THE MINIATURE FRESCOES OF TYLISSOS RECONSIDERED

Among the most attractive and informative Minoan wallpaintings are those executed in miniature style. So far our main source for these in Crete is the palace of Knossos. The MMIII—LM town of Tylissos, of which three large buildings were excavated, has supplied the second largest group. The frescoes were summarily published back in the first quarter of this century but their reproduction in black and white photographs of watercolour copies blurred many of the details. Both the style and theme certainly warrant a closer examination of these frescoes.

The present study has been spurred on primarily by the discovery of a hitherto unknown piece (No. 6 in the Catalogue below), which I found in a tray in the Archaeological Museum of Herakleion containing unexhibited samples of painted plaster from Tylissos. It consisted of three joined fragments, and the mud still adhering to the painted surface, had I suspect, had never been removed. This interesting piece contains enough pictorial detail not only to link it thematically with the rest of the known fragments but also to provide perhaps some clue as to the type of scene that may have been depicted. The following catalogue includes information on design and technique not easily observable from the illustrations. It is supplemented by new photographs and by my drawings based on direct tracings, and reproduced in the tentative reconstructions of the main compositions in Figs. 13 and 14. For the convenience of the reader, each piece will have the same number in all three records: catalogue, photographic plates and restorations.


1 PM III 31 ff. For a new join to, and further examples of, the Knossian miniature frescoes, see M. A. S. Cameron in: Europa, Studien zur Geschichte und Epigraphik der frühen Aegaeis (1967) 65—67, 73—74; Archaeology 24, 1971, 38; also Sir Arthur Evans, Knossian Fresco Atlas (1967) Pls. E, IV, V Figs. 1, 2 and VI Fig. 12. Another miniature piece depicting trees, evidently among frescoes reported in Praktika 1951, 246, was found at Prasa by N. Platon, and another by M. A. S. Cameron in Savakis’ Bothros in 1968, near the British School’s digging quarters at Knossos. The latter piece depicts a miniature crocus clump surrounded by multicoloured rockwork. Both these fragments are yet unpublished. One other fragmentary example, depicting birds flying over rockwork, has been found recently in the harbour town of Katsamba, cf. Πρακτ. 1955, 318 fig. 2.

2 The paintings have been mentioned and illustrated in the following publications, in chronological order: Ερειδική 1912, 224—225 Pls. 18—20, where the fragments are reproduced at their actual scale; Tylissos, 62—63 Pls. VII—IX; fragments Nos. 9 and 12, of the catalogue above, were first reproduced in PM III 36 fig. 19; 88 fig. 49 in line drawings.

3 The photographs of this article were taken by G. Xylouris of Herakleion. Nos. 2—5 were kindly supplied to me by Mr. Mark Cameron.

4 I would like to thank here Dr. S. Alexiou, Director of the Archaeological Museum of Herakleion, for giving me permission and making it possible for me to examine both the exhibited and stored fragments from Tylissos and to illustrate them. Similarly, I wish to thank Professor J. W. Graham, Mr. M. Cameron and my husband for going over my text and making helpful suggestions.
No. 1. Male spectators  Figs. 1. 13a

No Mus. No. The piece is apparently lost5. Dimensions unknown.

Distinguishable are the heads of three, and perhaps a fourth man, facing to the right, painted in red. The arm of the third man is raised in the typical fashion denoting cheering, known from Knossian parallels.

No. 2. Man and foliage  Figs. 2. 13
Mus. No. 89. Max. h. 0.062 m; max. w. 0.07 m.

