

## 1: Archaeological Site of Agia Triada

*The Hagia Triada sarcophagus is an early Bronze Age cm-long limestone www.enganchecubano.com was originally dated to BC and was rediscovered in Hagia Triada on Crete in*

Geography[ edit ] Linear A inscription on a clay tablet from Hagia Triada Hagia Triada is in south central Crete, 30–40 meters above sea level. It lies four kilometers west of Phaistos , which is situated at the western end of the Mesara Plain. The site was not a Minoan palace but an upscale town and possibly a royal villa. After the catastrophe of BC , the town was rebuilt and remained inhabited until the 2nd century BC. Later, a Roman villa was built at the site. Nearby are two chapels: Hagia Triada in the deserted village and Hagios Georgios , built during the Venetian period. The site includes a town and a miniature "palace", an ancient drainage system servicing both, and Early Minoan tholos tombs. Archaeologists unearthed a sarcophagus painted with illuminating scenes from Cretan life,. However, it is possible that the Minoan religious beliefs were mixed with the beliefs of the Myceneans , who captured the island in the 14th century BC. It was originally used for the burial of a prince. In the center of one of the long sides of the sarcophagus is the scene of a bull sacrifice. On the left of the second long side, a woman who is wearing a crown is carrying two vessels. By her side, a man dressed in a long robe is playing a seven-stringed lyre. This is the earliest known picture of the classical-Greek lyre. Heraklion Archaeological Museum In front of them, another woman is emptying the contents of a vessel—perhaps the blood of the sacrificed bull—into a second vessel, possibly as an invocation to the soul of the deceased. This scene is reminiscent of a description of Homer, where the dead needed blood. The boat is offered for his journey to the next world. Rhadamanthys was the judge of the Elysion, and this idea probably predates some later Orphic beliefs. The vase is dated from the last phase of the neopalatial period LM II. Men are walking in twos with rods on their shoulders. The leader is dressed in a priestly robe with a fringe and is carrying a stick. A group of musicians accompany with song, and one of them holds the Egyptian sistrum.

### 2: Sarcophagus villae Sanctae Trinitatis - Vicipaedia

*This unique sarcophagus was found in Agia Triada, inside a grave containing the inhumation of a prince. It is covered in plaster and painted in fresco with scenes of great importance for our understanding of funerary customs during the Mycenaean occupation of Crete. One of the long sides is divided.*

Description[ edit ] Coated in plaster and painted in fresco , it has posed an art historical conundrum ever since its rediscovery, since the Minoans unlike the ancient Egyptians otherwise only used frescoes for the enjoyment of the living and not in funerary practice. It was originally used for the burial of a prince. The painted frieze around the sarcophagus shows all the stages of the sacred ceremony which was performed at the burial of important personages. In the centre of one of the long sides of the sarcophagus is a scene with bull sacrifice. On the left of the second long side a woman wearing a crown is carrying two vessels. By her side a man dressed in a long robe is playing a seven string lyre. This is the earliest picture of the lyre known in classical Greece. In front of them another woman is emptying the contents of a vessel-perhaps the blood of the sacrificed bull-into a second vessel, possibly as an invocation to the soul of the deceased. On the right three men holding animals and a boat are approaching a male figure without arms and legs and presumably he represents the dead man receiving gifts the boat for his journey to the next world. Funereal cults were not common in Crete, but they were practised in certain instances: The position of the hands of the participants is hands down, palms down indicating the deity invoked is a chthonic deity who is the deity in epiphany as a black bird on the betyl behind the low altar, the altar for the chthonioi, who has black color, the color of the chthonioi. The position of the throat of sacrificial animal, the bull, is down indicating the sacrifice is for the chthonioi or chthonic deity. The high altar is reserved for the ouranioi, deities of the heavens. Above the low altar, chthonic altar, are two objects, a jug of water and a basket of fruits of the earth standard Egyptian icon. The jug of water is for purification of the sacrifice participants who wash their hands before sacrificing the bull. In Classical Greece the offering of fruits of the earth was made to a chthonic deity just as on the Hagia Triada Sarcophagus. On the high altar, altar for the ouranioi, are the horns of consecration and a tree with seven branches. Most often, but not always, the horns of consecration are found in high places in Minoan religious art indicating they related to the ouranioi. The tree, with seven branches, may be a tree representing regeneration and the seven branches is an Egyptian number signifying completeness. There are seven participants in the sacrifice scene with hands down palms down possibly indicating a forceful prayer or invocation of the chthonic deity behind the low altar in epiphany. Also, the sacrifice scene has three other elements common in sacrifices in Classical Greece, the presence of a pipe player, incense in the hand of one of the four rear participants and the jug of water for purification. The time of day of the sacrifice is night because chthonic rituals took place during the night, ouranic rituals took place during the day. The action of both the sacrifice scene and the libation scene moves from left to right. In Egyptian religion, the left was the side of death and right was the side of life. The libation scene has seven participants giving force to the offering. The two birds in gold color on betyls sit on double axes and are the highest objects in the scene indicating they are deities in epiphany. The blood in the sacrifice scene is transformed into water because it quenches lips of the "thirsty dead" as mentioned in the Pylos Linear B tablets. The dead man lowest object receives the "water" as nourishment because the dead did not feed on solid food, but rather on liquids. Therefore, the calves are symbolic food for dead. The tree on a sarcophagus in ancient Egypt represented resurrection or regeneration.

