

## Chapter 6 The Life of Animals

Animal life is the most often represented subject matter in Aegean seal images. Animals fall into two groups, the mammals and the birds/insects<sup>1</sup>. Each has its own identifying characteristics and artistic design possibilities. For the mammals, interest is divided between the wild forest animals and domesticated animals. For the birds and insects, much space is given over to a whole variety of birds, stationary and in flight, while the insects are usually posed at rest.

### Forest Animals

#### **Forest Animals** – *Early Seal Period* (Plates 6.1 to 6.12)

The agrimi is an early favourite. This beautiful animal, the Cretan wild goat, is shown standing amid foliage as in 6.1 and amid water and rocks as in 6.2. It is shown in a typical early animal file, the horns forming a pattern, as in 6.3. It may be shown resting couchant as in 6.7 or in full action pose in an early flying gallop as in 6.4. In 6.5 the agrimi with arrow embedded is seen as the quarry of a human hunter. The hunter's trusty hound is a regular attacker of agrimia as in 6.56 and 6.57. The agrimi head is often depicted as in 6.6. In 6.181 to 6.183 a young animal is shown as a sacrifice, its crossed legs indicating its fate. The artist celebrates the most characteristic feature of the animal, the great curving horns, by sometimes exaggerating their shape and size as in 6.7. Somewhat less often depicted is the stag<sup>2</sup>, celebrated for its great antlers which are shown exaggerated in the protome of 6.8. Also in favour is the wild boar<sup>3</sup>. The early images of a standing boar as in 6.9 and 6.10 already show the characteristic thick-set body, bristling hair along the back, snout and thin tail. These details are repeated in the image of three boars in 6.11. The snout and tusk are stressed in the boar head in 6.12 where a knife indicates either sacrifice or butchering after the hunt. In 6.184 to 6.186 the crossed legs indicate a boar trussed for sacrifice. Each of these forest animals is accorded the important status of sole subject.

#### **Forest Animals** – *Experimentation Period and Minoan High Art* (Plates 6.13 to 6.30)

All the animals come alive in this period through the rendering of internal detail like musculing and with the portrayal of movement. The agrimi, with its great horns featured, remains a favourite subject. It

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1 Search the IconAegean Database in the Element field on agrimi, stag, boar, hound, cat, bull, ram, horse, bird, bee, butterfly, dragonfly, scorpion, spider, attendant and familiar. Search in the *Icon* field on animal pair, animal group, animal standing, resting, rearing, flying gallop, flying leap, reverse twist, mating, suckling, caring for young, playing, scratching, distressed, contorted, sacrificed, tethered, penned, netted, chasing, crunching, seizing, stalking, holding at bay, carrying the catch, feeding on the catch and animal with the special object.

Search the IconADict Database for the definition of each term or refer to IAS.

2 In the IconAegean Vocabulary mammals are listed by the male name since most illustrations indicate the male. When the sex and or age of the animal is clearly shown then male, female or juvenile is added. This sometimes makes for cumbersome nomenclature (*e.g.* bull as female, suckling) but having the one term for the genus and additional terms for the age and sex facilitates Database searching. In discussion, the usual terms for female and juvenile animals are used (*e.g.* agrimi, kid, doe, fawn, sow, piglet, bitch, pup, cow, calf, ewe, lamb).

3 Termed boar rather than pig because it is clear that the wild, rather than the domesticated, animal is meant in almost every case. The boar in 6.9 does appear to be standing on squared blocks or behind a constructed barrier and so may not be in a wild context.

rests couchant in 6.13 and leaps out in 6.14. It is in distress in 6.15, its open mouth and contorted pose indicating the pain it feels as the arrow bites deep into its belly. Agrimia mate in 6.16 but this time the male's open mouth registers happier sensations. An agrimi tenderly turns to lick its suckling kid in 6.17. The fragment of 6.18 shows the protective stance of the mother as she cares for her young. The hunt theme returns in 6.19 where a hunter wrestles with a great buck, his hound ever helpful. Hounds attack agrimia in 6.73 and 6.74. The agrimi becomes a motif in talismanic seals<sup>4</sup>. Then, in symbolic mode, the agrimi, as familiar, identifies an Agrimi Lady in 6.20 and an Agrimi Lord in 6.21. A magnificent stag is the sole subject in 6.22 where it turns its head to show its great antlers. Different antlers indicate the different species of red deer and fallow deer in 6.22 to 6.27, and the dappled hide of some animals is shown. A doe suckles her fawn in 6.23 but it is the animal attack and the hunt that are featured in 2.28 and 6.24 to 6.26. In 2.28 a lion crunches a stag. In 6.24 a hound is the predator, coursing along in the flying gallop chasing the stag. In 6.25 the imbedded arrow indicates a human hunter. In 6.26 the stag's assailants are indicated by symbol, the lion leg for the animal predator and the eight shield for a human hunter. In 6.27 the stag head carries grand antlers and is surmounted by a sunburst. For the boar, as in 6.28 to 6.30, solid shape and upright bristles on the backbone remain the characteristic features, although in some depictions as in 6.28, bristle marks cover the hide. In 6.28 boars are shown as a pair assuming identical poses. Pairings are a favourite animal depiction, with groups less common. A sow suckles piglets in 6.29. A huge boar is speared by a hunter in 6.30.

#### **Forest Animals – Legacy and Late Periods** (Plates 6.31 to 6.48)

There is continued interest here in all three forest animals. With the agrimi, the great horns are still a feature as is the up-turned short tail. Shown as a sole subject, the agrimi is usually standing as in 6.31. It is the quarry of hound and human hunter as in 6.32, 6.33 and 6.109. However, more formal agrimi presentations are shown. Agrimia are attendants at a tree of life in 6.34. They are posed rampant in saltire about a staff/spear in 6.35 where their heads are turned regardant so the horns can also cross in saltire. In 6.36 agrimi heads in profile frame a frontal bull head. An Agrimi Lady is shown in 6.37, an Agrimi Lord rides in his agrimi chariot in 6.38 while an Agrimi Master is shown in 6.39. Both species of deer are known, as shown with the stag as sole subject in 6.40 and 6.41. It is the prey of a griffin in 6.42 and is carried off as catch by a genius in 6.43<sup>5</sup>. A Stag Master is seen in 6.44 and 6.45. The boar image is repeated as sole subject, shown in 6.46 as a sow in a palm thicket. As a sacrifice it lies on a sacrifice altar being dismembered by a server in 6.47. Note the tusk clearly shown. For the hunter, the boar is a fearsome adversary, and there is always the risk that the boar will be victorious as in 6.48.

#### **Domesticated Animals**

##### **Domesticated Animals – Early Seal Period** (Plates 6.49 to 6.72)

The hound<sup>6</sup> begins its record in the earliest seal designs as in 6.49 and continues to be depicted through the Early Seal Period, mostly as sole subject as in 6.50 to 6.52. The hound already shows its characteristic pointed ears and usually has a long tail which ends in a point and curls up over its back. Sometimes, as in 6.51, the hound has its tongue shown lolling out as the animal does when it pants to cool itself. This characteristic canine panting identifies the animal heads like the ones in 6.53 and 6.54 as hound heads. The mouth open, with teeth showing and the tongue lolling down, is an accurate observation of the hound's panting behaviour and the Minoan artist, as always, chooses the most characteristic feature to depict identity. Identifying 6.53, 6.54 and similar images as hounds panting makes much more sense

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4 The analysis of the talismanic seals by Artemis Onassoglou also shows the agrimi as a favoured topic, classified as the *Wildziegen-Motiv*, CMS B2, 128-134, XLVII-XLVIII.

5 For the discussion on the griffin and the genius see Chapter 10 below.

6 Termed hound rather than dog because it is clear that they are hunting animals and not simply pet dogs.

than to suggest they are wolves. Another detail in 6.53 is how the neck is handled. It may represent the rough coat but is more likely to be a collar as seen also in 6.52, thus reminding us that the human owner is never far away. We see the owner as hunter in 6.55, aiming his arrow with his trusty hound at heel. The hound as predator in animal attack scenes is seen in 6.56 and 6.57, chasing and crunching its quarry. The other animal predator, the lion, is usually shown with round ears, a thickness at the neck for the mane and a tail with a knob on the end. However, in these early works the carving is often not fine enough to clearly distinguish whether a hound or a lion is meant, and this has led to the use of the composite term dog/lion for the images on the soft stone three sided prisms<sup>7</sup>. The cat appears in MM II, its feline shape, large round eyes and pointed ears already clear in 6.58. In 6.59 it has its rear swept up into a curled tail and is paired with a lily flower. The cat's characteristic sejant pose appears in 6.60 where it is accompanied by hieroglyphs. Cat heads become a favourite design as in 6.61 to 6.63, their eyes, ears and whiskers carefully delineated. Cattle and sheep, too, appear in MM II. The bull is shown couchant against its wickerwork barrier in 6.64 and standing with head lowered against divided barriers in 6.65. A spear wounds a bull in distress in 6.66. There is a double suckling scene in 6.67 and a fragment shows a cow in 6.68. The young sacrificed animals in 6.187 and 6.188 are likely to be calves. The bull head motif begins its long presence, shown frontal as in 6.69 with the horns rising up from the head<sup>8</sup>. As for sheep, the ram is shown with its characteristic down-curving horns curling around the head as in 6.70 and 6.71. In the ram head shown frontal in 6.72 the horns also curve down around the face<sup>9</sup>.

The hieroglyphic seals 6.53 and 6.54 with their hound head as CHIC 018 draw attention to the many hieroglyphic signs that are sourced from animal, bird and insect shapes, CHIC 011 to 021.

#### **Domesticated Animals – Experimentation Period** (Plates 6.73 to 6.78)

Some fine depictions are known from this creative period. The hound attacks a griffin, holding a great buck at bay in 6.73 and seizing a fleeing one in 6.74. As the identifying familiar, it accompanies the Hound Lord in 6.75. A hunter chases a great bull in 6.76 while a leaper has missed his somersault and slides down on the horns of the bull in 6.77. The sole subject ram image in 6.78 is a particularly fine study with its shaggy fleece and horns curved characteristically forward to frame its profile head.

#### **Domesticated Animals – Minoan High Art** (Plates 6.79 to 6.108)

Observant detail is the hallmark of the mammal depictions in Minoan High Art. This interest, together with the continuing popularity of the mammals as subjects, produces a great variety of poses: standing, resting, rearing, flying gallop, flying leap, reverse twist, mating, suckling, caring for young, playing, scratching, distressed, contorted, sacrificed, tethered, penned, netted, chasing, crunching, seizing, stalking, holding at bay, carrying the catch and feeding on the catch. Examples of this variety are shown in the portrayal of hound, cat, bull, ram and, eventually, horse. In 6.79 to 6.81 hounds wearing their master's collars are twisting, scratching and playing, and in 6.82 a tethered bitch is suckling and caring for her pups. In 6.83 and 6.84 the hound is the predator, seizing the griffin at full flying gallop and then sharing the spoil with its master. In the symbolic presentations 6.85 to 6.87 we see the Hound Master, Hound Lord and Hound Lady. The cat in this period is shown as the predator of birds. In 6.88 it stalks and startles a bird. In 6.89 and 6.90 it plunges through a group of birds to grasp one by crunching or seizing. The bull and its activities now become major subject matter. As sole subject it is a favourite image, being shown resting as with the couchant bull pair in 6.91 or distressed as with the

7 See the extensive work by Maria Anastasiadou, CMS B9, Motif 16 Dog/lion, 178 to 179 and 689 to 694. Note 20c is identified as having a collar, 493 and 691.

