

Chapter 7 The Realm of the Sea

No other set of images proclaims the Aegean artist more clearly than the creations that portray the sea surrounding their land and the creatures that inhabit it. A wide range of sea creatures can be found: cetaceans, fish, molluscs, crustaceans and shells¹.

Dolphin and Fish

Dolphin and Fish – *Early Seal Period* (Plates 7.1 to 7.15)

From the earliest times we have dolphins and fish represented. The characteristics of the dolphin are already delineated: the dorsal fin, flippers, large bifurcated tail and pointed head. Not all features are present in every example, thus leading to many animals' being identified as fish, particularly when they appear simply to be swimming along as in 7.1 to 7.4. However, during MM II, the characteristic leaping pose is worked into the depiction and the pointed head develops its "beak" as in 7.5 and 7.6. By the end of the period two dolphins leap above a waveline as in 7.7, exhibiting all the speed and vitality that becomes their hallmark. In the EM depiction 7.1, dolphins accompany a ship, and this is continued in the MM II image 7.4. In 7.3 a pod of dolphins swirls around chasing a bait ball, all contained within a dentate border. In 7.5 the dolphin is paired with a bird and in 7.6 a dolphin is placed with hieroglyphs. For fish, the earliest examples are also sometimes not very clear because of the contemporary limitations of cutting and shaping the design as in 7.8. However, by the end of the period, not only is the fish shape clear but there is also the attempt at differentiation of species as in 7.9 to 7.11, particularly with the long thin fish with backbone spikes spinning around the jellyfish in 7.12. The human presence noted with the ship in 7.1 and 7.4 is made explicit in the image of a fisherman with his catch in 7.13 and the dolphin caught in a net in 7.14. Dolphins take up a symbolic role as attendants to the Master of Animals as in 7.15.

The hieroglyphic sign CHIC 019 is sourced in marine life.

Dolphin and Fish – *Experimentation Period and Minoan High Art* (Plates 7.16 to 7.33)

The earlier motifs continue to be depicted but with increasing interest in detail². In 7.16 dolphins display all their body characteristics while in the fragments 7.17 and 7.18 wavy lines indicate their skin colours. Dolphins now are seen as very active. In 7.16 two dolphins cavort beside their jellyfish meal. In the seascapes of 7.19 and 7.20 dolphins dive down to flash past seaweed. A fish is paired with birds in 7.21, the juxtaposition reminding us that the sea is often home to gulls hunting fish. Minoan High Art gives us some of the gems of fishy portraiture as seen in 7.22 to 7.27 where the detail of individual species is clear. They may just swim along in sole subject images with the artistic focus on each individual or they may weave through a seaweed seascape as in 7.22 or may swirl around a sea urchin as in 7.24.

1 Search the IconAegean Database in the Element field on dolphin, fish, flying fish, octopus, squid, argonaut, crab, sea urchin, shell and triton. Search the IconAegean Database in the *Icon* field on dolphin leaping, fish swimming and flying fish skimming.

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

2 The analysis of the talismanic seals by Onassoglou, CMS B2, records both fish and dolphins under the motif *Fisch-Motiv*, 154-163, LVI-LXII. This is a large group.

However, the most brilliant addition to the finny repertoire at this time is surely the flying fish. Whether it is all activity as in 7.25, skimming the waves as in 7.26 or as a single beautifully drawn creature as in 7.27, the flying fish becomes a favourite subject at this time, as artists strive to show its changing shape as it speeds over the sea in virtual flight. In a very fine seascape in 7.30 a huge fish captures an octopus, biting down on its vulnerable head. The circling of hunting dolphins is seen again in this period as in 7.28 and 7.29. The dolphin continues in symbolic roles, as attendant identifying the Dolphin Mistress and as familiar identifying the Dolphin Lady and Dolphin Lord as in 7.31 to 7.33³.

Dolphin and Fish – Legacy and Late Periods (Plates 7.34 to 7.36)

Examples of dolphins and fish are much reduced in number and variety in the iconographic repertoire. Dolphins are seen with an octopus in 7.55. Symbolic roles continue for the dolphin. A group of seals with a bull as main motif now adds a dolphin beside as in 7.34. A bullman encircles a leaping dolphin of reduced size in 11.44. A Dolphin Master is shown in 7.35 and a Dolphin Mistress in 7.36 and 7.84.

Octopus and Squid and Other Sea Life

Octopus and Squid – Early Seal Period (Plates 7.37 to 7.45)

The octopus and squid make their entrance somewhat later than the dolphin and fish but are well-ensconced in seal design by the end of the Early Seal Period. The octopus is shown in 7.37 to 7.39 as a specimen with tentacles curling out from the bulbous body. There is no strict observance of the number of tentacles as the correct eight and the eyes may or may not be indicated. The squid is also shown as a specimen with tentacles coming out from a bulbous body but it is differentiated by having a more slender body which is pointed at the base and shorter tentacles with the shortest two springing out straight as in 7.40 and 7.41. An early fisherman holds an octopus in his circular net in 7.42. Attempts are also made to depict other sea creatures. In 7.43, a dolphin and a bird are shown with three small circular shapes and another elongated shape. This may well be the first example of the jellyfish. In 7.44 the amorphous shape in the centre may also be a jellyfish or perhaps a bait ball. The most detailed depiction of jellyfish is seen in the later MM II example 7.12. In 7.45, what looks like a turtle hatchling moves through a seaweed seascape.

