

Α. Α.

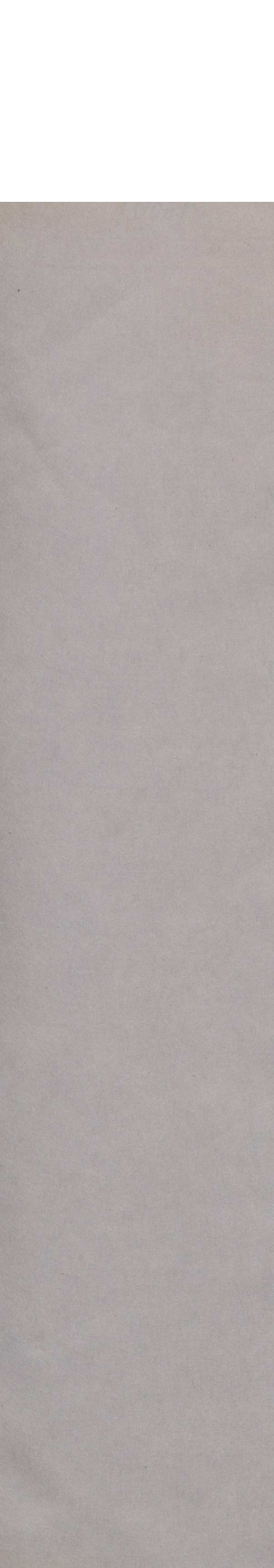
ΠΡΑΓΜΑΤΕΙΑΙ  
ΤΗΣ  
ΑΚΑΔΗΜΙΑΣ  
ΑΘΗΝΩΝ

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ΠΡΑΓΜΑΤΙ  
ΤΟΜΟΣ 39

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ΜΥΚ

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ΤΕΜ

ΓΡΑΦΕΙΟΝ

ΒΙΒΛΙΟΘΗΚΗ  
ΑΚΑΔΗΜΙΑΣ  
ΑΘΗΝΩΝ

26913 / 1977









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Κατάλογος Πινάκων  
Πρόλογος

ΕΙΣΑΓΩΓΙΚΑ

ΠΗΓΑΙ

ΝΑ·Ι·ΣΚΟΙ

ΥΠΑΙΘΡΙΑ ΙΕΡΑ

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|------|--|
| I    | Πήλινον εἰδώλον<br>Clay figurine   |
| II   | Ἀπὸ ἀέρος κτεάνιον<br>Τσούντα». Β, κτεάνιον εἰδώλων.<br>(dedication).<br>Mycenae. The (dedication).  |
| III  | Μυκῆναι. Ἐστὶν<br>θρονὸν ἐν εἴδει θύρας<br>Mycenae. The (throne).                                    |
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| IX   | Μυκῆναι. Κ, ἀντικείμενον<br>Mycenae. K, (antefix).   |
| X    | Μυκῆναι. Κατὰ τὸ<br>τοῦ βωμοῦ. Β, ἀντικείμενον<br>Mycenae. Re (antefix).<br>al Way. B, pr (antefix). |
| XI   | Μυκῆναι. Δωρὶς<br>Θ, κατάλοιπον<br>Mycenae. Ro (Doric).<br>the floor. Θ, (Doric).                    |

β'

XII

XIII

XIV

XV

XVI

XVII

XVIII

XIX

M  
NA





Τὴν συλλογὴν καὶ  
ἔχουν σχέσιν μὲ τὴν  
θησαν ὑπὸ τοῦ E. Be  
(The Oil Tablets of  
μον σύγγραμμα τοῦ  
1950, ἔπρεπε νὰ συ  
Αἱ σχετικαὶ πρὸς τὴν  
ἀποκάλυψις τοῦ Θρη  
φασίν μου, νὰ συνεχι  
τέλεσμα ταύτης εἶναι  
τέσπη δυνατὴ διὰ τ  
καὶ τῆς ᾿Ακαδημίας ᾿  
καὶ ἐντεῦθεν ἐκφράζο  
σις τῶν ναῶν, τῶν βα  
τελεῖ τὸ πρῶτον μέρος  
της μου. ᾿Εν καιρῷ θ  
τερον μέρος.

Τὰ γενικὰ συμπερ  
1184ην Συνεδρίαν τῆ  
βρίου 1976 ἡ Σύγκλ  
Πραγματειῶν τῆς ᾿Ακ  
τὴν ὀφείλω χάριτας ε

Τὰ γραμμικὰ σχέδ  
φωτογραφίαι ἐτέθησαν  
ων, αἱ σημειώσεις συν  
γλικοῦ κειμένου. Εὐχα  
τὴν βοηθόν μου εἰς τὸ  
διὰ τὰ γραμμικὰ σχέ  
Σοφianoῦ διὰ τὴν συμβ  
ἐπίσης ὀφείλω εἰς τὸν  
τῆς ἐκδόσεως.



Ἡ ἀποκρυπτογράφος  
Θρησκευτικοῦ Κέντρο  
ἐρευνητῶν πρὸς τὴν με

Τὴν μελέτην ταύτην  
γραμματεία δημοσιευθεῖσα  
δὲ ὁ Martin P. Nilsson  
νωικὴν - Μυκηναϊκὴν  
ληνικῆς θρησκείας βιβλ  
τῶν Μυκηναίων ἐρευν  
συνεκέντρωσε τὴν προ  
τοῦ μυκηναϊκοῦ χώρου  
σαν πολλὰ πραγματεῖ  
φέντας χώρους. Πλήρ  
Bogdan Rutkowski ε  
κατάλογον κτισμάτων  
Κρητο-Μυκηναϊκὴν πε  
τῆς μυκηναϊκῆς θρησκ  
τὴν τῆς μυκηναϊκῆς σ  
καὶ τῶν σφραγιδολίθα  
Μουσεῖον τῶν Ἀθηνῶν

Αἱ μέχρι τῶν ἡμερῶν  
ἐστήριζον συμπεράσμα  
τοῦ μινωικοῦ καὶ τοῦ  
τῶν δύο περιοχῶν ἦτο π  
was the relation of the  
cenaean different from  
γει ὁ ἴδιος «Scholars w  
unanimously that no  
representations from

from the  
 «we hav  
 ligions v  
 tails of  
 τοῦ βιβλίου  
 «In the  
 religion,  
 tical, th  
 rash, for

Tò 196  
 πρέπει νά  
 ριοχῆς<sup>8</sup>, δ  
 σκευῶν, α  
 μυκηναϊκ  
 μικῆς Β  
 ὑπαρξιν ε  
 το δὲ ἐπι  
 σκείας, ἡ

Ἡ πλε  
 δέχεται ν  
 Κρητῶν  
 των, οἱ π  
 τικὴν Ἑλ  
 διάφορον  
 σχέσιν ἢ  
 γονικὴν δ  
 σχεδὸν ἀ  
 Κρήτης, ε  
 σιν τούτο  
 Ἀκόμη π  
 ρωτικὰ κ  
 των, οἱ δ  
 σιμεύσαντ  
 ται ὅτι οἱ  
 μέγαρον,  
 τῆς μινω

Εἶναι ἄρα γε δυνα-  
τομέα τῆς θρησκείας  
ρωτικῆς Ἑλλάδος, ἰδ-  
τῶν μεσοελλαδικῶν  
στοιχεῖον τῆς θρησκε-  
λος τῆς ἐλληνικῆς θρ-  
τήν, ὅταν ἔγραφε: «O  
amounts almost to  
λαδικοὶ ὅμως κάτοικ-  
εἶχον ἐξειλιγμένην λα-  
ξασίας. Εἶναι φυσικὸν  
καὶ ἐκ τοῦ χώρου τῆς  
δὲν ἦσαν ἀντίθετα πρ-  
κνύεται καὶ ἀπὸ κατό-  
ἐρώτημα ὅμως παραμ-  
εἰς τὰς δοξασίας καὶ  
μοιωθῇ πλήρως πρὸς  
μεν, αἱ ἐκ τῶν πινακίδ-  
ποδεικνύουν τὴν ὑπαρξ-  
μυκηναϊκὴν ἐποχὴν κα-  
ρωτικῆς ἀπὸ τῆς μιν-  
θεότητος. Καθίσταται  
ἐπὶ τοῦ παρόντος πρέ-  
πει νὰ βασίζεται ἐπὶ  
ἐπὶ καταλοίπων ἀνακο-  
Εἰς τὴν παροῦσαν μελ-  
τικῆς Ἑλλάδος καὶ ἐτ

Γραπταὶ μαρτυρίαι,  
γενέστερα συγγράμματα  
ὁποίας παρέχει τὴν πι-  
σκευτικῶν δοξασιῶν ἐν

ρικά ἔπη, τὰ  
κατὰ πολὺ μ  
διὰ τὴν λατρ  
νὰ ἀποδειχθῶ  
φικά ἔθιμα,  
σύγχρονον τῆ  
τυρίαι τῶν ὁρ  
δύνανται νὰ σ  
Ἐν τούτοις  
σιν, αἱ ὁποῖα  
ἐξ ἄλλων πη  
εἶναι σοβαρά

Αἱ ἐπιγρα  
καὶ τῆς Κνα  
τὰ κείμενά τ  
ρισμένα καὶ ε  
ἐλάτρευον οἱ  
ται τὰ εἰς αὐ  
ἱερῶν χώρων  
ἱερῶν. Ἄλλα  
σκευτικὰς συ  
εἰς τοὺς ἐρευ  
δυνατὸν νὰ ἀ  
οτάτην πηγὴν

Μοναδικὴν  
φθέντα κατὰ λ  
περιλαμβάνου  
μένους ἡμιπο  
μικρογραφία  
λιοι φέροντες  
σκευτικοῦ πε  
φέρονται ὥς  
εὐρέθησαν εἰς  
ρυνθος», ἢ γ



εἶναι ἀμφιβόλου γνησιότη-  
τές, καὶ τὰ συμπεριλαμβανόμε-  
να, τῶν ὁποίων ἡ γνησιότης  
συμφωνίαν οἱ δακτύλοι  
παραστάσεις, ἀνάγονται  
ἀπὸ τοῦ εὐρεθέντος εἰς τοῦ  
ἐπὶ τῆς σφενδόνης τῶν  
ἐκ τούτου δὲν καταλέγεται.

Σχετικῶς ὀλιγώτερον  
γεγλυμμένας παραστάσεις  
τῆς πληροφοριῶν<sup>16</sup>. Αἱ  
μὲν λίθων καὶ ψήφων  
καὶ διὰ τοῦτο ἡ ὁμοιότης  
τῆς εὐρεθέντων δεικνύει  
ἀκολουθοῦν παράδοσιν  
τεθῆναι ὅτι ἀνῆκον εἰς τοῦ  
γυναικῶν παραστάσεις ἀνα-  
τοτε καθ' ὠρισμένον τε-  
κνὸν τοῦς τεχνίτας μερ-  
φιβολία ὅτι ἐκ τῆς μι-  
ῆς περὶ τὴν Ἑλλάδα,  
καὶ αὐτῆς καλλιτεχνίας  
κονιστικὰς τῶν παρα-  
σκευῶν ἐλλαδικὰς θρησκείας  
κατανοητὰ<sup>17</sup>. Αἱ ὀλίγαι  
τοῦ συμβόλου τῆς μινω-  
Πρέπει ὅμως νὰ τονισ-  
παραστάσεως ἀντεπρο-  
κατόχους τῶν. Οἱ δακ-  
γῆδες καὶ αἱ παραστά-  
λουν τὸ ἀντίστοιχον τῆς  
σπουδαιότερα στοιχεῖα  
ζωὴν καὶ τὴν πεῖραν τῶν  
ξένοι, θὰ ἐχρησιμοποιοῦν.

Κατὰ κανόνα αἱ ἐπὶ  
σεις εἶναι ἐγγλυφοί, ἰ-

ἀπεικονίσασθαι  
 σεις ἀπεικονίσασθε  
 λοτε δὲ ὡς ἂν  
 αὐτὰ πρός τινος  
 δεξιὰ, εἰς τὴν  
 ὅτι τὰ ἀποκαλύπτ  
 θεσιν ὡς ἂν  
 τὰς λεπτομέρειας  
 τὸ ὅλον ἔγγραφο  
 τα πράγματα  
 στικῆς συνθέσεως

Εἶναι ἴσως ἀποκαλύπτ  
 δονῶν, αἱ ἀποκαλύπτ  
 μορφαὶ βασιλεῶν  
 καὶ ὁ χαρακὶς  
 ἀπὸ τῆς ἀποκαλύπτ  
 ξιὰ μὲ τὴν ἀποκαλύπτ  
 ὑπάρξην ἀποκαλύπτ  
 τῆς συνθέσεως  
 δυνατὸν νὰ ἀποκαλύπτ  
 ἀφοῦ τὸ ἴδιον  
 (εἰκ. 2), ἀποκαλύπτ  
 ὀπισθεν τὰ ἀποκαλύπτ  
 δὲν ἐπιτρέψκει  
 τοῦτο ἀποκαλύπτ  
 τηθῇ εἰς τὴν ἀποκαλύπτ  
 τοῦ χαρακὶς ἀποκαλύπτ

Πρέπει ἀποκαλύπτ  
 τῶν σφραγίδων  
 θμίας (correspondence)  
 εἰκονίζοντες ἀποκαλύπτ  
 τὴν παράστασιν  
 διὰ νὰ παραστήσω  
 πων ἐν κινήσει  
 τος ἢ τοῦ ἀποκαλύπτ  
 παράστασιν ἀποκαλύπτ

χείων εἰς τὸ αὐτὸ πλά  
ξενίζουν τὸν θεατὴν ἄλ

Συνήθως οἱ δακτύλ  
σιν των εἰς τοὺς δακτ  
φέροντο ἐπὶ τῶν δακ  
σφραγίδες διὰ τὴν σ  
ἐχρησιμοποιοῦντο ὥς  
βραχίονας καὶ εἰς ὄρμα  
πον κατὰ τὸν ὁποῖον

Ἀρχιτεκτονικὰ κατ  
γραφίαι καὶ ἄλλα γρο  
πληροφορίας διὰ τὰ ἱε  
τηθοῦν μετὰ προσοχῆς

Ἐκ τῶν πηγῶν, αἱ  
τάς πληροφορίας τὰς ὁ  
τούτων σπουδαιότεραι  
τὴν μυκηναϊκὴν ἐποχὴν

Τὸν ὄρον *Ναῖσκοι* ὁ  
τελοῦν τμῆμα ἀνακτορ  
εἰς τὴν λατρείαν θεότη  
χὴν ἀποδεικνύεται ἐξ  
γλυπτῶν ἔργων τέχνης

Τὴν ἀρχαιοτέραν ὑπ  
χρυσῶν ἐλασμάτων τῆς  
θμὸν III καὶ IV λακκοε  
λοῦ ἰσοδόμου βάθρου εἰ  
τος τοῦ ὁποίου ὑψοῦτα  
νον καὶ ἄβακα. Πρὸ τῆς  
τοῦ κτίσματος ἐπιστέ

τητά του. ὁ  
ἐπιστέφοντ  
ὁποίων κα  
τητος, εἰς



Εἰκὼν 1. Μυρ  
ἐκτυπον παρά

Ἐπὶ τῆς  
τὸ 1892 ὑπ  
παράστασι  
κεῖται μορφ  
ἐξ ἀριστερ  
πρὸς κτίσ  
τοῦ ὁποίου  
ρῶν κεράτ  
ἐπὶ τῆς στ  
τῶν χειρον  
ὁποῖαι χαρ  
ζουσαι. Ὁ  
εἰκονιζόμεν  
ναῖκες ἀλλ  
νοῦχοι, μέ  
αἱ μορφαὶ

στῆθος. Κίων με διπλα  
κα, ὑψοῦται εἰς τὸν ἄξ  
μαὶ παραλλήλως πρὸς  
σκον, ὡς δέχεται ὁ Ε  
Τσουντας, ἡ ἀκόμη τῇ  
πρὸς τὸ βάθος τοῦ κτίσ



Εἰκὼν 3. Ἐπί

Εἶναι ὅμως προφανές ὅτι  
σκος, ἡ πρόσοψις τοῦ ὁ  
Καθ' ὅμοιον τρόπον  
τοῦ ὑπ' ἀρ. 3 (εἰκ. 3) ἔ  
Τσουντα εἰς θαλαμοειδῆ  
τῆς παραστάσεως ἔχει  
ὑψοῦται τετράπλευρος ν  
κέρατα. Ἡ πρόσοψις το  
νὰ ὑποθέσῃ ὅτι πρόκειτ  
Ἀλλὰ ἐπὶ τοῦ ἀνωτάτο  
πλευρα σχήματα παριστ  
δεικνύει ὅτι τὸ εἰκονιζόμε  
πλευρον ναῖσκον, καὶ ἀπ  
κες χειρονομοῦσαι προσ  
ὅποῖον καλύπτει πλήρως  
δύο γραμμαί, μία τῶν ὅ

εἶναι καὶ  
 περικορμίσ  
 Ὀλιγώτ  
 ὑπ' ἀρ. 4  
 Μιδέας Δ  
 μενος ὑπὸ  
 ἀνδρική μ



Εἰκὼν 4α. Σ  
 ἀριθμὸν

ραν τοῦ ὅπ  
 ὀρχοῦνται

Παράλλ  
 σοῦ δακτυλ  
 κες ἱεροπρα  
 ται δύο ζεύ  
 ρισθῇ ὡς ἰ  
 νὰ ὑποτεθῇ  
 τῆς μιᾶς τῶ  
 τος, ναῖσκα  
 νου ὡς τὸ π  
 ἐπ' αὐτοῦ ἰ  
 του, τὸ ὅπ  
 εἶναι ἱερὸς  
 ἱεροῦ, τοῦ

Οἱ δακτ  
 μονικὰς ἀν

εἶναι ἀποδεικτικά. Ὑπὸ  
 εὐρέθησαν εἰς τὴν μυκ  
 ἢ καὶ δωρεῶν περιῆλθ  
 ἐνδιαφέρων εἶναι ὁ δα  
 λίνου, τὸν ὁποῖον ἐδημ  
 καὶ ὁ ὁποῖος λέγεται ὁ



Εἰκὼν 5. Σφενδόνη χρυσοῦ δακτ  
 τοῦ Βερολί

παραστάσεως εἰκονίζετ  
 λοῦ βάθρου ἢ ποδίου. Ὁ  
 Ἡ πρόσοψις τοῦ κτίσμ  
 κίων με διπλοῦν κιονόν  
 ἱερῶν κεράτων. Πρὸ το  
 δεξιὰν χεῖρα κυκλικὸν  
 τοῦ ἀριστεροῦ ἄκρου, ὅ  
 νεται ὅτι ἡ σεβίζουσα γ  
 στῆθος. Τούτου ἡ περι  
 θημένη γυναικεία μορφ

Ἀνάλογον εἰκόνα κτ  
 ἴσταται ἀνὴρ εἰς λατρε  
 δακτυλίου ὑπ' ἀρ. 6 (εἰ  
 ἀπόκειται εἰς τὸ Μουσε  
 δωμάτιον ἰδρυμένον ἐπὶ  
 γος ἱερῶν κεράτων. Με



δῆς γραμμῆς  
αὐτῆς ἀκτι-  
νῶς εἶναι  
καὶ πάλιν οἱ  
αἱ λεπτομέ-  
την αὐθεντι-

Ἐκ τῶν  
ὁποίας ἔχομεν  
καὶ ἀνεξαρ-  
τήν. Χαρακ-  
τικῶν εἶναι  
νάμεθα νὰ  
ἐκτάσεις. Ἐ-  
φαὶ αἱ βαίν-  
στενὸν περι-

Σπανίας  
γειογραφία  
χογραφία τ  
Εἰς τὰ τεμά  
εἰς τὸ βάθος  
κρανον. Ἡ  
ἀντὶ ἱερῶν  
Lang δέχον  
τέλος τῆς μ  
ποιοῦντο σφ  
σώζονται τμ  
θεσιν δὲν εἰ

Εἰς τὴν μ  
ριεχόμενον  
Ἐπ' αὐτοῦ  
νου ὑπὸ ζεύ  
τῶν σκελῶν  
ὁποῖον ὑπερ  
περατοῦται  
τρίτον ὑποσ



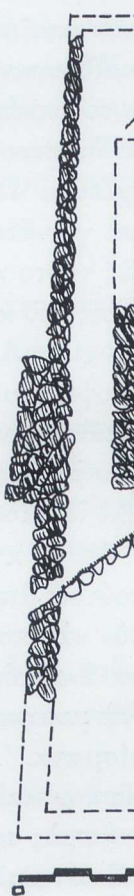
σιαζομένης ὄψεως (πίν  
στον τῶν ὁποίων ἐγρ  
Immerwahr, εἰς τὴν  
βωμὸς καὶ ὡς ἐκ τούτ  
ὅμως τὸ κτίσμα τοῦτο  
τῶν τετραπλεύρων βωμ  
τὴν μυκηναϊκὴν, ἀκόμ  
π.χ. ἀπὸ τὸν καθαρὰ ἀ  
Κνωσοῦ (PM II, σ. 61  
Μυρσινοχωρίου (εἰκ. 18  
βῶν καὶ τῶν Μυκηνηῶν  
πῶς θὰ ἐξηγήσωμεν τὰ  
τὰ ὁποῖα ἐγράφησαν εἰς  
στον τρίτον στήριγμα; ”  
ποδικὴν τράπεζαν προσ  
ἀμφίβολον τὴν ὀνομασία  
πηλίνου ἀποτυπώματος  
son, σ. 268 καὶ 283). 7  
σκον. Καὶ εἰς τὸν κρατῆ  
παράστασιν ναῖσκου μὲ  
ριγμάτων ὑποδεικνύει ἴσ  
παραστάδες εἶναι δυνατ  
καὶ πηλοῦ, ἐνῶ ἡ μεσα  
στοιχεῖον τῆς διακοσμῆ  
ἐγράφησαν ἐπὶ τῆς στέγ  
ράτων, ἕκαστον τῶν ὅτ  
ὄψεως.