## 3: Hagia Triada - Wikipedia

*Hagia Triada (also Ayia Triada, Agia Triada, Agia Trias, Greek: [aĒĒ•Ē•ia triĒˆaĀˆa] â€” Holy Trinity) is the archaeological site of an ancient Minoan settlement. Hagia Triada is situated on the western end of a prominent coastal ridge, with Phaistos at the eastern end and the Mesara Plain below.*

Print The sophisticated decoration of the 3,year-old sarcophagus of Hagia Triada has provoked huge discussions and debates among researchers, as it seems to provide evidence for a mysterious relationship between the Minoans and ancient Egyptians. Moreover, the artifact may have been a significant milestone in decoding the origins of the lost civilization of Crete. The mysterious Minoan civilization remains one of the most mind-blowing secrets of the ancient Hellenistic world. Hagia Triada, also known as Agia Triada, is the archaeological site of an ancient Minoan settlement located on the western end of a prominent coastal ridge on the island of Crete. The ancient site, and the surrounding area, remains one of the most remarkable in the entire Mediterranean area. It has yielded the most impressive collections of Minoan artifacts that has been found to date, including the historically significant Hagia Triada sarcophagus, which was unearthed in This painted scene meant that the sarcophagus became an important key to unlocking the secrets of the Minoan history. The decoding of the paintings brought important information about burial traditions during Mycenaean rule. Apart from the symbolism related to burial traditions, the sarcophagus contains one of the oldest depictions of the lyre in the Mediterranean area. The painting shows two women wearing crowns and carrying vessels in the company of a man who is playing a seven-string lyre. Another important detail is a woman who is emptying a vessel, believed to contain the blood of a bull, as an offering to the gods. On the right side are three men, two of whom are holding animals. In addition, there is a boat carrying a deceased male. It is a depiction of the mythical boat that makes a journey to the afterlife, a concept that was embedded in the ancient Egyptian civilization, as was the cult of the bull. Long side of the artwork, depicting a bull and a woman possibly making an offering of its blood. The iconography that is featured in the decoration of the sarcophagus remains one of the most fascinating depictions on a Minoan artifact till this day. The scenes seem to have surprising links to ancient Egyptian culture. Moreover, they had been made in a style previously unknown to the Minoan culture. Paula Lynne Martino, in her dissertation, tried to explain these characteristics, which may also be the key to the long-lasting mystery related to the connections among these two civilizations. In the wake of the decline of Knossos, it would not be unrealistic to assume that artisans who were trained and had worked at Knossos, a place where evidence of interconnections with Egypt appear earlier, would have migrated to new centers of power to work for an emerging elite class seeking new ways to express their social identity. But the evidence for interconnections between Crete and Egypt, no matter how slight, goes back as far as the Middle Kingdom and the MM IB period and is demonstrated by the early presence of Egyptian stone vessels, faience, and Egyptian blue pigment on Crete as well as the Kamares-ware vessels found in Egyptian tombs. Not only do these exchanges indicate the trade of goods, but they acknowledge the exchange of ideas that could only be accomplished by traveling groups like artisans, craftsmen, emissaries, ambassadors and, perhaps, even the rulers themselves. The observations made and the ideas gathered by these groups are not commodities that can be exchanged in the normal sense, but the absence of observations and ideas in the archaeological record should not rule out the possibility that they existed nevertheless. For many of the Egyptian elements found on the Hagia Triada sarcophagus are best accounted for by the idea of the exchange of ideas. Sarcophagus from Aghia Triada, north side, Crete, Greece. Painted plaster on limestone. Some of hypothesized connections are based on similarities relating to the cult of the bull. However, there are also some voices that negate these ideas. Nevertheless, with the growing number of discoveries and analyses of the artifacts, like the Hagia Triada sarcophagus, voices of opposition to this idea are becoming quieter. The Mystery Continues Although there are many pieces of evidence for the connection between the Minoans and Egyptians, it is still hard to draw conclusions about the exact nature of their association. According to some theories, the Minoans could even have roots in countries near the Nile River. Hagia Triada sarcophagus CC0.

