

Chapter 8 The Constructed Environment

Images of things made by human hand appear somewhat later than those of the natural environment. The importance of the artefact is revealed through the detailed depiction of their shape and, eventually, of their surface texture. Here the items, so carefully wrought by the artisan, are divided into those that are able to be made by one person working alone and those that require several people working together to construct the finished product¹.

Vessels, Tools and Other Small Items

Vessels, Tools and Other Small Items – *Early Seal Period* (Plates 8.1 to 8.21)

In this section minor constructions are discussed. A burst of interest in these smaller artefacts becomes evident in MM II where the focus is on presenting individual items and, in most cases, the items are given sole subject focus. Various ceramic vessels – jug, flask, amphora, pithos, skyphos and ewer – appear as shown in characteristic shape in 8.1 to 8.6. In 8.4 the size of the pithos is stressed by having the small human stand beside it. In 8.6 a genius holds the ewer in a regularly occurring image. Tools such as a pole or staff, carrying pole with loads, a toothed pole, spiked pole, single axe and double axe are also depicted as in 8.7 to 8.9 and 8.19 to 8.21. The plain pole or staff which regularly accompanies a carrying pole with its loads hanging as in 8.7 is the staff used as a walking aid, both poles sometimes shown in use by male porters as in 9.7 to 9.9. The straight toothed pole as in 8.8 and the spiked pole as in 8.9 are regularly seen beside stylised men but as they are not shown being used their identity is not clear. The toothed pole is most likely the saw used to fell all those huge trees needed to construct the grand palace buildings. The saw is sometimes shown curved as in 9.2 but that is the artist simply following the seal perimeter. The single axe as in 8.19 is rarely shown but the double axe as in 8.20 and 8.21 becomes an increasingly familiar motif from MM II. Apart from pottery and workday tools, various small artefacts are shown, like animal collars, fishing nets, musical instruments, baskets and some furniture as in 8.10 to 8.17. Hounds are collared in 8.10 and 8.11 while a fish is caught in a net in 8.12. It looks like a band playing in 8.13 with drums and a syrinx as the main instruments, a lyre is shown in 8.14 and it is likely that the looped shape held by the figure in 8.15 is a sistrum. In 9.16 a male figure carries a basket and a potter sits on a stool in 8.17 holding his finished products. In 8.18 we may be seeing the earliest representation of the orb rod placed each side of a ladder or path.

¹ Search the IconAegean Database in the Element field on jug, flask, pithos, amphora, skyphos, ewer, vase, carrying pole, toothed pole, spiked pole, single axe, double axe, collar, cord, net, lyre, basket, stool, orb rod, double horns, bee smoker, sailing ship, mast, stays, sail, oar, ikrion, wickerwork, bundle, panel, boat, grand boat, town houses, shrine, tree, pillar, gate, tiered, lattice, ashlar and tripartite shrine, altar, curved, table, sacrifice altar, skirt, flounced, frilled, fringed, fleecy, lappet and side-pleated as well as long pants, diaphanous, scarf, scarf knot, cape, mantle, belt, belt, kilt, long kilt, diagonal robe, hat, horn bow, plumed, high, pointed, peaked, brimmed, flat, round and cap, bow, arrow, staff, spear, grand spear, sword, eight shield, tower shield, tusk helmet, crested helmet, cloak, cloak knot, hide apron and panoply. Search in the *Icon* field on special object and hovering symbol. Search the IconADict Database for the definition of each term or refer to IAS.

A considerable number of the hieroglyphic signs depict small and large items made by human hand. Hieroglyphic signs CHIC 042-047, CHIC 052-055 and CHIC 056-058 are sourced in tools, vases and musical instruments².

Vessels, Tools and Other Small Items – *Minoan High Art* (Plates 8.22 to 8.42)

Many of the items so prevalent in the earlier period are gone but some emerge stronger. The ewer is now joined by the vase as in 8.22 to 8.27. The ewer is shown with rounded body, beaked spout and curved handle while the vase has a rounded body, wider mouth and two curved handles. They may be shown as sole subject as in 8.24 or with appropriate creatures as with the genius in 8.22 and the monkeys in 8.23. They become a favourite subject in talismanic seals as in 8.25 to 8.27 where some ewers are given a spout and both vessels are regularly shown with branches and double horns³. Vessels are also seen being carried by, or associated with, various human figures as in scenes with the vase in 8.42. The carrying pole is shown used by human figures as in 8.111, 8.121 and 8.122 and the staff as in 8.114 and 8.115. The double axe regularly appears⁴. Bearers carry it as a special object as in 8.28. It is often presented as sole subject as in 8.29. It joins with the scarf as in 8.30 to become the double axe with scarf and thus a hovering symbol. The orb rod is held by a bearer in 8.31. This is a rod topped by one or more spheres. The motif of double horns becomes more widely used as in 8.32. If this motif did originate with bull horns, the flaring curves of bull horns are not copied in the double horns images. Rather, they take an architectural slant with a flat base and the “horns” rising up at right angles from this base. Double horns are now depicted small and large in various places, from providing a support for displays of ewers and vases to marking the tops of buildings and shrines as in 8.32, 8.66, 8.71 and 8.72. Festoons are strung beneath a table altar in 8.33. Collars, cords and nets continue to be shown. The hound in 8.34 wears a collar while a cord is used as a leash for the Lady to hold her lion familiar in 8.35 and the Lord his griffin familiar in 8.36. In these latter cases the leash turns into a collar with the tie in 8.36 ending in a beautiful tassel. Nets trap a flying fish in 8.37, a bird in 8.38 and a bull in 8.39. Note how the cord edge of the net is featured in the entrapment in 8.38 and 8.39, particularly where its curve reveals how the net halts the headlong rush of the bull, twisting its neck around. As for furniture, stools are seen again with the crossed legs of the camp stool in 8.41 and a sturdier stool in 8.42. A rare glimpse of soft furnishings is given in 8.40 where a female figure apparently sits crossed-legged on piled-up and plumped-up cushions.

Vessels, Tools and Other Small Items – *Legacy and Late Periods* (Plates 8.43 to 8.51)

Some motifs continue but in muted usage. The ewer is carried by the genius in 8.43 and a conical rhyton is added to more familiar vessels in the assemblage in 8.44. The double axe is seen in the horn bow hat of the Mistress in 8.49 and rising out of double horns set atop a bull head in 8.50. Double horns are mounted on buildings, shrines and altars as in 8.51 and 8.87 to 8.89. In contrast, the orb rod enjoys increased favour and displays various shapes. In the three renditions in 8.45 three spheres top a thick rod which terminates in a sphere with a downward spike. An alternative top is seen in 8.46 where there is only one sphere with two vertical “wings”. Cords and collars still show fine work as in 8.47 and 8.48 with the griffin and hound familiars.

Ships and Buildings, Shrines and Altars

Ships and Buildings, Shrines and Altars – *Early Seal Period* (Plates 8.52 to 8.60)

In this section we address the major constructions that require the effort of more than one individual

2 CHIC, 15-16.

3 In Artemis Onassoglou's analysis of the talismanic seals, the ewer is her *kanne* and the vase is her *amphora*, CMS B2, 12-22, Tafel I-IX. These two vessels comprise a large group of images.

4 In Onassoglou's analysis, the double axe is her *Doppelaxt*, CMS B2, 102-110, Tafel XLI-XLIIa.

to complete. Indeed, they require the co-operation of many workers. They include the various types of ships, buildings, shrines and altars. As we have already seen in 7.1, images of ships sailing the sea are known from the earliest seal designs. By MM II the sailing ship is a favourite motif showing detail of hull, mast and stays and oars as in 8.52 to 8.54. The triple bud is now a regular emblem for the prow as in 8.52, spirals are employed to suggest the moving sea as in 4.49 and 4.50 and a branch is displayed beside the ship in 5.24.

The patterns in 8.55 to 8.57 have occasioned much discussion, usually being described as “architectural” or “tectonic”. These names register the effects of man-made construction without identifying exactly what they are. The very early example 8.55 could be registering weaving patterns in material but, in view of the stronger lines in the later examples, seeing the patterns as sections of light-weight or demountable buildings makes sense. If they are buildings, what is the construction material? In rural areas, lightweight saplings, canes and large leaves are often combined in bundles and panels to form wickerwork to build simple huts and fences. The firmer materials form the framework and the post and lintel doorway while the intervening panels are filled with woven leaf materials. Describing these constructions as wickerwork at once reveals their source material and the nature of the simple, and probably non-permanent, buildings. By MM II the images show quite elaborate constructions like the post and lintel construction framing a door which is closed with a patterned panel in 8.56 and 8.57. Other patterned panels fill out the framework. Some of these images are extremely finely wrought, as with the precise design on the rock crystal 8.57, and continue into the Experimentation Period. The images in 8.58 of a ram and in 6.64 of a bull confined by a barrier or pen provide confirmation of seeing the wickerwork patterns as a building material. One other architectural feature seen at this early stage is the pillar. In 8.59 and 8.60 a single pillar stands alone without being attached to a building. One carries a decoration like a tied bow and the other sits between two sunbursts as discussed earlier in connection with example 4.83. The depiction of the pillar in isolation and/or as a sole subject underlines its significance.

Hieroglyphic signs CHIC 035-040 are sourced in buildings or parts of buildings and the ship⁵. In 8.53 the ship is the hieroglyphic script sign 040 where it is placed beside the branch script sign 029.

Ships and Buildings, Shrines and Altars – Minoan High Art (Plates 8.61 to 8.84)

Sailing ships continue to be shown as sole subjects as in 8.61 where full detail is given, now including the sail which was only suggested by the mast in earlier images. Ships are also shown in scenes with human figures as in 8.63. A partial ship now appears as a distinct motif, the *ikrion*, as in 8.62. This image fuses the main ship features of prow, mast, sails and *ikrion* shelter into a distinctive design which admirably fits horizontally into the (almost always) amygdaloid seal shape⁶. Another new motif is the grand boat, as in 8.64 and 4.63 to 4.65. The grand boat comprises a hull and can be adorned with special elements to prow and stern as in 4.63 to 4.65. It carries only one figure but can also carry a shrine as in 8.64, 4.63 and 4.64. Buildings are usually shown as clusters of town houses in scenes of human activity although sometimes a single edifice is depicted. In 8.65 town buildings are featured with enlarged cloak and eight shields placed before them while in 8.66 a city by the sea features several levels of buildings as well as town gates. There is continuing interest in pillars with two types now shown, both being termed grand pillars because of their importance within the composition. The first, a one only example, is the extremely tall pillar in 8.67 which is so tall it rises above the human figures and buildings and its top is not shown. It tapers towards the top, is apparently not of structural use, and is placed in a significant position before the ashlar shrine building. The other grand pillar, as in 8.68, is clearly the depiction of the structural member of a grand building with its detailed capital. However, it has been extracted from its functional position to be placed as the central symbol in an antithetical group composition with

5 CHIC, 15-16.

6 In Onassoglou’s analysis of the talismanic seals, the ship is her *Segelschiff* and the *ikrion* is her *Kajütenschiff*; CMS B2, 28-35, Tafel XI-XIII.

attendant lions. In 8.69, again, the pillar with capital does not appear to be tied into a building but is placed as the identifying backdrop to a Seated Lady figure. The wickerwork building constructions known from the earlier period continue. A strong barrier constrains a bull in 8.82 while wickerwork bundles and panels become sole subject representations in talismanic seals like 8.83 and 8.84. Here the thick structural pieces are bundled and bound together by fastenings rendered as semicircles while the interstice panels are rendered by crosshatching⁷.