Ἡ παράστασις ναῖσκου  
ἀρχιτεκτονικὰ κατάλοιπ  
βορειοανατολικὴν πτέρυγ  
κάλυψε τὰ θεμέλια μικρ  
93, διαστάσεων  $3.10 \times$   
ὁποίαν ὑφοῦται ἐπαισθη  
εἶχε κατασκαφῇ ὑπὸ καλ  
τηρεῖτο καλύτερον. Εἰς

ρέθη κατὰ  
σάρων του  
πιθανότητα  
δωματίου -

ὄλω ἐξ δωμ  
ρου καὶ αὐτ  
ρίας προσόψ  
ρου δωματίο  
τνίας ἱππείο

Σπουδαιότατος προφ  
 συνεργατῶν του εἰς τὸ  
 αὐτὸν ἀρχικῶς ὑπάρχον  
 γνώρισίς του ὡς ναοῦ σ



Εἰκὼν 8. Κάτω

χῶρον εἰς τὸν ὁποῖον εὐ  
 νος καὶ εἰς τὴν ἀνατολικ  
 μελίων, τὰ ἀρχαιότερα  
 ρύθμου μορφῆς. Τὸ κτίσμ  
 νην διὰ περιβόλου τοίχο

λαμβάνει δὲ  
δομον πρὸς  
τῆς αἰθούσας  
2.90 μ. πλ.  
κατωφερεί.

Ἐκατέρωθεν  
ἀναβαθμοὶ  
εἰς τὸν δόρυ  
τὸν μακρὸν  
πέραν αὐτῶν  
ἀνωτέρω, τῶν  
εἰς τί εἶναι  
ζω ὅτι πεισ  
μὲ τὰ ἰδιόα.

Ταῦτα,  
εἰς τὴν πρῶτην  
ἀνεξάρτητον  
ἰσόπεδον, οἱ  
τῶ συνόλῳ  
ζετο δι' εἰδ  
δήποτε ἄλλ  
ἐν ἀνάκτορ  
εἰς τὴν κορ  
τὰ ὅποῖα κ  
ὡς οἶκημα  
του δωμάτι  
ἀνασκαφείσ  
ρισσότερα τ  
ὑποθέσωμεν  
οἰκία ἄρχον  
οἰκία ἄρχον  
Τὸ πρὸ τῆς  
χρηστον εἰς  
Ἡ θέσις το  
οντο τὸ ἐν  
ἀνυπερβλήτ

κλιτύος ὑπῆρχεν εὐρύς  
λει τὴν σκέψιν ὅτι ἔτε  
τὴν χρῆσιν τῆς κλιτύος  
καθαγιασθῇ ἀπὸ μακρο

Ἐὰν νῦν ἀποβλέψωμεν  
σιέστερον πρὸς τὴν λύσιν  
γόμενον Ὀμηρικὸν Ὑ  
π.Χ. Κατ' αὐτὸν ἡ Δη  
θῇ ὁ ναὸς τῆς καὶ ἡ δι  
στίχους (στ. 270 - 272)

Ἄγε  
τευχόντα  
Καλλιχόε

Ἡ θέσις τὴν ὁποίαν  
τῆς Δήμητρος ὑποδειχ  
καὶ ἐπὶ ἐξάρματος τῆς  
302 - 304) ὁ ναὸς ἐκτί

.....  
ἐνθα καθ  
μίμνε πό

Ὁ ἀπεσταλμένος τοῦ  
ὅτι ἡ Δημήτηρ μακρὰν  
μεγάρου ἦτο ἀρκετὸς δι  
κατάλληλον διὰ νὰ ὑπο  
ρεῖχε χῶρον εἰς τὸν ὅπ  
ρηκολούθουν τὰ σεμνὰ

τὰ  
οὔτ' ἀχέειν.

Ἡ κατὰ τὴν παράδοσιν  
ὁποίου ἦτο ἰδρυμένος ὁ

νου ιδρύθησαν  
 ρικούς χρόνους  
 ράδοσις, τήν  
 ἀποδεικνύου  
 κηναϊκῆς ἐπ

Εἰς τὴν ν

ρον ναόν, ἡ  
 (εἰκ. 9). Ἄ  
 συμπαγὲς τ  
 τρων καὶ π  
 θαλάσσης, ε  
 τος. Ἡ εἴσο  
 (εἶδους προ  
 ται τετράπλ  
 γυναικείων  
 τὸν βορειοδυ  
 ρεν εἰς τὸ ἐ  
 δωματίου ἐ  
 VII, ἐνῶ πα  
 μικρῶν δωμ  
 φαίνεται ὅτι

τέθη τὸ ἀνατολικὸν τμήμα  
XIII. Τότε τὰ ἀρχαιότερα  
ἄδυτον τοῦ ἱεροῦ. Ὡς ἤδη  
εὐρέθησαν τεμάχια πολλὰ  
εἶναι δυνατόν νὰ διακριθῇ  
ἢ ἐὰν ὅλα ἦσαν ἀφιερώματα  
ἀποδοχῆς τοῦ συγκροτήματος  
ρος ναός, καταστραφεὶς  
τονταετίαν καὶ παρέμεινε  
χῆς. Ἡ παράδοσις ὁμολογᾷ  
ρικοὺς χρόνους καὶ εἰς τὸν  
π.Χ. αἰῶνος.

Ἀξιοσημεῖωτον εἶναι  
ὅχι μόνον τὸν κεντρικὸν ναὸν  
τὰ ὅποια θὰ ἐχρησίμευον  
θημάτων, ὡς καὶ ἀρχαῖοι

Κτήριον (Γ), τὸ ὅποιο  
ἀπεκαλύφθη πλήρως εἰς  
(πίν. II, Γ). Τὸ κτήριο  
ἠρευνήθη ἐκ νέου ὑπὸ τοῦ  
1972 ὑπὸ τοῦ Μυλωνᾶ<sup>38</sup>  
οἰκίας Τσουντα, ἔχει σχῆμα  
II, Γ καὶ εἰκ. 10). Περι-  
μ.) καὶ ἐν μεγαλύτερον  
ρειοανατολικά. Ὡς ἀποδο-  
τιον Γ<sup>1</sup> ἀπετέλει ἀρχαῖον  
προσετέθη ὡς ἐπέκτασις  
τὸ ἄδυτον, τὸ δὲ Γ<sup>2</sup> τὸν  
ρίου, ἢ ὅποια ἦτο καὶ ἡ εἰ-  
γιοι τοῖχοι τοῦ κτίσματος  
ρε «πομπικὴ ὁδός» (πίν.  
βόρειον ἄκρον τοῦ δωμα-  
τοῦ νοτίου μεσοτοίχου τῆς  
ἐκ πηλοῦ καὶ πλέσιας (π.  
δαπέδου. Τὸ μέγιστον π





εἰς 1.29 μ., ἐνῶ τὸ μέγ  
1.33 μ. Εἰς τὴν νοτιοδ  
κτασις ἔχουσα εἰς τὸ  
τὰ 0.09 μ. πέραν τῆς ν  
κυλινδρικός συμπαγῆς  
τῆς ἐπεκτάσεως. Ἡ α  
κατὰ δὲ τὸν Wace κα  
γῆν<sup>40</sup>. Ἡ ἐλαφρῶς κο  
φέρουν ἐπάλληλα στρώ  
ἐλαφρά καὶ ἐπιπόλαια

Περὶ τὰ 0.82 μ. προ  
θη κατὰ χώραν ὀγκόλι  
(σφηνῶν) ἐπὶ τῆς ἐπιφ  
10). Ἡ ἐπιφάνειά του  
ἀκατέργαστος καὶ ἀνώ  
ἢ πλήρης ἀνομοιότης τ  
κλείουν τὴν χρῆσίν του  
Προφανῶς ἦτο ὀγκόλιθ  
ἐσφαγιάζοντο τὰ προσφ  
μοῦ μὲ τὸ κυκλικὸν βύθ  
ἐχρησιμοποιεῖτο τὸ αἶμ

Οἱ βράχοι τῆς κλιτύ  
κατὰ μῆκος τῆς ἀνατο  
τμήματά των εἶχον καλ  
μιουργεῖτο θρανίον, ὕψ  
φάνεια τοῦ θρανίου ἦτο  
ματος. Ἴσως εἰς τὸ θρα  
μενα χρήσιμα εἰς τὴν λα  
νατὸν νὰ ἐξακριβωθῇ, ἐ  
Γ<sup>2</sup> χρόνους, τὸ κονίαμα  
διὰ νὰ καλύψῃ τὴν ὅλην  
ὀγκόλιθον. Τὸ ὅτι ἡ στ  
κνύεται ἀπὸ τὰ δάπεδα  
ρέθησαν τὰ ἴχνη τοῦ ξυ

Τὸ ἄδυτον Γ<sup>1</sup> εἶχε σ  
κατὰ τὰς νεωτέρας ἐρεῦ

πλίνθος λα-  
τούτου ἄρ-  
φίας ἐπὶ τῇ  
της μικρῆς  
κνύουν, πλ

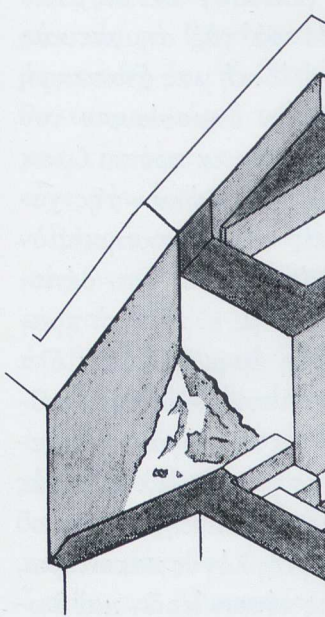
Ὡς εἶδε  
εἰσόδου τοῦ  
τῆς ὁδοῦ,  
γίνῃ λόγος

Εἰς τὴν  
διδάσκαλο  
λωμένοι οἱ  
σαν ἐν τῷ  
0.16 μ. Τ  
που. Ἐκ  
μεμιγμένον  
ἀπίθανον  
τὸς διὰ νά  
ρὸν - ναός

Ἐπίσης  
ναοῦ, τοῦ  
καὶ 1969  
μάτιον τῷ  
«one of the  
ἀποτελεῖται  
ἡ βορειοανα-  
ρει εἰς μ  
εἰκ. 11 ).  
κοῦ τύπου  
περιοχῆς,  
ὀπισθίου  
τοῦ πρὸς  
ρος πληρο-  
τον ὁ Tay-  
σκευτικὴν

τήρησα κατὰ τὴν ἀνα  
τὸν τριγωνικὸν χῶρον

Ὁ χῶρος τῆς κλίμα  
σειρᾶς τριῶν κιόνων τε  
χου, εἰς δὲ τὸν βόρειον  
(εἰκ. 11). Ἐπὶ τοῦ ὕ



Εἰκὼν 11. Μυκῆναι. Θρησκ

VIIIδ) πρὸ τοῦ ὁποίου  
ματίου διατηρεῖται χαρ  
λοῦ, ἥτις ἴσως ἦτο ἐστ  
ρακτώσεως (εἰκ. 11).

Δὲν ὑπάρχει ἀμφιβο  
αὐτὸ εὑρεθέντα εἰδωλα

τὸ κτίσμα  
 κίς δὲν ἐγ  
 καταστῇ δ  
 καὶ διὰ τὸ  
 Δυσμάς τ  
 τῶν ἀνασκ  
 αὐτά (πίν.  
 εὐρέθησαν  
 συμπληρω  
 εἰς τὴν πε  
 Taylour π  
 νὰ τονισθῇ  
 ναικὸς μὲ  
 τοῦ μικροῦ  
 δον, ἀλλὰ ἐ  
 γματικὸν δ  
 τὰ διαμερί  
 το δὲ ἀπεδ  
 τημένων ἐ  
 ἡ χοάς (πί  
 τὸ 1971 -  
 ἀποδεικνύε  
 μῶν εἰς σχ  
 δεικνύουν ὅ  
 ὁποίου θὰ  
 πων τῆς ἡ

Εἰς τὴν  
 σκαψεν οἰκ  
 κονοστάσι  
 ματίου τού  
 καὶ πλάτου  
 ἀριθμὸν ἀγ  
 λὴ ἀνδρικὴ  
 «Lord of A  
 κείμενα ἐχ

λεῖον τῆς νεολιθικῆς ἐπι-  
διπλοῦς πελέκεις τῆς  
ἀπουσίας τοῦ μινωικοῦ  
κῆ λατρεία. Τὰ εὗρεθέν-  
τους. Πρέπει νὰ σημε-  
ἑνσφηνωμένον εἰς τὴν  
διὰ χοάς. Κατὰ τοῦτο  
σαν εἰς τὸ θρησκευτικὸν  
σημειωθῇ ὅτι τὸ θρανί-  
γαλύτερον μέρος τοῦ ὁ-  
κας τῆς οἰκογενείας. Τ-  
εἶχε τὴν θέσιν τοῦ «εἰ-

Ὅμοία περίπου ἱερὰ  
μάτιον τοῦ οἰκισμοῦ το-  
ρέσχεν ὁ Nilsson<sup>49</sup>. Π-

ἀναβληθῇ, μέχρις ὅτου  
Εἰς τὸ Μάλθι-Δώριον  
ὁποῖον μάλιστα ὠνόμα-  
εἰς τὰ κατάλοιπα δωμα-  
κα συσσωρευμένα ἐπὶ  
καὶ τὸ μέγεθος ὁ χαλκ-  
ὁποίους οἱ Μυκηναῖοι  
κεων - ἐργαλείων εἶναι  
ἀπὸ τὰς Μυκήνας<sup>51</sup>. Τ-  
τοῦ Valmin οὔτε τὴν

Ὁ καθηγητῆς Hube-  
κούς ναούς» εἰς ἰσάριθ-  
σημειούμενα διὰ τῶν γ-  
ρὸν» Ac, εὗρεθὲν ὑπὸ  
Ὑπετέθη ὅτι ἀρχικῶς  
μεταξὺ τῶν θεμελίων  
τὰ χρυσᾶ καὶ τὰ ἐξ ἐλέ-  
τὸ 1946, μεταξὺ τῶν ὁ-  
πέλεκυς, ἀνῆκον εἰς να-  
Ἡ ὑπόθεσις αὕτη βεβα-  
προβάλλεται τὸ ἐρώτημα

τοῦ ὁποίου  
βεβαιωθῇ  
ματα ἢ σκ  
ιερέα, ὁ ὅπ

Καλύτερ  
μακρὸν τε  
του ἀποδει  
διὰ τοίχου  
ἀλλήλων κ  
ὄστρακα ε  
ἀσφαλῆς εἰ  
ἢ ἱερόν. Κα  
δεικτικὴν  
κατάλοιπα

Τὰ ἀποκ  
δεικνύουν τ  
την ἐπίσης  
παραστάσε  
ρια ἐνίοτε  
μάτιον, ἢ μ  
πτομένου ὕ  
ριστικὸν γν  
πλευράν ἐτ  
εἴσοδος τοῖ  
τοίχων καὶ  
εἶχε καὶ μι  
σκοι ἐνεσω  
τον. Ἐνίοτ  
ποιοῦντο δι  
τὴν μαρτυρ  
ἱερὰ κέρατα  
μυκηναϊκῆς  
δὲν χαρακτ  
πινακίδων  
δεικνύονται

Πύλου ἀναφέρονται ὁ  
 γωγικὴν φράσιν τῆς ἱ  
 ἱερὸν ἢ ναὸς τοῦ Ποσει  
 ρονται λεπτομερῶς κα  
 δύο γυναῖκες· διὰ τὸν  
 χρυσοῦς σκύφος, μία  
 Τὰ χρυσᾶ κύπελλα θά  
 προσθῆκαι δωματίων

· Ἡ ὑπαρξίς ὑπαιθρία  
 γλυμμένων ἐπὶ σφενδ  
 Ὁ ὑπ' ἀρ. 7 (εἰκ. 12)



Εἰκὼν 12. Σφενδόνη χ

νῶν <sup>53</sup>, εὗρεθεῖς ὑπὸ τοῖς  
 τοῦ ταφικοῦ περιβόλου  
 θετικὴ πηγὴ γνώσεων.  
 δρον πλήρες φύλλων κα  
 τῆς βλαστήσεως καὶ τῶ



γυνὴ ἔρχομαι  
 τέρας τὰς χ  
 τὴν θεὰν δι  
 δίσκη προσ  
 Εἰς τὸ βάθ  
 πλοῦς λατρ  
 τῶν γυναικ  
 ματοειδῆς γ  
 καὶ μήνη (ο  
 φαλαὶ μεγά  
 ροῦνται εἰς  
 τὸ βάθος τῆ

Ἐπὶ τῆς  
 νῶς ἔχομεν  
 ἥτοι ἱερὸν δ  
 ημένην, ἀκό  
 κεως, κατὰ  
 ἔτορνεύθη ὁ  
 μινωικὸν θ  
 ὑπεράνω τῆ  
 Αἰ κεφαλαί  
 καὶ προφαν  
 ὁποῖος βεβα  
 παράστασιν  
 συνήθη εἰς

Ὑπαίθριο  
 εὐρεθείσης  
 τύος τῆς ἀκ  
 πολλαπλῶς  
 νον τῆς εὐρ

Πλὴν τῆς  
 τοῦ Rodenv  
 ὑπὸ τοῦ Gil  
 μικοῦ περιθ  
 μου ἀσπίδος



θεν τῶν κύκλων τῆς ἀ-  
 λείμματα παραστάσεως  
 ἐκτεινόμενα πέραν τοῦ  
 λοιπα τεταμένου βραχ-  
 πρὸς τὴν ἀσπίδα τὰς χ-  
 τῆς ἀσπίδος καὶ μιᾶς  
 εἰς τὴν πλίνθον ἔχομεν  
 λατρείας εἶναι ἀνθρώπου



