

§ 77. THE TAUREADOR FRESCOS.

'Cow-boy' feats in the open to be distinguished from Circus Sports; Oriental associations of the latter—Cappadocian cylinder sealing; M. M. I a 'rhytons' with acrobatic figures; Covering on bulls—parallels from early Cylinders and Bull of Apis; Elements of distinction between the two classes of subject; Theatral sports in honour of Goddess; Miniature representations associated with shrine—the Ivory Deposit; Fragment from 'Queen's Megaron'; Early example from beneath 'Kasella' floor; Deposit of 'Taureador Frescoes'—probably belonging to Close of L. M. I a; Their character and position on wall; Elegance of the female performers; Use of 'Cestus' round wrist; Tumbler caught by female attendant; Analogous bronze group from Crete—acme of Minoan metallurgic Art; Diagrammatic sketch of acrobat's evolutions; Conjectural form of Arena, fenced oval enclosure within rectangular; Dangerous aspect of sport—overthrown performers; 'Sacral Knots' before bulls, sign of Consecration: Comparison with sports of the Amphitheatre and Plaza; Spanish Corridas outgrowth of sports of Roman arena; Was there a Sacrificial sequel to Minoan sports? Matador on Thisbê bead-seal; Female performers devotees of Goddess—signs of gentle birth; Precedence of women in Minoan Society; Princes and Grandees participating in Spanish bull-fights compared; Chevaleresque sanction in Spain just as religious in Crete; Survival of Minoan taurokathapsia in Thessaly, in equestrian form—the Oxford relief; Parallel survival of earlier form of bull-grappling on foot; Heroic feats of kind in Greece traced to Minoan source; Absorbing attachment of Minoans to bull-sports: Attitude of Roman and Spanish spectators compared and contrasted; Reaction of monumental remains on Greek tradition—but false idea of Captive performers.

Bull-grappling scenes, such as those referred to in the two previous Sections, essentially belong to the open. Two contrasted compositions appear before us of which we have the fullest record in the marvellous repoussé designs of the gold cups from the Vapheio Tomb, and the parallels of which we recognize on the remains of the painted reliefs from the porticoes above the Northern Entrance Passage at Knossos and, again, on the fragmentary gypsum slabs brought back by Lord Elgin from the vesti-

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