### 4: Ministry of Culture and Sports | Heraklion Archaeological Museum

*The sarcophagus of Agia Triada in the Archaeological Museum of Herakleion dates back to the late palace period of the Minoan culture ( B.C.).*

Get the most from this page Ayia Triada also Agia or Hagia Triada is situated a couple of kilometres from Phaistos on the west slope of a hill metres above sea level and the excavated area measures by metres. Ayia Triada was probably first settled towards the end of the Neolithic. Further evidence of early settlement are the two Early Minoan tholos tombs together with their funerary rooms. In keeping with local practice, these tombs were used for collective burial. Agia Triada was inhabited throughout the Middle Minoan period, but it is still not known how important the settlement was at that time. It is likely that the settled area was as large as it was to be in later times, though there is no evidence for grand buildings on the scale of the so-called Royal Villa that was built in the Neopalatial period. It was destroyed by fire in the generalised destruction of so it was in use for between and years at the most. Its existence has been explained by some as a "Summer Palace" for the "King" of Phaistos or other important officials. Others have argued that Agia Triada was the seat of a local chief. After the destruction of the place was deserted until the period of the arrival of the Mycenaeans when new buildings were constructed on top of the remains from the neopalatial era. The Royal Villa is unusual in that it takes the form of an L shape consisting of buildings on two sides of a courtyard, rather than the four sides of a conventional Minoan Palace. In that respect it is unlike any other court centred building in Minoan Crete. Like Phaistos, and unlike the northern palaces, gypsum dadoes were preferred to fresco decoration and light wells were located at the centre of long rooms rather than at one end. The Royal Villa was not on the scale of Knossos or Phaistos, but it nevertheless contained apartments, light wells, shrines, magazines, workshops, staircases, porticos, courts etc. The famous sarcophagus, showing funerary rites being conducted, was found nearby in a Minoan cemetery dating from the same period as the Royal Villa. The Linear A archive is the largest to be found in Crete so far. There were Linear A tablets, 22 roundels, 53 noduli, 76 flat-based nodules, 11 two-hole hanging nodules and inscribed single-hole hanging nodules. The archive was divided between two buildings on the site, the Royal Villa and a building named by the Italian excavators the Casa del Lebete. Most of the administrative documents were found in the Royal Villa while most of the tablets were found in the Casa del Lebete. It has been suggested that because the sealings were found in a different location from the tablets that each represented different levels of Minoan administration. They certainly performed different functions. The purpose of the tablet was as a surface on which to write and record while the sealings did not necessarily require writing as they were often used to secure documents written on papyrus or some similar material. The sealed documents at Ayia Triada were of two types. The roundels and noduli are themselves mini-documents with a number of impressions made in the clay but no way of attaching them to another document. The other type of sealing can be attached to another parchment document flat based nodules and single hole hanging nodules or to objects e. Most of the Linear A tablets concerned agricultural commodities like barley, wheat, wine figs and oil. Archive of sealings The finds and the architecture at Ayia Triada suggest that the Villa performed similar functions to the Palaces. The very large number of storerooms in relation to the total size of the Villa, together with the presence of Linear A tablets and clay sealings suggest that the building was used mainly for storing produce and keeping records of its existence. This poses enormous questions about social organisation in this period of Minoan history. Were these buildings in fact palaces at all? Evans named them as such, but ever since voices have been raised in opposition to that label. It has been pointed out on numerous occasions that many of these so-called palaces seem unlikely seats of royal power, given the often poor location of the rooms which have been described as Royal Apartments. Others prefer to see them not as palaces, but as temples which played a major role in the distribution of food and other produce among the local population. However, it has been calculated that the food stored in the palaces and other regional centres would only have been sufficient to feed the elite and the artisans, craftsmen and other workers, none of whom would have been engaged in agricultural production. Consequently the idea that the palaces were used to redistribute food among the population at large seems to be increasingly unlikely.

