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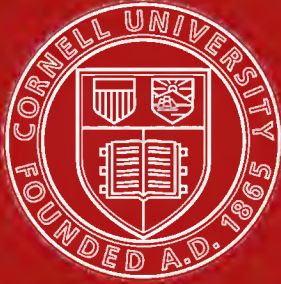
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INDEX TO
THE PALACE OF MINOS

INDEX TO THE PALACE OF MINOS

BY

JOAN EVANS, D.LITT.

HON. FELLOW OF ST. HUGH'S COLLEGE

WITH SPECIAL SECTIONS CLASSIFIED
IN DETAIL AND CHRONOLOGICALLY ARRANGED

BY

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P R E F A C E

By SIR ARTHUR EVANS

It has been fairly claimed for it that *The Palace of Minos*, in addition to its local aspects regarding the excavations at Knossos, is in a certain degree an Encyclopaedia of the whole range of Minoan culture so far brought within our knowledge.

But such an extensive publication itself entailed a lapse of time during which—as the result of active researches in many directions—new facts were continually accumulating. One inevitable consequence of such conditions has been that full information regarding various subjects has to be sought through successive volumes, making reference to collective results a difficult matter. It is clear therefore that for the present work a general Index was a real condition of completeness. On the other hand, when account is taken of this vastness and complexity of the material—much of it here for the first time set forth, extending through four large volumes, two with separate parts, and amounting to over 3,000 pages—the arduousness of the work required for indexing the whole can be well understood.

This hard task was nevertheless undertaken by my sister, Dr. Joan Evans, the whole being carried out by her with competent method to an advanced stage. But, though the numerous questions that thus arose were constantly referred to myself, it became more and more evident that the ordered presentment of certain subjects, such as could only be supplied by long years of research and of personal experience on the spot, must fall on my own shoulders more directly than I had at first contemplated.

It was clear indeed that certain important subjects involving elaborate analysis and classification, with the approximate chronological succession, must be dealt with by myself in considerable detail. Moreover, in taking over thus a series of headings it was necessary to a great extent to set aside the received canons of index-making, where the alphabetic order is fatal to connected statement.

Among the subjects (marked 'A.E.') thus treated, as being of special importance as bases of archaeological study, are 'frescoes' and 'painted reliefs', the Minoan 'Genii' and Religion, 'Knossos', the 'pottery', 'seal-stones and signet-rings'—both these latter covering a space of some two thousand years—and to these must be added the Minoan 'Script' in its successive stages. In each case a kind of *catalogue raisonné* has been prepared of the illustrative examples scattered through the whole work.

'Religion' required a detailed analysis of the exceptionally interesting stage presented by that of the Minoan World, and in which the primitive baetylic cult of trees and natural stones as well as of artificial pillars is combined with artistic representations of the divinities themselves. Supplementary to this, under the heading 'Genii', references are given to the collective evidences of the rise (initially under Egyptian suggestion) of a peculiar class of Minoan daemons acting as beneficent divine agents.

As the logical and often minutely descriptive arrangement here adopted under important headings is accompanied in each case with full references to the pages of

the volumes concerned the functions of a true Index will be adequately fulfilled, while as regards find-spots the alphabetic order has been preserved. At the same time a skeleton classification of these subjects is provided for the use of those specially interested.

From the point of view of students, indeed many of whom may certainly not be able to afford the whole, necessarily expensive work, this Index Volume may be useful in a separate form as a private key for reference to copies of it in public libraries and institutions.

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POTTERY: MINOAN (WITH NEOLITHIC) CHRONOLOGICALLY CLASSIFIED AND SELECTIVELY CATALOGUED BY A. E.

NEOLITHIC:

- successive 'Lower', 'Middle' and 'Upper' (with Sub-Neolithic) phases, I. 15 seqq
- incised decoration characteristic of 'Middle' phase, I. 36, 41; inlaid with white chalky material and ferruginous red, *ibid.*
- rippled ware I. 37 (Fig. 5)
- brilliant polish of 'Middle' Neolithic sherds, II. 9
- bridge-spout appears in 'Upper' Neolithic, I. 37, 39, Fig. 6, a
- growing use of potter's oven in 'Upper' Neolithic (including Sub-Neolithic), I. 56, II. 9, 10
- beginnings of lustreless glaze slip painted decoration in 'Upper' Neolithic, I. 38
- clay figurines, birds and animals, I. 45, 46
- abundance of clay squatting or sitting female 'idols', I. 46-52 (Figs. 12, 13)
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- cups, II. 10
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- from beneath Central Court, II. 8
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- from Mochlos, I. 57
- from Mainland, II. 4
- from South Russia, II. 4
- from Thessaly, II. 4
- of Eastern Balkans, II. 4
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- pottery from early votive deposit, Mochlos, I. 58, 57

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- partial survival of polychromy in large jars from Temple Repositories with broadly drawn conventional plant designs in white and yellow on roughish brown ground, I. 596, 597, Coloured Pl. VII
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 similar designs of vetches, tulips and grasses on black ground stylistically M.M. IIIa (*see above*), but probably representing survival of that tradition in M.M. IIIb, I. 605, 606
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 bridge-spouted pots (for pouring) heightened into storage jars (*pithoi*), the spouts being progressively atrophied: examples from 'Magazine of False-spouted Pithoi', behind that two lily jars, I. 581-3
 store of culinary and other pots (probably of ritual character) mostly with knobbed surface, some with double walls: from Royal Magazines, I. 565-8, and Fig. 412
 candlestick (with white spirals on purplish brown ground) from plaster closet containing the lily vases: Egyptian comparison, 4th Dynasty, I. 578, 579
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 M.M. III pithos with conventional rope-work in relief from N.E. Magazine, Knossos, II. 419 ('tongued' degeneration of this, II. 418)
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 — floor cists, I. 453, II. 690, 701
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- E. Light Area, III. 376
- Koulouras, II. 502, III. 350 n. 2
- Entrance Hall of E. Corridor, III. 266
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- N.W. House, II. 627
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- House of the Frescoes, II. 435
- House of the Chancel Screen, II. 395
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- from Pachyammos, II. 424, 500
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- from Pseira, II. 475
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- 'Ariadne's Clew Box', II. 308
- baking-dishes, II. 305
- baths, I. 579, 580, II. 288, 379 n. 2, III. 245
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Pottery, Minoan, M.M. IIIb, Shapes (*cont.*)

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- honey pot, II. 421
- jars, I. 582-4, 587, 588, II. 554, III. 245, IV. 734
- false-mouthed, II. 545
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- hole-mouthed bridge-spouted, II. 421
- pedestalled vases, III. 402, IV. 778, 779
- peg-top rhyton, IV. 108
- pitchers, II. 395
- pithoi, I. 581, II. 395, 418, 419, 810, IV. 638
- elongated, II. 419, IV. 638, 639
- 'medallion', I. 235, 554, 562-4, II. 71, 356, 396, 418, IV. 231, 261, 262, 286, 630, 633-5
- sarcophagus, II. 83, 787
- suspension pots for swallows nesting, II. 306
- tripod pots, I. 213 n. 2, 301
- 'Vapheio' cups, II. 305, 421

TRANSITIONAL M.M. IIIb to L.M. Ia (cf. II. 364 and 472):

- vase (strainer) from Zakro with light on dark band showing frieze of anemones in freest natural style (unfixed white technique) and advanced 'tortoise-shell ripple' band below, II. 472
- fragment from Zakro with similar light on dark band, depicting bulbous plants, II. 472 (Fig. 278 a)
- jugs and rhytons with tangential loops; M.M. III (light on dark Gournià jug); dark on light (jug and rhyton, Zakro), I. 611, II. 217-20 (type parallel with racquet and ball and survival from E.M. Ossuary period)
- jug of M.M. III shape combining light and dark ground with imitation basket-work above and 'sacral ivy' (with white-bordered leaves) round base; from 6th Shaft Grave, Mycenae, II. 486 (Fig. 293)

MINOAN L.M. Ia (final triumph of dark on light (sepia in buff style)):

- fabric of common wares above previous make, better 'clink', levigation and

Pottery, Minoan, L.M. Ia (cont.)

- glaze—result of improved technical processes, I. 318
- rare example of imported L.M. Ia vessel—Egyptian clay alabastron with 'racquet' pattern from Gurob (Grave 245, early 18th Dynasty), IV. 267 (Fig. 197)
- mass introduction of L.M. Ia types on Mainland side (notably the Argolid), I. 23, &c.
- exceptional revival of polychromy of a funereal or votive class; exemplified by goblets with shields and helmets from Royal Tomb, Isopata (*kýanos* blue, black and Venetian red), III. 309, 310 (Fig. 198 *a, b*) (IV. 881 for 'L.M. II date' read 'L.M. Ia'); by cups painted brilliant red, from offertory pit near S.W. shrine, IV. 3; chafing pans and incense burners from Mavro Spelio cemetery and H. Triada, &c., III. 309, 310; colours however laid on a wash of pure carbonate of lime, according to fresco process, *ib.*
- new red glaze medium now introduced (vermilion tint), I. 611; exemplified by Pseira amphora, II. 476 (Fig. 284)
- use of unfixed white, survival from M.M. III: often as a 'matt' wash, II. 472 (Fig. 278 *a*, Zakro), III. 280 (of powdery character), IV. 260, 261 (goblet from Palaikastro rather 'early' L.M. Ia than 'mature', as p. 364)
- ritual jug with double axes dark on light and black bands with white disks: in earliest L.M. Ia style, II. 436, 437 (Fig. 254, House of Frescoes)
- ritual jar from Pseira (double axes rising from bulls' heads, light zones, and dark bands with unfixed white disks): lilies, flowering olive-sprays and early stage of 'sacral ivy' with papyrus sprays within 'leaves', II. 476 (Fig. 284)
- 'amphora': spirals and similar type of papyrus-ivy, II. 487 (Fig. 294, Kakovatos)
- reflection of floral types of M.M. III

Pottery, Minoan, L.M. Ia (cont.)

- frescoes on vase-painting, II. 469, IV. 260
- vases and fragments with flower and plant designs in naturalistic style:
- anemone (star), II. 470 (Fig. 276 *a*)
- crocus (saffron), II. 470 (Fig. 276 *b, k*)
- lily (Madonna), II. 470 (Fig. 276 *d, e*), 472 (Fig. 278 *b*) (transitional M.M. IIIb)
- grasses or reeds, II. 471 (Fig. 276 *f, g*), 549 (Gypsádes Well), III. 277, 278
- flowering olive-sprays, II. 475 (Fig. 282 *b*, and cf. Fig. 283)
- labiate flowers, II. 470 (Fig. 276 *i*)
- vetches (or wild peas), II. 380 (Fig. 213 *a*), 470 (Fig. 276 *h*, Fig. 277) (black bands with unfixed white disks)
- leaves like buttercup's, II. 470 (Fig. 276 *c*)
- cup with *waz* lily and olive-spray hybridized by lily, II. 475 (Fig. 283)
- first appearance of sacral ivy-leaf on vases in early phase of L.M. Ia: example on 'amphoras' from Pseira and Kakovatos, II. 476 (Fig. 284), 487 (Fig. 294) showing 'flowering' papyrus within the leaf-shaped outline (for origin from 12th Dyn. canopied *waz* papyrus wand symbol—through M.M. I–III stages on stone and metal and frescoes, cf. II. 480, Fig. 287)
- plain sacral ivy-leaf, two-stalked, on pedestalled bowl from Gournià (with conventionalized imitation of conglomerate), II. 486 (Fig. 292), and on Transitional jug from 6th Shaft Grave, Mycenae, *ib.* (Fig. 293)
- influence of papyrus, III. 115, IV. 323 et seqq.
- characteristic jugs, &c., with linked spirals containing disks in unfixed white: example from XVIIIth Magazine (mature L.M. Ia deposit), IV. 264 (Fig. 195)
- rhytons of 'peg-top' type with linked spirals: mature L.M. Ia, II. 225 (Fig. 129, 10, 12) (Mycenae¹ and Gournià), IV. 264 (Fig. 196, Knossos)
- pithoi with plant designs, IV. 640

¹ The Knossian 'peg-top' rhyton, IV. 264 (Fig. 196), is on p. 265 erroneously identified with the rhyton of very similar appearance from Shaft Grave II at Mycenae (Karo, *Schachtgräber*, *Atlas*, Pl. LXX, 221).

Pottery, Minoan, L.M. Ia (*cont.*)

- 'pithoid jars' (from N.E. House) with spiral and foliate decoration (mature L.M. Ia), and two and three tiers of handles, II. 422-4 (Figs. 244, 245)
- origin of 'pithoid' type from early family of two-storied pots, II. 428-30 (examples from Gournià (E.M. I), Phaestos, Mycenae, Crespellano, Villanova, and Vetulonia: comparative Table, II. 428, Fig. 258)
- source of distinctive L.M. Ib amphora types, II. 425-8, *and see below under L.M. Ib*
- bronze example (gift from Keftiu) copied in Senmut Tomb, II. 426 (Fig. 247) (cf. 737, Fig. 470)
- painted jug with spiral pattern similar in form to bronze example (F) from Bronze Hoard, by Stepped Portico, II. 436 (Fig. 253)
- high-beaked painted ewer from Stepped Portico Hoard, II. 631 (Fig. 395 E)
- goblet imitating metal-work (rivet-head by handle), Palaikastro ('new red' and un-fixed white used), IV. 364 (Fig. 304 a)
- appearance of small one-handed *alabastra*, some with survival of racquet pattern, II. 512, *and see* 488; IV. 267 (Hagia Triada, Mycenae, Volo and Gurob: survive to L.M. Ib and L.M. Ic)
- sporadic hoards of mature L.M. Ia painted pottery in Palace area (under later E. Stairs, in Corridor of Sword Tablets, pit by S.W. Columnar Shrine, XVIIIth Magazine, &c) attributed to partial destruction of building by earthquake, c. 1520 B.C. (victims in crypt of Temple Tomb, associated with mature L.M. Ia pottery), IV. 260, 261, 988-90
- groups of L.M. Ia vessels from Palace and surroundings; early, from House of the Frescoes, II. 436 (Fig. 253); mature, from under later E. Stairs, III. 278 (Fig. 186) ('flower-pots' with grasses), from Gypsades Well, II. 549 (Fig. 349)
- influence of L.M. Ia painted designs on pithoi and plants in rope-work, IV. 639, 642

Pottery, Minoan, L.M. Ia (*cont.*)*Shapes:*

- alabastra*, II. 539, IV. 267, 268, 271, 937
- amphoras*, II. 386, 424, 425, 497, 747 n. 2, 786 n. 2, III. 280, IV. 233
- bowls*, II. 134 n. 2, 478, 486, 491
- cups*, II. 218, 308 n. 1, 475, III. 276, 280, IV. 265, 267
- 'Vapheio', II. 395
- votive, II. 77, 548
- cylindrical vessels*, II. 471, IV. 211
- ewers*, II. 361 n. 5, 395, 435, 632, 647, 792, IV. 264, 854
- flower-pots*, III. 277-9, IV. 1002
- '*fruit-stands*', III. 276
- jars*, II. 298, 380, 422 n. 2, 475, 484
- 'pithoid', II. 422, 424, 425, IV. 233, 261
- larnakes*, II. 75
- pedestalled goblets*, IV. 363, 364
- pithoi*, I. 459, II. 88, 105, 166, 231, 255, 381, 424, IV. 635-7, 642, 648
- rhytons*, I. 611, II. 331, 537, III. 206, IV. 264, 265, 629, 777
- tub*, III. 381

Localities:

- deposits of along Transit Route across Crete, II. 166
- dating of, II. 362, IV. 276
- from Knossos, W. Magazines, II. 358, III. 280, IV. 263-5, 635-7, 642
- pit by S. W. Columnar Shrine, III. 280, IV. 263
- N.E. Magazine, III. 277 n. 1
- E. Stairs, II. 811, III. 276-9, IV. 878
- near Stepped Portico, II. 632, 792
- well in Hall of the Double Axes, III. 326
- W. Front, III. 310, 311
- Queen's Megaron, III. 367, 381
- vault beneath S.E. Angle, II. 334
- Lustral Basin of Initiatory Area, IV. 937
- Corridor of the Sword Tablets, II. 331, IV. 264, 265, 854
- Temple Tomb, IV. 989, 990, 1002
- Little Palace, II. 358 n. 2
- drain near Royal Road, II. 533, 576
- Caravanserai, II. 101, 105, 127
- House of the Frescoes, II. 435, 436
- N.W. Treasure House, II. 471, 619
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Pottery, Minoan, L.M. *Ia*, Localities, from Knossos (*cont.*)

- S. House, II. 378, 380, 381, 386, IV. 937
- House on Gypsades, II. 308 n. 1, 548
- Well on Gypsades, II. 469, 549, III. 255 n. 2, 276
- N.E. House, II. 422, 424, IV. 261
- House of High Priest, IV. 211, 213
- Viaduct, II. 101
- Tomb Robbers' Cache, IV. 964
- Harbour Town, II. 235, 255
- from Aegina, II. 134 n. 2
- from Amisos, IV. 629
- from Arkhanes, II. 65
- from station near mouth of Gazanòs, II. 231
- from Gournià, II. 486, 491, 510, 539, IV. 265
- from Hagia Triada, III. 309, 310
- from Isopata, II. 786 n. 2, III. 309
- from Kakovatos, II. 484, III. 146
- from Karidaki, II. 66 n. 2
- from Komò, II. 88, 166, IV. 648
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- from Minet-el-Beida, IV. 777
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- from Niru Khani, II. 283, 284 n. 4, 478, 511
- from Palaikastro, II. 486, 537, IV. 364, 777
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- from Pseira, II. 260, 422 n. 2, 475, 484, 747 n. 2, III. 206
- from Pyrgos, II. 75
- from Trypeti, II. 83, 238
- from Visala, II. 166
- from Zakro, I. 60, 611, II. 472, 473, IV. 133
- from Egypt, IV. 266, 267
- Abusir, IV. 267
- Abydos, IV. 265
- Anibeh, IV. 267, 268
- Gurob, IV. 267
- Saqqâra, IV. 271

MINOAN, L.M. *Ib*:

