large double axes set in stone bases, and clay tripod tables of offering. Within this repertoire, Palace Style Jars would have added another dimension to constructed spaces, creating the illusion of a naturalistic backdrop to supplement a strictly manmade environment. Indeed, this seems to have been the use for at least one floral Palace Style Jar, which incorporates a double axe motif into its reed and rosette decoration (fig. 3b).

Alternatively, such vases could have been used on their own, without the presence of additional “set dressing.” This use is strongly suggested by the nature of the Neopalatial wall-painting landscape scenes from which the jars’ decoration appears to have been derived. As scholars have argued, the wall scenes likely served as backdrops for the performance of religious ritual. Associated portable finds corroborate this idea, while the fantastic nature of the painted floral hybrids would have underscored the supernatural quality of the fabricated environment. On Palace Style Jars, the equivalent presence of floral hybrids suggests that the vessels could have served as comparable “backdrops,” with their large-scale decoration providing all that was needed to replicate the effect of a painted ritual environment.

Finally, the use of these vessels to recreate Neopalatial landscapes raises the question of the nature of Final Palatial cult practice. Necessarily, speculations here are preliminary, but the emphasis of the jars’ decoration on natural environments suggests that nature remained an integral component of late Knossian religion. The change from permanent to temporary landscapes, however, may hint at changes to the organization and structure of associated rites. Once environments were made portable, what had been small scale events in small spaces could have become large scale events in large spaces, where rituals came to engage new, and potentially more diverse, participants and audiences.
ΑΡΝΑΚΟΓΡΑΦΟΙ ΚΑΙ ΔΙΓΕΙΟΓΡΑΦΟΙ ΣΤΗ ΜΕΤΑΝΑΚΤΟΡΙΚΗ ΚΡΗΤΗ: ΠΑΡΑΛΛΗΛΕΣ ΠΟΡΕΙΕΣ

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Η πρακτική εναπόθεσης των νεκρών σε λάρνακες, μια ταφική συνήθεια γνωστή στην Κρήτη ήδη από την Πρωτομινωική περίοδο, επανεμφανίστηκε σε συνδυασμό με τη χρήση ξύλινων και πήλινων φορείων κατά την ΥΜΙΙ-ΙΒΑΤ στο νεκροταφείο της Κνωσού και της Ευρυτέρας περιοχής της, σε τάφους της νεολιθικής περιόδου και διαστάσεως σε άλλες περιοχές του νησιού (Μορίος, Παλαίκαστρο). Πρόσφατες έρευνες έχουν δείξει ότι οι συνεχείς και ραγδαίες μεταβολές που συνέβησαν στην Κρήτη κατά την ΥΜ ΙΙΙ εποχή αποτέλεσαν αναδυόμενη στη χρήση των παραλαρνάκων. Αρκετά, στην ΥΜΙΙ-ΙΒΑΤ περίοδο, οι λάρνακες κρατισμόποιηθήκαν από μέχρι γεγονότος όμορφους και έκβανα από τα υπαίθρια μέσα με τα οποία προβλήθηκαν τα αυξημένα κοινωνικά τους ύψη σε μια περίοδο κατά τη διάρκεια της οποίας ο κοινωνικός ανταγωνισμός ήταν ιδιαίτερα έντονος. Όταν το πολιτικό, οικονομικό και ιδεολογικό σύστημα της ΥΜΙΙ-ΙΒΑΤ (Μονοανακτορική φάση) καταρρεύσει, οι μεταβολές, που ακολούθησαν σε όλα τα επίπεδα, είχαν αντίκτυπο στη χρήση των παραλαρνάκων. Προκεκλητεί κοινωνικά εκμεταλλεύοντας τα παραλαρνάκα, είχε διακυβευτεί επί αποτελεσμάτων αρχαιότητας. Από τη μια πλευρά τα μέχρι των τοπικών ελίτ εκδοχοποιήθηκαν από τα απευθείας και τα εκμεταλλεύοντας αυτούς την ταφική συνήθεια ως μέρος του μυθικού προβλήματος της ιακοβικής κοινωνίας τους αποτελέστε, ενώ οι συναισθήματα και περιστάσεις κοινωνικά εκμεταλλεύοντας τις παραλαρνάκες, ως μέσα μέσα κοινωνικά στοιχεία της αναγνώρισης τους προς τις απαιτήσεις. Μέσα σε αυτό το συνεχής μεταβαλλόμενο κοινωνικό, πολιτικό και ιδεολογικό κλίμα διαμορφώνεται η εικονογραφία των παραλαρνάκων. Εκεί όπου τα πρώτα διακυβευμένα παραλαρνάκα είχαν ελάχιστα, οι παρατηρήσεις της εκκεντροποίησης τους κατά την ΥΜΙΙ - ΙΒΑΤ είναι περαιτέρως. Πάντως εκείνο που μοτίβο ακολούθησε το αναποδοτικότερο προβλήμα των παραλαρνάκων αποκαλύπτηκε εκεί όπου και με την αγγειογραφία και μάλλον, αφού διανοούμε ότι οι εκκεντροποίησες και ιδιαίτερα ακολουθούν, καθώς η χρήση των παραλαρνάκων, σε γενικές γραμμές, την ίδια πορεία με την αγγειογραφία κατά την ΥΜ ΙΙΙ εποχή. Εκείνη
In order to go ahead with such a study, methodological issues relating to the criteria on which it will be carried out need to be discussed. In the present paper, I shall first sketch the methodological framework, in other words the criteria on which such attributions of "larnax-painters" and "vase-painters" could be made. It goes without saying that in this study the identification of "hands" cannot be an end in itself but the means of approaching diverse issues relating to the stylistic and thematic relations between the iconography of vases and of larnakes. The factors determining the choices of the vase-painters and the larnax-painters are many. The dimensions of the space to be decorated is one parameter that has a catalytic effect on the choice of subject. So, it is worth examining this issue by bearing in mind the differences between the two categories of artifacts: the surfaces of the vases are restricted and curved, whereas those of the larnakes are wide and flat. So, did the function and the use of each artifact play a role in the choice of subject? The decorated LM III vases are implicated in processes relating to the consumption of food and liquids, some possibly were intended from the outset for funerary use, whereas the (cist-shaped) larnakes (the bathtub-shaped ones may originally have been used as bathtubs) had an exclusively mortuary role. Furthermore, to what extent did the dynamic local workshops that emerged in the LM IIIA-B period at Kydonia, Knossos and elsewhere, determine thematically and stylistically the repertoire of larnakes? How is the fragmentation observed in Postpalatial Crete, that is, the presence of local peculiarities (cf. strong local pottery workshops e.g. of Chania or even the lack of larnakes from the area of the present prefecture of Chania and the predominance of bathtub larnakes in East Crete) as result of the absence of one or several powerful administrative centres, imprinted in the iconography of the larnakes? One other issue concerns the development and formation of the narrative-pictorial style that appears on larnakes from as early as LM IIA2 (this is an iconographic current which is based possibly on memories of the Palace pottery style of LM II/IIIA1 or even of wall-painting and its relation to the pictorial vase-painting of the same period. Last, do larnakes affect vase-painting or vice versa, or is a dialogue developed in the framework of the stylistic koine that was formed in the Aegean region during the thirteenth century BC? Study of the two-way, dialectical relation between larnax-painters and vase-painters can give crucial answers and fill significant gaps in research on the Postpalatial period in Crete. Aim of my presentation at the PAINTBRUSHES Workshop is on the one hand to posit the issues to be studied and the methodological-theoretical framework of approaching these, and the other to propose some answers, so shedding light on facets of the societies of Postpalatial Crete.
Main subject of the paper is the way in which the prehistoric artist renders three-dimensional reality on two-dimensional folding surfaces, whether the walls of a room or the surfaces of a clay object.

One of the basic differences between the two cases is the handling of the convex (the interior of a room) and the concave (the exterior of a vase or a larnax).

Related issues include:
- the organization of the surface and the arrangement of the subject
- the handling of discontinuities of the painted surface
- the management of scale, and
- the way of looking at the painted representation.