Octopus and Squid – Experimentation Period and Minoan High Art (Plates 7.46 to 7.54)

The tentacled two are more popular than ever. The octopus waves its arms in natural freedom in 7.46 and 7.47 although later it forms a tamed array in 7.48. With the octopus and squid we see the popularity explode in renditions on talismanic seals as in 7.49 to 7.51⁴. The quick rendition of curving tentacles by placing the hollow drill at an angle to the seal face can explain the look of these cephalopods in seal designs but it cannot explain the bursting interest in the subject⁵. In 7.53 and 7.70 the octopus is placed with a sea urchin and in 7.30 it is the prey of a great fish. A particularly beautiful rendition of the fisherman with his catch is seen in 7.54. Note the detail of the octopus with bulging eyes and suckers on the tentacles.

Octopus and Squid – Legacy and Late Periods (Plates 7.55 to 7.57)

Continuing on from the previous Period, the octopus is seen with dolphins in 7.55. In the later design in 7.56 the octopus with arrayed tentacles is barely recognisable. In 7.57 the octopus is shown with a

3 These three deities are discussed in Chapter 12 below.

4 Onassoglou, CMS B2, records the octopus and squid motifs as *Oktopus-Motiv*, 68-74, XXVII, and *Sepia-Motiv*, 57-67, XXI-XXVI.

5 See the discussion on the treatment of the octopus tentacles in Minoan Art Styles in Chapter 3 above.

bull, bird and genius. The partnering of bull, sea creature and fantastic being can be compared with that in 7.34 of the dolphin with the bull and in 11.44 of the dolphin with the bullman.

Argonaut, Crab, Sea Urchin, Shell and Triton

Argonaut, Crab, Sea Urchin, Shell and Triton – Early Seal Period (Plates 7.58 to 7.63)

The crab is known from MM II where it is already shown in plan as viewed from above in the detailed depiction of 7.58. The eight legs spring out symmetrically from the round body while the pincers are stretched out in front. Its mode of depiction is a close parallel to that of the scorpion. The early seal 7.59 is usually called a geometric design but makes more sense when seen as a shell⁶. The tritons of 7.60 to 7.63 present both aspects of the animal which were to endure throughout the art: the triton as a live sea creature with the eating radula of the mollusc extended; and an empty triton shell. The triton is the sea animal seen nestled in the seaweed of 7.61. The triton in 7.62 appears to be only the shell as the opening for the radula is clearly empty and this shell is placed within branches of the type usually placed within double horns. The triton of 7.63 sits within a waveline indicating its origin in the sea and has six points emanating from the opening, possibly an indication of the serrated radula of the mollusc within. In 7.60 the triton with radula extended is seen with hieroglyphs.

Argonaut, Crab, Sea Urchin, Shell and Triton – Minoan High Art (Plates 7.64 to 7.81)

The argonaut now joins the sea creatures already in the iconographic repertoire. Argonauts are pelagic octopuses and the characteristics chosen for depiction are the spiral shell and three of the eight tentacles placed curling above it⁷. The two argonauts seen in 7.64 are riding on a waveline to identify their sea habitat. The argonaut is again seen in 7.65 with a bird and a butterfly, both depicted in profile, and in 7.66 with a profile butterfly. The argonaut sails along on the crest of the waves in imitation of life in 7.64 but its association with birds and butterflies is harder to understand. The crabs⁸ of 7.67 and 7.68 now have eyes on stalks but show less care with the number of legs (a problem also with scorpions and spiders). In 7.69 the head and pincers are repeated six times in a radiation pattern that would be at home in the early seal designs. In 7.70 to 7.72 and in 7.28 and 7.53 the sea urchin is placed within a grouping of sea creatures, an octopus or dolphins, or in a seascape of seaweed. The sea urchin is always shown as a circle with many spines radiating out. In 7.73 to 7.75 and in 7.16 we see various rounded shapes, some having thread-like appendages that can be identified as jellyfish, thus continuing the motif from the earlier period. Their depiction with dolphins and birds is particularly apposite as they provide food for both creatures. The shells in 7.76 to 7.78 are the common bi-valve type and appear not to be in their watery habitat but arranged in patterns dividing the circle in three or four sections. The shells in 7.79 are in the shape of the useful murex although they are less spiky than in nature⁹. In 7.80 and 7.81 the tritons are live with their radula extended even though the two in 7.80 are patterned in a pair.

Argonaut, Crab, Sea Urchin, Shell and Triton – Legacy and Late Periods (Plates 7.82 to 7.84)

The variety and expressive detail of sea creatures is gone. The few examples have a symbolic import. The double argonauts of 7.82 form a linear pattern like a dado below heraldically posed lions and griffins. In 7.83 a woman server stands beside a curved altar and holds a triton up to her face. With no radula shown, it is likely that it is only the shell. The carefully delineated Dolphin Mistress in 7.84 wears a headdress that is a live triton with radula extended.

6 Both the CMS text and Arachne describe a rhombus or diamond with one half hatched but the modelling would indicate imitation of a natural form.

7 This is the female *Argonauta argo* with its egg case, so thin-shelled that it has given rise to the popular name, paper nautilus

8 Onassoglou, CMS B2, records the crab motif as *Krabbe-Motiv*, 74-78, XXVIII

9 The murex family of predatory sea snails produce the deep purple dye so valued in the ancient world.

Iconographic Interpretation: Wonderful Sea Creatures

What are we to say about this amazing sea world and its denizens? The Minoan examples and their import are discussed below. The interpretation of the Mycenaean repertoire is found in Chapter 14.

