

GOLDEN TREASURES OF THE BRONZE AGE

A WORLD OF INFLUENCE

EXHIBITION BY EMILY LANKIEWICZ

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EXHIBITION OVERVIEW

The exhibition “Golden Treasures of the Bronze Age – A World of Influence” will be shown at the Mount Holyoke College Art Museum in the Weissman and Garonzik galleries. This exhibit explores the styles and types of golden Minoan and Mycenaean artifacts found in Greece as well as how they were made. The centers of these two Bronze Age (3000 BCE to 1000 BCE) civilizations were located in modern day Crete and mainland Greece respectively, though their influence and power spread beyond those regions.

The Minoan civilization had a long history from circa 3000 BCE to 1100 BCE, with a peak beginning around 2000 BCE. Its population was a melting pot made up of native peoples and immigrants from Asia Minor. Many migrants traveled to Crete because of its prime location as a center of trade between Egypt and Greece.¹ From what archaeologists can gather, the Minoans were a peaceful people. Their buildings were very open and their cities did not have walls. Very few weapons used for actual combat have been found. In their art they depicted scenes of nature and the mundane day to day occurrences around them, never fantastical fictional scenes. Their art depicts tranquil and harmonious subject matter and illustrates evidence of a seafaring nation. They also do not show scenes of hardship.² The Minoan style, partly inspired by a mix of Egyptian, native Cretan, and art of the Far East, captivated other nearby civilizations.

The Mycenaean civilization spanned from circa 1600 BCE to 1100 BCE. The citadel of Mycenae, a prime example of a Mycenaean structure, had towering cyclopean walls and was incredibly well fortified on a hill. Mycenaean art had violent motifs and their grave sites have evidence of warrior burials with countless weapons, both functional and ceremonial. All of this is evidence of a war-focused nation with a culture centered around violence and hunting.³ Their art reflected their warlike society, and their craftsmanship did not share the quality that is evident in Minoan pieces.

Each of these nations had great power in different ways. The Mycenaeans ruled through domination, while the Minoans ruled through artistic tradition.⁴ What puzzled many archaeologists was that artifacts and pieces influenced by the Minoans began turning up on

¹ Reynold Higgins, *Minoan and Mycenaean Art*, 17

² Donald Preziosi, *Aegean Art and Architecture*, 16

³ Donald Preziosi, *Aegean Art and Architecture*, 14

⁴ Donald Preziosi, *Aegean Art and Architecture*, 155

mainland Greece in Mycenaean graves. These pieces could have been made by the Minoans in Crete for a Mycenaean patron, by a Minoan artisan in Mycenae, or by a Mycenaean artisan replicating the Minoan style. In some cases Minoan symbols found their way into Mycenae. These artifacts were perhaps looted or stolen. These two seemingly polar civilizations were in a sense joined together by art. Around 1700 BCE it is likely the Mycenaeans invaded the Minoan civilization and brought its independence to an end. At this point there was an even further melding of these two civilizations through art.

Through this exhibition, I wish to explore the idea of two drastically different civilizations brought together by a stylistic tradition. They share a common aesthetic, or look, yet their themes and subject matter are unique to their societies. But sometimes there is not a real difference. I will introduce the two civilizations through a wall text in the beginning of the exhibit. The wall text will be included alongside a digital rendering of the exhibit space after this overview. In the exhibit the two civilizations will not be separated, but instead mingle to an extent in the exhibit cases so visitors can see how similar these seemingly opposite cultures can be as well as how they differ. Specifically, the exhibit will focus on objects made of gold. These objects are defined and organized by category: jewelry and decorative pieces, ceremonial weaponry, and vessels. In addition to the jewelry, frescos depicting figures wearing such pieces will be included so that the viewer may better understand how they were worn by people of that period.

The labels that I will be including with each object will list a given title, culture, date, material, place found, and some minimal didactic information. Each object will not have a label right beside it in most cases, but instead have a number that corresponds to a wall label beside the display with that object's information in addition to the others in that case. I hope to create a conversational environment where information is provided, but visitors are allowed to interpret and analyze the similarities and difference of style between the two civilizations. This is the goal and reason why the Minoan pieces and the Mycenaean pieces will not be on opposite sides of the gallery. I wish for visitors to see for themselves how the two civilizations were influenced by each other and how they vary. Some objects are unique to the Minoans while some to the Mycenaeans, but there is a lot of overlap.

When visitors enter the gallery, the first two pieces they will see are two bull rhytons with golden horns. One is Minoan and one is Mycenaean. By having these be the first two

objects, it asks the initial question of influence. How did these two civilizations impact each other? These two bull heads seem incredibly similar and almost identical, yet they were found in two different places among two different cultures. The rest of the exhibition will act as a conversation exploring this question, the theme of influence, and the style and motif similarities and differences. Looking to their right from these bull heads, visitors will see a wall devoted to the introductory text. This wall text will outline the two civilizations, their societal differences, and how stylistic influence played a role. The text will introduce the themes of the exhibition and act as a guide, but the visitor's exploration of the objects will allow for a full understanding of the exhibition. On the wall to the right of the wall text there will be a large rendering of Greece, the main region of focus for this exhibition. This is included to help orient the visitors as well as provide an aesthetically pleasing and simple accent in contrast to the dense text. From there, visitors can choose their own path around the exhibit. There is not a set sequence for how things should be viewed. The ceremonial weaponry is located on the right wall of the gallery when visitors first enter. Along the back wall will be all golden vessels. Two small freestanding displays a few feet in front of the main vessel case will highlight the two most famous vessels, the Vapheio Cups. Regardless of their fame, I wish to highlight these cups because they show evidence of influence and differing themes. The style appears Minoan, but they were found in Mycenaean lands. Some believe that the two depict the differing themes of the Mycenaeans and the Minoans. Both show the capture of a bull, but one shows this act in a more violent and dramatic way than the other. The calmer scene shows the bull following a decoy cow while another hunter captures the bull by the leg. The more violent cup shows bulls charging at hunters and shows the great feats made by the hunters to capture these wild beasts. The calmer scene could be considered the Minoan and the violent one the Mycenaean.⁵ These cups contrast the bull display by the entrance because they highlight thematic differences rather than similarities. By highlighting both of these sets of objects I hope to illustrate further the main theme of influence.

The wall along the left side of the gallery houses two wall displays and a center lower case displaying jewelry. The wall display on the right will show larger decorative gold pieces. The thicker bands and diadems will be shown here as well as several funerary masks. The middle display will show gold seals on the right, signet rings in the center, and miscellaneous other rings

⁵ Ellen Davis, "The Vapheio Cups: One Minoan and One Mycenaean?" *The Art Bulletin* 56, no. 4

on the left. On the far ends of this case will be Minoan pendants on the left and Mycenaean pendants on the right. This display will jut out from the wall and be slanted to allow for closer viewing. The wall display to the left will house necklaces, earrings, smaller diadems, and other delicate pieces of jewelry. In the two wall displays, the artifacts will be placed in such a way that one could imagine them on the body. The headpieces are toward the top while necklaces and chest pieces are placed closer to the bottom. On both sides at the bottom of these displays will be slanted sections, similar to the ring and seal display, to emphasize the smaller objects. The jewelry, ceremonial weaponry, and vessels all have their own space within the gallery, allowing smooth movement from one grouping to another and easy identification of each type of object. Though each section will not be labeled, visitors can visually make this deduction themselves. These wall displays will be slightly sunken into the surface of the wall. The rhyton display and the two displays for the Vapheio Cups are the only three freestanding cases. This leaves the main floor of the gallery very open, allowing visitors to jump from section to section, emphasizing my goal of conversation and exploration in this gallery.