From comparative examination of the two basic categories, some general observations emerge which concern affinities between the arts of wall-painting and vase-painting, as well as differentiations which are due both to the nature of the bearer and to the content of the image.
THE PRELIMINARY DESIGNS IN THE AKROTIRI WALL-PAINTINGS

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in memoriam Iakovos Michailidis

In our many years of involvement with the conservation and restoration of the wall-paintings from the excavations at Akrotiri, Thera, under the decisive guidance of our late mentor Iakovos Michailidis and other veterans in wall-painting conservation, we have learnt to “read” macroscopically and to interpret methodically the stratigraphic particularities of a composition. Our invaluable inheritance from our teachers in this educative process is knowledge, skill, ethics and deliberation on the problems the wall-paintings present.

The local or itinerant wall-painting workshops active at Akrotiri, left strongly imprinted on the fresh plaster all the testimony of their art, which due to the special taphological conditions at the site have been preserved virtually unaltered. The team of conservators collects and records from the plaster fragments evidence and information concerning the kinds of damage, their state of preservation, as well as the “technological impressions” that survive on them and relate to all stages in the production of the wall-paintings.

After coating the wall with lime plaster and before applying the pigments on the damp surface, the painter organized-prepared the ground of the painting. Depending on the subject, the size and the problems the wall-paintings posed, he used different tools and techniques for the preparation, such as the “technological impressions” that survive on them.

In the course of the systematic process of conserving the wall-paintings from Xeste 3 in recent years, and in the framework of documenting and organizing the tasks this entails, the existence of a single upper decorative zone, main subject, foreground band, with greater frequency in the zone of the main subject.

Here we shall examine selectively wall-painting ensembles from Xeste 3, which were worked on by conservators in the laboratory and on which the aforementioned technique was observed.

In the ground floor, this wash layer is found in both compositions from the antechamber. In the composition of the “Wild-Goat Hunters” it appears on both male figures, on the torso and the white loincloth (zoma), on the body of the wild goat and on the foreground band. In the “Bull Capture” it is conspicuous on the same points, that is, the flesh of the two male figures, the loincloth of one, and also on the bull. In room 3 of the ground floor, in all three compositions of the

1. Xeste 3, Room 2.
2. Xeste 3, Room 3.

1. The wall-painting of the palm trees. Detail from the neck and the head of a duck turning right.
2. The wall-paintings of the naked boys. Detail from the outline of the nose of the man holding the hydria.
naked boys this layer of wash is observed on the body of all figures and on the loin-cloth of one.

In the first storey, in the narrow corridor leading to room 3, the wash layer is identified on all four female figures of the opposite walls. In room 3, in the composition of the “Potnia Theron”, it is identified at exactly the same points: striking in these compositions is the total absence of a wash layer in the upper zone of the “Blue Spirals”, as well as in the ensemble of restored spiral friezes. Likewise, no coloured underlayer of any kind was observed on the restored compositions of the “Reed-Bed Fresco”.

In order to ascertain the visibility of the wash layers under the painted surface, we experimented with making lime plasters, to which were applied the cases of colour-wash—preliminary design that have been entombed in the plaster. We suspect that the uniform wash layer under the painted surface, in combination with coloured outlines, created closed and specific volumes of painted forms. In this way, the disposition-arrangement of the volumes of the figures that constituted his subject (synthesis of volumes and space).

Concurrently with these experiments, in collaboration with the "Ormylia" Foundation Diagnostic Centre for Works of Art, samples of plasters combining the single wash layer with colour preliminary outline were examined, in order to reveal the structure of their stratigraphy. The chapter on the use and the role of the preliminary designs in the execution of a wall-painting is in an early stage of study and interpretation. The observations, the questions and the ascertainments of all those involved in the study of the art of the wall-paintings are decisive factors for understanding the know-how and stylistic techniques of the artists who created these unique works of monumental painting.
The tropos, that is, the mode or manner, of the visual depiction of the representations in the Theran wall-paintings will be traced through the speaker’s work on the original material. The presentation will be accompanied by audiovisual material with referential axis the trace of the paintbrush then and now.

The paper attempts to analyse the codes of the art of wall-painting, not in order to confirm the self-evident (the aesthetic value of the wall-paintings at Akrotiri, Thera) but with the aim to explore the creation, the way the codes of painting are operative both from that of their painter-colleagues who have not had contact with the fragment and from that of art historians.

The coordinating conjunction “and” in the paper’s subtitle (The paintbrush then and now) instead of the temporal adverb “until” defines firstly the non-linear development of the tropos in which the artistic codes of painting have been unfolded over the thirty-seven centuries that have elapsed. Work produced as the exclusively linear derivative of an earlier artistic template did not exist in the specific geographical and cultural space. In this respect, instead of looking for the archive patterns of the paintings of the ancient world, the presentation focuses on the eventualities of an autonomous – largely unknown to us – culture in which everything is open or, rather, everything is possible.

Reconsideration of the paintbrush’s tropos may detect these unknown aspects of a form of cohabitation, which for us seems incredibly distant (not so much in time as in mentality). Just as “culture” is defined as man’s tropos at a specific moment in space and time (manner of speaking, eating, fighting, loving, worshipping, etc.), so in visual artistic practice the medium (the paintbrush) is given away by and gives away the tropos that leads to the artistic end. Both then (1650 BC) and now (AD 2013).

Purpose of the presentation is to enhance the degree of the viewer’s participation in the atmosphere of the composition, his emotional involvement, the evocation of a sentimental response. In other words, the subconscious negotiation of the question fundamental to the artistic Need: “Can painting make us feel?”
Ο ΡΟΛΟΣ ΚΑΙ Η ΣΗΜΑΣΙΑ ΤΟΥ ΧΡΩΜΑΤΟΣ ΣΤΙΣ ΜΕΓΑΛΕΣ ΤΟΙΧΟΓΡΑΦΙΚΕΣ ΣΥΝΟΔΕΕΣ ΤΩΝ ΣΠΕΙΡΩΝ ΑΠΟ ΤΟ ΚΘΗΡΙΟ ΣΕ ΤΟΥ ΑΚΡΟΤΙΡΙΟΥ.

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Οπότε προκύπτει από την πρόσφατη αρχαιολογική έρευνα και τα εργαστήρια αποκαταστατικών εργασιών, το εκκρεμογραφικό πρόγραμμα στο ανατολικό μισό του δευτέρου ορόφου του Δωματίου 3 των κατώτερων ορόφων των Χεστής 3 περιλαμβάνει τοιχογραφικές συνθέσεις μεγάλων μεταξύ των οποίων κάποιες ενέπνευσαν γνώμη και προαιρετικά εικονογραφικά συνέδρια από την ζωφόρου των «γαλάζιων» σπειρών και η μικρή τοιχογραφία των «κόκκινων» σπειρών. Η περιήγηση αυτού του χώρου δεν είναι ακόμη γνωστή, αλλά προκύπτει ότι χρήζει δείγματος, ίδιας και συνθετικής πλοιοκτησίας του χώρου. Η αρχαιολογική έρευνα και το μέλημα αποκαταστάσεων υποδεικνύουν μεγάλη σύνθετη την σύνθεση των «γαλάζιων» σπειρών στον βόρειο τοίχο του Δωματίου 3 (εικ. 1, σημ. 32-33), με τις πάνω ζώφορες που αναπτύχθηκαν στο Δωμάτιο 3 των κατώτερων ορόφων και αυτή των «κόκκινων» σπειρών στον νότιο τοίχο του αντίστοιχου χώρου 4. Τα εφαρμόσιμα αναπαραστατικά ενώνονται της ζωφόρου των «γαλάζιων» σπειρών και της μικρής τοιχογραφίας των «κόκκινων» σπειρών, ένα κόμμα άγνωστο που αποτελεί πολυ σπουδαίο γεγονός της σύνθεσης της καταστροφής. Στο σημείο αυτό θα βοηθούσε μια ανάλυση του σχεδιασμού ή των πρότυπων, αν και αυτή ΧΡΩΜΑΤΟΣ ΣΤΙΣ ΜΕΓΑΛΕΣ ΤΟΙΧΟΓΡΑΦΙΚΕΣ ΣΥΝΟΔΕΕΣ ΤΩΝ ΣΠΕΙΡΩΝ ΑΠΟ ΤΟ ΚΘΗΡΙΟ ΣΕ ΤΟΥ ΑΚΡΟΤΙΡΙΟΥ.

