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SOME GEOMETRIC POTTERY FROM CRETE.

IN the spring of 1906 I spent some time in the Museum at Candia, studying the Cretan Geometric pottery. In particular my attention was devoted to two large groups hitherto unpublished, the one from Praesos excavated by Mr. R. C. Bosanquet and Mr. J. H. Marshall in 1901 and the other discovered by a local tomb-hunter, *Ἰωάννης Χατζιλάρης* in 1902, in a tomb near Adhromyloi, two hours south-west of Praesos, and confiscated by the local authorities.

To these I added two groups, the one of five vases from Vavelloi, a village almost on the site of ancient Praesos, and the other, consisting of four vases, from a field on the road between Haghios Nikolaos and Mirabello, which latter group I have to thank Dr. Joseph Hazzidakis for permission to publish.

The clay of the large majority of the vases is of a rather soft nature and buff in colour, often, however, especially in the Adhromyloi group, slightly tinged with pink. The paint used is generally a sepia without much glaze, varying in shade according to its thickness and the amount of baking which it received. This normal clay and paint is to be assumed in what follows, unless there be a note.

THE PRAESOS VASES.

The Praesos vases remained almost entirely unpublished, in the first instance owing to the illness and subsequent departure for India of Mr. J. H. Marshall, and afterwards because they were overshadowed by the interest of the later Minoan discoveries at Palaikastro; moreover the earth at

Praesos is of particular stickiness, so that the vases are in such a bad state of preservation, that work on them, except for the purpose of a special study of Geometric ware, would seem to be wasted, and such a study was prevented by the pressure of work in other directions.

The Geometric Vases consist of a group from Tomb C, a large group from Tomb 53, and one or two from Tomb 20. There are also a considerable number of which it is not known from which tombs they come.

Besides these there are a few pieces, mostly fragments of large vases, which, though they come under the heading 'Geometric,' yet show signs of being later in date than the rest, and less pure in style; in fact they correspond with the Proto-Attic Class.

TOMB C.¹

From Tomb C nineteen vases are preserved in the Museum of Candia. Of these seven have already been published.² The two lower rows of Fig. 1

FIG. 1.

show the remaining twelve. These are, from left to right, beginning with the upper row:—

¹ A square shaft-grave excavated by Mr. Bosanquet. See plan and section, and description of its arrangement and contents in *B.S.A.* viii. pp. 249 ff. The chief interment contained an unburied skeleton with an iron sword at the right side, and upwards of thirty vases.

² *B.S.A.* viii. 250, and Pl. IX.

No. 2007.¹ A bowl of a shape that is quite common in Crete, though usually the foot is less stunted. The technique, white paint laid on a ground of black, or rather of very dark grey, is interesting, as I believe it to be confined to the Geometric ware of East Crete and to be a survival of the similar Minoan technique.

The pattern in white paint consists of a broad line below the lip, then between the handles on each side, three sets of concentric circles. Below, a dozen horizontal lines. Ht. .06 m.

2002. A small hydria in the same technique.

Here, too, the decoration consists of horizontal lines, and on the shoulder on each side, four sets of concentric circles. Ht. .1 m.

2016. A tiny aryballos.

On the shoulder is a pattern of perpendicular bars, and below, a series of horizontal lines. This vase seems to be a stranger and a sojourner belonging to the so-called Proto-Corinthian ware, and is not even so far naturalised as to be only an imitation of that style.

The presence of this vase in the earlier interment in this tomb suggests that the Geometric style lasted longer in Crete than elsewhere. Ht. .04 m.

3850. A small pot in the shape of a circular tube.

The spout projects, and the handle, now broken, starting from the lip, met the circle at a tangent. The ornament was mostly in parallel lines, but on the outside was a field of oblongs, decorated with perpendiculars alternating with diagonal lines. The use of this pot it is hard to conjecture. Diam. .19 m.

2005. A large cup made in a grey clay.

The paint is a greyish-brown and is applied to the whole. Ht. .12 m.

2001. A jug in the same technique as 2005.

This shape either with, or without, the trefoil lip is not uncommon in Crete.² Ht. .145 m.

2006. A cup of the same ware with a single ear-shaped handle. Ht. .08 m. Two others like it were found.

¹ The numbers are those of the Museum Catalogue.

² Cf. Pfuhl, *Athen. Mitt.* 1903.

2018. A bowl of the 'skyphos' shape.

The clay is a coarse blue grey and there is no attempt at decoration. Ht. .05 m.

1989. (Lower Row) A large basin.

The pinkish clay is covered with a thin buff slip to take the paint. Below the lip there is a deep groove, and below that again a projecting ridge; so far from the lip downwards there is paint, but below the ridge there is a pattern of arched lines.¹ On the bottom there is a sun pattern, the rays extending to the edge, which suggests ornamental suspension rather than use. There are two handles of the horizontal type. Ht. .135 m.

3847. A plate of crisp red clay.

Outside is a coat of red paint, while inside are three concentric circles of red paint, one of which is on the rim. On one side, close together, are two holes for suspension. Diam. .23 m. A second like it was found.

2101. A round vase of which the sides are rounded over inwards. It has one horizontal handle (so-called *κώθων*).

The ornament was apparently in parallel lines except round the middle, where there is a meander, an ornament that seems rather unusual in Crete. Diam. .1 m.

1988. A wash-basin with a flat rim below which is a deep groove.

Round the lower part are parallel bands; between the handles is a square field of paint; round the upper part are traces of a white wave pattern over the dark paint. Ht. .12 m.

The other vases found with the first interment in this tomb were two skypho, one of buff, and one of grey clay, ht. .13 m.; a krater of grey clay, ht. .16 m., diam. .12 m.; a plain amphora, badly broken and not brought to Candia; and a small jug, neck lost, cylindrical body with horizontal stripes in brown, shoulder at angle of 45°, ht. .06 m. These I have not been able to identify. The large basin (1989) contained eight smaller vases, the miniature bowl (2007), and seven lekythos-like vessels which were completely crushed; see the description in *B.S.A.* viii. 250.

With these vases were found ten clay beads of about .03 m. diam., two clay spindle whorls, diam. .05 m., two obsidian blades (in box 304), two fragments of a bronze vessel, and four fragments of three slate palettes.

¹ Compare the illustration of 1992, Fig. 6, where, however, the pattern is inverted.

There is also an iron sword-blade in seven fragments much corroded (Mus. No. 29). Fig. 2.