The sea and its creatures are long-standing and cherished subject matter in Minoan art and, as we have seen, there is more to these images than simply a record of what is out there beyond the shore. We can attest that interest in the sea and its creatures begins very early with dolphin images and even a shell. This interest quickens so that by the end of MM II the repertoire has expanded to include various fish types, the triton, the intervention of humans as fishermen and the first Dolphin Master image. In Minoan High Art the repertoire continues to expand, gathering in octopus, squid, crustaceans and jellyfish, as well as symbolic VIP images.

The Minoan artists were fascinated by sea creatures and registered this fascination by creating detailed images of their favourites. There is no doubt that all the sea creatures provided a rich source of food, as evidenced in the images of fish in nets and of fishermen. Yet, is there a deeper source of Minoan fascination with the high seas? Understandably, the Minoans must have wished to depict the watery realm that wrapped their island, seeing it as a characteristic of their Minoan identity, since no place is very far from the sea in Crete. Perhaps they also saw the sea as a protector, keeping away other peoples who could not understand their ways. Certainly, the detail of the images shows the Minoans' concern to record their experience of the denizens of the deep. Sometimes the images are linearised or patterned, but many are so accurate regarding the biology of the creature and its behaviour that one suspects the artist is working from first-hand knowledge. Some of the detail may be attributed to being able to observe sea creatures closely by peering into tide pools or by standing on the shore looking out to sea or by observing the catch while waiting to put it in the cooking pot. However, for the "action shots", particularly of the predation scenes, knowledge gained from actually viewing the creature in their own high seas habitat would seem to have been necessary. Do we then have seal artists who at other times in their lives were seafarers, experiencing the sea from the vantage point of their ships? Did the Minoans see a quality in all the sea creatures that they found particularly exciting? Dolphins can leap, flying fish can "fly" and argonauts can ride over the waves apparently untrammelled by the constraints imposed on land-based animals. Fish can dart so swiftly beneath the water that they are difficult to see and even harder to catch. The octopus and squid exhibit a fluidity of shape that allows them mysterious movement. Sea creatures might have been particularly cherished because of their "absolute mobility" in living in the watery medium.

Sea Creature Symbols: the triton and the triton shell

The use of sea creatures as symbols is much more restricted than with land animals, but the triton and the triton shell do feature in significant roles, both iconographically and as an item used by humans. The triton is seen either in its natural state alive or as a shell. In its natural state, the live mollusc is present and can extend its radula, which is the organ for predation and devouring prey. In these images the triton is part of the natural world, of the sea world, and it can sit within a seascape. It is seen as a powerful creature behaving in its characteristic way which links it into the predator/prey theme. In the other rendition the triton is only the shell. The radula is absent and the opening from which it emerges is clearly shown as an oval hole. Here, it is obviously the shell of the triton creature and is shown with a different range of associated images. Branches are placed beside the upright triton shell, branches similar to those surrounding double horns of cult significance¹⁰. The Mediterranean triton, *Charonia lampas*, has distinctive colourings on the shell and on the ridges forming the curve where the radula emerges. In 7.63 the triton shell is the sole subject placed upright to exploit the vertical nature of the oval seal face and references its natural habitat in the surrounding waveline. However, for the six points in an

10 See the discussion on double horns in Chapter 8 below.

arc at the top there may be an alternative interpretation to the radula explanation. Here, the points are rather small for the radula and are not actually extruding from the shell. Indeed, these points frame the empty hole at a distance while pointing outwards. Could this be an attempt by the artist to indicate sound coming from the shell? Shells like this can be blown to emit a distinctive sound and are so used in various communities today. The triton shell, known as a cult item, may easily be the means of calling worshippers to a shrine or marking the important point in a ritual.

Predator and Prey

We saw earlier that a favourite theme of land animal behaviour is the animal attack where animals play out the roles of predator and prey in a sequence of nine icons created to give full expression to the aggression and terror of the event. The same theme is present with the creatures of the sea where the dolphin, large fish, sea birds and triton take the role of predator, while fish, octopus and jellyfish assume the roles of prey. A variety of action scenes records the predation. Dolphins drive fish into a bait ball, all creatures revolving in a great swirl as in 7.28 and 7.29. The accuracy of this depiction is now more easily appreciated by the modern-day viewer who is also acquainted with film documentaries which record the dolphins' predatory attack. The dolphins first drive the fish into the bait ball and then dive through and seize their targeted fish. It is as if we can join the Minoan artist and can see from the ship above the first act of this sea attack sequence. The artist depicts the driving of the fish as the most characteristic form of dolphin predation and delivers a striking image of whirling power¹¹. Here again is evidence of the Minoan recognition of a deep pattern in nature, this time not static geometry but that of violent movement in swirling water. Dolphins hunt their other favourite food, jellyfish, where they are shown leaping around but not actually biting into their prey. Could this be a rendition of the oft-seen dolphin behaviour where they toss the jellyfish up in the air as if playing ball with them? Birds linked to fish and dolphins are seen from MM II, as in 7.5, 7.21, 7.43 and 7.74, and such images remind us that gulls are also predators known for feasting on fish. The bird, dolphins and jellyfish trio is also seen in 6.153. Contrast the role of the sea birds as predators with that of the land birds which are prey. However, the juxtaposition of the sea bird with dolphins may also record another piece of dolphin playful behaviour where they have been seen to grasp the legs of birds and pull them under, only to let them go. When a huge fish is the predator as in 7.30, it bites down deep into a large octopus in a crunching *Icon*, the action taking place in a seascape delineated by the surrounding wateredge motif. The triton, when live, shows its radula extended ready to capture its prey but is not seen actually smothering and devouring its meal.