8 For a profile view with upturned horns see CMS II.2 78a.

9 Generally in the animal head focus designs the ram head horns curve down around the head while the bull head horns rise up, spreading over the head. The ram head should narrow to the mouth but some of the images with horns down show a strong "square" face and so they are most likely meant to be bull heads. With some of the simpler designs it is hard to identify which animal is meant, whatever the placement of the horns.

bull in 6.92 sinking down and throwing its head up with open mouth and protruding tongue. There is a suckling scene in 6.93 and an animal attack scene in 6.94 which shows the bull as the prey of a lion. When humans are involved the bull has many roles. The hunter spears it with a grand spear in 6.95 and nets it in 6.96. Yet, even as the net catches the great bull it turns, trampling the fallen hunter. A whole new theme appears at this time – the bull sports. There are many images of leapers and bulls but the somersaulting scene as in 6.97 is a favourite. In 6.98 the bull is the identifying familiar of the Bull Lord, as also in 6.99 where substitution places a genius as the Lord. A bull head is surmounted by a double axe in 6.100<sup>10</sup>, and a bull sacrifice is seen in 6.191 and 6.192. Sheep continue to be of interest. The ram is featured in a sole subject depiction in 6.101. A herder minds his rams in 6.102 and milks his ewes in 6.103. Four ram heads in profile are shown in 6.104. In a variation of the Mistress of Animals where only one animal is shown, the Mistress with Animal, a Ram Mistress holds a ram rampant and resting on her shoulder<sup>11</sup>. A new animal subject appears at this time – the horse. It is regularly depicted as pulling a chariot as in 6.106 and usually with a driver applying the whip as in 6.107. A one only image in 6.108 shows a huge horse superimposed on a ship being rowed, as discussed above in Chapter 3. However, depictions are not numerous and the horse, such a late iconographic starter, never becomes a favourite subject although it may have been a prestige possession.

#### **Domesticated Animals – *Legacy and Late Periods*** (Plates 6.109 to 6.132)

All the domesticated animals except the cat continue strongly. For the hound, animal attacks and the hunt are still important. A hound attacks an agrimi as in 6.109 and is always by the side of its hunter master as in the lion hunt in 6.110. Symbolic representations are also displayed. In an antithetical group composition, hounds rampant regardant attend a curved altar below a sunburst in 6.111. Both the Hound Mistress and the Hound Master are seen in 6.112 and 6.113. A Hound Lord is identified by his huge familiar wearing an elaborate collar in 6.114. The bull as sole subject remains a favourite as with the statant animal in 6.115. As the prey of fearsome predators, we see the bull in 6.116 attacked by two griffins. Suckling scenes as in 6.117 emphasise the tender care of the cow in turning to lick the calf. The bull sports theme is now treated in a different manner from earlier images as seen in 6.118 where the bull is statant and the leaper assumes a convoluted acrobatic pose. A bull sacrifice is seen in 6.119 and bull heads are seen in 6.120, along with a frontal human head. Symbolic presentations abound. Bulls in an antithetical group attend a grand pillar in 6.121, a bull and a ram are placed with triple bud rods in 6.123 while a couchant bull is shown tethered to a pillar shrine in 6.123. A one only Bull Master is shown in 6.124 and a one only Bull Mistress in 6.125. In 6.126 a Bull Lord holds his familiar by a horn. A ewe is shown suckling a lamb as in 6.127 where the care of a herder is also included. The striking mirror reverse composition of 6.128 places rams with collars within triple horn bows and repeats with lambs couchant regardant below. The antithetical group composition in 6.129 has six couchant rams as attendants to a papyrus flower tree of life. Horse and chariot scenes continue as in 6.130 until they become attenuated as in 6.131. A late image of a horse is shown in 6.132.

#### **Birds and Insects**

##### **Birds and Insects – *Early Seal Period*** (Plates 6.133 to 6.147)

Birds are not among the earliest subjects but become a favourite by the end of the Early Seal Period. They are usually shown in profile and with wings close. Differentiation of species is also recorded. The swelling body of waterfowl is seen in 6.133 where the two birds are placed in a zweipass pattern. In 6.134 a perching bird has just alighted with wings elevated. The bird in 6.135 perches profile on a triple bud

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10 It is interesting that the talismanic group does not have the bull as a motif but does include the bull head/bucranion. Onassoglou, CMS B2, *Bukranion-Motiv*, 120-128, XIV-XLVI.

11 For the discussion on Mistress figures see Chapter 12 below.

rod, turning its head frontal to give full expression to the owl features which look almost human with the addition of long curling tresses. The two birds in 6.136 are likely wading birds as indicated by their long legs. In 6.137 bird heads are fixed to a central boss in a propellor-like pattern revolving clockwise. In 6.138 we may have the first butterfly image shown in plan with large rounded wings and long antennae. The bee is depicted in detail in profile as in 1.139 to 1.141. The abdomen has a swelling pear shape tapering to a point, there are two wings and two forelegs, and the head may have an eye, antennae and a proboscis. The most striking feature is that the artist ignores the six legs that a bee really does have to show only two which can function like arms with hands to make the honeycomb as in 6.141. The bee is placed beside triple bud flowers in 6.139 and is associated with many small shapes like a dot with wings in 6.140. In both 6.140 and 6.141 the bee as CHIC 020 combines with other hieroglyphs. Both the scorpion and the spider arachnids appear early<sup>12</sup>. The scorpion has its stinging tail and pincers emphasised as in 6.142 to 6.144 although the number of legs varies. In the early seal 6.143 scorpions are placed with lions. This juxtaposition is also seen with the spider and lions in animal files in the early seal 6.146. By MM II the spider is a regular subject, usually with its eight legs drawn together so that it looks as if there are only four as in 6.147. These two arachnids share many artistic details. Both are drawn in plan as specimens seen from above, there is some carelessness as to how many legs are appropriate in each case and they are usually shown as sole subject. Note should be made of some EH II Mainland spider images like the Lerna sealing 6.145 although they do not have any immediate followers. The spider is again seen from above placed within a looping pattern, much as one would see a spider sitting in the middle of its web.

**Birds and Insects** – *Experimentation Period and Minoan High Art* (Plates 6.148 to 6.174)

The detail of bird and insect life continues to be elaborated. Birds are a favourite subject<sup>13</sup>. They are shown quietly staying as in 6.148, in agitated flight as in 6.149 or, in what comes to be a favourite pose as in 6.150, soaring upwards or flying horizontally depending on how the seal image is viewed. Much is made of the wing shapes: close, elevated or displayed. Across the various depictions the detail now identifies ducks and swans, owls and swallows, swift fliers and sea gulls. Appropriate bird habitat is regularly shown, as with the waveline and the papyrus marsh for the water birds as in 6.148 and 6.151, the rocky glen for the perching owls as in 6.152 and the sea with dolphins and jellyfish for the sea birds as in 6.153. In 6.152 there is still a penchant for patterning as seen in the placement of the four owls in antithetic pairs about a central rosette. The two swans in 6.154 may be in a prelude to mating. In the little vignette of bird life in 6.155 we see great consternation among the chicks in the nest and the mother bird flying in. Only the legs of the predator cat remain to show that this is an animal attack scene like the ones we saw in the cat discussion above in 6.88 to 6.90. The bird netted in 6.156 and straining against the mesh reminds us that the other bird predator is man. Yet, the bird is also a messenger to humans as seen in the flying swallow bringing the bracelet/garland in its beak in 6.158 and in 6.159 swooping down to the boulder kneeler. Symbolic representations in the antithetical group show birds as attendants to a palmette tree of life in 6.157 and to a Bird Mistress standing on waves in 6.160. The Bird Lady carries her familiar in the shape of a water bird in 6.161 and walks across her watery domain carried aloft by two birds in 6.162. Bees continue to be important subjects but with different depictions. The three bees holding the honeycomb in 6.136 link the iconography back to the earlier bee images in the body detail and to earlier compositions in the patterned movement around a circle. However, the new image of the bee is to incorporate it into scenes of human activity. The beehive is the important item seen in the far left of the ring bezel of 6.164 and 6.159, with bees now shown as dots emerging from the hive or “flying” up and across to trees. In 6.165 four beehives are again shown in the far left of the scene

12 The arachnids may conveniently be included under insects here as the artistic treatment is similar and there is no certainty that the Minoans saw them in the modern division into genera of insect and arachnids.

13 The analysis of the talismanic seals by Onassoglou, CMS B2, also shows the bird as a favoured topic, with the *Vogel-Motiv*, 138-154, L-LV.

while on an accompanying scene on the same mould there are birds and bee dots. In Minoan High Art butterflies and dragonflies come into their own. They are almost always shown in plan as viewed from above, their wings spread open. The butterfly, as in 6.166, 6.167, 1.169 and 1.170, is the most often depicted of the two. It has a long thin abdomen usually striped horizontally, two large rounded wings with circular markings springing from the thorax and the suggestion of another two wings above them, and a small head sprouting two curved antennae. The dragonfly, as in 6.169 and 6.170, has a slender abdomen, four narrow wings springing from the thorax and a small head which may sprout straight antennae. The butterfly may be featured in sole subject designs as in 6.166 and 6.167 or the butterfly and the dragonfly may be shown together as a fluttering pair as in 6.169 and 6.170. The beautiful design of four butterflies in 6.168 was discussed above in Chapter 3. It shows the sequence of the ephemeral life of the butterfly emerging to a fully winged creature only to weaken and die. In the centre of the composition the nestling curls of their abdomens reference the continuing delight of Minoan artists in seeing patterns in life forms. The butterfly is also found performing messenger roles with human figures as in 6.171 where it swoops down to a boulder kneeler who raises her arm in a greeting gesture. The two scorpions of 6.172 have their long tails curled to form a pattern while those in 6.173 are posed beside an S spiral, much as in the earlier prepalatial seal 3.13. The spider in 6.174 has its eight legs paired so as to look like four as in earlier Periods. Sometimes a ring around the spider or crosshatching suggests a spider web<sup>14</sup>. It appears that the scorpion and spider find a new life at this time in the talismanic seals where the cutting techniques quickly shape bodies and legs<sup>15</sup>.

#### **Birds and Insects – Legacy and Late Periods** (Plates 6.175 to 6.180)

Depictions of the the bird continue but in restricted usages. Birds in a flower plant setting are seen in 6.175. Echoes of the messenger bird are shown in the image of the bird with sailors in 6.176 and in 6.178 where birds fly freely in an open-air shrine as two women gesture. Animal attack scenes with the bird as prey are recalled in 6.177 where a griffin holds a water bird aloft in a carrying the catch *Icon*. In symbolic presentations birds perch on pillars each side of a shrine in 6.179 and in 6.180 an antithetical group composition poses two large birds as attendants to a grand pillar. The bees, butterflies, dragonflies, scorpions and spiders have disappeared from the repertoire.