The length is 0.54 m., and the blade rises in the centre to a ridge on a

FIG. 2.

bevel; a hilt was attached by means of bronze studs, traces of two of which still remain.

TOMB 53.

Vases that certainly come from Tomb 53, which was excavated by Mr. Marshall,¹ are preserved at Candia to the number of fourteen. More than these it was impossible to identify with the descriptions briefly noted at the time of their finding, but it may well be that some of those vases to

FIG. 3.

which I have not been able to assign a certain tomb of origin really belong to the thirty-nine which were originally found in this tomb. Doubtless many fragments among the number were not thought worth preserving.

Fig. 3 shows the extant vases from this tomb.

¹ This was a small chamber tomb cut in the hard sub-soil on the west side of the gravel ridge, which lies on the west side of the path from Vavelloi to the site of Praesos, the only Geometric tomb found on that side of the ridge. It had a low floorway formed of three blocks of free stone. The roof and sides had crumbled inwards, and it was difficult to ascertain its original form.

Beginning from the top left corner they are :—

1991. Amphora. Ht. .345 m.

The decoration consists of a groove where the neck joins the shoulder, and a series of broad horizontal lines round the belly.

1994. Amphora. Ht. .443 m.

The decoration marks a difference between the front of the vase and the back. The back is painted over to well below the shoulder, then

FIG. 4.

after a space come three narrow lines followed by two broader lines above the painted base. The decoration is shown in Fig. 4.

1993. Hydria. Ht. .557 m.

The clay is particularly fine and soft. The most interesting point in the decoration, given in Fig. 5, is the bee which occurs three times (the third, not shown in the illustration, is above the other handle) and is strangely naturalistic for this class of pottery. The arch on the shoulder is also to be noted. Inside it the pattern is quite uncertain and the illustration only shows what can be made out. I think that the interior curves should be completed into S-shaped spirals.

1992. Hydria. Ht. '44 m.

Not only shape and technique, but also the decoration (see Fig. 6), bear so strong a resemblance to those of the preceding vase that there can be no doubt that both pots come from the same hand. The bee here occurs twice on opposite sides of the belly and it might almost be fancied that some Cretan Whistler used it for his signature. The shoulder ornament is new and decorative ; altogether this is a finer vase than 1993.

FIG 5.

FIG. 6.

The same running spiral should be noted on the neck of both vases ; in both, too, the horizontal handles are decorated with a broad line above and below, joined by thin slanting lines, while the perpendicular handle, which in each case is flat, has a line up each side, and the outside is decorated with cross lines between perpendiculars except near the top, where there are two long diagonals. This handle pattern finds a parallel on an amphora from the Kynosarges site at Athens.

2050. Amphora. Ht. .305 m.

The clay is of the colour of red brick, and the decoration consists entirely of horizontal lines round the vase, except for a row either of spirals or the so-called 'running dog' pattern round the shoulder. Only traces remain, and it is impossible to tell which.

2054. Amphora. Ht. .272 m.

The decoration is entirely in horizontal lines.

2057. Amphora. Ht. .285 m.

The decoration, which is the same on both sides, consists of a field between the handles (see Fig. 7) and parallel lines round the pot. The

FIG. 7.

shape and distribution of the decoration calls to mind the neckless amphorae from Thera.

2051. Amphora. Ht. .3 m.

The clay is coarse and blue-grey in colour, and no paint is used. The decoration consists merely of a line in relief high up on the neck, and a groove where the neck joins the shoulder.

On this vase is a lid (.145 m. diam.) with a concave knob rising to a point of eight facets; it is pierced with two holes on each side for attachment and is covered with greyish-purple paint. Whether it really belongs to this vase is doubtful.

2060. Long-necked jug. Ht. .32 m.

The lip is broken off but was probably trefoil. The decoration is entirely in parallel lines.

2063. Miniature Amphora. Ht. .128 m.

The most interesting feature in the decoration (Fig. 9) is the band of circles on the neck, which shoot forth rays. The bare wedges on the shoulder may each have contained a perpendicular row of dots, of one of which traces remain.

2056. Amphora. Ht. .213 m.

There is no neck, but the jutting rim and the line in high relief on the shoulder should be noticed. The clay is thinner than in most of these pots,

FIG. 8.

FIG. 9.

and the vase very light. The decoration consists of alternating bands, and groups of three horizontal lines, but on the shoulder is the field shown in Fig. 8.

No Museum Number. A one-handed vase. Ht. .06 m.

Originally it had a lid, but this has disappeared. The sides are bent right over, the rim turning downwards into the vase.

A buff slip covers the pinkish clay and the decoration consists of thin parallel lines.

2061. Miniature Amphora. Ht. .117 m. Completely painted over.

In the corner of the figure is the neck of a jug of the type of No. 2060.

Besides the pots there were also found in Tomb 53 the fragments of two bow fibulae, a pair of pliers, and the end of a spoon with fragments of the handle. These are of bronze ; with them, but inside 1991, was found

FIG. 10.

a round whorl .031 m. in diameter, of fine brick red clay covered with sepia paint. See Fig. 10. Two pieces of obsidian were found together with bones in one of the vases of this tomb.

PRAESOS. UNCERTAIN PROVENANCE.

Those vases which come from Praesos, and belong to the 'Geometric' period, but which cannot be assigned with certainty to definite tombs, are grouped together in Fig. 11. As some lack a Museum number I lettered them under the heading of 'Praesos Uncertain,' but the exigencies of grouping have upset the alphabetical sequence.

From the top left hand corner they run :—

2055 (K). Amphora. Ht. .244 m.

Three broad belts are its sole decoration.

(D). A small bowl completely covered with paint. Ht. .03 m.

2062 (H). Small slender amphora. Ht. .252 m.

Paint on the rim, handles and foot, three lines round the shoulder.

2052 (I). Amphora. Ht. .317 m.

The clay is a grey-green in colour, and the decoration consists of four broad lines round the pot and perpendiculars on the rectangular rim.

(E). Bowl similar to D. Ht. .039 m.

2058 (L). Amphora. Ht. '28 m.

The decoration consists of groups of horizontal lines. There is also between the handles a square, bare field flanked on each side by three perpendicular lines.

(A). A jug whose flat handle no doubt reached well above the rim. Only fragments remain, but enough to give the height, '136 m. The ornament is given in Fig. 12.

The shape of the vase and the crowding of the ornament call to mind the Dipylon jugs, but in the ornament itself there is a look which is foreign to the Dipylon style, yet is hardly the look of the Praesos ware.