Εἰκὼν 13. Χρυσοῦς δακτύλιος  
 τῶν Μυκηνῶν

Ἐνδιαφέρουσάν καὶ  
 τοῦ ὑπ' ἀρ. 8 χρυσοῦ δ-  
 εἰς θαλαμοειδῆ τάφον τ-  
 κὴν στάσιν ἐτέθησαν εἰς  
 στος καὶ τοῦ ὁποίου ἡ ε-  
 ζει δρομίσκος, ὑποδεικ-  
 εἰς τὰ ἐνδότερα τοῦ χώρ-  
 θεν τῆς στέγης τοῦ κ-  
 καμπυλοῦνται λόγῳ τῆς  
 εἶναι βωμός, διότι τὸ ὅ-  
 τοῦτο ὑποδεικνύει συμ-  
 ναι αἱ γυναῖκες. Τὰ εἰκ-  
 ὑπαίθριον ἱερὸν εἶναι ἱε-

Ὁ Evans ὑποθέτει ὅτι  
 sacred spring descend  
 its source sheltered by  
 closure» βεβαίως εἶναι

βωμός. Ἐν αὐτὴν ἐν ἀκῆς, ὡς μὲν

Τὴν ροὴν ὅποια φέρει ἐδέχθη ὡς ὀρθὴ καὶ πρὸς εἰς τὰς κλίμακας διαρκῶς πηγῆς εὐρεῖται

Ἐπαίθρου τίτου εὐρεῖται σῖνος, μὲν ἀπὸ τῆς ὑπάρχει τῆς ἐτέρας σχήματος, μίαν τῶν πρὸς μ. ), εἰκονίον ρυγας, καὶ ἀφορᾷ ἐδῶ ζονται δύο λήλους τριμυον. Αἱ γὰρ τῶν χειρὸν ἐν ἀκόμῃ πρὸς Εἰς τὴν βά

τὰ ἄκρα δύο ζευγῶν  
ὥστε νὰ συμπίπτουν α  
δίον τῆς συνθέσεως, φ  
ἀπὸ ἐν ἐξ αὐτῶν. Τὰ  
τὸ ὁποῖον ἴσταντο οἱ

Λατρεία εἰς ὑπαίθρι  
9 (εἰκ. 14) χρυσοῦ δα  
τάφον τοῦ Βαφειοῦ<sup>58</sup>.  
μία ἀνδρική καὶ μία γυ



Εἰκὼν 14. Σφενδόνη χρυσοῦ δα  
ἐκ τοῦ θολωτοῦ τάφου

καὶ πρὸ τοῦ ἀνδρὸς ὑψ  
φυλλον δένδρον, οἱ κλά  
τες τὴν καμπυλότητα τ  
διαφοροτρόπως ὑπὸ τῶ  
σεν ὡς ἐπίμηκες ἀγγεῖο  
στραμμένον πίθον χρησι  
ὁ Nilsson ὡς ἀπροσδιό  
νομίζω προφανές ὅτι τὸ  
II χρόνων δὲν ἔχουν τὸ  
χαρακτηριστικὰς σχεδὸ  
λαβὰς δὲν παρουσιάζει  
νους πίθους δὲν ἦτο ἐν  
ἐποχὴν, εἰς τὴν ὁποίαν  
ὅταν αἱ ἐν πίθοις ταφαὶ  
βάσεώς των<sup>60</sup>. Εἶδομεν

ἀνταποκρίν  
κατόχους  
τὴν ἀποδο  
χθην ὅτι τ  
ὀριζοντίας  
ματος βωμ  
δένδρου το  
ὁ ὀρχούμεν  
Evans, ἀπ  
ἐκλαμβάνε  
χορευτοῦ,  
πληροῦν κ  
σφενδόνης.  
οἱ ὅποιοι π  
ἐντὸς τοῦ

Τὸ δεξι  
τῆς ὁποίας  
ὑπέθεσεν ὅ  
ὑπόθεσιν τ  
female fig  
mourning  
dead war  
ὁ Nilsson  
τικὴν στολ  
π.χ. ἐπὶ φο  
15) ἔχομεν  
τῶν κεράτ  
ηθεῖσαν ὑπ  
ἱερεὺς, ὁ ὅ  
τὸν λατρευ

Ἄνωθεν  
ὅποῖον ὁ E  
τως βεβαι  
τὴν τελευτ  
ταξὺ τῶν  
ὀρχουμένοι

βραχώδη τὸν χῶρον τοῦ  
ὅτι ὁ χῶρος ἦτο ὑπαίθρ  
τος, φορεῖ περισφυρίδα  
ἱερὸν μακρὰν ὠκοδομῶν

Ὁ διπλοῦς πέλεκυς εἰς  
κενὸν χῶρον, ὑποδεικνύει  
τὴν σφενδόνην τοῦ δακ  
χοροῦ ἀνδρὸς καὶ γυνα  
ἱεροῦ, κειμένου εἰς βρα

Τὰ μέχρι τοῦδε ἐξετά  
ξιν ὑπαιθρίων ἱερῶν κα  
νων εἰς ἀνασκαφὰς καὶ  
χομεν ὅμως τοῦλάχιστο  
ὅποῖος δύναται νὰ θεωρ  
φὴν ἐπιστήμονος. Ἀπο  
μοσιεύθη τὸ πρῶτον ὑπ  
κήνας, ἀλλὰ ὁ ἀκριβὴς  
Evans ἐπὶ τῆς σφενδό  
ὁποῖαν «a figure of th  
mourning attitude, on  
of this a similar figur  
ceive reflection from th  
for her by a youthfu  
«σκηνηὴ θρήνου ἄνωθεν  
vegetation cult» καὶ κ  
joy and dancing on t  
παράστασιν τὴν «τελετ  
κείας μορφᾶς» ἢ μία τῶ  
ἄλλη «κλαίει κλίνουσα  
ἐκ τοῦ θανάτου γεννᾶτα  
στάσεως ἐπὶ τῆς σφενδό  
ἐξετάσωμεν τὰς λεπτομ

Εἰς τὸ ἄκρον δεξιὸν τῆ  
δος ἱεροῦ περικλείστου γ  
φυλλον δένδρον. Τὸ ἀρισ  
σμα στηριζόμενον εἰς τρ

σημείωτον  
 ἀλλὰ συνε-  
 στοιχείων  
 τελοῦσαι ὅ  
 φέρουν πο  
 μα. Ὁ χά  
 κυνθεισῶν

σεως, ἐνῶ  
 σθησαν ἀν  
 δοι, ὡς κα  
 τος, αἱ δὲ

Ἡ μελέ  
 σκεύασμα  
 παρεστάθ  
 λου καὶ πα  
 ἄκρου. Οἱ  
 παραστάδα  
 τρόπον, ἀ  
 βέβαιον ὅτ  
 ποκρίνωντ  
 χων τοῦ δ  
 λου, τύπου  
 κηναϊκοῦς



διὰ μέσου τῶν ὁποίων  
μένα εἰς τὸ ἐσωτερικόν  
βωμός, διότι βωμοὶ ἀπὸ  
παγεῖς. Προφανῶς τὸ  
φράξεως τοῦ ἱεροῦ χώρου  
αὕτη ἐκ ξύλων δὲν ἦτο  
ξύλινων στύλων τεθειμ  
κονισθέντα μεταξὺ τῶν  
ραν τοῦ περιφράγματος  
τῶν ἔξω. Τὸ περίφραγμα  
ὁ λατρευτικὸς χορός. Ἡ  
γίνη πλήρως θεατὴ ἢ ἐκ  
κὸν στοιχεῖον τῆς εἰκόνος

Τὸ πρὸς τὰ ἀριστερά  
πτουσα γυνὴ νὰ ἐκληφθῇ  
χὴν ἄλλας παραστάσεις  
ὁμοιότητος, δικαιολογεῖται

Ἐπὶ τῶν λαρνάκων τῶν  
παραστάσεις θρηνουσῶν  
γυναικεῖα εἰδώλια εἰς οἷον  
ναῖκες ἐκφράζουσιν τὴν ὁμο  
ρῶν ἐπὶ τῆς κεφαλῆς, τῆς  
δακτυλίου, διὰ χειρονομίας  
τοῦ κατὰ τι ἀρχαιοτέρου  
βαίως ἢ γυνὴ ἔχει παραστά  
ἔχωμεν ὑπ' ὅψιν ὅτι ἡ γυνὴ  
τοῦ ἱεροῦ χώρου. Προφανῶς  
νησιν ἐν τῇ ἐκτελέσει τῆς  
ὁποίας παρέχουν νεαροὶ ἄνδρες  
καὶ ἡμιαγρίους κινήσεις  
πρὸς τὴν ἐνεργητικὴν πρᾶξιν  
στον. Ἀκόμη καὶ ἡ κεντρικὴ  
κνύουν ἢ περὶ τοὺς ὤμους  
ὅμως στοιχεῖον ὑπάρχει  
καὶ ὁ ἄνθρωπος προσπαθεῖ νὰ  
φέρῃ εἰς τὴν ὑποτιθεμένην

ἡ ἀπαιτούμενη  
τοῦ δένδρου  
σμουμένου

Τὸ ἐκ τῆς  
συνοψίζετα  
ὑπαιθρίου ἰ  
πρὸς τιμὴν  
χορευταὶ ἐδ  
καὶ τὴν πα  
"Αξιὸν σημ  
ἔχουν ἰδρυθ  
των εἶναι

Ἡ διάστασις  
το κατάλοιπο  
ὅμως δύο π  
νὰ ὑποτεθοί  
φους καὶ ἡ

Εἰς τὴν Λ  
νᾶς Προναί  
γνωστῶν μ  
ὑπαρξιν ὑπ  
πλοῦς πέλε  
Δυστυχῶς ἡ  
ὁ διπλοῦς π

Καθ' ὅμοιον  
Κυριακῆς, ε  
ξιν καὶ ἐκεῖ  
εὐρέθη βεβα  
αδέλφου κ.

Τὰ ὑπαίθη  
ὅρον τέμενο  
Δι' αὐτοῦ ὅρ  
Ἡ παράδοσις  
μένη ἀνάκτο

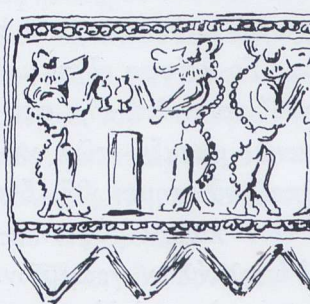


ταῦτα ὄφρα νέμοιντο εἰς  
 ἐξεχούσας ὑπηρεσίας τῶν  
 καὶ περιεῖχον τὸν βωμὸν  
 βαίνει εἰς τὴν Ἰδην. . .  
 μὸς τε θυήεις (Ἰλιάς, 11.10)  
 πηγὰς τοῦ Σπερχειοῦ (Ἰλιάς,  
 μητρος (B, 695 - 696)  
 τη ἔνθα τὲ οἱ τέμενος  
 σαρα τεμένη τὰ ἀναφε  
 ἀπεδεικνύετο οὐχὶ μόνον  
 θεῶν, ἀλλὰ καὶ ἐκ τῶν

Καὶ τὰ τεμένη τῆς με  
 μούς, ἀλλὰ καὶ ἀνεξάρτ  
 συνήθεις. Εἰς τὴν ἐξέτ

Προφανῶς εἰς τὴν με  
 βωμῶν, οἱ συνηθέστεροι

**1. Τετράπλευροι βωμοί**  
 κείμενον ἐξ ἑνὸς ὀγκολογίου  
 τὴν αὐλὴν πρὸ τοῦ ὑπ'



Εἰκὼν 17. Πλακίδιον ἐξ ὑαλομαρμαίματος  
 50 ἐκ τοῦ θολωτοῦ τάφου τῆς

ράλληλον πρὸς τὸν βωμὸν

ζης εὐρεθέν  
 δαιμόνων»<sup>7</sup>  
 μόνων ἰστα  
 ράς των κρα  
 τετραπλεύρ  
 Διάφορον  
 μοί, δεῖγμα

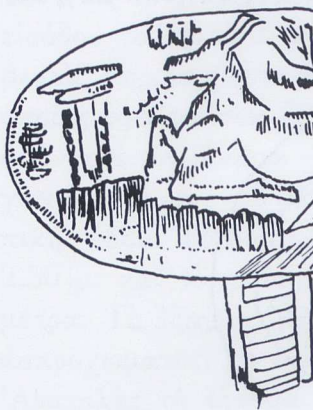


Εἰκὼν 18.

τος πηγὴν μ  
 σοῦ ἐκ Μυ  
 Χαρακτη  
 σφραγιδολίθ  
 τοῦ Μυρσιν  
 στηθος, φέρ  
 νὰ ἀποθέση  
 κρὸν καὶ πρ  
 γης ὑποδεικ  
 ραιῶν, ἐσχ  
 τὸ κτίσμα  
 κρων τῶν π  
 προφανῶς δ  
 κλείει κενόν  
 σμα τῶν κτ  
 τὴν ἀνοικτὴ

καταθέσῃ κρίνα, τοῦτο  
μόνον δι' ἀναιμάκτους  
οὐχὶ διὰ τὴν καῦσιν ἄ  
λων κατασκευὴ του.

Τετράπλευρος βωμ  
νης τοῦ ὑπ' ἄρ. 11 (εἰ



Εἰκὼν 20. Χρυσοῦς δακτύλιος  
ἐκ τῆς περιοχῆς τῶν

καὶ περισφυρίδας (γκέ  
ται ὑπὸ μεγαλοπρεποῦ  
ὑψοῦται δένδρον. Ὡς φ  
Evans ἐδέχθη ὅτι τὸ κ  
στοιχεῖον εἰς τὸ κέντρο  
ὑψηλότεροι κλάδοι τοῦ  
κὸν ὅμως στοιχεῖον εἶν  
διάταξις τῶν κατακορύ  
βωμοῦ τοῦ ὑπ' ἄρ. 8 (ε  
κόρυφα στοιχεῖα, εἰς ἄ  
τελείως τὴν πρόσοψιν  
του ὡς βωμοῦ<sup>79</sup>.

Εἶναι νῦν δυνατόν ν  
εἰς τὴν παράστασιν τῆς  
δακτυλίου τῶν Θηβῶν  
στάσεως καὶ ἐπὶ βραχ  
κεντρικὸν κατακόρυφον

κῶν. Ἑκατ  
λίων. Ἰδια  
θησαν κλάδ  
ἐκληφθῇ ὡ  
πῆς ταῦρος

Εἰς τὸ ὑ  
ρον τοῦ Νέο

#### Εἰκὼν 21. Σφ

τὴν σφενδόν  
νίζεται λατ  
πετρώδους  
βουνόν, ὑψο  
κλειστή. Εἰ  
ναί ἴσως ἄκ  
δεξιὸν ἄκρο  
(ἀγρίμι), τὸ  
τρευτικὴν σ  
θος τοῦ πεδ  
ἐκληφθῇ ὡ  
σεων τοῦ π  
αί αὐταὶ προ  
εἶναι προσκ  
σκεται εἰς μ

μεῖον. Μεταξὺ τῶν δύο  
τα ἐπὶ τῆς σφενδόνης  
πρὸ τοῦ ὁποίου ἴσταντο  
συμβολίζει ἴσως τὴν μ

Κατάλοιπα μνημειώ  
1971 εἰς τὸ ὀνομασθὲν  
εἰσόδου τοῦ ναοῦ Γ κα  
βωμὸς περιλαμβάνει π  
ὁποίας ὑψοῦτο ἴσως ξυ  
ἀπὸ ταπεινὸν ἔξαρμα —  
γων ὀστράκων — τὸ ὅπ  
πικῆς ὁδοῦ. Τὸ διασω  
2.50 μ. καὶ τὸ πλάτος  
μέτρα. Τὸ ἔξαρμα καλ  
ἀσπροχώματος, τὸ ὅπ  
Ἀνατολὰς τὸ ἔξαρμα  
ὁποίων διασώζονται κα  
αἰχμὰς φέρει κατειργα  
0.03 μ., εἰς τὴν ὁποίαν  
τράπεζα — πλάτους τοῦ  
τέλει καὶ τὸν κυρίως β  
ρεῖαν παραστάδα τοῦ ν  
ἐλαφρῶς ἐλλειψοειδῆς δ  
ποῖον εἶχον κατ' ἀραιὰ  
γείων. Παχὺ στρῶμα π  
νον διὰ τοῦ δακτυλίου,  
καὶ μικροσκοπικὰ τμή  
οὔτος ἐχρησίμευε διὰ τ  
δὲ καὶ διὰ σπονδάς. Ὁ  
χρι τοῦδε. Ἀξιοσημεία  
ὁποίαν ἴσως ἔχομεν κα  
κτυλίου τῶν Δενδρῶν, ὅ  
στάσεως ἐκείνης ἔχομεν  
δεικνύεται ἀπὸ τὰ κέρα  
ἄκρον καταλαμβάνεται

φύεται δέν-  
κτισμάτων  
μὸς εἰς μι-  
που τρόπο  
ματίου ὑπ'

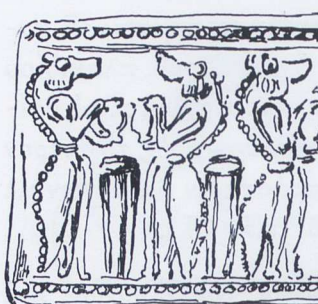
Ἐδῶ ἴσ-  
τητα, κατὰ  
τίων τῆς δ  
παράδειγμ  
(εἰκ. 11).  
τὴν πομπή  
τῶν εἰδώλ  
τοῦ συγκρ  
1.10 μ. κα  
κατεσκευα  
λίθου. Τὸ δ  
μόνον καπν  
σμα ἦτο κα  
σιν τοῦ δω  
δωματίου δ  
εἰς τὴν τρί

Εἰς τί ἐ-  
κριβωθῇ. Ὁ  
κὰς πράξει  
βωμὸν τοῦ  
ὑπὸ τοῦ Τ  
εἰς τὴν κα  
πεταλόσχη  
εἰς τὴν σε

**2. Βωμο**  
ἀπεκαλύφθ  
ομένου διὰ  
κρῶν ἀργῶ  
Ἡ κυκλική



πλακῶν. Τὸ ὅλον κατα  
 ἔφερε κονίαμα ἐξ ἀσβε  
 στίας καὶ ἐλάχιστα ἵχνη  
 κυκλικὸν βωμὸν ἐπίχω  
 τῶν θυσιῶν καὶ ὄστρακ  
 νους. Εἰς αὐτὴν εὐρέθη  
 παρουσιάζουν ἵχνη πυρ



Εἰκὼν 22. Πλακίδιον ἐξ ὑαλομάζης  
 51 ἐκ τοῦ θολωτοῦ τάφου τῶν

σπονδικὰς πρόχους, τὸ  
 κυλινδρικοῦ στοιχείου  
 τοῦ δευτέρου. Τὸ κυλιν  
 κρατῆρα ἐπὶ τρίποδος,  
 Ἄλλὰ τόσον παχὺ κεντ  
 δὲν εἶναι νοητόν. Ὁ Ε  
 regarded as a capital  
 supports». Τελευταίω  
 μόνον ἥλλαξεν. Οἱ δαίμ  
 appears to be a tripod  
 μὲ «side supports». Ἄ  
 εἶναι χαρακτηριστικαὶ  
 που διὰ νὰ εἰκονίσουν  
 λεγομένου κίονος «fleur  
 κηνῶν, ποὺ εἰς τὴν προ  
 στέλεχος τοῦ κορμοῦ πο  
 τεθῇ ὅτι παριστᾷ ραβδ

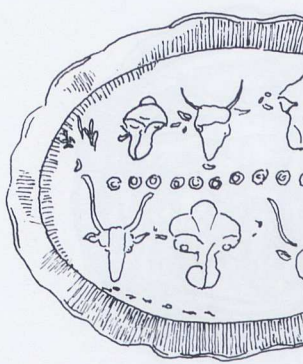
σιν στρογγυλὸν  
 δυνατόν νὰ  
 δόνης τοῦ ἰ  
 νῶν, ὅτι αὐ  
 γυλότητα εἰ  
 χείου τοῦ π  
 μα. Διὰ τοῦ  
 Evans, ἐδέ  
 προσήρχοντ  
 κλικοῦ βωμ  
 ἔχομεν παρ  
 μονες ἵνα κ  
 ἐκ τοῦ ἰδίου  
 σπονδικὰς