#### **Iconographic Interpretation: Exuberant Life Force**

The overwhelming number of depictions of the animal world, more than any other discrete grouping, makes a strong statement about the importance of animal life to the Aegeans. Interpretation of the Minoan images follows below. The Mycenaean view of the animal kingdom is discussed below in Chapter 14.

Animals are the most numerous choice as sole subject but they also interact with humans and exotic and fantastic creatures, greatly extending the repertoire. Most are there at the beginning in the Early Seal Period and some continue right through all Periods, gaining strength of recognition as increasing detail gives them more animation. The favourite animals are, from the beginning, the animals of the mountain and forest, the agrimi, boar and stag. Domesticated animals, too, are there early with the favourite being the human's pet dog, his hunting hound, and then the cat, bull, ram and, eventually, the horse. Insects and birds are also there from the beginning but the roll-call changes over time. Early scorpions and spiders give way to butterflies and dragonflies, all seen from above in plan. The bee is always there, although differently portrayed in profile and then with the beehive and dot bees. Birds emerge from

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14 See CMS XII D4b of MM II and CMS VI 226 of LM I.

15 The analysis of the talismanic seals by Onassoglou, CMS B2, records spider and scorpion motifs as *Spinne-Motiv*, 79-81, XXIX, and *Skorpion-Motiv*, 79-81, XXX.

generic depictions of heavy-bodied water birds and slighter framed passerines to show the detail of different species: swans, ducks, swallows, owls and sea birds.

From the beginning to the end the wild world of the forest captures the imagination of Minoans, even when the palace/cities are at their greatest extent. It is true that the forested mountains are never very far from urban centres but there must be more to this sustained interest than simple proximity. Certainly, the powerful presence of the mountains in Crete is felt strongly by the inhabitants and even the visitors of today. The forested mountains represent the original landscape before people tamed its lower slopes with fields and towns. This primal identity is encapsulated in the forest animals – the agrimi, stag and boar – whose strength and virility are depicted in graphic images of their life trajectory. They are the living force which completes that picture of wild Crete set early in the iconographic record, with the rocky mountain and the verdant tree-cover discussed above in Chapters 4 and 5. The primal identity of the forest as original landscape allows it to be considered as a wild yet safe place. Its difficult terrain, even inaccessibility, means that, in times of trouble, it could always be called upon to be a refuge for the populace fleeing attack. In this way there is a bond between humans and the forest animals who are wild but free. Somewhat cutting across this concept is to see the forest as the place of heroic endeavour in the hunt. While it may have begun as an activity to supplement the food supply, the hunt becomes a test of male strength, skill and bravery. For all these reasons it is entirely understandable that forest animals are deeply entrenched in the iconographic record.

The importance of domesticated animals is somewhat differently sourced. From the hound trained to hunt with its master to the animals farmed to provide food, all have a close daily presence with people. The hound is the great favourite of the domesticated animals. The hound is always there living its own special canine life while ever ready to support its master in the hunt. The cat, too, is known from the early seals but its sedentary pose there evolves in Minoan High Art to the active predator chasing and capturing birds. It is likely that these images record a domestic cat since even domesticated felines remain hunters – even more so if they become feral as wild cats. However, there is the possibility that all images, or at least the LM I predator ones, refer to the small African carnivore, the common genet. Perhaps it was known in its north African homeland not far south of Crete across the sea. Perhaps it was brought to Crete, becoming domiciled in an earlier migration than the one of more recent times that has left genet descendants still extant in Spain and France. Clear bull images are rather late starters in Minoan animal iconography, entering with several creditable depictions in the MM II Phaistos Sealings. In the Late Bronze Age it becomes a favourite animal subject. There are several reasons for this. As a magnificent beast exuding a powerful presence it poses statant or couchant filling sole subject images, and these are often doubled to show an animal pair. However, it is in its violent life that the bull displays all its strength and fighting spirit. It becomes quarry to the human hunter and prey to the great predators, the exotic lion and fantastic griffin, its suffering revealed in contorted poses, often with open bellowing mouth. Its other violent life is in the bull sports where the human adversary takes over the importance that the hunter signifies with the forest animals. Yet, in the bull sports, the bull protagonist appears to be something separate from the bull animal that acts elsewhere in similar roles to other domesticated livestock. The significance of this protagonist bull of the bull sports is discussed in Chapter 12 where it is recognised as the image that overshadows all other bull images in Minoan High Art. Sheep are a constant, if somewhat less depicted, subject in the iconographic repertoire. Their presence may be expected since they provide the staples of milk, cheese and meat, mainstays of Bronze Age life. There are some sensitive studies of rams in sole subject compositions as well as in pairs and groups. Suckling and caring for young scenes parallel the depictions of sheep being tended carefully by human herders. Through all these detailed renditions the artist registers how deeply the domesticated animals support daily life. The horse is a very late starter. It joins the iconographic repertoire in LM I/LB I and has a brief but brilliant life as the chariot harness animal. Its importance lies in its links to war and the hunt. Its role is to identify the elite who can aspire to own and drive this coveted status symbol. The horse comes into the Aegean world too late for it to forge a truly iconographic identity, and we do not find it associated with special objects or in antithetical group compositions or as the familiar of a deity.

For the birds and insects, the insects come earliest in the iconographic repertoire. The bee announces its debut in the iconography in MM II with a distinct profile rendering that is different from all the other insects which are characteristically shown in plan. This profile rendition closely follows the Egyptian hieroglyph for the bee<sup>16</sup> and a direct inspiration from this source would explain the different artistic treatment the Minoans gave to the bee in contrast to other insects. The profile bee image is seen in the art and as the hieroglyphic sign CHIC 020. The role of the bee is actually declared clearly by this rendering since it reduces the six legs to two which then can function like arms. These arms/hands work to make the bee bread and honeycomb, sometimes seen as a small dot/boss. Add to this its placement beside the triple bud in some images and it can be seen that from the very beginning the bee is presented as the hard-working creator of honey products. This presentation is magnified in the LM I scenes where the beehive and bees form a significant part of the setting for ritual observances and are used by the artist as an indicator of the cultscape. The bees are now dots emanating from the beehive on the left and rising up to the tree above or over the humans to the tree on the right. Seeing these dots as bees allows a reading of the earlier dots with wings in the MM II images as bees also. The importance of the bee to the Minoans for the pollination of their crops and the production of sweet honey can hardly be overestimated.

Not truly insects in that they are eight-legged arachnids and they lack flight, scorpions and spiders are quite a distinctive image in the early seals<sup>17</sup>. They are mostly given sole subject status and are always shown in plan as viewed from above. The scorpions have their stinging tail curved to one side and the large pincers stretched out in front. The spiders usually have their eight legs collapsed into four and may show mouth and spinneret details. Both continue to have a presence into LM I, particularly in the talismanic seals. Why choose these two particular crawling creatures? Various types of scorpion and spider can be found in Crete but, while their sting/bite can be painful it is not life-threatening. Still, both venomous creatures are endemic to Crete and might have been chosen as a motif warning of danger. However, the juxtaposition with lions in the earliest examples may indicate another link with Egypt and the east. Not only does a deadly scorpion live there; two early Egyptian kings were called Scorpion, and two goddesses were associated with scorpions and spiders<sup>18</sup>.

The butterfly and dragonfly enjoy attention in the LM I seals. Both are regularly shown in plan as viewed from above, with care taken to detail their different abdomens and different wing shapes and markings. The butterfly has sole subject status but the dragonfly joins with the butterfly to make a fluttering pair. The other artistic detail to note is the pattern of lines out from the abdomen of the butterfly. These cannot be legs but the array of lines may be an attempt by the artist to show the opening and closing of a butterfly's wings. Yet, is there more to this detailed interest in the butterfly and dragonfly other than delight in their colour and beauty and admiration for the fantastic flying ability of the dragonfly? The Minoans, as is still the case with many peoples in Europe, might have seen the emergence of the dragonfly as heralding spring and the beginning of the warmer months. Some images show the butterfly and the fluttering pair as the flying messenger *Icon*, swooping down to tell humans important tidings, as proposed in Chapter 4. It would appear that the Minoans are alive to the natural world, even to its smallest creatures. One further note should be made on the butterfly image. It is possible that some images are representations of the silk moth. The wing patterns showing a large round spot in the centre do match the markings on the two species of the silk-producing moth. Featuring this productive insect

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16 See Crowley 2014a, 129-139, for a detailed discussion of bee images and of the origin of the early profile Minoan bee forms in Egyptian hieroglyphics.

17 For the symbolism of the scorpion see Banou and Davis, *METAPHYSIS*, 123-127.

18 *Leiurus quinquestriatus*, called the Deathstalker, dwells in desert and scrub lands of North Africa and the Middle East. In Ancient Egypt, two early kings of Egypt were called Scorpion and had the scorpion pictured as their name. The goddess Serket was associated with healing venomous stings and bites in her roles as goddess of nature and animals. In art she is shown as a woman with a scorpion on her head. The goddess Neith was the goddess of wisdom and creation. In art she is shown with a spider on her head in her aspect as spinner and weaver of destiny.



in art would be appropriate for a people that honour transparent silk as the prestige fabric for prestige garments<sup>19</sup>.

Birds make a strong entrance in MM II but it is in the Minoan High Art Period that the variety of species and poses indicates very real interest in their feathered friends by the Minoans. There are water birds like ducks and swans, owls, swallows and sea gulls as well as less defined swift-flighted birds. Sole subject images show them staying grounded or in flight, singly or in pairs or groups. Mating and nurturing can be deduced from the poses in some images. Humans can catch them in nets, and they are the prey of hunting cats. They are the predators when, as sea gulls, they dive to catch fish. Their power of flight allows them to assume the role of messenger to humans as they swoop down, sometimes bringing a gift in their beak<sup>20</sup>. In symbolic roles they are the familiars of deities.

As we look across the surprising range of animal life shown in the seal images, we see that the emphasis is not on the naturalistic portrayal of living creatures. Certainly, naturalistic detail is there in abundance to delight the viewer but the artist strives also to give the essential characteristics of each creature and that involves the ability of the faunal body to take on different shapes as it moves. The deep geometric structuring of fauna is evident as the artist seeks to portray the essence of life<sup>21</sup>.

### **Animal Symbols: animal heads and animal with plant**

With animal subjects so prevalent in the art throughout all periods it is not surprising that they are featured in symbolic roles. The earliest symbolic image is the animal head which can be shown profile or frontal, and all the main mammals – agrimi, stag, boar, hound, bull and ram – are featured in this way. The head is regularly shown as a live head, not a skull with horns, as with the hound in 6.53 and the rams in 6.104. This would suggest the head is a *pars pro toto* for the whole animal. However, it is possible that some of the animal heads refer to animals slain in the hunt or as sacrifice. This may well be the case for the animal head given a sunburst above its forehead as with the stag in 6.27 and the bull in 4.86. In Minoan High Art the bull head is shown frontal with the double axe as in 6.100 but this juxtaposition does not necessarily mean that the bull has been sacrificed using the double axe<sup>22</sup>.

