

**EXPLORATIONS IN  
THE ISLAND  
OF MOCHLOS**

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Explorations in the island of Mochlos by Richard B. Seager

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**RICHARD B. SEAGER**

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FIGURE 1. THE ISLAND OF MOCHLOS

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

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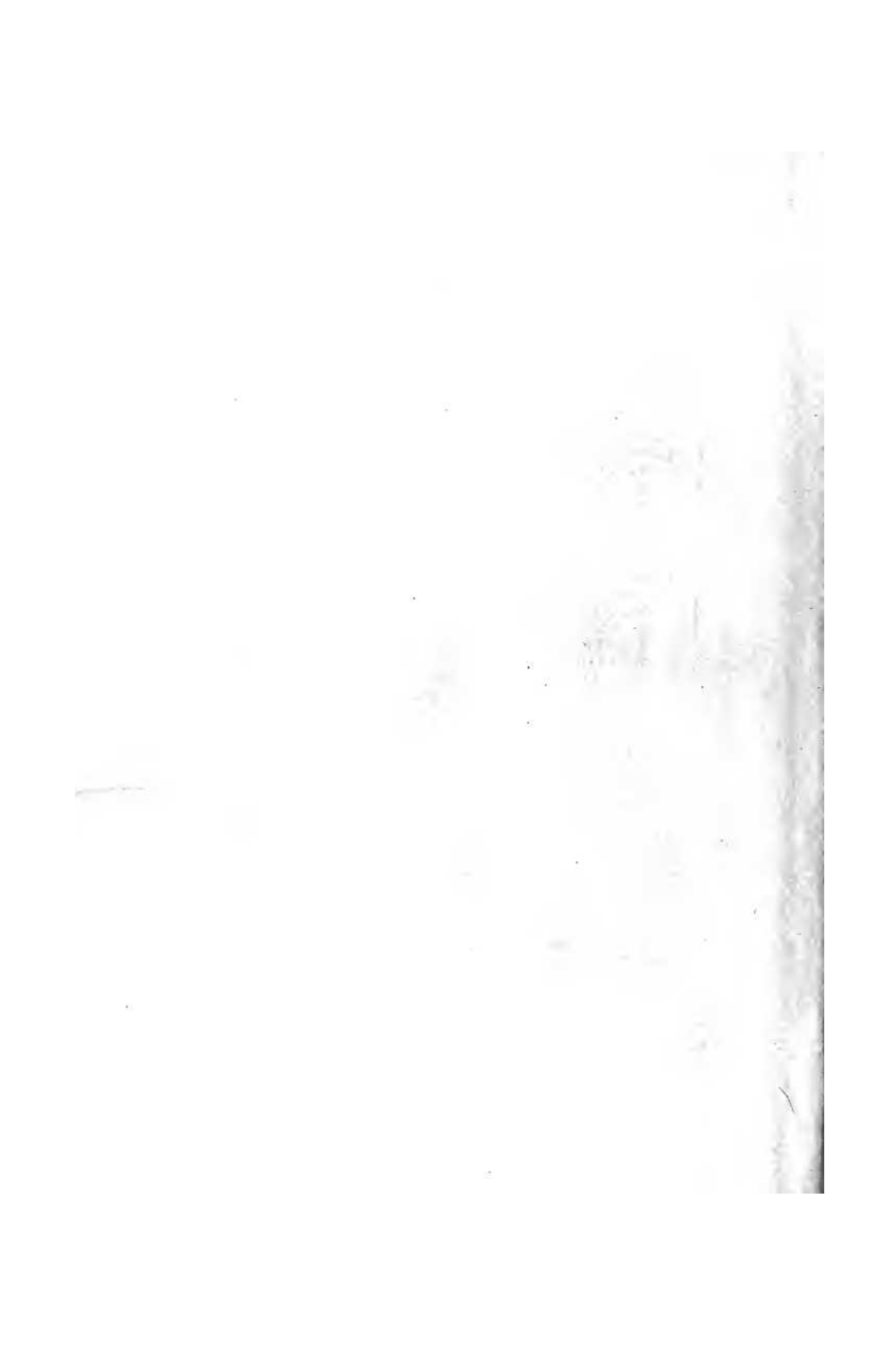
### PREFATORY NOTE