The images of shrines and altars become particularly important in this period as evidenced by the variety of their depiction and the number of times they feature in complex compositions. The detail accorded these constructions allows us to name seven shrines by their salient features: tree, pillar, gate, tiered, lattice, ashlar and tripartite. The tree shrine as in 8.70 and the pillar shrine as in 8.71 are named for the item featured within the shrine construction. The gate shrine as in 8.72, the tiered shrine as in 8.73 and the tripartite shrine as in 8.76 are named for the actual shape of the shrine construction. The gate shrine mimics a gateway and may be topped by double horns. The tiered shrine has tiers, usually three, reducing in size as they ascend. The tripartite shrine comprises three sections side by side, the central section being the tallest and flanked by two lower sections. The lattice shrine as in 8.74 and the ashlar shrine as in 8.75 are named for their construction material. The lattice shrine may be of wood as it gives the appearance of crossed wooden slats. The ashlar shrine is clearly constructed of courses of ashlar masonry. It is the most substantial of all the shrines and may show a doorway to the inner area as in 8.67. These seven shrines can combine various characteristics as in the ashlar tree shrine in 8.75, the ashlar tree and pillar shrine in 8.67, the tiered tree shrine in 8.73 and the tiered pillar shrine in 8.71. The double horns motif, as mentioned above, is frequently used to top shrines as in 8.71, 8.72 and 8.76. Shrines are one of the defining indicators of the cultscape and they are the focus of the serving at the shrine *Icon*.

There is a set of images which have been called rustic shrines⁸ as with the examples in 8.77, 8.78 and 5.78. However, there are significant differences between the constructions depicted in these images and the seven shrines identified above. These particular constructions are not attended by human figures and it is difficult to judge their scale. They all show vertical elements topped by a triangle which is usually hatched. They regularly have an attachment on the side in the shape of a circle, semicircle or S. Many are surrounded by wavy or curling lines. Some are accompanied by double horns and branches which give an indication of a small-scale item. Searching for a small-scale item of this characteristic shape, one comes up with a bee smoker, a standard piece of equipment for any bee keeper. Indeed, this most useful of tools for the apiarist still has the same basic shape today. A bee smoker identification would explain the attachments as handles and would be cognisant with the associated foliate motifs. It would explain the hatched triangle top as the perforated emitter of the smoke. It would also explain the waving/curling lines in 8.78 as the smoke issuing forth, as discussed earlier as the ephemeral shapes seen in 3.80 and 3.81. Identifying these constructions as bee smokers would be consistent with the needs of a Bronze Age community and would provide a complement to the images of bees and beehives already established in the iconographic repertoire⁹.

There are three altars, each shown with specific detail: curved, table and sacrifice. The curved altar has a flat base and top and incurved sides which leave a very distinct profile as in 8.79. It is sometimes placed within scenes involving human figures but more often it is the focus of an antithetical group composition where lions, hounds and griffins are the attendants. The table altar looks just like a table with a flat top as in 8.80. It may be anything from knee-high as in 8.113 to waist-high as in 8.33 and

7 In Onassoglou's analysis of the talismanic seals, these bundles are named *Fischprotomen*, *Bündel in V-Form* and *Paneel-Bündel*, CMS B2, 85-102, Tafel XXXI-XL. This is also a large group of seals.

8 Named a rustic shrine by Evans but argued against by Krsyzkowska, AS, 134. The set of images as they appear in talismanic seals was identified by Onassoglou who retained the reference to "Rustic Shrine" but named them *Humpen*, after their tankard shape, CMS B2, 23-28, Tafel X.

9 The term, bee smoker, has now been added to the Element list in the IconAegean Vocabulary and in the IconAegean Databases, and the previous term, rustic shrine, has been removed.

8.162 and may be topped by double horns. The sacrifice altar is a long low construction large enough to hold the sacrificial animal, with specially shaped sturdy legs as in 8.81 and 6.192. In almost all cases the sacrifice is depicted and sometimes also the human figure officiating. Altars are one of the defining indicators of the cultscape and are the focus of the serving at the altar *Icon*.

Ships and Buildings, Shrines and Altars – Legacy and Late Periods (Plates 8.85 to 8.93)

Sailing ships continue in the seal repertoire but in limited numbers. Sailors are seen aboard in 8.85 and a full ship is seen in 8.86. Town houses are not in evidence. There are somewhat more instances of shrine images including examples of tree, pillar, gate and lattice shrines as in 8.87, 8.89 to 8.91 and 9.61. The expected altar usages continue with the table altar in 8.88, the curved altar used as the focus of the antithetical group as in 8.92 and the sacrifice altar carrying the sacrificial animal as in 8.93. The grand pillar is seen in 8.91 as an appropriate place to tether the bull and as the focus of the griffin attendants in the antithetical group of 8.92.

Clothing for Females and Males

Clothing for Females and Males – Early Seal Period (Plates 8.94 to 8.99)

Elizabeth Barber has given us a splendid treatment of prehistoric textiles to begin our survey of clothing¹⁰. A catalogue of Aegean dress has been compiled by Berenice Jones to cover both women's and men's garments¹¹. Her descriptions are taken into account in the *IconAegean Vocabulary* which includes more detail from the seal images. The *IconAegean Vocabulary* sees Minoan women as wearing long pants in addition to the many styles of skirts and has the cloak as a significant accoutrement for the Minoan male. In the treatment of clothing here, female figures are identified by wearing either a skirt or long pants and may wear a scarf, cape or a mantle while the full array for males lists belt, belt and kilt (which includes the codpiece and back flap), long kilt, diagonal robe, mantle and cloak.

In the Early Seals three garments are clearly shown for females. In 8.94 the side-pleated skirt is seen tied at the waist by a girdle with pom poms. In 8.95 a woman wears a simple skirt made of patterned material. In 8.96 the seated female wears long pants, the hemline being marked by a bump at the calf. In the profile depictions of 8.94 and 8.96 a peak is shaped at the nape of the neck although it is not clear if it is a bodice projection or a separate clothing item which may be the precursor of a scarf.

For males in this period virtually no attention is paid to clothing. The usual depiction of males at this time is of body shape with no clothing as in 8.13, 8.15 and 8.17. A kilt may be suggested in 8.16. The one item of clothing that is regularly shown from MM II is the cloak as in 8.99. It conceals the body in a distinctive shape and is patterned, the fabric design being shown as marks or stripes. The cloak may also be the garment indicated in 8.98 with the pose of the figures changing the cloak shape a little. However, in 8.97, because the figure is seated in such an auspicious position with an identifying tree behind, it may be an early Seated Lady. If so, the enveloping garment may be the earliest depiction of the mantle.

Clothing for Females and Males – Experimentation Period, Minoan High Art (Plates 8.100 to 8.129)

The full range of garments for females is now observable: six skirts, two long pants, various scarves, capes and mantles. The flounced skirts in 8.100 all have long underskirts falling to the feet. The frilled skirts in 8.100, 8.101 and 8.104 show the distinctive horizontal frills and the single vertical seam line. Two women wear fringed skirts in 8.102 revealing the deep panel of vertical patterning at the hem. The

10 Barber 1991 and 1994 with further comments in Barber 2005, 41-42, and 2012, 25-29.

11 Jones 2015. The *IconAegean Vocabulary* uses some of Jones' terms like the side-pleated skirt but adds descriptive terms for the long pants. Jones' full discussion of the Minoan bodice is not paralleled in the *IconAegean Vocabulary* because the size of the seal designs prevents a clear understanding of its intricacies. Sometimes bodice details are indicated but as they are not treated systematically across the images a separate term has not been assigned. A note is made in the *IconAegean Database* entry where the bodice details are clear.

fleecy skirt in 8.103 has an A-line shape and is covered with small markings to give the shaggy effect of a fleece. The lappet skirt is worn by the woman facing the man in 8.104. This skirt comprises a set of long ribbons (lappets) fixed to a girdle which, when tied around the waist, allows the ribbons to fall down over an underskirt. In 8.105 five women wear the side-pleated skirt known from the earlier period, as well as capes covering the upper body to just below the waist. Long pants are regularly shown as in 8.106 to 8.108. The hemline is always clearly marked at the calf, most often as chevrons as in 8.106 and 8.108¹². Long pants may have added flounces as with the folds across the thighs and knees in 8.107. The two types of pants, long pants and diaphanous¹³ long pants, are distinguished by their differently weighted materials: a firmly woven concealing fabric as in 8.107 and a lighter almost transparent fabric as in 8.108. With the diaphanous pants it may be simply the case that their clinging soft nature reveals the female body shape as in 8.106 or it may be that the leg shape is revealed within the pants line indicating a true diaphanous tissue as in 8.108. The scarf may be tied around the neck with ends floating free as in 8.109. If tied as a bow at the nape of the neck, as with the two women in 8.110, then the scarf knot is created. A cape covering the upper body is seen in 8.111. The mantle is a full-length wrap tied across one shoulder. It may be diaphanous as in 8.117.

For males the full range of garments is now revealed. The standard attire is belt with codpiece and back flap as in 8.112 but this is often attenuated to show only the belt as in 8.113. This stress on a confining belt accentuates the slender waist of the Minoan male as in 8.115 and 8.119. The torso is covered more when the long kilt is worn as in 8.114 and 8.115; here the waist may be slender or not. The full-length garment of the diagonal robe is seen in 8.116. A man may also wear a full-length mantle as in 8.152 where it is also diaphanous. The cloak becomes even more important in this period, with careful attention given to its patterns and its fringe. In 8.192 the main part of the cloak is woven with parallel rows of chevrons like a tweed pattern and the fringe is deep and heavy hanging. The cloak, when folded into the cloak knot, becomes even more closely associated with warriors and hunters and the symbols of war and the hunt, as discussed below.

Hats, headdresses and head coverings are many and varied in the Minoan High Art Period although only a few are mentioned in clothing reviews. All are here termed hats and there are nine: horn bow, plumed, high, pointed, peaked, brimmed, flat, round and cap. The horn bow hat, seen in 8.118, is perhaps the most discussed headdress. Either two or three horn bows are set, one above the other, and usually topped by a double axe. The double or triple horn bow hat is worn only by Mistress of Animals figures. The horn bows are actually the recurved composite bows used as weapons. The size of the headdress reflects this identity, as will be discussed further below in the war/hunt equipment discussion. The knobbed ends mark where the bowstring is fastened when the bow is strung. Bows are held/stored unstrung and are strung just before firing. Thus, bows are maintained free from the tension (and thus the stress on materials) that occurs when they are strung for use. Showing them unstrung is simply registering the way they are mostly seen. The plumed hat has a flat shape with a plume springing out from the centre top. It is worn in 8.119 by a male VIP. The high hat as in 8.120 is a very tall headdress reducing to a point at the top¹⁴ and is worn by women. The pointed hat as in 8.121 covers the head and comes to a point. It may be worn by males or females. The peaked hat as in 8.121 and 8.122 is a cap with a peak pulled to the front. It is worn by women and may be a snood. The brimmed hat as in 8.123 has a distinct wide flat brim. It may be worn by male or female figures. The flat hat as in 8.124 sits neatly down on the head and is worn by a male, a sailor. The round hat as in 8.125 is rather like a basin upended on the head. It is worn by VIPs, either male or female. The cap hat as in 8.126 fits the head closely and has a tail down the back. It is worn by males.

12 As noted in Chapter 3, the angular markings for the hemline are called “saumwinkel” in the CMS descriptions.

13 This sealing occasioned much discussion on one of my visits to Marburg, and I am indebted to Ingo Pini and Walter Müller for their observations. It is considered a high point in technique for seal carvers to be able to render a body beneath a fine fabric drape, just as it is for sculptors in larger media.

14 Although in one case the top is flat, CMS II.6 13.

Clothing for Females and Males – *Legacy and Late Periods* (Plates 8.130 to 8.135)

Clothing for females at first follows the Minoan style with flounced skirts as in 8.130 and some long pants as in 8.131. However, the intricacies of Minoan female apparel are often misunderstood. Later a long straight gown makes its appearance as in 8.132.

Similarly for males, the belt and kilt continue where the codpiece may be shown as in 8.133. Even the belt is dispensed with in some representations as in 8.134. A new garment, the simple knee-length tunic, now appears as in 8.135.

Equipment for War and the Hunt

Equipment for War and the Hunt – *Early Seal Period* (Plates 8.136 to 8.144)

The equipment for war and the hunt comprises bow, arrow, staff, spear, grand spear, sword, eight shield, tower shield, tusk helmet, crested helmet, cloak, hide apron and panoply. In the early seal 8.136 the simple bow and the short sword or dagger are depicted in battle in a duel. By MM II the bow, arrow, spear and sword are shown as in 8.137 to 8.140. A sword or dagger is shown as sole subject in 8.140 but, lacking associated detail to give scale, it is not clear which weapon is intended. In the IconAegean Vocabulary the term, sword, covers both possibilities. The eight shield is featured in sole subject compositions as in 8.141 but can also be placed beside human figures as in 8.142. The two male figures in 8.143 are clothed in cloaks, one with a sword point protruding from beneath.