The most obvious symbol, and the one that is generally overlooked, is the animal plus vegetation formula. In the individual animal depictions recorded above as animal poses and in the discussion of plant motifs in the previous chapter, we have already seen a huge number of designs where the animal is placed beside a leaf/branch/plant/tree. This pairing begins early as in the patterned arrangements of the Early Seals where the vegetation may be codified into a symbol like the triple bud. The number and prevalence of animal plus vegetation designs in all Periods signifies well-loved subjects, but are they more than a pleasing picture of an animal resting under a tree or an animal running through a landscape or bees and birds with flowers? It would appear so. The concise seal depiction of the animal and its habitat is the Minoan statement of the interconnectedness of living creatures and the environment. It is the Aegean parallel to the Egyptian celebration of the animal/plant symbiosis in the motif of life in the Nile marshes. It is the Aegean equivalent of that early and persistent motif of the Mesopotamian tradition, animals at the tree of life rendered in the antithetical group. The Minoans borrowed this motif in LB times but it did not overwhelm the animal plus vegetation motif. It seems that the Minoans had created their own iconographic formula to represent the web of life very early and it remained their chosen expression throughout their artistic floruit.

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19 See the discussion on clothing in Chapter 8 below.

20 Karen Foster follows the role of birds in PHYSIS 217-226, in MNEME 608-618 and in ZOIA 83-99.

21 As discussed in the section on Beautiful Geometry and Natural Shapes in Chapter 3 above.

22 For more on the double axe see Chapter 8 below.

### **Fecundity and Predation**

Interpretation of the animals as individuals is only part of realising their full significance. There are overarching themes like fecundity and predation which explain further their importance to the Aegeans. In the presentation of these themes the Minoan artist makes full use of the distinctive Aegean animal poses discussed above in Chapter 3.

The artist celebrates animal fecundity within the animal study theme by creating the mating, suckling and caring for young *Icons*. The mating scenes are rather rare as in 6.16 but the suckling/caring depictions begin in the Early Seal Period and continue with graphic detail in Minoan High Art. They are especially revealing of the tender attention of the mother to her young as in 6.17, 6.18, 6.29 and 6.82 where both wild and domesticated mammals are seen in delightful vignettes. Fecundity is also celebrated in the realm of fantastic creatures with examples of lions and griffins<sup>23</sup>.

Predation is presented through the animal attack theme where the aggression of the predator and the agony of the prey are graphically portrayed. The artist has created nine *Icons* to render the savage reality of the attack sequence. The powerful predator is seen stalking, chasing, holding at bay, crunching, seizing, carrying the catch and feeding on the catch while the terrified prey is seen distressed and contorted. The theme begins in the Early Seal Period, and by MM II we have the hound developed as predator and the agrimi as quarry/prey as in 6.56 and 6.57. In Minoan High Art the hound continues as predator as in 6.83 and 6.84 and is joined by the cat with its prey as birds as in 6.88 to 6.90. Even the bird can become a predator diving for fish as in 6.153. The animal attack is also played out with the lion and griffin as grand predators that have the endemic wild and domesticated animals as prey: the agrimi, stag, bull and ram<sup>24</sup>. In the best animal attack compositions the violence of the scene is conveyed by the speed of the predator in the flying gallop and its aggression by the crunching down into the prey's backbone or seizing up into its belly or genitals. The terror and vulnerability of the prey is conveyed by the contorted pose, the head tossed back with open mouth and protruding tongue. The animal attack scenes have always been considered an identifying feature of Aegean art and they give us some of the most striking images of all.

### **Signature Animals: Agrimi, Hound and Bird**

The wild agrimi is the spirit of the forest, the signature animal of wild nature. All this is conveyed in the deities which are identified by its form. The Agrimi Lady as in 6.20 and 1.11 and the Agrimi Lord as in 6.21 have the agrimi as their familiar. The Agrimi Mistress and Agrimi Master have the agrimi as attendants in their antithetical group composition<sup>25</sup>.

The Minoans' love affair with their faithful hounds begins early and runs through all Periods. In nearly all examples the hound wears a collar, thus always alerting the viewer to its master. The early sole subject examples show a hound with tail up and mouth open with tongue lolling out as in 6.49 to 6.51. Within the limitations of these early seals we can see the artists portraying a pet wagging its tail in greeting or panting heavily as it comes in tired from the chase where it has ever been at its master's side. There seem to be two types of hound, a heavy-set animal and one of slimmer proportions. The early depictions suggest a mastiff type like the Molossian hound known from Classical times while the slender greyhound shape is regularly shown later. All the above comments on forest animals as quarry are applicable when the hound is the co-hunter with its master. It, too, is fleet of foot and so can catch the agrimi or stag and bring it down with the predator's tactics of seizing up into the belly/genitals or crunching down on the backbone. It can hold the quarry at bay as in 6.73 and enjoy the tid-bits as the hunter deals with his dead catch as in 6.84. When the quarry is the boar, the hunter needs his trusty hound more than ever in the close-quarter ambush as in 2.35. The Minoans' love for their hounds is

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23 See Chapter 10 below.

24 For the significance of the cross-over between the exotic and fantastic and the endemic see Chapter 10 below.

25 These four deities are discussed in Chapter 12 below.

also manifest in the detail given to later sole subject images of slender hounds where they are shown twisting, scratching, playing, and as bitches suckling their pups. It is not surprising then that the hound appears in symbolic statements giving us the images of deities. The Hound Lady and Hound Lord have the hound as their familiar. The Hound Mistress and Hound Master have the hound as attendants in the antithetical group composition<sup>26</sup>.

The messenger bird is the signature creature of the air. The many sole subject illustrations of the bird testify to its importance to the Minoans. There are other creatures with the capacity for flight and these, too, are featured in the iconographic repertoire. Birds, bees, butterflies and dragonflies encompass a benevolent vision for the human. Providing food, heralding spring and witnessing the beauty and variety of the natural world, these winged creatures must have been a source of wonder to the Aegeans, as they still are to us. The bee is ever present for its importance in providing honey and being the great pollinator. Yet, it is the bird and the butterfly and dragonfly as the fluttering pair that are given a special role as messengers in the kneeling the boulder *Icons* where I have proposed that they are giving early warning to an observant human of impending earthquake disaster. Their mastery of the air must have linked them to the gods who also were known to arrive on high, travelling through the airy firmament. So, of all the winged creatures it is the bird which sums up most clearly the capacity for flight and the freedom that it brings. The bird fuses with the female human to create the birdwoman, one of the most frequently used hybrid human forms. Significantly, as familiar and as attendant, birds identify the Bird Lady where their wings carry her aloft and the Bird Mistress where they surround her<sup>27</sup>.

#### **The Ceremony of Animal Sacrifice** (Plates 6.181 to 6.192)

From the earliest seals the images of animal sacrifice are displayed as in 6.181 to 6.190, regularly with one animal, sometimes with a pair. The *Icon* of animal sacrificed clearly shows the animal with crossed legs indicating the sacrifice is either about to happen or has just happened. The animals in 6.181 to 6.183 are likely to be agrimi with their short tails, and calves with their long tails in 6.187 and 6.188. As no horns are shown to help animal identification, all appear to be juveniles. The animals in 6.184 to 6.186 are clearly boars, identified by their distinctive shape, two with back bristles showing. By the time of Minoan High Art a fully grown bull is seen as the sacrifice and a special altar is needed for the ceremony as in 6.191 and 6.192. This is the sacrifice altar. It is of distinctive shape, long enough to hold a sizeable animal and standing on thick curved sturdy legs. Not much is made of the human action needed to perform the ceremony. The early seal 6.190 presents a three-piece image for the animal sacrificed *Icon*. A man reaches out to the trussed animal with a pointed implement between them. In the manner of depiction used in MM II design where items are separated, this would read as a server using a knife to sacrifice the animal. In the LM I-LM II damaged piece 6.192, at least two men in leggings attend to the bull in the *Icon* sacrificing on the altar.

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26 These four deities are discussed in Chapter 12 below.

27 The birdwoman is discussed in Chapter 11 below and these two deities in Chapter 12 below.

**Comparisons with Images in Other Media**

1. Gold jewellery in the shape of two bees holding a honeycomb from Mallia.  
CM, Plate 13, Below.
2. Faience reliefs of animals suckling.  
CM, Plate 71.
3. Rhytons in the shape of bull heads from Knossos, Zakros and Mycenae.  
Stone Rhyton from Knossos, CM, Plate 98.  
Chlorite Rhyton from Zakros, FLL, Plate 205.  
Silver and Gold Rhyton from Mycenae, NM, Plate 23.
4. Two gold cups showing the capture of bulls from Vaphio.  
NM, Plates 21 and 22.
5. Hounds attacking a boar in the Hunt Fresco at Tiryns.  
AP, Plate 70.

**Plates 6.1 to 6.192**

**Forest Animals**

**Forest Animals – Early Seal Period**

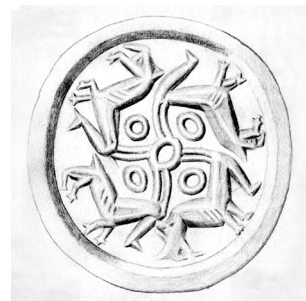
**agrimi**



6.1 – agrimi  
(II.1 64b/EM III-MM IA)



6.2 – agrimi  
(II.1 268a/EM III-MM IA)



6.3 – agrimi  
(II.1 382a/EM III-MM IA)



6.4 – agrimi  
(II.5 263/MM II)



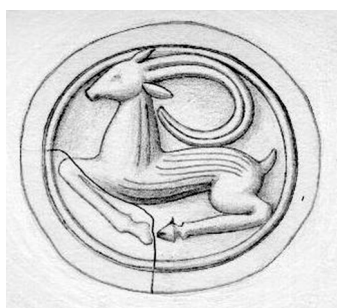
6.5 – agrimi distressed  
(II.2 272a/MM II)



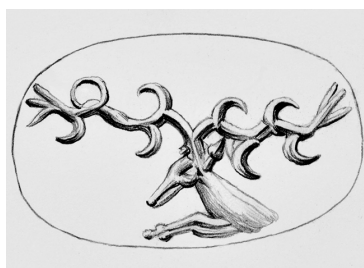
6.6 – agrimi head  
(II.2 125c/MM II)

**stag**

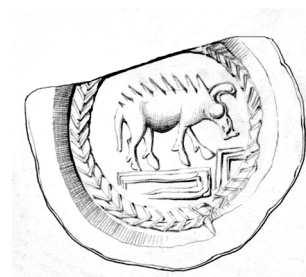
**boar**



6.7 – agrimi  
(II.5 254/MM II)



6.8 – stag protome  
(VI 97a/MM II)



6.9 – boar  
(II.1 64d/EM III-MM I)

**boar**



6.10 – boar  
(II.2 88a/MM II)



6.11 – boars  
(XIII 79a/MM II)



6.12 – boar head  
(II.2 213a/MM II-MM III?)