More recently it has been suggested that the main role of the Palaces with their West Courts and Central Courts was as a site for communal activity such as ceremonial feasting. And in an age when politics and religion were not as easily separated as today, perhaps it is unwise to take an either-or position on the political or religious function of the palaces. Growing importance Steps up to the court of shrines from the north wing of the Royal Villa What is interesting about Agia Triada is that in the Neopalatial period the finds were much richer here than at Phaistos, whereas in the Middle Minoan period the finds were richer at Phaistos and poorer at Agia Triada. It would seem that although Phaistos continued to be a major palace throughout the neopalatial period, Agia Triada grew in importance and was more densely and consistently populated than Phaistos was. The Royal Villa forms the shape of an irregular L around the two sides of a paved court which was named by the Italian excavators the "Court of the Shrines", and the most important part of the building is located where the two parts of the L join. It is here that the main hall, the rooms with benches and the archive of sealings are to be found. The Minoan town North of the Royal Villa lies the town, and north-east of the town is a burial site. In what remains of the town, the long, narrow square contained eight shops along the east side and dates from the Postpalatial period. The houses to the west of the market date from two distinct periods. The lower ones are contemporary with the Royal Villa and date from the Neopalatial period BCE , whereas the others are contemporary with the market and date from the Postpalatial period, BCE. The market place in the Minoan town with the eight shops on the right The remains of the drainage system which existed both in the Royal Villa and the town can still be seen today on the north side of the north wing of the Royal Villa. Two large buildings were later erected on top of the ruins of the north wing of the Royal Villa, and these date from the same period as the market. The larger of the two, in the centre of the north wing, is a megaron of Mycenaean type, and it is believed to have been the residence of the Achaean ruler of the region. The second building, to the east of the first, may have been a shrine. Ayia Triada is less visited than its neighbour. As a result, it is well worth spending some time at this peaceful and beautiful site, set among trees, only three kilometres from Phaistos.

## 5: Lesson Narrative | Aegean Prehistoric Archaeology

*Get this from a library! The Ayia Triadha sarcophagus: a study of late Minoan and Mycenaean funerary practices and beliefs. [Charlotte R Long].*

**Evidence for Human Sacrifice**

**The Nature of the Evidence** This consists of the following four broad classes, the last of which will not be dealt with in any detail in this course: Locations of cult activity. Representations of cult activity in Minoan art on such items as seals, signet rings, mural paintings, sarcophagi larnakes, and pottery. Garbled memories of Minoan cult practice preserved in later Greek myth and ritual. Since Linear A is as yet undeciphered, there is effectively no contemporary textual evidence regarding Minoan religion. Even if Linear A were deciphered, it is unlikely that much information regarding Minoan cult practices, much less Minoan religious ideology, would be forthcoming above and beyond the names of the divinities which the Minoans worshipped.

**Places of Worship**

**Caves** Caves were first used in Crete as dwellings or at least as habitation sites in the Neolithic period. Toward the end of the Neolithic, they also began to be used extensively as cemeteries, and such usage continued throughout the Early Minoan period and in some areas even longer. Caves appear to have first been used as cult places early in the Middle Minoan Protopalatial period, at more or less the same time when the first Cretan palaces were being constructed. There may very well be some connection between the establishment of powerful central authorities in the palaces and the institution of worship in caves. The evidence for the use of caves as cult places consists of pottery, animal figurines, and occasionally bronze objects. Such objects are found not only in caves which had previously served habitation or funerary purposes but also in caves which had as their earliest known function the housing of some religious activity. In addition to artifacts, some cult caves contain large quantities of animal bones, mostly from deer, oxen, and goats and no doubt derived from some form of animal sacrifice. This cave is some 60 m. Near the middle of the cave is a cylindrical stalagmite ca. Within the enclosure and in front of the stalagmite is a roughly square stone, perhaps some form of altar. The caves that have furnished by far the richest assortments of votive objects are: Ida; and the Arkalochori Cave, not far south of the newly discovered palace at Galatas with which the cult at this cave must have been closely connected. The Arkalochori Cave in particular has produced an astonishingly rich array of bronze votives, principally in the form of weapons such as swords, daggers, and double axes. Such sites are characterized by deep layers of ash without animal bones, hence interpreted as the remains of bonfires and not of blood sacrifices of some kind and by large quantities of clay human and animal figurines. Like the cult caves discussed above, the earliest peak sanctuaries date from the MM I period and most of the two dozen or more confirmed examples of such cult locales have produced material of this date. Many of the human figurines from peak sanctuaries are in fact individual human limbs or parts of the body, separately modelled and pierced by a hole for suspension. It has been suggested that these separate limbs are comparable to terracotta parts of the body found in Classical shrines dedicated to healing divinities, and that by analogy the peak sanctuaries are also to be understood as those of healing divinities. However, the parts of the body represented in the Minoan sanctuaries arms, legs, and heads primarily are not exactly parallel to those found in Classical sanctuaries which include numerous eyes, breasts, and genitalia as well as major limbs. Moreover, the large numbers of animal figurines found at the peak sanctuaries obviously cannot be explained in the same way, although these may have served as substitutes for genuine sacrificial animals or as votive pledges that such animals would be sacrificed elsewhere at some other time, since blood sacrifice does not seem to have been an acceptable practice at peak sanctuaries. Metal artifacts are found only exceptionally. In both these respects, as well as with regard to animal bones, the finds from peak sanctuaries are quite different from those in cult caves. The two major peak sanctuaries so far excavated and published are Petsofa in eastern Crete elevation m. At both these peak sanctuaries, the earliest period of certifiable cult use is dated to the beginning of the MM period. In the earliest levels, there are no architectural remains, merely the ashy deposits and the figurines already discussed. Iuktas consisting of three parallel terraces, oriented north-south, of which the upper two at the west were approached by an east-west ramp at the south. On the west side of the uppermost terrace, a long stepped altar 4. The lowermost terrace at the east consists of a series