Ὡς κυκλ  
 τὸ κυκλικὸν  
 κλου Α τῶν

Τὸ κοῖλον  
 ἦθη διὰ τὰς  
 ὡς ὠρίζε τ  
 χωμάτων κ  
 ὁποῖος ἐκλγ  
 τῶν Μυκην  
 κὴν ἐποχὴν  
 νων ἐκείνων  
 σκάφησαν τ  
 τοῦ ἀνακτό  
 νιάματος τῶ  
 ποθετημένω  
 τῆς Τίρυνθο  
 μεῖα οἱ λίθο  
 ἐσκάφη ὁ β  
 κρίσματος τ  
 feld, ὁ ὅπο  
 ἢ ἄλλων ὅσ



χρονολογήσουν. Κατ'  
 τις τοῦ βόθρου, προτοῦ  
 "Οτι οἱ Μυκηναῖοι ἔ-  
 ταλόσχημον βωμὸν το  
 διὰ τὸ εὖρημά του εἰς  
 τῶν ἀμφορέων εἰς τὰ δ  
 τοῦ ἀνασκαφέντος ἀρχ  
 1973, καὶ ἀπὸ τὰ εὖρη



Εἰκὼν 23. Σφενδόνη χρυσοῦ δα.  
 14 ἐκ τῶν Μυ

"Ἴσως αἱ χοαὶ ἐγένον  
 ὁποίας ἐξηρτᾶτο ἡ παρ  
 οτε θὰ ἐχρησιμοποιεῖτ  
 σκοπὸν τοῦτον. Τὸ ὅτι  
 κροτεχνήματα ἐπὶ τῶν

Εἰς τὴν σφενδόνην τ  
 τῶν Μυκηνῶν, τοῦ θησ  
 ὑπὸ τοῦ Schliemann<sup>92</sup>  
 σθέντων ζώων. Ἀκόμ  
 ὑπ' ἀρ. 7 (εἰκ. 12) χρ  
 σκομεν καθηλωμένας ἐ  
 τάφου τοῦ Βαφειοῦ εἰκο  
 τῶν εὖρημάτων ἐκ τοῦ  
 καὶ φακοειδῆς σφραγιδ  
 ἐπὶ τοῦ ὁποίου εἰκονίζε

ὀπίσω. Πρὸς  
 λίας καὶ ἄν  
 ζώου ἐτέθη  
 26 τῶν Μυ  
 νίζεται ταῦ  
 26). Ἐνωθ  
 κοιλίαν του  
 ἐτέθη διπλο



Εἰκὼν 25. Σ  
 ἐκ τοῦ 4

ἐλάσματος  
 εὐρίσκομεν  
 Ἄργους<sup>96</sup> (ἡ  
 περιπτώσει  
 τῶν καταλο  
 Μυκηναίων, τ  
 ρως τὰ θύμ  
 μικρᾶς ἐντά  
 τοῦ αἵματός  
 Δι' αὐτάς ἴσ  
 τὰ ἀφιερώμ  
 λαμβάνοντα  
 ἀπλῶς εἰς ἁ  
 ὑγρῶν ἀναφ  
 πελλα, καρτ

μοποιοῦντο ὥς δοῦλοι  
κύπελλα θὰ ἀπετέλουν  
καὶ δούλους. Τινὰ ὅμα  
μῶν (ὄρα καὶ εἰκόνα 1

Εἰς τὴν ὁμάδα τῶν  
αἱ μεγάλαι κυκλικαὶ ἐ  
προφανῶς πλὴν τῆς χρ  
μανσιν τοῦ μεγάρου θὰ



Εἰκὼν 27. Σφραγιδόλιθος  
ἐκ τάφου τῶν Μυ

ακὴν λατρείαν, διὰ τὰ  
τὰ τοιαῦτα. Τοῦτο ἴσω  
φορῶν πλησίον τῆς ἐσ  
καὶ ἡ διακόσμησις τῶν  
καὶ ἀστερίσκους ὑποδε

**3. Βωμοὶ ἀμφίκοιλοι**  
δειγμα τοῦ τύπου τούτ  
τοῦ ναοῦ Γ γραπτῆς πο  
που ἔχομεν ἐπὶ τοῦ πε  
τούτων ὅμως εὐρίσκομε  
ἐξ ἀχάτου σφραγιδολίθ  
Μυκηναίων τάφον (εἰκ.  
γρῦπες πτερωτοὶ ἱστάμ  
εἶναι προσδεδεμένοι μέ

ται ἄνωθεν  
 θεσις ὁμοι  
 φυλαττόμε  
 ιστάμενοι  
 τατομῇ (e  
 ἐνῶ ἐπὶ ἐτ  
 "Αν καὶ  
 ὡς ἀποδεικ



Εἰκὼν 29  
 ἐκ θαλαμῶ

μικρῶν διο  
 σίας. 'Επ'  
 ὄστρακον τ  
 μοῦ ἐπὶ το  
 ἀφιερούμεν  
 λίθων, ὡς  
 ὡς ἡ εἰκον  
 τοῦ Τσουν  
 'Επὶ μεγά  
 πρὸ αὐτῆς  
 'Επὶ τριπο  
 δόλιθον ἐξ  
 λίνου, ὁ ὅπ  
 χηλόν του

θὲν εἰς τὴν θυσίαν ὄργ  
λαὶ βοοειδῶν, ὑπεράνα  
ὁ σφραγιδόλιθος δὲν ε  
παραστάσεώς του ἀπο

Μικραὶ τριποδικαὶ  
νῶς ἀποτελοῦν παρομο  
ἀναιμάκτους θυσίας (εἰ  
χρισμένου δι' ἀσβέστο



Εἰκὼν 31.

διακόσμησιν. Αἱ διαστα  
αὐταὶ εὐκόλως μετεφέρ  
διμερῆς, ἀποτελεῖται δ  
κυρίας ἐπιφανείας κατὰ  
δους αὐτοῦ εὐρέθησαν ε  
ἀκροπόλεως τῶν Μυκην  
παρὰ τὸν δυτικὸν κίονα  
τράπεζα προσφορῶν <sup>106</sup>.  
λικες, προφανῶς δῶρα.  
τας τραπέζας προσφορ  
οικίας εἰς τὴν θέσιν Π  
χώραν τριποδικὴν τράπ  
καταφανῇ ἐπὶ τῆς ἐπιφο  
θέσεις λοιπὸν εἰς βωμὸν  
θέων, καρπῶν ἢ σιτηρ  
λατρείας εἰς τὴν μυκην

#### 4. Βωμο

δακτύλιον  
ἀπὸ σωρόν  
ἐκ σωροῦ  
ὑπὸ τοῦ Τ  
νῶν (εἰκ. 32)  
ρας ἴσταντ



Εἰκὼν 32. Πλα  
λομάζης ἐκ τοῦ  
φου τῶν δαιμό  
κηνῶ

ζετο. Εἶναι  
εἰς τοὺς ἴσ  
νίας μνημο

"Εστι δὲ  
βωμός, καὶ  
τοῦ βωμοῦ  
ἐπίχρυσοι τ

Εἰς τὴν  
Κ. Κουρουν  
καὶ ὕψους 1  
λων, ἀνεῦρε  
βάσεων ἀγα  
χρι τῶν χρ

ἴσως ἀνήρχετο εἰς ἔτι  
εἶχεν ἰδρυθῇ ὑπὸ τοῦ Λ  
τῶν Ἀρκάδων. Ὁ Λυκ  
σούρας, ἡ ὁποία ἐστὶ π  
38: 1). Ἡ παράδοσις  
σκευῆς τοῦ βωμοῦ, ἡ ὁ  
νων. Πάντως οἱ πρὸ το  
τὰ πτηνὰ ἐπὶ τῶν κιόν  
ναϊκὴν θρησκευτικὴν  
ληλον εἰς τὴν παράστο

Ἡ ἔρευνα τῶν κτισμ  
νους εἶναι δυνατὸν νὰ  
μελετήσωμεν καὶ μερικ  
μυκηναϊκὰς συνθέσεις  
ονες, αἱ ὀκτώσχημοι ἄ

II

Εἰς τὰς παραστάσεις  
τοῦλάχιστον ἐν δένδρον  
της ὅταν θὰ ἀπεφάσιζε  
διὰ νὰ ἀκούσῃ τὰ αἰτή  
ἀπαραίτητον στοιχεῖον  
αἱ παραγωγικαὶ δυνάμεις  
βωμοῦ ἐγένοντο ἱερού  
δρον φυλάττουν μυθικὸ  
(εἰκ. 33) ἐκ Μυκηναίων  
ἔχομεν πράγματι ἱερὸν  
τέρωθεν αὐτοῦ εἰκονίζε  
ὅτι εἰς τὴν σύνθεσιν αἱ  
λεόντων, ποὺ εἶναι ὁ  
ἱερῶν, εἰς τὴν λατρείαν  
ζουν, εἶναι ἐὰν ὄντως  
φθάνουν τοὺς κλάδους τ



ρουν πρὸς  
 νὰ ἐκριζώσ  
 κτυλίων το  
 τριος<sup>109</sup>. Ἐ  
 τὴν περίπτ  
 χορεύοντος  
 τὴν τοῦ ὑπ



Εἰκὼν 33. Σφει  
 λίου ὑπ' ἀριθμὸ

Πρὸς τοῦτ  
 δρου γίνοντ  
 ἀποδεκτὴ ἡ  
 μορφαὶ εἰς  
 σαι τοῦ χο  
 νον ἢ κάμφ  
 παραστάσε

Ὡς ἐσημ  
 δόνης καὶ ε  
 πει νὰ ἐξοι  
 χάνεται μόν  
 κνύεται ἀπ  
 ριοχῆς. Εἰς  
 20) τὸ εἰς  
 τὰύρου χωρ  
 δους τοῦ<sup>112</sup>  
 ἄνωθεν τοῦ  
 ὁποῖον θὰ ᾔ  
 δενδρον κά



Κατὰ ταῦτα καὶ ὡς  
 διασωθέντων παραδειγ  
 δένδρου, ἢ τὸ τράβηγμα  
 μέρος λατρευτικοῦ χοροῦ  
 ὅποῖον εἰκονίζεται εἰς  
 ἀλλὰ μόνον ἐκεῖνα τὰ  
 τελοῦν τὸ κέντρον λατ



Εἰκὼν 34. Σφραγιδόλιθος ὑπὸ  
 39 ἐκ τῆς ἀκροπόλεως τῶν Μ

ἄλσος, ἔχομεν ἐπὶ σφρα  
 κυνῶν, εὗρεθέντος ὑπὸ  
 στεατίτου σφραγιδόλιθο  
 δρα, πρὸ τῶν ὁποίων ἴσ  
 Εἰς τὰς γωνίας τῆς πο  
 στρέφεται ὁ εἷς τῶν ἀ

Κλάδοι δένδρων ἐνίο  
 κείμενον λατρείας. Οἱ  
 μενα ἱερὰ καὶ ἄλλα δένδ  
 ἐνῶ τὰ δένδρα χαρακτη  
 γιδολίθου ἐκ τοῦ θολω  
 γνώμην αὐτήν (εἰκ. 35)  
 χος σφραγιδολίθου εἰκο  
 κὰς πρόχους ἄνωθεν τρ  
 γους ἱερῶν κεράτων, το  
 χὺν κωνικὸν πόδα<sup>115</sup>. ‘Ο

λον βωμόν  
εἶναι στερε  
μεταξὺ τῶν

Φυλλοφο  
ὑπ' ἀριθ. 10  
τὴν κατακό  
τῆς θεᾶς κα

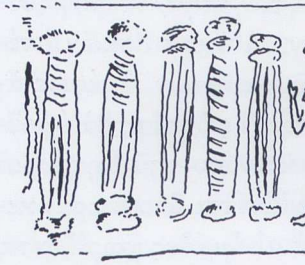
Ε

τὴν ἱερότητ  
τατον τμῆμ  
ὅτι ἡ σκηνὴ  
καθημένης  
ἐπὶ τοῦ ὅπου

Εἰς τὰ δ  
των προφαν  
στέγην κτι  
πρώτους πε  
ἀρ. 2 (εἰκ.  
τοπτρον, ὑπ  
σῶν ἐλασμα

Καὶ εἶναι ἀληθὲς ὅτι οἱ κίονες καὶ οἱ στῦλοι τητα καὶ θεωροῦνται ὡς δειξε πλήρως ὁ Nilsson σωπεύουν θεότητας ἢ τὸν νὰ μὴ ἀναγνωρισθῇ ἰδρυμένους ἀνεξαρτήτως ἐνίοτε καὶ ὑπὸ μορφὴν

Εἰς τὸ ὑπαίθριον ἱερ



Εἰκὼν 37. Ἀνάπτυγμα κυλίνδρου ἀριθμὸν 41 ἐκ τῶν Μυκηνῶν

τῶν ἀποκληθέντων ἐσφραγίσθαι μονήρης βαίτυλος, βαίτυλος, ὁρώμενος μετὰ ῥάστασιν σφενδόνης ἐπὶ (XIV) ἔχομεν γυναῖκα ἐπὶ κύλινδρον τῶν Μυκηνῶν ἵσταται εἰς λατρευτικὴν παραστάσεως φαίνεται. Οἱ κίονες ἵστανται ἐπὶ

Σπουδαιότερον δεῖγμα θέντος ὑπὸ τοῦ Wace ἐπὶ τὰ νοτιοανατολικά τῆς Σαλαμίνος (εἰκ. 38). Αἱ διασ

καὶ πλάτος  
 στον τῆς πα  
 σφαιρικοῦ καὶ  
 ζεύγη ἱερῶν  
 καὶ ὑψηλότ  
 Ἑκατέρωθε  
 των, εἰκονί  
 στασιν ἱεροῖς  
 ἐκληφθοῦν  
 ἔχομεν καὶ  
 Nilsson ση  
 other, a ro  
 capitals»<sup>12</sup>  
 γους τῶν ἱε  
 γης, τότε θ  
 νωθεν τοῦ κα  
 το τὸ ζεῦγα  
 Δροσινοῦ τ  
 φαλῶν ζώω  
 διὰ σειρᾶς  
 ἱερῶν κερά  
 λοιπὸν ἐπὶ

Πρέπει  
 βωμὸν τοῦ  
 μεν ἄνωτέρ  
 μὸν λέγει:  
 ἀετοὶ δὲ ἐπ

Εἰς τὴν  
 καὶ εἰς τὴν  
 εἶδωλον, το  
 κλος ἀσπίς.  
 ἀμεθύστου,

Μουσεῖον. Ἐπ' αὐτοῦ εἰς τὸν οὐρανὸν κλον τῆς ὁποίας ὑψοῦτος ἀσπίδος ἐκτείνονται χεῖρες. Ἡ ἀσπίς διὰ τὴν ἰσοπέδον τὴν ἀσπίδος διακρίνονται πόδες. Ἡ ἀσπίς πτῆς πινακίδος τῶν Μουσείων ἀκόμη ἀπεικόνις παλαιῶν ἀνδρῶν κινῶν τὴν ἐκ τοῦ μυκτικῆς πολλοῦ εἶχε τεθῆ τὸ ἐξ ἀπὸ τοῦ στοιχεῖον μόνον, ἀνευ ὁποῦν τρευτικὸν στοιχεῖον ἢ οὐκ εἶχε. Ἐδέχθη ὅτι τὸ ἐπὶ τοῦ δὲ ἀσπίδος λάδιον καὶ ὅτι ἡ ἀσπίς ἀπὸ τῆς θεότητος ἐν συντομογραφίᾳ nach, ὁ Blinkenberg, ἡ γνώμην τοῦ Gardner καὶ τῆς ἀσπίδος θεότητος καὶ τῆς ἀσπίδος ναϊκὴν ἐποχὴν τὰ ὅπλα ἀπὸ τῶν μενα λατρείας. Ὁ Nil ἡ γνώμας τῶν σοφῶν αὐτῶν πέρασμα, ὅτι ὁπλολατρεία ὅτι ἡ ὁκτώσχημος ἀσπίς ἀπὸ τοῦ χεῖον καὶ δὲν εἶχε συμ

Ἡ ὁκτώσχημος ἀσπίς ἀπὸ τῆς τὴν ΥΕ I περίοδον. Καὶ ἀπὸ τῆς μικρογραφικῆς παραστάσεως ἀπὸ τῶν δεῖς τάφους τοῦ Κύκλου ἀπὸ τῶν καλυπτόμενοι δι' ὁκτώσχημον. Ἡ ΥΕ II χρόνους φαίνεται ὅτι ἀπὸ τῆς κτυλίου τοῦ Βαφειοῦ. ἀπὸ τῆς ΥΕ III περίοδον ἀντικαθίσταται σφαλῶς ὅμως θὰ ἀνεγνῶνται ἀμυντικὸν ὄπλον. Εἶναι ἀπὸ τῆς ὥς καλλιτεχνικὸς τύπος ἀπὸ τῆς ἐποχῆς δηλαδὴ ἀπὸ τῆς εἴτο εἰς τοιχογραφίας τῆς

Ὡς καλὴ  
διακόσμησ  
ρέθη εἰς Υ  
κληρος ἢ ἐ  
ἀσπίδων. "  
ἀσπίδες κα  
τα ὑπὸ τοῦ  
τὸν περίπο  
φου IV τῶ  
το ἀνήκει  
δυνατὸν νά  
τοῦ ὅπλου.

πολλὰ ὅμοι  
σχυτικὸν σ  
σπίδος ἐπὶ

Διάφορο  
ὁμάδος σφρ  
μεν ἤδη τὸν  
ἀπεικονίσθη  
πης (εἰκ. 2  
Persson εἰ  
μεταξὺ τῶν  
ἀσπίς <sup>132</sup>. 'I  
κήνας ἐχαρ  
ὀκτώσχημο  
(λέοντος; ),  
διασωθέντα  
ἀρκετὰ διὰ  
εἶτο μὲ ἀπ  
νὰ ὑποτεθῇ  
ὅτι ὀκτώσχη  
ρίως εἰς πο  
τὸ περίφημο  
τῶν Μυκη  
ζῶα ἐν συν  
δες συμβολ

τικὸν ὄπλον· τὰ κατ' ἐ  
 εἶχεν ἀνάγκην συμβόλ  
 χρησιμοποίησιν ἐπιθετ  
 ἢ λόγχην — καὶ οὐχὶ τ  
 τεθῆ ὅτι ἡ ὀκτώσχημο  
 προφυλάττουσαν ἀπὸ τ  
 III παραστάσεις κυνηγ



Εἰκὼν 39. Σφραγιδόλιθος  
 42 ἐκ τῶν Μυκηνῶν

λέοντες, κάπροι κλπ. —  
 δυνάμενα νὰ ἐξημερωθοῦν  
 οὐδέ, εἰς τὰς περὶ οὗ ὁ  
 ἀλλὰ θὰ εἶχον σχέσιν π  
 τος, πρὸς τιμὴν τῆς ὁ  
 ἱερουργία ἦτο ἡ θυσία  
 ζώων διὰ νὰ τὰ ἐνισχύσ  
 τὸ ξίφος τοῦ λακκοειδοῦ  
 ὑπὸ τὴν προστασίαν ἡ  
 ἡ ἀσπίς. Τοῦτο βεβαίω  
 ριότητα, ὑποδεικνύει δ  
 τητα τῆς ἀσπίδος.