In 8.144 the grand spear, which has a knobbed haft and large detailed point, is shown as CHIC 050 with other hieroglyphs¹⁵.

Equipment for War and the Hunt – *Minoan High Art* (Plates 8.145 to 8.153)

All the items of war and hunt equipment, both offensive and defensive, are seen in Minoan High Art. In 8.145 the archer draws his bow while in 8.146 the VIP holds his bow down. In 8.145 the bow is strung because it is in use but in 8.146 it is unstrung because it is not. The composite bow, unstrung, is placed in various non-combat settings, and in these it is termed the horn bow. One may be shown, or two or three placed one above the other. A single horn bow is seen in 8.168, a double horn bow in 8.118 and a triple horn bow in 8.147. In these latter two examples the double or triple horn bow becomes the horn bow hat worn by the Mistress of Animals where it is topped by a double axe. Simple bows are usually bows of wood and show a single arc when drawn. Composite bows are made of wood, horn and sinew and typically show a recurved shape as in 8.146, 8.147 and 8.152. The inward curve where the aiming hand holds the bow is in the centre, with the bow shape flaring away to the tips which are defined by rings or knobs to help secure the string¹⁶. The sword, spear and tower shield are seen in use in 8.148 while the spear and eight shield are seen carried by warriors on parade in 8.149. A large man-covering defence shield is seen in 8.151. The grand spear shafts a bull in 8.150. Helmets are regularly worn as in 8.148 and 8.149. They are close-fitting to the head and usually crested with a flowing plume. In 8.165 a tusk helmet is shown in detail with bands for the boar teeth and cheek flaps. In the helmet in 3.93 the alternating rows of boar tusks are quite clear as are the fixing ties and crest and the added (ram) horns. The defensive body armour is the hide apron of characteristic shape suggesting leather working. In the precise representation in 8.192 two warriors wear the hide apron, with one wrapped in a magnificent cloak where the detail of pattern and fringe is carefully depicted. When weapons are gathered and displayed as a group then we have the panoply image. In 8.166 the panoply consists of eight shield, helmet, swords and greaves. The eight shield is given arms to brandish the swords. In 8.152 the panoply occupies the full curve in the right of the bezel, thus indicating its importance, and it consists of the eight shield in profile, the bow and a folded cloak containing the sword with only the pommel showing at the

15 CHIC, 15-16.

16 On the composite bow see Bakas 2016, 9-15.

top. In a parallel image in the right curve of the bezel in the gold signet 8.178 the panoply comprises an eight shield in profile and folded cloak with protruding sword pommel. When the cloak is folded and shown by itself it becomes the cloak knot as seen in 8.164 where three are placed between eight shields. In this form it can be shown suspended by a tie at the upper end as in 8.68. The long plain rod and the staff, as noted above, can be a carrying pole or a walking aid in the early seals. The carrying pole is seen again in 8.121 and 8.122. The staff can also be an offensive weapon, readily available and very efficient with trained moves¹⁷. In Minoan High Art the staff is held by VIPs. The staff is shown in its long form in 8.66, 8.114 and 8.115 and in its short form in 8.67 and 8.160. In its short form it can also have a curved handle as in 8.192, continuing its use as observed earlier in 8.191. The advent of the horse-drawn chariot provides for a whole new range of specialist constructions. In 8.153 the wagon with four-spoked wheel and the harness and reins are shown while the driver wields a two-lashed whip over the horses.

Equipment for War and the Hunt – *Legacy and Late Periods* (Plates 8.154 to 8.159)

There is a continuation in the Legacy Period of the offensive weapons, particularly the sword as seen in the war and hunt scenes 8.154 and 8.155. The eight shield as in 8.156, the horn bow as in 8.157 and the grand spear as in 8.158 also appear in the early part of the Period. A Griffin Master carries the staff in 8.159.

Iconographic Interpretation: Industrious and Innovative Artisans

The above collection of images of human artefacts, small and large, provides a succinct summary of the industrious life of Aegean citizens. The seal artists have given us a palpable sense of the constructed environment, from carrying poles to ships and shrines, from clothing for women and men to equipment for warriors and hunters. This overview of citizen industry is presented by the seal artists, not by showing the workers actually practising their craft, but by displaying the finished product. The number of such depictions and the care with which the detail is pursued testify to the importance of the constructed artefact. The following discussion encompasses the Minoan experience while the Mycenaean view is discussed in Chapter 14.

It is clear that the Minoan community appreciates the labours of their skilful workers and delights in the beauty of their products. If it were not so, we would not have pictures of the little hand-made things, of collars, cords, nets and festoons, of wickerwork, stools, seats, lyres and altars. Depictions of major constructions like shrines and buildings pay tribute to the carpenters and masons. Yet the great palace buildings are not placed centre stage in Minoan High Art. The shrines, altars and ships are the focus of the seal designs. There are seven shrines and three altars, each with distinct construction and with distinct function, with perhaps the most striking ones being the tree shrine discussed above in connection with the pulling the tree ceremony and the curved altar which also becomes a base for potent symbols as discussed below. Ships do occupy a central design position, given sole subject prominence, and they have done so since the earliest seal images. By LM times the *Icon* of the ship *ikrion* becomes a statement of seafaring expertise in a *pars pro toto* composition. While respect must be shown for the carpentry skills evident in the actual ship construction, much consideration also needs to be given to the time, effort and expertise of weavers who supply sails and ropes. The sails would need far more time to manufacture, possibly twenty times that required to build the ship¹⁸. The spinning, weaving and finishing of the sail fabric requires immense skill and must have occupied many, many craft workers.

Clothing was of great importance to the Minoans and they spent immense effort in producing garments of great variety, but again it is not the making of the garments that they are interested in

17 Compare the quarterstaff of English tradition and the bo staff of Asian martial arts.

18 St Clair 2018, 97-114. In her Chapter on the Viking ships, St Clair estimates that it would take two skilled shipwrights two weeks to make a longboat while creating a sail would take two skilled women a full year or more, depending on the size required.

presenting. There are no extended images of spinning or weaving here. Instead, it is the finished product that is depicted in fascinating detail. This is particularly observable in the rendition of women's attire and its significance. As with traditional societies, the many skirts worn here by females, particularly the frilled, flounced and lappet skirts, are likely to be revealing of age and marriage status. The frilled skirt may be the attire of the young girl while the usual flounced skirt would be the dress of the married woman. The lappet skirt is such a particular piece of apparel, not really a concealing skirt at all, that it calls for an explanation. Elizabeth Barber has pointed to the significance of the string skirt as marking the coming to fertility of the young female, and her analysis of the wearing of the string skirt from the palaeolithic era down to modern European folk costumes is a *tour de force*¹⁹. Seeing the lappet skirt as the continuum of the string skirt in the Aegean Bronze Age would be an appropriate interpretation, as would be the acceptance of its meaning as declaring that the young woman is available for marriage.

Further investigation of the finished clothing product reveals more delightful details. In the early seal images there were attempts at differentiation of materials and weaving patterns as in 8.95, 8.98 and 8.99 but by LM I the interest in fabric is palpably strong. The flounces of 8.127 show different weaving patterns. In 8.129 the flounces are differentiated as if stitched together in separate panels. Many of the flounced skirts appear to sway with the body, thus suggesting they were cut on the bias. Exploring the behaviour of fabric when bias cut would fit perfectly with the Minoan interest in movement. Now look at 8.128 and see how the long scarf drapes the upper female body and falls to the ground between the legs. Here the diaphanous pants are clearly of a lightweight fabric, clinging to and revealing the body beneath. In 8.109 the scarf ends floating free also suggest a very fine material. The enveloping cloak in 8.184 to 8.192 may owe its bulk and weight to being worked of un-scoured wool. With reference to the detail of 8.127, 8.128 and 8.129, look again at the clothing in 8.100 to 8.108 and 8.114 to 8.117 to celebrate the depiction of weave, weight and texture. The implications are that we are dealing with different fabrics like wool, linen and silk. Colour differentiation is not available to us in the seal images but it is expected that the patterning observed in these details reflects woven colour patterns. Further decorative effects in clothing are achieved by the addition of tassels, pompoms and ties. Tassels are lovingly depicted in the fringe of the long scarf in 8.128, the "bobbles" on one end hanging at the back of the VIP and on the other end spilling down onto the ground. Tassels top the pointed hat of the VIP in 8.114 and hang from the hands and arms of women in 8.100 and 8.110 (although not fully shown in the line drawing). Fringe-like festoons decorate an altar in 8.33. Then there are all the ties and girdles that show special effects. The cord that tethers the griffin in 8.36 is finished in a bow with a tassel. An elaborate tie on the shoulder secures the mantle in 8.117. While there are pompoms to finish the earlier girdle tie in 8.94, the VIP and her servers in 8.70 are dressed identically right down to the distinctive girdle ties that hang down their backs. Even without falling ties, girdles are regularly featured by being shown as a thick roll, double roll or triple roll around the waist, seen most clearly in 8.117, 8.127 and 8.129. The girdle tie that holds the lappet skirt as in 8.104, 8.176 and 8.178 is especially clearly delineated. The amount of the community's time that must have been devoted to the sourcing of the thread and to its spinning and weaving in order to achieve this beautiful clothing is only now beginning to be appreciated anew with recent fabric research.

Expressive detail continues in the depiction of equipment for war and the hunt, both defensive and offensive. The hide apron as in 8.184 and 8.192, acting as armour, is likely to be made of leather, tanned and shaped to protect the lower body while still allowing movement. The curved surface of the eight shield, a difficult shape to manufacture, is designed to deflect missiles as in 8.152 and 8.166. The curves replicate the shape of the symmetrical or equivalved forms of the common bivalve shell when it is opened. Did this natural form, with its capacity to "bounce away" falling sand particles, inspire the eight shield shape? The cloak knot always portrays the characteristics of the cloak itself, the heavy woven material and the deep fringe, while giving its folded shape the characteristic tied and "bent over"

19 Barber 1994, 54-70. Written as ever with verve and clarity, the survey covers an immense amount of time and geography yet can also insert a reference to Homer's description of the dalliance of Hera and Zeus.

top as in 8.164. The binding tie can conveniently provide the means for the cloak knot to be hung up as on the grand pillar in 8.68. The cloak knot is not to be confused with the scarf knot of lighter weight worn by women at the nape of the neck or shown separately with its characteristic loop at the top as it is doubled, twisted and pulled through to form the loop²⁰. Eventually, the chariot with all its accoutrements becomes an important subject and is given sole subject status, thus reflecting its prestige position in the warfare scene²¹.

Constructed Symbols: staff, grand pillar and double horns (Plates 8.160 to 8.162)

The seal artists have also created some of the most identifiable symbols of Minoan life out of their human-made environment, with these constructed symbols reaching deep into the functioning of Minoan society and into Minoan belief systems. The fine detail of the depiction reveals the Minoans' sophisticated appreciation of skilled artisanship and their amazing ingenuity in extrapolating detail to create potent symbols. The staff, grand pillar and double horns are discussed first while two other groups of symbols, the special objects and the hovering symbols, follow.

The staff is the statement *par excellence* of authority in Minoan Crete. The staff might have begun more humbly as the useful carrying pole or hiking aid or as an offensive weapon used by mortals, as discussed above. However, in Minoan High Art, the day-to-day uses are minimally shown and the staff is held out in the power gesture which is the prerogative of deities. It is likely that the power wielded in its original function as an offensive weapon is the symbolism that continues through into the later era. These VIPs hold or carry it as a mark of their status as with the Staff Lord in 8.115 and 4.96 or brandish it together with the sword as the Staff Lady in 8.103. Full figure VIPs stand holding out the long staff in the power gesture as in 8.114, 8.66 and 6.162. VIPs appearing on high hold the short staff in the power gesture to display their commanding presence over mortal women and men as in 8.160 and 8.67. No ordinary mortal is seen to carry or use such a staff in this way.