Highly polished surface but with scratches and badly faded colours. The man is faintly preserved from just below the shoulders to the lower part of the legs. He was originally painted in the characteristic dark red, used for male figures, against a red-brown background lighter in tone. The dark red has worn off leaving an impression on the background. The white of the codpiece painted over the red of the body still adheres. The legs of the man seem close together to suggest that he was standing. To the left of the man appears foliage, either of a bush or of a tree which may be rising from a somewhat lower level. It appears that a thin white slip covered with an olive green (now a dirty grey-green) colour indicated the mass of foliage. Leaves, branches and twigs were then drawn in in a red brown, extending at several points beyond the green mass onto the red background. The red brown turned purple through the fire of the destruction. Such a colour will be described henceforth as ‘purple’ in this article.

No. 3. Man with extended arm  Figs. 3. 13.
Mus. No. 89. Max. h. 0.035 m; max. w. 0.046 m.

This is one of the better preserved fragments. A man, preserved from shoulder to knee, again in dark red, appears against a red-brown background. His right arm is extended forward, almost horizontally and then bent down at the wrist. A horizontal line, impressed with a fine string, crosses the man and the background at the level of his hand and the lower part of his chest. The right thigh is raised forward and bent at the knee; the rear leg also has a slight slant forward. The figure is clearly moving leftward. The loincloth is in thick white and rises high above the waist in a U-shaped form. The area within the U is painted in olive green crossed by two horizontal and one vertical line in purple-brown. It should be noted that the painting displays a sureness of hand and a great degree of realism. Note the well rendered arm and chest and tense athletic limbs of the figure.

4a Traced from 'Εφημ 1912, Taf. 19e. See also PM III 36 fig. 18.
5 During the German occupation of Crete in World War II, museum exhibits were hastily removed from the galleries and hidden away for safekeeping underground. In the confusion at that time certain items, probably including the above, were misplaced or perhaps lost.
No. 4. Man’s foot
Mus. No. 89. Max. h. 0.027 m; max. w. 0.015 m.

Highly polished surface. Part of the left leg and booted foot of a man appears against a red-brown background and just above a white area below. The white boot must have been made of flexible material for the form of the foot is quite evident inside it. The raised heel again suggests motion. This and fragment No. 3 are shown together in the same photograph and in the restoration (Figs. 3. 13), not because they necessarily belong together, but in order to give the reader an idea of the approximate dimensions of the male figures in the paintings of Tylissos.

No. 5. Barefoot man
Mus. No. 89. Max. h. 0.038 m; max. w. 0.04 m.

Highly polished surface. The man, wearing a white loincloth, is preserved from just below the waist. The right foot is missing. His left leg is bent backwards, the right one steps forward. He is in dark red against a red-brown above and a white area below. The latter is painted directly on the stucco backing and not on a red undersurface. The painting is not as successful as No. 4, the lines not as sure and the limbs rather wooden in appearance.

No. 6. Man, amphora and woman
No Mus. No.; hitherto unpublished. Max. h. 0.061 m; max. w. 0.06 m.

Badly worn piece consisting of three joined fragments. At the lower right edge appears the head of a man in dark red with a large white dot for an eye, black hair and a rather bulky nose. A hand to his left, and at the appropriate level and distance to be his own,
holds upwards a rod-like object with a curved upper end. The light area around this object shows that it was drawn before the red-brown background was filled in, or, less likely, that it was reserved within the background which would have been painted first in that case. A similar light area surrounds the face of the man. Starting at the inner side of the hand is a thick horizontal line in red reaching all the way to the right edge of the fragment, although this is not clear in the photograph, for the right section of that line is in a more diluted pale red. The line is at the level of the man’s shoulder and it could well be a pole he supported with his other hand. Another dark red horizontal line starts just to the left of the hand and goes over the mouth of the amphora, only the upper part of which is preserved. The upper half of our piece was covered with white paint applied over the red background. At the upper left and against the white background, broken up by little ochre wiggly lines, are the skirt and feet of a woman. The skirt is now a dirty purplish-grey colour with reversed V patterns in dark purple. The feet, which are pointing left, were simply indicated when the white background was put in and with the same white colour.