Signature Sea Creature: Dolphin

There is one sea creature above all others that captures the essence of the sea and that is the dolphin. It is regularly seen in its natural environment, swimming, leaping and diving. Its power and agility in slicing through the waves of the high seas is obviously appreciated by the artists and presented to us in various ways. It is featured as the great predator at the top of the food chain. Its relationship with humans is revealed in the many images of dolphins accompanying ships. Indeed, the imaging of the relationship between Minoans and sea creatures begins with the dolphin and ship nexus and remains one of the leitmotifs of art until the end. Dolphins cavorting beside a ship create a memorable image, as anyone who has sailed the Mediterranean and enjoyed their company can testify. Then there are the tales of dolphins befriending sailors. The dolphin plays a full role in identifying certain VIP deities in Minoan High Art, providing familiars for the Dolphin Lady and the Dolphin Lord and attendants to the Dolphin Mistress and Dolphin Master. The VIPs are given sole subject focus and, in all these representations, the dolphin is vitally alive, being shown in characteristic pose leaping up or down. A particularly sensitive rendition of the dolphin familiar comes in 7.33 where it leaps down behind its Lord in the classic identifying position behind the VIP. It is particularly important to note that these images as

11 If Minoans had had access to underwater cameras I am sure that we would have been given displays of the second act where the predator dolphins dive through the bait ball to seize their catch.

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VIP attendant and familiar show the dolphin alive. They are to be contrasted with the fisherman images of carrying the catch where the sea creature is dead. So, the dolphin, as the embodiment of the sea and its power, comes to be the identifier of the sea gods also.

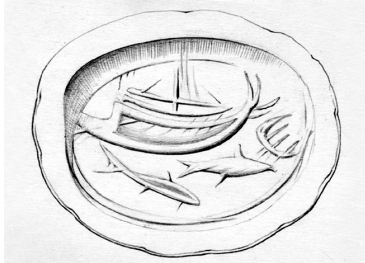
Comparisons with Images in Other Media

1. Lifesize alabaster model of a triton shell from the palace at Knossos.
FLL, Plate 208.
2. Seascapes with fish, octopus, argonauts, sea urchins and shells in LM IB Marine Style pottery designs.
FLL, Plates 29 to 32, 212 and 213.
3. The Dolphin Fresco in the Palace at Knossos.
AP, Plate 31.
4. Gold clothing ornaments in the shape of octopuses from Grave IV, Mycenae.
CM, Plate 204 above.
5. The octopuses and dolphins on the gold repousse bowl from Dendra.
CM, Plates 196 Below and 197.

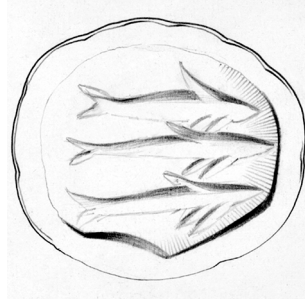
Plates 7.1 to 7.84

Dolphin and Fish

Dolphin and Fish – Early Seal Period



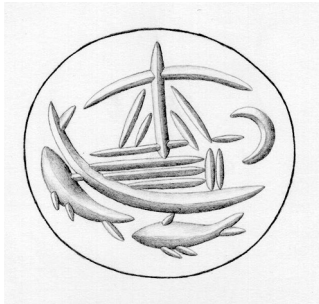
7.1 – dolphin, ship
(II.1 287b/EM III-MM IA)



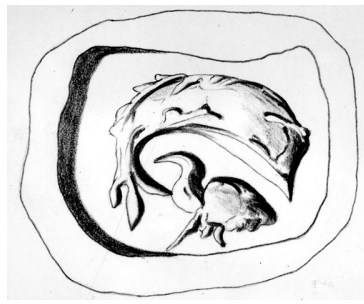
7.2 – dolphins
(II.1 446b/EMIII-MM IA)



7.3 – dolphins
(II.6 155/MM I-MM II)



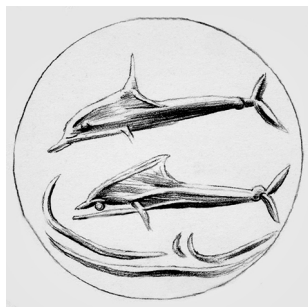
7.4 – dolphin, ship
(VS1A 330a/MM II-MM III)



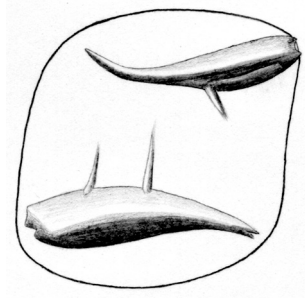
7.5 – dolphin, bird
(VII 209c/MM II)



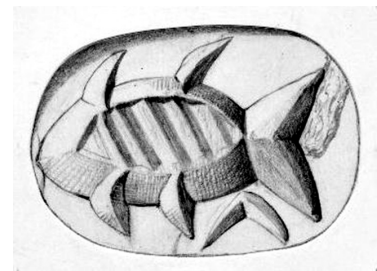
7.6 – dolphin, hieroglyphics
(II.6 229/MM II)



7.7 – dolphins
(VI 156/MM II-MM III)