Above the ring and seal display, between the two wall cases, will be a Minoan fresco of “Ladies in Blue.” This fresco will help aid visitors in imagining how these pieces of jewelry would have been worn. In the fresco, beads wrap around the women’s hair, around their hands and arms, and drape around their necks. This will show the visitors that necklaces would have been not necessarily worn how we traditionally think they should be worn today. On the wall to the left of this jewelry section, on the other side of the entrance where the map is displayed, will be an additional Minoan fresco of an “Attendant to the Goddess” wearing and holding jewelry similar to what is in display case beside it.

The main gallery will be painted in a dark navy blue. The color choice was inspired by the reoccurring theme of sea life in the gold works. Sea-life is one of those shared themes among the Minoan and Myceneans. It was also chosen because this dark navy blue brings out the bright color of the golden objects. The gallery will be primarily dim with light shining down on the three main freestanding displays, the wall labels and additional aids, and inside the cases. In addition to the color choice, the contrast between the dim surrounding and the bright targeted lighting on the golden pieces will bring out the object’s color and allude to the idea of “glittering golden treasures.”

In an effort to teach visitors more about the objects on display, I will utilize a smaller adjoining gallery as a learning space. The regions where the Mycenaeans and the Minoans resided do not have significant gold deposits. Despite this fact, a multitude of gold hoards and miscellaneous golden objects have been found. So where did this gold come from? How did these ancient peoples work the gold once they acquired it? These questions will be explored through this space. In the center will be an interactive touch screen station displaying a map that shows the locations of where all of the exhibit objects have been found, split into Minoan and Mycenaean finds. Attached to this exhibition overview will be a link to this interactive program. This program is still in beta and when it is placed in the actual exhibit pictures of each of these finds will be included. For now, only accession numbers and titles are included to give an idea of where each object was found and so that the programmer may refer to them while finalizing this interactive feature. In addition, sources of ancient gold during this period will also be marked on this interactive map to show just how far the gold would have traveled. These locations span all the way from Spain, to Africa, and even as far as Siberia. Videos will be played on a loop showing the two major gold-smithing techniques used during this period: filigree and granulation.⁶ These videos will be shown on two large screens on opposite walls. There will be no sound on these videos as to not disrupt others in the galleries. This is so that, once again, visitors may choose their own direction despite this gallery being more of a lecture or teaching area. Wall text will be displayed beside these videos explaining more about the process. In addition, actual objects will be displayed next to the screens and descriptions to provide an example of this technique in action and to bring the visitors back into a Minoan and Mycenaean context. On another wall will be ancient metal working tools of this era to show what a craftsman would have physically used to make these gold pieces. I hope that visitors will take away just how much of a task creating these artifacts was as well as understand the global scale of these so-called “primitive ancient people” had to operate on when it came to the trade of resources.

This gallery will also be painted in the same dark navy blue as the main gallery. The rooms are painted the same color to emphasize cohesion and the continuation of this exploration through Minoan and Mycenaean gold. Unlike the main gallery, it will be fully lit. The interactive touch screen will be in the center of the room and will have two sides to it so that more than one guest can use it at a time. The wall to the left upon entering the learning space from the main

⁶ Reynold Higgins, *Minoan and Mycenaean Art*, 46

gallery will house the ancient tools and the wall on the right, a half wall, will contain the main wall text for this particular gallery. The other two walls will have the video screens.

What visitors will take away from this exhibition is how two very different civilizations can share a style and be influenced by one another, and then make the style their own. Through these 129 objects, as well as visual aids and text, I hope visitors leave with a greater appreciation for ancient art and the accomplishments of these ancient peoples. The medium of gold facilitates this exploration and acts a unifying element in and of itself due to its cross cultural importance and value. The Minoans, a peaceful and matriarchal society, and the Mycenaeans, a warring patriarchal society, reflect their societal norms and cultural standards in their art. To the naked eye, the art of these two civilizations could appear very similar, and there are many similarities. But when one looks closer, you are able to see just how truly different they can be.

Additional Media Links

Interactive Map

<https://www.google.com/maps/d/edit?mid=zVIwj-gWkCDc.kjoIdJqOUx9I&usp=sharing>

Filigree Videos

https://www.youtube.com/watch?v=9vtC24bckMY&feature=iv&src_vid=PSLOou_Aeqk&annotation_id=annotation_55265

https://www.youtube.com/watch?v=diKd8_0v_Mo

Granulation Video

<https://www.youtube.com/watch?v=SdQAOy3WKFI>

WALL TEXT

Introduction

The Greek Bronze Age took place between 3000 BCE and 1000 BCE. Two of the major civilizations residing in modern-day Greece during this time period were the Minoan and the Mycenaean people. The Minoans were primarily concentrated on Crete and the surrounding islands. The Mycenaeans were originally centered on mainland Greece, but eventually dominated Crete and the rest of southern Greece.

The Minoan civilization had a long history from circa 3000 BCE to 1100 BCE, almost the entirety of the Bronze Age. Its population was a melting pot, made up of native peoples and immigrants from Asia Minor. Crete was a common destination for migrants and travelers due to its prime location as a center of trade between Egypt, mainland Greece, and the Far East. The Minoans were a peaceful people. Their buildings were very open and their cities did not have walls. Very few weapons used for actual combat have been found. In their art they depicted scenes of nature and the mundane day to day occurrences around them, never fantastical fictional scenes. Their art depicts tranquil and harmonious subject matter and illustrates evidence of a seafaring nation. Some common motifs and popular imagery in Minoan art related to sea-life, nature, and sacred symbols such as the double-axe, the bull, and female deities.

The Mycenaean civilization spanned from circa 1600 BCE to 1100 BCE. Mycenaean settlements were well fortified with high walls and many weapons have been found. They were a warring nation with a culture centered around combat and hunting. Their art depicted their warlike society, and their craftsmanship did not reflect the quality that is evident in Minoan pieces.

What puzzled many archaeologists was that artifacts and pieces influenced by the Minoans began turning up on mainland Greece in Mycenaean graves. These pieces could have been made by the Minoans in Crete for a Mycenaean patron, by a Minoan artisan in Mycenae, or by a Mycenaean artisan replicating the Minoan style. The completely Minoan artifacts could have also been taken through looting or piracy. Although to the naked eye their two styles are very similar, the cultural ideals of each civilization shows through. A shared style is made unique by each civilization. Each of these nations had great power in different senses of the word. The Mycenaeans ruled through domination, while the Minoans ruled through artistic tradition.

Where did the gold come from?

Ancient peoples considered gold to be a magical element. Gold could be purified, passed through fire unharmed, and could resist decay. Panning for gold was one of the most common ways of acquiring the metal at this time. Mining for gold, also known as gathering “reef gold,” was very rare and not a common practice until centuries later during the dawn of the Roman period. Gold bearing sands, usually found in rivers flowing through gold-rich rock formations, were scooped up in shallow vessels which were shaken by the panner. The water and sand would spill out over the edges leaving only the gold traces behind because of gold’s higher density. This technique could have first been discovered by swirling these sands in cupped hands.⁷

The other common technique for gathering gold during this period was by running the gravel and sand at the water’s edge against a grooved, pocketed, or ridged material. This material could have been canvas, netting, cloth, foliage, turf, roughly finished timber, or even animal pelts. The most popular material used for this technique was fleece. The fleece from a sheep had a very suitable texture and the right amount of greasiness to be the ideal choice for many ancient peoples. This practice is most likely where the myth of Jason and the Golden Fleece originated.⁸

The region where the Minoans and the Mycenaeans resided does not have significant gold deposits. Areas in the Middle East, Africa, northern Greece, Spain, and even Siberia served as sources of gold for the Minoans and the Mycenaeans. The gold was obtained through trade.⁹ To learn more about where this gold came from, explore the interactive map in the center of the room.

⁷ Jack Ogden, *Jewellery of the Ancient World*, 10

⁸ Ibid.

⁹ Ibid.