THIS book is a report of the excavations at Mochlos, off the coast of Crete, which I conducted in the spring and summer of 1908. The expense of the work was borne jointly by friends of the Museum of Fine Arts in Boston, by the American School of Classical Studies at Athens, which obtained the concession from the Cretan authorities, and by myself. The objects which I was allowed to take out of Crete are in the Museum at Boston. The expense of this publication is borne by the School at Athens. A brief report on the work in the town of Mochlos appeared in the *American Journal of Archaeology*, Vol. XIII, 1909, pp. 273-303.

I wish to give hearty thanks to the many friends who have helped me in various ways. Among these I would mention especially the two Cretan Ephors, Doctor Hatzidakis and Doctor Xanthoudides, Mr. B. H. Hill, the Director of the School at Athens, Mr. Gardiner M. Lane, the President of the Trustees of the Museum, Sir Arthur Evans, Miss Edith H. Hall, and the Committee on Publications of the School at Athens, Professor G. H. Chase, Professor J. R. Wheeler, and Professor H. N. Fowler. Miss Hall has read the manuscript and has offered many valuable suggestions. The members of the Committee have read both manuscript and proof and have aided me greatly by their advice and counsel.

RICHARD B. SEAGER.

October 7, 1911.





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## EXPLORATIONS IN MOCHLOS

### INTRODUCTION

IN the history of archaeology no discoveries have raised greater controversy or proved more fascinating to the general public than those of Minoan Crete. When, years ago, Schliemann opened the shaft graves at Mycenae many scholars refused to accept them as belonging to a pre-hellenic civilization. They found it hard to believe that behind the art of classic Greece lay centuries of civilization and culture reaching back into the dim ages contemporary with the earliest dynasties of Egypt. It was not easy to convince the enthusiastic admirers of Hellenic civilization that the art of Greece was no sudden and unaided flowering of a half barbarous and obscure race, but that in reality it had felt the impulse and influence of an art and civilization which existed centuries before. Yet we now know that such was the case. The classic Greek was the product of an ancient race mixed with the blood of wandering tribes of barbarians who for a time had blotted out the results of centuries of artistic development. Homer's stories of Achaean splendor were no idle tales but had a foundation of solid fact. In his day the old order was a thing of the past, but legends of former magnificence were still handed down from father to son. The various artistic masterpieces possessed by the Achaeans were regarded as the work of the gods, far surpassing anything that could be made by human hands in the days when the epics were composed. There is little doubt that the Achaeans did possess

NOTE. The titles of books and periodicals to which reference is frequently made are abbreviated as follows:

*A. J. A.* = American Journal of Archaeology, Second Series, 1897-

*Anth. Publ.* = Anthropological Publications, the Museum, University of Pennsylvania, 1909-

*B. S. A.* = Annual of the British School at Athens, 1899-

*Dawn Med. Civ.* = Dawn of the Mediterranean Civilization by Angelo Mosso, London, 1910.

*Ἐρ. Ἀρχ.* = Ἐφημερίς Ἀρχαιολογική, 1837-

*Gournia.* = Gournia, Vasiliki and other Prehistoric Sites on the Isthmus of Hierapetra, Crete, by Harriet Boyd Hawes, Philadelphia, 1909.

*J. H. S.* = Journal of Hellenic Studies, 1880-

*Mon. Ant.* = Monumenti Antichi pubblicati per cura della Reale Accademia dei Lincei, 1889-

*Phylakopi.* = Excavations at Phylakopi in Melos, published by the Society for the Promotion of Hellenic Studies, London, 1904.

*Trans.* = Transactions, Department of Archaeology, University of Pennsylvania, 1904-