

Chapter 11 The Lesser Spirits

There are a great number of images comprising various combinations and amalgams of human parts, animal parts and inanimate objects. Some of these combinations result in forms that may believably be animate beings while others simply remain as a collection of pieces joined together¹. Images of hybrid humans and fantastic combinations begin in the Early Seal Period and enjoy a renewed burst of life in Minoan High Art, only for most to be lost again in the subsequent Legacy Period.

Hybrid Women

Hybrid Women – *Early Seal Period* (Plates 11.1 to 11.6)

The early hybrid women already have the upright stance of the human with bird/animal heads. The first hybrid women are birdwomen as in 11.1 to 11.3. They have a bird head with clearly defined beak and wings spread each side in the pose that was to remain characteristic of the type throughout all periods. They may clearly wear a skirt as in 11.3 or just have the suggestion of it, while they may have feet as in 11.1 and 11.3 or a bird tail as in 11.2. Two bird-headed women in 11.4 hold hands beneath a triple bud and may be meant to be holding the symbol. In 11.5 two women with animal heads gesture to a whirl sunburst. However, these two images may be representations of humans wearing masks rather than being hybrids. The composite in 11.6 shows various animal features but fuses all of them into an upright human shape.

Hybrid Women – *Minoan High Art* (Plates 11.7 to 11.20)

The profusion of birdwoman subjects in Minoan High Art is notable, with all handled as the sole subject, usually within the circle constraint of the lentoid as in 11.7 to 11.10 and 11.12 to 11.18. The birdwoman always has her lower torso shown as wearing a woman's skirt or long pants and with her wings raised, usually fanning out each side of her upper body. Feet are optional. When shown, they may face outwards but usually face in the same direction as the head. In most cases the head is a bird head shown profile although animal heads are sometimes substituted. The classic birdwoman form is a standing woman shown frontally with a flounced skirt and wings displayed and with a bird head shown in profile as in 11.7 to 11.10. The birdwomen may also wear a frilled skirt as in 11.11, 11.13, 11.14 and 11.19², a fringed skirt as in 11.12 or long pants as in 11.18 and 11.20. Sometimes the birdwomen are seated as in 11.18 and 11.20. When a different faunal head is substituted it may be horned or may have a snout. Curved agrimi horns are seen in 11.16. The snout heads sometimes match the heads of dragons with their "knobs" at the ends of the "beaks" and the distinct large round eye as in 11.17 to 11.19. On occasions the birdwoman may be shown with sunbursts as in 11.10 or with branches as in 11.13.

1 Search the IconAegean Database in the Element field on birdwoman, lionwoman, geniusman, bullman, agrimiman, lionman and stagman. Search in the Icon field on hybrid woman and hybrid man. Search in the Theme field on hybrid humans and zakros fantasy.

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

2 In the image in 11.19 the curved line behind the main figure is the wing in profile. The seal impression shows that this curved line actually has more definition than the simple line shown in the drawing and is comparable to the linear wings of many birdwomen.

Examples from the sub-set of birdwomen that appear in the Zakros fantasy images are discussed below under 11.79 to 11.87. Many of these birdwomen show variant heads and generously shaped bare breasts.

Hybrid Women – *Legacy Period* (Plate 11.21)

In this period the birdwomen are gone. A single lionwoman appears, accompanied by eight shields and a bull as in 11.21.

Hybrid Men

Hybrid Men – *Early Seal Period* (Plates 11.22 to 11.24)

A rather linear depiction of a winged man as in 11.22 and a composite being with bird features as in 11.23 begin the early hybrid men images. There is also a composite made of human legs as in the triskeles moving clockwise in 11.24.