Ἡ χρῆσις τῆς ἀσπίδος  
 δολίθου ἐξ ὀρείας κρυστ  
 τριῶν γυναικῶν, αἱ ὅπ  
 γυναικῶν, αἱ ὅποῖαι βαί  
 Βεβαίως αἱ ἀσπίδες αὐ



τὴν πολεμικὴν  
ρακτῆρα· εἰς  
ἱερὸν πρὸς

Περίαπτο  
γνωστὰ ἀπὸ  
πτου ἐκ χρ  
ἀνακτόρου  
εἰς τὴν χρῆ  
σίαν τῆς θε

Μία μεγ  
τωμένη εἰς  
χους, σχημ  
Κνωσοῦ κα  
νεταί ὅτι ἦ  
ἴσως ἀπαθο  
Κατὰ τὸν I  
ἡ ὀκτώσχη  
φυλάττουσα  
καὶ ἡ παρο  
fense»<sup>138</sup>.

Κνωσοῦ, γ  
ἀποδεικνύε  
στοιχείων,  
δὲν ἀποκλεί  
μόνον διὰ  
ὑπενθυμίζη

Εἰς τὰ δ  
δὲν ἀπαντοί  
ναι ὡς πολ  
τὸ 1970 - 1  
λεως τῶν M  
Τὸ κτήριον  
χε χῶρον π  
πολὺ πλησί  
κάτοψίς του  
κτόρου, τῆς



Θρησκευτικὸν ἐκεῖνο Κ  
σιμοποιεῖτο ἀπὸ σημα  
καὶ ἄλλων στρατηγικῶ  
κνύει ὅτι δὲν θὰ ᾔτο τὸ  
π.χ., μὲ τὸ ἔργον τοῦ  
τοῦ κτηρίου Μ, εἰς τὴν  
κῶν τοῦ βορείου κυκλ  
τημα τοῦ στρατιωτικο  
τοιχογραφιῶν μὲ παρα  
χομένου, τῆς «Μυκηναί  
δεχθείσης ὡς ἀνάθημα  
τοῦ κτηρίου εἶχεν ἱερο  
παρέμενε πλησίον τοῦ  
Νότον τῆς «Οἰκίας Τσ  
τὰ δωμάτια τῶν τοιχο  
ζοντα πρὸς ἐγκατάστα  
Κέντρου. Κατ' ἀκολου  
πολεμικῆς ἀρετῆς τοῦ

Θὰ λεχθῇ ἴσως ὅτι γ  
ἀλλ' ᾔτο ἀπλῶς διακο  
χνικοῦ διασωθέντος δι  
μένων ἀσπίδων θὰ ἐνίσ  
ρίπτωσιν αὐτὴν παραμ  
δὲν ᾔτο ἀνακτορικὸν ᾔ  
ὅποῖα μολονότι καλλιτ  
ὅποῖαν δὲν θὰ εἶχον λγ  
ᾔτο κατοικία ἀρχιερέω  
δας, κατ' ἐξοχὴν πολεμ  
μεν ὅτι πλὴν τῆς ζωφ  
τεμάχια τοιχογραφιῶν  
ρασμα τὸ ὅποῖον εἶναι  
τῶν μέχρι τοῦδε ἀνευρ  
εἰς ΥΕ III Β χρόνους,  
θρησκευτικὴν σημασίαν  
τὴν μαρτυρίαν τῆς γρα  
καταλήξωμεν εἰς τὸ γ

κατ' ἐξοχὴν  
σκευτικὸν  
ἢ τοῦ ἀντι-  
παρουσία τ  
λοῦντα ἀγέ  
δυνατὸν νὰ  
βολιζομένη  
ἢ χρῆσις τ

Μία ἀκό  
εἶναι ἐνδια  
κύκλων πα  
ρόδακες, οἱ  
δων τῶν Μ  
δαξ συνδεό

Ἡ ζωφό  
τῶν ἀνευρε  
ὑποτεθῇ ὅτ  
ἐνὸς στοιχε  
δαξ ἐχρησί  
ὅποια ἐγρά  
βαίως ἐδίδ  
ὅποια κατὰ  
τὴν πραγμα  
καὶ μεγέθο  
ροῦσαν δια  
ὅμως ἀξιοσ  
χεῖον περιε  
ἐγράφη καὶ  
δὲ τὴν ἐντύ  
μὲ βαθείας  
ἡγητόρων.  
κράνους ἐπ  
Τσοῦντα <sup>144</sup>  
ουσαι αὐτοί  
τὸν λαιμὸν  
τῶν ὀκτωσ

Τὰ ἱερὰ κέρατα, συ-  
ρων ζώων σφαγιασθέν-  
κνύουν τὴν θρησκευτικὴν  
Ἱερὰ κέρατα δὲν ἀνευ-  
των ναΐσκων τῆς μυκη-  
ριοχὴν εἶναι σπανιώτα-  
ἐφθαρμένα μόνον τεμά-  
νεωτάτων μυκηναϊκῶν  
χιον ἱερῶν κεράτων εὐ-  
Βοιωτίας<sup>147</sup>. Πρέπει ὅ-  
σκεύη τῶν ἀνασκαφέν-  
μένας εἰς ἔργα τέχνης,  
ἢ καὶ εἰς τὴν βάσιν κιό-  
δὲν εἰκονίζονται εἰς τὸ  
μείωτον ὅτι δὲν εὐρέθη  
Μυκηνῶν<sup>149</sup> καὶ τῆς Τ-  
τὴν συναντωμένην εἰς  
εἰς τὴν ὑπόθεσιν τῆς ἱε-  
κάλυψε τοιχογραφίαν,  
θριγκοῦ κτίσματος, πρ-  
εἰς τὰ ἀνάκτορα, ἀλλὰ  
τὴν λεγομένην «Οἰκίαν»  
στοῦ ἐπὶ τοῦ ὁποίου εἶ-  
πόδας ἐπὶ τοῦ κιονοκρ-  
βάθρου ἢ κτίσματος. Τ-  
ράτων, καὶ ἐπὶ τοῦ κτίσ-  
των ἀπεικονίζεται, ὡς  
ρᾶς τῶν Ἀθηνῶν (πίν.  
τῶν πλευρῶν λάρνακος

Εἰς σπάνια ἔργα τέχ-  
οὕτως ὁμοιάζουν πρὸς  
σχημον ἢ *flame patte*  
συνεχῆς τοιούτων στοι-

εἰς τραπέζ  
τῆς θεᾶς τ  
κοῦ Κέντρ

Ἐκ τῆς  
νῦν καὶ ἀξι  
ζον ἐν πολ  
ματίου τῶ  
ΥΕ III B  
τὸ σκεῦος  
0.36 μ. κα  
στήθους κα  
κόσμησις τ  
Χαρ. Α. Δ  
νον (panc  
καὶ φυτὰ ὡ  
poseidonia  
εχόντων στ  
μένων, τὰ  
τα<sup>155</sup>. Σπου  
εἰκονιζόμεν  
γόσχημα σ  
κῶν τραπεῶ  
καὶ τῆς Πύ  
ἀλλὰ εἶναι  
τοῦτο δὲ ὡ  
ἱερῶν κερά  
ιδιότητα το  
εἶναι συμπα  
ἄνοιγμα εἰς  
συ τῆς ὀλι  
νὰ περιλάβ  
δὲν ἐχρησίμ  
καὶ τὰ περι  
κειτο νὰ χρ  
ἐχρησιμοπο  
μάτια τὰ ε

τὸν πυθμένα ἢ τὴν βάθος  
 ἐχρησιμοποιοῦντο ὥς  
 συνδυάζονται, ὥς εἶδο  
 αὐτοὺς ἀπευθύνεται ἢ  
 νεται ὅτι ἦσαν ἀντικε  
 κτίσματος ἐπὶ τοῦ ὅπου  
 καὶ πρέπει νὰ τονισθῇ

Εἰς μικρογραφίας, ε  
 ἐνίοτε ἔχομεν καὶ παρ  
 πλὴν τοῦ Picard, οἱ μ  
 ται ὅτι τὰ εἰκονιζόμενα  
 σίαν αὐτῶν εἰς θρησκε  
 μόνον συνοδοὶ θεότητος  
 σεως θεότητος φαίνεται  
 ἐποχῆς. "Ἦδη ὁ Nilsson  
 λονται εἰς πτηνά, οὐδέτ  
 ἢ Ἀθηνᾶ καὶ ὁ Ἀπόλλ  
 τὴν δρᾶσιν τῶν θνητῶ

Οὕτως εἰς τὴν Ἰλιάδ

ἐξέσθην ὅρ  
 φηγῶ ἐφ' ὅ  
 ἀνδράσι τε

Ἡ Ἀθηνᾶ λαμβάνει  
 γ, 371 - 372:

"Ὡς ἄρα φ  
 φήνη εἶδομ

εἰς τὸ α, 319 - 320:

Ἡ μὲν ἄρ  
 ὅρνις δ' ὥς

καὶ εἰς τὸ

Ἐδῶ καὶ π  
τὸν Πausa  
τῆς ἀνατολ  
εἶναι ὁ ἀπ  
ὑπὸ μορφῇ  
ἐθεωρήθη α  
181 - 182)  
τὸν ἐπιφαν

Εἰς τὴν Ἰλ  
γησιν τοῦ

Προφανῶς  
σταλὲν διὰ  
Ἀκόμη  
τῶν θεῶν (  
νων τοῦ βα  
χαρακτηρίζ  
ὑποτεθῇ ὅτ  
διετήρουν ὁ  
ἐπιφάνειαν

Πολλάκις οἱ μελετηταὶ ὅποῃαι καταλαμβάνουσιν ὅμως τῶν μορφῶν αὐτῶν ἄλυτον. Συνήθως ἡ ἀνάλυσις ψευδῶν. Τὸ πρόβλημα τῆς μυκηναϊκῆς ἐποχῆς μὲν

Λέγεται συχνάκις ὅτι τῆς μυκηναϊκῆς θρησκείας. Διὰ τῆς μινωικῆς θρησκείας. ὁ κύριος ἦτο «the real significance of the cross in Christianity» τὸν νὰ λεχθῇ τὸ αὐτὸ συναντῶνται σπανιώτατα δείγματα ἀνάγονται εἰς τὸ πρὸ παντὸς ἡ Πελοπόννησιν τῆς Κρήτης. Μικροὶ πέλεκυς μεταξὺ τῶν κτενέων δεῖς τάφους τῶν Μυκηναίων ἐκτεθησαν εἰς τοὺς τάφους τῶν ἀγγείων ἀπεικονίσαντες καὶ ὁ Nilsson τὰς θεωρεῖ ὡς διακοσμητικὰ στοιχεῖα ὡς διακοσμητικὰ στοιχεῖα ῥιζον τὴν θρησκευτικὴν

Εἰς τὸ πρῶτον ἡμῖς δεῖξομεν ὅτι δηλαδή τοῦ 15ου π.Χ. τῆς κτῆν ἐπίδρασιν, οἱ ἀγγεῖοι διακοσμητικὸν στοιχεῖον<sup>162</sup> ἀπὸ τῶν ἀρχαίων. Ὡς εἶδομεν ἀπὸ τῆς κτῆν θέσιν εἰς τὴν παράστασιν ἀρ. 7 δακτυλίου (εἰκ. 1



τοῦτον ἢ I  
 δου<sup>163</sup>. Εἰς  
 ἄρ. 9 (εἰκ.  
 εἰκονίσθη  
 δολίθων τῶν  
 ὑπ' ἄρ. 51  
 πλοῖ πελέκων  
 θεν τῆς κεφαλῆς  
 Οἱ σφραγισμένοι  
 ὀρίζοντιον  
 προσόψεω  
 Μαρινάτου  
 μεῖα κτιστῶν  
 περιοχὴν τῆς  
 του δὲν εἶναι  
 ἀπὸ τὴν Δ  
 δὲν εἶναι

Κατόπι  
 κεων ἐκ τῶν  
 ὁ μικρὸς ἀ  
 λόμενος π  
 ἔλλειψις π  
 15ου π.Χ.  
 τῆς μεγάλ  
 ρᾶς. Ἰδιαί  
 Ἀσίνης, τ  
 πέλεκυς με  
 ᾗτο τὸ σύ  
 λατρευτικ  
 χρονικὴν τ  
 ἐποχῆς, δὲ  
 Τίρυνθα, τ  
 εὐρεθείσης  
 ἀπεικονίζε  
 εἰς τὸ ὅπο  
 στερεωμέν



Rodenwaldt ἐδέχθησιν  
εἰς γραπτὴν μικρογραφίαν  
νωμένοι ἐπὶ κιόνων <sup>167</sup>.  
νιζόμενον κτίσμα ὡς ἐν  
whether the building  
ἡ γνώμη του δὲ αὐτὴ  
κηναϊκῶν ναΐσκων. "Εν  
πλοῦ πελέκεις. "Ο σύγγραμμα  
κάπως καλλίτερον τῶν  
ὀκτώσχημον ἀσπίδα, οἷον  
Rodenwaldt θέτει τὴν  
εἰς περίοδον κατὰ τὴν  
γειογράφων, οἱ ὅποιοι  
γνωσιν τῆς σημασίας τῆς  
τάλοιπον τῆς τοιχογραφίας  
διπλοῦ πελέκεως ὡς θύρα

Ἐπολείπεται νὰ μνησθῇ  
εὐρέθη ὑπὸ τοῦ Boëthius  
λίθων προφανῶς συσσωρευμένη  
αὕτη, ὕψους 0.30 μ. καὶ  
τὴν ἐπιφάνειάν της τετραγωνίαν  
ἐνσφηνωθῇ στυλοβάτην  
τριβάθμους βάσεις τῆς  
Μυκηναίων ὑπεβάσταζε  
ἀποδεδειγμένη πραγματικὴ  
was to be seen in the  
δύναται νὰ ἀποδειχθῇ ὅτι  
Κρήτης, ἐκρησματοποιήθησαν  
πελέκεων, ἢ ὅτι διὰ τὸ  
ἐκρησματοποιοῦντο πυρρὰ  
φίας διπλοῦ πελέκεις στύλων  
των βάσεων <sup>171</sup>. Ἀκόμη  
τῆς Κνωσοῦ, εἶναι ἐγγεγραμμένη  
τελουμένην ἐκ μιᾶς καὶ  
πελέκεων ἐπὶ μικροαντικειμένων  
διπλοῦ πελέκεις ἔχουν

τοῖς τρίβα  
 γένει μυκ  
 καὶ τοῦ λε  
 βάσεως. Ε  
 μοποιοῦντο  
 βάσεις. Σ  
 ἐπὶ τῆς σφ  
 τούτοις ὁκ  
 πολέμου θ  
 εἶναι ἀδύνα  
 τῶν Μυκη  
 δειχθῇ ὅτι  
 πῆλινον ἀγ  
 μα διπλοῦ

Ἡ Sara  
 των τοῦ λε  
 τὸ τμήμα  
 V). Θὰ ᾔτ  
 πλοῦς πέλε  
 ὁποῖαν ἀνα  
 εἰς τὸ ἀγγ  
 πλοῦ πελέ  
 ἐπίσης δυ  
 ζοντα κορυ  
 κροτεχνίαν  
 νίκων. Εἰς  
 πλοῦ πελέ  
 κεραία τοῦ  
 κορμοῦ τῶ  
 καὶ καθ' ὅ  
 φυτὰ ἐτίθε  
 παράστασι  
 φέρουσιν :

Εἰς τὸν  
 ταξὺ τῶν  
 «the whol

precinct» καὶ ἡ Sara  
been suggested by E  
the Argive Heraeum  
πει νὰ ἔχωμεν καὶ ἄρ  
παρξίς παραστάσεων  
ΥΕ III B περιόδου, ἀ  
δυνατὸν νὰ ὑποτεθῇ ὅ  
τῶν κεράτων τοῦ κρα

Εἶναι ἀκόμη δυνατὸ  
ραιῶν τῶν κεράτων, χ  
ἄλλας περιπτώσεις· εἰ  
(σημ. 151) καὶ εἰς τὸν

Ἀκόμη μία παρατή  
κρατὴρ τῆς Ἀγορᾶς ἢ  
γολίδος. Τοῦτο ὅμως  
ἀργεῖος. Τὰ ἀγγεῖα πρ  
τας εὐρέθησαν εἰς τὴν  
χρόνους. Θὰ ἦτο ἐξ ἴσ  
εἰς τὴν ὁποίαν ἡ μινωι  
σου ἐκείνης εἰσαγωγή  
τῇ περιπτώσει ἐκείνη  
τῆς Ἀγορᾶς συμπεράσ  
σημείωτος εἶναι ὁ διπλ  
λον πρὸς αἰχμᾶς δοράτ  
το δὲ ἴσως ὑποδεικνύει  
μασίαν τοῦ διπλοῦ πελέ  
μιουργήσῃ καλλιτεχνικ

Πάντως ἡ ἀποδεικτ  
τοῦ διπλοῦ πελέκεως εἰ

Ἡ ἀπαρίθμησις τῶν  
Ἑλλάδα ἀποδεικνύει ὅτ  
ὡς σύμβολον τῆς μυκ  
15ου αἰῶνος π.Χ. μέχρ

**Δοξασί**  
ἐσταχυολο  
ἀπὸ ἀρχιτε  
λευταίαν π  
«εἰκονοστό  
συνοικισμο  
ἀφιερωμέν

Οἱ ναοί  
κτὴν μίαν  
δωμάτιον  
δὲ μιᾶς τῷ  
τὰ ἱερὰ σκ  
δωμάτιον,  
θως ἦτο ἀ  
Ἐν συναφ  
ὅποῖα ἐχρ  
ἀντικειμέν  
νῶν, ἴσως  
τῆς Μιδέα

Οἱ ναοὶ  
Πύλου μα  
δὲ προφαν  
ναῶν ἐνίοτ  
Οἱ βωμοὶ  
τρά πλευρα  
τῶν Θεβῶ  
κυκλικοὶ (

Τὰ ἀρχι  
Μυκηνῶν

ριοχὴν τοῦ οἰκισμοῦ ἢ  
τρον λατρείας καὶ θρησκείας  
καὶ ἐκ τῶν πινακίδων  
ἔδρα τῆς Ποτνίας<sup>181</sup>.  
πρόσβασίς του ἐκλείπει  
ἔφερε πρὸς τὰ ἱερὰ<sup>182</sup>  
τεμένη, τὰ ὅποια φαίνονται  
τρον τούτου προάγει  
κοίνωσα ἤδη εἰς τὴν ἑκ-

Ταῦτα νομίζω καλὸν  
θέσεις καὶ θεωρίαι, αἵτινες  
ὅποια μετετράπησαν εἰς  
Ἑπετέθη π.χ. ὅτι εἰς τὸν  
ρον περιλαμβάνετο καὶ τὸ  
καὶ τὸ ἀνάκτορον ἐν γένει  
μος ναός, καὶ ὁ ἀναξ ὁ  
ρὸν πρόσωπον, ἀκόμη  
θα ἱερούργει εἰς τὸν ἐν  
τὸ ἀνάκτορον, μολονότι  
χου. Ἀλλὰ ναὸς καὶ ἱερόν  
ἀκολουθίαν ἢ ὑπόθεσιν  
κτος, ἢ βασισθεῖσα ἐπὶ  
δὲν εὐσταθεῖ<sup>183</sup>. Βεβαίως  
τὴν οἰκογενειακὴν λατρείαν  
νοὶ πολῖται εἰς τὰς οἰκίας  
τητα ἢ ἱερατικὸν ἀξίαν

Ὁ Nilsson ἀκόμη ἐδίδου  
φου τῶν Μυκηναίων καὶ  
ἐποχὴν καὶ εἰς τὸν 3ον  
μυκηναϊκῆς ἐποχῆς, τὸ  
ἔχομεν εἰς τὴν κορυφὴν  
ὑπῆρχε κατὰ τὴν μυκηναϊκὴν  
νῶν καὶ τῆς Τίρυνθος  
τὸ ὅποῖον ἴστατο ἐκεῖ  
φαίνεται ἀναπόδεικτον.