The Life of Animals

Forest Animals – Experimentation Period and Minoan High Art

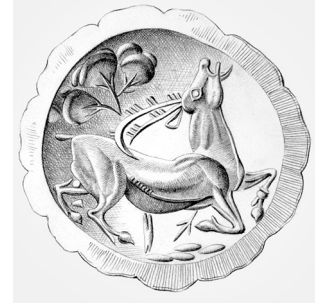
agrimi



6.13 – agrimi  
(II.8 375/MM III-LM I)



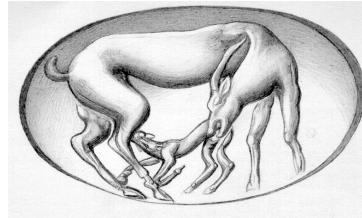
6.14 – agrimi  
(VI 178/MM III-LM I)



6.15 – agrimi distressed  
(I 242/LB I-LB II)



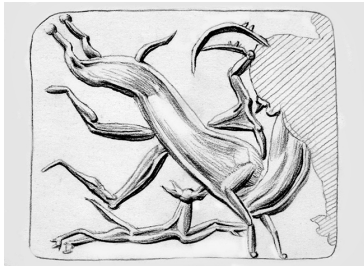
6.16 – agrimia mating  
(VII 68/MM III-LM I)



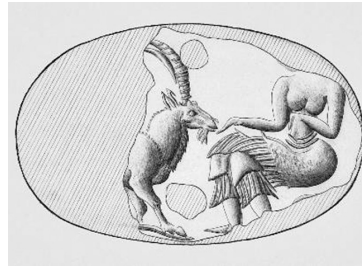
6.17 – agrimi suckling  
(VS 1A 157/LM I)



6.18 – agrimi caring  
(II.8 508/LM I)



6.19 – agrimi, hunter, hound  
(VI 179/MM III-LM I)

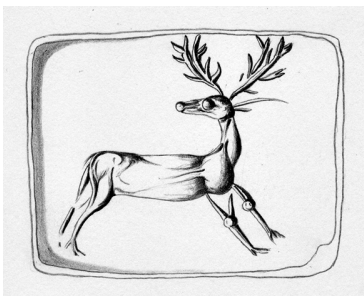


6.20 – Agrimi Lady  
(II.6 30/LM I)



6.21 – Agrimi Lord  
(VS 1B 88/LB I-LB II)

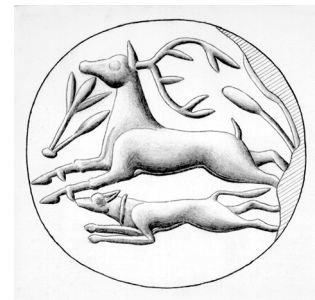
stag



6.22 – stag  
(VII 67/LB I-LB II)



6.23 – doe suckling  
(I 13/LB I)



6.24 – stag, hound  
(I 363/LB I-LB II)

## The Life of Animals

### Forest Animals – Experimentation Period and Minoan High Art (cont.)

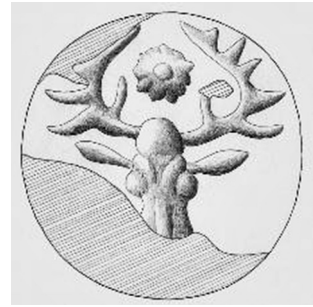
#### stag



6.25 – stag  
(II.3 74/LB I-LB II)



6.26 – stag  
(I 41/LB I-LB II)

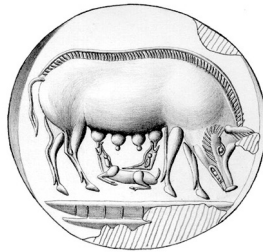


6.27 – stag head, sunburst  
(II.6 271/LM I)

#### boar



6.28 – boar  
(II.6 72/LM I)



6.29 – sow, piglets  
(VS 1B 60/LB I-LB II)



6.30 – boar, hunter  
(I 227/LB I-LB II)

### Forest Animals – Legacy and Late Periods

#### agrimi



6.31 – agrimia  
(I 45/LB IIIA)



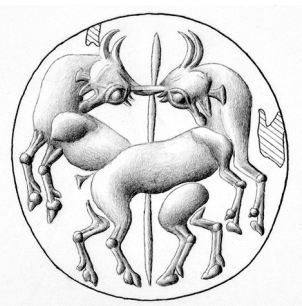
6.32 – agrimi, hound  
(VI 400/LM IIIA1)



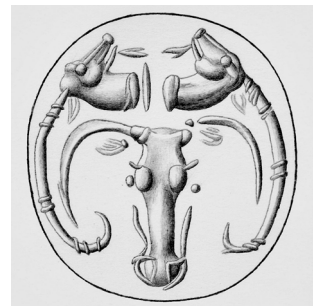
6.33 – agrimi, hunter, hound  
(V 656/LB IIIA1-LB IIIA2)



6.34 – agrimia, tree of life  
(I 266/LB IIIA1)



6.35 – agrimia, staff  
(III 509a/LM II-LM IIIA1)



6.36 – animal heads  
(VI 448/LB II-LB IIIA1)

# The Life of Animals

## Forest Animals – Legacy and Late Periods (cont.)

### agrimi



6.37 – Agrimi Lady  
(VS 1B 261/LM IIIA1-LM IIIA2)

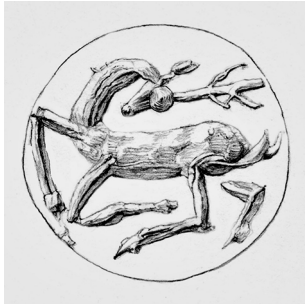


6.38 – agrimi chariot  
(VI 285/LB II-LB II)



6.39 – Agrimi Master  
(I 163/LB IIIA1-LB IIIA2)

### stag



6.40 – stag  
(VI 452/LM IIIA1-LM IIIA2)



6.41 – stag  
(V 665/LB II-LB IIIA1)



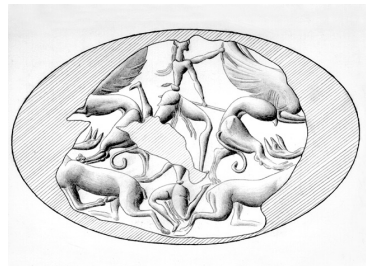
6.42 – stag, griffin  
(III 375/LM II-LM IIIA1)



6.43 – stag, genius  
(III 369/LM II-LM IIIA1)

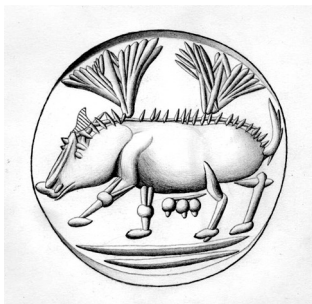


6.44 – Stag Master  
(V 594/LB II-LB IIIA1)

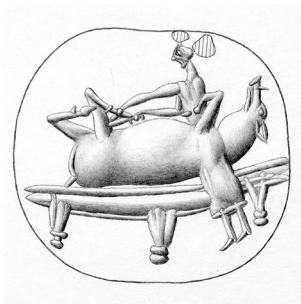


6.45 – Stag Master  
(I 324/LB II-LB IIIA1)

### boar



6.46 – sow  
(VS 1B 117/LB II-LB IIIA1)



6.47 – boar sacrifice  
(I 80/LB II-LB IIIA1)



6.48 – boar, hunter  
(XII 240/LB II-LB IIIA1)



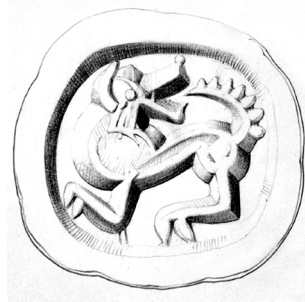
**Domesticated Animals**

**Domesticated Animals – *Early Seal Period***

**hound**



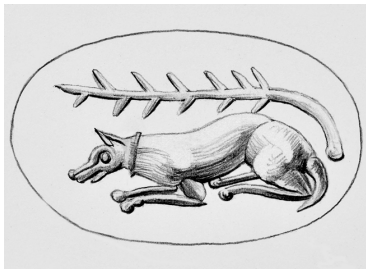
6.49 – hound  
(II.1 77/EMIII-MMIA)



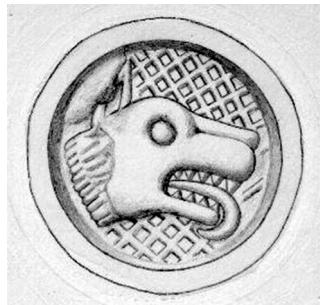
6.50 – hound  
(II.1 427c/MM II)



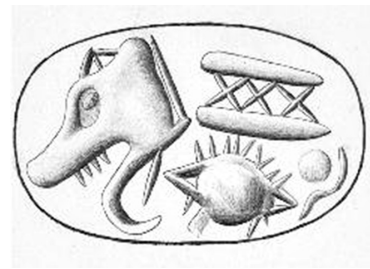
6.51 – hound  
(XI 122c/MM II)



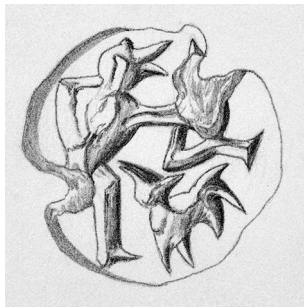
6.52 – hound  
(VI 97b/MM II)



6.53 – hound head  
(II.5 300/MM II)



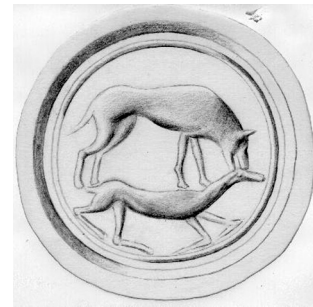
6.54 – hound head  
(II.8 75/MM II)



6.55 – hound, hunter, bow  
(VIII 12/MM II)

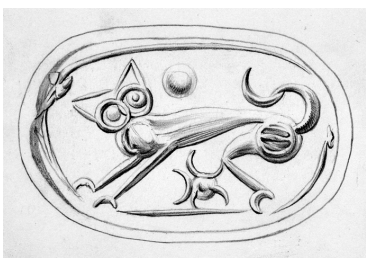


6.56 – hound chasing  
(III 179a/MM II)



6.57 – hound crunching  
(II.5 284/MM II)

**cat**



6.58 – cat  
(VII 45c/MM II)



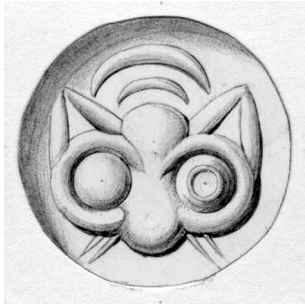
6.59 – cat, lily flower  
(VI 138/MM II)



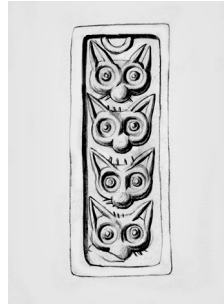
6.60 – cat, hieroglyphics  
(VI 93a/MM II)

**Domesticated Animals – Early Seal Period (cont.)**

**cat**



6.61 – cat head  
(II.2 3/MM II)

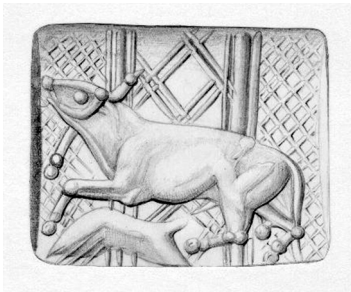


6.62 – cat heads  
(VI 100a/MM II)