- epoch of unrivalled decorative harmony and beauty in design on painted vases, IV. 259, 747
- common to extensive Minoan area on

Pottery, Minoan, L.M. *Ib* (*cont.*)

- Mainland and Aegean side, IV. 248, 281-4
- general absence of floor-levels inside Palace due to continuous habitation there from late L.M. *Ia* to the end of L.M. II, IV. 291
- chief scene of its discovery there, Votive deposit of S.W. Angle, IV. 291
- chronological place of style established by series of finds of L.M. I vases in Egypt of Thothmes III's time (*c.* 1503-1449 B.C.), II. 537, &c.; Saqqâra (Sakkara) Grave, II. 497 and n. 5, 498 (early 18th Dyn. pottery; L.M. *Ib* palms and *wax-lilies*). Sedment (Herakleopolis), Grave 137, alabaster 'aryballos' (imitation grain: adder-mark), IV. 270, 271, and n. 2; one-handed alabastron, Kahun (sacral ivy), IV. 272, 273 and n. 1; alabastron three-handled (triple palm type), Cairo Mus., IV. 272 (Fig. 202)
- rhytons of 'tertiary' elongated class (II. 225 (Fig. 129, 15): comparative derivatives of ostrich-egg flask) equated with type of tomb of Rekhmara, Thothmes III's Vizier, *c.* 1471-1448 B.C., IV. 269 (Fig. 199 *b*)
- painted clay alabastron answering to L.M. *Ib* stage from Anibeh, Nubia, with decoration erroneously taken for light on dark, really creamy slipground (reserved) and sepia decorative medium (the patterns showing a unique survival of late polychrome traditions), IV. 267, 268 (Fig. 198 *a, b*)
- pithoi of inscribed with Linear Script A, IV. 639, 640 (Fig. 627)
- 'pithoid amphoras' (distinctive product—outgrowth of L.M. *Ia* 'pithoid jars'—with three upright rows of three or four handles), II. 421-428
- motives (mostly of sacral significance) on L.M. *Ib* vases:
 - adder-mark sacral ('wave and dot') on pedestalled goblets, Knossos and Phaestos (*see, too*, Adder-mark Ornament), IV. 183, 184 (Fig. 145), 185 (derivation from markings on native

Pottery, Minoan, L.M. *Ib* (*cont.*)

adder's side, iv. 185 (Fig. 144), confirmed in both cases by continuous markings on handles terminating in snake's head, 184, Fig. 145 *a, b*); on rim of alabastron, Sedment, iv. 270 (Fig. 200); on rim and neck of jug, Knossos, iv. 289 (Fig. 224)

ankh, Egyptian 'life' sign, adopted, on Phaestos goblet, iv. 184 (Fig. 145 *b*); *see, too*, I. 432 (Fig. 310*e*) (Gournià jug) Double Axe: Knossos, S.W. Angle, iv. 260, 261 (Fig. 301 *d*); on basket-like vase, Pseira, iv. 290 (Fig. 226); frequency of motive in L.M. *Ib, ib.*; repeated round pedestalled vases, at Knossos, &c., *ib.*

Ivy, sacral, original papyrus 'flower' showing within leaf, S.W. Palace Angle, Knossos, iv. 360 (Fig. 301 *c, e*); *do.*, Aegina, II. 492 (Fig. 297 *b*); Kakovatos, II. 485 (Fig. 291 *b*) (cf. L.M. *Ia*); outline of 'flower' surviving as 'horse-shoe' fragment, 'Aegisthos' Tomb, Mycenae, II. 477, 478 (Fig. 295); Gezer, III. 313 (Fig. 203); plain leaf, double stalked, Knossos, II. 285 (Fig. 291 *e*), iv. 361 (Fig. 301 *d*), Mycenae Shaft Grave I, II. 488; Kakovatos, II. 484 (Fig. 291 *c*); Kahun, *ib.*, *f*, and iv. 272, 273; Volo, iv. 272 (Fig. 203 *b*)

two-stalked sacral ivy-leaf (plain) motive taken over on painted bull's-head rhyton of Royal Hittite Class from Amisos (Eski Samsoun), iv. 765, 766 (Fig. 747 *a*), and cf. II. 658, 659, and Fig. 422; similar fragment from Chirishli Tepe, iv. 766 (Fig. 747 *b*)

curves in reversed bands on 'amphoras' from Egyptian Thebes and Mycenae: imitating metal-work, iv. 275, 276; similar ornament on goblet (loving cup) of Camp-stool Fresco (probably silver), compared, iv. 389 (Fig. 324), 390

Ogival Canopy—outgrowth of Sacral Ivy motive—clear evidence of origin in Theban 'amphora', II. 491 (Fig. 296 *B*), 492 (Fig. 297)

Pottery, Minoan, L.M. *Ib*, Ogival Canopy (*cont.*)

— — comparative examples from Knossos, Aegina, Thebes, Vapheio, and Kakovatos, II. 492 (Fig. 297), and *see* 490 (Fig. 296 *A*), 491 (Fig. 296 *B*)

lily combined with papyrus rod (*waz*), as sacred symbol on bridge-spouted vessel from Tomb near Temple Tomb,¹ Knossos, iv. 290 (Fig. 225); on amphora, Mycenae, of presumed Knossian fabric, iv. 281, 282 (Fig. 216); from Palaikastro, II. 283 (Fig. 217)

Three-palms motive (of M.M. II tradition), II. 493-9; and *see* Comparative Table, 496 (Fig. 301)

— on Pseira rhyton of 'tertiary' elongated oval shape, II. 497 (Fig. 302). Cf. Thebes, Boeotia, iv. 326 (Fig. 266)

shield motive (reflecting palatial friezes), from Phylakopi, Melos, Gezer, Palestine, III. 312 (Fig. 200) (similar, Knossos), III. 312 (Fig. 201)

beaded chain with pendants in shape of saffron flowers and festoons—motive excerpted from toilette scenes of M.M. III frescoes ('Ladies in Blue', &c.), combined with 'marine' style bands on 'pithoid amphora' from Tyllissos, II. 426, 427 (Fig. 248), iv. 285-8; similar motive on fragments from Knossos, iv. 287, 288; on amphora from Thebes (Boeotia), associated with sacral ivy (L.M. *Ic* example on late 'amphora', Ialysos) (the beaded festoon also appears between pillars of shrines), iv. 288 (Fig. 223)

Marine motives (dolphins, octopus, argonauts, whorl-shells, brittle stars, sea-tang, corallines, and rocks)—antedecent models in seal impressions, small reliefs, fresco designs, &c. from M.M. II onwards, II. 500-5

— principal immediate source probably reliefs on bronze vessels, e.g. handles of Kurion amphora (L.M. *Ia*), II. 504, 505 (Fig. 309) (cf. iv. 456); Knossian and 'Marseilles' ewers imitating metal rivets, iv. 508

¹ On iv. p. 290, erroneously 'from Temple Tomb'.

Pottery, Minoan, L.M. *Ib* (*cont.*)

comparative examples from Knossos, Gournià, Palaikastro, Pseira: *see, too*, iv. 278, Kakovatos 'amphora', 279, 280; flower-pot vase and 'amphora', Knossos, II. 506

'Marseilles ewer' held to be an Egyptian find by Maspero, II. 508-10 and n. 1; corresponds in style and minute details with Knossian fabric, II. 508, 510, iv. 277; rivets shown as on Knossian specimen, II. 508 (Fig. 311 *a, b*).

— fabric of marine style vases shown to overlap mature L.M. *Ia* at Gournià and Niru Khani, II. 511

transition to Palace Style (L.M. II), illustrated by 'amphora' (from S.W. Angle), iv. 280 (Fig. 215)

Mainland L.M. *Ib* types of Cretan derivation, iv. 281-4; finest Mycenae 'amphora' held to be of Knossian fabric, iv. 284

survival awhile of L.M. I ceramic style in wide Mainland and Aegean area after rise of Palace Style (L.M. II) at Knossos, and its diffusion to parts of the Argolid, iv. 747, &c.

deterioration of L.M. *Ib* style on Mainland side and its survival there in a form described as L.M. *Ic*, partly contemporary with the later phase of L.M. II at Knossos, iv. 371, &c.

Shapes:

alabaster, iv. 271-5, 278, 341, 342, 358
amphoras, pithoid, II. 424, 426, 478, 488-90, 619, 749, iv. 263, 272, 275, 276, 279-81, 284, 286, 291 n. 1, 289 n. 2, 320, 321, 419, 420, 852, 884

aryballoi, III. 312, iv. 849

basket vase, iv. 290

bowls, II. 750

— spouted, iv. 281, 962

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cup, II. 489

ewers, II. 488, 489, 507, 508, 510, 539, 540, iv. 199 n. 1, 213, 214, 239, 274,

275 n. 1, 277, 279, 280, 284, 629

goblets, pedestalled, iv. 364, 419, and cf. 183-5, 289

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Pottery, Minoan, L.M. *Ib*, Shapes (*cont.*)

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rhytons, I. 314, II. 497, 510, 822, III. 90, 346 n. 5, iv. 360, 629, 955

— pear-shaped, III. 90, iv. 269, 272

stirrup vase, II. 510

Localities:

from Knossos, S.W. Angle, iv. 280, 281, 291 n. 1, 360, 884

— Court of the Stone Spout, III. 210

— W. Magazines, iv. 639-42

— W. of Palace, II. 508, 510, iv. 629

— House of the Frescoes, II. 437, 507, iv. 291 n. 1

— Little Palace, II. 539, 540

— N.W. Treasure House, II. 619

— House of the High Priest, iv. 213, 214, 291 n. 1

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— House on Gypsades, iv. 183, 184

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Pottery, Minoan, L.M. *Ib*, Localities (*cont.*)

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- from Vapheio, II. 489, III. 177, IV. 274, 364, 419, 420
- from Volo, IV. 274
- from Zakro, II. 497, IV. 272

MINOAN, L.M. *Ic*:

term here applied to decadent outgrowth of L.M. *Ib* of Mainland and Aegean range, partly synchronous with L.M. II and the later Palace Style at Knossos, IV. 288, 289, 292-5, 358, 371

early examples of style seen on vases from Shaft Grave I, Mycenae, in which the Double Axe is transformed into an open bivalve shell ('mussel'), a double stalk (taken from the 'sacral ivy'), being substituted for the shaft, IV. 292, 293 (Fig. 227 *a, b, c*); similar on latest sherds from 'Aegisthos' tomb, Mycenae, IV. 293

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late versions of palm-tree motive, Thebes, Korakou, near Corinth, Volo, Maroni, Cyprus, &c., IV. 293, 294, and cf. II. 496 (Fig. 301 *a-k*), 497 (Fig. 303, Zakro)

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- bowls, IV. 294
- ewer, IV. 292
- goblets, pedestalled, II. 473 n. 2, 499, IV. 362, 368, 369

MINOAN, L.M. II (includes 'Palace Style'):

evolution of palatial class (originally confined to Knossos) towards the close of L.M. *Ib* (which it partially overlaps), IV. 322; style already formed in early part of 15th cent., *ib.*

term 'Palace Style' first suggested (in 1901) by great painted jars and 'amphoras' found on W. borders of Palace, IV. 298 and n. 2

large L.M. *Ib* 'amphora' from S.W. Angle

Pottery, Minoan, L.M. II (*cont.*)

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Metal-work, imitations of, IV. 299-302, 362-7

— — 'amphora' (Palace Style) from Royal Tomb, Isopata, with repeated foliation on shoulders resembling chased border foliation of bronze bowl from 'Palatial Treasure' (M.M. IIIb-L.M. Ia), IV. 298-300 (Fig. 233), and cf. II. 637-9

— — early transitional tradition here exemplified: evidence of overlapping of L.M. I class, IV. 301, 302

— — stirrup vase from Zafer Papoura Shaft Grave showing similar reduplicated foliation of metal-work origin, IV. 301 (Fig. 234 *a, b*)

— — metallic origin of this further indicated by small upper prominence like 8-shaped shield imitated from metal rivets of similar form, as the gold-plated rivets on upper margin of silver rhyton from Shaft Grave IV, Mycenae, IV. 301 (Fig. 234 *b*), 302, and cf. III. 89-92 (Fig. 50 *c*); similar 8-shaped excrescence on stirrup vase of latest L.M. II phase from the 'High Priest's House', Knossos, IV. 301 (Fig. 235), 302, and cf. IV. 213, 214

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- 'sacral ivy' and 'ogival canopy' on 'Palace Style' vases (combined with papyrus, and rosettes and marine elements), IV. 318-22
- composite plant motives, papyrus and lily, IV. 322-9 (Figs. 268-70)
- imitative survival of L.M. Ib festoons and pendant saffron (crocus) flowers (derived from toilette scenes of frescoes), round rim of Palace Style 'amphora', IV. 321 (Fig. 262 b)
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- — dolphins (from large vessel, W. Palace borders), IV. 304 (Fig. 239), 305
- — *murex* shell (in sea-girt pool, with octopus) amphora, N.W. Palace border, IV. 306 (Fig. 240), 307 (for *Triton* see below)
- — stippled sea sand, IV. 306, 307, 308 (Figs. 242, 243), 319 (Fig. 258)
- — sea-tang (seaweed, coralline, &c.), IV. 304 (Fig. 239), 305, 309 (Fig. 244 a)
- — evolution of triple sea-tang group of L.M. Ib (cf. 'Marseilles ewer', of Knossian fabric, II. 508-10, IV. 277 (Fig. 210), and Tylissos 'amphora', IV. 286, Fig. 220) into conventionalized 'three C's' motive of L.M. II, IV. 314 (and Comparative Table, Fig. 250), 315,

Pottery, Minoan, L.M. II, Marine motives (*cont.*)

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- adder mark, sacral (chiefly on upper margin and rims), bath-shaped coffin, Zafer Papoura, IV. 330 (Fig. 272 a); on duck's wing, late jar, IV. 335 (Fig. 275); incised on pithos bands, IV. 645 and Suppl. Pl. LVIII
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Pottery, Minoan, L.M. II (*cont.*)

- reeds: on large Double Axe jar, with fringed leaves reminiscent of striated foliage of L.M. II frescoes (derived from palm type), IV. 342, 343 (Fig. 285) (cf. 1012-16, and Coloured Pl. XXXV and Suppl. Pl. LXVI, c 1, c 2)
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Pottery, Minoan, L.M. II (*cont.*)

- earlier frutescent palm-tree type, IV. 1012-14, and Coloured Pl. XXXV *a, b*; compared with papyrus-reed foliage of Griffin Fresco, *ib.*, *c*; copied on indigenous polychrome vessel, Tell-el-Amarna, *ib.*, *d*
- Shapes:*
- alabastra, II. 539, IV. 358
- 'amphoras', II. 334, 540, 605, 640, III. 25, 386, 471, IV. 192, 227, 300, 302, 305-9, 315 n. 2, 318-20, 325, 328, 329, 332, 333, 339-42, 344, 345, 347, 348, 360, 727
- baths, II. 122, 334 n. 6, III. 385
- cups, II. 492 n. 1, IV. 300, 353, 366
- ewers, IV. 341, 353, 1007
- flask, IV. 305, 339, 353
- goblets, pedestalled, II. 334 n. 1, III. 494, IV. 308, 355, 359, 360, 363-5, 881
- hydrias, IV. 727
- incense burners, IV. 1011-13
- jars, II. 373, 400
- offertory vases, IV. 1016
- pithoi, IV. 192, 342, 639, 643-5; profiles of typical late Palace pithoi, IV. 644, 645
- rhytons, II. 539, IV. 339 n. 5
- round tower shrine of painted terracotta, II. 134, 139 (Fig. 70 *bis*)
- stirrup vases, II. 136 n. 3, 400, 550 n. 2, 640, IV. 300, 301, 315 n. 2, 353, 733, 734
- vessels, small, IV. 353-71, 1007
- Localities:*
- from Knossos, II. 122, 358, IV. 315 n. 2, 319, 727
- Court of the Stone Spout, III. 210, 494
- N.W. Sanctuary Hall, IV. 299, 315 n. 2, 325, 342, 360
- Room of the Knobbed Pithos, III. 25
- light-well of E. Hall, IV. 365
- Hall of the Double Axes, III. 330
- conduit under N.E. Portico, III. 494
- bathroom of Queen's Megaron, III. 385
- Throne Room System, III. 5, IV. 902
- W. Magazines, IV. 192, 639
- W. Palace Borders, III. 386, IV. 305

Pottery, Minoan, L.M. II, Localities, from Knossos (*cont.*)

- S.E. Angle, II. 292, 334
- S.W. Angle, IV. 299, 344, 345, 355, 360, 366
- N.W. Palace Borders, II. 605, IV. 298, 299, 305-7, 319, 339
- Little Palace, II. 539, 540, IV. 328
- Royal Villa, II. 400, IV. 329, 353
- Caravanserai, II. 122
- Viaduct, I. 101
- House of the High Priest, IV. 301
- S. House, II. 373
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- from Deiras cemetery, Argos, IV. 332, 333, 340
- from Gournià, III. 85, 92
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- from Mavro Spelio, IV. 353
- from Palaikastro, II. 632 n. 3
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- from Zafer Papoura, II. 550 n. 2, 640, III. 471, IV. 300, 315 n. 2, 642

MINOAN, L.M. IIIa:

- general cultural continuity, as illustrated by ceramic and other remains, unbroken at Knossos by final Catastrophe of Palace, II. 550, 551, IV. 236, 356
- clear evidence of continuity in Ceramic Art afforded by cemetery of Zafer Papoura, II. 550, 551, IV. 236, 356
- evidences of stylistic decadence: clay alabastron from Mace-bearer's Tomb, barbaric representation of waterfowl—confused jumble of miscellaneous subjects, sprays with birds' and fishes' tails, IV. 356-8 and Fig. 300; perhaps chronologically L.M. II, IV. 356
- new subject here introduced, a one-handed ewer, IV. 358
- similarly degraded waterfowl already visible on painted jar, possibly antedating fall of Palace, IV. 335, 336, and Figs. 278, 279

Pottery, Minoan, L.M. IIIa (*cont.*)