No. 7. Group of women
Mus. No. 87. Max. h. 0.072 m; max. w. 0.065 m

A badly worn piece consisting of two joined fragments. The technique is similar to that of No. 6. There is a red area below which had originally extended over the entire piece. Over it at the upper half a white slip was added against which the forms of female figures were sketched in a red outline and ultimately fully painted. The feet of the women were again part of the background white. There are remnants of the lower half of three women
Fig. 4. Fragment 5 showing barefoot man

Fig. 5. Fragment 6 showing man behind vessel

facing left and wearing richly patterned skirts. The left-most skirt is divided into two parts separated by two curving white bands meeting at the lower center. The upper part is in blue with pleats indicated in red lines, the lower in dark brown with purple reversed V patterns. The lady wore a white belt and the upper part of her dress must have been blue. The next skirt, slightly covered by the first one, is again divided, with the lower part in blue, patterned by the so-called 'net pattern', the upper part in white outlined in red. The
hem of this skirt was further trimmed by a band divided up into rectangles, some with a central black dot. The colour of the central part of this skirt has flaked off and one can easily see in the photograph (Figs. 6) the red undersurface over which the white slip was added. The third skirt is in dark brown with reversed V patterns in purple, the upper part apparently in white. Interestingly, in between and behind the women appear patterns which, because of their similarity to those on the skirts, suggest a patterned fabric. The area between the first two women to the left makes it clear that no more women were represented further back, and that the designs suggest a kind of background (wall-hangings?), or more likely, material carried by the women. At the lower left edge appear vague traces of white with little purple lines and a bit of a green tinge here and there. It is possible that the top of a tree appeared here but too little remains to ascertain this.

No. 8. Two women?
Mus. No. 88. Max. h. 0.09 m; max. w. 0.085 m

Very badly worn piece consisting of several joined fragments. The most clearly identifiable form is that of a skirt at the upper left edge. Unlike the skirts of No. 7 this is flounced. The lower flounce is in blue with purple slanting lines, above it two flounces in white with red lines, and higher up a bit of blue. A white form at the bottom is too far set in to be another flounce and could be the leg of the woman as first suggested by Hazzidakis. Further to the right and at a somewhat lower level is a triangular form in white and white sections can be traced further to the right. It is my impression that this is the skirt of a second woman also moving to the left. Between the two women and also to the right of the second one appears a white band with fine slanting ochre red lines. The rightmost band stops short of a white slanting form with a scalloped lower contour and with series of little ochre lines in a row at two levels. Another mysterious element occupies the upper right edge of the fresco, in the form of a curving dark red area. It could, possibly, be an undulating background area.
No. 9. Amphora

Figs. 7. 13

No Mus. No. Max. h. 0.058 m; max. w. 0.052 m

Highly polished surface. An amphora in dark red appears against a red-brown background. The shape is elegant with a slim neck, a flaring lip, a broad body with a sharp taper towards the bottom and what seems like a ring base. The handles start at the lip and join the upper part of the shoulders. Above the rim of the pot runs a thick red line8 terminating at the right in a thick knob-like end. This may be a pole originally used to transfer the pot before it was set down. Further to the right and at the same level starts another such line, probably placed over another pot. Over the amphora is a blue rectangular object marked with three dark purple lines. The blue was applied over a coating of white. Above this object lies a white, apparently flexible, material which perhaps passes through the opening of the left handle and hangs down the side of the amphora. I am unable to offer any identifications for these objects. A dark red form appears at the upper left edge of the fragment.

No. 10. Landscape

Figs. 7. 13

Hitherto unpublished. No Mus. No. Max. h. 0.041 m; max. w. 0.045 m

There are three differently painted areas on this fragment: a red-brown one with a festooned edge, similar to that used in Knossian miniature frescoes when a red area occupied by male spectators is divided from a light area7; a white middle area with oval objects, so far interpreted as conventionalized pebbles, one in red and two in blue, connected as it were in the form of a garland by pairs of little curving red lines; a grey-green area with reversed V patterns in purple on it and an unidentifiable slanting red form crossing it. Both the white and green were painted directly on the stucco and not on a red undersurface.