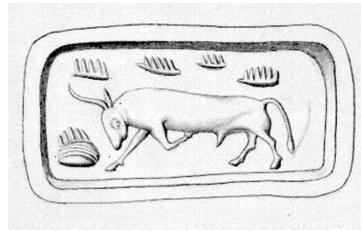


6.63 – cat heads  
(II.8 90/MM II)

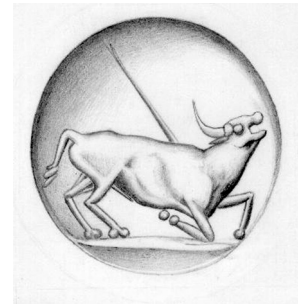
**bull**



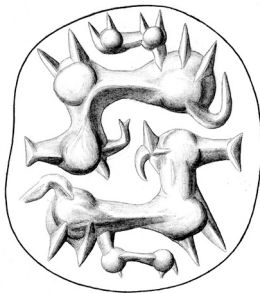
6.64 – bull, wickerwork  
(II.3 238/MM II-MM III)



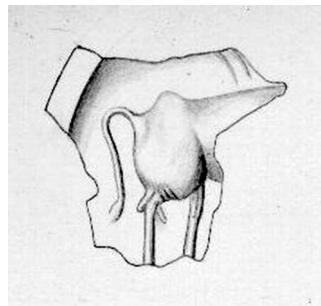
6.65 – bull  
(II.5 269/MM II)



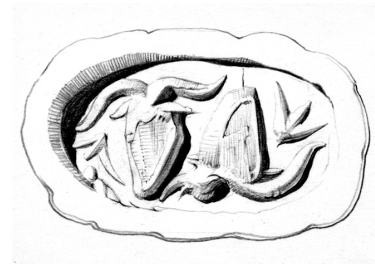
6.66 – bull distressed  
(II.2 60/MM II-MM III)



6.67 – cow suckling  
(III 191a/MM II)



6.68 – cow  
(II.5 267/MM II)



6.69 – bull head  
(II.1 145b/MM II)

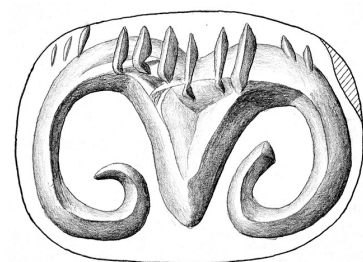
**ram**



6.70 – ram  
(XII 35c/MM II)



6.71 – ram, wickerwork  
(XII 136/MM II-MM III)

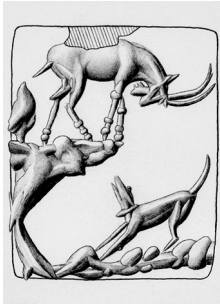


6.72 – ram head  
(III 159a/MM II)

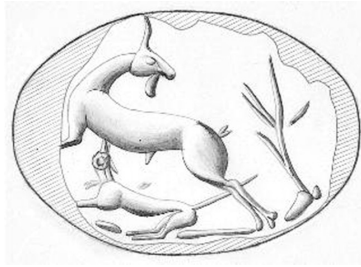
# The Life of Animals

## Domesticated Animals – Experimentation Period

### hound



6.73 – hound, agrimi  
(VI 180/MM III-LM I)

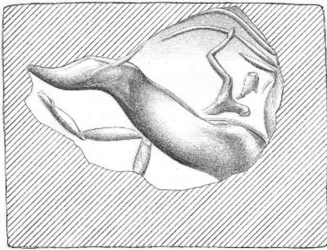


6.74 – hound, agrimi  
(II.8 353/MM III-LM I)

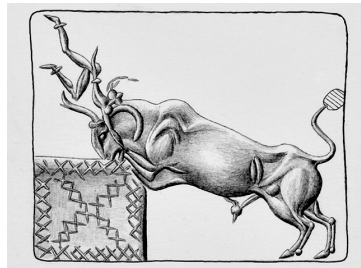


6.75 – Hound Lord  
(II.8 236/MM III-LM I)

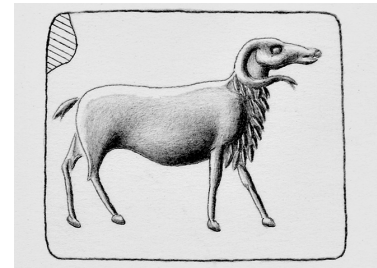
### bull



6.76 – bull, hunter  
(II.8 235/MM III-LM I)



6.77 – bull, leaper  
(VI 181/MM III-LM I)

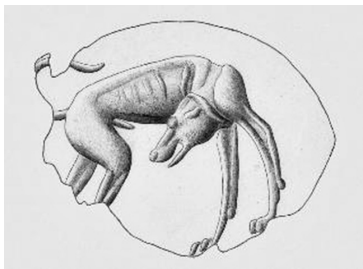


6.78 – ram  
(VI 177/MM III-LM I)

### ram

## Domesticated Animals – Minoan High Art

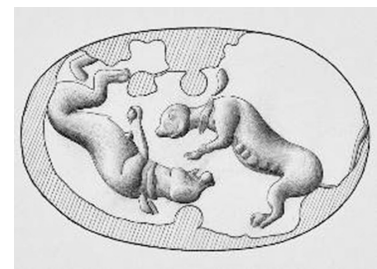
### hound



6.79 – hound reverse twist  
(II.6 75/LM I)



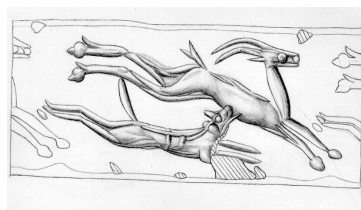
6.80 – hound scratching  
(V 677a/LM I)



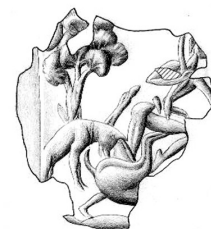
6.81 – hound puppies playing  
(II.6 78/LM I)



6.82 – suckling, caring  
(VII 66/LB I-LB II?)



6.83 – hound, agrimi  
(VS 1B 190/LM I)

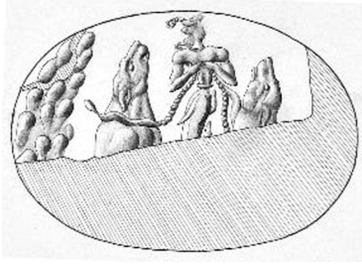


6.84 – hound, hunter  
(VS 3 400/LM I)

# The Life of Animals

## Domesticated Animals – Minoan High Art (cont.)

### hound



6.85 – Hound Master  
(II.8 248/LM I?)

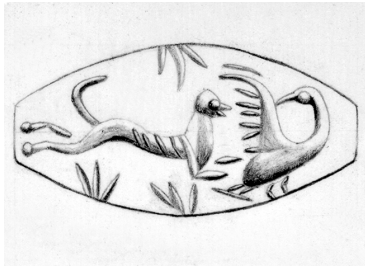


6.86 – Hound Lord  
(VI.325/LB I-LB II)

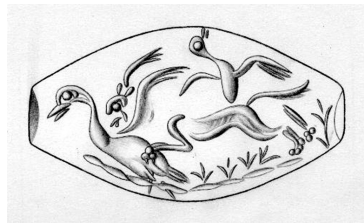


6.87 – Hound Lady  
(VS 1B 58/LB I-LB II)

### cat



6.88 – cat stalking  
(IS 75/LM I)



6.89 – cat crunching  
(II.3.172/LM I)



6.90 – cat seizing  
(VI 367/LM I-LM II)

### bull



6.91 – bulls resting  
(II.8 491/LM I)



6.92 – bull distressed  
(I 234/LB I-LB II)



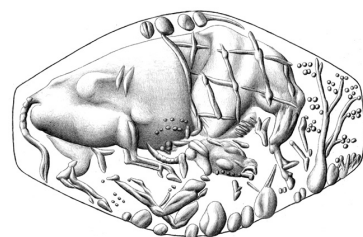
6.93 – cow suckling  
(VI 454b/LB I-LB II)



6.94 – bull, lion  
(II.7 101/LM I)



6.95 – bull, hunter  
(II.6 37/LM I)

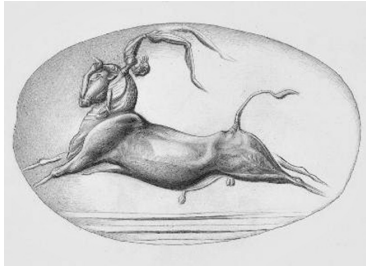


6.96 – bull, hunter  
(I 274/LB I-LB II)

# The Life of Animals

## Domesticated Animals – Minoan High Art (cont.)

### bull



6.97 – bull, leaper  
(II.6 162/LM I)

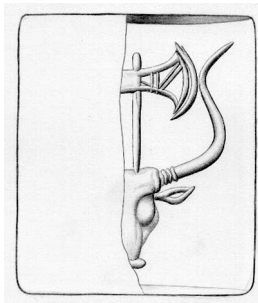


6.98 – Bull Lord  
(VII 102/LB I-LB II)

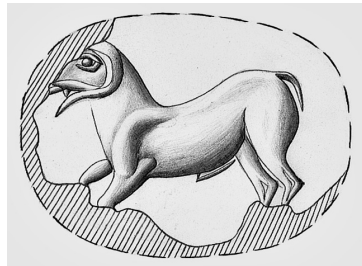


6.99 – Bull Lord  
(VI 305/LB I-LB II)

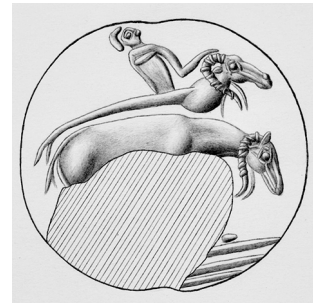
### ram



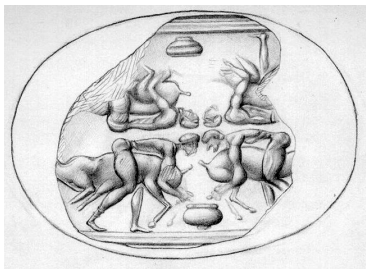
6.100 – bull head, double axe  
(II.3 11/LB I-LB II)



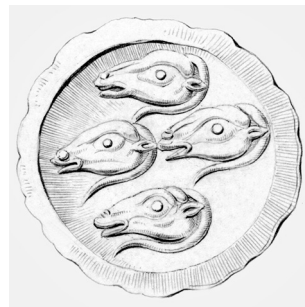
6.101 – ram  
(II.7 55/LM I)



6.102 – rams, herder  
(VI 330/LB I-LB II)



6.103 – milking ewes  
(VS 1A 137/LM I)



6.104 – ram heads  
(I 257/LB I-LB II)

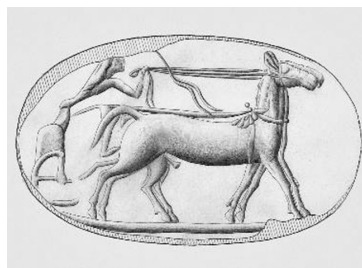


6.105 – Ram Mistress  
(I 221/LB I-LB II)

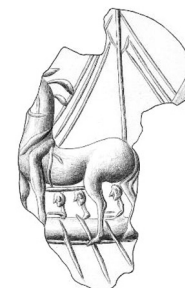
### horse



6.106 – horse chariot  
(I 15/LH I)



6.107 – horse chariot  
(II.6 19/LM I)

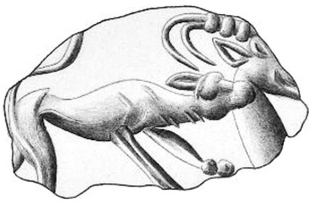


6.108 – horse, ship  
(II.8 133/LM I-LM II?)