νῶν ἀπεκάλυ-  
 μνίσθησαν  
 χθη καὶ εἰ-  
 σαν εἰς τή-  
 σματα αὐ-  
 τοῦ ἀνακτο-  
 καὶ μετὰ τ-  
 τήν ἰδρυσιν  
 ἐξηγεῖται  
 χρόνους κε-  
 χῆς τῶν Μ-  
 χοντες τήν  
 τοῦτον δὲ  
 σεως τήν ὁ-  
 τὸν ναόν,  
 πρὸς Βορρ-  
 νων ὀφείλε-  
 θησαν<sup>185</sup>.

Ὁ Nilsson  
 τηρεῖτο τὸ  
 λάμβανον  
 λατρεῖων.  
 νίων μυστη-  
 των. Τοῦτο  
 διετήρησε  
 κῆς ἐποχῆς  
 pa-si-re, β-  
 κηναϊκῆς ἐ-  
 πεινός τις

Ὡστε, ἐ-  
 ἐξουσίαν, ἡ  
 ἄρχων τῶν  
 τέθη ὅτι μ-  
 ἐποχῆς καὶ  
 τείας, ὁ τα



τον ἄρχοντα μιᾶς μιν  
τὰ δικαιώματα τοῦ  
τοῦ ἄρχοντος βασιλέος  
εἰς τὸ τέλος τῆς μυκ  
ἄλλαι περιοχαὶ τῶν Ἰ  
ἐπιδρομέων, διὰ τὰ δ  
μεταπολίτευσις τῶν  
τοῦ θανάτου τοῦ Κόδ  
εἰρηνικῶς, οὕτως ὥστ  
Κατὰ ταῦτα ἡ ὑποτιθ  
βασισθεῖσα ἐπὶ τοῦ τ  
κτηριζομένου ὡς Κιν

Τὸ Θρησκευτικὸν  
δων, ἀποδεικνύουν τῇ  
ξαρτήτου τοῦ ἄνακτο  
τουργικῶν του καθηκ  
σίας τῶν θεῶν<sup>188</sup>. Βεβ  
λυπληθὲς ὑπηρετικὸν  
κέντρου, διὰ τὸν σκοπ  
μερίσματα πρὸς τὰ ν

Ἰερὰ δι' οἰκιακὴν λα  
νον εἰς τὸν οἰκισμὸν τῇ  
ὅτι θὰ ὑπῆρχον καὶ εἰ  
εὐρημάτων τῆς οἰκίας  
«εἰκονοστάσιον» τῆς Ἰ  
σύμβολον τῶν μινωικῶ  
πά του<sup>190</sup> οὐδ' εὐρέθη

Λατρεία ἐν σπηλαίο  
Μέχρι τοῦδε δὲν εὐρέθη  
τρείας εἰς τὴν ἡπειρωτ  
θεταὶ ὅτι τὸ μεγαλοπρ  
μοποιεῖτο καὶ ὡς τόπο  
ποίαν ἤρχισεν ὁ αἰμί  
τὸν θάνατόν του καὶ μο  
σιμοποιεῖτο ἀπὸ τῆς π



λαδικῆς II  
 κνύοντα τῇ  
 Ἀκόμη  
 τῆς Ἀττικῆς  
 χρόνους, με  
 ρικοὺς χρόν  
 σχετικὰ με  
 ἔρευνα τῶν  
 παρόντος ὅ

Εἰς τὴν  
 κατὰ τὴν ὁ  
 τὰς τῶν ἐλλ  
 τεστημένα  
 1900 π.Χ.  
 λαδικῶν χα  
 πρὸς λατρε  
 ᾗτο ἀνεικον  
 δικὴν I περ  
 Τὰ χρυσᾶ τ  
 τῶν ὁποίων  
 στοιχείων.  
 κενοφανῶν  
 ἡπειρωτικῇ  
 χῆς, οἱ ὅπο  
 ἐκείνους σκ  
 λαδὴ θρησα  
 δοξασίας κα  
 τῆς ἐνὸς κτ  
 τῆς Κρήτης  
 μεταβάλλον  
 κτὴν πρόσο  
 μῶν ἐπιστε  
 παράστασιν  
 ἀμφίκοιλοι  
 ἀσπίδες καὶ

χθέντα εἰς τὴν ἡπειρω-  
τικῆς ἐποχῆς. Ἡ γυναικί-  
προφανῶς ὀφείλεται εἰς  
καὶ τῶν προσκυνητριῶ-  
στικῶς αἱ ἀμφιέσεις αὐ-  
μορφῶν, τὰ ὅποια πάν-  
ἀμφιέσεις τῶν μυκηνα-  
ρά, τὰ ὅποια δὲν ἔχουν  
τῆς καλλιεργείας τῆς γ-  
αὐτῇ γυμνόστηθος πα-  
ἐξήσκει ὑπερφυσικὴν  
δυνάμεων ἀπὸ τὰς ὅπο-  
προϊόντων τῆς καλλιεργ-  
μοιβῇ τῶν κόπων. Ἀ-  
στερνίζονται δοξασίας  
δοξασίαι αἱ σχετικαὶ με-  
γῆς, οἰκουμενικῆς ἀπ-  
καὶ προγονικὰς ἀντιλή-  
Ἑλλάδος. Διὰ τοῦτο οἱ  
τυπικὸν τῆς λατρείας τ-

Δὲν εἶναι βέβαιον ἐὰν  
τρεῖς εἰς ἄλσιν καὶ εἰς ὁ-  
ἐξελιχθοῦν τὰ ἱερὰ τεμ-  
ἀκολουθίαν εἶναι δυνα-  
Ἑλλάδος, οἱ πρόγονοι  
χώρους. Εἶναι ἀξιοσημ-  
ἱερῶν δὲν ἀπαντοῦν ἱερ-  
Ἴσως τοῦτο ἀποδεικνύ-  
των ἱερῶν, τὰ ὅποια ἀ-

Κατὰ τὸν ἴδιον τρόπον  
παράδοσιν καὶ αἱ χαμη-  
δείγματα τῶν ὁποίων εἰ-  
αἱ μεγάλαι κυκλικαὶ ἐ-  
ἐστίας τῶν καλυβῶν, οἱ  
λατρείας ἀπὸ ἀμνημον-

Πρέπει  
 τῆς θεᾶς τ  
 ταὶ ἀποδε  
 ἦτοι ἡ πα  
 θρωπομορ  
 καὶ εἰς ἄρ  
 κείας θεᾶς  
 ζώων. Πα  
 πῆρχεν, ὡ  
 αὐτὴ εἰσάγ  
 ἀνθρωπομο  
 πιθανὴ ἀπ  
 δὲν ἀνεῦρο  
 καὶ παρασ  
 ροῦ θεοῦ. ὁ  
 κυρίαν θεᾶ  
 τῆς ἡπειρα  
 μορφὴν εἰς  
 γονικὴν ἀν

Ἀκόμη  
 βλαστήσει  
 την μόνον  
 ἦτοι ἐχρησ  
 ἴσως ἐστερ  
 πολέμου κ

Εἰς τὰς  
 σκείαν τῆς  
 ότατα στοι  
 νὰ ἰδρυθῇ  
 κατοίκων τ  
 βαθμηδὸν  
 με νεωτέρα  
 συμβάλλει  
 χὲς μέλλον

# MY TEMPLE



*It was considered advisable to publish the translation of the Greek publications in the Πρακτικά presented to the Academy in its entirety for the publication, I am, its Officers.*

*The English follows the text as it is to be found the drawings, are given by the number of the text in which they are to be duplicated, notes are grouped.*

*At this time, I wish to express my contribution and help in the publication for their help in seeing the text the K. MICHALAS S. A.*





The deciphering of the Cult Center of Mycenae led to the study of the Mycenaean Religion founded on a solid basis on Mycenaean Religion as well as in the mainland. It was believed, as it is still believed, on the strength of the evidence of 1966, I maintained that the Mycenaean Religion showed the mainland of Greece derived from Crete or were derived from Crete or were derived from Crete. It comes essential now to study the tablets in Linear B Script of male Gods as well as of female Gods. It is not centered around a single God. The Minoans since early Minoan times.

Usually written or in the form of a list we draw our knowledge of the very remote age. Such knowledge do not exist. Homeric knowledge of customs; however, with the knowledge established whether the knowledge of the Minoans since early Minoan times.

taken from  
contempo  
spite of t  
preserved  
of results  
poetry als

Inscrip  
portant co  
onging in  
tories; yet  
offerings o  
sacred lan  
ces, that r  
remain un  
tions <sup>12</sup>. Th  
dependab  
include go  
and even v  
bearing on  
icance <sup>13</sup>.  
scholars, 3  
conditions  
1 belongs  
and 4 are  
even theo  
rings whos  
details of  
long to the  
shaft grav

Compar  
yet they fo  
the gems  
of rings ar  
as those e  
carefully p  
longed to

ing compositions refer also to believe that in with which the patroned native to them syn rich patrons<sup>17</sup>. Such compositions but serve the conventions and the Cretans and there can of gem cutting and rich of Greece. It should, artists worked had to

As a rule the composition the impressions rather have been used as sign the possessor, consequently read and appreciated using a carving that would should be reading the the intaglio carvings to grasp in detail. Among positions the following fore we attempt to re unknown and an attempt on the same plane mals are rendered in very small dimension represent action held plane and between the noted that on process them in casts the movement with the writing of the the gems, it seems, were on the northern slope were used to that effect can obtain a substantial gious structures in the

On five graves of the Late Bronze Age, the Late Iron Age, and the Late Roman horns of corn were found. These are sacred characters to refer to the gods. The Late Iron Age, the Late Roman, and the Late Roman, being a tripartite district, as the Late Roman is not quite clear.

We find the Late Roman by Tsounta. Three words are found in the structure, the Late Roman, placed on the Late Roman, worshipped again that the Late Roman we see the Late Roman culminating in the Late Roman begins his Late Roman make sure the Late Roman room to be the Late Roman action; the Late Roman the available

The façade of the gold-plated Late Roman tomb is not preserved. The Late Roman ports or a Late Roman way". But the Late Roman indicating

temple proceed through appropriate gestures.

Less clear is the representation (p. 10), found by Perrot. In the corner is depicted a table of consecration; on the right beyond which rises a structure forming a sacred domain.

On a gold ring in the center of the scene is represented the consecration. To the right is suggested that this structure is a sanctuary. But it is a structure with horns stands on each side of the altar shrine. On the left is a structure similarly composed of horns of consecration. It is assumed that the two structures are the same shrine. If the first structure is a sanctuary, then the second is a rule sacred.

The rings thus far found by archaeologists; consecration is trusted completely. It has been found in the temple purchase from unauthenticated details of their work is gold ring No. 5 (Fig. 1) which has been found at Mycenae. It is a structure with horns of consecration and later discussed as a high podium with a pair of horns of consecration and in its interior structure indicated by the abacus.

placed in a temple hall in an attitude similar to such breasted b

A similar shrine is to be seen in the grave in the stands on a by two pa now stand heads stand the horns . Whether the structure is however, is sometimes cate that t

The gen and whose existed sm of trees or they permit or mounta is the fact though ric

In fresco few but int ture to be f In spite of clearly dep ing colum roof two sp occasionally

of consecration; but t  
done. Painted fragm  
even in the palace of  
unfortunately it cann  
they must have belon

The façade of a sm  
vase found in the Ag  
cration placed on its  
Immerwahr, who pub  
and that the shaft sup  
krater". It should he  
of the known altars b  
mainland examples p  
whose broad sides wer  
ed on the vase, with i  
altar. It should perha  
interesting to point ou  
surmounting a small  
(Ring No. 6, Fig. 6

The attempt to find  
riod and its vase paint  
tural remains attribut

In the northeast  
small almost square r  
ing above a court spre  
that room and its con  
the room was found,  
covered with plaster a  
altar. In the i n s u l a  
compartents parhaps s  
an independent unit s  
tends beyond the south  
found a tablet on whi



A temple  
and his as  
ly, the ob  
before the  
on its arch  
Under the  
and on the  
oldest of t  
a peribolo  
and 5.70  
In front o  
use a hom  
well-built  
from the p  
was left, so  
the court,  
The plan o  
parts of its  
court, plac  
Period. Th  
gious func  
ing of its p  
the sanctu

The pec  
in the first  
dent of oth  
wall, its pl  
tures in th  
serve a sp  
common d  
sible for ex  
since remn  
Eleusinian  
ing place, s  
to the plan  
of the Myc

of it as a dwelling place, a rich and important court and the peribolus composed of only one room, its portico must have an essential purpose as to the building, on the south century was constructed as the years rolled by difficulties, could only be justified by a long religious

If we now turn to the Homeric Hymn to Demeter<sup>36</sup>. According to the goddess Demeter herself designed the space over which her specifications given by her daughter Persephone closed her mysteries were to be kept secret. The place where the worshippers could rise above them. The single room, sanctified by being constructed over the megaron of Eleusis and fully, prove that the temple on the mainland Greece

In the island of *Keos* the temple (Fig. 9 p. 18)<sup>37</sup> is a rectangular compound. In its front room (No. 1) 0.40 to 0.55 m. in height. The innermost rooms became its adyton at the sanctuary. It seems that

B.C.; the 3rd century B.C. It is probable that in this period there was but a number of adyton ma-

On the other hand, it is likely the foundation of the temple. It was excavated in 1971-1972. The temple is made up of a main room with a porch. The main room is 10,  $\Gamma^2$  p. 2. The temple is the House of T. In the period the temple was a larger structure. The main room is in a horseshoe shape. The main room is  $\Gamma^2$ ; a bulkhead is a deep circle (see Fig. IV). The walls are made of unpolished stone, not sufficient for cooking and

Some 0.8 m. above the ground level, evidently seen on the east side of the temple. m. above the ground level various installations have survived, but the painted plaques found lately are of the vine female type. It is also possible that the temple was found by T.

In the court of the  
found with a central  
served for libations<sup>42</sup>  
1968 and 1969, Tayl  
structure which he ca  
call the "room of the  
ment, 5.10 by 4.20 m.  
way leading to a loft  
stair-way continued a  
of the room by a seri  
found stacked irregul  
of interesting but pec  
of the room and thus  
loft and the outside w  
gular space Taylour c  
I doubt this attributi  
hard native rock the s  
it. Perhaps it was use  
thrown<sup>45</sup>. On the nort  
ped benches in one of  
of the type stacked in  
middle of the room is  
p. 23) which may hav  
bear traces of smoke  
cooking. Before the ro  
this "room of the ide  
until the final publica

We also have to res  
excavated by Taylour  
final publication. One  
and in another were  
of a religious nature.  
level on which the cla  
contributed to the ide  
been proved by our la  
bove, and that the ac

there can be no doubt as to its function. At T7 and T7 as well as T7, we found floor evidence of religious ritual. Mycenae<sup>47</sup> frescoes (P)

The accretion of a small area of them provided Mycenae s

At *Asine* In the north long and C the head of celt<sup>48</sup>. Most The celt, a used in M religious emblem It should be phora, evidence in the Cul shrine occurred domestic purposes houses, esp

A similar Mycenaean we have in *Malthi-Dor* even a room ery, with a regular tool found in n

Professor Hubert G  
dations revealed in th  
do not allow certain

The remains and  
temples and shrines i  
As a rule, the temples  
are made up of a singl  
open and served as t  
porting column was p  
dimensions interior st  
side walls. In Kea an  
later construction wh  
ed as the adyton. Oc  
serve as storerooms a  
resentations on the ri  
close the sacred char  
Axe, so popular in M  
on the Mycenaean te  
not mentioned specif  
Pylos we have the na  
the offerings made to  
we seem to have the

## HYPÆT

The existence in M  
led Temenea, is prov  
especially. Of these th

Gold Ring No. 7 (I  
buried at a short dis  
Schliemann, has been  
seated what has been  
tation to receive the fl





trees following the curve of the altar, and not a small open area as required for "the adoration of a sacred temenos". Originally the stepped heavy lines changed his notion and of course, a running line but only by a corner wall of the temenos. The stepped lines must be an eminence whose uneven course of the water arising to the altar. In the striking parallel to the Odysseus, as described

An open air wooded Hπ3 of the West Cer (Pl. XIV). On the one side the figures are meant to be used to have a bird and its young. Two women worshippers are standing, while another is seated. In front of the base of the altar. The inclusion in the center of the woman is about to be shown in the open air and proved to be presented with columns and a

A religious *Telete* in (Pl. 14 p. 31) found by Tschudi-Madsen. The figures of the woman are dancing with the left edge, and before the altar beyond which rises a terrace. The bezel's upper part

ly by the elongated thos and the elements pithoi of the ed pithoi ring below and not on the elements that altar, ing a ceremony cupied by In it Evans Persson "sacral knowledge a number which we instrument 15 p. 31) stole and the woman element bring a sacrifice as accepted the dances worn by the settlement

The object discovered we have at Museum, but under ring we have or her attention iature tempo

repeated, is about to  
being pulled down for  
it another scene in his  
while Nilsson takes it  
on the other mourning  
scene of mourning over  
I am afraid that these  
composition and the

At the right side of  
trance way to a temer  
of the doorway. The  
of three upright posts  
the structure is not te  
Between these archite  
are represented two v  
lieve in an orgiastic d  
to the left cannot be a  
is evident that it is co  
for the architectural  
the units are wood co  
unit on the left suppor  
unit, the entrance wa  
to serve as a signet ha  
A mycenaean grave  
found among the hun  
Greece, but it is ever  
be an altar since the s  
ways present closed f

It is evident that t  
wall, a mere wooden f  
ed the temenos withi  
had to interrupt the r  
the significant part of  
tails of importance co  
figures had to be repr

outside the  
place with

The structure  
conceive a  
aeon work  
similarities  
larnakes for  
number of  
of lamenti  
both instar  
the hands  
hair. This  
on the wel  
that the b  
orgiastic d  
baric danc  
revolves str  
As for the  
should be r  
was impos  
to the left,  
shape of th

Summar  
now in the  
temenos su  
cred tree ta  
nos are set  
the opening  
significant,

The exist  
only by rep  
survival an  
a rock at th  
claeon<sup>71</sup> ma  
definite evi

the tablets of Pylos;  
the laFageas<sup>72</sup>. Tra  
temenea belonging to  
Gods<sup>73</sup>. In 3 out of 4  
Mycenaean temenea  
found in connection  
fore we must proceed

In Mycenaean times  
of these the most com

**Rectangular Altars**  
found by Blegen in t  
It measures 0.64 by 0.  
Its surface is covered  
sequently this altar-b  
been laid flowers and

A parallel to this m  
by Tsountas in the s  
(Fig. 17 p. 37). Two  
jugs over a rectangu  
seen a rectangular bu  
29) found at Mycena  
to be seen on a carnel  
tsi-Myrsinochorion<sup>77</sup>  
flowers (lilies) on a s  
Sacred horns standing  
can be little doubt tha  
ve that its façade is o  
quality forms the cha



The existence of  
by the complete unc  
ed at the side of the  
Mycenae (Pl. II, Δ)  
of earth rising some  
dation of poros ston  
ture made of wood,  
The wooden structu  
on the gem from Ro  
on which offerings co  
preserved i n s i t u.

We may now not  
structures of clay coa  
from the floors found  
Mycenae. A well pre  
the idols”<sup>84</sup> (Fig. 11  
0.30 m., was found i  
very short distance to  
idols” (Pl. II, E). An  
pound B of the west  
and is made of well  
coated with lime and  
in width and 0.25 m.  
surface proving that  
ing or heating (Pl. X  
more so since around  
which might have co  
bled down the slope.  
but one wonders, in v  
igious rites were not  
elliptical structure fo  
have served some rite  
platforms revealed in  
the acropolis of Myc

**Round Altars.** In t



in a focal  
unworked  
at the top.  
lime. The  
animals are  
altar in LF  
show signs

The disc  
fication of  
Tholos Ton  
ed monster  
tified as a  
a rectangu

As unde  
Tiryns and  
of Mycena  
grave was  
be poured  
buried. Aft  
ed the mou  
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Mycenae, f

rows of animal heads on a gold ring No. 7 (Fig. 10) are represented, presumably. On a gem from Mycenae heads<sup>93</sup> (Fig. 24 p. 44) an animal is to be seen and above its back another animal was carved on No. 26 of Mycenae and is carved a standing animal. Two heads of a griffin belly is the leg of an animal which is placed a double grave of Mycenae and Heraeum<sup>96</sup> (Fig. 15 p. 14) seen on a gem from Mycenae.