- waterfowl of decadent type with fish, waved lines indicating water and chequer pattern (belonging to L.M. II sanctuary type) on clay alabastra of high late type from L.M. IIIa tombs, Phaestos, IV. 336, 337 (Fig. 280 *a, b, c*)
- similar waterfowl with fish and 'palmetto-leaved' papyrus on 'larnax', from Anoia (Mesarà), IV. 337, 338 (Fig. 281)

L.M. IIIa pottery connected with late Memorial Cult, Temple Tomb, Knossos, IV. 1016, 1017; hydria with decadent adder mark on neck and conventionalized spreading octopus IV. 1017 (Fig. 965 *k*), and cf. 311 (Fig. 246); do. with much stylized papyrus, *ib.* (Fig. 965 *p*).

symmetrically rendered octopus of L.M. IIIa type, Minet-el-Beida, IV. 776, 777 (Fig. 756 *a*).

traces of chariot scene (L.M. III) on clay *larnax* from Zafer Papoura Cemetery, IV. 659 n. 1 (cf. earliest painted sarcophagus, Hagia Triada); Chariot scenes on Cypro-Minoan 'kraters' of sepulchral usage taken over from Cretan sarcophagi, IV. 658, 659

this class—prolonging L.M. II traditions—contemporary on Mainland and Aegean side with L.M. Ic, IV. 747 (and cf. IV. 292, &c.)

rapid evolution of L.M. IIIa phase shown by decadent stage already represented at Tell-el-Amarna in 1375 B.C., IV. 747-9 (this mature stage referred to below as L.M. IIIb)

Shapes:

- alabastra (high form), IV. 336, 356 (large squat 3-handled form), 357
- goblets, solid-stemmed, IV. 369
- incense burner, IV. 1011
- kraters or hydrias, IV. 310, 311 (Figs. 245, 246)
- miniature vessels, IV. 80, 1008
- sarcophagi, IV. 338
- stirrup vase, IV. 642 (or late L.M. II)

Localities:

- from Knossos:
 - Temple Tomb, IV. 80, 311

Pottery, Minoan, L.M. IIIa, Localities, from Knossos (*cont.*)

- House W. of Palace, IV. 334, 335 from Anoia, IV. 338
- from Isopata, IV. 356, 357
- from Mycenae, IV. 739, 741
- from Orchomenos, III. 426, IV. 681, 739
- from Phaestos, IV. 336
- from Zafer Papoura, IV. 1008, 1011

MINOAN, L.M. IIIb:

(Mature phase of style: corresponding with 'Re-occupation Period' at Knossos) synchronizes with earlier phase of 'diffused Mycenaean' culture, IV. 747 seqq.

style already illustrated by pottery from Tell-el-Amarna as royal seat of Akhenaten and Tutankhamen (*c.* 1377–1332 B.C.), IV. 748 (compare, too, stirrup vases early 19th Dyn., *c.* 1328–1300 B.C. from Gurob)

'Reoccupation' deposits (marking partial re-settlement after interval during which the ruins were deserted), II. 335, &c.

two high 'stirrup vases' on floor-level above chamber containing stirrup-vase tablets, one showing octopus with tentacles extended in symmetrical curves, the other with the symmetrical curves only, and recurved horn-like ornament above, IV. 734, 736 (Fig. 720) (the tentacles detached as meandering curves which now appear as a specifically Knossian outcome of a prevalent octopus type; the 'meandering curves' now become a common pattern of Mainland and Aegean vessels)

- — from same floor, strainer with adder mark in derivative stage IV. 736 (Fig. 720)
- — offertory vessels in late Shrine of the Double Axes, among them cylindrical bowl with two upright handles and stirrup vase showing octopus with tentacles in similar extended curves (associated with cult image rising from cylindrical bases), II. 336, 337 (Fig. 189), &c.
- similar image: Goddess and Child, Mavro Spelio tomb, III. 469, 470 (Fig. 327)

Pottery, Minoan, L.M. IIIb (*cont.*)

- — plain low pedestalled cup, from shrine, typical of epoch, II. 336 (inset)
- — clay cylindrical stand with openings (E. Palace slope), II. 133
- — part of well-glazed bowl with horizontal handles with linear inscription, showing development of 'rudder' sign, IV. 738 (Fig. 722) (*cf.* II. 247 Fig. 114)

Knossian ceramic influences renewed on Mainland and Aegean side (interrupted by coexistence of L.M. II and L.M. IIIa, with L.M. Ib and c), IV. 371, 372 (for 'mature L.M. IIIa' read 'L.M. IIIb'), IV. 746, 747

conventional papyrus designs of Knossos seen in connexion with derivatives of 'three C's pattern, a purely Palatial outgrowth at Mycenae (IV. 748) and on 'krater' at Salamis (Enkomi), Cyprus (IV. 372, Fig. 310), and Ialysos, Rhodes (IV. 313, Fig. 249 *bis. a*)

palmette-shaped papyrus (a Cretan derivative, IV. 338) also diffused, IV. 748 (Fig. 729); Mycenae, 374 (Fig. 312 *b*); Cyprus, *ib.* (Fig. 312 *c*)

Tell-el-Amarna class affiliated, IV. 347–9 interesting parallel between dependence of 'diffused Mycenaean' class on Palatial L.M. II style and appearance of the Knossian Linear Script B on L.M. IIIb stirrup vases at Tiryns, IV. 743; Mycenae IV. 743, 744; Thebes (Boeotia), 739 seqq.; Orchomenos, 739; Eleusis, 744. *See, too, 746–50*

Minoan L.M. IIIb Late Revival.

'Late Revival' in ceramic patterns characteristic of advanced L.M. III phase, IV. 295, 296

- — on stirrup vase from intrusive sepulchres in entrance niche of Royal Tomb, Isopata (ornamentized octopus combined with argonauts), IV. 296 (Fig. 231 *a*)
- — on stirrup vase, Tomb B, Muliana (ornamentized argonauts and octopus), IV. 372, 373 (Fig. 311)
- — on spouted tankard, Diktaean Cave (Psychro) (ornamentized octopus

- Pottery, Minoan, L.M. IIIb, 'Late Revival' (*cont.*)
- combined with argonauts), iv. 312, 313 (Fig. 249)
 - on stirrup vases from Ialysos, Rhodes (dolphins, associated with 'three C's', octopus, and waterfowl), iv. 313
 - on two-handled goblet from Ialysos with highly decorative flying duck; and papyrus sprays of Tell-el-Amarna type, iv. 295, 296 (Fig. 231 c)
 - on two-handled bowl from Granary, Mycenae (rosette and 'winged' argonauts on handled jug from same with curved bands), iv. Fig. 231 a
(For the 'Late Revival' on seal-stone with typical Argonaut pattern see Figure, p. 183)
- Minoan L.M. IIIb combined with octopus tentacles—appearance (*per saltum*) of decorative motive derived from pillar shrine with Double Axes of L.M. II 'Palace Style' type (cf. iv. 347-9) specially abundant at Mycenae, iv. 349, 350 (Fig. 293 a, b) ('metope' types); example supplied by sherd from under threshold of 'Atreus Tomb', iv. 352 (Fig. 294)
- panel with chequer work from same architectural source on tankard from Diktæan Cave, Psychro, iv. 312, 313 (Fig. 219 b); similar on Krater, Mycenae, 350 (Fig. 293 b)
- later degradations of pillar shrine ('metope') type, iv. 352 (Figs. 295, 296)
- 'Metope' motive, copied in Palestine by early Philistine settlers from c. 1300 B.C., iv. 351
- pithoi of Re-occupation date (L.M. IIIb), from later floor, S. Propylæum, II. 689 (Fig. 433)
- Shapes:* (L.M. IIIb)
- 'amphora', iv. 296; globular (Ialysos), 374 (Enkomi, Cyprus)
 - cylindrical vessel, II. 133
 - goblets, solid stemmed, iv. 350, 351, 370, 371, 373
 - 'kraters', iv. 349, 352
 - 'kylix', iv. 294 (bell-shaped), 747, 748
- Pottery, Minoan, L.M. IIIb, Shapes (*cont.*)
- pedestalled cups, low champagne glass type, II. 119 n. 1, 336 (inset)
 - votive, II. 292
 - pithoi, II. 689
 - stirrup vase, II. 336, 337, IV. 296, 313, 747
 - strainer, iv. 736
 - vessel in shape of ass, II. 157
 - late sarcophagus (*larnax*) from Zafer Pappoura Cemetery showing traces of chariot scene (first Cretan example of break of taboo of about seven centuries—from M.M. Ia—on introduction of human or animal figures into vase-painting), see I. 606-8 (practice becomes common in Crete in succeeding epoch)
 - Chariot scenes on Cypro-Minoan 'kraters' from Enkomi, iv. 659 (Fig. 646), 818, 819 (Fig. 797 a, b, c) (cemetery approximately dated by scarab of Rameses II, c. 1300-1234 B.C.); Cretan origin of, from Chariot scenes from sarcophagi, iv. 295, 296
- MINOAN, L.M. IIIc (with Sub-Minoan' and overlapping evidence of Cretan Proto-Geometrical):
- large later deposit of offertory vessels, in Spring Chamber of Caravanserai, II. 128-39
 - hut-urn from deposit containing figure of Minoan Goddess, outer circumference painted with very late degeneration of Metope motive with tentacles, II. 128-30 (Figs. 63, 64); similar hut-urn (without image) from Phaestos, II. 130 (Fig. 65), and 133 n. 1; similar urns (cinerary), from Latium and Etruria (Early Iron Age), II. 130 and n. 2 with insets, 131; others from district between Harz and Elbe, II. 132; similar from Sweden (Bronze Age, Vth Period), II. 132, 133 and n. 4 with inset
 - other offertory vessels from Spring Chamber, clay pans and incense burners with remains of olives, &c., II. 134 (Fig. 68), 135; duck-shaped vessels, small bell-shaped 'kraters', stirrup vase (with conical protuberance above and hatched triangular pattern), gob-

Pottery, Minoan, L.M. IIIc (*cont.*)
 lets, &c., and a duck-shaped vessel with three legs, II. 137
 fragment of large jar from deposit, showing two confronted herons (?) with eels (?) or large worms between, II. 137 (Fig. 70 a), 138; eels or worms misapplied to horses on Dipylon fibulae, *ib.*
 figurines of Sphinx and animal, II. 136 (Fig. 69 K, L)
 parts of bell-shaped 'krater' with 'crested' triangular motives, II. 137, Fig. 70, 2-4 and do. double axe, 5
 parallel finds from Chamber Tombs, Karakovilia (near Vrokastro, E. Crete: E. H. Hall), II. 137, 138, and n. 1 (Fig. 70 B) (bell-shaped 'krater' with 'crested triangular' motive, stirrup vase with hatched triangles and conical excrescence above false mouth, duck-shaped three-footed vessel and two-handled goblet with stumpy pedestal, characteristic of period; bowed and slightly stilted fibulae)
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RELIGION (MINOAN)

CHARACTERISTIC FEATURES AND EXTERNAL RELATIONS (A. E.)

Baetylic (or *Aniconic*) Cult of Sacred stones (bethels) in shape of *omphali* (II. 838-40), and stalagmitic formations (in Cave of Eileithyia, II. 839); as artificial pillars, often associated with trees ('Tree and Pillar Cult'), temporary indwelling of which by the divinity was secured by due ritual, I. 159-62, 223, 224

- — typical representation of on gold signet-ring from Knossos (descent of divinity above obelisk, before sanctuary portal with pillar and fig-trees); I. 159, 160 (Fig. 115), III. 136
- — in Pillar Crypts (or 'pillar-rooms') associated with cult objects (Double Axes, sacral knots, vats for sacrificial blood, offertory vessels), I. 415-30 (in a pillar crypt of a Gypsades house, offertory cups set in rows beside pillar, bottoms upwards and covering carbonized vegetable material)
- — libations poured over cairns, pillars, and sacred trees by Minoan Genii, IV. 453-5
- — Column (sometimes standing on incurved altar-block) with monsters or sacred animals as supporters or guardians: Griffins (relief), III. 510-17; Lions (sealings and signet-ring), IV. 610-12; Lions' Gate, Mycenae (antithetic goats before it, sealing, Mycenae), IV. 613, 614
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- — incurved altar-bases with antithetic Griffins and Priest-king's throne in centre, Room of the Throne, Knossos (implied divinity), IV. 919-22

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- — Cairn or peak as baetylic equivalent of divinity with antithetic lions: sculptural group on architrave (sealing, Little Palace), IV. 605, 608 (Fig. 597 *A.*), 611, 612
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- round bezel from Chamber Tomb, Mavro Spelio, Knossos, II. 557 (Fig. 352)
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- inscribed cylindrical vessel of black steatite (for libation) from Apodoulou, IV. 656 (Fig. 642), 657 and n. 3, with inset
- votive ladle-shaped vessels (limestone) from Juktas with traces of signs, I. 624; from Trullos (Arkhanes) with 23 signs, IV. 625, 626 (Figs. 462, 465)

¹ As pointed out by Monsieur Fernand Chapouthier, *Les écritures Minoennes au Palais de Mallia*, p. 7, the presence of inscribed clay roundels like those of the Temple Repositories at Knossos is also a late characteristic showing overlap into M.M. III. A clay bar, too, shows characteristic signs of Linear Class A (*see* IV. 688, 689).

Script, *Linear Class A (cont.)*

- recurrence of formula  on votive groups (Diktaean Libation Table, and Trullos 'ladle', that from H. of Frescoes Knossos, and perhaps that of Palaikastro), possibly actual reference to divine name or title, I. 630, 631; II. 458, 459; on steatite cup, Palaikastro, double-axe sign substituted for first of group, I. 631 (Fig. 469); on House of Frescoes Libation Table formula followed by sacred lion's mask sign, II. 439 (Fig. 256, 9)
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- offertory cups (M.M. IIIa), with ink-written inscriptions, from sanctuary floor above S.E. Pillar Crypt, Knossos, I. 588 (Fig. 431), 613-16 (Figs. 450-2)
- signs of Class A (perhaps name of votary) on bronze votive tablet with sacred trees and scene of offering from Diktaean Cave (Psychro), I. 632-4 (Figs. 470, 471)
- clay figure inscribed with two signs of Class A (probably name of votary) from Tylissos, I. 634 (Fig. 472)
- on votive terra-cotta ram from Amisos (Eski Samsoun) with signs, resembling Minoan Linear Class A, written *boustrophêdon*, Hittite fashion, IV. 768, 769 (Figs. 749, 750)
- signs incised on fragment of clay sarcophagus (*larnax*), Trypeti, S. Crete, II. 841
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Script, *Linear Class A (cont.)*

- graffito inscriptions on stucco wall-facing, Hagia Triada, I. 637 (Fig. 423 a, b)
- on gold ring from M.M. III deposit Chamber Tomb, Mavro Spelio, II. 557 (Fig. 352)
- exceptional appearance of sign-group of Linear Class A on amygdaloid seal-stone of green steatite from Little Palace, I. 769, 770 (Fig. 490)
- early diffusion of Class A in Aegean area; two graffito signs on base of Melian bowl, I. 637, and inset, IV. 715 (recur, probably as personal name on Knossian tablets of Class B); imperfect graffito group on indigenous fabric from Thera Santorin, *ib.* and n. 2, IV. 715
- clay documents with inscriptions of Class A—early types of tablets, square or oblong, Knossos (Temple Repository and S.E. Corridor), I. 496, 617, 618, 619 (Figs. 454, 455), Phaestos (Fig. 480 a, b) (with Disk), I. 647, 648 (Fig. 480), roundels (with seal impressions on edges), I. 456, 457 (Fig. 456 a, b, c), Knossos, Temple Repositories, I. 621 (Fig. 457 a, b), Gournià (also Mallia) bars, Palaikastro, I. 676, Mallia, I. 676, 688, 689 (Fig. 671) (showing 'horned-helmet' sign)
- clay sealing with graffito characters of early A type, N.E. House, II. 419, 420 (Fig. 242)
- later tablets of Class A (L.M. I a, b) from Hagia Triada, in buildings outside the Palace, IV. 680; balance sign on, I. 619, IV. 658 (Figs. 644, 645); with male and female figures showing axe-like appendages accompanied by prow-sign and the female type holding anchor, II. 248, 249, and Figs. 145 a, b, 146 (cf. too I. 615, 616); vessels with superscriptions, IV. 733 (Fig. 717); illustrations of industry and commerce (ships, olives and various trees, saffron, barn-sign, loom, talent, metal vases), IV. 680
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Script, *Linear Class B (cont.)*

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¹ Vol. iv, p. 854, erroneously 'L.M. IIIa'. (A. E.)

² There described as 'imported', but statement iv. 738 preferable—that superior glaze here visible is rather 'a characteristic of Mainland Mycenaean technique'. (A. E.)

³ P. 760, end should read 'the terminal sign of the ring (No. 11 of the Table)'—there, erroneously, 'No. 9'. (A. E.)