FIG. 11.

This, however, may be due to the congestion of ornament. I look on this vase as an attempt at an imitation of a Dipylon jug.

2067 (F). A 'Toilet Vase.' Diam. '175 m.

The sides are rolled inwards like those of 2101. Of the four handles, three have three volutes and two bolsters, the fourth handle is divided into two, each with two projecting sides and a concave dip between. These are indistinctly shown to the right in the illustration. The ornament is in parallel bands, two being crossed by vertical lines. Compare the Corinthian vase in the British Museum A 1387.

(G). Probably the lid to a low bowl. Diam. '175 m.

The top bears traces on the outside of two concentric circles, which same pattern remains distinct on the inside. The sides are painted inside on

the rim, while outside between two broad bands they bear the 'running dog' pattern. At each side there is a hole for attachment.

(B). A small jug with trefoil lip and one handle. Ht. '105 m.

The decoration consists of parallel lines of varying breadth, broken by a series of seven hatched triangles on the shoulder.

2068 (S). This vase, which has been held to be a copy of Corinthian ware—a supposition which, if true, speaks for a comparatively late date for the burial to which it belonged—was found in Tomb 20. Its resemblance in shape to 2101 and 2067, as well as its decoration, warrants its inclusion with Geometric pots. Diam. '153 m. There is one horizontal handle.

FIG. 12.

FIG. 13.

FIG. 14.

The decoration is given in Fig. 13. In the row along the top the chevrons only continue a short way, the zigzags completing the circle.

(C). This is a jug of the same type as B, but less well made. The decoration is in parallel lines, between two of which on the shoulder are traces of a spiral pattern.

(M) Fig. 14 shows the fragments of a bowl which were found inside K. It was of finer ware than most and resembles A in style and technique. The height was about '11 m. This vase, like A, although it lacks the strong argument of shape, I am inclined to think a local imitation of Dipylon ware.

There are four other vases from Praesos, of which there is no illustration.

(N). A sieve in form like an amphora. Diam. base '135 m.

The bottom is pierced with large holes and the decoration is in horizontal bands.

(O). A fragment of a lid to one of the neckless amphorae common at this time and place. The decoration takes the form of a row of equilateral triangles round the edge and a series of lines parallel to their bases. The knob for lifting is painted over.

(P). This fragment of a flat dish, or lid, requires consideration in connexion with dishes such as G, one from a house near Knossos published by Orsi,¹ and one found on the road to Mirabello, which will be discussed later.² The pattern on the circular bottom consists of four parallel lines, between the inner two of which runs a treble zigzag, then comes a leaf pattern, one end of a big leaf appearing, and to the right, part of a palmette. The bottom inside is decorated with a pattern which strongly resembles the 'egg and dart.' The diameter was about '15 m., and the only remaining handle is of the type common in Dipylon bowls with ends projecting after the point of contact, suggesting an imitation of wood technique.

(Q). The handle and part of the shoulder of a jug. It is an absolute duplicate of a fragment that belongs to the Adhromyloi group, viz. A 9, where a description and illustration are given. See Fig. 27.

VAVELLOI.

Here, as belonging entirely to the Geometric period, follow five vases from Vavelloi village. They were found in a sheepfold about three-quarters of a mile N.E. of the village which lies near the site of old Praesos. The shepherd was enlarging his pen, and in breaking away a ledge of rock found an interment under it, and these vases, which Mr. R. C. Bosanquet bought from him a few months later in June 1904. The body was laid at full length and had not been burned. The vases are shown in Fig. 1, top row.

A. Bowl. Ht. '142 m.

B. Cup. Ht. '1 m. This rude pot shows traces of one vertical handle. Coarse wheel-marks are very plain.

C. This clay object has a small hollow foot and an aperture in the spout shown to the right in the illustration; at the two extremities of the

¹ *A.J.A.* 1897, p. 260.

² See p. 38.

ridge along the back are traces of a break, indicating probably a semi-circular handle. Length .08 m. The ornament consists of perpendicular parallels down the sides. It seems probable that the vessel held oil or some slow-pouring liquid. It may have been used as a lamp, but I know of no parallel to the shape.

D. A cup completely covered with paint. Ht. .075 m.

E. A bowl. Ht. .115 m. The decoration is the same on both sides.

PISKOKEPHALO.

There is also a small amphora (Ht. .20 m.) which was found a few years back near the village of Piskokephalo, in the valley that leads up from Siteia to Praesos. The most noticeable point in the ornamentation is a series of hanging loops meeting a series of standing hoops, the space between them being cross-hatched. Between the hatching and the loops there runs a bare border.

MIRABELLO.

Fig. 15 shows four vases found a few years back on the road from Neapolis to Mirabello. On the left:

516. Neckless Amphora. Ht. .275 m.

This vase has a buff slip over the pink clay. The double concentric circles below the first broad band do not come out clearly in the photo-

FIG. 15.

graph, which moreover does not show above the handles the diagonals, whose lower ends are carried perpendicularly downwards on each side of them.

514. Neckless Amphora. Ht. '50 m.

The fine shape is not uncommon in Crete.¹ It should be noted that the two rows of double concentric circles, which also run up each side between the shoulder-field and the handles, are in applied white paint.

517. Amphora. Ht. '347 m.

This vase also has a buff slip. The photograph can do no more unfortunately than display the extremely clumsy shape of the pot. The

FIG. 16.

decoration consists of paint over the neck and handles, between which latter is a field containing six double concentric circles arranged in two groups; below are three bands of paint on the shoulder, one band round the belly, and a thinner band round the base.

1013. The most interesting of these four is the dish in front, the bottom of which is shown in Fig. 16. Diam. '195 m. The strangely shaped handles are each pierced with two holes for the attachment of a

¹ See Wide, '*Nachleben Mykenischer Ornamente.*'

lid; there is no paint, and the decoration, which is in relief, is confined to the bottom.