No. 11. Border

Figs. 8. 13

Hitherto unpublished. No Mus. No. Max. h. 0.036 m; max. w. 0.039 m

The border consists of a red band (0.011 m wide) edged by a white stripe on either side. One of the white lines is edged by a blue one, the two being separated by an impressed line. The colour is not preserved beyond the other white line.

No. 12. Building

Figs. 9. 13

No Mus. No. The drawing is copied from PM III 88 fig. 49. Measurements unknown

This piece is apparently lost. Evans who reproduced it first thought that it belonged with the miniature frescoes8. Briefly, it shows part of a building with courses in isodomic masonry and a double window crossed by bars.

No. 13. ‘Fan’

Figs. 10. 11. 14

No Mus. No. Max. h. 0.22 m; max. w. 0.125 m

This fresco consists of several joined fragments. One of them, indicated by an arrow in my drawing (Fig. 11) is now lost. The surface is highly polished but the colours are now monotone, ranging from a grey-white for the light areas and red-brown ochres of varving

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6 This is wrongly shown as part of the handle of the pot in the drawing made for Evans in PM III 36 fig. 19.
7 PM III Pl. XVIII opp. p. 67.
8 For a description see PM III 88.
depth for the background and other parts of the design. This monochromy is clearly due to burning. The design consists of elliptical concentric lines which curve inwards as they terminate on the stem, with the foliage or crown of the stem occupying the innermost oval area. The outermost curve was for the most part incised or, like the rest of the curves, drawn in a very dark red-brown line. The contiguous inner triangles are also in dark red-brown, but their intensity in colour varies. The lower part of the foliage and the upper part of the stem are in diluted olive brown; the three parallel lines at the top of the stem in dark brown. The zigzag lines on the stem are in dark red-brown. At the right edge of the piece is a vertical dark brown border, 0.009 m thick. We should note here, however, that it is possible that the piece should be shifted around so as to have the border at the top. Along the vertical edge the plaster backing is somewhat thicker suggesting that the fresco abutted at this point against a vertical architectural member. The entire design was drawn free-hand.

Location and Context of the Paintings

Remains of frescoes turned up in all three buildings at Tylissos, but the exact find spots were not reported. The so-called ‘Fan’ fresco is said to have been found in room 17 of House A in a large jar where it must have fallen from a higher floor. More stucco fragments were found nearby and although these are not described by the excavator, I am inclined to think that they may be the ones we are concerned with in this article.

The houses with the frescoes have been dated by the excavator, J. Hazzidakis, to his phase II which corresponds to Evans’ MIII — LMII, although the main period must

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9 Paintings were found in room 17 of House A, in room 12 of House B and in room 7 of House C. Cf. J. Hazzidakis, Les villas minoennes 23. 30. 37 respectively. The paintings from House B are not described at all, while those of House C are said to be floral. It should be noted here that Graham, The Palaces of Crete (1962) 61, suggests that there might be a banquet hall over rooms 16 and 17 of House A.

10 Les villas minoennes 23.
have been the LMI, since only one amphora of Palace style (LMII) was found in them\textsuperscript{11}.

\textsuperscript{11} ibid. 78. M. A. S. Cameron has kindly brought to my attention that a pot similar to the amphora under consideration was found recently by S. Hood in a pure LM I B Royal Road deposit.
A close iconographic and stylistic analysis should place these paintings within a more restricted period.