Goldsmithing Technique: Filigree

Filigree involves the decoration of a gold surface with fine gold wires.¹⁰ Ancient goldsmiths fashioned these gold wires by cutting long, flat strips from gold sheet and first twisting, then rolling them. Once the wires are formed, they can be beaded, woven, or shaped into small complex forms.¹¹

Goldsmithing Technique: Granulation

Granulation is a method of fixing small gold spheres to a gold surface. Ancient goldsmiths most likely mixed the gold with small traces of copper so that the melting point may be lowered and the material more easily worked. Granulation was first practiced in ancient Mesopotamia and spread through Egypt, Greece, and beyond. Granulation is a more refined version of filigree.¹²

¹⁰ Reynold Higgins, *Minoan and Mycenaean Art*, 46

¹¹ Kenneth Lapatin, *Luxus: The Sumptuous Arts of Greece and Rome*, 34

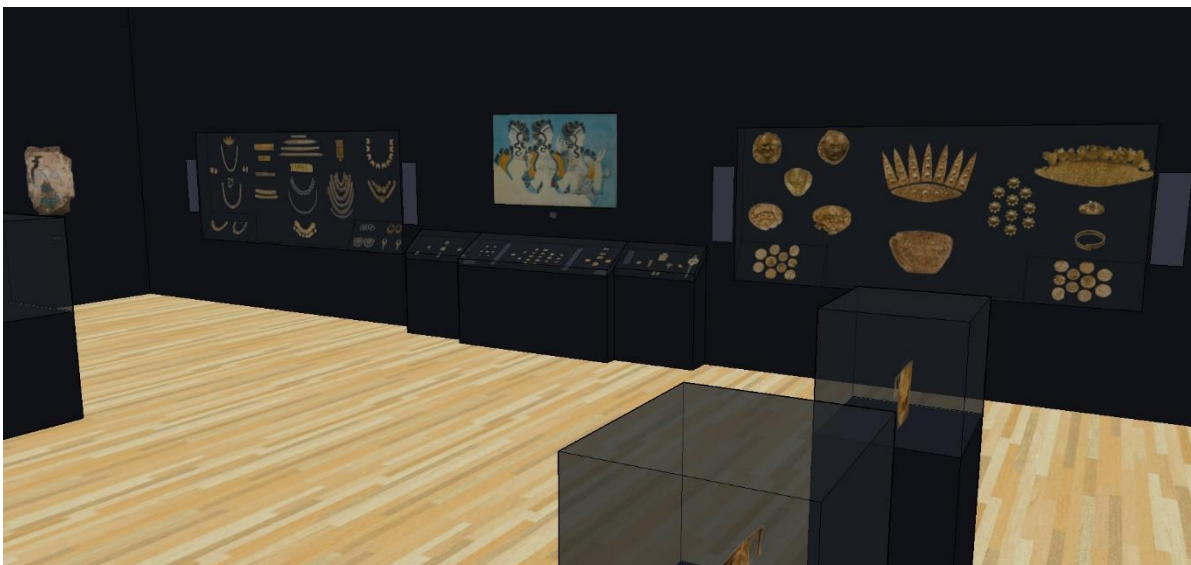
¹² *Ibid.*, 33

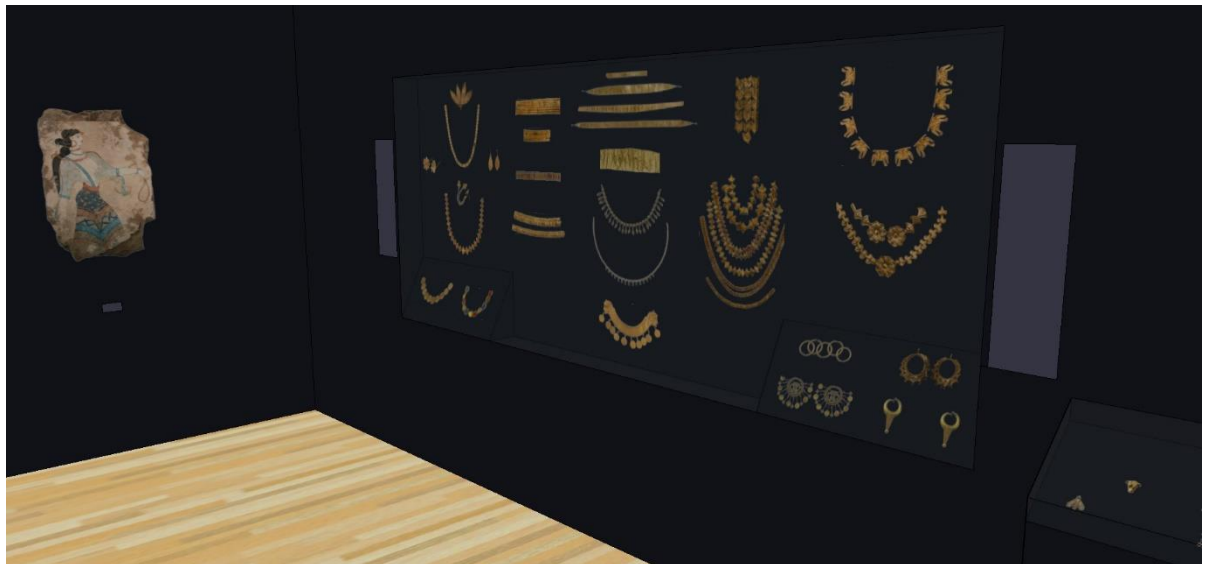


EXHIBIT SPACE LAYOUT

Created on SketchUp.





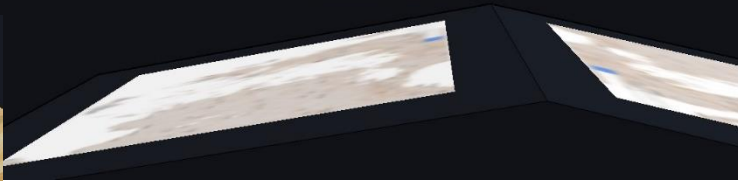
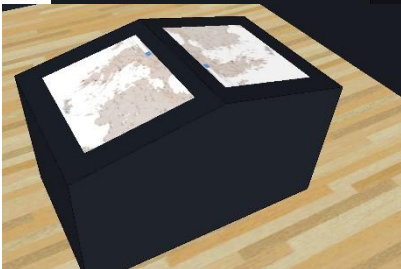


Where did the gold come from?

Ancient peoples considered gold to be a magical substance. Gold could be purified, passed through fire unharmed, and could resist decay. Searching for gold was one of the most common ways of acquiring the wealth of this time. Mining for gold, also known as gathering "red gold," was very rare and not a common practice until centuries later during the dawn of the Bronze period. Gold-bearing sands, usually found in rivers flowing through gold-rich rock formations, were scooped up in shallow vessels which were shaken by the panster. The water and sand would spill out over the edge, leaving only the gold grains behind because of gold's higher density. This technique could have first been discovered by mixing these sands in sieved baskets.

The other common technique for gathering gold during this period was by washing the ground and used as the water's edge against a ground, panned, or sieved material. This material could have been crushed, melted, cloth, foliage, bark, roughly finished timber, or even animal pelt. The most popular material used for this technique was stone. The stone from a slurry had a very suitable texture and the right amount of granulation to be the ideal choice for many ancient granules. This practice is most likely where the myth of Jarna and the Golden Fibers originated.

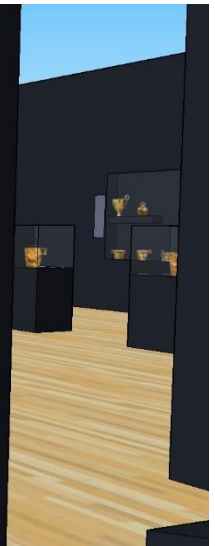
The region where the Ebers and the Mesopotamians lived did not have significant gold deposits. Areas in the Middle East, Africa, northern Spain, Spain, and even Siberia served as sources of gold for the Ebers and the Mesopotamians. The gold was obtained through trade. To learn more about where this gold came from, explore the interactive map in the corner of the room.