The grand pillar is the symbol of structural integrity in Minoan Crete. Pillars may be shown within a larger construction or may be shown isolated from the full building in an extreme example of the *pars pro toto* compositional device where the single pillar stands for the whole construction, even possibly the palace itself. Pillars shown integrated within the larger construction are those standing in the facades of buildings and gates as in 8.66 and those forming part of shrines as in 8.70 to 8.72. In 8.161 the gate or gate shrine is featured as the focus of an antithetical group composition. When the pillar is extracted from its primary construction role and placed isolated in a significant position then it becomes the grand pillar. The grand pillar is placed at the back of a deity in 8.69 and behind the main group in 8.177 in the right curve of the bezel. It is featured before a shrine in 8.67 and identifies a pillar shrine in 8.71. It is used to maximum effect when it is the focus of an antithetical group composition as in 8.68 where it is protected by lions and in 10.138 by geniuses. This is the Minoan adaption of the animals at the tree of life where the central eastern symbol is replaced by one that has potent meaning for Crete. We have earlier drawn attention to the seismic nature of the island in the interpretation given to the kneeling the boulder ceremony. This ever-present concern over earthquake destruction may well recommend the closest attention to structural members of any building. So, the artist takes the basic pillar and uses it first as the summary of the building which needs to remain intact as the earthquake strikes and then presents it in various settings as the symbol of structural integrity.

The double horns symbol is widely used in Minoan High Art. The name "double horns" is used here as a descriptive iconographic term and does not propose an origin in bull horns. What then are its inspiration and its meaning? Its shape is virtually the same as the Egyptian hieroglyph for mountain, *dw* Gardiner N26, and it does not show the addition of the sun symbol nestled in the curve which

20 Evans saw in these two images the same clothing item, completely missing the difference in the weight and weaving as well as the difference in the folded or looped tops. He coined the term "sacral knot" to cover all such shapes, and this has led to misunderstandings ever since.

21 See Crowel 1981 and 2005, 39-44.

would make it the hieroglyph for horizon, *ht* Gardiner N27²². Is this the inspiration for the double horns? Nanno Marinatos has been directing us for some time to look at Minoan links to the solar cult of Egypt²³. The placement of double horns high on buildings and shrines would suggest looking upwards to the sky. Is the double horns symbol an artificial horizon²⁴? When observing astronomical data it is necessary to take the sightings from a fixed position. Standing before an artificial horizon to locate the movement of celestial bodies in relation to points on that horizon gives just that certainty. The almost architectural shape of the double horns directs attention to the midpoint on the base between the horns which is shown in the most detailed depictions as a low point. This point marks the sighting for the arrival of sun, moon or stars at whatever the time of year it may be. The vital sighting is the mid-winter solstice which signals the sun stopping at its most distant point and then beginning its welcome return. Earlier in our discussions, the sky symbols of sun and moon were seen as evidence of a Minoan lunisolar calendar²⁵. The double horns as an artificial horizon accords well with this interpretation in providing the means for ascertaining precise astral measurements. The usage of the double horns symbol showing it small-scale with plants, ewers, vases and bee smokers points to the sighting of the next most important celestial event, the vernal equinox, with the land warming and vegetation sprouting. Plants grow out of the central (low) point of the double horns in 5.48 and in 5.75 where it is the focus of an antithetical group showing geniuses tending the plant with ewers. In 8.25 and 8.170 ewers accompany the plant growing out of the double horns. In 8.27 the vase sits in the double horns. In 5.78 and 8.77 the plant growing in double horns is placed beside bee smokers. All these images link the double horns to the sprouting and sustaining of vegetation in the agricultural cycle and thus to its use in predicting the seasons. Early European societies have gone to immense trouble to build fixed observation points, from the roof box of the Newgrange monument to the bluestones and sarsens of Stonehenge²⁶. The double horns may well be the Minoan parallel.

Special Objects (Plates 8.163 to 8.174)

Many minor constructions take on a new life when they become symbols in their own right. These are gathered together under the general term of special objects and operate within the iconographic repertoire in myriad ways. Of the twelve special objects of symbolic importance, ten are made by human hand: double axe, eight shield, helmet, panoply, cloak knot, horn bow, scarf knot, orb rod, ewer and vase. Only the triple bud rod and the triton are sourced from the natural world. These two symbols are illustrated in 8.173 and 8.174 and were discussed in Chapters 5 and 7 above. The double axe can be sole subject as in 8.163. It is carried in procession in 8.28 and 8.184 and stands on an altar in 8.80. It surmounts a bull head in 6.100 and this has been taken to mean the sacrifice of the bull using the double axe. There are no images showing the double axe being used in this way but then, there are no clear images of the actual act of sacrifice in the Ceremony of Animal Sacrifice, as discussed above in Chapter 6. Lacking supporting evidence, it seems prudent to pause the sacrifice interpretation and look for credible meanings of the double axe symbol elsewhere. If, as is likely, the double axe was originally a war weapon, then its symbolism is sourced in its message of a warrior leader's conquering power. The eight shield, helmet, panoply and cloak knot are known in their primary use of weaponry but when used apart from this they become the symbols of the warrior/hunter and stand in his stead. The four symbols are featured

22 Gardiner 1950, N Sky, Earth, Water, 489.

23 Particularly in Marinatos 2010, METAPHYSIS, 3-11, ZOIA, 215-222.

24 Artificial horizon as created for astronomical observations not the altitude indicator of modern aviation.

25 See the Iconographic Interpretation section, Sky Symbols, in Chapter 4 above.

26 The Newgrange monument in Ireland is dated c.3200 BCE and is aligned to allow the sunrise of the winter solstice to flood light through the roof box above the passage door into the inner chamber. Stonehenge is part of an extensive grouping of Neolithic and Bronze Age monuments in Great Britain with its main stone-raising period being c.2600-1600 BCE. The alignment at Stonehenge is towards sunrise on the summer solstice and towards sunset on the winter solstice.

as sole subject as shown in 8.164 to 8.166. The panoply is seen featured in the right curve of the bezel in the cultscapes in 8.152 and in 8.178 close to its owner who is otherwise occupied. The helmet can be featured as a sole subject but also makes an appearance in the Zakros fantasy designs worn by birdwomen as in 11.83 and a composite female being as in 11.84. The cloak knot is seen early in 8.188, is also carried in processions as in 8.184 and can be hung up on the prestigious symbol of the grand pillar as in 8.68. In the animal with the special object *Icon*, the special object is often of reduced size and is always shown separate from the animal which seems unaware of it. Both details emphasise that the object is used symbolically with the animal. The eight shield features in this way as in the early example with the agrimi in 3.25 and later with the stag in 6.26. In this way the quarry animals are tied specifically to the role of the armed warrior or hunter. The horn bow is the archer's composite bow shown unstrung. As a special object its main role is to form the headdress of the Mistress of Animals, particularly in its double and triple forms as in 8.118 and 8.147. Thus, the horn bow becomes the symbol of the archer's successful hunt which involves the death of the animals of the Mistress. The scarf knot is the looped knot of fine material seen in its primary use as clothing at the nape of the neck on women as in 8.110. As a special object it appears to be the prestige garment representing women. Its symbolic use is to have it placed with a fluttering pair in a boulder kneeling cultscape as in 8.167. The orb rod in 8.172 is being offered by a server to a deity, the Great Seated Lady, and so can be seen as a symbol of her authority. The ewer and vase are elevated from their primary role of pouring liquids. The ewer is the vessel held by the genius from the time of the early seals as in 8.6 through to Minoan High Art as in 8.22 while the vase can be the focus of an antithetical group as in 8.23. Both ewer and vase are used extensively in talismanic seals where they are understood to be watering the plants shown with them as in 8.169 to 8.172, the plants sometimes growing from double horns or near bee smokers as noted above.

Hovering Symbols (Plates 8.175 to 8.183)

Even more restricted in their use are the ten hovering symbols that are positioned above human figures in the complex scenes. Eight of these are seen in LM I compositions: the eye, ear, grainshape, piriformshape, pillarshape, curlshape, triple bud rod and double axe with scarf²⁷. Three of these, the triple bud rod, double axe and panoply, are also members of the special objects group of symbols as discussed above, and a fourth, the scarf knot, is joined with the double axe to create a new symbol, the double axe with scarf. The eye and ear are clear in 8.110 and the eye in 8.100 and 8.180. The eye has already featured as an hieroglyphic sign. In 8.175 the eye and ear are featured in what is virtually a sole subject design. The grainshape is an ear of grain as in 8.69, 8.104, 8.178 and 8.179. The piformshapes seen in 8.176, 8.178 and 8.181 are the variously shaped rhytons. The pillarshape as in 8.180 and 8.181 and the curlshape as in 8.66 and 8.69 are not yet surely identified. The triple bud rod is seen in 8.177. The triple bud is the symbol of sprouting plant growth and enveloping greenery from the time of the early seals as in 5.11. The double axe with scarf as seen in 8.176 and 8.178 shows the scarf looped around the double axe as noted earlier when seen featured as a sole subject in 8.30. The hovering symbol *Icon* is one of the indicators of a cultscape. The human figures depicted below in these particular cultscapes show no recognition of the hovering symbols poised over their heads. These items cannot be hovering there in any true-life situation but are to be read as symbols carrying special meaning for the humans below. I propose that they are the equivalent of prayers offered up to the gods for good health, safety, successful harvests and individual success²⁸.

The Ceremony of Presenting the Cloak (Plates 8.184 to 8.192)

²⁷ The other two hovering symbols, the double axe and panoply, are seen only in 8.183 and are discussed in Chapter 14 below.

²⁸ A detailed exposition of the hovering symbols and celestial signs was presented to the Vienna Aegaeum Conference and may be found in Crowley, *METAPHYSIS*, 89-96.

The cloak is regularly seen being worn by males and has a distinctive outline from MM II times. In Minoan High Art the cloak is seen in panoply groups as in 8.152 and in 8.178 with the owner nearby. When folded, it becomes the special object, the cloak knot, and is shown as sole subject or with warrior symbols like the eight shield or hunting links with a stag. Every illustration proclaims that the cloak is a prestige garment. Further, in each depiction there is such attention to its weave and fringe as to suggest a unique product. If this is indeed the case then we are dealing with a prestige garment created for a special person, a garment that not only proclaims the status of the person but the importance of his individual life. Weaving, knitting or crocheting a special garment with its own special design for a special/beloved person needs no explanation. The iconography of the cloak presents it as the status garment for the Minoan male, granted to a specifically chosen recipient.

Gathering the images of the cloak when shown with human figures, we see that a ceremony involving the warrior elite is proceeding, and we are granted glimpses of the different stages in its performance. The opening to the grand event is noted in bringing the cloak, folded as a cloak knot, to the presentation ceremony. In 8.184 and 8.190 the male bearers wear the warrior hide apron and in addition carry the double axe, thus further signifying the importance of the occasion. The next act is the preparing and presenting of the cloak to the recipient by a group of males as portrayed in 8.188 and 8.189. Finally, as in 8.191 and 8.192, the recipient is featured clothed in the cloak. In both these illustrations, the symbolic staff with curved handle is seen, in one case held by the recipient himself, in the other carried by the warrior leading the newly cloaked recipient. That the recipient is a warrior is indicated by the sword pommel protruding from his cloak in 8.191 and the hide apron showing beneath his cloak in 8.192. Devoting an image to the recipient wearing the cloak marks this significant moment in the warrior's career.

Now, can the three other images that share some of the iconographic details discussed above, also be part of the ceremony of presenting the cloak? The kilted male in 8.187 carries a cloak knot over his shoulders as he stands by a papyrus plant²⁹ which is an indicator of the supernatural Papyrus Garden. In 8.185 a female figure clothed in long pants with hemline carries both cloak knot and double axe, the linkage also seen in 8.184 and 8.190. Then in 8.186 a large female figure, similarly clothed, gives an elaborately figured cloak knot to a much smaller male figure. This image gives the clue to the female being a VIP Lady, a deity, because of her size, and to the figure in 8.185 similarly being a deity. Accordingly, gathering all the iconographic details together, we would see these three images as raising the ceremony up to the supernatural sphere. Now we see a female deity bestowing the prized cloak, and by implication blessing the recipient, as she presides over the ceremony that was so significant to the warrior elite.