In all these flat dishes the bottom is decorated more or less elaborately, a fact which suggests either, that they were more for show than use and were kept hung up, or, that they may rather have served as lids. In this case the decoration is interesting, because it reproduces the scroll pattern which is frequent in the later periods of Minoan pottery. That this is a survival in style, and not merely a survival of one individual specimen, is probable, not only because other instances exist of the survival of Minoan methods, such as the technique of white paint applied to a black ground, but also from a comparison of this dish (α) with three others (β , γ , δ). β is 594, a fragment published by Orsi,¹ of which the decoration is a leaf pattern in relief; the handle is similar to that of 1013, but more resembles the shape affected by the Attic bowls. Next (γ) is 'Praesos. Uncertain' (P), where the shape of handle is that of 594, but the decoration is a leaf pattern painted. The last of the series (δ) is 'Praesos. Uncertain' (G), where the handles are absent and the decoration is in paint. Thus (α) connects with (β) through the pattern in relief, (β) with (γ) through the handles and common leaf pattern, and (γ) with (δ) through the decoration in paint. All four, it has been seen, were found in the company of Geometric vases, and in any case there would be no reason for suspecting that the last two do not belong to that period.

It seemed best that the four vases from Mirabello should follow the five vases from Vavelloi, of which the place, for geographical reasons, was clearly with those of Praesos. The reason, however, why these nine vases are here classed among the Praesos set is because, in date they belong to the same Geometric period as those Praesos vases already dealt with; those now to be dismissed belong to a time which, while it may still perhaps be called 'Geometric,' is distinctly later, at least in style, and are rather to be compared with the Proto-Attic than with the Dipylon vases.

PRAESOS. LATER STYLE.

These are fragments belonging to five vases:—

1. Part of the shoulder of a large vase, probably an amphora. The neck must have had a diameter of '09 m. The decoration shows

¹ *A.J.A.* 1897, p. 260.

a 'Geometric' bird in a high state of development; it is almost thoroughbred.

2. Three fragments fit together and may come from the same vase

FIGS. 17 *a* and *b*.

as 1. There is a slight difference in the birds, and the two fragments probably came from different sides of the vase, the two processions being separated by the handles. (Figs. 17 *a* and *b*.)

Elsewhere than in Crete the rope pattern, which comes below, would be, in a vase seemingly Geometric, a sure index of a later date; here it can only be corroborative of the impression made by the birds. Both these fragments came from the Tholos-tomb A described *B.S.A.* viii. 240-245.

The three (Figs. 18, 19, 20), which follow, were found on the Altar-hill (Third Acropolis).

3. A fragment of a large jar, the clay being quite .02 m. thick. The decoration is apparently part of a perpendicular pattern which probably

FIG. 18.

FIG. 19.

divided the vase into two fields. The heart-shaped pattern seems a survival from the Mycenaean age. (Fig. 18.)

4 (2573). Part of the neck of a large amphora found on the Third Acropolis. It measures .19 m. x .16 m. (Fig. 19.)

5 (2574). (Fig. 20) Part of the neck and one flat perpendicular handle of an amphora. This fragment perhaps belongs more clearly than the rest to the later so-called 'orientalising' period. It is interesting as a

very early representation of the Siren, bird-woman, type, though it is hardly so early as the example from Thera,¹ nor perhaps as that in the British Museum (A 438), which I think came from Rhodes.

A long search through the boxes of Praesos fragments produced two fragments that joined on to 'Later Style' 2, and one fragment belonging to 'Later Style' 5, but did not reveal any piece that in itself was worthy either of publication or of preservation; yet in the aggregate this mass of sherds is very eloquent of the nature of the Geometric pottery of Praesos; what was chiefly noticeable was the great number of fragments

FIG. 20.

coming from huge pithoi, either in red clay painted in loops and spirals, or in a buff clay ornamented in relief.

A fashionable shape seems also to have been the neckless amphora with a raised rim, and there were many 'toilet' vases, such as 'Uncertain' (G). Vases of this kind, varying in proportions, were in use at Praesos from the later Geometric period down to the fourth or third century. One or more were found in almost every tomb. The decoration consisted chiefly of spirals, zigzags and hatchings, while a line in relief is not uncommon, but at Praesos, at least, the maeander and circle occur comparatively seldom.

¹ See Dragendorff, *Thera*, Vol. ii. Abb. 8.

ADHROMYLOI.

Figs. 21, 22, 23, 28 show the group of vases which were found in one tomb near the village of Adhromyloi. These vases in general exhibit marked coarseness of manufacture, which is due perhaps rather to the smallness of the majority, fineness of make being especially missed in small pots; they are not actually ruder than the vases found at Praesos itself. There are two or three instances of applied white, and the clay

FIG. 21.

3235, 3231, 2225, 3199, 2224, 3227; 2223, 3212, 3221, 3206, 3218, 3197, 2222;
3183, 3192, 3186, 3187, 3184.

shows the pink tinge more often than does that of the Praesos group. Certain vases, similar in type to those discussed, are omitted in what follows from considerations of space.

The inventory numbers are printed beneath each illustration, and those without a number are referred to under the heading A.

In all, this grave yielded one hundred and one vases, which are here grouped under shapes.

The numbers in brackets give the numbers of extant vases of each shape.

AMPHORAE (13).

3180 (Fig. 28). Ht. .42 m.

The shape is noteworthy for its distinct aversion to curves, and the handles are peculiar, being double, each having a second handle inside it, separate, but just touching.

3186 (Fig. 21). Neckless amphora. Ht. .237 m.

3182 (Fig. 23). Ht. .37 m.

The illustration unluckily fails to show clearly a peculiar row of hooks on the shoulder. The flat handles have a broad line up each edge and on the back, between a perpendicular 'running dog' pattern.

3184 (Fig. 21). High-necked amphora. Ht. .3 m.

The three rows of short curved lines on the neck are particularly to be noted.

3183 (Fig. 21). High-necked amphora. Ht. .313 m.

Unfortunately the field of decoration on the neck between the handles does not come out clearly in the photograph. It consists of two half circles concentric on either side, while between them is a lozenge divided into four by two cross lines parallel to its sides.

The space between this lozenge and the circles is filled by shading, the lines running parallel to the sides of the lozenge.

3212 (Fig. 21). Miniature amphora. Ht. .07 m.

This vase probably had a neck, for there is a breakage, and a mere rim is not likely to have been knocked off. The concentric circles on the shoulder are the only salient feature.

A 1. Miniature amphora. Of the same shape as 3212. Ht. .12 m.

The paint is dark grey with white applied. Round the broken neck ran three white lines, below came a field apparently divided into perpendicular oblongs by perpendicular lines in sets of three, one of which is loosely cross-hatched. Below come horizontal lines of varying thickness.

3251. Stumpy amphora. Ht. .135 m.

Between the handles was a field, along the top and bottom of which

was a thick zigzag line, while a loose, wavy line ran between. Below came a broad band.

A 2. Ht. '155 m.