THE ROLE AND SIGNIFICANCE OF COLOUR IN THE LARGE WALL-PAINTING COMPOSITIONS OF SPIRALS FROM XESTE 3 AT AKROTIRI

By isolating the full motif of one spiral from the frieze, we observe that initially it unfolds symmetrically on the vertical axis. The repetition of the double motif on the lengthwise horizontal axis sets the rhythm of the frieze. The same double motif, turned by 90 degrees (clockwise) and almost twice the diameter, constitutes the corresponding motif of the main zone. Here the rhythm is set through the tangential spiral, that is, through the point of contact between one complete motif and the next one (fig. 3). The fig-shaped frieze and the individual traits that complete the motif are adapted equally by analogy. The symmetrical development of the motif, the rotation and the magnification of it, impart a “kaleidoscopic” character to the whole. The sense of an infinite performance.

Recent archaeological research and the conservation-restoration work on the wall-paintings at Akrotiri has shown that the iconic programme in the east half of the second storey of Xeste 3 included mural compositions of spirals, of large dimensions.

On the basis of the different choices observed in the coloration of the individual elements, the ensemble of wall-painting compositions can be divided into two units: the unit of the “blue” and the unit of the “red” spirals (figs 1, 2).

The exact architectural form of the space they decorated is not yet known. Consequently, it is difficult to understand how the space was arranged and how it was lit. Archaeological research and the restoration study place the large wall-painting composition of the “blue” spirals on the north wall (fig. 1, p. 32-33) of space 3 and that of the “red” spirals on the south wall of space 4. It is still unknown how the rest of the fragmentary units of the frieze of “blue” spirals and the small wall-painting of “red” spirals were developed in the space.

The initial impression created by the large wall-painting compositions of spirals is that they constituted a visual experience embodied in the space and in which colour played the leading role.

With the help of representational tools, the paper approaches the large wall-painting compositions of the spirals in terms of visual perception. It explores the structure of their drawing and coloration, and detects the relationship between these. The very good state of preservation of the compositions lends itself to such an approach, on condition that the damage that charmingly deceives the eye and discriminates the perception of the whole, constantly reminding the modern viewer of the fact of the destruction, is “ignored”. The relation of the frieze to the main zone in the composition of "blue" spirals.

What seems problematical at first glance in the composition of "blue" spirals is the by analogy identification of the subject of the main zone with that of the frieze of the composition. This is something that is not observed in the rest of the known wall-paintings from Akrotiri, where the clear tripartite division of the painted surface into “lower margin, main central zone and crowning” prevails.

At this point an analysis of the design or drawing of the composition is of help. By isolating the full motif of one spiral from the frieze, we observe that initially it unfolds symmetrically on the vertical axis. The repetition of the double motif on the lengthwise horizontal axis sets the rhythm of the frieze. The same double motif, turned by 90 degrees (clockwise) and almost twice the diameter, constitutes the corresponding motif of the main zone. Here the rhythm is set through the tangential spiral, that is, through the point of contact between one complete motif and the next one (fig. 3). The fig-shaped frieze and the individual traits that complete the motif are adapted equally by analogy. The symmetrical development of the motif, the rotation and the magnification of it, impart a “kaleidoscopic” character to the whole. The sense of an infinite performance.
First, the composition of “red” spirals has no frieze. However, it is not certain whether this is due to the architectural setting of the "red" zone or to the architectural setting of the "blue" zone. The layout of these zones also offers a means to differentiate between the "red" and "blue" spirals. Furthermore, a total shift of the chromatic choices is observed in the rendering of the subject. The placement of the lines and the ground in the large composition of "blue" spirals correspond more or less to the large zone of the main composition. The proportions of magnitudes and the general characteristics running through the whole of the "blue" zone are maintained throughout the whole of the "blue" zone of the composition. The proportions of magnitudes and the general characteristics running through the whole of the "blue" zone are maintained throughout the whole of the "blue" zone of the composition. The identification of the subject of the main zone with the frieze creates two different levels of reading the same subject, highlighting the hovering of the viewer's gaze. In all the wall-painting compositions of spirals, the colors black, red, ochre yellow, and blue (in this case Egyptian blue) have been used on the white ground of the plaster. These are treated in the painting to red, yellow, blue. It seems from the corpus of restored wall-paintings at Akrotiri that the rendering of the background-ground is identified with the use of the white of the lime plaster upon which the subject is drawn and painted. In a painting composition such as the large wall-painting of "blue" spirals, the lines (regardless of their width) do not delimit the subject in relation to the ground. The drawing structure of the main zone in the large composition of "blue" spirals corresponds more or less to the large zone of the main composition. 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They are twisted and folded in parallel playing their part in the creation of the spiral motif. The painted and the non-painted are not distributed here as form and as ground, but as full and empty in a reciprocal process. The placement of the colours does not seem to serve this aim, since the escalation of the impression of depth is related to the tonality of the colours juxtaposed each time. For example, on a black ground the brighter tones come to the fore and the darker ones are pushed to the rear. On a white ground the result is the opposite (fig. 4). Specifically, in the large composition of “blue” spirals white participates actively in rendering the spiral motif, alongside blue and red. The way in which each area is coloured and each colour is planned is such as to give the impression of different levels. However, the basic reversal with regard to the linking of white with the rendering of the ground is impressed in here in the choice of a different colour above and below the large spirals. If we took away red from the area below the spirals, white would automatically give the sense of ground, as all the other elements would be projected as drawn on it. The use of red reverses this function of white, as the painted space is not recognized as single. Blue has a corresponding role in “breaking up” the painting surface, but to a lesser degree. At individual points where it is encountered in the composition, it appears to be a chromatic under-layer in the painting, as for example on the rosettes. The placement of the colours does not seem to serve this aim, since the escalation of the impression of depth is related to the tonality of the colours juxtaposed each time. For example, on a black ground the brighter tones come to the fore and the darker ones are pushed to the rear. 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The chromatic structure of the large composition of the “blue” spirals and the rendering of the relief

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The identification of the subject of the main zone with the frieze creates two different levels of reading the same subject, highlighting the hovering of the viewer’s gaze, since it becomes difficult to focus on and to distinguish a main from a secondary subject.

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The choice of coloration here gives a completely different sense to the composition as a whole because the placement of a colour in different chromatic environments has a different result, both in the impression of the ground and in the sense of warmth it presents. For example, cold blue appears colder next to red, whereas next to black the result overall is cold. Specifically, in the composition of “blue” spirals the individual elements composing the spiral motif are painted in black, blue, red and white, whereas in the composition of “red” spirals the spiral motif is executed in red, ochre and white, creating a “warmer” sense overall.

From the evaluation of differences in coloration, it emerges that no individual element from the two compositions is coloured in the same way. Indeed, in some cases they are coloured in reverse. For example, in fig. 5, in the rosettes black is replaced by blue and vice-versa.

In each composition chromatic balance is achieved through different choices. What is striking initially is that in the composition of “blue” spirals red seems to be used in more, though small-scale, areas, whereas in the composition of “red” spirals the area below the red spirals remains white.

The changes in coloration observed between the two large compositions apparently have a subversive effect on perception. However, the colour choices must not be fortuitous. Their correlation points to the intention of achieving equilibrium in the whole of the space decorated with wall-paintings and, by extension, its perception as a single and indivisible form.
FROM MINOAN ARTISTS TO SWISS RESTORERS THROUGH THE PRISM OF CONSERVATION

Effie Tsitsa
Heraklion Archaeological Museum

The Minoan artists created from lime plaster and a limited range of pigments unique artworks that fall into three main categories: wall-paintings and floor plaster, relief frescoes, and plasters applied to moveable works of art (fig. 1).

On the final fine-grained coat of lime plaster they marked out the space to be occupied by the composition, using the...where the subject was white, either the final coat of lime plaster was left visible or at points already painted a white impasto, so as to mask the underlying colour.