29 The seal/bead is broken, shearing off a large part of the fringe. The loop for hanging the cloak knot is rather exaggerated, leading to mistaken readings of animal legs sticking out.

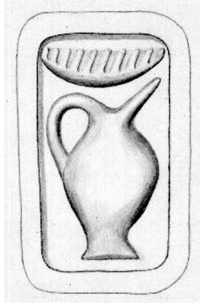
Comparisons with Images in Other Media

1. Gold and bronze double axes from Arkalochori, Nirou Chani and Zakros.
FLL, Plates 194 to 197.
2. The steatite relief rhyton, called the Harvesters' Vase, from Hagia Triada. The leader of the procession wears a patterned and fringed cloak and carries a staff with a curved handle.
CM, Plate 103.
3. The woman wearing the scarf knot in the fresco from the Palace at Knossos.
CM, Plate XVI.
4. Ivory sculpture from Mycenae showing two women in elaborate Minoan clothing with a small child.
NM, Plate 38.
5. Weapons and armour.
Daggers, swords and spears. FLL, Plates 73 to 79.
Swords and niello daggers. NM, 24 to 31.
Tusk helmet. FLL, Plate 80.
Plaques of helmeted warriors. FLL, Plates 81 and 82.
Ivory warrior head wearing a tusk helmet. NM, 87.

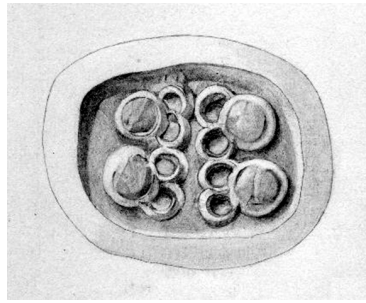
Plates 8.1 to 8.192

Vessels, Tools and Other Small Items

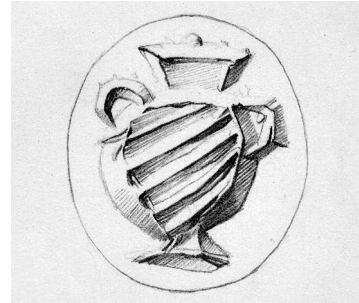
Vessels, Tools and Other Small Items – *Early Seal Period*



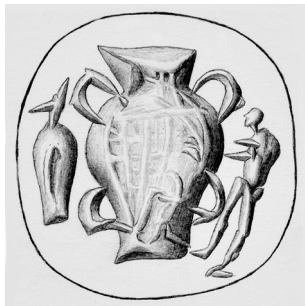
8.1 – jug
(II.5 240/MM II)



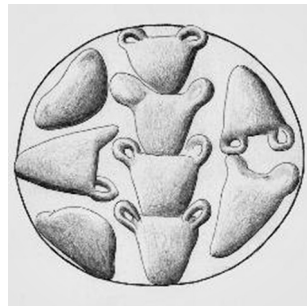
8.2 – flask
(IX 32/MM II)



8.3 – amphora
(VIII 100c/MM II)



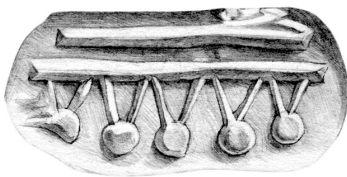
8.4 – pithos, jug
(VI 45b/MM II)



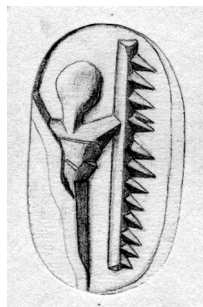
8.5 – skyphos
(II.6 226/MM I-MM II)



8.6 – ewer, genius
(II.5 322/MM II)



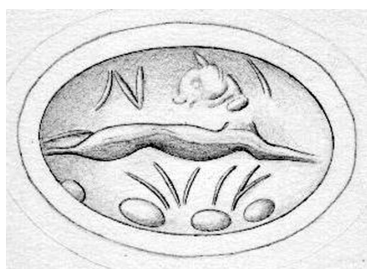
8.7 – carrying pole with loads, staff
(IX 13b/MM II)



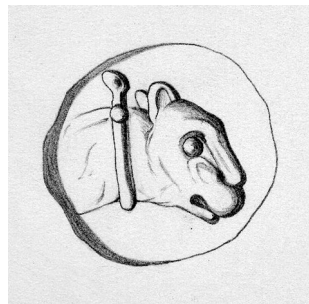
8.8 – toothed pole
(II.2 102a/MM II)



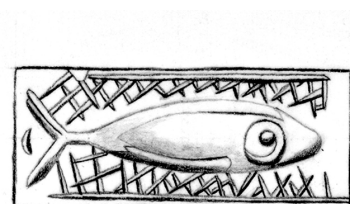
8.9 – spiked pole
(II.2 233a/MM II)



8.10 – collar, hound
(II.5 277/MM II)



8.11 – collar, hound
(VIII 115/MM II)



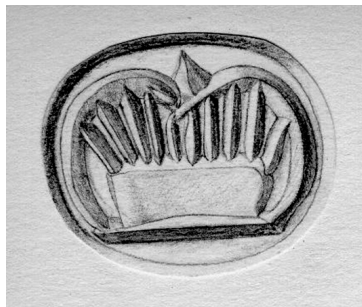
8.12 – net, fish
(IS 73a/MM II)

The Constructed Environment

Vessels, Tools and Other Small Items – *Early Seal Period* (cont.)



8.13 – musical instruments?
(II.6 150/EM III-MM IA)



8.14 – lyre
(II.2 86a/MM II)



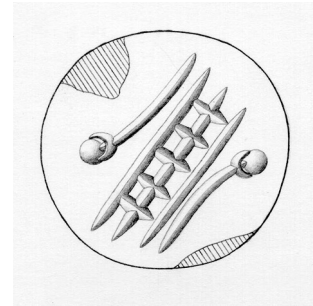
8.15 – sistrum?
(VI 84a/?)



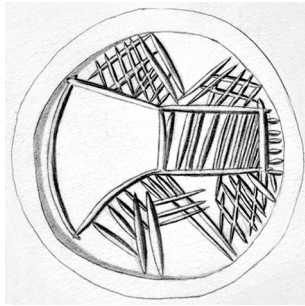
8.16 – basket
(II.1 391k/EM III-MM IA)



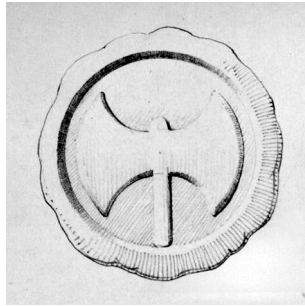
8.17 – stool as seat
(VI 44a/MM II)



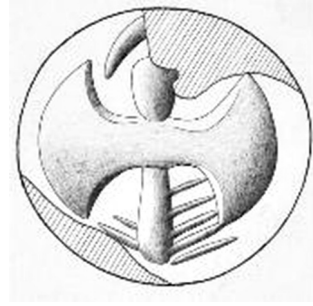
8.18 – orb rod?
(VS 1A 330c/MM II-MM III)



8.19 – single axe
(IV 153/MM II-MM III)



8.20 – double axe
(II.5 231/MM II)



8.21 – double axe
(II.8 55/MM II)

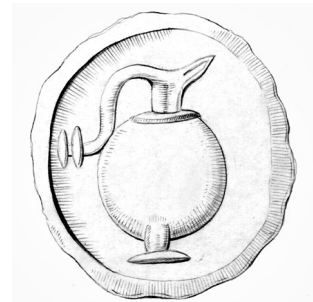
Vessels, Tools and Other Small Items – *Minoan High Art*



8.22 – ewer, genius
(XII 212/LM I)

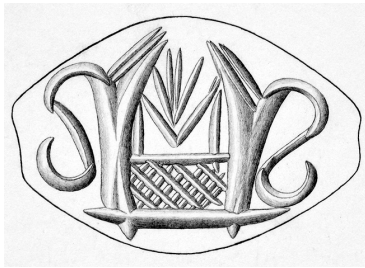


8.23 – vase
(III 377/LM I)



8.24 – ewer
(I 114/LB I-LB II)

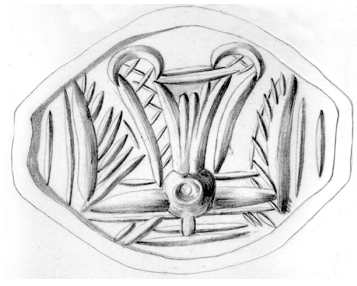
Vessels, Tools and Other Small Items – *Minoan High Art (cont.)*



8.25 – ewer, double horns
(III 260/LM I)



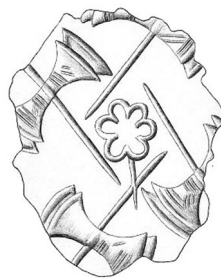
8.26 – ewer, plants
(II.3 261/LM I)



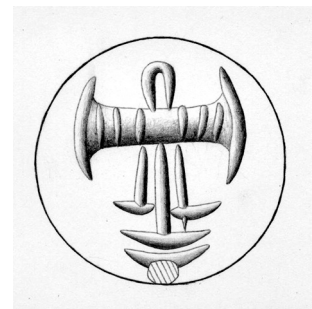
8.27 – vase in double horns
(IV 201/LM I)



8.28 – double axe, bearers
(II.6 10/LM I)



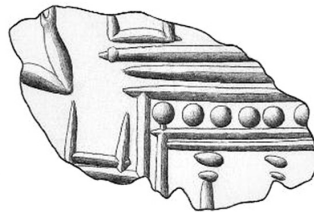
8.29 – double axe
(II.8 125/LM I)



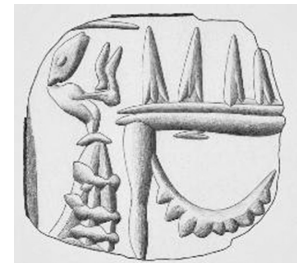
8.30 – double axe with scarf knot
(VS 1B 138b/LB I-LB II)



8.31 – orb rod, bearer
(VS 1A 177/LM I)



8.32 – double horns, building
(II.8 273/LM I)



8.33 – festoon, altar, server
(II.6.3/LM I)



8.34 – collar, hound
(II.6 76/LM I)



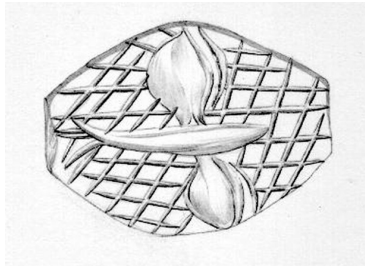
8.35 – cord/collar, Lion Lady
(XI 256/LM I)



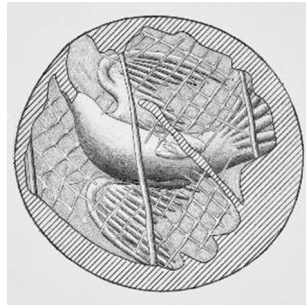
8.36 – cord/collar, Griffin Lord
(I 223/LB I-LB II)

The Constructed Environment

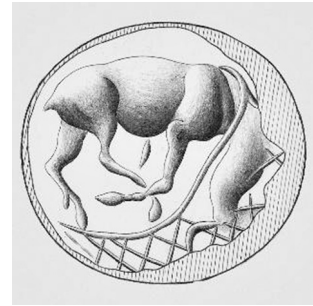
Vessels, Tools and Other Small Items – *Minoan High Art (cont.)*



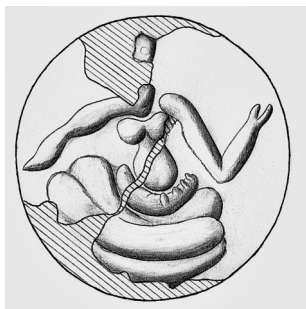
8.37 – net, flying fish
(X 95/LM I)



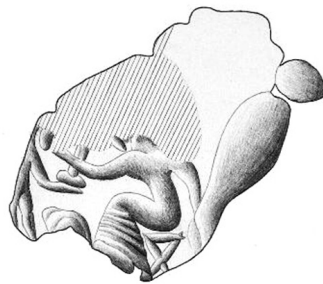
8.38 – net, bird
(II.6 123/LM I)