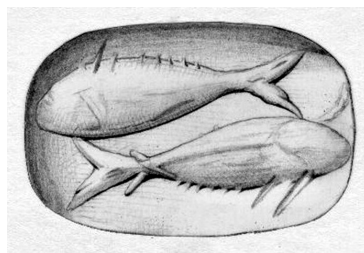
7.8 – fish
(III 37/EM III-MM IA)



7.9 – fish
(II.2 243b/MM II)



7.10 – fish
(II.2 219c/MM II)



7.11 – fish
(II.2 261a/MM II)



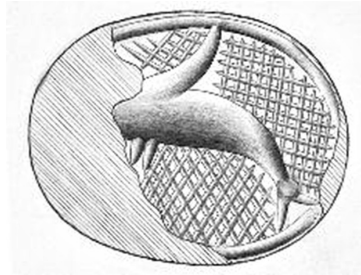
7.12 – dolphin/fish, jellyfish
(XI 16/MM II)

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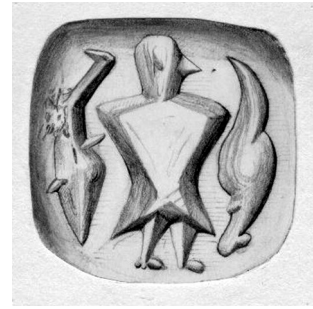
Dolphin and Fish – Early Seal Period (cont.)



7.13 – fisherman with catch
(II.2 174a/MM II)

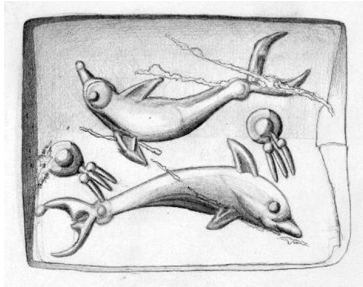


7.14 – dolphin netted
(II.8 34/MM II)



7.15 – Dolphin Master
(II.2 267b/MM II)

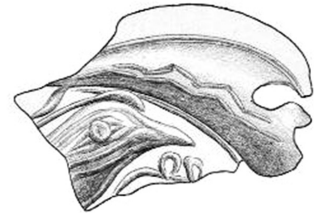
Dolphin and Fish – Experimentation Period and Minoan High Art



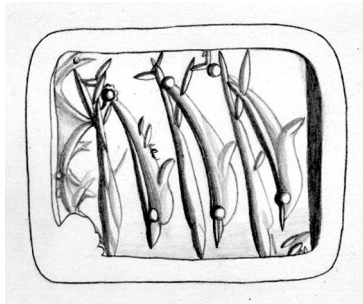
7.16 – dolphins, jellyfish
(X 313/LB I-LB II)



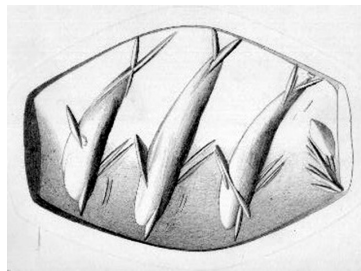
7.17 – dolphins
(II.8 161/LM I)



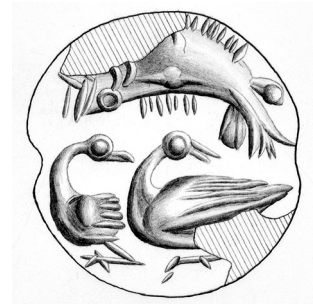
7.18 – 2 dolphins
(II.8 162/LM I)



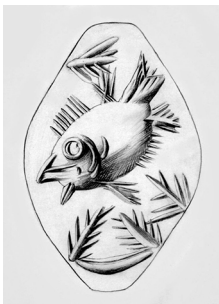
7.19 – dolphins
(IX 73/LM I)



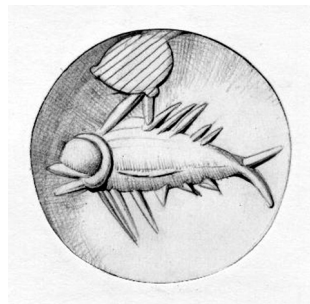
7.20 – dolphins
(V 176/LM I)



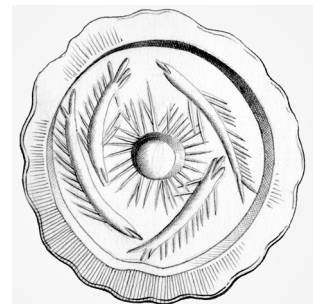
7.21 – fish, birds
(III 495/LM I-LM II)



7.22 – fish, seaweed
(VI 257a/LM I)



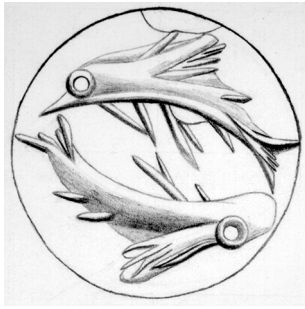
7.23 – fish
(II.3 209/LM I)



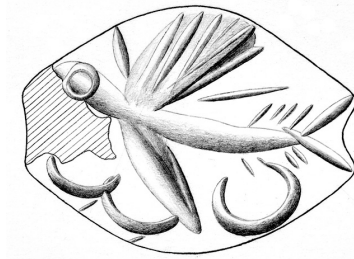
7.24 – fish, sea urchin
(I 462/LM I)

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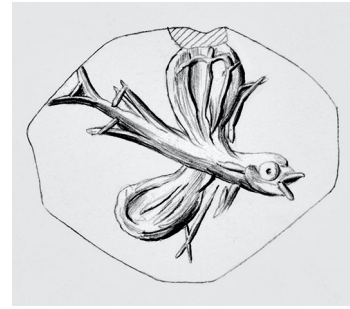
Dolphin and Fish – Experimentation Period and Minoan High Art (cont.)