Granulation



Granulation is a method of using small gold particles to create a textured surface. This method was used to create the granules used in the Ebers and the Mesopotamians. The granules were made by mixing gold with a material that could be shaped into a small, round form, such as a piece of wood or a piece of stone.



Filigree



Filigree involves the decoration of a gold surface with fine gold wires. Ancient goldsmiths fashioned these gold wires by cutting long, thin strips from gold sheets and then twisting, then rolling them. Once the wires are formed, they are then twisted, woven, or shaped into small complex forms.



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OBJECT CATALOG

The organization of this catalog is outlined in the table of contents. The information provided is the same as what will be on the labels for each object. In order to search for a particular object if you are viewing this online or in Word, press Ctrl+F, on a PC, or Command+F, on a Mac, and search by accession number, name, or any other desired field.

MINOAN JEWELRY

I. Necklaces

Papyrus-Shape Necklace

Minoan

ca. 1400-1375 BCE

Gold

Knossos, Sellopoulo, Tomb 4

2015.01

The twenty-seven beads of this Minoan necklace represent papyrus leaves.

Papyrus, a characteristically Egyptian plant also found in the Minoan world, was a motif commonly used by Minoan artisans. Found in 1968.¹³



Rosette-Shape Necklace

Minoan

ca. 1250 BCE

Gold

City of Khania, Haghios Ioannis, Tomb I

2015.02

Ten embossed rosettes make up this small necklace. Found in 1984.¹⁴



¹³ Alexander S. Onassis Public Benefit Foundation (USA), *From the Land of the Labyrinth: Minoan Crete 3000-1100 BC*, 172

¹⁴ *Ibid.*, 175



Long Rosette-Shape Necklace

Minoan

ca. 1450-1350/1300 BCE

Gold

Knossos, Zapher Papoura cemetery, Tomb 66¹⁵

2015.03

Pectoral

Minoan

ca. 1700-1500 BCE

Gold

Aegina

2015.04



This jewelry piece has two male profiles on either end. The disks could be a sun symbol. The faces are a typical “Greek Profile” favored by the Minoans of this period.

The eyes of these figures would have been inlaid with lapis lazuli. The pectoral would have been meant to be worn around the wearer’s neck and lay across the chest. Part of the “Aegina Treasure” found in 1891.¹⁶

¹⁵ Alexander S. Onassis Public Benefit Foundation (USA), *From the Land of the Labyrinth: Minoan Crete 3000-1100 BC*, 175

¹⁶ Reynold Higgins, *Minoan and Mycenaean Art*, 48-49



Mixed Bead Necklace

Minoan

ca. 1700-1500 BCE

Gold, lapis lazuli, carnelian

Aegina

2015.05

The beads were originally found separately. Part of the “Aegina Treasure” found in 1891.¹⁷

Palm-Shape Necklace

Minoan

ca. 1700-1500 BCE

Gold

Aegina

2015.06



Part of the “Aegina Treasure” found in 1891.¹⁸

¹⁷ *British Museum Online Catalogue*

¹⁸ *Ibid.*



Jasper Necklace

Minoan

ca. 1700-1500 BCE

Gold, jasper

Aegina

2015.07

Part of the “Aegina Treasure”
found in 1891.¹⁹

Beaded Necklace

Minoan

ca. 1700-1500 BCE

Gold, jasper

Aegina

2015.08

Part of the “Aegina Treasure” found in
1891.²⁰



¹⁹ *British Museum Online Catalogue*

²⁰ *Ibid.*

II. Rings and Seals

Tree and Rock Signet Ring

Minoan

ca. 1525/1500-1450 BCE

Gold

Phaistos, Kalyvia cemetery, Tomb 11

2015.09



This gold signet ring depicts a nude or tightly dressed female figure clutching the base of a tree supported on a wooden structure over a rock formation. A male figure kneels behind her touching a round rock. A bird flies above them, its trail make apparent by a line of dots. This ring shows early tree worship and possibly a ritual of pulling branches from a sacred tree. In addition it shows the worship of a sacred stone. Both were most likely thought to contain divine power.²¹

Runner's Signet Ring

Minoan

ca. 1600-1525/1500 BCE

Gold

Symi

2015.10

This signet ring depicts a central figure in motion running with broad strides from right to left. His long hair flows behind him as one are is raised above him and the other behind. He runs toward a male figure in heavy and long attire holding a scepter of sorts. The figure behind the runner is a female in a long skirt. A small wavy marking above the runner could be a comet, stars, or a symbol for the open sky.²²



²¹ Alexander S. Onassis Public Benefit Foundation (USA), *From the Land of the Labyrinth: Minoan Crete 3000-1100 BC*, 203

²² *Ibid.*, 204



Isopata Gold Signet Ring

Minoan

ca. 1500-1400 BCE

Gold

North of the Palace at Knossos

2015.11

This ring came from a wealthy tomb north of the Palace at Knossos. It shows a woman attending to a priestess or female deity. A male deity descends down into the scene.²³

The Burgon Ring

Minoan

ca. 1700-1500 BCE

Gold

Crete (Exact Location Unknown)

2015.12

This signet ring with an intaglio design depicts two goats mating. The hoop is too small to have been worn on the finger.²⁴



“Ring of Minos”

Minoan

ca. 1300 BCE

Gold

Knossos

2015.13

This signet ring is intricately decorated with an outdoor worship scene.²⁵

²³J. Paul Getty Museum, *Great Moments in Greek Archaeology*, 183

²⁴ Alexander S. Onassis Public Benefit Foundation (USA), *From the Land of the Labyrinth: Minoan Crete 3000-1100 BC*, 51-52

²⁵ J. Paul Getty Museum, *Great Moments in Greek Archaeology*, 183

Worship Signet Ring

Minoan

ca. 1550-1400 BCE

Gold

Crete (Exact Location Unknown)²⁶

2015.14



Runner's Variation Signet Ring

Minoan

ca. 1550-1400 BCE

Gold

Crete (Exact Location Unknown)²⁷

2015.15

Ring

Minoan

ca. 1200-1100 BCE

Gold

Photoula, Praesos

2015.16

This ring was found in an incredibly wealthy tomb dating from a period of Mycenaean occupation in Crete. The craftsmanship of this ring is evidence of Minoan goldsmiths still at work even after the destruction of the Minoan palaces.²⁸



Double Axe Ring

Minoan

ca. 1700-1500 BCE

Gold, lapis lazuli

Aegina

2015.17

This gold ring with lapis lazuli inlays resembles a double axe, a common Minoan symbol. Part of the "Aegina Treasure" found in 1891.²⁹

²⁶ Spyridon Marinatos, *Crete and Mycenae*, 111

²⁷ Ibid.