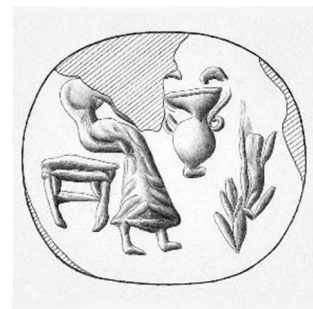
8.39 – net, bull
(II.6 49/LM I)



8.40 – seat of cushions
(II.7 22/LM I)



8.41 – camp stool
(II.8 240/-)

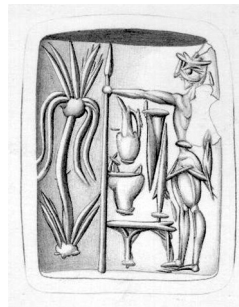


8.42 – stool, Great Lady
(II.8 243/-)

Vessels, Tools and Other Small Items – *Legacy and Late Periods*



8.43 – ewer, genius
(XI 290/LH II-LH IIIA1)



8.44 – vessels
(V 608/LM IIIA1-LM IIIA2)



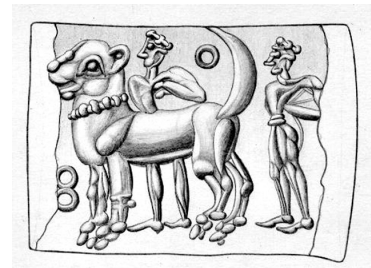
8.45 – orb rod
(XII 288/LB II-LB IIIA1)



8.46 – orb rod, bull
(I 265/LB IIIA1)



8.47 – seat, collar
(I 128/LB II-LB IIIA1)



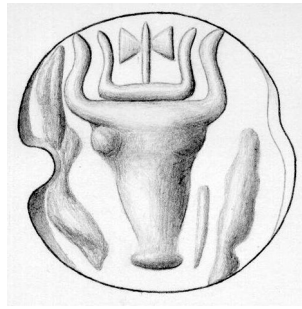
8.48 – collar, Hound Lord
(II.3 52/LB II-LB IIIA1)

The Constructed Environment

Vessels, Tools and Other Small Items – *Legacy and Late Periods (cont.)*



8.49 – double horn bow
(II.3 63/LB II-LB IIIA1)



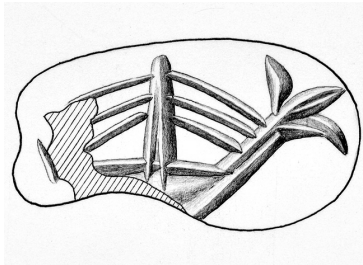
8.50 – double axe
(VS 1A 141/LM IIIA1?)



8.51 – double horns
(VS 1B 115/LB II-LB IIIA1)

Ships and Buildings, Shrines and Altars

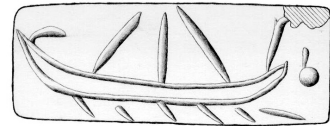
Ships and Buildings, Shrines and Altars – *Early Seal Period*



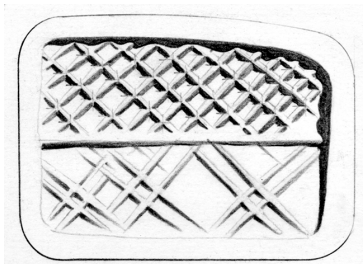
8.52 – sailing ship
(III 232b/MM II)



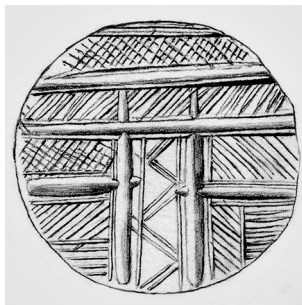
8.53 – sailing ship
(II.8 89/MM II)



8.54 – sailing ship
(VS 1B 333a/MM II)



8.55 – wickerwork
(II.1 316/EM II-EM III)



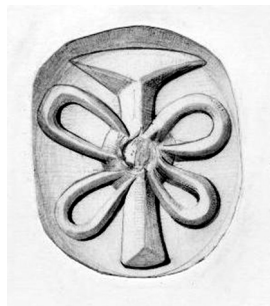
8.56 – wickerwork
(VI 170/MM II-MM III)



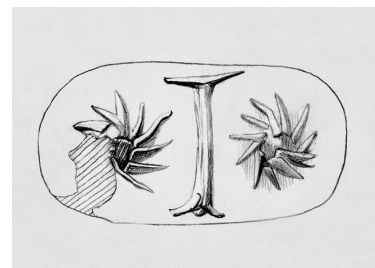
8.57 – wickerwork
(IX 36/MM II-MM III)



8.58 – barrier, ram
(XII 136/MM II-MM III)

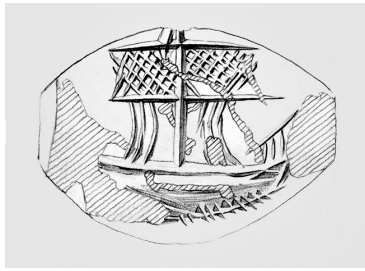


8.59 – pillar
(II.2 219b/MM II)

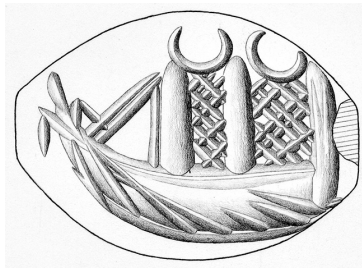


8.60 – pillar, sunbursts
(VI 86c/MM II)

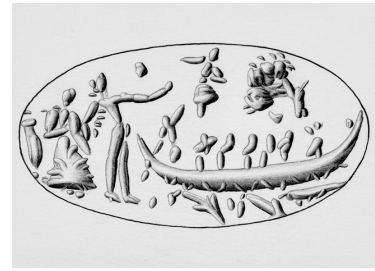
Ships and Buildings, Shrines and Altars – Minoan High Art



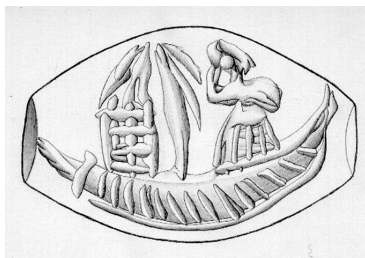
8.61 – sailing ship
(VI 467/LM I)



8.62 – ship ikrion
(III 265/LM I)



8.63 – ship, sailors
(VI 280/LM I)



8.64 – grand boat
(VS 1A 55/LM I)



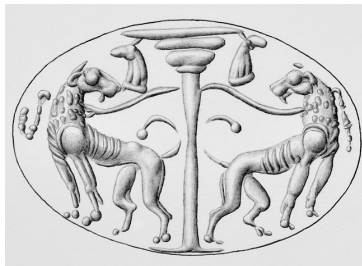
8.65 – town houses
(II.7 219/LM I)



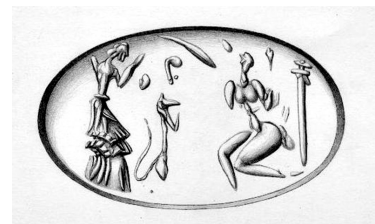
8.66 – town houses
(VS 1A 142/LM I)



8.67 – grand pillar
(VI 281/LM I)



8.68 – grand pillar
(VI 364/LB I-LB II)



8.69 – grand pillar, Great Lady
(II.3 103/LM I-LM II)



8.70 – tree shrine
(II.6 1/LM I)



8.71 – pillar shrine
(XI 30/LB I-LB II)

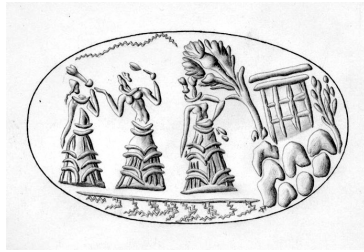


8.72 – gate shrine
(VS 1B 113/LB I-LB II)

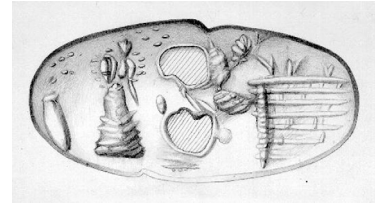
Ships and Buildings, Shrines and Altars – Minoan High Art (cont.)



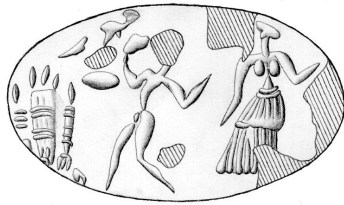
8.73 – tiered shrine
(VS 1A 176/LM I)



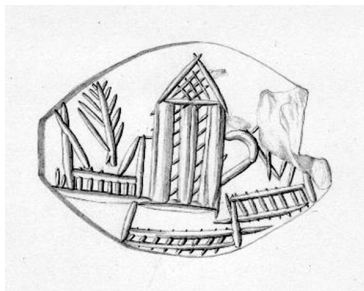
8.74 – lattice shrine
(VS 1B 114/LB I-LB II)



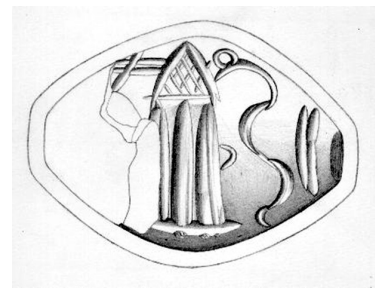
8.75 – ashlar shrine
(II.3 15/LM I)



8.76 – tripartite shrine
(VS 1B 194/LM I)



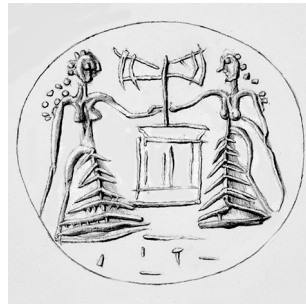
8.77 – bee smoker
(X 228/LM I)



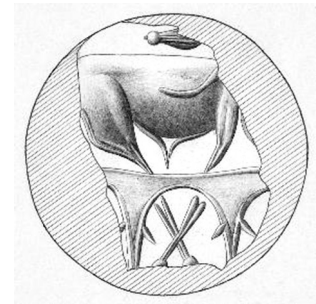
8.78 – bee smoker
(IX 86/LM I)



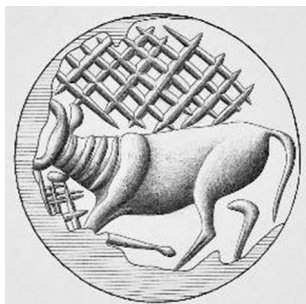
8.79 – curved altar
(I 46/LB I-LB II)



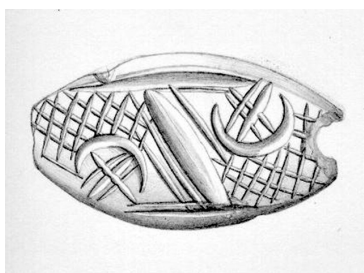
8.80 – table altar
(VI 282/LM I-LM II)



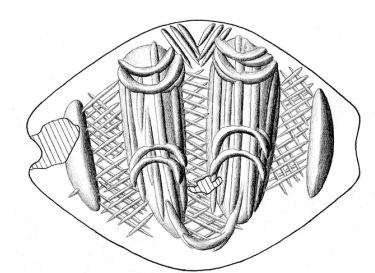
8.81 – sacrifice altar
(II.8 481/LM I-LM II?)