Plaster and Technique

The preparation of the painting surface and the application of the pigments is quite uniform in the pieces discussed above. Unlike Knossos, where a thick upper fine layer of plaster (ca. 0.0065 m average) was spread over one of even greater thickness (0.013 m average) but of lesser fineness, the process of preparing the painting surface was here simplified. There is one main body of lime plaster, ca. 0.008 m thick, with a mere wash also of plaster, 0.001—0.002 m thick, over it. The former is hard, whitish and fine-grained, the latter light buff and softer. A mixture of clay, straw and other impurities was used to strengthen and even off the rough face of the rubble walls before the outer layers of stucco were added. Some bits of this rough layer still adhere at the back of some of the fragments, in one case ca. 0.007 m thick (No. 7; Fig. 12). The masons must have done a neat job in finishing the surface of this layer, for the undersurface of the stucco, where exposed, is very straight. It should be pointed out here that this undersurface is dark grey, perhaps as the result of burning.

No new analysis of plaster and pigments was made for the present study, but one appeared in the original publication. The pigments analyzed there were actually not those on the painted plaster, but were found in the form of lumps in containers in one of the mansions and were presumably intended for use on the walls. The lime plaster seems to be of lesser purity than that of Knossos (the former contains 85% of Calcium Carbonate; the latter 91%). The rest of the pigments, as elsewhere in Crete, in Minoan times, are natural substances, with the exception of blue which is a compound of lime and copper oxide.

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13 Les villas minoennes 99—100.
14 Cf. Tylissos 11; Heaton, op. cit. 207.
It seems that the surface was polished after the application of colours, for it is extremely smooth and shiny in the better preserved examples. Only red penetrates to any noticeable degree into the background stucco while most of the rest of the colours were apparently applied over an almost dry background.

In the original publication the opinion was expressed that at first the walls were painted red and at a subsequent period some of the walls received pictorial decoration, at a time when the red painted surface was already dry\footnote{Tylissos 53.}. There are indications in the pieces under consideration that the figurative paintings may not have been an afterthought, but rather part of the original scheme for the decoration of the room. On fragment No. 3 the impression of a string line runs across the figure and the background; the outer curve of the ‘fan’, No. 13, was partially outlined by incision on the still damp red-brown background; the white areas appearing on some of the fragments (Nos. 3, 5, 10) were not painted over a red undersurface; the rod and face of the man of No. 6 were apparently painted, or at least sketched, before the background colour was added. Finally, even though the red of the male figure of No. 2 has worn off, the red surface underneath is greatly discoloured to the point that we can trace most of the missing figure, so that a degree of dampness of the painting surface must be assumed.

The preference for red as the predominant background colour is in keeping with Minoan tradition and taste as evident in several compositions. In the case of Tylissos, it may also be attributed to considerations of convenience, such as using the same colours for most of the walls, whether pictorially ornamented or not, and for artistic harmony achieved by an overall red tone. A peculiar aspect of the technique is that except for the white areas, which are directly painted on the stucco background, all elements of the composition which were not red were painted not directly on the red surface but on a white slip serving as a base over the red background. White seems to adhere better than any other pigment and was perhaps used for that reason. Considering the small scale of the figures and the fact that they must have been numerous, as they usually are in miniature frescoes, it would be more practical just to paint most of the surface in the predominant red-brown, rather than break up the background by reserving small areas here and there for the various light-coloured items.

A few more remarks on painting conventions should be added here before we move to the question of restoration and interpretation. Male figures and other elements in red, such as pots (clay?), were painted in silhouette in a red darker in tone than that of the background. When figures were drawn on an area covered by the white slip (particularly true of the female ones), they were first outlined in red, which was also used for drawing certain inner details. The feet of the women were painted in white at the time when the white slip was added over the red and not elaborated upon as the painting proceeded. One can see clearly (No. 7; Fig. 6) how in one case at least, the artist did not bother to cover the white line between the legs and directly under the hem of the skirt. When trees were shown, a thin white coating was used again as a base and a light green colour was added flatly over it with details of branches and leaves rendered in purple. White elements, such as codpieces, were in a thick ‘impasto’.