On the Old Palace floor from Phaistos, a different technique is observed, incavo, in which the lime plaster is removed to a depth of a few millimeters, creating cavities which are filled in with red pigment and lime plaster (fig. 2). A similar technique is encountered also in the “Labyrinth Fresco” from Knossos, but in this case the removal of white plaster is limited in width and depth. The opposite technique appears at Amnissos, with the removal of red lime plaster and the application of white impasto in the cavities of repeated shape – that is, on the lilies as well as their stalk.

The relief frescoes in Crete are made of successive coats of lime plaster applied to suitable masonry. Due to their great...

The excavators of Knossos were confronted by a large number of fragments of wall-paintings. Sir Arthur Evans sought the help of the Swiss artist Emile Gilliéron, who was already working in Greece as a draftsman for Schliemann and other researchers, together with his son, also named Emile, who had studied in the Polytechnic School in Athens and in Paris. Evans comments favourably on the work of the Gilliérons, who had created a large number of drawings. At the same time, they were considered among the top restaurators of the day. Together, they embarked on the difficult task of conserving and restoring the wall-paintings in the Herakleon Museum. The Gilliérons, father and son, were also responsible for creating and placing in the archaeological site of Knossos the well-known replicas of these works. Copies of these wall-paintings exist in many museums abroad, as the Gilliérons signed their works and sold them, having received commissions from various agencies. Particularly in...
A reproduction of the “Prince of the Lilies” at the Metropolitan Museum of Art using six relief parts which were made by Gilliéron père, according to a black and white photograph which showed the first reconstruction of the wall-painting (1906-1907).

The wall-painting of the Palm tree with dates, from the north wall of the Throne Room at Knossos (stages of conservation).

Part of the “Procession Fresco” with three pairs of male feet (after conservation).
Among the cultural remains of Mycenaean Boeotia, the region’s iconographic tradition holds a special place, expressed in diverse genres of art, the agents of which come mainly from the major administrative palatial centres of Thebes and Orchomenos. The role of other secondary yet significant centres, of Gla, at the epicentre of the drainage works of the Kopais, and of Tanagra, on the road linking Thebes to the harbours of the south coast of the Gulf of Euboia and thence to the Aegean and the eastern Mediterranean, is also considered vital for the local production and the overseas trade of Mycenaean Boeotia, regardless of its political status, unity or division. The rich iconographic tradition of Mycenaean Boeotia is preserved in works in large scale and in miniature of various categories, which, second only to the Linear B texts, are valuable finds from excavations and principal sources of information on the society of the period. These works include monumental reliefs (fig. 2), large-scale and miniature iconographic compositions (fig. 1) painted on lime plaster or on clay, as well as works in the minor arts, of precious ivory and of humble clay. Despite the rather fragmentary condition of the material, in each of the individual genres of iconographic art, the products of the centres of Mycenaean Boeotia are as a whole qualitatively on a par with those of the corresponding palatial centres of Tiryns, Mycenae, Pylos and Knossos.

In particular from Thebes, a powerful palatial centre, there are remarkable wall-painting finds, from both the settlement and the cemetery areas, offering an exceptional diversity of iconographic material which adorned either architectural elements, such as walls, floors, doorframes, benches, or portable objects, such as offering-tables, figurines, clay hexagonal plaques (fig. 3), vases and bathtubs. Furthermore, given the hegemonic and gravitational role of Thebes in the region of Boeotia and of central Greece in general, it is possible that it was the hub from which the art of painting...
diffused to the other Boeotian palatial centres, Orchomenos and Gla, and possibly neighbouring Tanagra, which have yielded outstanding samples of sculpted (relief, incised) and painted (wall-painting) representations, as well as painted decoration on various materials and objects.

Correspondingly, the iconographic remains from Orchomenos, equal and sometimes superior to those from the other palatial centres of Mycenaean Greece, confirm the domination of this centre in northern Boeotia, independently of its political status as seat of a toparch and of a territory that possibly stretched as far as Opuntian Lokris and the harbours on the coast of the North Euroean Gulf. This conclusion is deduced from the finds recovered from old and recent excavations. The secular and naturalistic thematic repertoire of the pictorial art of Orchomenos attests direct contact and interaction with the rest of the Mycenaean palaces, as moreover do the wall-paintings from Gla, which was essentially a peculiar fortification in the northeast creek of the Kopais.

The corpus of iconographic works of Mycenaean Boeotia is completed by the funerary larnakes of Tanagra, which constitute the unique ensemble in mainland Greece (figs 4, 5). The artists who painted these works, indeed agents of the contemporary Aegean iconographic tradition but also cognizant through lived experience of the various religious and mortuary rituals of their time and place, used a pictorial language of their own invention, of limited thematic repertoire and of mainly narrative character. The coexistence on the larnakes of subjects of funerary and of religious-eschatological character bespeaks the vague and fluid boundaries between the two cycles of rituals and beliefs, while the “folk” art of their painters offers a vivid image of the mores and beliefs holding sway on the immediate periphery of the major palatial centre of Thebes.

Aim of our contribution to the “Paintbrushes Workshop” is to present the relation and interaction between large- and small-scale painting and minor iconographic creations in Mycenaean Boeotia. Pictorial pottery is almost totally absent from Boeotia, which is why the study relies on the scant samples of pictorial pottery from homologous regions of the Mycenaean world, on the ivories from Mycenaean Kadmea and, of course, on the representations on the larnakes from the Tanagra cemetery. We hope that in this way we shall achieve a comparative presentation and evaluation of their iconography in relation to the large palatial wall-painting compositions of Thebes, Orchomenos and Gla. At the same time, the progress made in the sector of conservation, synthesis and graphic restoration of the wall-painting assemblages recovered from Mycenaean Thebes will be presented, as object of a new research project with already impressive results, which is expected to shed light on many aspects of the daily life of the hegemonic class in this great palatial centre, as well as to enrich with significant acquisitions the corpus of Late Bronze Age wall-paintings in the Aegean.

V. Aravantinos, I. Fappas, P. Angelidis, M. Louka, N. Sepetzoglou
Among the finds from Tiryns, one can hardly point to a more striking illustration of this conference’s premise than the tête-à-tête of a sherd from Schliemann’s excavations and a section of wall-painting discovered in 1999 (fig. 1); the marked difference in the assigned dates – LH IIIA1 and LH III B respectively – clearly illustrates the potential of a comparative approach. A similar comparison of a pictorial sherd and the head of a terracotta figure (fig. 2), again attributed to widely differing dates, serves to illustrate how and why we want to extend the comparative basis of our presentation to include terracotta figures as a third category of images. One of the attractions of including the figures lies in their relative quantity and wide-spread distribution in the settlement – and this is all the more important, since in terms of motifs, we do not want to extend the above illustrative “prosopography”, but instead focus on a genre that is characterized by a more confined spectrum of iconographic variation than the representation of the human form in wall-paintings (fig. 3), vase-paintings (fig. 4) and coroplastic objects (fig. 5), with particular emphasis on finds from Tiryns.

The aforementioned “limited” iconographic spectrum will be queried for comparable motifs, such as, e.g., the horses manes, particularly in vase- and wall-painting, or the rendering of both filling and outline elements in terms of their decoration; for instance, the application of white-painted details on terracotta and vases as well as on terracotta and wall-paintings, or the use of white-painted paste in wall-paintings. In the case of horse depictions, the white-painted details are endemic to the specific traditions of the different kinds of finds, at least in the case of wall-paintings, and in terms of their distribution, as well. All the more significant is the potential for a technological transfer between different categories of finds in terms of their decoration, for instance, the application of white-painted details on terracotta and vases as well as on terracotta and wall-paintings.
pastose white on wall-paintings provides a basis for further considerations. A more fundamental control in chronological terms, of course, is provided by stratigraphical contexts, if and where these are available and sufficiently studied.