8.82 – barrier, bull
(II.6 48/LM I)



8.83 – wickerwork, panels
(X 110c/LM I)



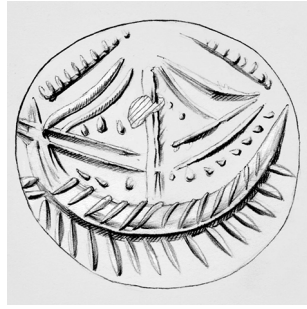
8.84 – wickerwork, bundles
(VS 3 329/LM I)

The Constructed Environment

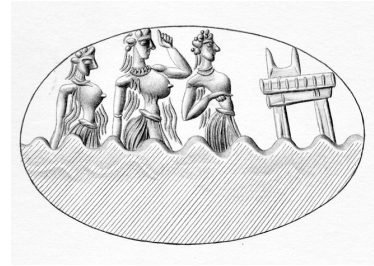
Ships and Buildings, Shrines and Altars – *Legacy and Late Periods*



8.85 – ship, sailors
(V 184b/LB II-LB IIIA1)



8.86 – ship
(VI 468/LM IIIA1-LM IIIA2)



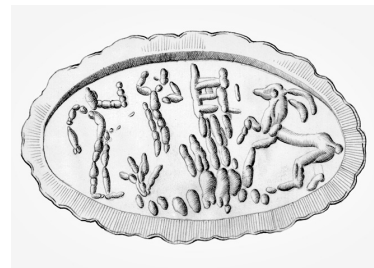
8.87 – gate shrine
(I 108/LH II-LH IIIA1)



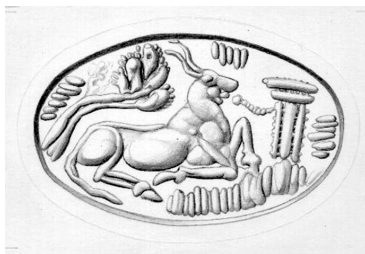
8.88 – table altar, double horns
(I 279/LB II)



8.89 – pillar shrine
(X 270/LM II-LM IIIA1)



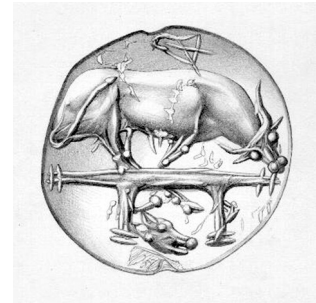
8.90 – lattice shrine
(I 292/LB IIIA1?)



8.91 – grand pillar
(V 198/LM II-LM IIIA1)



8.92 – curved altar, grand pillar
(I 98/LB II-LB IIIA1)



8.93 – sacrifice altar
(II.3 338/LB IIIA1-LB IIIA2)

Clothing for Females and Males

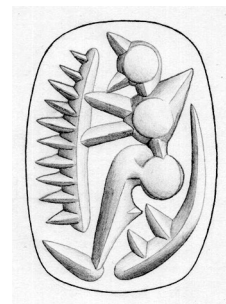
Clothing for Females and Males – *Early Seal Period*



8.94 – side-pleated skirt
(VI 92a/MM II)



8.95 – skirt
(II.5 324/MM II)



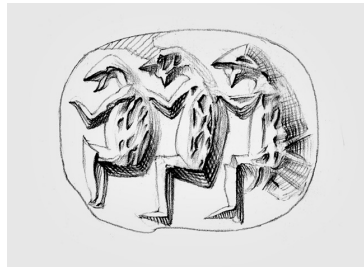
8.96 – long pants, scarf
(VS 1A 325a/MM II)

The Constructed Environment

Clothing for Females and Males – *Early Seal Period (cont.)*



8.97 – mantle?
(VI 45a/MM II)

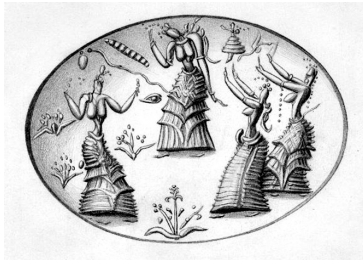


8.98 – cloak?, hat
(VI 35c/MM II)

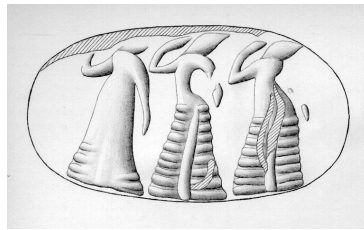


8.99 – cloak
(II.2 267c/MM II)

Clothing for Females and Males – *Minoan High Art*



8.100 – flounced skirts, frilled skirt
(II.3 51/LM I-LM II)



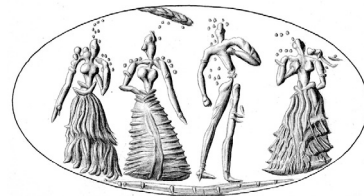
8.101 – frilled skirt
(VS 1A 58/LM I)



8.102 – fringed skirt
(XI 282/LM I)



8.103 – fleecy skirt
(I 226/LB I-LB II)



8.104 – lapped skirt
(V 3 68/LM I)



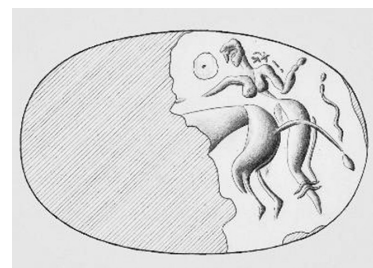
8.105 – side-pleated skirt
(VS 1A 186/LM I)



8.106 – long pants
(II.6 26/LM I)



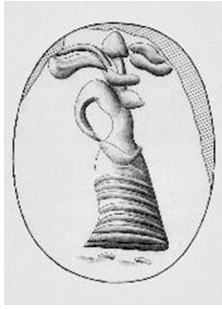
8.107 – long flounced pants
(II.6 8/LM I)



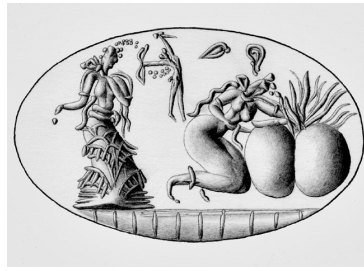
8.108 – long diaphanous pants
(II.6 35/LM I)

The Constructed Environment

Clothing for Females and Males – Minoan High Art (cont.)



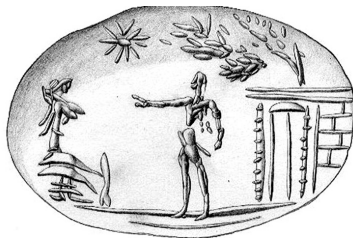
8.109 – scarf with neck roll
(II.6 23/LM I)



8.110 – scarf knot
(VI 278/LM I)



8.111 – cape
(II.6 12/LM I)



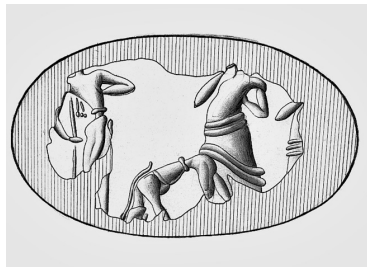
8.112 – belt, cod piece, back flap
(XI 28/LM I)



8.113 – belt
(XI 239/LM I)



8.114 – long kilt
(II.8 237/LM I)



8.115 – long kilt, belt
(II.7 3/LM I)



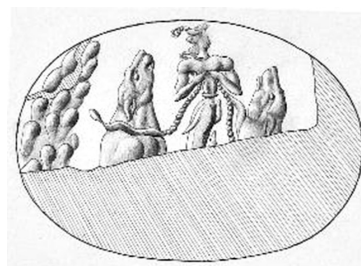
8.116 – diagonal robe
(II.8 258/LM I)



8.117 – diaphanous mantle
(II.3 16/LB I)



8.118 – double horn bow hat
(I 144/LB I-LB II)



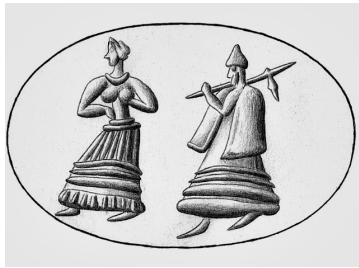
8.119 – plumed hat
(II.8 248/LM I)



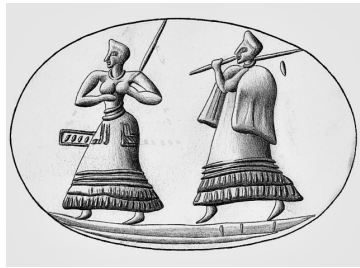
8.120 – high hat
(XII 168/LM I)

The Constructed Environment

Clothing for Females and Males – Minoan High Art (cont.)



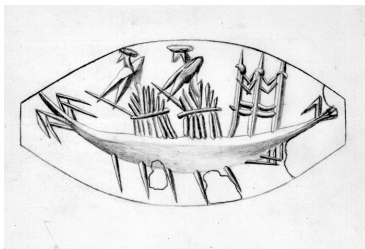
8.121 – pointed hat
(II.7 17/LM I)



8.122 – peaked hat
(II.7 16/LM I)



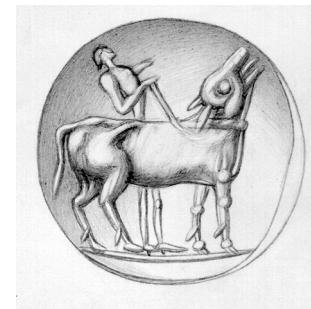
8.123 – brimmed hat
(VI 287/LM I)



8.124 – flat hat
(IS 167/LM I)



8.125 – round hat
(II.6 29/LM I)



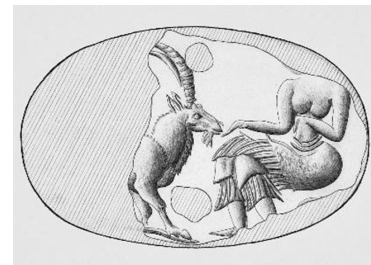
8.126 – cap hat
(VS 1A 173/LM I)



8.127 – fabric
(VS 3 38/LM I)



8.128 – tassel
(XI 26/LB I-LB II)



8.129 – girdle, flounces
(II.6 30/LM I)

Clothing for Females and Males – Legacy and Late Period



8.130 – flounced skirt
(I 86/LB II-LB IIIA1)



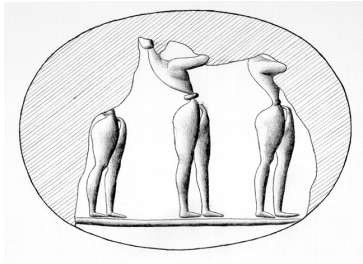
8.131 – flounced pants
(I 167/LB II-LB IIIA1)



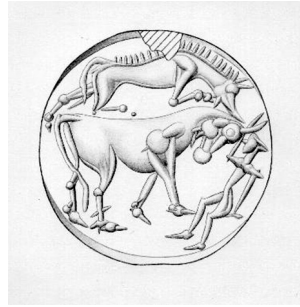
8.132 – gown
(I 162/LB IIIA1-LB IIIA2)

The Constructed Environment

Clothing for Females and Males – *Legacy and Late Periods (cont.)*



8.133 – belt, man
(I 170/LB II-LB IIIA1)



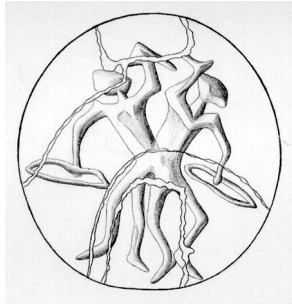
8.134 – man
(II.3 9/LM IIIA1-LM IIIA2)



8.135 – tunic
(VI 313/LB II-LB IIIA1)

Equipment for War and the Hunt

Equipment for War and the Hunt – *Early Seal Period*



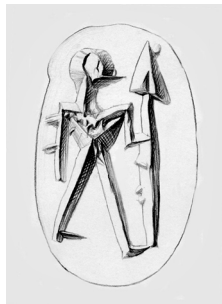
8.136 – swords, bows
(VS 1A 294/EM III-MM IA)



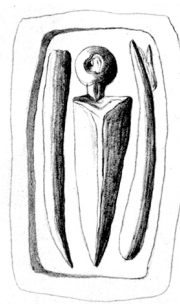
8.137 – bow, arrow
(II.2 164c/MM II)



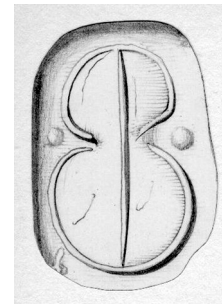
8.138 – arrow, hunter
(IV D12a/MM II)