All these representations, examples, prove that from what was preserved of animal bones, we may assume victims but perhaps flame. They farther prove the victims to be used they may have used like, since such offerings. Of course, on those tablets the Gods along with the human beings be formed part of the tablets perhaps were placed from Routsy-Myrsino feeding the priests engaged and in the shrines of

To the groups of tablets in the megara of the

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Temple Γ o  
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An animal  
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Small three-legged  
ed as portable altars  
fices (Fig. 31 p. 49)  
with lime and white  
with elementary desi  
ation from place to  
surrounded by a bro  
bles of offerings hav  
and especially in the  
that a table of offeri  
Palace of Nestor<sup>106</sup>.  
kylikes, evidently pla  
even those of commo  
ings. An example wa  
of a private house at  
the summer of 1975.  
time of the discovery  
ers, of fruit and othe  
piety and worship in

**Cairns and mounds**  
is pictured on the gold  
We find a similar pile  
tholos tomb of the I  
animal-headed daem  
liquids over an altar  
stones, or cairns, we  
in settlements. This is

On the gold ring N  
an altar made of earth  
ing to the Mycenaean  
if survival were possib  
sanias (VIII, 38: 7) v  
Kourouniotes<sup>108</sup> and  
However, its constru

altar, Pausanias details, the features; and increased in two columns the conclusion of earth po

Here we and shrines it seems to the sacred

The existence been noticed itive people dance, would prayers. U In rare occasions placed gold ring from ing on either "fleur de ly in the role griffins and

There can features of even in associated connected dances. The in the course uproot the on fact. In t

the hand of the dancer that must be conceived as a man is dancing. Even if he does not grasp the tree, being grasped by a circle in an open market and now in the center of that ring, however, it is assumed that this is for the benefit of the identity of the woman. This has been done thus far :

The bending of the tree at certain times, was due to the way it was carved. Thus, on the trunk and its branches carved in a circle is present in the composition of the palm tree on the steatite gem<sup>113</sup> (Fig. 30 p. 48) and that the pulling of branches is proved by the representation of the tree on the steatite gem.

On a steatite gem (Fig. 31 p. 53) the way in which trees are carved (p. 53). Three men are shown turning the tree beyond which are to be turned<sup>114</sup>.

Branches were sometimes used for adoration. These trees are trees in that their ends are turned to a good height. In Vaphio we find two trees with over three branches and a flat topped element. This is an altar with incurved branches in a manner and on the ground.

secured on

Branches  
mons on th  
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as well as t  
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p. 11), and  
graves of C  
true that E  
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already tha  
cannot repr  
ship<sup>118</sup>. Ho  
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(Fig. 37 p. 5  
resentation.

We have



ion found by Wace (p. 55). The columnar capitals were placed on the other; on the upper capital crouches a lamb, perpendicular to the two pairs of horns. Nilsson compares to these, however, these dots were not. If the dots stood for horns would have been a gold ring No. 14 from the Mycenaean period, had two rows of animals separated by a line of dots. In a similar way, the dots were separated by a line on the clay impression.

At this point we must mention the altar of Lykaian Zeus,

On the bezel of the gold ring No. 14 from the Mycenaean period and on the pair of gold rings No. 15 (Pl. VI) we find a characteristic feature is the figure of a lion. The amethyst gem in the center of the eight shield surmounting the shield are to be seen feet<sup>123</sup>. On the painted tablet No. 16 (Pl. VII) a representation of a "palace" shield plays an important role.

The question whether the lion is an element in late Mycenaean art or whether in fact it

scholars for "figure-eight shield" and "hoplon shield" and "hoplōn" in all its vinity in all its shield was whom Reicher clear proof words, they of adoration that hoplon shield was meaning <sup>125</sup>

As it is v on in the works of a hunters us shields of t Vaphio tor it was repla remembere on. It is als artistic ele Knossos in the Palace area of the

As a deco section of v XVIII). T A similar c in the so-ca figure-eight shaft grave that the shi to contribu shield woul

to indicate a decorative tool, a figure-eight shield on the tomb of Vaphio <sup>131</sup>.

A different purpose was found along with animals III times. We have animals and shields are seen between (25 p. 46). On a glass fragment a horned animal between a figure-eight shield <sup>132</sup> backwards and to a shield quoted here do not represent presentations to be found out the world <sup>134</sup>, but shields were carved in

Is it possible to suggest with the animals? We know in which we find a shield representations of shields in warfare, could they be included in the composition of the shield, a defensive shield which only offensive weapons was to be used, we would use or even the sword. It could provide a magic protection animals portrayed are those whom protection was needed been domesticated or wild were not used as symbols served a decorative religious rite and they might honor the rite was held to a divinity. They might indicate the owners

Even if animals in the bronze protection of were added as a religious from Myc three words. Certainly of the words indicated the protection and

Amulets from various by Blegen meaning a and protected

A large used in many halls of the of LM Ia of the pair as the "symbol" that the sh mist "the that of Kn tive as it is exclude the of Persson"

Among the cenae are many fragments v nants of fri immediately ing was not

proximity to the Cul  
West Cyclopean Wa  
that of the East Win  
originally called, bri  
that it was used by  
position far from th  
that it was not the d  
of Mycenae, of the "l  
been an appropriate  
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of a peaceful and ev  
holding in her hand a  
master of that buildi  
of Mycenae lived ne  
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part of which was ta  
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We could suppose  
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meaning. And if to th  
plaster tablet from To  
the figure-eight shield

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 (Pl. XIX).  
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 Actual exam

temples excavated to date have in fact very few pieces of Mycenaean pottery. At Pylos, Blegen found a wall of late Mycenaean. Almost half of a pair of columns of the site at Gla<sup>147</sup> may be remembered that no columns anywhere have been preserved.

As we have repeatedly seen, the roofs of shrines and palaces and gems<sup>148</sup>. As a rule, the foundations of temeneia. It is clear that, have not been found at Thebes<sup>149</sup>. And this is the case with the Palace of Knossos though the columns. In the fresco uncovered at Knossos on the entablature of the palace were not found in the Palace of Knossos, and in the so-called "Palace of the Minotaur" on which are engravings of the paws on the capital of the columns. The structure decorated with the paws is presented on a krater from Knossos and from the terracotta laquearia. But they are of importance for the LH III B times.

In rare works of art the paws on the horns are rendered in a way that shows similarities to the so-called "Palace of the Minotaur". One of the motives of this motive is the paws on the horns of the palaces (Mycenae, Pylos, Knossos). The paws of the Goddess hold the paws of the Goddess. The Center of Mycenae is the paws of the Goddess. The painted anthropomorphic paws in the loft of the "Palace of the Minotaur" with it, will place it in the



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the Gods we find Athene in the form of an eagle, the companion of men (*Iliad* H, 59) and in the form of a bird (on several occasions, one in the *Iliad* (M, 219 ff. and elsewhere) and an omen, was disregarded in all ways the companion of the Gods, eagles perched on the temples can be explained if we note the Mycenaean tradition of the prehistoric period when that tradition.

Often enough scholars have placed a central position in the history of religion when we shall study the Mycenaean Age.

It is often stated that the double axe is a central position in the Mycenaean religion. There can be no doubt. Years ago Evans said "the real sign of Minoan religion" and the crescent moon for the same purpose in the Minoan period are rare in the Mycenaean period in which many of the graves of Mycenae are decorated with a double axe between the shoulders for the decoration of the graves. Evans admitted that

Nilsson, on the significance of the double association

Vase painting of the first half of the 12th century, small works already seen in the *temenos* on the island from the Vase of Helen Thorpe and to the *temenos* axes are represented 515 of Kato Crete. On the *temenos*, domes, masons' marks, *temenos* of the relation between the area and its

This enumeration of the Minoan area is of double importance. Minoan Crete land after the It should be the cult object of the 12th century of the Double found in the Tiryns, Pylae painting found in Loggia is represented windows, E

stuck on the top of objects the structure noted that "it is doubtful if it is a shrine at all" <sup>168</sup>, Mycenaean shrines is that the objects painted on them are, for example, that is better presentations of figure-places the fragment in decorative elements standing their religious principles on our problem were in evidence in

We must mention of stones in the acropolis and  $0.20 \times 0.19$  m. at a shaft supporting an architrave from Crete, scholars have noted. With a definitive, although the Double Axe of the Gortyn itself" <sup>170</sup>. Unfortunately Double Axes cannot be proved that Double pyramidal bases, even upon vases are secure from the Palace of Knossos secured on a base corroborated in instances in which Double Axes in mainland Greece, the shaft of a base <sup>173</sup>. Besides, the architecture. The half column of the so-called Tomb of Kladas already seen that brackets are elements of worship. Of the Double Axes. On the gold ring of the Mycenaean on three-partite bases

be provided shields used Victory. He was only used of the idol of itself of My area of the must also re established. chest by on been left of

Mrs. Im upright sha painted on Unfortunat part of the Double Ax double axe, for a double is possible to of a tree, a placed on t on the Ialys double axe palm tree, i axe on the h The stand o to the trunk tween the sa chorion, bu mna<sup>178</sup>. A painted betw that "the w precinct". M been sugges Argive Hera

ning and a continuous  
trees between the sea  
is therefore possible  
was placed between

There is another  
that the Agora Krater  
its possible provenance  
clay does not seem to  
its designs present some  
were placed in LH I  
was imported from Minoan  
noan prototypes or  
where a Minoan set  
Mycenaeans, is in the  
the double axe on the  
regular double axe  
horizontally by their  
of the vase painter could  
duce an artistic pattern  
which the structure is  
of temples or even a  
from which the vase  
double axe in Late Helladic  
ing. At any rate the  
the Double Axe in the

The enumeration of  
land of Greece proves  
emblem of Mycenaean  
least from the end of the  
Age from 1400 to about





leads to certain conclusions from time to time as

It was suggested, established fact, that on the hill itself was to be seen the site of the temple there, existing in the sacred Palace as a high priest, a king in his own Palace. Notwithstanding it has been a thesis of the sacred existence in the palace. Temples and altars were far from the Palace. Other rites pertaining to familiar rites performed before could confer no

Again Nilsson suggests that the Hellenistic period of the hill may prove the existence of a temple which was destroyed in the Hellenistic period. That on the summit of the hill were the temples in Historic times. The shrines or temples is a fact. On the summit of the hill in the Geometric Period there was a temple, namely the Palace. The fact that the Geometric Period structures in both cases were of geometric times. If we consider the hill as a sacred area, how can we explain the fact that the sacred area of the Palace in the Geometric Period would have consisted of a hill which would have chosen naturally for that construction.

temple first  
able terrain  
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not altogeth

Nilsson a  
cenaean Per  
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Gods<sup>188</sup>. It i  
ing attendan  
ters<sup>189</sup>. Now  
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structures of a peculiar  
modern monasteries.  
of Mycenae were sta  
High Priest lived in  
religious nature. We  
figure-eight shields a  
hand an offering in

Shrines for family  
been found thus far  
it is probable that oth  
It was assumed that  
is, however, remarka  
ship, the most chara  
was not among the

Worship in caves i  
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found at Mycenae, f  
cular hearths of My  
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One important ob  
We find a number o  
and of fertility on w  
late Mycenaean time  
mainland. There can  
was introduced to th  
to the representation  
of a Goddess of wild  
Crete. Representatio  
in Mycenaean times,  
sian tablets. This lac  
why, since the Myce  
of some Goddesses at  
tation of male Gods.  
Minoan religious icon  
of a male God which  
young male God in M

in an inferior position, apparently, to the Gods. And so they create the type of gods they found in the world, using elements of the weapons such as the antagonistic

Modern research of Sir Arthur Evans's region. It is possible to base an account of the people of Greece on many *lacunae* in the excavation, in the near future in Mycenae.

# ΣΥΝΤΟΜ





ΣΥΝ

AA

AAA

AE

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AM

*Arch. R.W.*

BSA

Corpus I

*Δελτίον*

*"Εργον*

*Hesperia*

*Jahrbuch*

*JHS*

KARO

MAPINATOS-HIRMER

MYLONAS 1966

NILSSON

*IIAE*

PALMER, *Interpretation*

PERSSON, *Religion*

*PM*

*Pylos**RA*

TPC

VENTRIS-CH

## ΕΙΣΑΓΩΓΙΚΑ — INTRODUCTION

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2. Sir ARTHUR EVANS,  
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3. MARTIN P. NILSSON,  
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4. CH. PICARD, *La  
Religion of Greece in  
5. BOGDAN RUTKOWSKI,  
6. Α. ΣΑΚΕΛΛΑΡΙΟΥ,  
*und Mykenischen Siegel  
und Mykenischen Siegel  
πέμπωμεν τὸν μελετητὴν  
σφραγιδολίων.*  
7. NILSSON, σ. 5 - 7  
8. G. E. MYLONAS, *op. cit.*  
(=MYLONAS 1966).  
9. M. VENTRIS-J. CHADWICK,  
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*Tablets of Pylos*, Salamis  
*Greek Texts*, Oxford 1968  
10. NILSSON, σ. 10 καὶ  
1973, σ. 358 - 359.  
11. NILSSON, σ. 5.*

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12. Βιβλιογραφίαν ὅρων  
εἰσηγητικῶν φράσεων τῶν  
τῶν VENTRIS-CHADWICK  
σ. 51 - 53, MERIGGI, *op. cit.*  
MYLONAS 1966, σ. 159

13. Πλὴν εἶναι ὁ δεύτερος λεγομένην παρὰ τῶν μὲ παράστωτων δὲν φαίνεται.

14. Οἱ ἀμφότεροι (EVANS, Evans δακτύλιος Μουσείου Ἀθηνῶν 171 καὶ CHADWICK δακτύλιος εἰς

15. KARO, 49, ἀρ. 33, 34).

16. "Ορα καὶ

17. Ἡ σημεῖα κατασκευάσματα διδόν εἰς αὐτὰ Μυκηναίων.

18. PERSSON

19. Ἐν ἀντικειμένων τῶν ἐκτύπων. ἀποτέλεσμα τῆς τοῦ εἰς μυκηναίαν γεῖα γίνονται.

20. Εἰς τὰς ἀλλοτρίων πλησίον τοῦ δεθῆ τὸ δακτυλίου

21. *IAE* 1 (λίθοι καὶ σφραγίδες XII, σ. 705).

# ΝΑ·Ι·ΣΚΟΙ —

22. H. SCHUBERT, ἐκ τοῦ τάφου I σμάτων τούτων

23. EVANS, *PM* II, σ. 59

24. *AE* 190

25. ΤΣΟΥΝΤΑΣ, *Μυστικὸν Μουσεῖον*, ἀρ. 2853  
"Ορα καὶ EVANS, *TR*  
καὶ 175.
26. ΤΣΟΥΝΤΑΣ, *RA*  
ἀρ. 108. Διαστάσεις σφραγίδος  
*Religion*, ἀρ. 14, σ. 59.
27. Ἑθνικὸν Μουσεῖον  
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28. *Δελτίον* 19, B2 (1900)  
σείδου 107.
29. *Antike Gemmen*,  
εἰκ. 64. Ὁ Evans καὶ  
Persson σημειώνει ὅτι ἡ  
σφραγὶς ἀπὸ τοῦ ἑλαιοῦ.
30. *Corpus V*, 1, ἀρ.  
83 καὶ *AA* 1939, σ. 23.
31. LANG, *Pylos II*,  
πλ. 10, ἀρ. 10.
32. LANG, ἑ.ἀ., πίν.  
10, ἀρ. 10.
33. *Archaeology* 13,  
"Ορα καὶ τὸ κεφάλαιον  
13, ἀρ. 10.
34. C. W. BLEGEN, *Archaeology*,  
σ. 422. Ὁ BLEGEN  
θεμέλια τοῦ ἀνακτόρου  
τοῦ ἑλαιοῦ.
35. K. KOUROUNIOTIS, *the Eleusinian Mysteries*,  
σ. 10.
36. Ὀμηρικὸς Ὕμνος  
11, ἀρ. 10.
37. Τὰ εἰς τὰ θεμέλια  
μέγαρον ἐκτίσθη πρὸς τὸ  
τῆς Δήμητρος ἀναφέρει  
τὸν ἑλαιοῦ.
38. J. CASKEY, *Hesperia*,  
*Archaeology* 15, 1962, σ. 10.
39. *Τὸ Θρησκευτικὸν*  
τόμος 33, 1972, σ. 16 καὶ  
71, 1951, σ. 254 - 255.
40. Δὲν διεσώζοντο ἔτι  
τὰ θεμέλια.
41. Πραγματεῖαι Ἀκαδημίας  
19, ἀρ. 10.
42. ΤΣΟΥΝΤΑΣ, *ΠΑΡΑΤΗΡΗΣΕΙΣ*  
τὸ αὐτὸ πρὸς τὸ ἀνοιγμά  
τοῦ ἑλαιοῦ.
43. Lord WILLIAM  
καὶ.
44. «Filled with a great

ὁ TAYLOUR, Α  
λούθησα προσε  
Μυκηναίων ἡμερ  
αὐτοψίας. Ἡ ἀ  
μαθητῶν, χωρὶ  
προσεκτικῆς φ  
Elizabeth Wa  
ἀνασκαφὴν τοῦ  
των τμημάτων

45. Ὁ τριγ  
θέαν, ὡς ἐδέχθ  
μησις σκληροῦ  
ὅταν ὁ βράχος  
Οὕτως οἱ προεξ  
μένην «gallery  
διὰ πηλοῦ καὶ  
«Οἰκίαν Τσουν  
εἰς τὸν τριγωνι  
ὅτι ὁ χώρος ἐχ  
σκαφὴν δὲν παρ  
ἀλλὰ συμπαγῇ

46. Τὸ εἶδω  
and forbidding  
tall figures, an  
jaw. Her nose  
thal-type brow  
ἀποδεικνύει τὸ  
τὸ ὑπερφῶν δωρ  
ἀπὸ ἐπερχομένο  
ἀνευρεθὲν ἐπὶ το  
ἔφερε κλιμαξ ὁρ  
κεχρισμένον τοῦ  
Ἡ εἴσοδος αὐτῆς

47. Πραγμα

48. FRÖDIN  
σ. 112 - 113 κα  
διπλοῦ πελέκεω

49. NILSSON

50. M. N. V

51. Χαλκοῦν  
κηναίων, τὸ ὁποῖο  
περίπτωσιν τοῦ



κηνῶν. "Ορα καὶ ΜΥΛΩ  
ΣΠΥΡΟΠΟΥΛΟΣ, 'Υστ  
σ. 51 κέ.

52. H. GALLET de  
σχέδιον B καὶ σ. 93 ὑ

### ΥΠΑΙΘΡΙΑ ΙΕΡΑ --- F

53. 'Εθνικὸν Μουσεῖ  
ὑπὸ τοῦ SCHLIEMANN,  
1900, πίν. VIII, ἀρ. 1.  
οἷς καὶ ὁ NILSSON (σ.  
22), ὁ ὁποῖος λέγει ἐσφα  
HIRMER, εἰκ. 207 β. "Ο

54. 'Η ὑπόθεσις τοῦ  
ἐσωτερικὸν τοῦ μεγάλου  
ὑπῆρχεν ἐκεῖ ὡς ἡ ἱερά  
εὐσταθεῖ. Αἱ γυναικεῖαι  
καθημένη γυνή ἀπεκλήθη  
Θεὰ 'Υγείας, Δημήτηρ κα  
γυναῖκες ἀπεκλήθησαν N  
PM II, σ. 339 κέ. ). Αἱ κ  
41, 1937, σ. 411 f. Κε  
ἔχομεν καὶ ἐπὶ τῆς σφεν  
σαυροῦ Δροσινοῦ. Διὰ β  
ὀκτωσχήμου ἀσπίδος ὅρ

55. ΠΑΕ 1886, σ. 7  
σ. 129 κέ. NILSSON, σ.  
πρὸς τὸ ἐπὶ τῆς σφενδόν  
θμὸν 7 (εἰκ. 12).