At the same time, aspects of contexts and specifically use contexts relate to the social dimension of the images, to what may provisionally be labelled their “meaning”. Traditionally, the discussion of the role of chariots in Bronze Age Greece has focussed on the perceived dichotomy of military use and prestige good character. It is argued that this misstates the issue to some degree, possibly in the purported dichotomy and certainly in the notion of “prestige goods” itself. This critique is based on two arguments. Firstly, in iconographic terms, the limited range of variation – again the contrast to the more varied representations of humans is illustrative – in the rendition of the chariot motif can be seen as indicative of the representation not of chariots per se, but of specific events involving chariots. This directly links into, secondly, conceptual considerations of “prestige” as a phenomenon of interpersonal ascription, not only is prestige “in the eye of the beholder”, but it is ascribed by the beholder to other human agents, not to things. Artefacts are not in themselves “carriers” of prestige, but may be strategically employed in specific acts to gain prestige. Either in military terms or in those of prestige, a strong link of horse and chariot with the palatial sphere is indicated not least by chronological considerations and, in particular, by the observation that in the coproplastic medium – perhaps the least “palatial” of the images discussed – representations of chariots are almost entirely limited to palatial times. This may indeed indicate that chariots, their “meaning” and the apex of Mycenaean society were conceptually linked and that we may be faced with, directly or indirectly, the wanax’ horses in the representations under discussions, by linking wall-painting, vase-painting and coproplastic objects, supplemented by selective references to other material classes, our aim is to consider (nearly) “all the king’s horses”.
UNCONDITIONAL ACCEPTANCE AND SELECTIVE REJECTION. INTERACTIVE THEMATIC CYCLES IN MYCENAEAN PAINTING. A TALE OF THE UNEXPECTED.

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The selective adoption of pictorial themes or thematic cycles and their incorporation into the iconographic repertory used by vase painters and fresco artists during the palatial and post-palatial periods, poses interesting questions as regards the relationship between image and ideology, and inevitably, the role of central institutions in the selection process, which go beyond blind imitation and the pursuit of the fashionable.

Wall-painting, or rather pictorial wall-painting as we know it, in the Mycenaean period representing almost exclusively palatial and/or aristocratic interests, a view from the top, which was basically designed to advertise the powers that be, and express the official state ideology/policy, effectively manipulating public opinion. Rare occasions of extra-palatial wall-paintings, as for example the intriguing yet relatively artist-critical LH III B1 wall-paintings from the Room with the frescoes in the Mycenaean Cult Centre, or the LH IIIB wall-paintings from the House at Plakes in the Lower Town of Mycenae, provide glimpses of a contemporary paradigm, yet more popular tradition, that still drew upon state art for its stylistic, and to a certain extent, its thematic choices.

The painted decoration on the Tanagra larnakes on the other hand, irrespective of stylistic excellence, was closely tied to state art, that still drew upon state art for its stylistic, and to a certain extent, its thematic choices. The painted decoration on the Tanagra larnakes on the other hand, irrespective of stylistic excellence, was closely tied to state art, that still drew upon state art for its stylistic, and to a certain extent, its thematic choices.

Finally, pictorial vase painting, catering apparently to the needs of the Mycenaean elite, echoes aristocratic ideals obviously embraced by social groups closely related to the political status quo (fig. 1). The thematic cycles on these vases, unambiguously accounted on account of the size of the decorative surface, reflect exactly this compromise between established official iconographic tradition, as attested in wall-painting and an independent pictorial tradition evolved specifically for vase decoration. Hunting in the Mycenaean pictorial tradition was closely associated, in both life and death, with the aristocracy (figs 2, 3), since the Shaft Grave period, when it was displayed as one of the criteria for male excellence. Judging by the prevailing iconography, it seems that hunting, like war, was considered not only a prestigious aristocratic pursuit, an attribute of the ruling elite, but also part of the funerary milieu, the pre-mortem and therefore the post-mortem identity of the illustrious dead, who, through it laid a claim to social prestige and political power. At the height of the palatial period (14th-13th c BC), the socio-political value of hunting as an exclusive aristocratic activity not only continued undiminished, but was elevated to an elaborately narrated visual sequence, as exemplified in palatial wall-paintings, and became an intrinsic part of the official state ideology. The degree of dissemination of the relevant iconography in other media, especially in pictorial vase painting, the socio-political significance of the pictorial repertory and the role of the state in the selection and manipulation of the ideological content of latter, if any, is still unclear, and needs to be further explored both on a thematic and ideological level. The relative rarity of explicit hunting scenes in pictorial vase painting and their virtual absence in the funerary iconography of the Tanagra larnakes, is indicative of the selective in-
corporation and adoption of elite status symbols by other social groups, not directly related to the ruling elite.

Although the role of organised religious propaganda in the struggle for socio-political supremacy is still uncertain for the early formative period (LH II), religious iconography during the palatial period is adopted by the ruling elite and becomes an indispensable element of public art, especially wall-painting, in all the major palatial centres. The restricted thematic scope of religious themes in public art is interestingly enough reflected, to a certain extent, in the repertory of pictorial vase painting (fig. 4), although the latter appeals to a wider clientele and is associated with a different contextual environment.

Visual evidence of intimate, even physical contact with the divine or the supernatural (fig. 5) is illustrated but rarely in public art. Although puzzling, considering the potential value of the concept for the cultic sphere, it is exemplified through iconographic formulas unparalleled in wall-painting.

The reluctance of fresco artists, or their patrons for that matter, to illustrate more intimate aspects of religious life, beyond the familiar processions, the logistics behind the original selection process, and the factors affecting the thematic choices of the vase painters or their clients, are only a few of the questions that need to be answered for the mature Mycenaean era.

The dissemination of pictorial themes/chronicles in the two media is in many cases patchy and uneven, embracing both idiomatic adaptations and iconographic oddities. The pursuit of these unconventional iconographical selection, shedding more light on the socio-political and artistic codes forming the core of Mycenaean art.
In the discussion of the earliest, LH IIIA1, phase of Mycenaean pictorial painting some few vases take prominent positions. They are chariot kraters, i.e. their principal motif is two-horse chariots, and the vase form is an open or amphoroid krater. Modern scholarship once gave some of them clearly specific names, marking the status accorded them as individuals. The "Zeus krater" (p. 38) and the "Roc krater", in the Cyprus Museum at Nicosia (Enkomi T. 171/1, Enkomi T. 17 no. 4784), show some unusual iconographic features—or, more correctly, they show features that gave rise to some unusual commentaries. A figure in the first vase was believed to depict Zeus holding the scales of destiny, thereby procuring the name of the vase, and a flying bird in the second vase was believed possibly to be Old Babylonian Anzu pursuing a chariot. The representations of these vases thus initially received much attention due to single elements in their pictorial composition. Their relation to the ensuing tradition of chariot imagery on Mycenaean pottery, although not neglected, was not set into a broader perspective. The crux of the matter was that the issue of meaning was introduced too early. It took place before a detailed and systematic examination had been made of all the pictorial elements in the vases and their structural relationships.

This paper intends to move in the opposite direction. First, there will be an analysis of the chariot motif at the early stage when it was represented by a small number of items not yet complying to a standardized setup, are to be seen as forming a micro-step taken by one of the pioneers in the development of the standard. The painting process of the single vase provides the key to the modern reconstruction of that step, along with the vase painter's use of repetition as a tool in the decorative work. For in the chariot krater illustrated here, the painting of the single vase provides the key to the modern reconstruction of that step, along with the vase painter's use of repetition as a tool in the decorative work. The painting process of the single vase provides the key to the modern reconstruction of that step, along with the vase painter's use of repetition as a tool in the decorative work.
vases (which vase was painted before which). The main part of my paper will be a
detailed exposition of the evidence. Thereby I shall address the following points, first
separately for each vase, then for both in comparison: picture field; picture space;
elements of design; composition; syntax; variability of form; painting process.