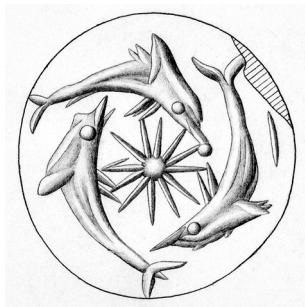
7.25 – flying fish
(IS 121/LM I)



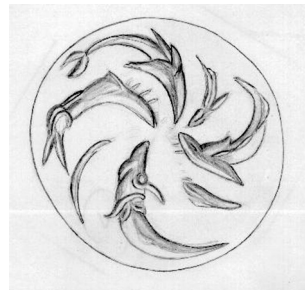
7.26 – flying fish
(III 325/LM I)



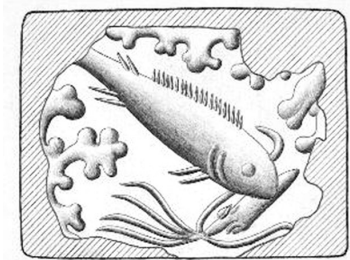
7.27 – flying fish
(VI 462/LM I)



7.28 – dolphins, sea urchin
(III 497/LM I)



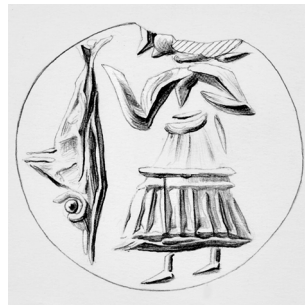
7.29 – dolphins
(II.3 75/LM I?)



7.30 – fish, octopus
(II.8 157/MM III-LM I)



7.31 – Dolphin Mistress
(II.3 327/LM I)



7.32 – Dolphin Lady
(VI 324/LM I)

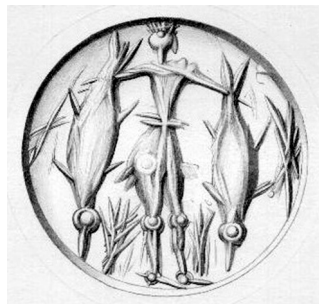


7.33 – Dolphin Lord
(II.8 258/LM I)

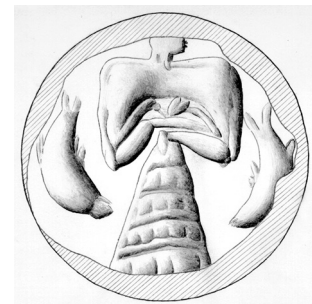
Dolphin and Fish – Legacy and Late Periods



7.34 – dolphin, bull
(II.4 161/LM IIIA1)



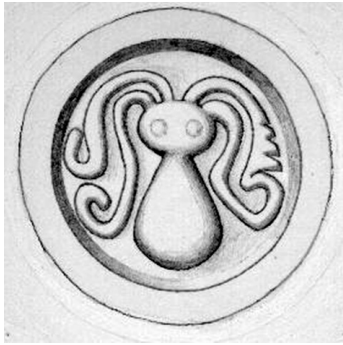
7.35 – Dolphin Master
(V 181/LB II?)



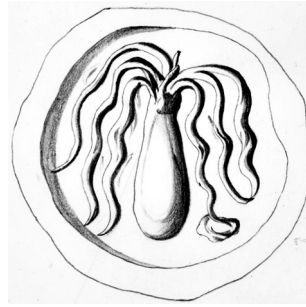
7.36 – Dolphin Mistress
(I 344/-)

Octopus and Squid

Octopus and Squid – Early Seal Period



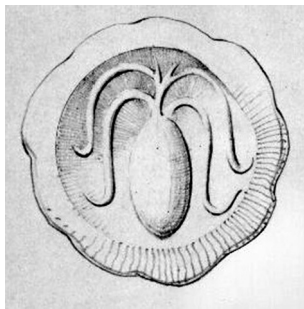
7.37 – octopus
(II.5 301/MM II)



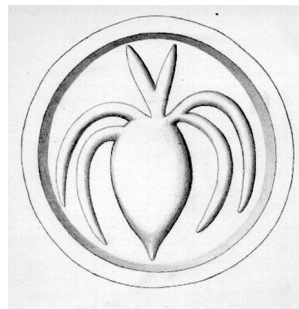
7.38 – octopus
(VII 219/MM II)



7.39 – octopus
(XII 99/MM II)



7.40 – squid
(II.5 302/MM II)



7.41 – squid
(II.5 312/MM II)



7.42 – fisherman with catch
(I 414c/MM II)

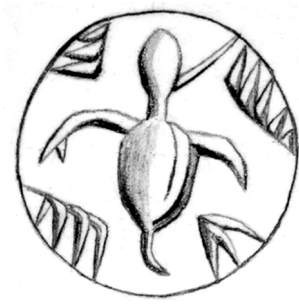
Other Sea Life – Early Seal Period



7.43 – dolphin, bird, jellyfish
(II.6 246/MM I-MM II)



7.44 – dolphin, fish, jellyfish
(II.1 389c/MM I)