of five or six roughly square rooms in a single row, all opening uphill toward the west. On the downhill, exterior side of this lowermost terrace to the east, the junction of wall foundation and wall proper leave a narrow bench 0. Both the finds and the architecture at this particular peak sanctuary are of unparalleled magnificence among cult locales of this class, as one might perhaps have expected of the sanctuary which served the site of Knossos. It is quite possible that these peak sanctuaries were visited only on special religious holidays, much as similar mountaintop chapels are today in Greece, since in many cases the sanctuaries are too remotely located to have served daily religious purposes. A peak sanctuary is portrayed in considerable detail on the famous Sanctuary Rhyton found in the LM IB destruction level of the palace at Zakro. Rutkowski has argued, on the basis of various possible connections between peak sanctuary cult and pastoral farming e. The appearance of permanent architecture at several peak sanctuaries other than Petsopha and Iuktas no earlier than MM III Gonies, Kophinas, Modhi, Pyrgos, Traostalos, Vrysinas has been connected with the appearance of villas throughout Neopalatial Crete and with what some feel to be the enhanced authority of Knossos at about the same time. Rutkowski has suggested that peak sanctuary cult became more institutionalized in the Neopalatial period under Knossian royal authority, perhaps with permanent priests in residence at the sites now boasting architecture. In this scenario, Iuktas is felt to have occupied the apex of a hierarchy of peak sanctuaries. Peak sanctuaries appear to go into steep decline after the end of LM I, in contrast with cult caves which continue to be patronized frequently during the LM III period. The decline in peak sanctuaries, however, is probably limited to the east where in the period following LM IB there was a dramatic decline in population, whether due to the fallout from the Santorini eruption or to a Mycenaean invasion. Domestic Shrines In her recent study of such cult places, Gesell distinguishes between three social contexts [town fully public, palace semi-private? Only the bench sanctuary may be attested as early as the Prepalatial EM period e. Pillar crypts and lustral basins are forms which are restricted to the Protopalatial and Neopalatial periods. Four of the best known Minoan sanctuaries of the domestic class are briefly described below: Shrine of the Double Axes at Knossos Gesell In the front lowest part lie several large vases. At the back of the room is a raised bench ca. The last is often considered to be a goddess while the remaining figures are identified as votaries. Town Shrine at Gournia Gesell This small 3 m. It was in a rather poor state of preservation when excavated, but its floor was littered with a large amount of cult paraphernalia, some of it comparable to that from the roughly contemporary Shrine of the Double Axes at Knossos. The lack of associated pottery makes the dating of this shrine somewhat uncertain, but it probably was last used in the LM IIIB period. There was a low bench along its right-hand southern wall. Found in the debris of the rooms was a bell-shaped female figurine, around whose body is twined a snake. To the west through a pier-and-door partition are two pillar crypts of similar size 3. Both crypts are of Neopalatial date, the eastern with two rectangular basins ca. Two narrow storage rooms oriented north-south open off of the eastern pillar crypt and under the threshold leading into the eastern one was found a rich collection of fragmentary cult paraphernalia of MM IA date the Vat Room Deposit: To the north of the Lobby of the Stone Seat, two storage chambers oriented east-west open off of each other in a fashion comparable to the organization of the pillar crypts just described. The southern the Room of the Tall Pithos is unremarkable, but under the floor of the second Temple Repositories were found two empty, shallow cists below which were two larger and considerably deeper cists filled with MM III pottery in the uppermost 1. To the northeast of the Lobby of the Stone Seat and facing onto the central court are the foundations of a Neopalatial Tripartite Shrine, largely restorable on the basis of the painted representation of such a shrine in the miniature Grandstand Fresco. Not all portions of this complex are restorable at any one moment in time, but together they reveal that this area of the palace was a focus of cult activity from the earliest days of the palace or even just before its construction Vat Room Deposit of MM IA down through the Neopalatial period and perhaps even into the Post-Palatial era, at which time pithoi and Linear B tablets show that the area in and around the Lobby of the Stone Seat was a central storage facility and point of disbursement for oil. There may have been a wooden throne against the right-hand northern wall of the anteroom between two short lengths of a gypsum bench. A longer gypsum bench runs along the entire south side of the room and the floor is attractively paved with stone slabs. The floor of the room was attractively paved with a border of gypsum slabs framing a central rectangle of red-painted plaster. Near the east entrance, this floor was covered with an