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SEAL-STONES, Minoan (with signet-rings, &c.),
Author's collection of, I. 432, III. 116 n. 2,
IV. 485 n. 1

SEAL-STONES (with signet-rings and bead-seals)
*Chronologically arranged and specimens
approximately placed (A.E.)*

E.M. I:

primitive class in soft native materials, soap-stone, steatite, baked clay (cylinders), mostly of irregular fabric, I. 68; prevalent types whorls, roughly formed three-sided seals, and cylinders with side perforation, *ib.*

rudely engraved pictographic figures on these, some of convoluted and monstrous forms, showing a relationship to figures on early Nilotic class of cylinders, I. 68, 69, IV. 502-5

steatite three-sided seal from Kalokhorio, and whorl from Hagios Onuphrios with figures of this class including rude 'Minotaur', I. 68, 69 (Figs. 37, 38 A)

three-sided seal of black steatite from Karnak, fitting on to early cylinder class, showing similar rude 'Minotaur' type, I. 69 (Fig. 38 B), 358, 359 (Fig. 259), IV. 504 (Fig. 447), 505; relation of these Nilotic types to later Minotaur types on Minoan seals, I. 358, 359, IV. 504 (Fig. 448); further relation to acrobatic types on later Minoan seal-stones, IV. 502-4

distant echoes of early Chaldaean types of Gilgamesh and Ea-bâni, I. 69

E.M. II:

similar types, better executed, of ivory, now common, besides soft stones, I. 94, 95; ordinary beads already made of cornealian, amethyst, and crystal, I. 95

typical cylinder seals with side perforation and engraved above and below, example from Mochlos, I. 94 (Fig. 63)

compact three-sided bead-seals with more pictorial designs now begin to be executed, I. 95

bird's-head seal of ivory from M.M. II deposit Sphungaras, I. 95 (Fig. 65)

seal types in form of birds and animals begin in this period, I. 117

Seal-stones, E.M. II (*cont.*)

ivory 'bottle' seal, Mochlos (E.M. II Tomb¹) with *cynocephali* back to back, I. 83

first appearance of lentoid type, in dark steatite, with rudely engraved figures, I. 671

E.M. III:

progress visible in natural representations, I. 117

ivory lion with man beneath it on square cut base from primitive tholos, Kalathianà, II. 55 (Fig. 26), IV. 486, 487 (Fig. 401 a, b); derivative of prehistoric and proto-dynastic draught pieces in form of couchant lion on base, II. 55, IV. 486, 487 (Fig. 406)

couchant ox, squatting ape (*cynocephalus*), and boar's head in relief above ivory seals from Platanos tholos, I. 118 (Fig. 87. 1, 2, 3), 119

parallel signets of stone (crouched oxen, sheep, and other animals) found over wide Oriental region from N. Syria to Babylonia, I. 119

ivory dove sheltering young, spiralfirm motive below (horizontal and vertical perforations), Kumasa, I. 117 (Fig. 86), IV. 486, 487 (Fig. 409); compared with early Nilotic hawk amulets, similarly bored, IV. 486, 487 (Fig. 408)

ivory seal in form of Little Owl, Mesarà, compared with E.M. III breccia vase, probably from H. Onuphrios tholos, IV. 487 (Figs. 410, 410 bis), 488

processional or serial figures of lions, reminiscent of proto-dynastic Egyptian Art, on ivory seals, Platanos, I. 118 (Fig. 87, 4) (and cf. 1c, 2b, 6), 119; spiders, *ib.* (Fig. 87, 4)

gold imitation of Oriental cylinder types with large vertical perforation: primitive ossuary, Kalathianà: attributed to close of E.M. III, II. 194 (Fig. 104 B); developed type of spiralfirm decoration here visible of North Aegean origin, II. 192, 193

linked curves on ivory conoid from primitive tholos ossuary, Hagia Triada, compared with similar decoration in white on

¹ On p. 83 the erratum 'M.M. II Tomb', occurs for E.M. II.

Seal-stones, E.M. III (*cont.*)

black on E.M. III pot, I. 110 (Fig. 77 *a, b*), 111, and see II, 200 (Fig. 110 *A m*), &c.

ivory cylinder of indigenous, side-bored type from Platanos with pattern formed of combination of three pairs of C-scrolls (3 inner and 3 outer), Platanos, II. 199 (Fig. 109); adaptation of pattern to Middle Empire scarab type, II. 201 (Fig. 110 *A e*); M.M. III survival of scheme and its appearance on *stela* of Vth Shaft Grave, Mycenae, *ib.* (Fig. 110 *A n*)

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'*bottle-shaped*' signets of steatite, I. 121

three-sided steatite bead-seal of later, 'compact' type with ships, rowers, and beast of burden, I. 120 (Fig. 89): do., ivory with ship and fish, I. 118 (Fig. 87. 7), 120 (cf. II. 239, 240, IV. 520, 521)

appearance of three-sided steatite bead-seals with conventionalized pictographs approximating to early hieroglyphic class example, I. 125 (Fig. 83 *B, a*)

influence on E.M. III bead-seals of a class of 'button seals', of bone and ivory, of Nilotic fabric, belonging to the period between the close of the 6th and beginning of the 11th Dynasty (c. 2400-2100 B.C.), I. 123-6; specially due to Syro-Egyptian 7th and 8th Dynasties, IV. 505 recurring feature on these Nilotic 'button seals' opposed, confronted, or reversed figures of men and animals, I. 123; this influence already traceable in ivory signet with monkeys back to back (attributed to E.M. II), I. 83 (Fig. 51)

'*button-seal*' type also found in Central Babylonia (Bismiya, &c.), IV. 505; a vehicle for the opposed and two-headed motives, *ib.*

characteristic 'button-seal' class with two lions in reversed positions, with tails becoming attached to common base—results in E.M. III 'double sickle' motive, I. 123-4 (Fig. 92, Table illustrating evolutions), and 125 (Fig. 93 *B, b*)

Seal-stones, E.M. III (*cont.*)

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on same, potter playing draughts, I. 124, 125 (Fig. 93 *A, a 2*), IV. 521, 522 (Fig. 464); draught-board and men (of early dynastic form) on seal from Hagia Triada tholos, I. 125 (Fig. 93 *C*), IV. 521 (Fig. 465)

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tubular ivory bead-seal for suspension, with oval face engraved with ants in reversed positions (related to 6th Dyn., &c., reversed lion types) from Tholos B, Kumasa, III. 139, 140 (Fig. 90 *b 1*), IV. 510 (Fig. 454)

importance of above type as illustrating the origin of the typical Minoan signet-ring with the bezel at right angles to hoop, III. 139 (Fig. 90), IV. 510 (Fig. 454) (showing evolution from tubular bead): this origin explains abnormally small hoops of many Minoan finger-rings, really intended for suspension, III. 139, IV. 511 and n. 3

M.M. Ia, b:

three-sided seal-stones of soft stone of more elongated form, presenting Hieroglyphs of Class A, I. 196 (Fig. 143); clay impression of similar type, from E. Pillar Basement, Knossos, in M.M. Ia stratum, I. 196 (Fig. 144); brown steatite example from Mallia, of somewhat more advanced style, II. 50 (Fig. 23 *bis*: 'chisel-edged' arrow)

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'*weight-seal*' of solid gold, perforated for suspension, Knossos, with triple foliate

Seal-stones, M.M. Ia, *b* (cont.)

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Twelfth Dynasty amethyst scarab from Diktæan Cave (Psychro), engraved with Minoan hieroglyphic group of Class A—the first known example of Minoan seal-engraving on a crystalline stone, i. 199 (Fig. 147)

Minoan imitations of Egyptian scarabs in ivory and soft stone from M.M. I deposit, Platanos, i. 199, 200; imitative scarab with figure of Hippopotamus Goddess (Ta-Urt), from same deposit, i. 200 (Fig. 148), iv. 439 (Fig. 363)

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ivory hemicylinder (Nilotic seal form, 6th to 11th Dynasty) with M.M. Ia sherds, Knossos: huntsman and bride and hunting scene, i. 197 (Fig. 145), iv. 523 (Fig. 469); flounced dress of the woman due to influence of Oriental fashions, i. 197; example of analogous flounced dress supplied by Ishtar figure on Babylonian cylinder of Hammurabi's time (c. 2110 B.C.) found in a M.M. I relation in Tholos B, Platanos, i. 198 (Fig. 146)

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Seal-stones, M.M. IIa (and largely *b*) (cont.)

fields now largely occupied by signs and groups of Hieroglyphic Class B, i. 273 seqq.

Forms of seal connected with this advanced Hieroglyphic script: lentoids, i. 194; type with two circular bossed faces and square-cut circumference—'flat-sided disks, i. 275 (cf. Fig. 204 *a, b*), iv. 488, 489 (cf. Fig. 418 *a, b*); type with convoluted back, i. 274, 275 (Fig. 204 *e*); three-sided 'prisms' of elongated form, i. 276, 277 (Fig. 207 *a*); four-sided do., i. 276, 277 (Fig. 207 *c, h*); 'signet' type, i. 274-7 (Fig. 204 *h, i, k, l, m*; Fig. 207 *b, c*), II. 200 (Fig. 110 *A, o*); iv. 488 (Fig. 417 *a, b*); silver signet with Hieroglyphic inscription from E. Crete, iv. 448; Hittite comparisons suggested for signet type, *ib.*

four-sided prism, cornelian, from Central Crete, presenting facing head with long side tresses (suggested by Ishtar types), and winged symbol, i. 276, 277 (Fig. 207 *c*)

three-sided prism, cornelian, Lasithi; royal seal with seated cat badge, flanked by sign-group that recurs on seal impressions from the Hieroglyphic Deposit at Knossos, presenting the portrait of a Minoan Prince, i. 277 (Fig. 207 *a*), and see II. 203, 204 (Fig. 115 *a, b*). Of the finest execution, accompanied by decorative motives associated with M.M. IIa, polychrome vases, see i. 246 (Fig. 186 *a*)

— chalcedony, E. Crete, illustrating decorator's template by itself and as used for insertion of conventional palmette (Egyptian 'tree' sign), II. 203 (Fig. 112 *b, c*); use of template illustrated, II. 203 (Fig. 113 *a, b*); ceiling pattern reconstructed, II. 204 (Fig. 114)

abnormal lentoid bead of yellow steatite from Gortyna with intaglio pattern of M.M. IIa, polychrome type, iv. 489 (Fig. 419² and inset); red filling visible in design showing that it was worn for ornament and not as seal, *ib.*

¹ e.g. Platanos.

² In description of Figure (iv., p. 489), read 'M.M. II' for 'L.M. II'. A. E.

Seal-stones, M.M. IIa (and largely *b*) (*cont.*)

lion-shaped seal of amethyst with spiraliform pattern, IV. 486 (Fig. 416); parallel presented by scaraboid lion-seal of white steatite (Knossos 1932), with fine engraving of crouched female figure, IV. 486 (Fig. 415 *a-d*)

revolution of sphragistic practice in closing M.M. IIb phase (due to incipient usage of the Linear Script A), marked by disappearance of Hieroglyphic bead-seals, IV. 438

'prism type' also used for natural forms as wild-goat, couchant beneath tree, and bird, I. 274, 275 (Fig. 204 *a*), and forepart of stag with spreading antlers, *ib.* (Fig. 204 *b*)

'signet' seals now used for more natural subjects, such as wild-goats browsing on peak, IV. 489 (Fig. 417)

appearance of 'flat cylinder' type (used as bezel of finger-rings), an evolution from ivory 'rounded tabloids' (E.M. III-M.M. Ia), IV. 499; impression on clay-sealing from House B, Zakro, with signs of Hieroglyphic Class B,¹ *ib.* and n. 4; specimen of banded agate (Rethymnos) with spirited design of *agrimì* in wild flight over rocks and trees, I. 274, 275 (Fig. 204 *r, s*), IV. 499, 500 (Fig. 439, Suppl. Pl. LIV *a*)

M.M. IIb:

flat-sided disks with slightly bossed faces, derivatives of M.M. Ib type in ivory and soft stone, IV. 488, 489 (Fig. 418), and cf. I. 685; specimen in banded agate from Central Crete, showing 'triple palm-tree' group on knoll of conventional rocks, II. 494 (Fig. 299); sometimes above and below, like M.M. Ia prototypes, I. 275 (Fig. 204 *b, c*) (wild boar and hound seizing long-horned *agrimì*); rock crystal, Sfaka, Siteia: chalcedony from Lasithi: with horned sheep, fine natural style on triply graduated base, I. 684 (Fig. 503 *b*), IV. 489 (Fig. 418 *a*); upper part of design showing part of conventional façade (*see*

Seal-stones, M.M. IIb (*cont.*)

I. 565 (Fig. 411 *c, 1, 2*), a type still in vogue in M.M. III, I. 564, 565

lentoids with picturesque naturalistic design, well represented by seal impressions from Hieroglyphic Deposit, Knossos (and therefore overlapping use of Class B), I. 272, 273, IV. 490, 491; specimens with rock-scenery: doe beside stream, peaks beyond, I. 273 (Fig. 202 *a*); sea grotto, I. 273 (Fig. 202 *c*), IV. 116 (Fig. 81); fish and squid in rocky pool, I. 273 (Fig. 202 *b*), IV. 490 (Fig. 422); rock setting of these compared with Saffron-Gatherer fresco, belonging to period of ceramic polychromy, I. 265 seqq. and Coloured Pl. IV; tradition of rock-set scenes carried on in M.M. III, IV. 500

impressions of 'signet' seals of clay sealings from Hieroglyphic Deposit, Knossos, showing portrait of male head (presumably of Minoan prince) of Armenoid type, I. 271, 272 (Fig. 201 *a*); accompanied by impression of prism seal giving title, I. 276 (Fig. 206): *see too* I. 8 (Fig. 2 *a*); contrasted with 'Cup-bearer' of fresco, Fig. 2 *c*

similar 'signet' impression of young boy (prince), I. 271, 272 (Fig. 201 *b*)

'signet' of yellow steatite (found in association with M.M. II *a* polychrome pottery, about Senusert II's time, 1906-1888 B.C.), with quadruple pattern of interlocked curves, II. 119, 220 (Fig. 110 *A, o*)

pattern here supplies parallel to triple combination of E.M. III ivory cylinder (*see above*) shown to reflect a common Middle Empire Egyptian scheme (adaptation of Minoan circular form to oval scarab field), II. 199, 200: compare Figs. 109, 110 *A e, f*; central 'sun' symbol, *ra, (re)* of scarab form taken over on Minoan signet, *ib.* (for survival as signet type at Zakro, and appearance on Mycenae grave *stela, see under* M.M. III) *amygdaloid type*, represented on sealings of Hieroglyphic Deposit, I. 671

¹ An impression from another seal-stone of the same type with a hieroglyphic inscription of Class B was taken by Professor Sayce at Athens, *Cretan Pictographs*, A.E., p. 30 [209], Fig. 39. On the other face was an *agrimì* seized by a dog (*Scripta Minoa*, Pl. II, p. 41). A.E.

Seal-stones (*cont.*)

M.M. III:

cessation of hieroglyphic seal-stones due to introduction of new Linear Script A, I. 669, 671

linear signs not adapted for decorative types of seal, I. 669, 670

exceptional amygdaloid seal of soapstone from Little Palace, with linear characters of Class A, I. 670 (Fig. 490)

survival of prism type in modified form with bossed faces, I. 670 (Fig. 491, red cornelian), 671; with pattern of M.M. II derivation (from 12th Dyn. scarab repository), *ib.*

cornelian, Central Crete, with *agrim* stricken by arrow, and flying bird (talismanic virtues—good hunting, and swiftness), IV. 541, 542 (Fig. 495)

survival of lion's mask hieroglyph as talismanic sign on M.M. IIIb lentoid bead-seals, I. 673 (Fig. 402 *a-d*)

continuance of flat-sided disk type—those presenting conventional façade specially in vogue, I. 564, 565 (Fig. 411 *a-d*); 'Medallion' pithoi of Royal Magazine, stamped with a broken specimen, I. 564 (Fig. 410); clay seal impressions from W. Temple Repository presenting this motive, I. 564, 565 (Fig. 411 *a, b*); possible reference to Palace itself, *ib.*

'flat cylinder' (used as bezel of finger-ring), vogue of in M.M. III, IV. 500: *and see* Suppl. Pl. LIV

black steatite example from Palaikastro coated with gold plate, with designs of dolphins swimming towards rocky border—fitting on to naturalistic group of M.M. IIb, and also recalling Dolphin Fresco, I. 675 (Fig. 495 *a, b*), 676, IV. 500, 501, and Suppl. Pl. LIV *b1, b2* (originally forming bezel of ring); the same method applied to vessels of dark steatite with relief decoration, e.g. rhyton fragment from Palaikastro with gold plate attaching to it, I. 676 (Fig. 496)

'flat cylinder' type made use of for a series of masterpieces of the Minoan glyptic Art executed in this period, IV. 301 seqq.