56. 'Εθνικὸν Μουσεῖο  
0.0255 μ. EVANS, TPO  
τῶν τελειῶν, κατόπιν εἰ  
Religion, σ. 62 κέ. καὶ

57. ΜΥΛΩΝΑΣ, Τὸ δ  
Διαστάσεις μήτρας: ὕψο  
ΣΑΚΕΛΛΑΡΑΚΗΝ, ΑΕ

58. 'Εθνικὸν Μουσεῖο  
0.0215 μ. ΑΕ 1889, σ. 1  
σ. 140 κέ. PERSSON, R

59. ΤΣΟΥΝΤ  
SON, *Religion*,

60. ΜΥΛΩΝΑ  
*νεκροταφεῖον τῆς*  
*ἡμίσεος τῆς Μ*

61. ΤΣΟΥΝΤ  
*Antike Gemme*  
*Religion*, σ. 37

62. FURTWÄ  
312 c, ὅπου ἀκ

63. FURTWÄ  
εἰκ. 53. *PM I*, σ.  
172, ἀρ. 4.

64. EVANS,  
σ. 277, ὅπου δέ  
left is certainly

as dancing, wh  
with on the on

MER, σ. 122, δ

65. Αἱ παρα  
σεως δένδρου φ  
σκαφέντος ὑπὸ

66. Τοῦτο ὁρ

67. Ὡς δέχο

Nilsson.

68. ΣΠ. ΙΑΚ  
σ. 191 κέ., εἰκ.

*in the Bronze*

69. Ὅρα καὶ  
σεῖον Μπενάκη,

στασιν ἄνθρωπο

70. R.DEMA

1926, fasc. 3, σ

71. *AE* 1892

72. VENTRIS

73. Ὡς τὸ τέ

λεάγρου καὶ Αἶνα

δα, B 695 - 696

## BΩΜΟΙ — ALTARS

74. BLEGEN, *Pylos*  
LANG, *Pylos* II, σ. 17  
YAVIS, *Greek Altars*,
75. EVANS, TPC, σ.
76. Ἀνωτέρω σ. 29
77. Ἐθνικὸν Μουσεῖον  
ΤΟΣ, *ΠΑΕ* 1956, πίν.
78. Ἐθνικὸν Μουσεῖον
79. Διδακτικὴ εἶναι  
ἄργυροῦ ρυτοῦ ἐκ τοῦ  
λεως. KARO, πίν. CXXI  
ων, προφανῶς διὰ κορμ
80. *AA* 1939, σ. 231
81. Ἡ ἀπεικόνισις τῶν  
τῶν σφενδονῶν δένδρων  
καῖον ἐπακολούθημα τοῦ
82. BLEGEN, *AJA* 5  
ἄρ. 9a, b. Corpus I, ἄρ.
83. ΜΥΛΩΝΑΣ, *Τὸ Θ*  
Ἀθηνῶν, τόμος 33, 197
84. Διὰ τὸν μονολιθικόν  
τοῦ δωματίου τῶν εἰδώλ  
πίν. XI καὶ *ΠΑΕ* 1973
85. TAYLOUR, *Antiq*
86. ΜΥΛΩΝΑΣ, *Τὸ Θ*  
σ. 122 - 123 καὶ πίν. 1
87. Ἐδημοσιεύθη τὸ  
455, εἰκ. 380.
88. EVANS, TPC, σ.  
42, εἰκ. 17.
89. SCHLIEMANN, *M*  
σ. 11. DÖRPFELD εἰς SC  
NOMON, *De profusionu*  
Ἑταιρείας, τόμος 21, Ἀ
90. Ὁρα ἄνωτέρω σ.
91. Ὁρα τὴν περιγρα
92. SCHLIEMANN, *M*  
ἄρ. 993. Ὁρα καὶ HELE
93. *AE* 1889, πίν. 10  
στάσεις: 0.017 - 0.0175

94. *AE*

σεις: 0.022

95. *AE*96. *KAR*

97. "Ορα

98. *VEN*

99. 'Ανω

100. 'Εθν

κῆναι καὶ μ

101. 'Εθν

*Antike Gem*

καὶ 'Εθνικὸν

102. *BSA*

εὐρεθεὶς ἀμφ

καὶ διάμετρο

103. 'Εθν

*AE* 1888, σ

γνώρισε γυν

τάξιν. Προσ

νὰ προβλέψγ

'Ετρουρία, ἐ

104. *FUR*105. *WA*

τραπεζῶν ἔχ

εἰς τὸ διαμέρ

(ΠΑΕ 1965

ραν : ΜΑΡΙΝ

106. *BLE*

ρώθη ἢ τράπ

107. *ΠΑ*

εἰκ. 380.

108. *KOY*

## ΙΕΡΑ ΔΕΝΔ

109. Μετ

ἀνδρὸς τήν ε

«ἀνδρική μορ

*HIRMER, K*

110. 'Εθν

111. 'Εθν

καὶ 268, ὑποσημ. 20.

*Dioscures au service*

112. "Ορα ἄνωτέρω

113. "Ορα ἄνωτέρω

114. Ἐθνικὸν Μουσ. Βερολίνου  
*ber Tombs*, πίν. XX

115. Ἐθνικὸν Μουσ. Βερολίνου  
ΤΣΟΥΝΤΑΣ, *AE* 188

116. "Ορα ἄνωτέρω

117. Ἡ γραφὴ φύλλων  
μεν κλάδους. Τίρυνθος  
ΚΑΡΟ, *AM* 55, 1930

## ΙΕΡΟΙ ΚΙΟΝΕΣ — S

118. Διὰ πλήρη μετὰ  
245 κέ.

119. "Ορα ἄνωτέρω

120. EVANS, *TPC*,  
Μουσ. Βερολίνου, ἀρ. 2977.

121. WACE, *BSA* 2  
ἀρ. 6246. *Corpus I*, ἀρ. 2977.

122. NILSSON, σ. 4  
αὐτὸ τὸ ἀφήνει νὰ ὑπάρξῃ

## ΟΚΤΩΣΧΗΜΟΙ ΑΣΤΕΡΟΙ

123. H. LORIMER, *ibid.*

124. E. GARDNER, *ibid.*

125. NILSSON, σ. 4  
φερομένων μελετητῶν.

126. ΚΑΡΟ, πίν. X  
σ. 142 κέ. Ἡ ὀκτώσχη  
Ἑλλάδα, διὰ τοῦτο ἡ  
τέχνης, ὡς π.χ. ἐπὶ τοῦ

127. LORIMER, ἔ.α.

128. EVANS, *PM* I

129. WACE, *BSA* 49

130. ΚΑΡΟ, σ. 99,

131. ΤΣΟΥΝΤΑΣ, *AE* 188



149. Ὁ Rodenwaldt  
οψιν τοῦ ἀνακτόρου τῶν
150. *Antiquity* 43, 1
151. *BSA* 49, 1954,  
VERMEULE, *JHS* 85, 1  
7 f καὶ δι' ὁμοιώματα ἐκ  
*die Gessittung von The*
152. EVANS, *PM* I,
153. *Pylos* I, εἰκ. 6  
τόμος 33, 1972, σ. 32 κ
154. *Antiquity* 44, 1
155. Εἰς τὸν συνάδελφ  
στίας διὰ τὴν πολύτιμον  
καὶ τὴν προσθίαν ὄψιν τοῦ  
μάτιον τῶν εἰδώλων (*Α*
156. ΜΥΛΩΝΑΣ, Πρα

## ΠΑΡΑΣΤΑΣΕΙΣ ΠΤΗ

157. PICARD, *Religio*
158. NILSSON, σ. 491

## ΔΙΠΛΟΙ ΠΕΛΕΚΕΙΣ —

159. NILSSON, σ. 227
160. KARO, πίν. XLI
161. KARO, πίν. CLX  
σ. 209.
162. Ὅρα FURUMARI  
ὑπ' ἄρ. 35.
163. *BSA* 39, 1938 -
164. WACE, *Chamber*  
ριῶδες ἐκεῖνο σκεῦος εἰς γ  
ἐκ τούτου ἀπεκάλεσε τὴν ἰ  
ἐκείνου καὶ ἡ παραβολή τ  
ὄφεις, ἀλλὰ μᾶλλον ἀπὸ φυ  
NAS 1966, σ. 152 κέ.
165. ΜΑΡΙΝΑΤΟΣ, "Ε  
Σῆμα κτιστῶν ἐπίσης εἶν  
τοῦ ἀνακτόρου τοῦ Νέστο



166. P. PER  
SANTERRE καὶ  
Δήλου παράδει  
167. EVANS  
1911, σ. 228 κα  
168. NILSSO  
169. "Ορα π  
170. WACE  
WEBSTER, *Fro*  
βάσιν αὐτήν, οὐ  
171. NILSSO  
8, 1901 - 1902  
IV, σ. 290, εἰ  
172. EVANS  
173. "Ορα δ  
174. TAYLO  
175. *Agora*  
176. "Ορα ἰδ  
δόνην τοῦ ὁποίου  
ὥς κίονος fleur  
177. Ialysos  
178. *Prosyn*  
179. Εἰς τὴν  
καὶ διέμενον Κρ  
εἰς Μυκηναίους  
τοὺς χρόνους τ  
180. Κατὰ τ  
ἐπὶ ἀγγείων ἐκ  
Εἶναι πρὸς τούτ  
καὶ ἀπὸ τὴν ὕδρ  
δυνατὸν νὰ ὑποτ  
εἰς τὸν κρατῆρα

## ΓΕΝΙΚΑΙ ΠΑ

181. L. R. F  
182. ΜΥΛΩΝ  
183. ΜΥΛΩΝ  
184. NILSSO  
ΣΠ. ΙΑΚΩΒΙΔΗ

ἀποδεικνύεται ὅτι τὰ κα  
ναοῦ δὲν εἶναι καὶ μυκ

185. Ἴσως πρέπει νὰ

Th. L. Shear εἰς «'Αστ  
ἔχει κατεύθυνσιν ἀπὸ Νό

186. NILSSON, σ. 48

187. Ὁ PALMER ὑπο  
μιᾶς περιφέρειας, *Interp*

188. VENTRIS-CHADW

189. Εἰς τὰς πινακίδ  
κλπ.

190. NILSSON, σ. 11

191. Ι. ΠΑΠΑΔΗΜΗΤ  
681, 685 καὶ 83, 1959,

192. *ΠΑΕ* 1900, σ. 3

193. Τὰ ζωόμορφα ρυ  
ἀναγόμενα εἰς τὸ τέλος τ  
πρὸς λατρευτικὰς τελετά  
37 - 39.

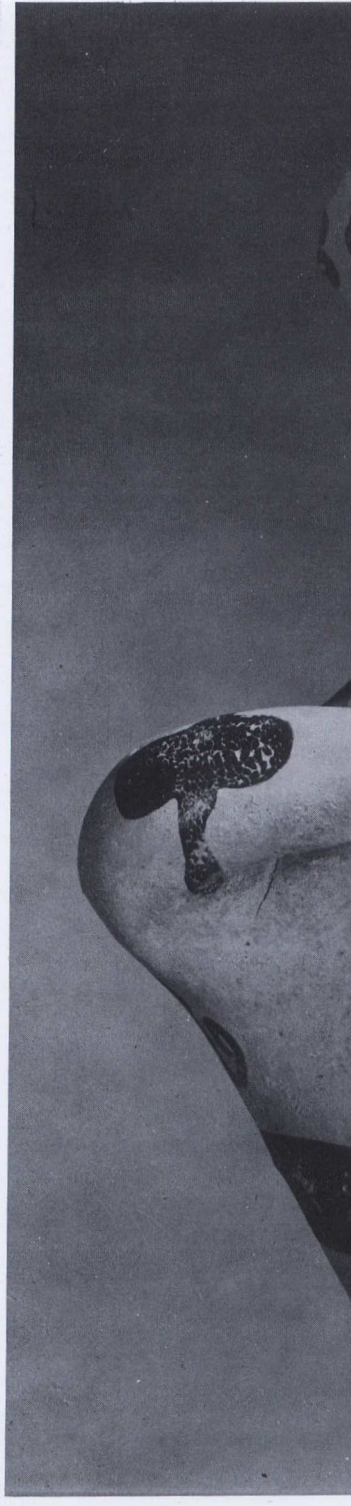
194. EVANS, *PM* II,







ΠΙΝΑΞ Ι



*Πήλινον ειδώλιον ἐκ τῆς βορρῆς*  
*Clay figurine from the north s*

᾽Απὸ  
Α, «Ο  
πλευρ  
(φωτ  
*Mycen*  
(*air p*



ΠΙΝΑΞ ΙΙΙ

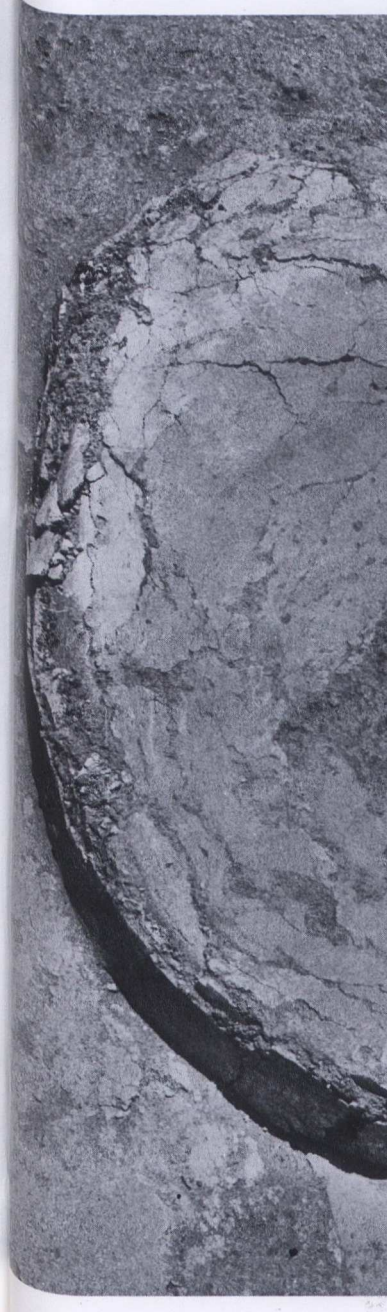


*Μυκῆναι. Ἐσωτερικὴ*

*Mycenae. Temple*

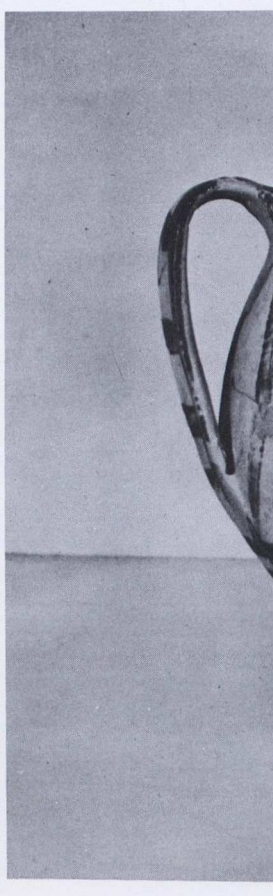
ΜΥΚΗΝΑ·Ι·ΚΗ ΘΡΗΣΚΕ

*Μυκῆναι. Πεταλόσχημος*  
*Mycenae. The horse-shoe*



ΠΙΝΑΞ V

*ΥΕ ΙΙΙ Α-2 κρατήρ έκ*  
*LH ΙΙΙ Α-2 krater fro*



ΜΥΚΗΝΑ·Ι·ΚΗ ΘΡΗΣΚΕΙΑ



*Μυκῆναι. Γραπτὴ πλίνθος ἐκ τοῦ  
Mycenae. Painted tablet from the*

ΠΙΝΑΞ VII



*Μυκῆναι. Τοιγ*  
*Mycenae. Min*

ΜΥΚΗΝΑΪΚΗ ΘΡΗΣΚΕΙΑ



α



γ

*Μυκῆναι. Πήλινα ἀγαλμάτια  
Mycenae. Clay statuettes from  
(photographs by W. Taylour*







ΠΙΝΑΞ Χ



*Μυκῆναι. Κατὰ  
Β, πρόθυσις. I  
Mycenae. Remo  
of earth. Γ, b*

ΜΥΚΗΝΑ·Ι·ΚΗ ΘΡΗΣΚΕΙΑ

*Μυκῆναι. Δωμάτιον Β1. Ε, τε*

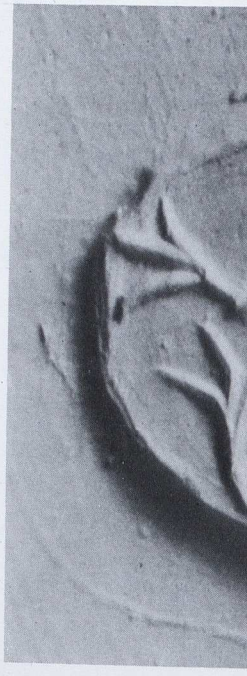
*Θ, κατάλοιπον θρανίου.*

*Mycenae. Room Β1. Ε, rectangu*

*Θ, remnants of bench.*



ΠΙΝΑΞ XIV



*Μήτρα ἐκ τοῦ δυτικοῦ  
Mould from Grave F*

ΜΥΚΗΝΑ·Ι·ΚΗ ΘΡΗΣΚΕΙΑ



*Μυκῆναι. Τριποδικὴ τράπεζα προ*  
*Mycenae. House of Plakes. Tab*

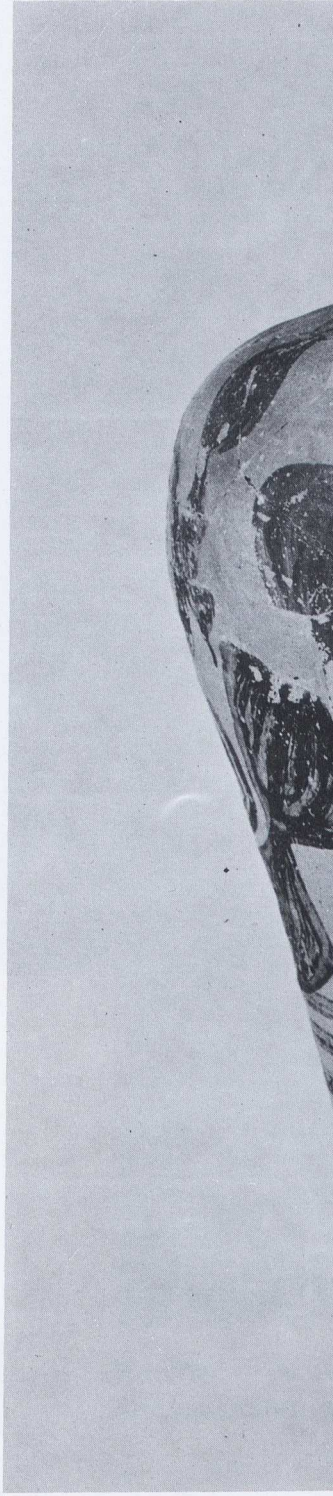
ΠΙΝΑΞ XVI



Μυκῆναι. Ἀνθρωπόμορφο  
Mycenae. Anthropomorphic



ΜΥΚΗΝΑ·Γ'ΚΗ ΘΡΗΣΚΕΙΑ



Μυκῆναι. Ἀνθρωπόμορφον ἔλκυσμα.  
*Mycenae. Anthropomorphic vase fragment.*

ΠΙΝΑΞ XVIII



*Μυκῆναι. Κάλυμμα καὶ μ  
Mycenae. Ivory lid and*



ΜΥΚΗΝΑ·Ι·ΚΗ ΘΡΗΣΚΕΙΑ



*Μυκῆναι. Ρόδαξ ὁμαλῆς.*  
*Mycenae. Rosette a.*