overturned pithos and five stone alabastra normally stored in shallow sinkings on the west side of the north-south corridor immediately west of the Lustral Basin, a circumstance which suggested to Evans that a ritual may actually have been in progress when the palace burned down early in the LM IIIA2 period ca. Behind the Throne Room to the west are two small chambers or annexes which served to house cult paraphernalia and two more storage chambers also accessible from the Throne Room by means of a short north-south corridor lie to the south. The earliest examples date from the middle of the EM period. Their precise significance is disputed. In the Near East, axes of this sort are often wielded by male divinities and appear to be symbols of the thunderbolt. Since in Crete the double axe is never held by a male divinity, an alternative view which ascribes its frequency in art to its popularity as a sacrificial instrument has considerable appeal. Miniature examples may have functioned as charms or amulets. Typically they serve either as stands for a narrow range of other cult implements double axes, libation jugs, branches or as architectural crowning members on both altars and roofs. Altars and Sacrificial Tables There are a number of types, perhaps the commonest of which are: In scenes of animal sacrifice, a table rather than one of the above forms of altar is used as the surface on top of which the victim was bound and slaughtered cf. Altars of type c are often found in association with gates or major entranceways, as shown by M. Usually made of clay and occasionally stuccoed, these items may have served sometimes simply as portable hearths. Vessels of this sort are a fairly prominent feature of the Phylakopi I culture in the Cyclades, but there need be no connection either typologically or functionally between the Minoan and Cycladic forms. Gesell has shown that such objects should probably be identified as stands designed to support shallow bowls and dishes which held either incense or offerings of some kind. On seals, free-standing columns or pillars, both with and without capitals, are shown within small enclosures and in the presence of worshippers. Such columns or baetyls also appear flanked by antithetic animals e. The place of the column may be taken by a human figure, arguably a god or goddess, in what is otherwise a closely comparable composition. The column or baetyl may therefore symbolize a deity or be a symbol for the palace of the king as is often argued for the column in the Lion Gate relief or for the shrine of a divinity. In the pillar crypts of Minoan palaces and villas, square piers are often found incised with a variety of signs, including double axes, stars, and tridents. Although these piers serve a structural function, they may also have been considered sacred in some sense. Hence it has often been suggested that the signs incised on them constitute some form of divine invocation to secure the building in which they occur against the dangers of earthquake and fire. Each of these columns is capped by a double axe on which sits a bird. The columns are covered with green projections and so may be intended to resemble trees date palms? On seals, a tree often appears inside a small enclosure in the presence of worshippers and appears to have the same function in such a context as the columns or baetyls discussed above. Birds, Bulls, Agrimia, and Snakes Birds appear frequently in religious scenes e. The first two often occur in the form of votive figurines and probably figured importantly as sacrificial animals. The last may have been a prominent symbol in earth or chthonic cults, just as birds may have been in sky or atmospheric cults. Demons [sometimes called Minoan genii] At first glance, this animal-headed figure wearing what appears to be a loose skin over its back and commonly carrying a libation jug, looks like a man in costume, but its legs and feet are those of an animal. In Egypt, Ta-wrt is a beneficent spirit but not a major divinity. In Crete, demons often appear in multiples of between two and four when the pictorial field in question provides sufficient space to accommodate them and to function as divine servants. On the so-called Genius Rhyton from Mallia, the two sizes of genius depicted suggest that the Minoans may have conceived of them as a category of being that could somehow be ranked by age or status. The form of the tomb was unusual, but its few remaining contents, aside from the sarcophagus itself, were unremarkable.

### 6: Hagia Triada sarcophagus - Wikipedia

*The Sarcophagus of Ayia Triada. excavated at Ayia Triada, near the palace site of Phaistos. Detail. This stone sarcophagus is very well preserved and has the typical vivid colors of Minoan painting.*