²⁸ Alexander S. Onassis Public Benefit Foundation (USA), *From the Land of the Labyrinth: Minoan Crete 3000-1100 BC*, 181

²⁹ Ibid., 48-49



Finger Ring

Minoan

ca. 1700-1500 BCE

Gold, lapis lazuli

Aegina

2015.18

Part of the "Aegina Treasure" found in 1891.³⁰

Patterned Finger Ring

Minoan

ca. 1700-1500 BCE

Gold, lapis lazuli

Aegina

2015.19

Part of the "Aegina Treasure" found in 1891.³¹



Reef Knot-Shape Ring

Minoan

ca. 1700-1500 BCE

Gold, lapis lazuli

Aegina

2015.20

Part of the "Aegina Treasure" found in 1891.³²

Cross-Hatch Ring

Minoan

ca. 1700-1500 BCE

Gold

Aegina

2015.21

Part of the "Aegina Treasure" found in 1891.³³



³⁰ *British Museum Online Catalogue*

³¹ *Ibid.*

³² *Ibid.*

³³ *Ibid.*

III. Earrings

Elaborate Earrings

Minoan

ca. 1700-1500 BCE

Gold

Aegina

2015.22



Within the main hoop of the earring is a two-headed snake, two hounds, and two monkeys. Pendants of alternating discs and owls hang from the hoop. Part of the “Aegina Treasure” found in 1891.³⁴

Five Interlocking Rings

Minoan

ca. 1700-1500 BCE

Gold

Aegina

2015.23



Perhaps worn as earrings. Part of the “Aegina Treasure” found in 1891.³⁵



Cone Earrings

Minoan

ca. 1400-1100 BCE

Gold

Mavro Spelio near Knossos³⁶

2015.24

³⁴ *British Museum Online Catalogue*

³⁵ *Ibid.*

³⁶ Spyridon Marinatos, *Crete and Mycenae*, 120

IV. Diadems and Other Bands



Argonaut-Shape Diadem

Minoan

ca. 1400-1375 BCE

Gold

Knossos, Zapher Papoura cemetery, Chieftain's Grave.

2015.25

This diadem, or headpiece, is made of eighteen beads in relief repoussé with a marine life motif. The particular grave which this diadem was found in is considered a warrior grave. Also found were two spears, two swords, and other gifts.³⁷



Bands

Minoan

ca. 2600-2200 BCE

Gold

Mochlos, Tomb II

2015.26

These gold bands could have part of a larger piece of jewelry, diadem, appliqué ornaments for garments, or most likely, armbands. They were found in one of the riches tombs in the Mochlos cemetery. Found in 1908.³⁸

³⁷ Alexander S. Onassis Public Benefit Foundation (USA), *From the Land of the Labyrinth: Minoan Crete 3000-1100 BC*, 173

³⁸ *Ibid.*, 169



Heavy Bracelet

Minoan

ca. 1700-1500 BCE

Gold

Aegina

2015.27

Part of the “Aegina Treasure” found in 1891.³⁹



Gold Bands and Diadems

Minoan

ca. 1200-1000 BCE

Gold

Aegina

2015.28

Part of the “Aegina Treasure”
found in 1891.⁴⁰

Face Band

Minoan

ca. 2500-2200 BCE

Gold

Mochlos

2015.29



The two eyes of this band
are indicated with dot-repoussé. These bands would have been pinned around the forehead or the eyes of the
dead.⁴¹

³⁹ *British Museum Online Catalogue*

⁴⁰ *Ibid.*

⁴¹ Reynold Higgins, *Minoan and Mycenaean Art*, 44

V. Pendants and Miscellaneous Ornaments



Hornet Pendant

Minoan

ca. 1700-1500 BCE

Gold

Mallia

2015.30

This is a very typical pendant of Knossos. Two hornets are arranged around a honeycomb.⁴²

Master of Animals Pendant

Minoan

ca. 1700-1500 BCE

Gold

Aegina

2015.31

This pendant shows a nature god holding a bird in either hand. The birds rest on a long snake-like mysterious object. The god stands on a field of lotuses. Though there is clearly Egyptian influence in the style, this pendant is purely Minoan. This is made clear by his dress: a tight loin cloth and frontal sheath. Part of the “Aegina Treasure” found in 1891.⁴³



Falcon Pendant

Minoan

ca. 1700-1550 BCE

Gold

Crete (Exact Location Unknown)

2015.32

This gold pendant would have most likely been inlaid with other materials such as diopside. It also was probably part of a larger piece of jewelry, a pectoral perhaps.⁴⁴



⁴² Reynold Higgins, *Minoan and Mycenaean Art*, 44-45, 49

⁴³ Ibid.

⁴⁴ *British Museum Catalogue*



Goat Pendant

Minoan

ca. 1700-1550 BCE

Gold

Crete (Exact Location Unknown)

2015.33

A depiction of a goat with three round disks hanging below.⁴⁵

Bull's Head Pendant

Minoan

ca. 1550-1450 BCE

Gold

Palace of Hagia Triada⁴⁶

2015.34



Lion Pendant

Minoan

ca. 1550-1450 BCE

Gold

Palace of Hagia Triada⁴⁷

2015.35

Lion's Head Ornament

Minoan

ca. 1700-1500 BCE

Gold

Aegina

2015.36

At the center is the head of a lion. On two chains coming from either side hang two eggs, on the other chains are identical flying birds, most likely ducks. Part of the "Aegina Treasure" found in 1891.⁴⁸



⁴⁵ *British Museum Catalogue*

⁴⁶ Spyridon Marinatos, *Crete and Mycenae*, 110

⁴⁷ *Ibid.*

⁴⁸ *British Museum Catalogue*

Owl Ornament

Minoan

ca. 1700-1500 BCE

Gold

Aegina

2015.37

Originally part of a larger object. Part of the “Aegina Treasure” found in 1891.⁴⁹



Myrtle-Shape Leaves

Minoan

ca. 2600-2300 BCE

Gold

Mochlos, Tomb III

2015.38

These two myrtle leaves in gold have punch-dotted outlines and very fine stems. Most likely, they would have been attached by a thin wire to holes in a diadem, or headpiece. Found in 1908.⁵⁰

Flower-Shape Pins

Minoan

ca. 2500-1800 BCE

Gold

Mochlos, Tomb XIX

2015.39



A thin hammered wire acts as a stem to these cutout sheet daises. Though this type of gold work was considered rather primitive or basic for the time, they still are fine examples of naturalistic Minoan jewelry. These pins would have been used as hair ornaments.⁵¹ Most likely, the elaborate stylized Babylonian jewelry from the Royal Tombs of Ur from around 2700 BCE inspired this naturalism.⁵² Found in 1908.

⁴⁹ *British Museum Catalogue*

⁵⁰ Alexander S. Onassis Public Benefit Foundation (USA), *From the Land of the Labyrinth: Minoan Crete 3000-1100 BC*, 168

⁵¹ *Ibid.*

⁵² Reynold Higgins, *Minoan and Mycenaean Art*, 44



Leaf-Shape Pins

Minoan

ca. 2500-1800 BCE

Gold

Mochlos

2015.40

Naturalistic pins most likely inspired by the elaborately stylized Babylonian jewelry from the Royal Tombs at Ur.⁵³

Rosette Plaques

Minoan

ca. 1700-1500 BCE

Gold

Aegina

2015.41 (Set of 10)

One of 54 identical decorative plaques. Part of the “Aegina Treasure” found in 1891.⁵⁴



Bee Ornament

Minoan

ca. 1700-1600 BCE

Gold

Crete (Exact Location Unknown)

2015.42

This small bee ornament is decorated using both filigree and granulation.⁵⁵

⁵³ Reynold Higgins, *Minoan and Mycenaean Art*, 45-46

⁵⁴ *British Museum Online Catalogue*

⁵⁵ *Ibid.*

MINOAN CEREMONIAL WEAPONRY



Long Sword

Minoan

ca. 1400-1375 BCE

Bronze, gold, and ivory

City of Khania, Cemetery of Kydonia, Kouklakis plot, Tomb 46,

2015.43

This long bronze blade is decorated with an ivory pommel and projecting gold rivets. The sword has been attributed to a Knossian workshop on Crete. This long sword was found in a shaft warrior grave, similar to those found in Mycenae. Found in 2004.⁵⁶

Votive Axes

Minoan

ca. 1650-1600 BCE

Gold

Arkalochori, sacred cave

2015.44 (Set of 10)