'flat cylinder' of mottled chalcedony, Knossos

Seal-stones, M.M. III (*cont.*)

(N. of Palace): fisherman holding up *skaros* fish (parrot wrasse) and octopus attached to string, I. 677 (Fig. 497), IV. 500 (Fig. 440 and Suppl. Pl. LIV *c*)

'flat cylinder', onyx (A.E., once Tyskiewicz Coll.), cowboy grappling bull while drinking at cistern, III. 185, 186 (Fig. 129), and cf. I. 377 (Fig. 274); lattice work of tank, compared with Phaestos wall pattern, IV. 501 (Suppl. Pl. LIV *e*); perhaps finest combination of powerful execution with minute detail in the whole range of the Minoan gem engravers' Art, III. 185

'flat cylinder' of sapphirine chalcedony (from Knossos), depicting two youthful tumblers in flowery field: their double crests recalling Libyan plumes, IV. 501-3 (Fig. 443 and Suppl. Pl. LIV, *j*); prototypes of tumbling figures on earlier Minoan lentoid, IV. 502 (Fig. 444), and on those of an Egyptian class of black cylinders, protodynastic and earlier, IV. 502-6 (Figs. 445, 446, 448); and on grey marble cylinder of Nilotic class, IV. 506 (Fig. 450); tumbling motive reflected in Minotaur types, IV. 504, 505 (Figs. 448, 449); later parallels in Taureador scenes, IV. 506 (Fig. 451); Egyptian female tumblers, IV. 507, 508 (Fig. 452); *κυβιστητήρη* of *Iliad*, still paralleled by Cretan dancers, IV. 507, 508

'flat cylinders', clay impressions of from Zakro: two men trussing body of lion for suspension, IV. 522 (Fig. 467); compared with E.M. III type *agrimis* suspended on pole, IV. 522 (Fig. 466)

'flat cylinder' of sapphirine chalcedony from Arkhanes showing goat in butting attitude on rocky ledge, barked at by dog on stony flat below, IV. 508, 509 (Fig. 453) and Suppl. Pl. LIV, *g*; interpreted as illustration of Minoan fable, IV. 509; comparison with Aesop's 'Lamb and Wolf', *ib.*; Eastern range of beast stories, *ib.*

'flat cylinder' of cornelian from near Lyktos, naturalistic design of horned sheep with shaggy breast, standing, I. 684 (Fig. 503 *a*), 685, IV. 571 (Fig. 546)

Seal-stones, M.M. III (*cont.*)

'flat cylinder' haematite, resembling bronze, Harbour Town, Knossos, picturesque view of ship under full sail, II. 243 (Fig. 140); sail divided into squares (recalling later embroidered sails of Ramessid Egyptian vessels), II. 207, 208

Amygdaloid (almond shaped) type (also known as 'glandular') now comes into vogue (no Minoan ancestry but, on larger scale, already known in Sumeria and pre-dynastic Egypt, IV. 493):

of black schist veined with red, Knossos: sailing vessel with cabin at stern (perhaps also at prow, but broken away): its broad lateen sail is decorated (as 'flat cylinder' above, but with diaper spaces), IV. 828 (Fig. 807)

with bold design of *skaros* fish (parrot wrasse) amidst marine growths, giving suggestion of perspective: cornelian, Lappa, I. 677 (Fig. 498), IV. 494 (Fig. 430, Suppl. Pl. LIV h)

— of broader form, design set horizontally, showing flying-fish, in free style, like those of Phylakopi fresco: cornelian, site of Kleitor, Arcadia, I. 677 (Fig. 499), 678, III. 129, 130 (Fig. 84), IV. 494 (Fig. 429, Suppl. Pl. LIV l)

— design set horizontally: herd of *agrimis*: cornelian, Crete, IV. 494 (Fig. 431)

Taurokathapsia scenes, clay seal impressions from amygdaloid gems: M.M. IIIb deposit, E. Magazines, Knossos, I. 686 (Fig. 504 d), III. 219 (Fig. 153); early sealings of Zakro deposit, I. 686 (Fig. 504 b, c), III. 219 (Figs. 151 b, 152)

talismanic types of amygdaloid class with plain back, dated by Sphungaras urn-burial deposits to M.M. III and in part L.M. Ia, I. 671-4, IV. 445, 446; façades of gabled buildings, I. 674 (Figs. 493, 494), 675; vegetation charms, 'kantharos' spouted and beaked vessels, with sprays of foliage, IV. 446-50 (Figs. 370-5); lions' masks (also on lentoids), I. 673 (Fig. 492—strength-giving); stricken wild-goats—for hunters, IV. 446 (cf. 542,

Seal-stones, M.M. III, *Amygdaloid type (cont.)*

Figs. 495 b, 496 on other types); ships, fish, and octopus types, Double Axes, &c., *ib.*

Lentoid types: now much in vogue, as in case of 'flattened cylinders', present series of masterpieces, IV. 489 seqq.

dark steatite lentoid, Mirabello, showing finely modelled head of calf as prepared for table, with three globules, IV. 491 (Fig. 425 and Suppl. Pl. LIV d)

clay impression of lentoid on Hagia Triada sealing with flying bird, apparently dove, freely rendered, IV. 490 (Fig. 424), 491

lentoid of opaque green material from Mirabello, presenting instantaneous sketch of three waterfowl in characteristic attitudes, feeding, sleeping, and spreading wings¹ for flight, IV. 491, 492 (Fig. 426 and Suppl. Pl. LIV m)

white chalcedony lentoid (Knossos district), instantaneous sketch of wounded calf endeavouring to extract arrow, IV. 543 (Fig. 498 and Suppl. Pl. LIV f), 544; type transferred to wounded lions and lionesses, IV. 544, 545.

part, apparently, of lentoid seal impression, from Temple Repository, showing parturition of kid, I. 696 (Fig. 518 d), IV. 563 (Fig. 531)

lentoid showing *agrimis* on rocky ground in act of procreation, IV. 563 and Suppl. Pl. LIV i

steatite lentoid found in Little Palace beneath slab of main stairs, presenting bearded head described as of 'Dervish Priest' chanting, IV. 217-20 (Fig. 167 a, b: bull's head on reverse), 489 (Fig. 419 bis; Suppl. Pl. LIV k), 490; compared with sistrum player on Hagia Triada 'rhyton' depicting 'harvest rout', IV. 218, 219 (Figs. 168, 169)

steatite lentoid from M.M. III stratum, Court of the Stone Spout, Knossos, Goddess in short skirt holding Double Axe and sacred vestment: behind, what appears to be section of dado band, I. 434, 435 (Fig. 312 a)

¹ The selected attitudes curiously recall a Chinese artistic formula for groups of water-fowl—in that case quadruple—and followed in typical Chinese paintings. A. E.

Seal-stones, M.M. III, *Lentoid types (cont.)*

jasper lentoid from site of Kydonia with toilette scene analogous to that of M.M. III wall-paintings ('Ladies in Blue', &c.), IV. 518 (Fig. 461 *a, b*)

Clay sealings, probably from gold signet-rings: matrix of elongated oval outline taken from M.M. III prototype showing mystic chalice offered to Goddess seated on wing of pillar shrine, from deposit by S.W. Corridor, II. 767 (Fig. 498), IV. 395 (Fig. 331); impressions based on this found in late Palatial deposits, IV. 597 (Fig. 591 *a*)

early seal impression from Zakro hoard, showing replica of design on Knossian matrix, II. 768, 769 (Fig. 499)

oval seal impression, Καφενείον, Knossos, two female adorants wearing tiaras (perhaps infant God between), I. 683 (Fig. 502)

elongated oval seal impression from Hagia Triada, showing gladiatorial combat in arena with fallen champion and pillar indicative of stand for spectators, I. 691 (Fig. 512); source of scene of warlike combat on Mycenae signet-ring (IVth Shaft Grave), I. 691 (Fig. 513), 692 (compare, too, Hagia Triada seal impressions, IV. 512, Fig. 456 *a, b*)

clay sealing of more elongated oval outline with bold relief of bull's head combined with Double Axes from M.M. IIIb stratum of Court of the Stone Spout, I. 699 (Fig. 522 *b*)

clay sealing, with oval field (perhaps of signet-rings, M.M. III deposit, E. Magazine, Knossos, showing lions at full gallop in finest style), I. 716 (Fig. 539 *a, b*) (for 'flying gallop', see I. 713 seqq.)

oval seal impression of same class from Hagia Triada, two wild-goats in flying gallop over rocks, I. 717 (Fig. 539 *d*)

Zakro Hoard. Evidence supplied by large hoard of clay sealings, found in House A (D. G. Hogarth), about 500 three-sided

Seal-stones, M.M. III, *Zakro Hoard (cont.)*

nodules (including one or two with signs of Hieroglyphic Class B, also a clay 'roundel' with inscription of Linear Class A), I. 678, 679; ascribed as a whole to M.M. III early and late (with overlap from M.M. II), *ib.*;¹ archaic dress (double-flounced loin-cloth and baggy garments, 'apron' of men, short skirts of women), I. 679, 680 (Fig. 500), 800; compared with dress on clay sealings of Hagia Triada deposits, I. 679¹

flat cylinder impression from, with Hieroglyphic inscription of Class B, IV. 499

oval impressions from, depicting religious subjects (probably from signet-rings), I. 679, 680; one a replica of clay matrix from Knossos (*see above*)

round field: castle on rocky height: central round tower with entrance and two similar towers with small peaks above on either side: isodomic masonry, I. 308 (Fig. 227 *a*)

round field: building with four divisions: peaked helmet to left and two 8-shaped shields below: couchant Sphinx or Griffin to right, indicative of divine protection (apparently princely residence, a type connected with the 'conventional façade' of flat-sided disks, M.M. II-M.M. III), I. 565

large percentage of types from, presenting monstrous forms, executed in lentoid seal-types, of composite and fantastic character, I. 701 seqq.; endless variation and transformation of limited number of types, I. 701, 702; to be regarded as due not to gradual evolution but to rapid change designed to baffle forgers, *ib.*

bird-winged creations, perhaps suggested by 'tailed' winged motive of Hieroglyphic B Class, I. 706 (Fig. 530); Cherub-headed winged design with lion's hind-legs, I. 702 (Fig. 525 *a*); and cf. p. 721 (tailpiece) wings connected with looped *bucrania* heads of oxen, and

¹ The statement made, *loc. cit.*, that 'few' of the designs 'can be classed as typical Late Minoan' requires revision. It can safely be said that none of them bear a Late Minoan character. The attempt that has been made to compare certain religious types of the Zakro series with some from the Vapheio tomb is altogether negated by later fashions in dress there visible. A. E.

Seal-stones, M.M. III, *Zakro Hoard (cont.)*

- others with boars' tusks and bestial heads attached to horns, I. 702 (Fig. 525 *b, c, d*)
- winged goat-men and goat-women, crane with woman's breasts, and bird-woman, &c., I. 707 (Fig. 531)
- bird-winged types of, in their general connexion, I. 706-8; wings distinct from the scarab form, *ib.*; creations of Fancy not Religion, *ib.*; Winged goat, however, found in religious connexion, I. 708 (Fig. 532); appearance of hawk-headed Griffins with birds' wings in 12th Dyn., Egypt, I. 709, 710 (Fig. 533, Table); relation to Minoan Griffin types, I. 711 (Fig. 533), 711-13; pard with 'Cherub' above, I. 711 (Fig. 533 *d*)
- bat-winged types, combined with diabolic head, I. 702 (Fig. 525 *g*); combined with hind-quarters of animal—Minoan 'Puck', I. 705 (Fig. 529 *a*)
- horned, diabolic head of above, compared with 'horned imp' on chalcedony 'signet' seal, Mochlos, I. 703¹ (Fig. 526); winged Melian 'Goblins' compared, I. 704 (Fig. 527)
- butterfly-winged types, combined with derivative of sacred *waz* or papyrus symbol, I. 705 (Fig. 528 *c*); with boar's head, &c., I. 705 (Fig. 529 *b*)
- facing Sphinx with wings of eyed butterfly, I. 705 (Fig. 529 *c*); compared with triple group showing human eyes on wings: lentoid sealing from Little Palace, Knossos, I. 705 (Fig. 529 *d*), 706
- evidences of renewed influence of Oriental antithetic schemes: two lions symmetrically posed on either side of portal with altar-base within, I. 307, 308 (Fig. 227 *c*), IV. 611 (Fig. 599 *a*), 612; two confronted lions standing on either side of incurved altar block, IV. 611 (Fig. 599 *b*); sealing from Hagia Triada (somewhat later) compared, IV. 611 (Fig. 599 *c*)
- anticipation of Lions' Gate type, IV. 611
- Minoan version of adorant Cynocephalus seated before Goddess (short-skirted type), II. 764 (Fig. 492 *a*); compared with

Seal-stones, M.M. III, *Zakro Hoard (cont.)*

- similar adorant figure on Hagia Triada sealing, II. 764 (Fig. 492 *b*); and later scene on L.M. Ia signet-ring, with ostrich plumes of Maat above, II. 764 (Fig. 492 *c*)
- influence of sacred papyrus rod or *Waz* symbol of Egypt, as associated with double scrolls on 12th Dyn. scarabs, on Zakro seal types, I. 705 (Fig. 528 *a, b, c* and Fig. 529 *d*)
- imitation of Knopied *waz* types: 'cordiform' patterns and scrolls, I. 700 (Fig. 523 *a, b*); comparison with sealing pattern from Temple Repository, I. 700 (Fig. 524)
- find on site of Harbour Town of Knossos (Anemomylia) of three-sided nodules (threaded along axis) answering to those of Zakro and with identical types of seal impressions (including many composite figures), II. 254, 255 (Fig. 149); clay with copper particles answering to that of Vasiliki, E. Crete, dominating the North Coast, but different from that of Zakro on the South Coast, II. 254, 255
- evidences of Knossian customs system and its extension, II. 254, 255; rapid variation of types (productive of fantastic creations)—an official protection against forgery, I. 701-3
- reappearance on early Zakro sealings and those of Knossos Harbour Town of quadruple pattern of interlocked curves (*see* above, M.M. II, 'signet' type), I. 700 (Fig. 523 *c*), IV. 254 (Fig. 149 *a*); type (as shown, II. 199-200, Fig. 110 *A*) modification of 'Egypto-Minoan' scarab pattern and essentially sphragistic, but taken over in sculpture (like the analogous triple curves) of Vith *Stela* of Mycenae Shaft Graves, II. 200, 201 (Figs. 110 *A p*, 110 *B a*)
- M.M. III *b* *Deposit of clay seal impressions in West Temple Repository.* Circular impression with composite design *pileus*, and pair of antlers, barred crest, and crab? compared with Zakro compositions, I. 699, 700 (Fig. 522 *a*)

¹ In text for 'M.M. II' read 'M.M. II or III'.

Seal-stones, M.M. IIIb, *Deposit of clay seal impressions in West Temple Repository (cont.)*

- fragment of impression with cordiform design compared with Zakro motives, I. 700 (Fig. 524, and cf. Fig. 523 a, b)
- spirited scene of mariner beating off sea monster from skiff, I. 697, 698 (Fig. 520), IV. 952 (Fig. 921); prototype of Skylla, with features of *Hippocampus*, I. 697, IV. 951-3 (Figs. 919-21)
- subjects of natural inspiration: stems bent before breeze and rippling water, I. 697 (Fig. 519); tulip flower with wavy stalk, I. 696 (Fig. 518)
- animal motives and adjuncts: four little owls round stellar symbol: rock border, I. 695, 696 (Fig. 518 f); three heads of wolves (or dogs), I. 696 (Fig. 518 e)
- horned sheep beside manger: swastika above (18 examples), I. 684, 696 (Fig. 518 b), IV. 570 (Fig. 544 a); possible reference of symbol to horned sheep suckling infant God on sealing of Hieroglyphic Deposit, I. 273 (Fig. 202 e), 684, 696, IV. 570 (also similar animal without swastika)
- cross somewhat elongated as \perp of 'Linear' scripts, I. 515 (Fig. 374)
- recumbent ox with head turned back, away from the spectator, I. 695, 696 (Fig. 518 c); suggestive of later group of two oxen, I. 696 (Fig. 518 c), IV. 565 seqq.
- she-goat in act of parturition, I. 695, 696 (Fig. 518 d)
- marine types: crab, I. 696 (Fig. 518 g); conch shells and cockles, I. 696 (Fig. 518 h); four cockle-shells, I. 696 (Fig. 518 i)
- enigmatic design of rocks and horizontal bars with crescent-shaped stands, I. 696 (Fig. 518 k), 697
- pallium-like figure/superposed on triple-looped coils, I. 696 (Fig. 518 j)
- scene of *Taurokathapsia*: youth performing back somersault over coursing bull, figure behind holding out arm, as later fresco, I. 694 (Fig. 514), III. 218 (Fig. 149)
- fragment of boxing scene, pugilist with part of fallen champion, and pillar indicating Grand Stand, I. 689 (Fig. 509), 691

Seal-stones (*cont.*)

L.M. Ia:

- 'flat cylinders', associated with some of the finest intaglio designs at Mycenae and Thisbê, IV. 504: cornelian, Snake Goddess holding sword and lustral sprinkler—symbols of temporal and spiritual dominion—found, with bronze hoard and L.M. Ia painted ewer, by Stepped Portico, II. 792, 793 (Fig. 517), 794
- agate, N.W. Treasure House: facing bull's head with Double Axe rising from it, II. 619 (Fig. 388)
- red jasper, Kydonia: warrior covered by 8-shaped shield thrusting spear at lion's neck, kneeling archer in front of him, rocks below, IV. 575 (Fig. 556), 576; design derived from pictorial prototype parallel to lion-hunt on inlaid dagger-blade, *ib.*
- group of three 'flat cylinders', gold (perhaps for wrist), from earlier deposit, Chamber Tomb, Thisbê, Boeotia: lion seizing bull, III. 123, 124 (Fig. 75); scenes of *Taurokathapsia*—youth thrown by bull, 'Sacral Knot' in field, III. 225, 226 (Fig. 159) (parallel design and symbol on gold signet-ring from Smyrna, III. 225, Fig. 158); ritual stabbing of bull, III. 226 (Fig. 160), 227 (parallel supplied by *Boegia* of Miletos, IV. 47)
- group of three 'flat cylinders', probably also for wrist, from Third Shaft Grave, Mycenae (found with one-handed 'aryballos', mature L.M. Ia), wounded lion with arrow in flank on rocky slope, IV. 546 (Fig. 507); warrior stabbing lion with short sword, III. 125 (Fig. 78); type imitated by Hellenistic engraver on ivory ring bezel, IV. 125 (Fig. 79), 126 (for the third example of the group—'Hector slain by Achilles'—see Schliemann *Mycenae*, p. 174, Fig. 123)
- solid gold finger-ring with oval bezel, from large tholos tomb, Kakovatos, 'Nestor's Pylos', known as 'Ring of Nestor': entry into Minoan Underworld, scenes divided by boughs and trunk of 'Tree of the World' (Minoan Yggdrasil) with monster at foot ('one-headed Cerberus'): (1)

Seal-stones, L.M. Ia, *gold signet rings (cont.)*

Goddess with chrysalises and butterflies—emblems of resurgence—above, and young couple; (2) guardian lion recumbent and two attendant *Διάσκουροι* (*see, too*, II. 341, Fig. 144 *f*); (3, 4) the couple led by 'Griffin-ladies' before enthroned Griffin Inquisitor, with Goddess behind, III. 145 seqq. (Figs. 94–104); restoration of subject as fresco of Miniature Class: special details, chrysalises of white butterfly, I. 148 n. 4 (Figs. 96, 97), 149, 151 (Fig. 102); butterflies, I. 148 (Figs. 96, 98, 99), 150–2; short skirts, survival of M.M. III fashion, III. 146; earliest painted pottery of tomb, L.M. Ia, *ib.*; 'sacral ivy' on tree, *ib.*; and cf. II. 482, 483—comparison with 'Golden Bough', II. 483

identity in shape and ornament of 'Ring of Nestor' and 'Ring of Minos', IV. 948 (Fig. 915 A, B); consecutive series of separate religious scenes on both, IV. 949 solid gold signet-ring called 'Ring of Minos' found near Temple Tomb, Knossos; and consequent discovery of Tomb, IV. 962, 964; as on 'Ring of Nestor', short skirts of M.M. III tradition, *see* IV. Suppl. Pl. LXV and 950 (Fig. 917); successive scenes referring to Goddess: (1) nude female figure seated on ledge of shrine and pulling down branch of its sacred tree, IV. 954 (Fig. 924); (2) Goddess steering vessel, with hippocamp prow, bearing two small pillar shrines, across sea, IV. 950 seqq.; Goddess seated on altar-ledge below rocky knoll crowned by sacred tree in pillar shrine: a youthful attendant holds out to her a flask (containing its juice) and a small female figure descends to her from above, IV. 950 (Fig. 917), 951 seqq.; the sea indicated by reticulated pattern as on silver rhyton from Mycenae, &c., IV. 955, 956; seal impression from Knossos compared, Goddess reposing on reticulated waves, IV. 955, 956 (Fig. 925)

gold signet-ring from Mycenae, Goddess seated beneath fruit-tree holding poppy capsules, with little handmaidens (*Διάσ-*

Seal-stones, L.M. Ia, *gold signet rings (cont.)*

κουραι) on rocky piles, one offering her flowers, the other a branch from the tree: two female attendants, one holding lilies and iris: in field, double axe, small descending divinity with spear and 8-shaped shield; six lion-masks at side, and sun and moon in reserved compartment above, II. 340, 341 (Fig. 194 *e*) (somewhat short skirts of M.M. III tradition) gold signet from Shaft Grave IV, Mycenae: scene of heroic combat amidst rocks, IV. 551 (Fig. 511 *bis*); presumed epic reference, *ib.*

Cylinder, agate, Kakovatos (first appearance as an ordinary seal form): warrior attacking lion, sword guided by Minoan Genius, IV. 462, 463 (Fig. 387); parallel figure to warrior on gold 'flat cylinder' from Shaft Grave III, Mycenae (with L.M. Ia *aryballos*), IV. 462

cylinders of 'talismatic' class, cornelian, E. Crete, IV. 496 (Figs. 434, 435)

Amygdaloids I—early smooth-backed class: red and white cornelian (Crete): lion bringing down bull (strong, deeply incised work), IV. 533 (Fig. 483)

agate, round hut with pointed roof, snakes apparently at sides, II. 132 (Fig. 66) (handle-like projection on one side recalling 'granary' signs, IV. 62, Fig. 608 *b, f, g*)

sardonyx, Shaft Grave III, Mycenae (with L.M. Ia *aryballos*), combat of two heroes, III. 125 and Fig. 80 *a* (opp. p. 126); subject copied (with misunderstood details) by Hellenistic engraver on ivory bezel of silver swivel ring, from Canea tomb, *ib.* (Fig. 80 *b*)

of 'talismatic' class (designs of rapid execution) getting on to M.M. III, IV. 445 seqq.