# The Life of Animals

## Domesticated Animals – Legacy and Late Periods

### hound



6.109 – hound, agrimi  
(II.8 339/LB IIIA1?)



6.110 – hound, hunter, lion  
(I 165/LB IIIA)



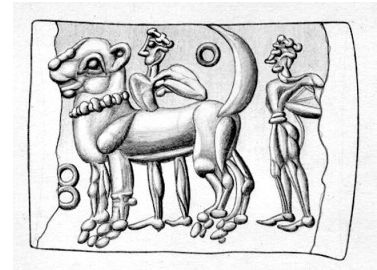
6.111 – hounds, altar, sunburst  
(II.8 326/LB IIIA1)



6.112 – Hound Mistress  
(II.8 254/LM IIIA1)



6.113 – Hound Master  
(II.3 193/LB IIIA1-LB IIIA2)



6.114 – Hound Lord  
(II.3 52/LB II-LB IIIA1)

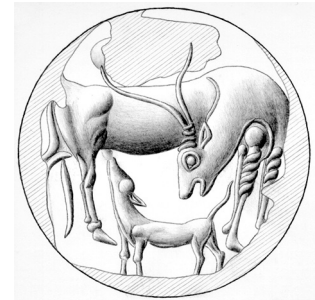
### bull



6.115 – bull  
(I 52/LB II-LB IIIA1)



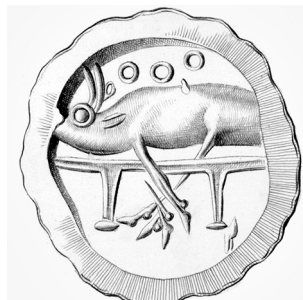
6.116 – bull, griffins  
(VI 395/LB IIIA1-LB IIIA2)



6.117 – cow suckling  
(I 376/LB II-LB IIIA1)



6.118 – bulls, leaper  
(V 597/LB IIIA1-LB IIIA2)



6.119 – bull sacrifice  
(I 203/LB IIIA1)

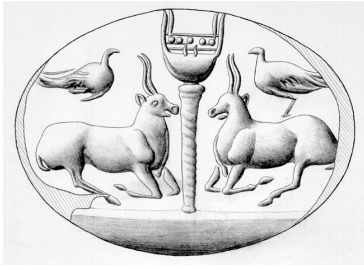


6.120 – bull head  
(II.8 220/LM II-LM IIIA1)

# The Life of Animals

## Domesticated Animals – Legacy and Late Periods (cont.)

### bull



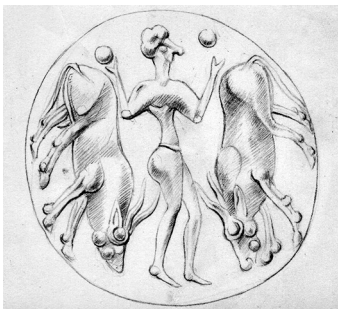
6.121 – bulls, grand pillar  
(I 19/LB II-LB IIIA)



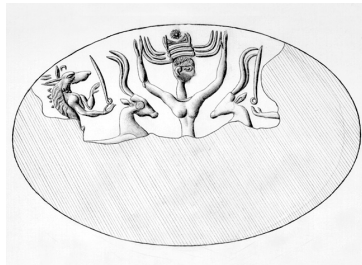
6.122 – bull, ram  
(I 53/LB II-LB IIIA1)



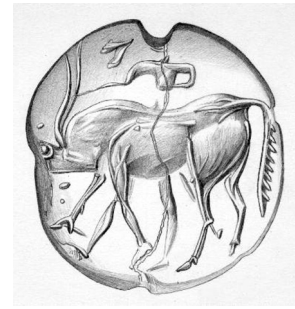
6.123 – bull tethered  
(V 198/LM II-LM IIIA1)



6.124 – Bull Master  
(VIII 147/LB IIIA1)



6.125 – Bull Mistress  
(I 379/LB II-LB IIIA)

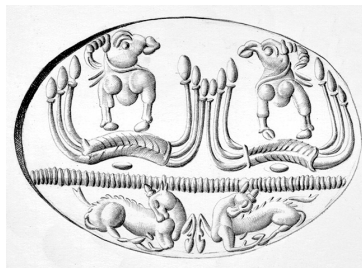


6.126 – Bull Lord  
(X 259/LM II-LM IIIA1)

### ram



6.127 – ewe suckling, herder  
(VI 327/LB II-LB IIIA1)



6.128 – rams, horn bows  
(I 189/LB II-LB IIIA1)

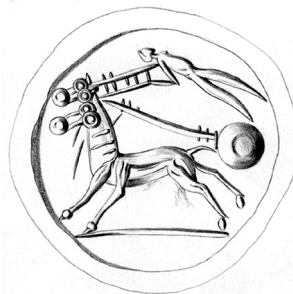


6.129 – rams, tree of life  
(II.8 521/LB II-LB IIIA1)

### horse



6.130 – horse chariot  
(VII 87/LB II-LB IIIA1)



6.131 – horse chariot  
(IV D37/LM IIIA1?)

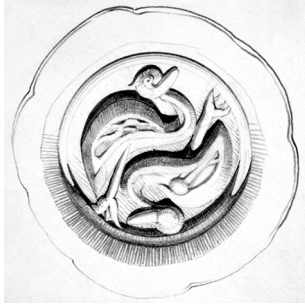


6.132 – horse  
(VS 1B 14/LH IIIA2-LH IIIB)

**Birds and Insects**

**Birds and Insects – Early Seal Period**

**bird**



6.133 – water bird  
(II.1 414/MM II)

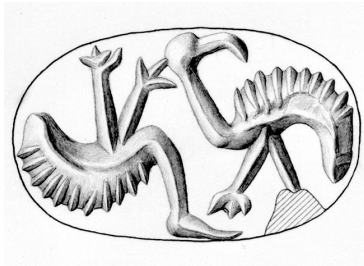


6.134 – bird  
(II.2 43/MM II)

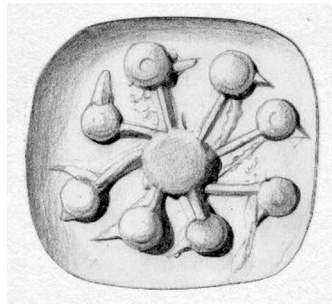


6.135 – bird, owl  
(VI 130/MM II)

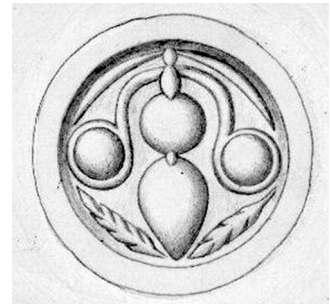
**Butterfly Insect**



6.136 – birds  
(III 168b/MM II)



6.137 – bird heads  
(II.2 274b/MM II)



6.138 – butterfly  
(II.5 303/MM II)

**bee**



6.139 – bee, triple buds  
(II.5 314/MM II)



6.140 – bee, hieroglyphs  
(XII 109a/MM II)



6.141 – bee with honeycomb  
(II.8 80/MM II)

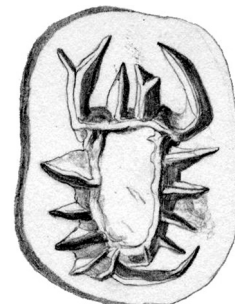
**scorpion**



6.142 – scorpion  
(II.1 248b/EM II-MM IA)



6.143 – scorpion, lion  
(II.1 223a/EM III-MM IA)

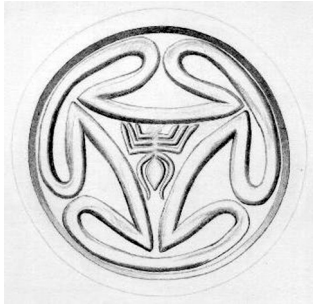


6.144 – scorpion  
(XII 30a/MM II)



**Birds and Insects – Early Seal Period (cont.)**

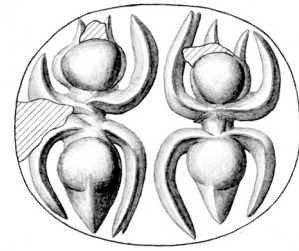
**spider**



6.145 – spider  
(V 57/EH II)



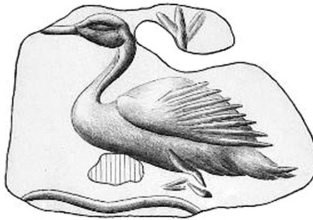
6.146 – spider, lion  
(II.1 248a/EM III-MM IA)



6.147 – spider  
(III 172b/MM II)

**Birds and Insects – Experimentation Period and Minoan High Art**

**bird**



6.148 – water bird  
(II.8 167/LM I)



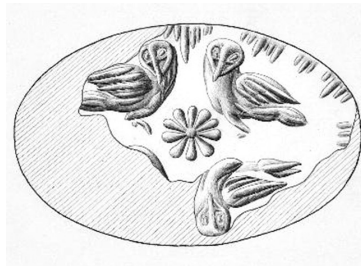
6.149 – birds  
(I 151/LB I-LB II)



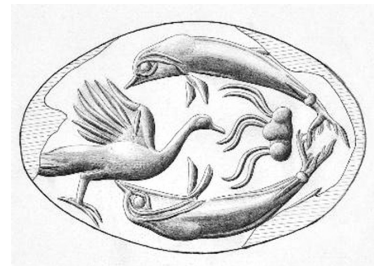
6.150 – bird  
(II.6 112/LM I)



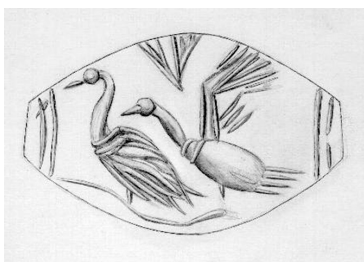
6.151 – water birds  
(VI 459/LM I)



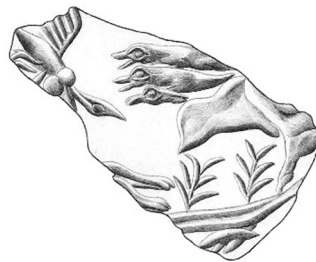
6.152 – bird, owl  
(II.8 163/LM I)



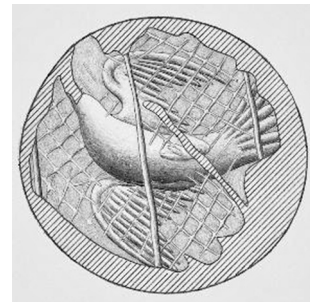
6.153 – bird, dolphin  
(II.8 160/LM I)



6.154 – birds  
(II.3 250/LB I-LB II)



6.155 – bird, chicks  
(II.8 370/LM I)

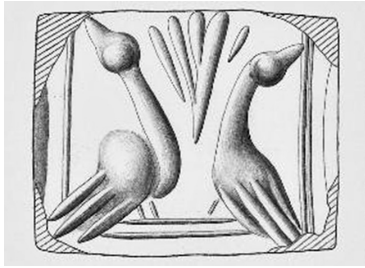


6.156 – bird netted  
(II.6 123/LM I)

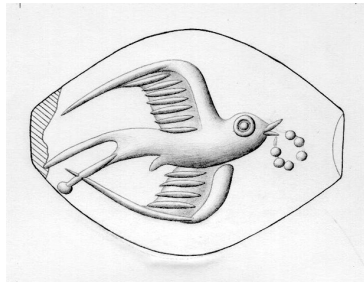
# The Life of Animals

## Birds and Insects – Experimentation Period and Minoan High Art (cont.)

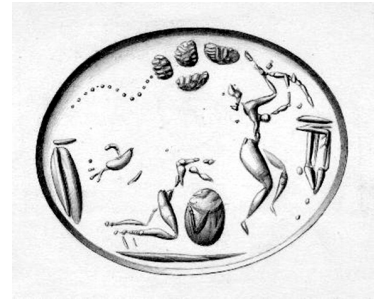
### bird



6.157 – birds, tree of life  
(II.6 116/LB I-LB II)



6.158 – bird messenger  
(VS 1A 337/LM I?)