These small votive axes were found in a sacred cave near Arkalochori in central Crete. The offerings found in this cave consisted of real bronze weapons and small-scale imitations in precious metals (silver and gold). The deity that was worshiped here would most likely have been warlike, which seems out of place for the peaceful Minoan people. There is a possibility that the deity worshiped here was an early incarnation of Athena. There is mention of worship to Athena in the Knossos archives. Found in 1934.⁵⁷

⁵⁶ Alexander S. Onassis Public Benefit Foundation (USA), *From the Land of the Labyrinth: Minoan Crete 3000-1100 BC*, 102

⁵⁷ Reynold Higgins, *Minoan and Mycenaean Art*, 142-143

Dagger

Minoan

ca. 1800-1700 BCE

Bronze

Lasithi Plain

2015.45

Both sides of this bronze dagger are engraved. One side shows a huntsman spearing a boar and the other a fight between two bulls. This engraving was probably once filled with gold wire. If this is so, this is the only example of one of these typically Mycenaean styled gold inlaid daggers found in Minoan civilization.⁵⁸



Covering of a Pommel

Minoan

ca. 1600 BCE

Gold

Old Palace of Mallia

2015.46

This was the gold covering of a pommel to a bronze sword. It depicts a representation of a realistically rendered acrobat bending backward.⁵⁹



Lion and Goats Sword Handle

Minoan

ca. 1450-1400 BCE

Gold

Knossos, Zapher Papoura Cemetery,
Grave 36⁶⁰

2015.47

⁵⁸ Reynold Higgins, *Minoan and Mycenaean Art*, 43

⁵⁹ Spyridon Marinatos, *Crete and Mycenae*, 69

⁶⁰ *Ibid.*, 112

MINOAN VESSELS



Rosette Cup

Minoan

ca. 1700-1500 BCE

Gold

Aegina

2015.48

Decorated with swirling spirals and a central rosette. The original handle has long since been lost. Part of the “Aegina Treasure” found in 1891.⁶¹



⁶¹ Reynold Higgins, *Minoan and Mycenaean Art*, 40-41

MYCENAEAN JEWELRY

I. Necklaces



Rosette and Palm-Shape Necklaces

Mycenaean

ca. 1500-1400 BCE

Gold

Prosymna in the Argolid⁶²

2015.49

Eagle Necklace

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave V⁶³

2015.50



⁶² Spyridon Marinatos, *Crete and Mycenae*, 203

⁶³ *Ibid.*, 205



Miscellaneous Necklaces

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave V⁶⁴

2015.51

⁶⁴ Spyridon Marinatos, *Crete and Mycenae*, 205

II. Rings and Seals



Nature and Double Axe Signet Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae⁶⁵

2015.52

Procession Signet Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae⁶⁶

2015.53



Twin Griffins Signet Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae⁶⁷

2015.54

Goat and Man with Tree Signet Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae⁶⁸

2015.55



⁶⁵ Spyridon Marinatos, *Crete and Mycenae*, 206

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid.



Dancers Signet Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae⁶⁹

2015.56

Altar with Worshipers Signet Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae⁷⁰

2015.57



Enthroned Figure and Warrior Signet Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae⁷¹

2015.58

Fantastical Griffin Signet Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae⁷²

2015.59



⁶⁹ Spyridon Marinatos, *Crete and Mycenae*, 206

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Ibid.



Enthroned Figure with Griffin Signet Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae⁷³

2015.60

Hunters on a Chariot Signet Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV⁷⁴

2015.61



Battle on Rocks Signet Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV⁷⁵

2015.62

⁷³ Spyridon Marinatos, *Crete and Mycenae*, 206

⁷⁴ J. Paul Getty Museum, *Great Moments in Greek Archaeology*, 128

⁷⁵ *Ibid.*



Oval Finger Ring

Mycenaeae

ca. 1600-1060 BCE

Gold

Citadel of Mycenae

2015.63

The oval or shield shape were very common among Mycenaean rings.⁷⁶

Oval Finger Ring

Mycenaeae

ca. 1600-1060 BCE

Gold

Rhodes

2015.64⁷⁷



Griffin Seal

Mycenaeae

ca. 1500-1400 BCE

Gold

Pylos⁷⁸

2015.65

Scale Seal

Mycenaeae

ca. 1500-1400 BCE

Gold

Pylos⁷⁹

2015.66



⁷⁶ *British Museum Online Catalogue*

⁷⁷ *Ibid.*

⁷⁸ Spyridon Marinatos, *Crete and Mycenae*, 209

⁷⁹ *Ibid.*

Bull Seal I

Mycenaean
ca. 1500-1400 BCE
Gold
Pylos⁸⁰
2015.67



Bull Seal II

Mycenaean
ca. 1500-1400 BCE
Gold
Pylos⁸¹
2015.68



Wounded Lion Seal

Mycenaean
ca. 1500-1550 BCE
Gold
Citadel of Mycenae, Grave Circle A, Grave III⁸²
2015.69

Lion and Hunter Seal

Mycenaean
ca. 1500-1550 BCE
Gold
Citadel of Mycenae, Grave Circle A, Grave III⁸³
2015.70



⁸⁰ Spyridon Marinatos, *Crete and Mycenae*, 209

⁸¹ Ibid.

⁸² J. Paul Getty Museum, *Great Moments in Greek Archaeology*, 127

⁸³ Ibid.

III. Earrings



Round Earrings

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave III⁸⁴

2015.71

⁸⁴ Spyridon Marinatos, *Crete and Mycenae*, 201

IV. Diadems and Other Bands

Mask of Agamemnon

Mycenaean

ca. 1550-1500 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave V
2015.72

This famous mask was discovered by Heinrich Schliemann, along with most of the other items found at Mycenae. This mask in particular has a very questionable authenticity. This mask did not belong to the Homeric hero Agamemnon.⁸⁵



Funeral Mask of a Prince

Mycenaean

ca. 1550-1500 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave V
2015.73

This golden face mask was found in the shaft graves of Mycenae. They were placed over the face of the deceased.⁸⁶

⁸⁵ J. Paul Getty Museum, *Great Moments in Greek Archaeology*, 129

⁸⁶ Spyridon Marinatos, *Crete and Mycenae*, 163

Funeral Masks of Princes

Mycenaean

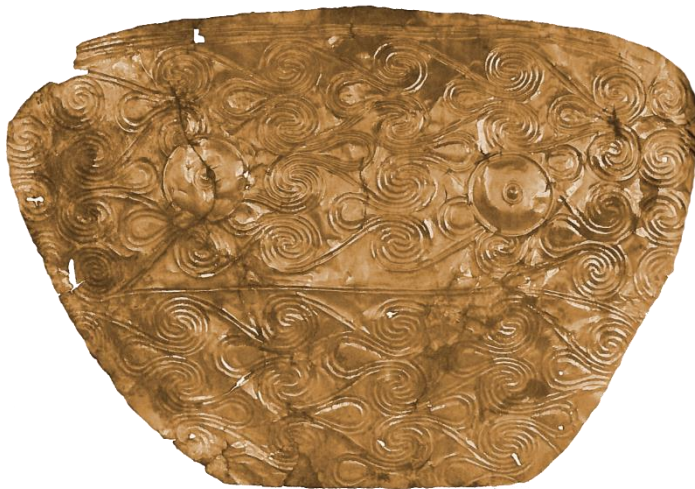
ca. 1550-1500 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV

2015.74 .75 .76 (top row, then left to right)

These three golden face masks were found in the shaft graves of Mycenae. They were placed over the face of the deceased. Three masks.⁸⁷



Funeral Pectoral

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave V

2015.77

This piece was laid over the chest of the deceased.⁸⁸

⁸⁷ Spyridon Marinatos, *Crete and Mycenae*, 164-16

⁸⁸ *Ibid.*, 168



Blossom Diadem

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave III⁸⁹

2015.78

Grand Diadem

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave III⁹⁰

2015.79



Man's Armlet

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV⁹¹

2015.80

⁸⁹ Spyridon Marinatos, *Crete and Mycenae*, 169

⁹⁰ *Ibid.*, 169

⁹¹ *Ibid.*, 201

V. Pendants and Miscellaneous Ornaments



Goddess Pin

Mycenaean

ca. 1500-1550 BCE

Gold, silver

Citadel of Mycenae, Grave Circle A, Grave III

2015.81

The center decoration on this pin depicts a goddess with outstretched arms toward stylized tree branches.⁹²



Stylized Nautili-Shape Ornaments

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave III⁹³

2015.82

⁹² Spyridon Marinatos, *Crete and Mycenae*, 200

⁹³ Ibid.