Restoration and Date

So far the aspects discussed show a sufficiently uniform painting technique to suggest that all the fragments in the above catalogue should be contemporaneous. The scale itself

\footnote{AA 1972}
suggests that Nos. 1—11 and perhaps No. 12 may be part of one figurative scene. No. 13, the ‘Fan’ fresco, I believe, belongs to another composition.

Fig. 13 offers a tentative restoration for the first scene. The division of the background into white and red areas provides a lead as to the relative positions of the fragments on a vertical plane. Starting with fragment No. 6, we note that there is a middle red-brown area in front of which move a number of men (Nos. 2, 3, 4, 5). Directly above are groups of women against a white background, often with small textile-like patterns on it (Nos. 6, 7, 8). These may indicate either the actual background (wallhangings?) or something the women carry. On No. 8 the women have infringed into the red-brown area. The men themselves are not all placed on the same ground line. Below the red-brown area is a
white one. One man is above it, another partially within it (Nos. 4, 5). That the scene is taking place outdoors is clear from the presence of a tree (No. 2 and perhaps No. 7) and by the spectators seen against the sky (No. 1). It is clear that at least one of the men (No. 6), is carrying a pole on his shoulders. It is not possible to ascertain what the object carried was, but the presence of pots, with a rod still resting on them in some of the pieces (Nos. 6, 9), may provide a hint. Not all the men are necessarily carrying something. The distinction between booted (No. 4) and barefoot (No. 5) men may indicate a difference in social status and of function in this scene. It is possible that pots were brought and deposited in a specified area in preparation for some special event. The women may also have been bringing other items needed for the occasion, while some may have been mere spectators. The restored man of the combined fragments Nos. 3 and 4, has been restored by Evans as a boxer on the basis of the similarity between his posture and that of a boxer in a stone vase relief. We may note that the extended arm and rest of the posture may simply express an energetic, vigorous walk. On the other hand, if games are involved in the scene, this would provide an attractive explanation whereby some of the men would be contestants, some carrying prizes to be given to the winners (perhaps pots with valuable contents), some simply spectators. The women may have played analogous roles.

The pot on No. 9 (and perhaps No. 6) has a rectangular object over its top and some white flexible material through its left handle. I am unable to offer any explanation for these or for the mysterious curving dark red form marking the right edge of No. 8.

It is interesting to note that in the recently discovered Late Cycladic frescoes from Hagia Eirene at Kea, a group of fragments with paintings in miniature style also involve a scene of men carrying pots and other objects. Two men in codpieces are engaged in tending the contents of two cauldrons set outdoors, though close to a building. The future publication and interpretation of these frescoes might throw more light on our scene. The date of these has been placed provisionally in the transitional MMIII to LMI period.

A discussion of the ‘Fan’ fresco, I believe, should be kept separate from that of the figurative scene. The name ‘fan’ derives from Hazzidakis’ original restoration of the motif on No. 13 as a fan of Egyptian type held by a man. The scale of the design is actually too large to be associated with any figures of the scale of those of our composition. Hazzidakis’ conjectured figure should be larger than the painted figures actually extant, a scale so far unknown from Tylissos. Aside from the problem of size, I doubt very much that an object of secondary importance within a figurative scene would have received so elaborately detailed a treatment. Scenic elements (except for buildings) are quite simplified in miniature figurative scenes of this period. I am inclined to see this as a decorative, highly stylized plant motif inspired from Minoan vase painting. W. S. Smith suggests a connection with the conventional rendering of a papyrus plant. The concentric shapes and triangles are quite characteristic of the conventionalized papyrus, but, because of the slant of the stem of our motif and a few other details, I suspect that the composition reflects the arrangement of the triple palm tree motif which appears in MMIIA to LM pottery. By analogy to this,
and as seen in my restoration (Abb. 14), there might have been three plants in the Tylissos painting, one tall central one and two slightly shorter flanking ones. Such an exchange of ideas and motifs between vase- and wall-painters is not uncommon in Minoan Crete. The beautiful MMIII jar from Knossos decorated with the triple palm motif suggests in its painting treatment inspiration from wallpainting. More familiar is the closeness of conception between the decoration of the Lily vases from Knossos and the Lily fresco from Amnissos.