6.159 – bird messenger  
(II.3 114/LM I)

### bee, beehive



6.160 – Bird Mistress  
(II.6 123/LB I-LB II)



6.161 – Bird Lady  
(II.3 170/LM I)



6.162 – Bird Lady  
(II.8 257/LM I)



6.163 – bee with honeycomb  
(II.8 149/LM I)

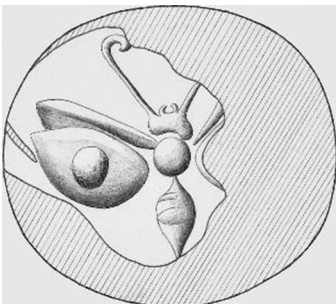


6.164 – beehive, bees  
(I 219/LM I)

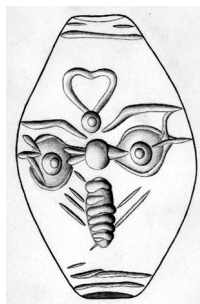


6.165 – beehive  
(V 422b/LB I-LB II)

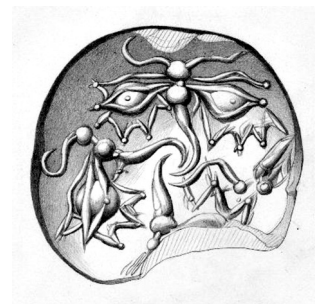
### butterfly, dragonfly



6.166 – butterfly  
(II.6 126/LM I)



6.167 – butterfly  
(II.3 46/LM I)

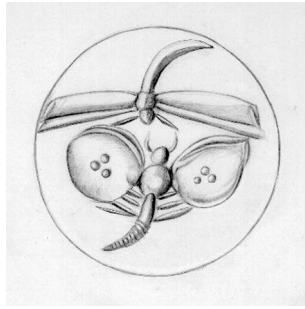


6.168 – butterfly  
(II.3 22/LM I)

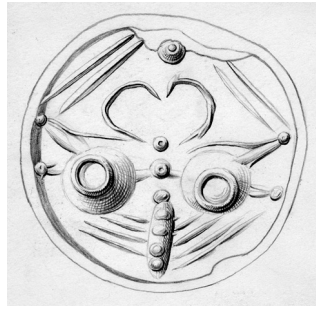
The Life of Animals

**Birds and Insects – Experimentation Period and Minoan High Art (cont.)**

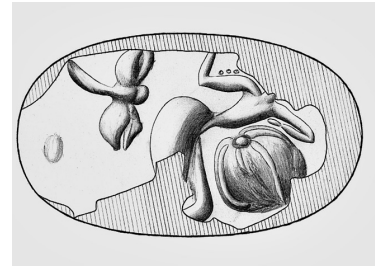
**butterfly, dragonfly**



6.169 – dragonfly, butterfly  
(II.3 237/LM I)

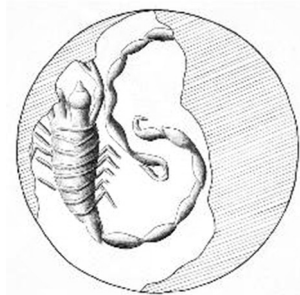


6.170 – dragonfly, butterfly  
(VII 71/LM I-LM II)

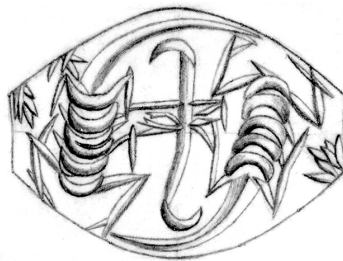


6.171 – butterfly messenger  
(II.7 6/LM I)

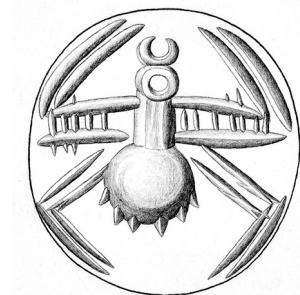
**scorpion**



6.172 – scorpions  
(II.8 153/LM I)



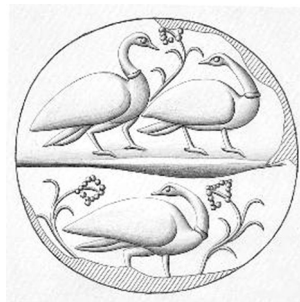
6.173 – scorpions  
(IS 85/LM I)



6.174 – spider  
(III 289/LM I)

**Birds and Insects – Legacy and Late Periods**

**bird**



6.175 – birds  
(II.8 172/LM II-LM IIIA1)



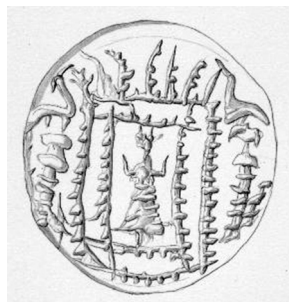
6.176 – bird, sailors  
(V 184b/LB II-LB IIIA1)



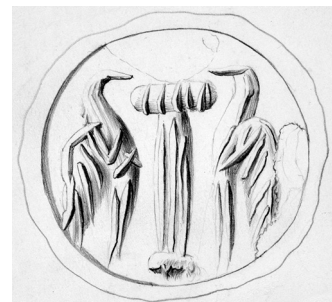
6.177 – bird, griffin  
(VS 1B 101/LB IIIA1)



6.178 – birds, women  
(I 191/LB II)



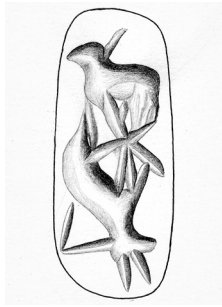
6.179 – bird, shrine  
(X 270/LM II-LM IIIA1)



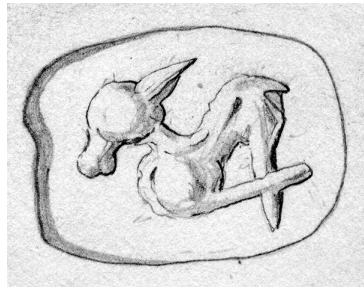
6.180 – animals at the grand pillar  
(VII 187/LB IIIA1)

**Iconographic Interpretation: Exuberant Life Force**

**The Ceremony of Animal Sacrifice**



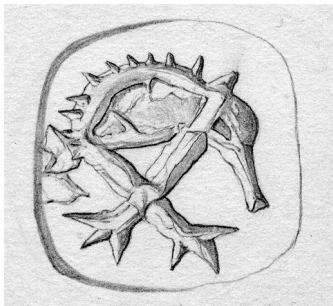
6.181 – animal sacrificed  
(III 4/EM III-MM IA)



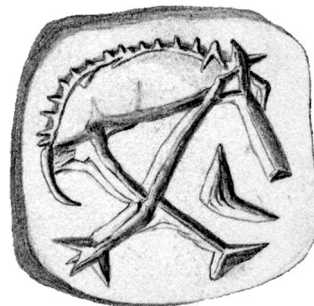
6.182 – animal sacrificed  
(XIII D15c/MM II)



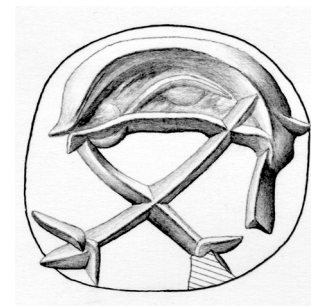
6.183 – animal sacrificed  
(III 208c/MM II)



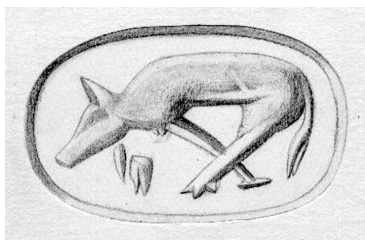
6.184 – boar sacrificed  
(XIII 85a/MM II)



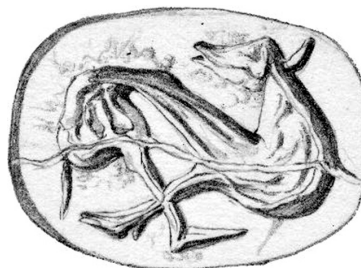
6.185 – boar sacrificed  
(XII 32c/MM II)



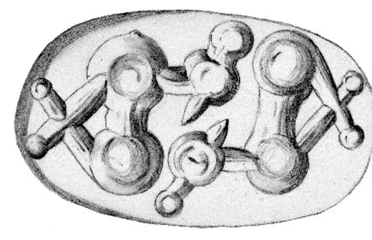
6.186 – boar sacrificed  
(III 169c/MM II)



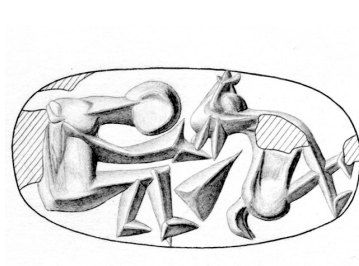
6.187 – animal sacrificed \  
(II.2 143b/MM II)



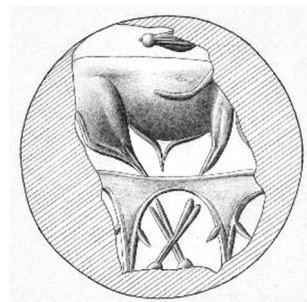
6.188 – animal sacrificed  
(XII 66b/MM II)



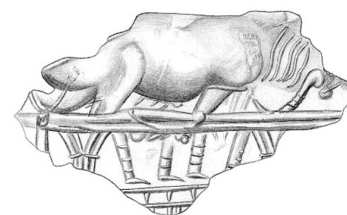
6.189 – animal sacrificed  
(XII 94a/MM II-MM III)



6.190 – animal sacrificed, server  
(III 213c/MM II)



6.191 – bull sacrificed  
(II.8 481/LM I-LM II?)



6.192 – sacrificing on the altar  
(II.8 480/LM I-LM II)