Repoussé Discs

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave

Circle A, Grave III

2015.83 (set of 20)

Probably used as dress ornaments.⁹⁴

Owl Pendant

Mycenaean

ca. 1500-1400 BCE

Gold

Kakovatos, Triphylia⁹⁵

2015.84



⁹⁴ Spyridon Marinatos, *Crete and Mycenae*, 200

⁹⁵ *Ibid.*, 203

Frog Pendant

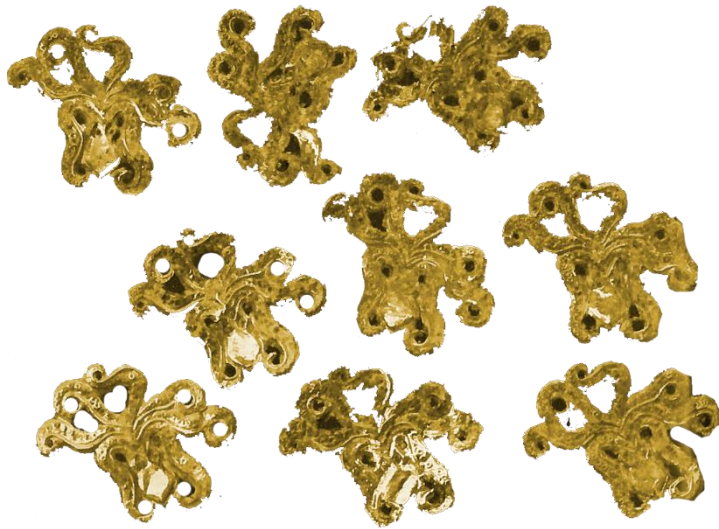
Mycenaean

ca. 1500-1400 BCE

Gold

Kakovatos, Triphylia⁹⁶

2015.85



Octopus Ornaments

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV⁹⁷

2015.86 (set of 9)



Altar and Doves Ornament

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV⁹⁸

2015.87

⁹⁶ Spyridon Marinatos, *Crete and Mycenae*, 203

⁹⁷ *Ibid.*, 204

⁹⁸ *Ibid.*, 205



Female Figure Ornaments

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave III⁹⁹

2015.88



Deity with Birds Ornament

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave III¹⁰⁰

2015.89

Deity with Single Bird Ornament

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave III¹⁰¹

2015.90



⁹⁹ Spyridon Marinatos, *Crete and Mycenae*, 205

¹⁰⁰ J. Paul Getty Museum, *Great Moments in Greek Archaeology*, 126

¹⁰¹ Ibid.

MYCENAEAN CEREMONIAL WEAPONRY



Lily Dagger Handle Fragment

Mycenaean

ca. 1500-1550 BCE

Gold, bronze

Citadel of Mycenae, Grave Circle A, Grave V¹⁰²

2015.91



Spiral Dagger Blade Fragment

Mycenaean

ca. 1500-1550 BCE

Gold, bronze

Citadel of Mycenae, Grave Circle A, Grave V¹⁰³

2015.92

¹⁰² J. Paul Getty Museum, *Great Moments in Greek Archaeology*, 129

¹⁰³ Spyridon Marinatos, *Crete and Mycenae*, 170



Lions and Spirals Dagger Handle Fragment

Mycenaean

ca. 1500-1550 BCE

Gold, bronze

Citadel of Mycenae, Grace Circle B,
Grave Delta¹⁰⁴

2015.93



Ocean Life Dagger Blade

Mycenaean

ca. 1500-1550 BCE

Gold, bronze

Pylos¹⁰⁵

2015.94



Full Lion Dagger

Mycenaean

ca. 1500-1550 BCE

Gold, bronze

Pylos¹⁰⁶

2015.95

¹⁰⁴ Spyridon Marinatos, *Crete and Mycenae*, 170

¹⁰⁵ Hellenic Ministry of Culture – National Archaeological Museum Website

¹⁰⁶ Spyridon Marinatos, *Crete and Mycenae*, 170



Ceremonial Sword

Mycenaean

ca. 1500-1550 BCE

Gold, bronze

Staphylos on Skopelos¹⁰⁷

2015.96



Lion Hunt Dagger

Mycenaean

ca. 1500-1550 BCE

Gold, bronze

Citadel of Mycenae, Grave Circle A, Grave IV¹⁰⁸

2015.97

¹⁰⁷ Spyridon Marinatos, *Crete and Mycenae*, 170

¹⁰⁸ J. Paul Getty Museum, *Great Moments in Greek Archaeology*, 126



Lions Dagger

Mycenaean

ca. 1500-1550 BCE

Gold, bronze

Citadel of Mycenae, Grave Circle A, Grave IV¹⁰⁹

2015.98



Birds Dagger

Mycenaean

ca. 1500-1550 BCE

Gold, bronze

Citadel of Mycenae, Grave Circle A, Grave V¹¹⁰

2015.99

¹⁰⁹ *Hellenic Ministry of Culture – National Archaeological Museum Website*

¹¹⁰ *Ibid.*

MYCENAEAN VESSELS



Small Stemmed Goblet

Mycenaean

ca. 1500 BCE

Gold

Citadel of Mycenae¹¹¹

2015.100

Lion's Head Rhyton

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV¹¹²

2015.101



¹¹¹ *British Online Catalogue*

¹¹² Spyridon Marinatos, *Crete and Mycenae*, 176



Vapheio Cup I

Mycenaean

ca. 1500 BCE

Gold

Vaphio in Laconia

2015.102

This cup depicts a bull attacking a hunter and huntress. On the other side another bull runs away. Beside this on another side of this round cup is the capture of a bull in a net.¹¹³ The violent nature of this scene leads some to believe that this cup has more Mycenaean roots in comparison to the more peaceful Vaphio Cup II, which corresponds more with the peaceful culture of Minoan.

Vapheio Cup II

Mycenaean

ca. 1500 BCE

Gold

Vaphio in Laconia

2015.103

This cup depicts a bull captured by following a decoy cow. Another bull cautiously approaches. On the other side a hunter has captured a bull by the back leg using a rope.¹¹⁴ Though this piece was found in a Mycenaean context, it is very likely that it has more Minoan origins and influence due to its peaceful nature.



