

PREFACE

The compilation of this large catalogue required not only an inordinately long time but also the contributions of many people, above all of Professor Dr. Ingo Pini and Dr. Walter Müller, who did much more than they should have expected. They are responsible for working out the order of the 516 items in the Catalogue, for establishing the material and the stylistic affinities of many pieces and for identifying the motifs or possible motifs on a number of worn and fragmentary pieces. Ingo Pini has provided the suggestions for dating (see Index V). Their constant flow of valuable discussion and advice is reflected throughout.

Most of the descriptions were written at an early stage by John Boardman, covering the seals catalogued in *Kenna, CS* as well as those published earlier by Boardman himself from the Psychró Cave ('Dictaeon Cave') in *Boardman, CCO* and the 1971 Hamerton gift (ex Coll. de Jong) in *Boardman in AntCret*. Occasional details of these descriptions have been revised by Helen Hughes-Brock. Those for the nine pieces from the Edith Eccles bequest of 1980 were provided by the late John Betts. The remaining descriptions and the Comparanda, Commentaries and Bibliography are the work of Helen Hughes-Brock. Ingo Pini and Walter Müller have made revisions and improvements.

The work depended of course on colleagues and staff members at the Ashmolean Museum, especially the late Dr. P. R. S. Moorey, the late Mrs. Ann Brown, Arthur MacGregor, Dr. Susan Sherratt, Professor Michael Vickers, Dr. Helen Whitehouse, Dr. Yannis Galanakis and the Conservation Department under Mark Norman. Their patience and good humour never once failed. Happy teamwork of Helen Hughes-Brock and Ann Brown bore much fruit for both, first in the publication of Sir Arthur Evans's travel diaries (here *Brown – Bennett, Travels*) and now in the provenance entries here, which rely heavily on that publication and are of course much easier to use (and much shorter) because of it. That teamwork continued when Keith Bennett adapted his maps from that volume to suit the requirements of this one. A few further details were obtained directly from letters in the Evans Archive at the Ashmolean. The organising of photography with Robert Wilkins and Ian Cartwright, of drawings with Marion Cox and of profiles with Sarah Reason was often complicated and tedious but they all put up with it good-naturedly and made it much easier than it might have been.

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