Amygdaloids II: appearance of new class with grooves (sometimes with incised lines) along margin of back, IV. 495 (Fig. 432)

rare examples of 'talismatic' series with grooved backs, L.M. Ia, IV. 495

sardonyx, Central Crete: calves seated with heads in opposite directions, only upper part of hinder visible: tree behind

Seal-stones, L.M. Ia, *Amygdaloids II (cont.)* (scheme common in succeeding epoch), iv. 567 (Fig. 541 b). Fine work cornelian, Kastri, E. Crete: hunter lassoing horned ewe while suckling lamb: man wears short tunic (double flounced), iv. 569 (Fig. 543).

Lentoids. Red jasper, man wearing short double-flounced tunic (early characteristic), driving oxen, iv. 564 (Fig. 535)

haematite, Knossos, butterfly over papyrus spray, Argonaut and flying duck—'Life in the Air, Sea, and Land', iv. 1018 (Fig. 966: tail-piece); ('knob-winged' butterfly resembling that of the Priest King Fresco (L.M. Ia): papyrus spray as House of Frescoes, II. 788 (Fig. 514))¹

chalcedony, clouded red, Athens, lion seizing fallow deer, executed with great finesse, iv. 532 (Fig. 481) and Suppl. Pl. LV. e

banded agate, Argive Heraion, bull's head facing double axe above, on either side sacred vestments, I. 434, 435 (Fig. 312 c). Perhaps M.M. IIIb

*Clay Sealings from L.M. Ia stratum, S.W. Basement Deposit.*² Clay matrix of the bezel of M.M. III signet-ring (see above), II. 767 (Fig. 498); impressions of found in the late Palatial deposits, *ib. and see below*

oval impression of 'the Young Minotaur', seated on campstool, with hands in attitude of adoration (cf. Contemporary Frescoes); couchant rams apparently offered to him by male figure, II. 763 (Fig. 491)

youth holding cord attached to two seated mastiffs, II. 765 (Fig. 495); guardian hounds of Cretan Goddess Diktyнна, II. 765, 766

female figure luring swallows with another attached to a string, rocky border below and two conventional lilies above, II. 766 (Fig. 497)

collared bitch standing r. and looking back, II. 764, 765 (Fig. 493) (referred there,

Seal-stones, L.M. Ia, *Clay Sealings from L.M. Ia stratum, S.W. Basement Deposit (cont.)* from fine style, to L.M. Ia stratum of this deposit); of frequent recurrence, however (apparently from the same seal), in the late Palatial 'Archives' deposit, iv. 603 (Fig. 597 B j); cf. iv. 560. (This flat cylinder may therefore have remained in use to L.M. II)

L.M. Ib:

General observations: principal vogue in this epoch of type of Minoan Genius (derived from Hippopotamus Goddess Taurt), iv. 430 seqq.; and of long-robed princely or sacerdotal personages, notably at Knossos, iv. 404 seqq.; Scenes illustrating heroic saga now appear, III. 513 seqq.; Oriental 'antithetic' schemes (derived from cylinders) become frequent: illustrations of contemporary intaglio work supplied by 'Thisbê Treasure' (from later sepulchral deposit): see especially iv. 513-16, 816, 817 and note 4, 818; for its genuineness, iv. 515-17, 817 n. 2; chronological equations supplied by series of bead-seals from the 'Vapheio Tomb' with L.M. Ib pottery. Flat cylinders are now rare (iv. 501). A peculiar class, characteristic of this epoch, that now makes its appearance are the proportionately thick and elongated amygdaloids of the 'grooved back' type (iv. 495). This type copied in gold in the Thisbê series (iv. 513, 514)

The L.M. Ib ceramic style is shown to correspond clearly with the reign of Thothmes III (iv. 276), c. 1500-1450 B.C. (see 'Pottery'). Overlaps L.M. II at Knossos and is gradually transformed into 'L.M. Ic' elsewhere (see 'Pottery')

Cylinder. Banded agate, Kakovatos, warrior stabbing lion with short sword; Minoan Genius taking hold of his sword-sheath, iv. 462, 463 (Fig. 387)

Flat Cylinder. Cornelian, Phaestos Cemetery, Minoan Genius carrying doe, iv. 435 (Fig. 358 a)

¹ On account of these parallels read preferably L.M. Ia, in description of Fig. 966 (iv. 1018).

² This deposit also contained a stratum showing a late Palatial element (see iv. 601, Nos. 3, 6, 7, 8, 9, 10, and probably 11).

Seal-stones, L.M. *Ib* (cont.)

Amygdaloid (or 'glandular') 'grooved back' type, now of common use. Cornelian, Knossos, charioteer in chariot of Class B, iv. 815, 816 (Fig. 795); similar from Vapheio Tomb, *ib.* 815, 816

cornelian, Crete, cow licking hind-leg (resembling Vapheio type), iv. 560 (Fig. 523)

haematite, Crete (1888), two lions couchant in reversed positions (resembles oxen type on Vapheio, &c., lentoids), transition to 'elongated' class, iv. 585 (Fig. 570)

ends square-cut and design set vertically: cornelian, Central Crete; Minoan Genii and tree, iv. 453 (Fig. 377)

banded cornelian (set vertically), Hydra: Minoan Genius between two attendant youthful figures, iv. 466 (Fig. 391)

group of five gold specimens from 'Thisbê Treasure'; Minoan Goddess (as Persephone-Gaia), holding poppy-capsules, assisted to rise from Earth by youthful attendant, III. 458 (Fig. 319); Goddess with female attendants pouring liquid into jar from one-handled ewer, fruit-tree behind, III. 451 (Fig. 376 *a*); design connected with vegetation charms, *ib.*; paralleled by type of L.M. II sealing from Knossos, III. 451 (Fig. 376 *b*), 452; Goddess (as Diktyнна) shooting stag, iv. 577 (Fig. 561), 578; Goddess holding two waterfowl, back only shown, III. 516 (Fig. 460 *d*); huntsman spearing charging lion, iv. 575 (Fig. 552).

elongated oval type—group of three beads in gold plate (perhaps for necklace front), 'Thisbê' Tomb, with heroic scenes, III. 513 seqq.; (*a*) Minoan Oedipus as youthful warrior attacking Sphinx, iv. 513 (Fig. 457 *a*), 514; (*b*) the same attacking warrior in chariot with rocks above (Minoan Laios), iv. 513 (Fig. 457 *b*), 514; (*c*) scene apparently illustrating murder of Aigisthos and Klytemnestra by Orestes, iv. 514 (Figs. 458, 459), 515, 517, 518

—agate, H. Pelagia, W. of Knossos, huntsman stabbing overthrown *agrimì*, iv. 576, 577 (Fig. 559). In this and some other

Seal-stones, L.M. *Ib*, *Amygdaloid* (or 'glandular') 'grooved back' type (cont.)

cases, these elongated amygdaloids were cut out of ordinary cylindrical beads, with bulging middle, such as were much in vogue from the beginning of the Late Minoan Age

— design, set vertically, applied to a series of figures of long-robed princely and sacerdotal personages: haematite, Knossos, personage with bow, iv. 413 (Fig. 342); similar, of haematite, holding axes of Syro-Egyptian type, Vatheia, W. of Knossos, iv. 414 (Fig. 343 *a*); Knossos, by Room of the Throne: dolphin beside figure, *ib.* (*b*); Vapheio Tomb, *ib.* (*c*); green jasper, Knossos, youthful personage in similar long robe holding Rock-Dove, iv. 405 (Fig. 336), 406 (Fig. 337 *a, b*), 495 (Fig. 433, section and back) cornelian, Vapheio Tomb, ecstatic female dancing figure, holding flute, III. 69 (Fig. 39)

Lentoids (selected examples):

Ritual Subjects:

cornelian, flounced figure of votary or Goddess holding horned sheep, iv. 571 (Fig. 545)

peaked helmet set with boars' tusks and with two ram's horns, cornelian, Vapheio Tomb, iv. 693 (Fig. 675)

long-robed priestly personage leading Griffin (looking back towards him) by cord, Jasper, Vapheio Tomb, II. 785 (Fig. 512)

pair of Griffins tethered to column on altar-base, Mycenae, III. 511 (Fig. 361), 514, 515; its relation to earlier Griffin Relief of Great E. Hall, *ib.*

agate lentoid depicted on wrist of Cup-bearer of Fresco, II. 705

Minoan Genius in various relations, chalcidony lentoid, carrying bull, iv. 435 (Fig. 358 *b*); carrying stag, between two stars, iv. 441 (Fig. 361); serpentine, Crete, carrying lions on pole, iv. 522 (Fig. 468); E.M. III scheme, as applied to hunter, *ib.* (Fig. 466); leading lion, 444 (Fig. 369); onyx, Vapheio Tomb, two Genii watering nursing palms, sacral horns and

Seal-stones, L.M. Ib, *Lentoids, Ritual Subjects* (cont.)

basin in front: between lions seated on architectural bases, Mycenae, iv. 461 (Fig. 386); Genius on either side of male divinity, crystal, said to be from Orvieto, iv. 465 (Fig. 389), 466; rock crystal from Phigalia, iv. 466 (Fig. 390); *Lapis Lacedaemonius*, Genius leading bull (first published in Milchhöfer's *Anfänge der Kunst*), iv. 442 (Fig. 368 a; Suppl. Pl. LV a)

banded agate, Crete: Minoan Genius leading cow, iv. 443 (Fig. 368 b; Suppl. Pl. LV b)

mottled agate, Crete: man leading bovine animal in similar manner to Genii, iv. 565, 566 (Fig. 536)

Lion types, onyx, Vapheio Tomb: seated lion, head turned back (as in case of speared lion, iv. 547 (Fig. 508)), iv. 547 (Fig. 509, and cf. Fig. 508)

wounded lion type (without arrow), Mycenae, spirited design, iv. 545 (Fig. 503 b)

chalcedony, clouded red: lion bearing down fallow deer, beautiful design with great finesse of execution, iv. 532 (Fig. 481) and Suppl. Pl. LV c. (The rather square forepart of the lion is taken over on the Vapheio sardonyx below)

sardonyx, Vapheio Tomb, lion trying to extract arrow from flank, above, rocks, iv. 544, 545 (Fig. 500)

maned lion with similarly rendered fore-quarters, suckling cub, iv. 559 (Fig. 522 b)

haematite, Crete: maned lion and cub, goat's head and shield, iv. 559 (Fig. 522 a)

green jasper, Crete: lion supporting bull in his mouth (cf. Vapheio), iv. 583 (Fig. 572)

jasper, Athens: lion seizing bull by neck, iv. 583 (Fig. 571)

sardonyx, Vapheio Tomb: lion seizing bull, III. 123, 124 (Fig. 74) (a masterpiece of gem-engraver's Art)

Bovine Types. Red jasper, Rethymnos, Crete: bull with head thrown back (paralleled by Vapheio type), iv. Suppl. Pl. LV k.

banded agate, Crete: recumbent ox with another partly outlined behind its head turned back, graduated base, iv. 566

Seal-stones, L.M. Ib, *Lentoids, Bovine Types* (cont.)

(Fig. 539); haematite, Candia district, one struck by shaft, iv. 566 (Fig. 540), earlier anticipations of scheme in Crete, iv. 567 (Figs. 541 a, b); duplicated in Vapheio series, *ib.*

Lapis Lacedaemonius, Central Crete: cow licking hind foot, iv. 560 (Fig. 525); dark cornelian, similar type, iv. 560 (Fig. 524); similar type (cornelian) from Vapheio Tomb, *ib.*; earlier example on lentoid, iv. 560 (Fig. 523); parallels on coin of Eretria, iv. 560 (Fig. 526), 561 (Fig. 528)

Griffins in parallel scheme to Lions' Gate type, tethered in opposed position to column (with section of entablature), their fore-feet set on altar with incurved base, that supports the column, Mycenae, III. 511 (Fig. 361), 514; compared with M.M. IIIb relief of East Hall, Knossos, *ib.*, and with lion-types in Zakro and Hagia Triada sealings, III. 515, iv. 611 (Fig. 599 a, b)

Crossed and opposed animals suggested by Babylonian Cylinder types (See III. 515, 516)

cornelian lentoid, lions with crossed bodies, fighting for slaughtered stag, iv. 586, 587 (Fig. 580 and Suppl. Pl. LV h, sard lentoid); leaping bulls with crossed bodies, iv. 586 (Fig. 578; Suppl. Pl. LV g); sardonyx, Crete, standing bulls with crossed bodies, iv. 565 (Fig. 537)

opposed animals (of similar origin), cornelian, two lions, antithetically set, seizing fallow deer by neck, iv. 586, 587 (Fig. 580; Suppl. Pl. LV h)—finest late Minoan style

Outgrowth of 'antithetic' scheme, opposed bodies of animals with single head. Sard, Mycenae, lion-type, fore-feet on altar, iv. 586 (Fig. 577); jasper, Mycenae, Kriosphinx with fore-feet on altar, iv. 586 (Fig. 576); sard, lion seizing horned sheep, head concealed, so that there appears to be a one-headed figure, as above, iv. 585, 586 (Fig. 575; Suppl. Pl. LV f)

animals in reversed positions occupying upper and lower section of field (compare Vapheio type: two reversed bulls,

Seal-stones, L.M. *Ib*, *Outgrowth of Oriental scheme, opposed bodies of animals with single head (cont.)*

two reversed lions), contorted bulls reversed, iv. 586, Suppl. Pl. LV *i*; yellow agate, Mycenae, two reversed groups of lions preying on horned sheep, iv. 532 (Fig. 482)

figures following one another round field (paralleled by Vapheio types), cornelian found at Athens, man-bull and man-lion in contorted position, iv. 589 (Fig. 586)—Vapheio Tomb (possibly L.M. II)

Signet-rings, stone:

chalcedony, Mycenae (Cyclopean House): pair of cows licking calf, in reversed positions, iv. 553 (Fig. 515) and n. 2

chariot, Type C (including stage without bowed annex), sardonyx, Vapheio Tomb: long-robed personage in car, holding spear, iv. 419 (Fig. 348), 820 (Fig. 799)

sardonyx, Avdu, near Lyktos: chariot of Type C, early example of its complete stage (as on tablet of Class B), with bowed annex behind, wild-goats harnessed to it: warrior with sword beside driver, iv. 823 (Fig. 803)

jasper, Mycenae: bearded hero (reflection of Gilgamesh) holding up two lions, Mycenae, iv. 584 (Fig. 573)

Signet-rings, gold:

Peronne Museum: two heroes combating lions, iv. 584 (Fig. 574)

Thisbê, sepulchral deposit: lion bringing down stag, iv. 532, 540 (Fig. 491)

— Goddess seated, holding up poppy capsules (as on Mycenae ring), two small handmaidens on each side of her, holding same, in one case also a necklace: female attendant seated to left and above, curving, reserved section, indicative of heavens (but without sun and moon): later variant of Mycenae signet scene, II. 340, 341 (Fig. 194 *d*), 342

Vapheio Tomb: youthful attendant reaching down branch of fruit-tree to ecstatic figure of Goddess: large shield to right, and above, combined symbol of Double

Seal-stones, L.M. *Ib*, *Signet-rings: gold (cont.)*
Axe and Sacral Knot, I. 432 (Fig. 310 *c*), III. 140 (Fig. 91), 141

Tiryns Treasure: procession of four ewer-holding Genii, bearing libations to seated Goddess, holding up chalice: frieze of half rosettes below: corner of altar and bird with lowered wings (symbol of spiritual possession): above in reserved compartment, sun and moon, iv. 460 (Fig. 385) (cf. 393, Fig. 329), 461. (The processional arrangement is in keeping with the contemporary Egyptian style of wall-painting)

Mycenae: pair of Griffins standing back to back and with heads turned backwards, III. 511 (Fig. 360), 513; attitude like that of Griffins of stucco relief, Great E. Hall, Knossos, but column omitted, *ib*.