The clay is coarse and red and is covered with a buff slip. The vase seems to have been completely painted over, except for the space between

FIG. 22.

3249, 3210, 3253, 3245 ; 3244, 3211, 3248, 3205, 3246 ; 2254, 3256, 3252, 3257, 2255 ;
3259, 3217, 3214, 3216, 3258.

the handles, which had an A-shaped pattern, and for a line of 'wave' pattern round the neck and a line of hanging loops round the belly.

A 3. Fragments of an amphora of very fine work. It is possible to calculate the height, '265 m.

The clay is very hard and fine, and of a buff colour shading to a very pale grey; the paint is dark grey. The decoration consists entirely of horizontal bands, except for a line in relief where the neck joins the shoulder, and for a row of nine triple concentric circles between the handles. The shape had a good sweeping curve.

3209. A small amphora of peculiar shape. Ht. .16 m.

The paint is a dark grey, and the decoration is purely linear, consisting of parallel bands all down the pot. Where the neck joins the shoulder are a groove and a line in relief.

A 4. Ht. .13 m.

A small amphora without handles. The shape is of singular symmetry,

FIG. 23.

3243, 3182, 3185.

the foot corresponding to the neck in size and shape, while the belly is a perfect oval.

Paint is on the rim, then comes a row of slanting lines followed by three thin horizontal lines.

Lower down are two rows of 'running dog' pattern with a dot between the curves.

3205 (Fig. 22). Miniature amphora. Ht. .135 m.

The decoration is in horizontal lines, except for two fields on the shoulder, shown in Fig. 24.

To these figures, which appear to be dancing, I know of no parallel either in Crete or elsewhere. The projections from the shoulders in the upper row appear to be intentional, but are incomprehensible.

BOWLS (9).

3246 (Fig. 22). Ht. '1 m.

This bowl has a closed-in mouth with an aperture far less in diameter than the belly. The shoulder-field shows two lines joined by bent perpendiculars between pairs of horizontal lines.

3250. A flat dish. Diam. '135 m.

The rim projects horizontally, then comes a short perpendicular side from which the dish slopes into the projecting ridge round the bottom. On the side below the rim are two very thin lines in relief separated by a groove, lower down is another groove, on the bottom are eight incised concentric circles. The whole is covered with the dark blue grey paint

FIG. 24.

which is always found with the white-on-dark technique. Inside round the bottom are two broad white concentric circles, while outside on the slope below the handles (horizontal) are twelve double concentric circles.

A 5. A cotyle. Ht. '1 m.

There are two small quite horizontal and slightly pointed handles. The decoration consists of four bands, with hatchings between the handles.

3261. A sieve. Ht. '04 m.

The bottom is pierced with two rows of holes and the whole is painted over. Above, are two holes for suspension.

BOWLS WITH A FOOT (10).

This shape is very common.

2222 (Fig. 21). Ht. .119 m.

Except for a high field between the handles there is paint all over. There the pattern consists of three pairs of horizontal lines, each joined by a row of short perpendiculars, of which the middle row is of rather longer lines. The inside also is painted.

The other nine vases of this shape, of which some appear in the illustrations, are of similar type.

CUPS (18).

3235 (Fig. 21). Ht. .07 m.

A groove runs below the rim, on which are three horizontal lines. The rest is paint.

3227 (Fig. 21). Ht. .075 m.

Paint all over, except for a field high up, which contains six multiple triangles, six to eightfold.

3229. This cup has a flatter bowl than most. Ht. .065 m. Near the rim is a 'running dog' pattern, and horizontal lines complete the ornament.

A 8. Ht. .07 m.

The clay is light grey in colour. Round the rim runs a wavy zigzag, the rest of the pattern is horizontal lines, two of which are joined by hatching and two by a zigzag running between. On the bottom are two circles and within them two hatched triangles, apex to apex.

3230. Ht. .07 m.

Three lines and one 'running dog' pattern complete the ornament. The rest is painted over.

3233. Ht. .102 m.

This cup and 3228 are of a peculiar pattern. The clay is very hard and in colour a very pale grey, almost white, while the paint is a peculiar purple-brown. This paint is applied all over, except for the handle and a field opposite to the handle of each. In 3233 the handle has perpendiculars, while in 3228 the lines are horizontal.

Figs. 25 *a* and *b* show the fields of 3228 and 3233. At each end of

FIG. 25 *a*.

FIG 25 *b*.

the field in each is a raised breast, an ornament which hardly seems frequent among the Cretan Geometric pottery. Ht. '322 and '098 m.

3252 (Fig. 22). Ht. '14 m.

This cup has no handle and might almost be classed with the bowls.

JUGS.

(*a*) *With Short Thick Necks* (6).

3253 (Fig. 22). Ht. '098 m.

The jug is painted over but for five hatched triangles on the neck.

2254 (Fig. 22). Ht. '098 m.

The chief points of interest in the ornament are an irregular rope-pattern round the neck, and on the shoulder four sets of twelve perpendiculars separated by three squares, each containing a star. From the belly downwards all is paint.

2255 (Fig. 22). Ht. '12 m.

The irregular maeander (Fig. 26) is like that of 2225. I know no other instance.

3210 (Fig. 22). Ht. '099 m.

This jug is of peculiar type. It had a spout rising from its shoulder

(now broken) and an arched handle over the mouth. The ornament is in horizontal lines, straight or undulating, and there is one row of short perpendiculars.¹

A 9 (Fig. 27).

Two fragments which fit together, giving the handle and part of the shoulder of a jug which must have had a round straight lip. The handle is '11 m. high and the jug must have measured '15 m. from lip to foot. The clay is buff and fine and rather soft, resembling that of the Dipylon fabric; moreover this type of handle, supported by a thin round stay, which comes just above the rim, is typical of Dipylon jugs; the maeander on the shoulder is also more Dipylon than Cretan in style, but the

FIG. 26.

FIG. 27.

dotted circle and the deep groove where the neck joins the circle are distinctly Cretan characteristics.

This description applies word for word to the Praesos jug handle ('Praesos. Uncertain' (Q)) in which, however, no part of the shoulder remains, moreover the lozenges on the handle are longer, so that there are but three.

A 10. Neck and shoulder of a jug like 2254. Ht. '08 m.

(β) *With Long Necks* (7).

(1) With Trefoil Lip.

3192. (Fig. 21). Ht. '15 m.

A very rude pot.

¹ This shape is not uncommon in the Kourtes Geometric vases (cf. *A.J.A.* 1901, p. 311). In origin it is Mycenaean (cf. Fuhrwängler and Löschcke, *Mykenische Vasen*, Pl. XI, 66).