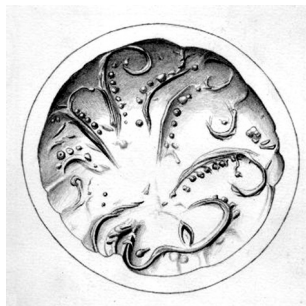


7.45 – turtle hatchling?
(IS 107a/MM II)

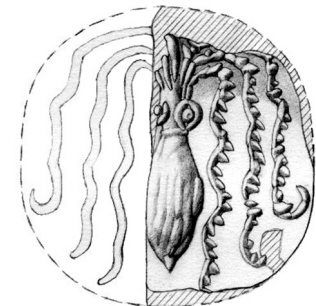
Octopus and Squid – Experimentation Period and Minoan High Art



7.46 – octopus
(VI 464/LM I)



7.47 – octopus
(IX D10/LM I)



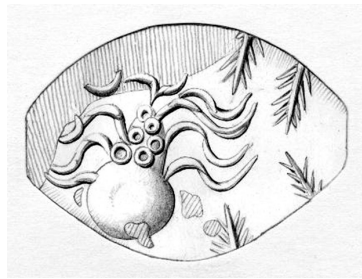
7.48 – octopus
(XI 220/LM I-LM II)

The Realm of the Sea

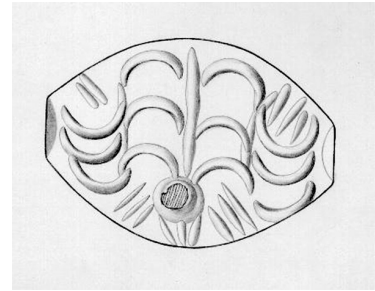
Octopus and Squid – Experimentation Period and Minoan High Art (cont.)



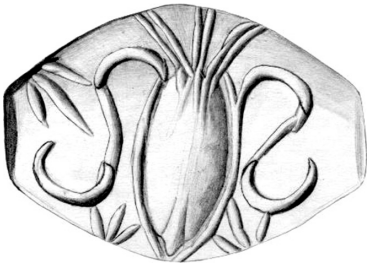
7.49 – octopus, seaweed
(XI 116/LM I)



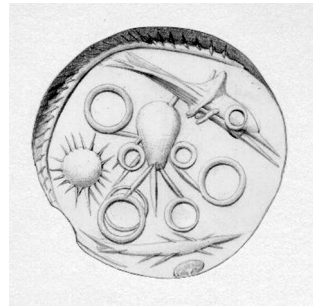
7.50 – octopus, seaweed
(II.3 42/LM I)



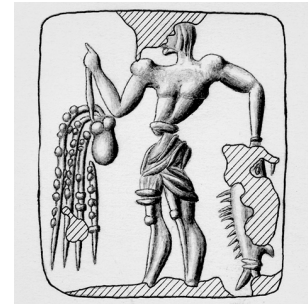
7.51 – octopus
(II.3 138/LM I)



7.52 – squid, seaweed
(XI 123/LM I)

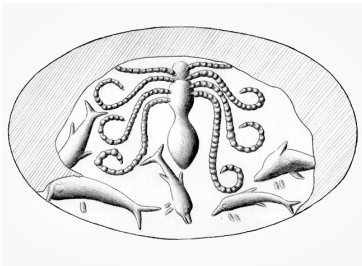


7.53 – sea life
(II.3 251/MM III/LM I)



7.54 – fisherman with catch
(VI 183/MM III-LM I)

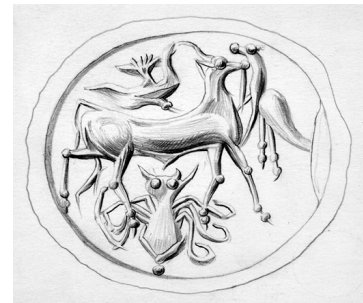
Octopus and Squid – Legacy and Late Periods



7.55 – octopus, dolphins
(I 312/LB II)



7.56 – octopus
(VI 465/LM IIIA1-LM IIIA2)



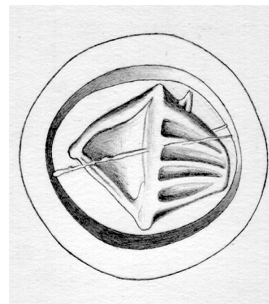
7.57 – octopus, bull
(VII 177/LB II-LB IIIA1)

Argonaut, Crab, Sea Urchin, Shell and Triton

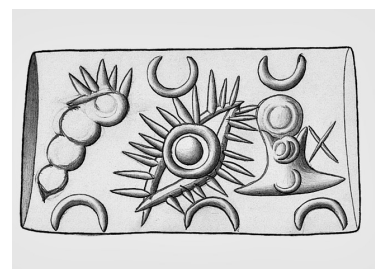
Argonaut, Crab, Sea Urchin, Shell and Triton – Early Seal Period



7.58 – crab
(VII 30b/MM II)



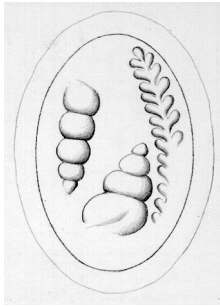
7.59 – shell
(IV 66/EM III-MM IA)



7.60 – triton, hieroglyphs
(II.7 215/MM II-MM III)

The Realm of the Sea

Argonaut, Crab, Sea Urchin, Shell and Triton – *Early Seal Period (cont.)*



7.61 – triton, seaweed
(II.5 306/MM II)



