

§ 89. THE PAINTED HIGH RELIEFS FROM EAST HALL; AND BRONZE
LOCKS OF HAIR FROM GIGANTESQUE FEMALE IMAGE.

Agonistic and acrobatic character of High Reliefs; Fragment from group of two wrestlers—Sir W. Richmond's technical appreciation; Boxing bouts and hand-to-hand encounters in Minoan Art; Upper arm—attributed to fallen pugilist; Comparison with small relief of H. Triada 'rhyton'; Forearm of boxer; Forearm of Taureador, with clenched fist—Sir W. Richmond on this; Hand, with careful rendering of veins; Leg seen from back, perhaps of pugilist; Calf in profile and ankle-ring; Female breasts—probably of Taureador; Fragments of frieze with opposed Griffins tethered to Columns; Palm Columns; Cornice with triple gradation beneath Griffin Frieze; Opposed Griffins compared with signet-type; Column here baetylic form of divinity; Oriental origin of such 'antithetic' schemes; Frequency of opposed animal types in Late Minoan Art; High reliefs probably on walls of back Section of Hall; Double tiers of reliefs; Griffin Friezes along side walls in narrower porticoes; High reliefs evolved from lower; Gypsum reliefs at Mycenae—by Minoan hand; Concurrent progress of works in the round; Hand of stone figure, half natural size; Life-sized female head in painted stucco, from Mycenae; Influence of wood carving visible in head; Discovery of large bronze locks of hair in carbonized deposit by N. wall of East Hall; Belong to wooden figure of gigantic proportions; Female sex indicated; The 'Xoana' of Daedalos; A gigantesque cult image of Minoan Goddess; Probable place, in back Section of Hall.

THE remains of high reliefs found in the deposit almost all relate to human subjects, and mostly belong either to the agonistic class concerned with boxers or wrestlers or to bull-grappling scenes.

Among the fragments discovered that reproduced in Fig. 342 A is of special interest in supplying an indication of the gymnastic character of the group to which it belonged. It consists of the front or outer side of a man's right shoulder with part of the breast. Below the armpit appears the tip of a thumb, seen in profile, which, from its position, may be taken to belong to the right hand of a second figure, grappling that to which the shoulder forms part. Evidently the other fingers gripped the arm just below this. We have here, then, a fragment of a group of two wrestlers.¹

¹ In order to obtain materials for a correct appreciation of this remarkable series of works I submitted some of the principal fragments to experts both on the artistic and

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Fragment from groups of wrestlers