3197 (Fig. 21). Ht. .097 m.

This fits in best here, for the lip is trefoil though the neck is very short. Paint, but for two bare lines round the shoulder.

3190. Ht. .11 m.

The clay is very hard and of a light grey-green colour. The ornament consists of paint on the upper neck, below which comes a 'running dog' pattern. On the shoulder are four double flat triangles shaded, and with each a small triangle of paint at the centre.

A 13. A very rude oenochoe. Ht. .15 m.

The paint is applied all over but for a field on the shoulder which contains a horizontal zigzag line, below which are two pairs of perpendiculars, the two inner of which are joined at the bottom by two horizontal lines crossed by short perpendiculars.

(2) With Round Lip (11).

In many the lip is so broken that they might come under (1).

3191. Ht. .125 m.

The ornament is horizontal lines and a field of dove-tailed triangles of paint on the shoulder.

A 11. Ht. .115 m.

The clay is brick red and the paint is brown and white. The ornament seems to have been drawn first in brown and to have been painted over in white; this is the only example of the technique known to me. The jug has no foot, a low round perpendicular handle and a broad bell-like lip; where the handle joins the shoulder there is a ridge in relief, clearly an imitation of metal ware. Four treble concentric circles on the shoulder, two set one above the other in the centre, are the most noteworthy points in the ornament, from which the white paint has mostly peeled off, but has left ample traces of its universal presence. These jugs with very small openings may have been funeral jars for unguents.

3194. Ht. .115 m.

The clay is greyish-green in colour while the paint is a dark bluish-grey. This jug has a bell-shaped mouth and a wider neck than most. But for one row of perpendiculars and a row of six cross-hatched lozenges, the paint is in horizontal lines.

3196. Ht. '1 m.

The clay is normal but the paint like that of the preceding vase. On the shoulder are ten cross-hatched lozenges.

2204. Upper half of a large jug.

The belly has almost perpendicular sides and turns to the shoulder at an angle. The ornament is in horizontal and perpendicular lines.

A 12. Ht. '14 m.

This jug has a pear-shaped body and a ring in relief round the neck which is broken off half-way up. A triple concentric circle on the shoulder, the second circle being dotted, is the only exception to the horizontal lines.

3211 (Fig. 22). Ht. '135 m.

This jug is peculiar in having a spout rising from the shoulder.

(γ) *Jugs of Aryballos Shape* (15).

A 14 and A 15 are of identical size, shape, and ornament (Fig. 28).

Both handle and neck are unfortunately broken off; possibly they had each a high neck, but probably it was short with a round flat

FIG. 28.

A19, 3180, A14.

lip and handle rising flush with it. The work is fine and the ornament calls to mind the Cypriote pottery, for each side is decorated with a series of circles with a rosette at their common centre; between these, by the

handle and opposite to it, are seven small triple concentric circles. Their height is .085 m.

3199 (Fig. 21). Ht. .073 m.

The decoration consists of three quadruple concentric circles on the shoulder, elsewhere bands of varying width.

3200. Ht. .078 m.

The clay is a very pale buff in colour. The shape resembles that of 3203. The most noticeable points in the ornament are a series of rays round the lip, six hatched perpendicular strips on the shoulder touching at the top and so leaving bare triangular spaces, and a zigzag line lower down.

3201. A very squat aryballos. Ht. .09 m.

The clay is pink and the paint white-on-black. The decoration is in horizontal lines.

3206 (Fig. 21). Ht. .112 m.

This jug is most peculiar, for neck, shoulder and belly are covered with fourteen rows of tiny circles.

3207. This jug is of similar shape and size to 3206. The decoration, too, is in the same style, but consists of thirteen lines round the pot from which hang loops not quite reaching to the line below. Each contains a dot.¹

3208. Like the two preceding, in all essentials. The ornament consists of rows of arches alternating with two rows of small circles, both contain dots. These three must be from the same hand.

A 17. An unguent-vase with an oval body cut off by a broad flat base. The neck is very small and has a trefoil lip. Ht. .12 m.

The decoration is given in Fig. 29 and is confined to the front. The cross-band, however, goes right round below the handle, which rises flush to the lip from high on the shoulder; next to the handle and half-way between the handle and the field on each side, runs a perpendicular line.

A 18. Similar to A 17.

On the shoulder to right and left hang about eight short perpendicular lines. The encircling band is like that in Fig. 29, but has slanting lines

¹ A similar pattern occurs in the white-on-dark technique on a vase from Kavousi, cf. *A.J.A.* 1901, p. 146.

instead of the zigzag, it also is interrupted by the field, which, of similar shape to Fig. 29, has in the centre a bare perpendicular strip; to right and left the space is divided into two, perpendicularly, the four divisions being decorated alternately with short horizontal lines and a perpendicular zigzag. The neck is broken off.

A 19. (Fig. 28). Same type. Here, too, the neck is broken, but no doubt the lip was trefoil. Ht. .12 m.

As in A 18 on the shoulder there are short perpendicular lines. Fig. 30 shows the field.

A 20 is a lumpy pear-shaped aryballos. Ht. .093 m.

The ornament is confined to the shoulder. Opposite to the perpendicular handle are four concentric circles, to either side of which are two

FIG. 29.

FIG. 30.

upward-sloping loops, above and below is a short row of perpendiculars. Close to the handle on either side is a hanging loop divided by a perpendicular.

(8) *Gourd-shaped* (5).

This shape of vase resembles a warming-pan, but is probably an imitation of some species of gourd.

3214 (Fig. 22). Ht. .205 m.

The decoration on each flat side is the same (see Fig. 31). It is a strange pattern and leaves an impression that it is a conventionalised representation of some object; at either end parallel zigzags run up the edge of the vase, ending in the neck and handle. The pattern is not unlike that on a vase from Rhodes.¹

¹ Cf. Furtwängler, *Jahrbuch*, 1886, p. 135.

3214 (b). Across the belly '19 m.

The clay is pale grey and the decoration consists of concentric circles on the flat sides; the outermost of these is made up of shaded triangles dovetailed; nearer the centre, a cross-hatched disc, are three circles made up of oblongs. One wavy line and four perpendiculars separate the patterns on each side.

3215. Across '12 m.

This pot, which lacks neck and handle, bulges more on one side, which is flattened so that the jug lies steady.