Ashmolean Museum, from Boeotia: Goddess and descending boy-God with bow and dirk, female figure leaning on jar, rock and tree: above, ear and eye symbols, II. 842 (Fig. 557)

Signet-ring, bronze:

bronze, from near Knossos, showing 'canopied *waz*', iv. 319 (Fig. 259)

L.M. II (Knossian 'Palace Style', see Pottery)

(c. 1475–1400 B.C.) *General observations:* overlapped by L.M. *Ib* (iv. 322); overlaps 'L.M. *Ic*' (iv. 294, &c. *See Pottery*); much dated material supplied by series of Late Palatial deposits of clay sealings (iv. 591 seqq.); A. S.W. Basement, iv. 593, 601, 602¹; B. Central Shrine Deposit (off Central Court), iv. 596, 602; C. Archives Deposit, iv. 596–8, 602, 604; D. East Hall Border Deposit, iv. 598, 599, 604, 605; E. Little Palace Deposit, iv. 599, 600, 605, 606; signet types, illustrating late Palace Cult, and antithetic schemes and feats of *Taurokathapsia*, much in vogue: lentoid form overwhelmingly predominant types, often much convoluted, and cleverly adapted circular field, iv. 587, 588; others suggestive of revolution, iv. 589; only slight survival of flat cylinder—amygdaloids and elongated bead-seals, iv. 606

¹ Nos. 2, 4, and 14 of the list belong to a L.M. *Ia* stratum.

Seal-stones, L.M. II, *General observations (cont.)*

flat cylinder chalcedony (gold mounted).

Isopata Tomb 1, Knossos, with Palace style pottery: collared lion with two attendants and 8-shaped shield, IV. 500 (Fig. 442), 501

flat cylinder, clay impression of, Deposit C: three (less probably, four as restored in Figure) female adorants, IV. 602 (Fig. 597A, b)

— numerous impressions from 'Archives Deposit', IV. 603 (C. 38, Fig. 597 B. j) showing collared bitch from the same 'flat' cylinder as others from L.M. Ia stratum of A 6—an evidence of continued palatial use

Amygdaloids:

haematite, Mirabello: expanded wing of water-bird seized by cat-like animal, III. 116, 117 (Fig. 68)

haematite, Crete: feline animal chasing water-bird, III. 117 (Fig. 69)

(The spirited design of this and the preceding intaglios warrants their inclusion in L.M. Ib. For near relation of types to duck-hunting scenes on Mycenae dagger-blade, see III. 114 seqq.)

amygdaloid impression of design, set vertically, four Double Axes with reduplicated edges symmetrically arranged round rosette, C, IV. 608 (Fig. 597 A, d); ceiling pattern restored from it, IV. 614 (Fig. 601); set horizontally, two sacral knots on either side of palm-tree, C, IV. 608 (Fig. 597 A, k)

elongated oval, two oxen walking towards one another, a palm behind each, C, IV. 609 (Fig. 597 B, m, probably gold bead)

Signet-rings: clay impression Goddess on peak with lion supporters, male adorant before her, behind, pillar shrine with sacral horns, Central Shrine, B, IV. 608 (Fig. 597 A, e); and see II. 809 (Fig. 528) (remains of numerous examples)

variants of same, IV. 607

Goddess richly apparalled, with hands raised: male adorant to left, B, IV. 603 (Fig. 596): impression imperfectly preserved fragmentary impression probably from gold signet: male adorant before two-

Seal-stones, L.M. II, *Signet-rings (cont.)*

winged shrine with bi-columnar central compartment, IV. 608 (Fig. 597 A, j): Little Palace

fragmentary sealing, perhaps from signet ring, Little Palace, E, showing two opposed lions resting their fore-paws on rocky peak like that on which the Goddess stands on the preceding signet types, IV. 610-12 (Fig. 597 A, i, upper part restored); (C) represents free standing sculptural group in the round, IV. 612-14; comparison with Lions' Gate type, IV. 610, 611 (Fig. 599 a, b, c.), 613 (Fig. 600)

gold signet-ring, Mycenae: two lions tethered to column showing part of architrave, with sacral knots attached, towards which their heads are turned, IV. 610 (Fig. 598 a); compared with agate amygdaloid from Mycenae with Goddess replacing baetylic pillar between the lions, IV. 610 (Fig. 598 b)

seal impression: two antithetic lions resting their fore-paws on rocky peak, set on base supported by two pillars, IV. 608 (Fig. 597 A, j), and (with heads confronted, Knossos) cf. II. 524 (Fig. 327) young God (representing baetylic peak), between two lions similarly posed (probably from signet-ring), Knossos, D. 4, IV. 608 (Fig. 597 A, h)

gold signet-ring, Dendrâ, Royal Tomb (date of contents, on various grounds, equated with L.M. II): two fore-parts of horned sheep antithetically placed with heads turned to one another, above triple 'snake-frames' (see IV. 168 seqq.) plaited together; in exergual space below, two opposed symmetric figures of calves with heads turned back, IV. 170 (Fig. 134), 171

Lentoid bead-seals (antithetic subjects in religious connexion):

large chalcedony, Diktaean Cave (Psycho): Goddess standing between lions antithetically grouped, holding up over her head a 'snake frame' (as above) with Double Axe rising from its centre. On either side of her, Griffins antithetically set on raised base, IV. 169 (Fig. 130); similar design on lentoid from Ialyscs,

Seal-stones, L.M. II, *Lentoid bead-seals (cont.)*
 iv. 169 (Fig. 131); Griffins on ledge compared (*ib.*) with painted stucco relief from East Hall, Knossos, III. 511 (Fig. 355) similar type, cornelian, Tomb 375, Kalkani Cemetery, Mycenae, but Goddess on graduated architectural base, antithetically flanked by two lions standing (on the same base) on hind-legs, their fore-legs lowered: two specimens of identical design from, with pottery, L.M. *Ib*, iv. 169, 170 (Fig. 133 *b, c*); synchronous with early part of L.M. II: similar type (in inferior style) in brown steatite, Knossos, iv. 170 (Fig. 133*a*) parallel type, banded agate (Kassel Museum): fore-parts of lions antithetically projecting on either side of Goddess: curved line (resembling skipping-rope) in front of Goddess, iv. 169 (Fig. 132) seal impression, Knossos, A: Goddess raising hands to necks of two lions, antithetically grouped, their heads turned towards her, iv. 608 (Fig. 597 A, *c*) — Knossos, D. 3: young God laying his outstretched hands over two confronted lions (cf. iv. 467 (Fig. 391 *bis*)) white agate lentoid, site of Kydonia, similar design, iv. 467 (Fig. 391 *bis*) *Lapis Lacedaemonius*, Pyrgos, near Kydonia (Benaki Museum), young God standing above sacral horns, his hands on his sides between winged goat and ewer-holding Genius, iv. 467 (Fig. 392): same style as preceding. sealing, Knossos, E: two hounds in opposed positions, heads looking back, with fore-feet similarly set on incurved altar: between heads, star and 5 globules on either side, iv. 608 (Fig. 597 A, *g*) sard, Mycenae: two lions with single, facing head, and with bodies in opposed positions, the fore-legs resting on altar with incurved sides (as L.M. *Ib* scheme above), iv. 586 (Fig. 577) — two bovine animals with bodies antithetically placed and large bull's head above, between them, sealing, Knossos, C. 50, iv. 609 (Fig. 597 B, *g*); outgrowth

Seal-stones, L.M. II, *Lentoid bead-seals (cont.)*
 of single-headed, two-bodied type as, iv. 586 (Fig. 577)
 — two pairs of antithetically grouped oxen, sealing, Knossos, C. 51, iv. 609 (Fig. 597 B, *c*)
 — two Griffins standing antithetically, back to back, their heads turned to one another, small crested bird in interspace, Knossos, C. 15, iv. 608 (Fig. 597 A, *l*): compare L.M. I signet-ring above (Mycenae)
Lentoid bead-seals: convoluted types adapted to circular field: Contorted lion, rock crystal, Knossos, iv. 588 (Fig. 583); contorted bull round globule, iv. 588 (Fig. 584); Galloping bull, head thrown back, Jasper, Rethymnos, iv. 588 (Fig. 585)
Various subjects of a religious nature. Fore-arm with bracelet and hand holding sacred lily, Knossos, C. 19, iv. 608 (Fig. 597 A, *f*)
 — Minoan Genius with man-lion and two animals' legs, Knossos, C. 13: see iv. 626 (Fig. 614)
 — two doves seated on altar block with incurved sides, Knossos, E. 4, iv. 605
 — (fragmentary) galloping bull, sacral knot and 8-shaped shield, Knossos, iv. 609
 — stag with two sacral knots, Knossos, D. 8, iv. 609 (Fig. 597 B, *l*): see, too, III. 557 (Fig. 562)
 — lion and fluted column, Knossos, C. 24, iv. 603
 — horned sheep before fluted column, 8-shaped shield symbol in field, Knossos, D. 6, III. 317 (Fig. 208, and cf. 209)
 — sealing from Corridor of Bays (shield omitted), Knossos, C, III. 317 (Fig. 209); similar (agate lentoid): 'Chieftains' Grave', Zafer Papoura, referred to, iv. 604, D. 6; similar to last (agate lentoid), by same hand, from near Gortyna (cf. iv. 604, D. 4, A.E. Coll.)
 hound on base, flying bird in front, 'impaled triangle' symbol above, haematite, Crete, iv. 581 (Fig. 569), 582
 sealing, horned sheep and wild-goat in interlocked positions accompanied by 8-shaped shield and 'impaled triangle'

Seal-stones, L.M. II, *Various subjects of a religious nature (cont.)*

- symbols, Knossos, East Hall Deposit, iv. 570 (Fig. 544 *c*), and 605, D. 21: similar seal impression.
- horned-shaped object, like *Cornucopiae*, with flowered mouth, Knossos, C. 64 (a sacral vessel), iv. 604
- pillar horizontally placed above two animals in reversed positions, Knossos, C. 18, iv. 603
- sealing: three serpents with cauldron-like object above, upside down, Knossos, E. 13, iv. 151 (Fig. 116)

Granary Department. Lentoid. Crete, presumably from Knossos, hard dark green micaceous stone: Bull with head turned round and near hind-leg raised towards it: in the upper field bifid cereal sign (probably miller's, of the 'granary' group of the Linear Script B, with Griffins antithetically set on either side, iv. 624 (Fig. 611, and cf. Fig. 608 *c, d*); identified as signet of Palace granary superintendent, *ib.*

- sealing: facing human head and part of leonine body with large barley corn in field to right, Knossos (upper filling of Magazine X), iv. 626 (Fig. 613); similar with two grains in field, Knossos, F. 11 (Little Palace), iv. 605
- several similar grains, Knossos, C. 65, 66, iv. 604
- germinating grain (apparently of barley), Knossos, E. 12, iv. 626 (Fig. 615)
- Minoan Genius, with paw upraised, before large similar grain, Knossos, E. 10, iv. 626 (Fig. 614)
- fore-part of ox to right with linear sign X^x in front (associated with cereal group), iv. 623 (Fig. 609 *b, c, d*)

Transport and navigation: Sealing, chariot and horses with charioteer and personage beside him: reduced to pulp by effects of flood-water: found in 'Magazine of Chariot Tablet', Knossos, iv. 609, 615

- sealing (fragmentary): fore-part of bridled horse, Knossos (Little Palace), iv. 828 (Fig. 809)

Seal-stones, L.M. II, *Transport and navigation (cont.)*

- horse with two horses' heads above, Knossos, C. 60, iv. 604
- (incomplete) transport vessel, single masted with rowers and deck shelter, and superposed figure of horse, its tufted mane resembling that of those on Chariot Tablets, a Syrian fashion, Knossos, E. 16, II. 244 (Fig. 141), iv. 827 (Fig. 805)
- similar vessel with furled sail (without horse), Knossos, N. Entrance Passage, with deposit of Class B Tablets, II. 244 (Fig. 141 *b*), iv. 827 (Fig. 806)

Cattle pieces and single beasts. Sealing: cow, suckling and licking calf, in conventional attitude, Knossos, D 13, iv. 604 (Fig. 597 *b, d*); also C. 52 (6 specimens), E. 31

- sealing: man leaning on fence surveying bull, Knossos, A. 11, iv. 564 (Fig. 532)
- boy leading walking beast (cancelled by ϕ sign: Class B), Knossos, C, iv. 564 (Fig. 533)

- boy milking cow, Knossos, C. 46, iv. 564 (Fig. 534)

- two bulls walking l. on architectural base with facing ox-heads, Knossos, N. Entrance Passage (with tablets of Class B), iv. 568 (Fig. 542 *a*)

- recumbent ox, with head turned away from spectator (compare above specimen from Temple Repository, iv. 567 (Fig. 541 *d*), M.M. III*b*), Knossos, D. 9

- recumbent ox with another behind in reversed position, head turned away from spectator (as L.M. *Ib* scheme), Knossos, iv. 566 (sealings D. 11, &c.)

- bull with head turned back against his flank, on architectural base with bands bearing spiraliform decoration, from Entrance of Royal Tomb, Isopata (L.M. II pottery), iv. 562 (Fig. 530): twelve examples

Episodes of the Taurokathapsia. Three-sided clay sealing, Fifth Magazine, Knossos: hero with conical helmet and Minoan loin-clothing, grappling bull by horns and raising its whole body: of finest L.M. II style: barred S countermark of

Seal-stones, L.M. II, *Episodes of the Taurokathapsia* (cont.)

Linear Script B, III. 230, 231 (Fig. 163), IV. 617 (Fig. 604 *b*). On two smaller sides linear B graffiti, one sign group beginning with 'throne'

green jasper lentoid, Mycenae: similar design, but the grappling figure is bare-headed and he is distinguished by a pronounced proto-Armenoid profile, III. 230, 231 (Fig. 164 *A*)

agate (said to be from Peloponnesos): man lassoing bull (derivative version of scene on Vapheio Cup B), III. 188 (Fig. 132)

sealing, Knossos, C, youth leaping forward and seizing bull's horn, IV. 609 (Fig. 597 *B, k*)

sealing, Knossos (countermarked by balance sign and with Graffito—Linear B on back): coursing bull with arms of acrobatic figure stretched out towards bull's back (the rest of figure missing: probably from amygdaloid seal), IV. 617 (Fig. 604 *a*)

agate intaglio (said to be from Peloponnesos): two coursing bulls and acrobatic figure executing back somersault over the back of one. At side standing figure stretching out arms as if to help performer, III. 218 (Fig. 150); and cf. Taureador Fresco, III. 212 (Fig. 144). (Perhaps of L.M. III fabric)

sealing, Knossos, E. 22 (with many other fragments of *Taurokathapsia* scenes): man leaping on fore-part of bull, in field sacral knot and 8-shaped shield symbols, IV. 609 (Fig. 597 *B, a*)

Animals, &c. Various. Wounded lion, arrow not shown: spirited design, Kalkani, Mycenae Tomb 515: in ceramic association synchronous with early L.M. II, IV. 545 (Fig. 503 *b*) (see *ib.* 544–6)

sealing: two lions attacking bull, Archives Deposit, Knossos (not in list below), IV. 534, 535 (Fig. 487)

collared hound and attendant: green jasper lentoid, Central Crete, IV. 380, 381 (Fig. 569), 382

sealing: dog with spray below, Knossos, C. 39, IV. 602

Seal-stones, L.M. II, *Animals, &c. Various* (cont.)

— collared bitch and two puppies, one in field above (lentoid form complete), Knossos, E. 37, IV. 606

— bitch suckling pup, Knossos, E. 36, IV. 606

— dog seizing stag by neck, Knossos, C: see later version of, IV. 524 (Fig. 471)

— couchant lion wearing collar, head turned back, Knossos, E. 25, IV. 606

— two lions seated, looking in opposite directions, Knossos, C. 33 (several examples), IV. 601

— lion leaping on bull, Knossos, C. 25, 35, D. 15, IV. 604, 605

— lion seizing deer, naturalistic foliage, Knossos, C. 31 (several), IV. 603

— boar to right, tree behind, Knossos, C. 36, IV. 603

— boar walking r., Knossos, C. 37, IV. 603

— head of horned sheep surrounded by spray, apparently suspended from cross-bar, Knossos, C. 40, IV. 603 (Fig. 597 *B, h*)

Waterfowl, and other birds. Sealing (half-large sealing): waterfowl and reeds, Knossos, A. 13, IV. 609 (Fig. 597 *B, e*: restored)

— large sealing: three waterfowl, two in upper compartment, among reeds with papyrus sprays, III. 117 (Fig. 67), IV. 615 (Fig. 602)

green jasper, Knossos: group of ducks and papyrus sprays, III. 116 (Fig. 66 *a*), IV. 492 (Fig. 427); above types reflection of Egyptian wall-paintings, III. 114 seqq.

haematite lentoid, Crete: waterfowl spreading wings for flight: clump of reeds behind, III. 116 (Fig. 66 *b*)

sealing: two ducks in reversed positions, Knossos, E. 41, IV. 606

— flying bird (uncertain), Knossos, D. 25, E. 39, IV. 606

— fragmentary, apparently two conjoined birds, Knossos, D. 24, IV. 605

Fish. Sealing: flying-fish, Knossos, C. 62, IV. 604

two fish in reversed positions, Knossos, E. 40, IV. 606

Circular type, designed for lentoid field (cf., too, L.M. Ib animal types). Contorted

Seal-stones, L.M. II, *Circular type (cont.)*

- lion, rock crystal, Knossos, iv. 588 (Fig. 583; Suppl. Pl. LV j); found with interment containing L.M. II pottery
- sealing: lion of similar type, Knossos, D. 16, iv. 604: similar, but facing head, Knossos, C. 32, iv. 603
- intaglio: contorted bull, round globule, iv. 588 (Fig. 584); sealing, Knossos, D. 17, similar, without globule, iv. 604
- sealing: wild-goat (*agrimis*) in contracted position, head drawn towards hind-legs, Knossos, D. 20, iv. 605
- haematite: two *agrimis*' heads symmetrically grouped with that of horned sheep, Central Crete, iv. 587 (Fig. 581)
- intaglio: two bulls in reversed positions, symmetrically grouped, iv. Suppl. Pl. LV i
- Minotaur, back-somersault types (of Nilotic origin), iv. 504, 505; Sybrita, Crete, iv. 504 (Fig. 448); *Lapis lacedaemonius*, Diktaean Cave (Psychro), iv. 589 (Fig. 537); similar man-bull, 8-shaped shield, and 'impaled triangle' symbols in interspaces, iv. 589 (Fig. 587): sealing (half), similar man-bull in contorted position, Knossos, E. 14, iv. 605
- cornelian: interlocking figures of man-lion and man-bull, suggestive of revolving motion, iv. 589 (Fig. 586)