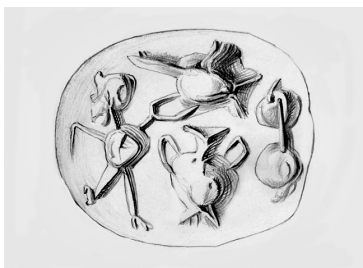
8.139 – spear
(VI 68a/MM II)



8.140 – sword
(IV 125b/MM II)



8.141 – eight shield
(II.2 32/MM II)



8.142 – eight shield, man
(VI 60c/MM II)



8.143 – cloak, sword
(II.2 219a/MM II)



8.144 – grand spear, hieroglyphs
(X 312a/MM II)

The Constructed Environment

Equipment for War and the Hunt – *Minoan High Art*



8.145 – bow, archer
(II.6 21/LM I)



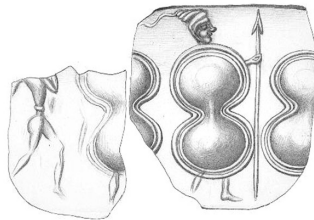
8.146 – bow
(II.6 36/LM I)



8.147 – triple horn bow
(VI 317/LB I-LB II)



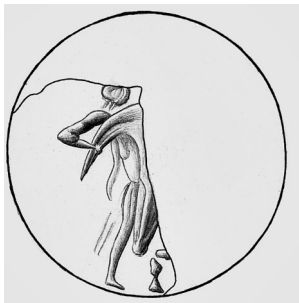
8.148 – sword, spear, tower shield
(I 16/LH I)



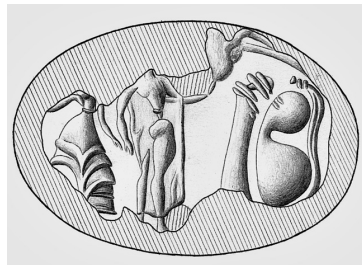
8.149 – spear, eight shield
(II.8 276/LM I?)



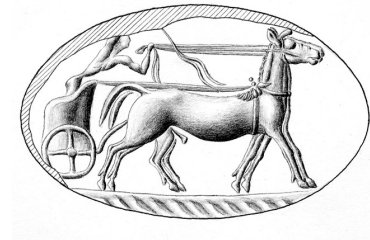
8.150 – grand spear
(II.6 37/LM I)



8.151 – man-covering defence shield
(II.7 251/LM I)



8.152 – panoply
(II.7 5/LM I)



8.153 – chariot wagon and gear
(VS 3 391/LM I)

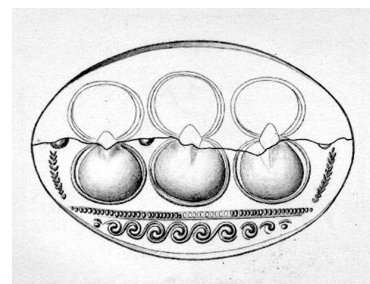
Equipment for War and the Hunt – *Legacy and Late Periods*



8.154 – sword, warrior
(IX 158/LB II-LB IIIA1)



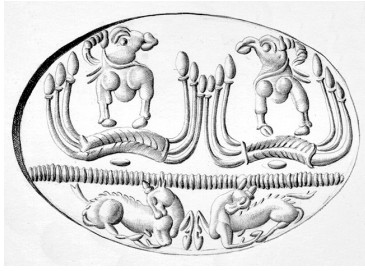
8.155 – sword, hunter
(VI 344/LB IIIA1)



8.156 – eight shield
(II.3 113/LM II-LM IIIA1)

The Constructed Environment

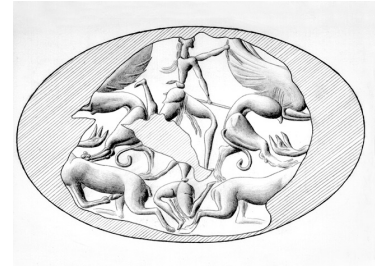
Equipment for War and the Hunt – Legacy and Late Periods (cont.)



8.157 – triple horn bow
(I 189/LB II-LB IIIA1)



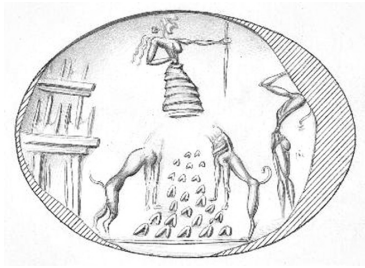
8.158 – grand spear
(V 646/LB II-LB IIIA1)



8.159 – staff, Griffin Master
(I.324/LB II-LB IIIA1)

Iconographic Interpretation: Industrious and Innovative Artisans

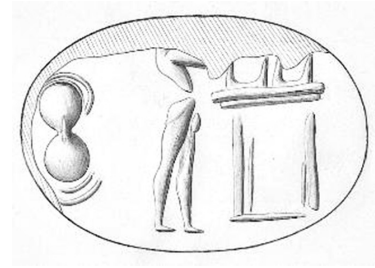
Constructed Symbols



8.160 – staff, Staff Lady
(II.8 256/LM I)

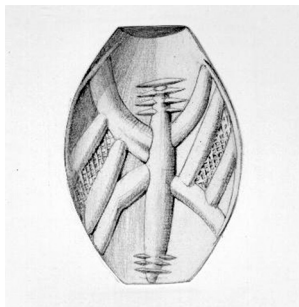


8.161 – gate pillars, lions
(II.7 74/LM I)

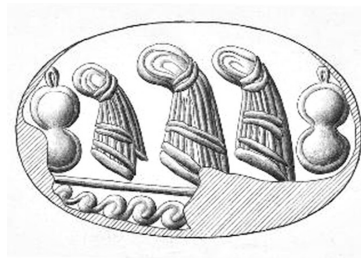


8.162 – double horns, eight shield
(II.8 272/LM I-LM II?)

Special Objects



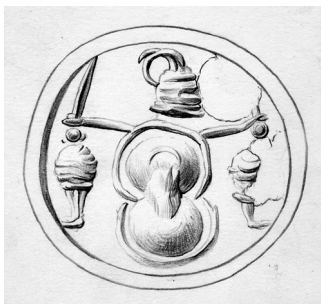
8.163 – double axe
(II.3 235/LM I)



8.164 – eight shield, cloak knot
(II.8 127/LM I)



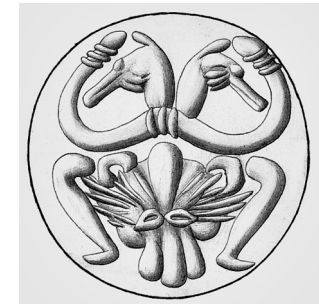
8.165 – helmet
(X 243/LM I)



8.166 – panoply
(VII 158/LB I-LB II?)



8.167 – scarf knot
(II.6 4/LM I)



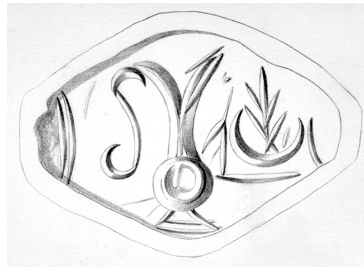
8.168 – horn bow
(II.7 199/LM I)

The Constructed Environment

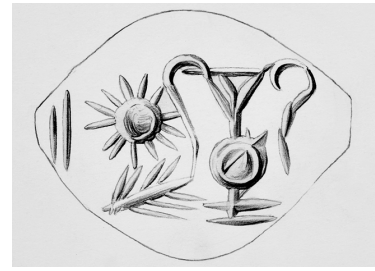
Special Objects (cont.)



8.169 – ewer, plant
(II.3 203a/LM I)



8.170 – ewer, double horns
(IV 181/LM I)



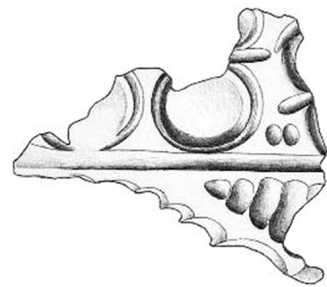
8.171 – vase, sunburst
(VI 191/LM I)



8.172 – orb rod
(VS 1A 177/LM I)

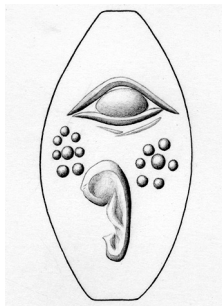


8.173 – triple bud rod
(IV D40/LB I-LB II)

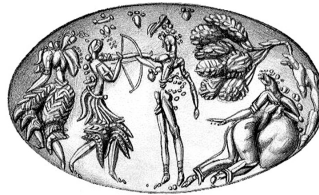


8.174 – triton
(II.8 128/LM I)

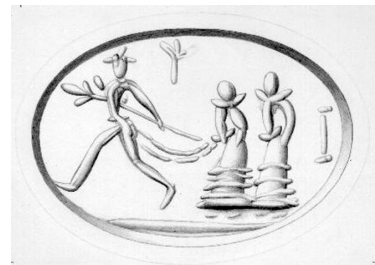
Hovering Symbols



8.175 – eye, ear
(III 502/LM I)



8.176 – double axe with scarf,
piriformshapes (XI 29/LM I)



8.177 – triple bud rod
(V 173/LH I-LH II)



8.178 – double axe with scarf,
piriformshape, grainshape (I 219/LM I)



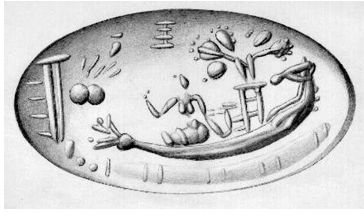
8.179 – grainshape
(Runner Ring/LM I)



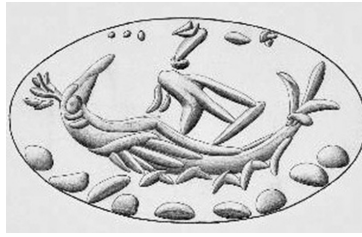
8.180 – eye, pillarshape, triple bud rod,
piriformshape (Archanes Cult Ring/LM I)

The Constructed Environment

Hovering Symbols (cont.)



8.181 – pillarshape, piriformshape
(II.3 252/LM I)

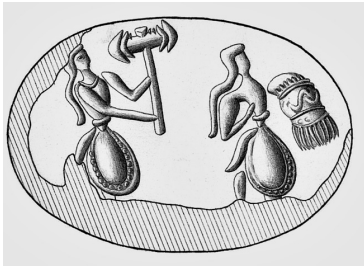


8.182 – hovering symbols
(II.6 20/LM I)



8.183 – panoply, double axe
(I 17/LB I-LB II)

The Ceremony of Presenting the Cloak



8.184 – bringing the cloak
(II.7 7/LM I)



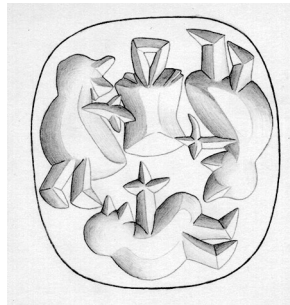
8.185 – Lady with the cloak
(II.3 8/LM I-LM II)



8.186 – Lady presenting the cloak
(II.3 145/LM I)



8.187 – bringing the cloak
(VI 320/LB I-LB II)



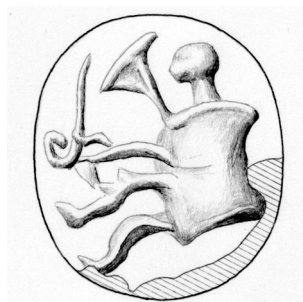
8.188 – preparing, presenting the cloak
(VS 1A 43c/MM II)



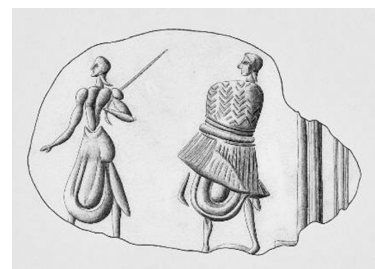
8.189 – preparing, presenting the cloak
(II.6 7/LM I)



8.190 – bringing the cloak
(VS 3 394/LM I)



8.191 – wearing the cloak
(III 214a/MM II)



8.192 – wearing the cloak
(II.6 11/LM I)