The very miniature scale of the Tylissos paintings automatically turns our attention to Knossos for comparisons. In the following analysis it will hopefully become clear that the connection is far from superficial. First the scale itself: the estimated height of our male figures is ca. 0.062 m, which is about the height of the ‘officer’ in a miniature scene from Knossos showing a leader facing a line of cheering men, and about the height of some of the standing men in the Sacred Grove fresco, also from Knossos. The women are not sufficiently preserved to allow an estimate of size. What is more important than scale, however, is the style and conventions particular to miniature compositions at Knossos. Since the scenes involve a great number of figures, it was convenient to devise a convention of rendering these figures as fast and characteristically as possible, though not at the expense of clarity and of the high standard of artistic quality so typical of this period. Evans very fittingly described this as a ‘shorthand technique’. One of the devices used was to cover an area flatly with a deep red colour (dark red being the conventional colour of male skin) and then to draw the men in simple black outline, using white for the eye, the necklace and the loincloth. At Tylissos the men still appear against a red background, which, however, seeming a bit too light in tone, had to be painted over in a darker red when a male figure was represented. The eye and the loincloth are still in white. On both sites, despite the reduced scale, human anatomy is equally accurate, the bodies as svelt, the faces as summarily and characteristically drawn. The cheering men at the top of our painting clearly reflect their counterparts in the Sacred Grove fresco. No. 10 undoubtedly imitates the whimsical Knossian device of separating a red area of male spectators from a light area by means of a festooned border. An underlayer of white slip is used for the bust, head and arms of the female dancers in the Sacred Grove painting. At both sites the feet of the ladies are rather atrophied and pointed. Most peculiarly, the little ochre lines appearing in between female spectators at Knossos against a light area, apparently recur on one of our fragments (No. 6), though indistinguishable in the photograph.

The scene itself, though not repeating any particular activity rendered at Knossos, has nevertheless most of the ingredients of miniature scenes, namely: spectators, activities involving great numbers of people and taking place outdoors, but not far from buildings (the latter if Evans was right in attributing No. 12 to the miniature group). The white area may be either a paved way or perhaps steps.

All these affinities, thematic, stylistic and iconographic, suggest a very close relationship between the paintings of the two sites. Some details are so close indeed that the artist of Tylissos should have had a very intimate knowledge of the Knossian examples.

It is obvious that the date of both sets of paintings should be practically the same. Evans restricts the date of the Knossian miniatures to the MMIII B period and suggests

21 PM I 254 fig. 190a; p. 253.
22 S. Marinatos—M. Hirmer, Crete and Mycenae (1960) Pls. XXII. XXV.
23 PM III 82—83 figs. 45a, b; 46.
25 ibid. 48.
a similar date for the Tylissos fragments\textsuperscript{26}. Now the Sacred Grove fresco, which has served us as the main ground for comparisons, comes from a chronologically vague context, which could allow any date between MMIII B and LMII times\textsuperscript{37}. S. Alexiou, the excavator of Katsamba, where part of a miniature composition with a naturalistic theme was found, suggests, on the basis of the ceramic context, a transitional MMIII B to LMI A date for his example\textsuperscript{28}. The general affinities of our representations with those of the frescoes of Kea, also dated to the LM I period, makes a lowering of the date of the miniature paintings of Tylissos to the LM I period, and perhaps of those of Knossos as well, more probable.

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\textsuperscript{26} ibid. 35
\textsuperscript{27} ibid. 32.
\textsuperscript{28} Пров. 1955, 317. 318 fig. 2. On p. 317 S. Alexiou discusses the ceramic context and suggests a MMIII B to LMI A date for his painting fragment.