In its early phase, the development of the chariot motif was thus in part bound up
with the effects of repetition on the complex figural imagery. The stylistic character
was affected, too, moving slowly from picture to pattern. The important point is
that we are dealing with painting on pots; pots, moreover, that would soon come
to be turned out in great numbers in what resembled a serial production. A chariot
neatly depicted with horses and passengers and all was however hardly the ideal
subject for repetitive painting on the curving surfaces of pots. There are, in fact,
good reasons, as many scholars have seen, to believe in the descent of the chariot
motif and its early shape from fresco painting. In effect, the two vases by our painter
open our eyes, if not to the actual transference of the motif from fresco painting—
a fleeting moment that of course cannot be retrieved—then at least to its early ce-
ramic promotion. The painters of the “Zeus krater” and the “Rox krater” were also
involved in the process, although on somewhat different tracks. The detailed study
of our painter will enable the character of the work of the ensemble of early painters
to come out more clearly.
This paper presents and discusses the suggestion that thematic parallels for the iconography of certain pictorial kraters that were made in the Aegean and then exported to the Eastern Mediterranean are not found on similar kraters discovered in Aegean contexts, but rather on contemporary palatial wall-paintings. In particular, during the 14th and 13th centuries BC, several pictorial kraters exported to the East (Cyprus, Egypt and the Levant) had a very specific thematic repertoire which, on present evidence, is not found anywhere within the Aegean region itself. It has been argued elsewhere that this reflects a conscious choice of the Aegean craftsmen, in order to cover the taste and needs of a specific clientele outside the Aegean, by painting subjects and motifs that had little or no appeal within the local Aegean societies. However, a similar iconographic agenda seems to appear in the mural decoration of the great administrative centres of the mainland, suggesting that there was a very distinctive dialogue between pictorial pottery and wall-paintings, which is evident primarily in the Palatial period but perhaps can be traced back to earlier times. For the purposes of this workshop, we shall focus primarily on the LH IIIA-B period.

The pottery

Apart from the established preference for the theme of a chariot with its horses and (usually) two passengers, other motifs appear frequently on the surface of kraters discovered in East Mediterranean contexts: women in windows or other square architectural features, on a krater found at Kourion, Cyprus (fig. 1), robed male figures with long swords on board ships or on chariots or simply walking, in Cyprus and Syria; men holding long staffs and/or spears, archers, which seem to be a rather popular subject in Cypriot contexts, a few scenes feature dogs with collars, next to their masters, an obvious reference to hunting, last, armed figures represented between pairs of chariots or horsemen may not necessarily be interpreted as Masters of Animals, but simply as grooms or warriors (fig. 3). There are also some...
unique scenes, such as the men on board a ship from Enkomi (fig. 5), and the procession towards a seated figure from Aradippou, both sites in Cyprus.

The wall-paintings

Miniature paintings depicting women in windows appear not only at Mycenae (fig. 2), but also at Glas and perhaps Thebes, judging by the published fragments. A female archer was discovered at Pylos (fig. 6) and a female figure holding a long sword comes from the Room with the Frescoes (Room 31) at Mycenae, while ships have been identified at Pylos (fig. 6) and Iklaina.

Discussion

There seems to be a pattern in the selection of the motifs, their symbolic meaning and the fact that certain themes appear in specific areas, whereas they are absent from elsewhere. An attempt is made here to gather all the relevant data and to explore the possibility that both vase-painters and mural painters were following a set of rules relating to symbolism and ideology, and at the same time to trade and market needs and policies.

The absence and the presence of particular themes in imagery should not be seen as accidental, but primarily as intentional. However, certain limitations must be taken into consideration: for example, the taphonomic processes vary from site to site and as a result it is unlikely that further wall-paintings or kraters will be discovered in the future, possibly altering the present view. Nevertheless, judging by the available data, certain patterns can be identified and it in all probability this view will not be altered significantly. Equally important is the ascertainment that certain motifs appear both in mural and pottery painting in the Aegean and beyond (chariots), some can be seen almost exclusively in the Aegean (figure-of-eight shields) and others are depicted on pottery found only in Cyprus (boxers).

By compiling comparative tables, such as the one on page 174, it will be possible to comment on the context of the finds, their iconographic similarities, their technical and symbolic meaning. Eventually, it is hoped to show that there is indeed an ideological and practical pattern between these two forms of art, dictated by certain needs, preferences and choices during that period of "international" connections between the Aegeans and their eastern neighbours.
Ο ΣΚΟΠΟΣ ΑΓΙΑΖΕΙ ΤΑ ΜΕΣΑ:
ΑΝΤΑΝΑΚΛΑΣΕΙΣ ΤΗΣ ΕΠΙΤΟΙΧΙΑΣ ΖΩΓΡΑΦΙΚΗΣ ΣΤΗ ΕΙΚΟΝΙΣΤΙΚΗ ΑΓΓΕΙΟΓΡΑΦΙΑ ΤΩΝ ΜΥΚΗΝΩΝ

Βάσω Πλιάτσικα
Υπουργείο Πολιτισμού

Εκκλησιασιακή κεραμίδα των Μυκηνών. Περιορισμοί και δυνατότητες

Τα εικονιστικά αγγεία και τραχύσματα (όστρακα) από τις Μυκήνες συνιστούν ένα αποτελεσματικό δίγεζμα για τη μελέτη και την ανάλυση του εικονιστικού ρυθμού στη μυκηναϊκή αγγειογραφία. Πρόκειται για ένα πολυπλοκό σύνολο, που προέρχεται από διάφορες περιόδους και μέσα από την ακρόπολη των Μυκηνών και από άλλες θέσεις εξελίχθηκε του ρυθμού.

Ο βασικός περιορισμός του υλικού αυτού είναι η αποστασιοποίησή του, που οφείλεται στο γεγονός ότι τα εικονιστικά αγγεία στις Μυκήνες, όπως και σε άλλες εποχές, είναι σχετικά μονόλογα. Αυτό έδωσε τη δυνατότητα στον αγγειογράφο να σχεδιάζει την περιοχή καθώς δεν είχε μεγάλη επιφάνεια.

Ας συμπληρώσουμε την περίοδο κατά την οποία ανιχνεύεται η ισχυρότερη επίδραση της νωπογραφίας στην αγμενική γοήτρου στις αγορές του εξωτερικού, κυρίως στις μεγάλοι κρατήρες, γίνονται δημοφιλή ως αντικείμενα. Τα μυκηναϊκά εικονιστικά αγγεία, ιδιαίτερα οι ανθρώπους σε διάφορες δραστηριότητες, κυρίως σε πομπές, οφείλονται στις σύνθετες παραστάσεις που περιλαμβάνουν ισχύος του μυκηναϊκού πολιτισμού, εισάγονται και τυποποιούν ταύρους. Στην ΥΕ ΙΙΙ Α2-Β περίοδο, την εποχή της μεγάλης στολίδας, της μυκηναϊκής γραπτής κεραμικής από τα μινωικά της πρότυπα και όπως είναι λογικό εξελίσσεται οργανικά μαζί της. Η εικονιστική διακόσμηση στην αγγειογραφία εμφανίζεται αμέσως με την ανεξαρτησία παραγωγής των αγγείων και γίνεται αγαπητές οι παραστάσεις με μεγάλα ψάρια.

Ο άνθρωπος παρατηρείται στην ΥΕ ΙΙΙ Γ με την καταστροφή των την εικονογραφία των οποίων παρουσιάζουν ομοιότητες. Η τομή που παρατηρείται στην ΥΕ ΙΙΙ Γ με την καταστροφή των την εικονογραφία των οποίων παρουσιάζουν ομοιότητες. 

Pictorial pottery of Mycenae. Limitations and possibilities

The pictorial vases and sherds from Mycenae are an important sample for studying and analysing the pictorial style in vase-painting. This is a numerically large assemblage that comes from various areas inside and outside the citadel of Mycenae, and from all developmental phases of the style.

The basic limitation of this material is its fragmentary nature, which is due to the fact that the pictorial vases at Mycenae, and indeed throughout the Mycenaean world, with few exceptions, were not used as grave goods but have been recovered from settlement contexts, as a result of which the majority are single sherd.

