

CONTENTS

Preface	
<i>Manfred Bietak</i>	9
PART I: TAUREADOR SCENES IN TELL EL-DAB^{CA} (AVARIS)	
CHAPTER I. INTRODUCTION: CONTEXT AND DATE OF THE WALL PAINTINGS	
<i>Manfred Bietak</i>	13
1. The Stratigraphy of the Palace District	14
A. The Late Hyksos Period, ph. D/2 (str. e/2-f)	14
B. The Beginning of the New Kingdom, ph. D/1 (str. e/1)	18
C. The Palace District of the Tuthmoside Period, ph. C/3-2 (str. d-c)	20
2. The Stratigraphic Position of the Wall Paintings	26
3. Can we Envisage an Original Setting of the Paintings?	41
CHAPTER II. FRAGMENTS OF THE BULL PAINTING FROM TELL EL-DAB^{CA} (AVARIS) AND THEIR RECONSTRUCTION	
<i>Manfred Bietak, Nannó Marinatos and Clairiy Palyvou</i>	45
1. The Overall Composition of the Bull Paintings	45
2. The Maze Pattern	47
3. The Half-Rosette Zone	50
4. The Bulls	52
5. The Leapers	54
6. The Beige Frieze of Taureadors	62
Acrobat on a Black and White Bull	62
The Side-Leaper	63
Another Acrobat on a Black and White Speckled Bull	63
The Prostrate Bull	64
7. Remains of More Bulls	65
CHAPTER III. DISCUSSION OF THE TAUREADOR SCENES FROM AVARIS (TELL EL-DAB^{CA}/EZBET HELMI)	
<i>Manfred Bietak</i>	67
1. Relative Chronology	67
2. The Technique and Colour Conventions	68
3. The Motifs	70
4. Compositional Principles, Bulls and Taureadors	73
5. The Meaning of the Half-Rosette and Bull-Leaping in Aegean Palatial Iconography	81
6. General Conclusions on the Bull-Painting at Tell el-Dab ^{CA} and Bull-Leaping in General	85
CHAPTER IV. CATALOGUE OF THE FRAGMENTS OF WALL PAINTINGS FROM TELL EL-DAB^{CA} WITH BULL SCENES	
<i>Manfred Bietak and Nannó Marinatos</i>	87
PART II: TAUREADOR SCENES IN KNOSSOS	
CHAPTER I. THE TAUREADOR FRESCOS FROM KNOSSOS: A NEW STUDY	
<i>Nannó Marinatos and Clairiy Palyvou</i>	115
1. Introduction	115
2. The Overall Composition	117

Panel 1 (The famous Taureador Fresco)	118
Panel 2	118
Panel 3	120
Panel 4	122
Panel 5	123
3. The Miniature Series	124
4. Conclusions	126
 CHAPTER II. BULL-LEAPING AND ROYAL IDEOLOGY	
<i>Nannó Marinatos</i>	127
1. The Taureadors: Colour, Sizes and Roles	127
2. On the Meaning of the Taureador Games: A look at Syria	130
 CHAPTER III. CATALOGUE OF THE FRAGMENTS OF WALL PAINTINGS FROM KNOSSOS WITH TAUREADOR SCENES	
<i>Nannó Marinatos</i>	133
Bulls	133
Taureadors	135
 PART III: SPECIAL STUDIES	
 ROSETTE AND PALM ON THE BULL FRIEZE FROM TELL EL-DAB^{ca} AND THE MINOAN SOLAR GODDESS OF KINGSHIP	
<i>Nannó Marinatos</i>	145
1. The Rosette	145
2. The Palm	146
3. Bulls as an Offering to the Solar Minoan Goddess on the Tell el-Dab ^{ca} Frieze	149
4. Conclusions	149
 A TECHNOLOGICAL APPROACH TO THE PAINTED PLASTER OF TELL EL-DAB^{ca}, EGYPT: MICROSCOPY AND SCIENTIFIC ANALYSIS	
<i>Ann Brysbaert</i>	151
1. Introduction	151
2. The Technology of the Tell el-Dab ^{ca} Painted Plaster	152
2.1. State of Preservation of the Materials	152
2.2. Experimental Methods	152
2.2.1. Macroscopy	152
2.2.2. Microscopy	152
2.2.3. X-Ray Diffraction	152
2.2.4. Reflected Light Microscopy with Image Analysis	152
2.2.5. Scanning Electron Microscopy (SEM)	153
2.2.6. Micro-Raman Spectroscopy (MRS)	153
2.2.7. Laser Induced Breakdown Spectrometry (LIBS)	153
3. Results and Discussion	153
3.1. Lime Plaster	153
3.2. Clay Backing Plaster	156
3.3. Pigments	156
3.3.1. Ochre-Based Colours, Black and White	156

3.3.2. Green	157
3.3.3. Blue	157
3.4. Painting Techniques	160
3.4.1. Paint Layers	160
3.4.2. Pigment Penetration Levels	160
3.4.3. Pigment Grain Size	160
3.4.4. Underdrawings or Sinopie	160
3.4.5. Use of Intonaco	160
3.4.6. Carbonisation of the Top Layer	160
3.4.7. Materials Involved and their Manipulation	160
4. Conclusions	162
Bibliographical Abbreviations	163
Bibliography	165