Small towns with blocks of living units defined by cobbled streets: Settlements with a central main building sometimes in the form of a palace and a surrounding town of small buildings: Phaistos, Gournia, Myrtos Pyrgos with, respectively, a regular palace, a small-scale palace, and a villa as central buildings. Towns with a palace at the center surrounded by large houses or mansions: Mochlos, the houses being spaced out along a waterfront] or of large houses all in a relatively small clump [e. These are probably just centers for the collection of agricultural surpluses in sparsely populated areas. One of the more distinctive features of the Neopalatial period is the existence for the first time of large and sumptuously appointed buildings which are neither palaces nor ordinary residential structures. A comparable class of structures is not readily detectable in the Protopalatial period. In the Neopalatial period, a spacious and lavishly decorated L-shaped complex stood here at the west end of the same ridge on whose east end the palace of Phaistos is located. Off this room in turn opens a room which has a raised platform in the northeast corner for a bed? At the southeast corner, a major staircase leads up to what was probably a series of equally important apartments on the second floor. The major rooms of the Little Palace are located on its east side and are only partially preserved. At the south end of the building on the basement level are three pillar crypts. At the northwest end is a toilet. Still further south is a major stairway leading up to the second floor. At the west end of the hall, a stone balustrade 0. In a niche in the west wall of this high-ceilinged space were found the remains of a stone seat or throne. The latter stairway turns up to both east and west of the first flight above the level of the first landing, a stairway design unique in Minoan architecture. F , and a possible bathroom G. This arrangement is a bit unusual in that the hall opens directly onto a court rather than onto the more normal lightwell. A floor paved with slabs is a feature of many of the rooms e. Storerooms exist both within the villa proper and in a subsidiary enclosed area to the north 24, 25, 31 which also includes a series of cereal bins The contents of some storerooms are peculiar: The axes are so fragile that they must have been symbolic rather than functional cf. The site is particularly significant as the most extensively excavated i. On the south side of the crest of the low hill on which the site is located is a large open court resembling the central courts of the major palaces. To the north of this court is a heavily eroded building which has some features typical of a palace. For example, its principal facade faces west onto a small paved court, is constructed of cut blocks of poros limestone resting on a low projecting plinth, and is characterized by multiple setbacks behind which are storage magazines. At least one of the blocks of magazines, that just south of the western entrance to the building, has a shallow recess in the center of its west front. The original layout of the building is unclear because of its poor state of preservation, but it was probably a small-scale palace located very near the center of this small coastal town.

Building Types Peculiar to Post-Palatial Crete During his recent excavations just west of the Stratigraphical Museum at Knossos, Warren has uncovered all of two low cylindrical structures and part of a third. Two of the structures are small diameters of 3. All have solid cores of rubble and earth faced with exteriors of coursed ashlar masonry. The two smaller circles have simple vertical sides, are nowhere preserved to their original heights but in both cases probably stood no higher than a meter, and preserve nothing in the way of an access stairway to their upper surfaces. The larger circle has a profile resembling two superimposed discs, the smaller diameter of 7. It also preserves traces of two floors on top one of beaten earth below one of irregular stone slabs and a simple access stairway against its west side. These carefully built cylinders cannot be the foundations for houses or towers nor are they containers for liquid or dry contents e. Furthermore, the small ones are far too small to have served as threshing floors. Warren identifies the largest as a dancing floor choros; compare the terracotta models from the Kamilari tholos and Palaikastro, as well as the description in the Odyssey of the one which Daidalos is said to have built for Ariadne at Knossos. The smaller circles, if not simply for smaller groups of dancers, are interpreted as stands for musicians or as podia for one or more presiding religious officials.