7.62 – triton, branches
(II.5 305/MM II)



7.63 – triton, waveline
(II.5 304/MM II)

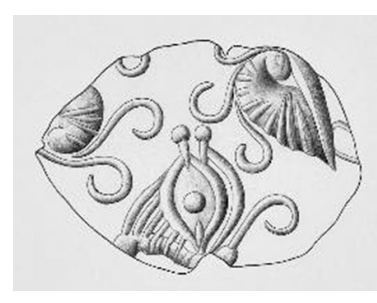
Argonaut, Crab, Sea Urchin, Shell and Triton – *Minoan High Art*



7.64 – argonaut
(II.3 91/LM I)



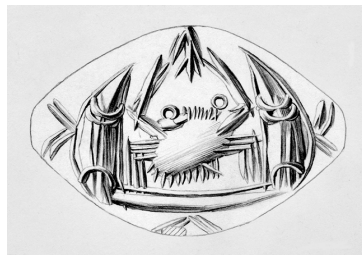
7.65 – argonaut, butterfly, bird
(VI 457/LM I)



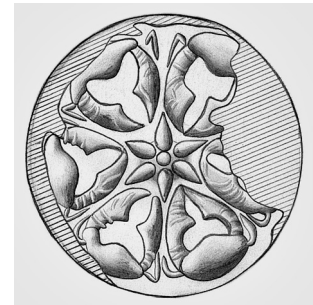
7.66 – argonaut, butterfly
(II.6 128/LM I)



7.67 – crab
(II.8 154/MM III-LM I)



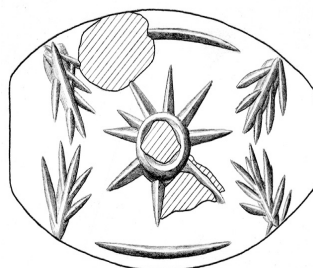
7.68 – crab
(VI 225/LM I)



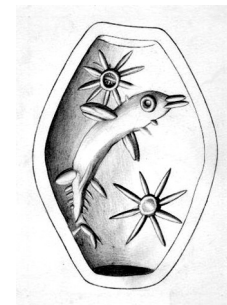
7.69 – crab
(II.7 217/LM I)



7.70 – sea urchin, octopus
(XI 1/LM I)



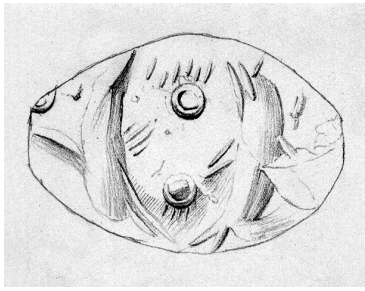
7.71 – sea urchin, sea weed
(III 347b/LM I)



7.72 – sea urchin, dolphin
(IX 71/LM I)

The Realm of the Sea

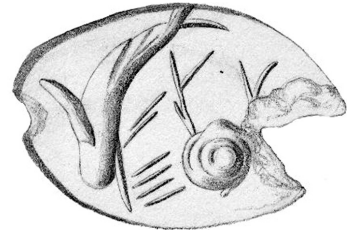
Argonaut, Crab, Sea Urchin, Shell and Triton – *Minoan High Art (cont.)*



7.73 – jellyfish, dolphin
(VIII 138/LM I)



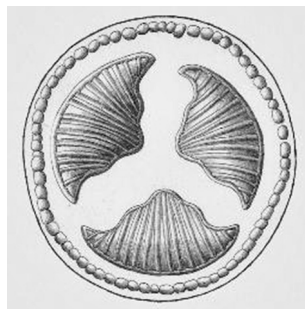
7.74 – jellyfish, bird, dolphin
(X 117/LM I)



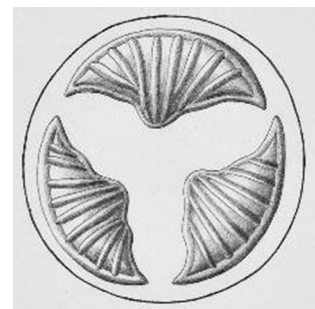
7.75 – jellyfish, dolphin
(XII 166/LM I)



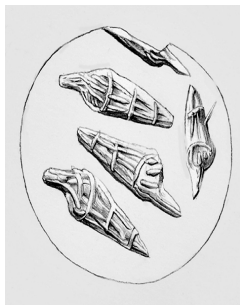
7.76 – shells
(II.8 150/LM I)



7.77 – shells
(II.6 140/LM I)



7.78 – shells
(II.6 141/LM I)



7.79 – shells
(VI 466/LM I-LM II)

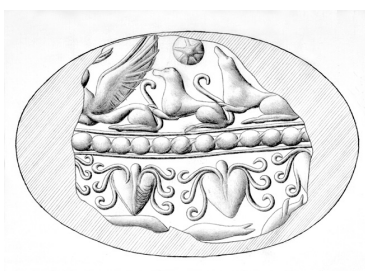


7.80 – triton
(II.8 151/LM I)



7.81 – triton
(II.8 152/MM III-LM I)

Argonaut, Crab, Sea Urchin, Shell and Triton – *Legacy and Late Periods*



7.82 – double argonauts
(I 329/LB II-LB IIIA1?)



7.83 – triton
(II.3 7/LB IIIA1)



7.84 – Dolphin Mistress
(VS 1B 116/LB II-LB IIIA1)