¹¹³ Spyridon Marinatos, *Crete and Mycenae*, 178-181

¹¹⁴ *Ibid.*, 182-185

Rosette Relief Cup with Handle

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV¹¹⁵

2015.104



“Nestor’s Cup”

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV

2015.105

This vessel was given the name “Nestor’s Cup” after the fabled chalice. This is most likely not the cup referred to in the myth. It does, however, have interesting detailing of hawks at the top of the handles and is well made.¹¹⁶

¹¹⁵ Spyridon Marinatos, *Crete and Mycenae*, 187

¹¹⁶ *Ibid.*, 188

Cup with Dog Head-Shape Handles

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Near Grave Circle A¹¹⁷

2015.106



Cup with Single Ring

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV¹¹⁸

2015.107

¹¹⁷ Spyridon Marinatos, *Crete and Mycenae*, 189

¹¹⁸ *Ibid.*, 190

On Handled Chalice

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV¹¹⁹

2015.108



Gold Rouge-Vessel with Handles

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV¹²⁰

2015.109

¹¹⁹ Spyridon Marinatos, *Crete and Mycenae*, 190

¹²⁰ *Ibid.*, 191

Column Patterned Cup

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV¹²¹

2015.110



Running Lion Cup

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave V¹²²

2015.111



Kantharos

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV¹²³

2015.112



¹²¹ Spyridon Marinatos, *Crete and Mycenae*, 191

¹²² *Ibid.*, 192

¹²³ *Ibid.*, 192



Ribbed Cup

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave IV¹²⁴

2015.113

Tall Cup

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave V¹²⁵

2015.114



Spiral Cup

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave V¹²⁶

2015.115

¹²⁴ Spyridon Marinatos, *Crete and Mycenae*, 193

¹²⁵ *Ibid.*, 193

¹²⁶ *Ibid.*, 194

Plant Detailed Cup

Mycenaean

ca. 1500-1550 BCE

Gold

Citadel of Mycenae, Grave Circle A, Grave

IV¹²⁷

2015.116



Octopus Cup

Mycenaean

ca. 1400 BCE

Gold

Midea in the Argolid¹²⁸

2015.117

This cup is beautifully embossed with sea-anemones, dolphins, and argonauts.¹²⁹

¹²⁷ Spyridon Marinatos, *Crete and Mycenae*, 194

¹²⁸ *Ibid.*, 196-7

¹²⁹ Reynold Higgins, *Minoan and Mycenaean Art*, 146



Six Sided Box

Mycenaean

ca. 1400 BCE

Gold, wood

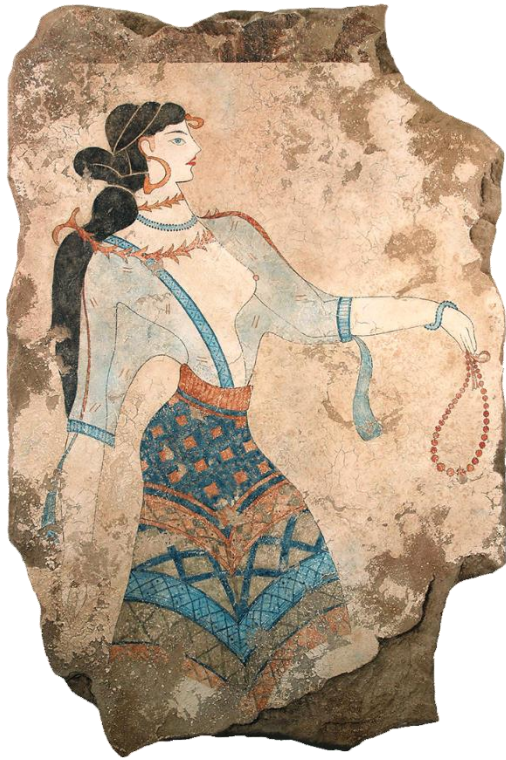
Citadel of Mycenae, Grave Circle A, Grave V

2015.118

This six-sided wooden box is decorated with gold plaques with various animal motifs and decorative flora. It contains twelve gold sheets and the motifs repeat four times each.¹³⁰

¹³⁰ J. Paul Getty Museum, *Great Moments in Greek Archaeology*, 129

ADDITIONAL OBJECTS



Goddess' Attendant Fragment (Reproduction)

Minoan

ca. 1800-1700 BCE

Fresco

Akrotiri, Xeste 3

2015.119¹³¹



Ladies in Blue (Reproduction)

Minoan

ca. 1525-1450 BCE

Fresco

Knossos

2015.120¹³²

¹³¹ *Ancient Artifice – Ancient Fresco Replicas*

¹³² *Metropolitan Museum of Art – The Collection Online*



Bull Rhyton

Mycenaean

ca. 1500-1550 BCE

Gold, silver, and bronze

Citadel of Mycenae, Grave Circle A, Grave IV

2015.121¹³³



Bull Rhyton

Minoan

ca. 1450 BCE

Gold, silver, and bronze

Knossos

2015.121¹³⁴

¹³³ Hellenic Ministry of Culture – National Archaeological Museum Website

¹³⁴ Alexander S. Onassis Public Benefit Foundation (USA), *From the Land of the Labyrinth: Minoan Crete 3000-1100 BC*, 250



Hammer

Minoan

ca. 1800-1700 BCE

Bronze

Malia Quartier Mu, North Court

2015.123

This bronze hammer would have had a wooden handle. It was found very close to a metal smith's workshop. Comparable hammers have been in other areas of Crete.¹³⁵

Tongs

Minoan

ca. 1450 BCE

Bronze

Mochlos, Hoard in the

House of the Metal

Merchant, House C3

2015.124



These tongs would have been used in furnaces and hearths, primarily in metal working. They would be used to move the crucible, the mold, the liquid or the cast, and the object.¹³⁶



Crucible

Minoan

ca. 1350-1200 BCE

Clay

Malia Quartier Nu

2015.125

The hot liquid metal would be poured into crucibles such as this to then be transferred to molds for making vessels, weapons, and tools.¹³⁷

¹³⁵ Alexander S. Onassis Public Benefit Foundation (USA), *From the Land of the Labyrinth: Minoan Crete 3000-1100 BC*, 83

¹³⁶ *Ibid.*, 87

¹³⁷ *Ibid.*, 91



Double-Axe Molds

Minoan

ca. 3000-2000 BCE

Stone

Lasithi area

2015.126¹³⁸

Mold for Casting Earrings

Minoan

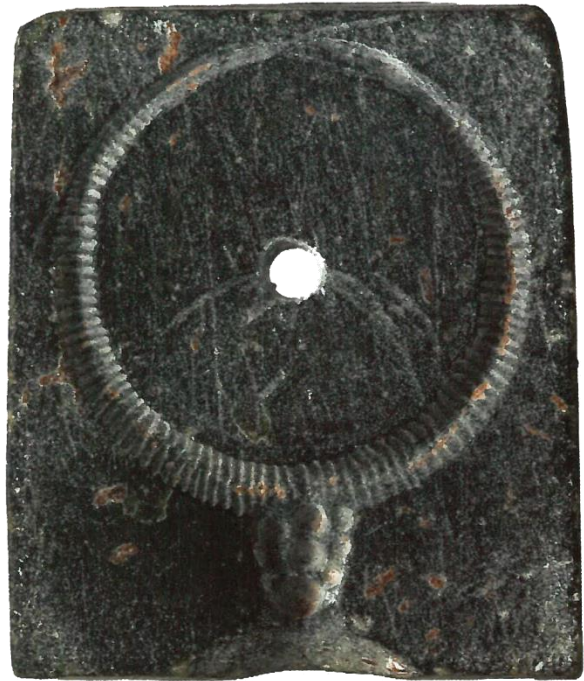
ca. 1600 BCE

Schist

Mochlos, Cemetery, Burial Complex I/II/III

2015.127

This two-piece molds would have been filled by pouring the hot liquid metal through a funnel. This particular type of earring shape is common in the Far East and has also been found in Crete.¹³⁹



¹³⁸ Alexander S. Onassis Public Benefit Foundation (USA), *From the Land of the Labyrinth: Minoan Crete 3000-1100 BC*, 93

¹³⁹ *Ibid.*, 184



Golden Toad

Minoan

ca. 2000 BCE

Gold

Mesara Plain, Communal Tombs

2015.128

An early example of granulation used to give this toad its warts.¹⁴⁰



Cylindrical Bead

Minoan

ca. 2000 BCE

Gold

Mesara Plain, Communal Tombs

2015.129

An early example of filigree in action. Small wires make up the spirals on this bead.¹⁴¹

¹⁴⁰ Reynold Higgins, *Minoan and Mycenaean Art*, 47

¹⁴¹ Ibid.

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