Tombs of the Neopalatial and Post-Palatial and Post-Palatial Periods The variety

of tomb types on Crete is even more impressive during the LM period than it had been during the EM period see separate lesson for plans or consult the appropriate drawings in Pini Pit and Cave Burials – Although rare, both forms do continue from earlier periods. Such tombs consist basically of dromos entrance passageway leading down into earth or bedrock, stomion doorway opening into tomb chamber, and thalamos tomb chamber itself [e. Burials could be simply laid on the floor of the chamber or corpses might be placed in larnakes or pithoi which themselves rested on the chamber floor. Also commonly found are cists or shafts cut into the tomb floor, into which simple bodies or bodies inside larnakes were lowered. LM II examples are also relatively few in number. After each burial, the tomb chamber was closed off by a blocking wall built across the stomion and the dromos was filled with earth. The location of a tomb was presumably marked by some form of post stuck into the dromos fill, but no such markers have survived, a fact which suggests that, if these indeed existed, they may all have been made of wood. Temple Tomb at Knossos Pini The lower has a rectangular rock-cut chamber at the west end whose roof was supported by a single pier. The walls of this chamber were veneered with gypsum and the floor was paved with slabs of the same stone, a central square around the pier lying at a somewhat lower level than the floor next to the walls cf. This chamber was entered from an antechamber whose roof was supported by two more piers. Above the antechamber was a cult room on the second floor. The antechamber was remodeled in the period following the LM IA collapse through subdivisions of its western and northern portions by means of thin partition walls into a number of small compartments which were found occupied by numerous burials when the tomb was excavated. The antechamber was entered through a corridor flanked to north and south by bastion-like chambers, within the southern of which a stairway leading up to the second storey was built. The corridor in turn was entered from a lightwell which had a portico with two columns on its opposite side. Entrance to the lightwell, and hence to the rest of the tomb, was by means of a passageway coming in from the direction of the palace to the north. In contrast to less elaborate chamber tombs, the Temple Tomb incorporates a significant number of built as opposed to simply rock-cut features. It was also clearly designed to remain at least partially visible after a burial had been made. Persson saw in this tomb evidence of strong Egyptian influence of Middle Kingdom date, but both Graham and Pini have argued that all of the elements in it can in fact be paralleled in Minoan palatial architecture. Stone benches, such as that carved out along one wall of the chamber, are fairly common in LM chamber tombs but the grave shaft whose unusual plan gives the tomb its name is not, although such shafts may occur in either the chamber or the dromos. The Minoan examples are probably inspired by Mainland prototypes, although on Crete the shafts may hold either simple bodies or bodies in larnakes. Most Minoan examples are found in the Knossos area. The upper edge of the tomb shaft is often cut back into a ledge on which roofing slabs could rest. In the Knossos area, particularly in the Zapher Papoura cemetery, shafts are large rectangular pits up to 2 m. The smaller shafts constituting the grave proper would have been roofed by stone slabs. A variant form at Zapher Papoura consists of a double-shaft divided into two by a rubble wall, the body being placed in one compartment and the grave goods in the other at a considerably lower level Pini The tombs are shaft graves up to 4. These niches contain an extended burial walled off from the shaft proper by a double row of stones. Burials in such tombs are always simple, never in larnakes or coffins. The origin of this tomb type is presently unclear. Its peculiarities may be due to a desire to foil tomb robbers. On Crete, vaulted tholos tombs of the Late Bronze Age may have rectangular as well as circular plans. A circular or rectangular pit was dug for the tomb, walls of rubble or of cut stone would line this pit and in some cases the sides of the dromos as well, and, if the vault of the tomb projected above ground level, a mound of earth was heaped over it. Only in the case of the Maleme tomb is there any evidence for a wooden door giving access to the tomb chamber. In other cases, the chamber doorway or stomion was blocked with a rubble wall as in ordinary chamber tombs. In comparison to the situation on the Mycenaean Mainland, subterranean tholoi of the Late Bronze Age are relatively rare on Crete. A variant form with a keel-vault rather than the normal hemispherical vault of a tholos is exemplified by three tombs with rectangular rather than circular tomb chambers: In keel-vaulted tombs, the short sides of the tomb chambers have continuously vertical walls and it is only the long sides which are corbelled above a certain point to form the vault. Four vaulted tombs at the sites of Apodolou, Damania, Stylos, and Maleme have relieving triangles above the

lintels of their stomia, a clear instance of Mycenaean architectural influence see lesson on Mycenaean Tholoi. The entrances to the Royal Tomb and Isopata Tomb 1 at Knossos are preceded by built antechambers with vaulted roofs. In the Royal Tomb there are in addition a pair of niches in the sides of the dromos which also have corbel-vaulted roofs. The lower part of the dromos of the Kephala Tholos at Knossos Pini It has an off-axis door in its east wall. The well-known sarcophagus rested on the chamber floor, while an unpainted larnax was found in a shaft grave cut in the floor alongside it. The roofing of this tomb, built entirely above ground, is problematic but is unlikely to have been a vault Cist Tombs – With the exception of cists cut in the floors of built chamber tombs such as the Royal Tomb and Isopata Tomb 1, the only LM examples of this tomb type contained some child burials at Mallia, probably of LM III date. Burial Containers – These are of four types:

### 7: HistoryWiz: Minoan Religion - Sarcophagus of Ayia Triada

*Materialization of Mycenaean Ideology and the Ayia Triada Sarcophagus* BRENDAN BURKE Abstract small enclosure, tomb 4, on 23 June , during *The political geography of Late Bronze Age Crete has excavations at the site of the Minoan villa (figs. 5, 6) been the subject of much recent research.*

### 8: Category:Sarcophagus of Agia Triada - Wikimedia Commons

*Ayia Triada (also Agia or Hagia Triada) is situated a couple of kilometres from Phaistos on the west slope of a hill metres above sea level and the excavated area measures by metres.*

### 9: Minoan Crete -- Ayia Triada Minoan Little Palace and town

*The political geography of Late Bronze Age Crete has been the subject of much recent research. In this article, I argue that the well-known painted sarcophagus from Ayia Triada dates to the earliest period of a Mycenaean presence on Crete and is an artifact connected to an emergent Mycenaean ideology.*

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Appendix C: How other churches are using the bod4God program Risen 3 walkthrough Circles in the stream It takes a  
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