The susceptibility to breakage of this material, as well as the fact that vase-painting, because of the cheapness of pots, is evaluated as a humbler medium, lead to an analogous downgrading of the painting value of pictorial pottery. Specifically at Mycenae, however, it should be stressed that the fragmentariness of the images is offset by the great variety ascertained in the thematic repertoire of the representations, the structure of the compositions and the manner of their execution.
ανακόλουθων ανακαλύπτονται δύο στις κεραμικές στην πολυτέλεια και την ποιότητα των εικονιστικών αγγείων στις Μυκένες. Στη μέση ΥΕ ΙΙΙΒ, ένας νέος, δεύτερος αναφέρεται στην παραγωγή εικονιστικών αγγείων και βάσεις μπορεί να υπογραφηθεί η ύπαρξη τοιχικού εργαστηρίου στις Μυκένες που στοιχείζεται κατεδαφίστηκε στην κατακομμή της εγκατάστασης. Στο περίπλοκο αυτό, ο σχεδιασμός του αρχαιοτόπου δεν αποδίδεται στην υπόθεση των κεραμικών, αλλά στο περιορισμό της κεραμικής και το πεπονιού αναδεικνύεται το αμφιβολικό της διακόσμησης της κεραμικής με την πολυτέλεια στις Μυκένες και τις Πελοπόννησο. Στο όνομα της κεραμικής αποδίδεται η εικοστή απόδοση της ανάπτυξης και αφαιρετικότητα στην εκτέλεση των σχηματίσμων των αγγείων.

2. Σύνθεση: Η σχεδίαση των συνθέσεων γίνεται σε ζωφόρους στις δύο όψεις των αγγείων, εμφανά αποδεκτή ακόμα και σε τοιχογραφίες. Κατά λόγο της κεραμικής, η συνθεσιακή σχεδίαση είναι η αποδεκτή απόδοση στην εκτέλεση των αγγείων. Στον πειρακή αυτό, το πρόβλημα της αντανάκλασης των σχηματίσμων στα εικονογραφικά αντίτυπα και την σχεδίαση των αγγείων είναι η αποδεκτή απόδοση στην εκτέλεση των σχηματίσμων των αγγείων. Στον πειρακή αυτό, το πρόβλημα της αντανάκλασης των σχηματίσμων στα εικονογραφικά αντίτυπα και την σχεδίαση των αγγείων είναι η αποδεκτή απόδοση στην εκτέλεση των σχηματίσμων των αγγείων. Στον πειρακή αυτό, το πρόβλημα της αντανάκλασης των σχηματίσμων στα εικονογραφικά αντίτυπα και την σχεδίαση των αγγείων είναι η αποδεκτή απόδοση στην εκτέλεση των σχηματίσμων των αγγείων. Στον πειρακή αυτό, το πρόβλημα της αντανάκλασης των σχηματίσμων στα εικο

1. Θεματολογία: Μεμονωμένα θέματα και σύνθετες σκηνές εμφανίζονται στην εικονιστική αγγειογραφία των Μυκένων. Ένας καθημερινός αντικείμενος, μεταφράζεται σε εικονιστικό αντίτυπο, εμφανίζεται στις δύο όψεις των αγγείων. Ο αντικειμένος αυτός μπορεί να είναι μια ναυαγογραφήσεως και να απεικονίζεται και στην εικο

2. Composition: The compositions are organized in friezes on both sides of open vases and include antithetic and aligned compositions, as also in the wall-paintings. A characteristic example is the scene of the stele and the krater, one of the most basic distinctions between fresco-painting and vase-painting, the technical language, is abolished. One further distinction, that of the difference in scale, is bridged not only by this example but also by all the miniature wall-paintings, an exceptionally nodal category of mural art for exploring the relationship between the two media. The figures in these wall-paintings (fig. 4) are absolutely analogous in size to those on the large pictorial kraters, that is, approximately 20-30 cm. Furthermore, it should be stressed that the length of the perimeter of the surface available for decoration on a large krater of 50 cm. in diameter, such as the Warrior Vase, is 1.57 m., the same length as occupied by a mural metope.
4. Style: The pictorial vases, like all Mycenaean pottery, are decorated in just one colour, a lustrous brownish red clay pigment. In a few cases added white paint is used, in a manner strongly reminiscent of the added details al secco on the mural frescoes, imparting a relief quality to the painting. However, the disposition for variety of colour, as in the wall-paintings, obviously preoccupied the experienced vase-painters, who were constantly investigating ways of achieving polychromy. In many cases of pictorial vases from Mycenae the results are impressive (fig. 3).

Is the opposite line of reasoning desirable?

Since it is documented clearly that reflections of wall-paintings are recorded in the pictorial vases of Mycenae, specifically with regard to thematic repertoire (fig. 4), could it be argued seriously that ... by a spear lodged obliquely in its back (fig. 1). The rendering of this type of spear with curved shaft is extremely rare.

The aim justifies the means. Towards identifying the painter

The incontestable similarities observed between vase-painting and wall-painting prove that in their time they were not perceived as strictly distinct arts, but as different media that were included in the same context. The painterly value was the aim that superceded the means.
The low hill in the locality known as Pyrgos or Loutro or Pati, on the shore of Li- vanates (fig. 1), 3 km northeast of the village of that name in the Municipality of Lokris, has been identified as ancient Kynos, one of the cities of East Lokroi, which, as Homer recounts, took part in the campaign against Troy (Iliad II 531-533). The hill stands 15 m asl and its top measures 200 x 70 m. The systematic excavation of its northwest part, covering an area of approximately 500 m² (fig. 2), has shown that the hill is actually a tell, formed from the fills of successive habitation phases at the site, from the Final Neolithic period into Early Christian times.

This human presence at the site over the millennia is also one of the most interesting and subversive parameters of its excavation, as Kynos is one of the rare cases of a settlement in continuous use into modern times.

The levels dated to the Final Neolithic period (4300-3200 BC) and to the Early Bronze Age, otherwise known as the Early Helladic period (3200-2100 BC), have yielded some sherds of characteristic pottery of the periods. The earliest clear remains at Kynos date to the Middle Bronze Age, otherwise known as the Middle Helladic period (2100/2000-1600 BC), and comprise a total of seven graves, as well as building remains, which were excavated at various points in the settlement.

The Late Bronze Age, otherwise known as the Mycenaean period in mainland Greece, is represented at Kynos, by copious finds. The surviving visible architectural remains at the site date to various phases of its occupation, their everyday habits and their contacts with other regions of the Mycenaean world.

After each earthquake the inhabitants of Kynos stayed in the settlement, levelled the house fronts and on top of them erected new building phases. This practicality is the reason why today, apart from the preserved buildings of the mid-twelfth century BC, the ground plans of which is clear, the ground plans of constructions of the previous periods are incomplete.

So, according to the aforesaid, the best-preserved settlement phases at Kynos date to the LH IIIC period and to the transitional period to the Iron Age, otherwise known as Submycenaean.

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So, according to the aforesaid, the best-preserved settlement phases at Kynos date to the LH IIIC period and to the transitional period to the Iron Age, otherwise known as Submycenaean.

As mentioned already, abundant pottery with typical decoration of the period, known also from other centres of the Mycenaean world, has been retrieved from all phases of the settlement’s life. This pottery attests that Kynos was part of this world and that its inhabitants were influenced by the currents in vogue at various times. Excavations in recent years have show that all of ancient East Lokris, to which...
κατά την οποία οικοινότητες αποδεσμευμένες από τον συγκεντρωτισμό των ανακτορικών κέντρων αναπτύσσονται οικονομικά, κοινωνικά και καλλιτεχνικά. Οι παράδειγματα της τελευταίας αναλαμπής της μυκηναϊκής καλλιτεχνικής παραγωγής, σε μία εποχή κατά την οποία οικοινότητες αποδεσμευμένες από τον συγκεντρωτισμό, αναπτύσσονται ανεξάντλητα και από αδιάφορα κέντρα του μυκηναϊκού κόσμου. Η κεραμική αυτή δείχνει ότι ο Κύνος είναι τμήμα αυτού του κόσμου και οι κάτοικοι του επηρεάζονται από τα εκατότητα πράγματα. Οι ανασκαφές των τελευταίων ετών έχουν αποδείξει ότι οι τελευταίες φάσεις λανθραώνυμης κεραμικής είναι διακοσμημένες με σχηματοποιημένα δέντρα (εικ. 8). Οι καλλιτεχνικές ροές ή μίμηση των ανακτορικών τοιχογραφιών ή καλλιτεχνικών παραδόσεων. Τα αφηγηματικά εικονιστικά θέματα από τον Κύνο είναι πρωτότυπα και πρέπει να αποδημικευθούν παραδόσεων. Τα αφηγηματικά εικονιστικά θέματα από τον Κύνο δεν μπορεί να ερμηνευθεί ως αποτέλεσμα επιρροής των ανακτορικών θολωτών τάφων («θολωτών τάφων»). Η ξαφνική εμφάνιση της τέσσερα πλούσιας εικονιστικής κεραμικής είναι διακοσμημένα με σχηματοποιημένα δέντρα (εικ. 8).