On the bulging side the ornament consists of concentric circles, the inner and outermost of which are made up of hatched triangles. On the

FIG. 31.

other side are two hatched triangles apex to apex, round them are two circles, within which curves parallel to the circumference fill the bare space.

3216 (Fig. 22). In this vase the sides are almost conical. Across '08 m.

On the neck is a simple meander and the sides have the usual concentric circles, of which one consists of multiple triangles.

3217 (Fig. 22). Across belly '08 m. Similar decoration.

(e) *Jug of Hydria Shape.*

3185. Ht. '267 m.

Fig. 23 just shows below the perpendicular handle an oblong field filled with horizontal zigzags. The other pattern on the belly and the shoulder pattern are shown in Fig. 32.

LIDS (6).

3258. Diam. '175 m. Lid of an amphora.

The paint is white, applied to red-brown. The pattern is shown in Fig. 32. In this ornament of rope-pattern and spirals there is no Geometric feature except the symmetry. The outer rim is raised and the two holes for attachment may be seen above to the left.

3259 (Fig. 22). Similar technique. Diam. '15 m.

Round the rim are four grooved circles, then, in white paint, a circle

FIG. 32.

from which fifteen groups of three lines run inwards to another circle, within which is a star of eight rays, each outlined and split by a line.

Similar lids were found by Mr. Hogarth at Knossos.¹

3260. This lid has a round hollow knob in the centre and a rim projecting over the edge. Diam. '11 m.

The ornament, in the same technique, consists of eight concentric circles.

3256 (Fig. 22). A trumpet-shaped lid rising to a horse's head. Ht. '18 m.

The nose is unfortunately broken. The clay is pink and the paint red and blue. The mane is painted in upward-pointing thin lines of each colour alternately; below the neck and twice lower down are two blue lines separated by a red line. At the bottom on each side is a hole for attachment.²

¹ Cf. 2348, 2350, 2353 in the Candia Museum.

² This technique is quite exceptional and produces an effect much resembling the fourth century ware from Canosa in Apulia.

A 22. The upper part of a lid of similar form.

Short lines mark the mane and the projecting eyes are painted round, while on the nose and neck are encircling lines; on either side of the neck lower down is a circle in double outline with dots between.¹

3257 (Fig. 22). A lid with a bird for the handle. Ht. .136 m.

Unfortunately the head is knocked off. Near the edge runs a line in relief. Along the bird's back runs a zigzag, and two shaded lines are on the wings; on the breast are two concentric circles, below which hangs a loop containing a cross.²

3243 (Fig. 23). This pot in the form of a woman supporting a hydria on her head, was completely painted over. The nose and chin are very much pointed and invite comparison with the features of the man-headed vase from Knossos published by Orsi in the article cited above. At Gournià Miss H. Boyd found the figure of a woman likewise supporting a pot and crouching in a similar attitude. These two seem to be one step farther than the Knossos pot on the way from the making of pots to the making of figurines.

DATING.

The art of vase-making seems to have decayed in later times in Crete, and in spite of occasional specimens of black-figured and red-figured ware of a poor sort, there is no lower limit. Here the Geometric style may have lingered to a much later date than elsewhere; indeed it is even probable that it did so, seeing that 2016 (certainly a specimen of Proto-Corinthian ware) and 2068 (which has been held to be a local imitation of Corinthian) were found among the Geometric pottery at Praesos. The upper limit is the end of the Minoan bronze age, the tradition of which still wielded a strong influence, and the beginning of the iron age, to which the iron sword from Tomb 53 at Praesos stands as witness. Beyond this it is hard to go, but it remains to consider the chronological position of the Praesos and Adhromyloi vases with reference to other groups of Cretan Geometric pottery.

¹ Cf. Orsi, *A.J.A.* 1897 for a similar lid, 238 in the Candia Museum; 769 is a lid of the same type bought at Kavousi by Mr. A. J. Evans.

² Two similar lids, 770, 771, come from Kavousi.

I was able to compare them with two groups from Kavousi (the one from a single grave bought by Mr. A. J. Evans, the other excavated by Miss Boyd) and with the large group from the excavations at Kourtes. Unfortunately the only evidence for the assignment to our vases of any position relative to these, is of a negative character.

The first group from Kavousi contains several close parallels to the vases from Adhromyloi, among them a lid with a bird handle (771), a gourd-shaped flat jug (778), and a small aryballos with concentric circles on the sides separated by a line of small circles below and opposite to the handle (736), while the white-on-black technique, more common in the Praesos vases, finds a parallel in a hydria (713).

The vases excavated by Miss Boyd include two trumpet-shaped lids surmounted by horse-heads, three flat gourd-shaped jugs, one small jug of the β 2 class Adhromyloi, a large fragment of a skyphos similar in all points to those from Adhromyloi, and a jug precisely similar in shape and pattern to 3206, but here the pattern is in the applied white technique.

The pots from Kourtes also include many cups, bowls and skyphoi of similar type to those from Adhromyloi, two flat gourd-shaped jugs, and many jugs of the β class. It may be noted that the Praesos vases, consisting more of large amphorae, find fewer parallels than the Adhromyloi pots, which are on the whole of ruder type.

There is one exception to this close parallelism, and that is the presence of the stirrup-vase in large numbers at Kourtes, while at Kavousi Mr. Evans' group has two, and the pots excavated by Miss Boyd have at least four, of the class. The total absence of this shape among the vases here under discussion, in so far as it may not be due to mere chance, presumes for them a later date, this shape being clearly a legacy from the L. M. III. style, though, as it here appears, it has undergone a change and is almost on the way to a transition to the shape of 3211 (Fig. 22) or to that of the ordinary high-necked, round-bellied jug; for it deviates from the usual low flat-shouldered type, being taller in the neck and having an almost oval belly.¹ The stirrup-vase was a pot of eminently unpractical shape, and it is more a matter for surprise that it lingered at all into the Geometric period than that it died early in that period.

The supposition suggested by the absence of the stirrup-vase is supported perhaps by a closer comparison between the horse-headed lids of

¹ Cf. Pfahl, *Athen. Mitt.* 1903, p. 96.

Adhromyloi and those excavated by Miss Boyd at Kavousi. The argument is drawn from the modelling of the head, which in the Kavousi examples (3697, 3697 *b*) is distinctly more 'Geometric' in style; that is to say the nose draws in almost to a waist and then spreads out to a funnel-shaped snout, in the usual manner of the Geometric bronzes from Olympia, and also the eyes are on the top, not at the side, of the head. Compared with this, the Adhromyloi examples, at any rate A 22, appear distinctly more naturalistic. A similar argument for the Praesos group might be drawn from the very naturalistic bees on the two hydriae (1992, 1993), an argument supported by the presence of vases which are clearly a later development from the Geometric style, though there always remains a doubt that such naturalism may be due as much to latent Minoan tradition as to incipient weakness in the Geometric style.