L.M. IIIa:

General observations: although lying outside the true palatial history of Knossos, a series of seal-stones belonging to this phase, chiefly with religious subjects, are here referred to, and a class of haematite cylinders are here included. Since, too, in spite of the fall of the Palace, the course of the local culture went on for a while with little change, the difficulty in distinguishing its seal-stones from those of L.M. II is often great

Cylinders. Haematite, Chamber Tomb, Hagia Pelagia, W. of Knossos, with L.M. IIIa pottery: fantastic hunting scene in papyrus thicket, man carrying Griffin, and female figure on cantering animal with bushy tail, iv. 497 (Fig. 436)

Seal-stones, L.M. IIIa, *Cylinders (cont.)*

- haematite, Crete, showing (with other figures) Minoan Genius bearing ewer, about to pour libations over baetylic pillar before standing man-bull: flying dove above: Cypro-Minoan style, iv. 458, 459 (Fig. 383), 460
- haematite, Astrakous, E. of Knossos, Cypro-Minoan: Orientalizing subjects but chariots with bowed appendage as on Knossian tablets of Class B, iv. 425, 426 (Fig. 351)
- haematite, Harbour Town of Knossos: 'stag' seized by hound while suckling kid, man-stag in Minoan loin-clothing, running animal, and seated Sphinx: of Cretan execution and types, iv. 498 (Fig. 437), 499

Lentoids. Pale yellow cornelian, with gold hoop or ring, uncertain provenance¹ (Franks Coll. B.M.): Goddess in long robe seated on lion's head, between antithetic lions, iv. 402 (Fig. 333)

pale yellow cornelian, said to come from Mycenae: standing figure of Goddess in shorter robe between antithetic lions, sacral knot above, iv. 402 (Fig. 334)

rock crystal, Idaean Cave: Votary blowing conch-shell before altar-base on which are sacral horns with three sprays (sacred trees) behind: r. and l. of altar, a star and another base with painted projection above, and behind votary a sacred tree, i. 221, 222 (Fig. 167) (ritual conch-shell illustrated by miniature specimens from M.M. II terra-cotta shrine), iv. 210 (Fig. 162) (illustration of incurved altar-base)

cornelian, Mycenae: bull with dagger stuck in neck on altar-block, head with *bucrania*, palm-tree behind of advanced conventional form, iv. 41 (Fig. 24)

banded agate (debased execution): Arkhanes, sacrificed bull on table, iv. 41 (Fig. 25): green steatite, Candia Museum, similar subject, horned head, &c., below, iv. 41 (Fig. 26), 42

agate lentoid, Chamber Tomb, Mycenae (similar late style): long-robed priest

¹ Not 'said to come from Mycenae', as iv. 402 (Figs. 333 and 334).

Seal-stones, L.M. IIIa, *Lentoids (cont.)*

(*haruspex*) making incision into entrails of a boar, laid on sacrificial table, as last, IV. 572, 573 (Fig. 530)

L.M. IIIb:

'*Reoccupation Period*' of Knossos. General observations: It is always possible that stray sealings belonging to this phase may have intruded themselves among the scattered remains of the true Palatial deposits (L.M. II). For an isolated seal impression attributed to this phase (lion springing on bull) from the Little Palace, see IV. 534, 535 (Fig. 467). The most important remains were from the Lapidary's Workshop, S.W. Basement, showing steatite bead-seals of lentoid form in process of manufacture, IV. 594, 595, including unfinished intaglio with cow and calf design (Fig. 590). On clay nodule used for trial pieces were a dog seizing quarry, couchant oxen, goats, horned sheep, and part of conventional palm-tree, IV. 595 n. 1

Referred to this epoch is also the cornelian lentoid from Arkhanes, IV. 588 (Fig. 582), feline animal and ducks illustrating a further advance of L.M. II convoluted types. A remarkable dark steatite lentoid (transitional to amygdaloid) lately found in Knossos district, here given in inset, shows a



Steatite bead-seal from near Knossos
L.M. III b (2)

highly convoluted and ornamentalized design of an Argonaut with its three tentacled fish. This design is of great interest as a glyptic version of the Argonaut types of the Ceramic 'Late Revival'

Seal-stones, L.M. IIIb (*cont.*)

style of the close of L.M. IIIb—itsself a derivative of the Knossian 'Palace Style' of L.M. II, and presenting at times the tell-ta'e 'three Cs'.

L.M. IIIc (term here applied to concluding L.M. III phase, including Cretan 'proto-Geometrical'):

Gold signet-ring of Minoan type (oval bezel at right angles to hoop) but without intaglio, Chamber Tomb, Karakovilia, near Vrokastro, E. Crete (E. H. Hall), II. 137 (Fig. 70 B, 13), 138, and cf. 198 (Fig. 108 d: bronze ring of Minoan type with engraved pattern from Glasinatz, Bosnia)

It may be noted that the manufacture of typical Minoan bead-seals of hard stones also survived to this transitional Age. In other contemporary tombs of Vrokastro were found two seal-stones, one a cornelian amygdaloid, the other agate of exceptionally broad amygdaloid form with what appear to be degenerate vegetable motives.

Bead-seals. Forms and material of and chronological place in above list

Primitive three-sided type of irregular fabric, steatite, E.M. I

Whorl of irregular fabric, green steatite, E.M. I

Cylinders of indigenous type, with lateral perforation, steatite baked clay, E.M. II, E.M. III

Compact three-sided type, better executed, in soft materials, steatite and ivory, E.M. II, E.M. III

Bottle or pear-shaped seals (forerunners of 'signet' type), steatite and ivory, E.M. II-M.M. Ia

Animal types (bulls and sheep couchant, apes, fore-parts of swine), mostly ivory, begin E.M. II, E.M. III

Bird's-head, ivory, E.M. II

Birds (Dove and young), ivory, E.M. III

Lion couchant, ivory (imitations of proto-Egyptian draught-pieces), E.M. III

Little Owl, ivory, E.M. III

Cylinder of Oriental type, imitated in gold, E.M. III

Seal-stones, Bead-seals (*cont.*)

Conoids, steatite and ivory, E.M. III, M.M. IIIa

Hemi-cylinder (an Egyptian type), of ivory, M.M. Ia

Tubular bead (ivory) with engraved oval facet, M.M. Ia; prototype of Minoan signet-rings with oval bezel at right angles to hoop, which itself is often too small for the finger

Solid gold 'weight seal' (Egyptian gold unit) with engraved spiralfirm pattern below, M.M. Ia

'Button' seal, black steatite, M.M. I

Elongated three-sided type (soft stones), M.M. Ia, b

12th Dyn. Egyptian scarab (amethyst) used by Minoan engraver for hieroglyphs of Cretan Class A, M.M. Ib

Minoan imitations in ivory and soft stone, M.M. Ib

Thick, flat-sided disks (designs on both faces), ivory and soft stone, M.M. Ia

'Tabloids' with slightly rounded faces (regarded as prototypes of 'flat cylinder' class), M.M. Ia

Hard stones, as agate, cornelian, chalcedony, rock crystal, amethyst, and jasper, first in general use by Minoan engravers in M.M. II

Forms of seal in use in M.M. II for advanced Hieroglyphic inscriptions (B): flat-sided disks, prisms elongated (three-sided), do. four-sided 'signet' types, types with convoluted backs. (Similar types on M.M. II bead-seals also used for natural subjects)

Abnormal lentoid bead form, yellow steatite, inlaid with red material (M.M. IIa, polychrome pattern)

Lion-shaped type, amethyst, M.M. II

Outgrowth of prism type with three slightly bossed engraved faces tapering towards ends; red cornelian subjects often 'talismanic', M.M. III-L.M. Ia (surviving example in Vapheio Tomb)

Flat-sided disks in hard stones (agate, cornelian, jasper, rock crystal), slightly bossed faces, design, exceptionally, on both faces (derivative of 'thick, flat-sided

Seal-stones, Bead-seals (*cont.*)

disks' above), M.M. IIb, M.M. III, overlapping L.M. I

Lentoids, mostly in similar hard stones (exceptionally found of steatite already in E.M. III), M.M. IIb, M.M. III, continuing to L.M. IIIa, in L.M. IIIb usually of steatite

'Flat Cylinders' (in similar hard stones, also haematite), M.M. IIb, M.M. III (masterpieces of design seen on this type), L.M. Ia, b, L.M. II (decadent example found in Tomb at Kalkani, Mycenae, L.M. IIIb. A.E.)

Amygdaloids: first come into vogue (on hard stones) in M.M. III (in M.M. IIIb-L.M. Ia largely used for talismanic subjects). The earlier are of a smooth-backed class, but in L.M. Ia their back appears framed with grooved borders (perhaps imitative of plum-stones. A.E.). In L.M. II they become rarer, lentoid impressions largely predominating in late Palatial deposits at Knossos (a remarkable specimen in dark steatite of a form transitional between the amygdaloid and lentoid shapes, recently found near Knossos, shows a decorative design largely suggested by an argonaut type and paralleled by a series of vase designs of the 'Late Revival' (iv. 296 (Fig. 231 c, d), 573 (Fig. 311)). The pure amygdaloid type in agate and cornelian is shown from finds in the late cemetery of Vrokastro (E. H. Hall) to have survived (like the Minoan type of ring) down to the latest 'Sub-Minoan' phase, L.M. IIIc (A.E.)

Elongated amygdaloid type (grooved back), generally succeeds the normal type in L.M. Ib (taken over for engraved gold beads at Thibê and Knossos). Survives L.M. II. (Also described as 'elongated oval')

Cylinders of Oriental type (longitudinally bored and engraved round circumference), cornelian and agate, L.M. Ia, b

Cylinders of haematite (Oriental tradition) with designs both purely Cretan and Cypro-Minoan, L.M. IIIa, b

Seal-stones, Bead-seals (*cont.*)*Illustrative subjects and details (short selection)*

After-world, scenes of, on 'Ring of Nestor', III. 146 seqq.

Antithetic types, IV. 169, &c.

Ants in reversed positions on ivory bead (reflection of 7th Dynasty 'button' seals), IV. 510

Architectural types, I. 564, 565, 684, 685; 'triple gradation', I. 686-9; with 'theatral' pillar and capital, I. 689 (Fig. 509); with spiral dadoes, I. 694, 695

Aspergillum (holy-water sprinkler), II. 792, 793: attribute of Goddess entreating spiritual dominion

Axe (Double) rising from bull's head, I. 434, 435, IV. 244; placed above with sacral robes on either side, *ib.*

Axe (single-bladed), of Syro-Egyptian type, held by long-robed priest-princes, IV. 413-19

Boar on sacrificial table: *haruspex* making incision in entrails, IV. 572, 573

Boar hunt, IV. 473, 474

Boars, group of three (fine M.M. III style), IV. 572 (Fig. 549); with young, sealing, *ib.* (Fig. 548)

Boxing scene, of arena, Grand Stand pillar, and fallen champion shown, I. 691 (Fig. 512), and cf. IV. 512 (Fig. 456 *a, b*) (Hagia Triada sealings, M.M. III*b*); Martial Combat on Mycenaean signet, I. 691 (Fig. 513) (L.M. Ia); a later adaptation of the spectacular scheme, *ib.*

Boy-God, *see* under Goddess

Bull, sacrificial, with knife stuck in neck on altar, showing *bucrania*, IV. 41; ritual sacrifice of, in arena by Minoan matador, IV. 40, *and see* III. 226

Bull of *taurokathapsia*: in net, IV. 574; bursting through barrier, *ib.*

Coursing bull with acrobatic figures above, I. 636, IV. 218, 219; performer turning back somersault over bull's back while an assistant figure stands by with outstretched hands, I. 694 (sealing, Temple Repository); agate lentoid, III. 218; Circus scene of Taureador Fresco compared, *ib.*; charging bull with overthrown performer—below, sacral knots in field,

Seal-stones, Bead-seals (*cont.*)

III. 215, 216 (on gold signet and Thisbê gold bead-seal). Bull grappled by hero who raises him from the ground, IV. 230, 231; Feats of Theseus and Herakles with Cretan and Marathonian bull compared, IV. 229, 230

Butterfly (*see, too*, Chrysalis), III. 148; above flower, IV. 1018; comparison with that of Priest-king fresco, *ib.*; emblem of life, *ib.*, and cf. III. 80; on gold scales from Mycenaean Shaft Grave III, allusion to weighing of souls: eyed butterfly of clay sealing, III. 149-51; butterflies still regarded as 'little souls' in Crete, III. 151, 152 (and cf. 148, 149)

Calf's head (dressed for table), IV. 491

Cat pursuing ducks (inspired by Egyptian *Chita*), III. 117

Cat badge accompanied by royal title, I. 277 (Fig. 207 *a*), 278

Cattle-pieces: Group on architectural stepped base, IV. 566; kine in reversed positions, IV. 565-7; fragment of 'prize ox' scene, IV. 564 (Fig. 532); boy milking cow, IV. 564 (Fig. 530); boy leading beast, *ib.* (Fig. 533); man driving three oxen, *ib.* (Fig. 535); man leading ox by rope, IV. 565 (Fig. 536); Minoan Genius leading bull in similar manner, IV. 443 (Fig. 368); do., leading cow, *ib.*; two lowing oxen in crossed positions, IV. 565 (Fig. 537); oxen walking in different directions, palm-trees in background, signet impression, Knossos, IV. 609 (Fig. 597 *B, m*)

Ceiling patterns, relation of, to seal-types, II. 203, 204, 207; 'Template' used for, with Egyptian 'tree' sign, II. 203

Chalice: with symbolic circle above, offered to seated Goddess, II. 767, IV. 395 (on clay matrix, Knossos); similar type, Zakro, II. 768; held by seated Goddess (Tiryns signet-ring), IV. 393, 460

Chariots, &c.: Type B (Knossos), IV. 816; Thisbê, IV. 817. Type C (Vapheio), IV. 820 (Avdu), IV. 823: drawn by wild-goats

Chrysalis (*see, too*, Butterfly): symbolic appearance of on Minoan signets: on 'Ring

Seal-stones, Bead-seals (*cont.*)

of Nestor', III. 148 (Fig. 96), 149-51 (of White butterfly); on Vapheio ring, III. 140, 141 (Fig. 92), 142 (also on parallel signet scenes recently discovered, A. E.); in gold from Mycenae Chamber Tomb, III. 149, 151 (Fig. 102); gold pendants, Third Shaft Grave, Mycenae. (As emblems of resurgence peculiar to Minoan Religion)

Cockle-shells, I. 696 (Fig. 518 *h, i*)

Column, pillar, or menhir, 'baetylic' as representative of divinity and its ritually secured, temporary habitation: visible within *temenos* or shrine, I. 160, 161; sacrificial horned sheep tethered to, III. 317; libations poured over by Minoan Genii, IV. 454, 455, 459; in front of seated Goddess, IV. 393, 460; replacing divine figure between antithetic lions, IV. 610-13 (Lions' Gate type); between Griffins, III. 511 (Fig. 361, and cf. Fig. 355) (*see, too, under Religion*)

Column with capital of Grand Stand type (*see Frescoes*), I. 689 (Fig. 509)—Knossos, Temple Repository sealing

Conch-shells, I. 122 (Fig. 167), 696 (Fig. 518 *h*), IV. 210 (ritual use of)

Cornucopiae, IV. 604 (no. 64)

Crab, I. 696 (Fig. 518 *g*)

Cup-bearer (fresco), lentoid agate on wrist of, III. 705 (Fig. 441)

Cynocephalus, adorant (Egyptian types), II. 794

Dancers: ecstatic, III. 68, 69, 140

Dendrâ (Mideaia), gold signet-ring from, IV. 171 'Diaskourai', twin girl attendants of Minoan Goddess, II. 340, 341 (Fig. 194), 342, III. 154

Dog (*see Hound*)

Doves, seated facing on incurved altar-block, IV. 605, no. 4; one held by long-robed Priest-king, IV. 405 (Fig. 336), 406 (Fig. 337); recognized as Rock-dove, *ib.*; ivory pendant seal in form of dove with young, I. 117, IV. 486, 487

Duck-hunting, Nilotic scenes, III. 116, 117, IV. 492; taken from wall-painting, III. 115

Ewers (beaded and high-spouted) on 'talis-

Seal-stones, Bead-seals (*cont.*)

manic' class of bead-seals, IV. 447-50; held by Minoan Genii (as rain-bringers), IV. 451-60

Fable, illustration of, recognized in episode of goat and dog, IV. 508, 509

Fallow deer (*Cervus dama*) represented in Minoan seal-type (not Red deer), IV. 578, 579; horned fallow deer suckling young, IV. 558, 559

Fish (flying), III. 129, 130; compared with Phylakopi fresco, III. 129, IV. 604, no. 62

Fish, in rocky pool, I. 697, IV. 490, 491; in reversed positions, IV. 606, no. 40

Fish, *Skaros*, or 'Parrot Wrasse' (amidst seaweed), I. 677, IV. 494

Fisherman, holding octopus and parrot wrasse (*skaros*), Knossos, I. 677, IV. 494

Flying bird: Masterpiece on Hagia Triada sealing, IV. 490, 491; of 'talismanic' class on late prism seal, IV. 542 (Fig. 495 *e*); in Palatial deposits, IV. 605, no. 25, 606, no. 39

Frescoes and painted stucco reliefs (Minoan) reflected in seal motives: scenes of bull sports with acrobatic figures (*see above*), toilette scene of class of 'Ladies in Blue' (M.M. III), IV. 518 (Fig. 461 *a, b*); duck-hunting scenes, probably of similar origin, III. 115 seqq. (for Flying-fish *see above*)

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Galopetras or 'milk stones', name applied by Cretan peasants to Minoan seal-stones, IV. 446, 485 n. 1. (The lighter hues are preferred for their talismanic virtues. A.E.)

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