After the end of the LH IIIC middle period, samples of pictorial pottery are restricted both quantitatively and thematically. Very few sherds have been collected from the excavation horizon of the LH IIIC late period and all are decorated with schematic trees (fig. 8).

Kynos is a phenomenon without parallel in any of the Mycenaean settlements investigated and studied, because of the fact that abundant impressive pictorial pottery, with frequently unprecedented subjects, appeared out of the blue in the Post-Palatial period and specifically in the LH IIIC middle period. In the main, the imagery of this pictorial pottery is developed on open vase shapes (kraters, kalathoi) and can be distinguished into narrative and decorative. The first category includes vases whose free surfaces are covered by groups of the same or different animals, such as fish, birds, equines, etc. (fig. 4), and by species of the plant kingdom (fig. 5). The second category, the narrative, always represents activities in which men participate, such as sea battles (figs 6, 7), fishing, chariot-race (fig. 9).

There is sound archaeological evidence that the pottery workshops of Kynos were supplying at least the surrounding regions, such as Kalapodi and Elateia, with their products. After the end of the LH IIIC middle period, samples of pictorial pottery are restricted both quantitatively and thematically. Very few sherds have been collected from the excavation horizon of the LH IIIC late period and all are decorated with schematic trees (fig. 8).
FROM "KOINE" TO "VOID"?
The Art of Paintbrushes in Postpalatial Greece
Andreas Vlachopoulos
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Around 1200 BC (with LH IIIB2-LH IIIC pottery, to use the most secure chronological criterion we have), the seats of power in the major palatial centres suffered severe destructions. Disasters, both natural (earthquakes) and due to human agency (conflagrations), the disappearance of Linear B script, the important population upheavals recorded in the cemeteries, and other events of the period, converge on the conclusion that the functional mechanism of the realms of Mycenaean Greece and the "palatial world" of the tablets were dealt a mortal blow. The palaces adorned with murals fell into ruin, the similarly decorated abodes of affluent city-dwellers were abandoned, and the practice of the art of wall-painting is considered to have ceased.

Nonetheless, there are certain indications, mainly at Mycenae, of the use of spaces decorated with wall-paintings and perhaps also the partial survival of monumental painting during the twelfth century BC. The "Lady with the Lily" (fig. 1), a wall-painting little-studied in its stratigraphical horizon (LH IIIC) from the area of the Cult Centre of Mycenae, is perhaps a work of the early twelfth century BC, and the colourful helmeted warriors in procession from the Pakes House, in execution, scale and style, are remarkable close to the "Warrior Vase", which is in its turn a work of the artist of the "wall-painted" stone stele from a chamber tomb of Mycenae (fig. 2). In the pottery of Postpalatial times, exactly the opposite situation from the wall-paintings is encountered. Pottery production in the Argive centres continued normally at the beginning of LH IIIC, but also the continuation of its export, but now with a different repertoire of vase shapes and of figural motifs.

Concurrently, documented in the territories of coastal and mainland Greece, the islands and Asia Minor is the emergence of many "schools" of locally-made pictorial pottery, which seem to have been created in response to the needs of the cemeteries, imprint social, customary and aesthetic codes, with emphasis on representations of collective activity.

Twelfth-century BC pictorial pottery on the one hand draws subjects from pictorial vase-painting and mural painting of the thirteenth century BC, and on the other develops novel representations of narrative clarity, sometimes intent on patent monumentality and sometimes in parallel on playful joking. LH IIIC pictorial pottery presents two "visual languages" through the corresponding scales of its painting: the "minuscule" of the monochrome silhouette figures, and the "majuscule" representational, sometimes with elements even more detailed than in monumental painting, which is encountered mainly on large-bodied kraters.

These vases are portable yet conspicuous and monumental (even the LH IIIC octopus-style stirrup jars are as much as 50 cm. high). They impose themselves in space, display significant painting virtues and –

AΠΟ ΤΗΝ «ΚΟΙΝΗ» ΣΤΟ «ΚΕΝΟ»;
Η ΤΕΧΝΗ ΤΩΝ ΧΡΩΣΤΗΡΩΝ ΣΤΗ ΜΕΤΑΝΑΚΤΟΡΙΚΗ ΕΛΛΑΔΑ
Ανδρέας Βλαχόπουλος
Πανεπιστήμιο Ιωαννίνων

Περί το 1200 π.Χ. (με κεραμική ΥΕ ΙΙΙΒ2-τρώγιο ΥΕ ΙΙΙΓ, για να χρησιμοποιήσουμε τον ασφαλέστερο χρονοδείκτη που διαθέτουμε) τα μεγαλύτερα αρχαιολογικά κέντρα έμπειρα και θεωρούμε ότι οι ημερομηνίες έδρα συναντώνται σημαντικές καταστροφές. Συμβάλλει ημερομηνίας (εισηγμένης) και άλλης και άλλης πηγής, η εξάφνηση της γραμμής B πρόκειται, οι κατα-

1. Μυκηνές. Η τοιχογραφία της «κυρίας με το κρίνο» από την περιοχή του Θρησκευτικού Κέντρου. Πιθανό αρχές 12ου αι. π.Χ. (Υστεροελλαδική ΙΙΙΓ πρώιμη περίοδος).
2. Μυκηναί. Λίθινη αναπτυγμένη στήλη, «τοιχογραφημένη» σε δεύτερη χρήση.
wherever this can be ascertained – are eponymous works, that is, they were made by accomplished creators who served also other painting genres, as the "Stele Painter" indicates. In some places they became "far-seen markers" on graves (Elea), in others their secular use had priority (Archilochos). The "Grotta Krater", although mended with lead clamps, was found in the pottery workshop of the Naxian asty, presumably where it was on show to be admired by clients.

The pictorial pottery of the twelfth century BC was produced and circulated widely in the Greek Mainland, the South Aegean islands and Asia Minor. It graced homes, served the needs of banquets, festivals and perhaps mythological cycles, representational and narrative scenes that were no longer depicted in mural painting.

At Lefkandi, Kynos and other sites of the twelfth century BC, where no synchronisms exist between wall-painting (or seal-carving) and vase-painting, pictorial pottery seems to aim at the transfusion of the "images" of the artists to the pots for the use of the elite and served these with expressive freedom, which the now decentralized societies of the twelfth century BC favoured.

Around 1200 BC the palatial wall-paintings collapsed from the walls on which they were beheld publicly and privately, but their "images" were not lost along with their art. In the heat of the kiln, the "images" of the wall-paintings were stored away, preserved in a functional workshop accord, which probably did not occur for the first time in the art of the Aegean.
PAINTBRUSHES is particularly grateful to the friends of the Akrotiri Excavation and of Santorini, who enthusiastically and selflessly facilitated the organization of this three-day workshop and the hosting of its participants. The General Secretariat of the Ministry of Shipping and the Aegean, through the Directorate of Culture, funded the publicity material of the workshop. The present volume was printed under the auspices of the distinguished Theran Aristides Alafouzos and the newspaper Kathimerini. The MELISSA Publishing House has undertaken the excellent design of all the PAINTBRUSHES publications.

Thanks are due to the Hellenic Tourism Organization, the Municipality of Thera and the generous “aficionados” of Prehistoric and Classical Antiquities, and the Akrotiri Excavation of the Archaeological Society at Athens for all its help in making PAINTBRUSHES a reality.

Α.Γ.Β.