SHAPES.

Among the shapes a general lack of grace may be noticed and a roughness both in conception and execution. Especially noteworthy are the flat bowls with rolled-in sides (Figs. 1 and 3), the ring-shaped vase (Fig. 1), the gourd-shaped jugs and the horse- and bird-handled lids (Fig. 22). All these shapes (except the first) are, I believe, not known out of Crete. A characteristic shape is the small round-bellied, long-necked jug. A certain solidity combined with a lack of curve is to be observed among the amphorae, a tendency, that is, towards the barrel form common among the large Cretan pithoi. A connexion with Thera, probable on other grounds,¹ is hinted at by the presence of the neckless amphorae in both islands.

The most interesting shape in this class of pottery is that to which the name hydria has been given, viz. the jug with three handles, one perpendicular on the shoulder, and two horizontal lower on the belly. This occurs with considerable frequency; though common among the Attic vases of later date, the shape is very rare in the Geometric style except in Crete, and is not mentioned by Wide.² Pfuhl mentions only two hydriae from the Necropolis in Thera, and they both come from Crete.³

In the Athenian National Museum I could find but five examples.

¹ Thera, Vol. ii.

² Wide, *Geometrische Vasen*.

³ Pfuhl, *Athen. Mitt.* 1903, p. 147.

One of these (10964) I am inclined to think Cretan in origin, not only from the clay and paint, but from the sparseness of the ornament, groups of perpendiculars on the neck alternately long and short, and horizontals round the belly. Two are Phaleron vases,¹ and the other two come, one from Eleusis (10905), and the other (195) from the Ceramicus.

There seems to be but little explanation of the presence of this shape in Crete alone, for in Minoan pottery it is unknown. It is perhaps worth noting that jugs with three handles are found in the three periods of the II—V strata at Hissarlik.²

Of late years there has been a tendency, natural enough, to exalt Crete to the position of chief arbiter in all questions concerning race development and race change in the eastern Mediterranean. Of the origin of the Minoan civilization, whether or no it sprang from the East, nothing is to be said here. Whatever its origin, its art had a tenacious strength, so that, although it may perhaps be thought that the appeal to Crete has been made too often and too loudly, yet this characteristic of her early art, even in her adversity, in the days when her glory had departed, left marks which to-day justify the appeal to her and tell a tale which touches perhaps not her history alone but also that of the distant Greek mainland. For I hope that this article, and especially its illustrations, have shown that the distinguishing mark of the Cretan Geometric pottery is a combination of Geometric shapes and Geometric symmetry with an avoidance, so far as may be, of the straight line, especially of the meander, and a fondness for curves, together with a looseness and sparseness of ornament which are in marked contrast with the developed Geometric style elsewhere.

If there were any doubt that these peculiarities were due to a strong survival of the Minoan ceramic art, the existence of the white-on-dark technique, a certain legacy of that art, should suffice to remove it.

It is in fact a commonplace that in Crete the Geometric style never attained to its perfection, and attention was first called by Wide³ to the fact that Mycenaean survivals in Geometric pottery were far stronger in that island than elsewhere; but to say that the Geometric style did not develop to its full perfection in Crete is an ambiguous statement. Although

¹ Collignon and Couve, Nos. 413, 414; cf. Böhlau, *Jahrbuch*, 1887, p. 34.

² Cf. *Ilios*, p. 449 (No. 433), pp. 610, 611 (Nos. 1141, 1143, 1146).

³ Wide *Nachleben Mykenischer Ornamente*. *Athen. Mitt.* 1897.

perfectly correct in one sense, this suggests that the Geometric style is an unbroken development of the Mycenaean style, losing gradually all signs of such an origin as the Mycenaean influence waned. This conclusion I believe to be as mistaken as the other conclusion which has gained much ground lately: namely, that the Geometric style springs in unbroken succession from a very different Pre-Mycenaean Geometric style, such as has been found at Phylakopi, and lately by M. Vollgraf¹ at Argos; this style being supposed to have continued in the hands of the peasantry during the Mycenaean age, the characteristic art of which was the art of their masters. The very fact that Minoan or Mycenaean tradition is found in far greater strength in Crete than elsewhere is an argument against both these conclusions.

If the second supposition be entertained, the question must be asked, Why did no such transitional period manifest itself in other places? The only answer seems to be that the overthrow of the foreigner must elsewhere have been far more sudden and complete. But the downfall of Minoan power seems to have been very sudden and complete. It does not seem a satisfactory supposition, even apart from the evidence, very strong though only of a negative character, that is borne against it by the fact that no traces of this peasant style have ever come to light in the Mycenaean period, not to speak of the lack of resemblance between the Pre-Mycenaean Geometric style and the Geometric style now under discussion, which until lately has generally, and I believe rightly, been held to be Post-Mycenaean.

If the Geometric style were to be held a development from the Mycenaean, some reason would have to be supplied to account for the total absence of any sign of that development elsewhere than in Crete. To say that it never reached perfection in Crete is to assume that the difference to be observed is one of degree. The difference is not one of degree only, but of kind, and may be accounted for by the assumption, first made, I believe, by Furtwängler and Löschcke,² that the Geometric style is due to the influence of a Northern inroad. Whether that inroad was of the Dorians or of the Achaeans,³ presumably an earlier inroad of the same stock, is not to be discussed here. Topology, as defined by M. Victor Bérard, points out that it was the position of Crete, remote and weakening

¹ *B.C.H.* 1906, pp. 20 *seq.*

² *Mykenische Vasen.*

³ Ridgeway, *Early Age of Greece*, Vol i.

to a new influence from the north, which preserved for the Geometric style in that island its peculiar traits. This style is not that of a peasantry, in Crete gradually asserting itself under a foreign yoke, which must be assumed (against such evidence as exists) to have there dragged out a lingering decline, while in Greece it rapidly died, and allowed the peasant style in a moment to spring to its full stature ; it is the style of an invader strong enough on the mainland thoroughly to impose his will, but in the distant island able to do so only partially, thus allowing the style which prevailed in the days of Minoan power to leave its traces when that power was dead.

J. P. DROOP.