Hybrid Men – *Minoan High Art* (Plates 11.25 to 11.33)

When images of hybrid men appear in Minoan High Art towards the end of the Period, they are far less common than the prolific birdwomen. Hybrid men are handled as the sole subject, usually within the circle constraint of the lentoid. Winged men are seen in 11.25 and 11.26. One of these has a human head and holds a stag in a carrying the catch *Icon*. New hybrid images now appear: the agrimiman and the bullman as in 11.27 to 11.33. Their classic form is of a Minoan male wearing belt and kilt for the lower torso and animal protome for the upper torso. The bullman and agrimiman are regularly shown profile in athletic poses of running or somersaulting. In the somersaulting depiction the animal forelegs act rather as arms helping turn the creature as in 11.28 to 11.30. Heads are usually also shown profile but can be shown frontal as in 11.31. A variation on the bullman image is to have two sets of human legs conjoined with a frontal bull head as in 11.33. Added details include the sunburst in 11.31 and the eight shield in 11.32.

Hybrid Men – *Legacy Period* (Plates 11.34 to 11.54)

The few winged men seen earlier are followed here by a sketchy image as a Lion Master in 11.34. However, the hybrid men seen nascent in the previous period now take the stage as the pre-eminent male fantasy being. There is a geniusman 11.35, a lionman 11.36 to 11.40, an agrimiman 11.48 to 11.52, a stagman 11.40, 11.53 and 11.54, and, the favourite, a bullman 11.41 to 11.49. The male lower torso now rarely shows any clothing but the waist join is always marked by a belt or significant constriction. The whole figure is regularly seen in profile and shown in a somersaulting pose, occasionally with a frontal head as with the lionman in 11.36 to 11.38 and the bullman in 11.46 and 11.49. The variation of having two animal bodies sharing one set of human legs is seen in the lionagrimiman in 11.38, the bullagrimiman in 11.48 and 11.49 and the double agrimiman in 11.50. A one only standing bullman with frontal head gives the chest gesture³ in 11.46. Accompanying detail includes the sunburst in 11.41, 11.48 and 11.52, the eight shield in 11.42, 11.43, 11.49, 11.51 and 11.52, the cloak knot in 11.39 and 11.44, a dolphin in 11.44 and a new motif, the impaled triangle, in 11.42, 11.43, 11.45 and 11.48.

Frontal Faces

Frontal Faces – *Early Seal Period* (Plates 11.55 to 11.59)

Frontal faces appear in MM II as the main subject. The being with upraised hands in 11.55 has three items, perhaps horns or sprouting plants, springing from her/his head. In other examples, 11.56 to 11.59, the frontal faces seem barely human. They have quite distinct facial characteristics, large round

³ See the discussion on the chest gesture in Chapter 12 below.

eyes seemingly starting from their sockets, a small mouth with buckteeth if shown, hair growing spiked up from the forehead and then in curled tresses each side of the head, and protruding ears with round earrings.

Frontal Faces – Minoan High Art (Plate 11.60)

The debased frontal face in 11.60 shares details with the earlier forms but otherwise frontal faces do not seem to be continued in this Period. Several Zakro fantasy assemblages show staring frontal faces with spiked hair as in 11.91 to 11.93.

Frontal Faces – Legacy Period (Plates 11.61 to 11.66)

The frontal face in 11.61 differs from the earlier forms but is quite an arresting image. Its hair covers the ears, and the eyes appear shut. In 11.62 the sphinx head is shown frontal face in the compositional device of the one head pair. The frontal faces in 11.63 to 11.66 show various details that link them to earlier images. Some examples have staring eyes, protruding ears or spiked hairstyles but there are no buckteeth, earrings or long curled tresses. Furthermore, these frontal faces are not the main subject but are placed within larger animal compositions where the animals do not register their presence.

Varied Combinations

Varied Combinations – Early Seal Period (Plates 11.67 to 11.78)

Then there are the fantastic combinations of human/animal/bird parts that do not result in credible beings⁴. These composites begin early when heads, legs, body parts and wings are joined in whirling shapes as in 11.67 to 11.72, mimicking geometric zweipass, dreipass and vierpass spirals. Spiral whirls of four or six arms terminate in animal heads in 11.67 to 11.69, with a particularly striking design in the six heads of 11.69 which may be representing dragon heads. The three animal haunches in 11.70 join in a parallel to the human leg triskeles of 11.24. The double bird joinings of 11.71 and 11.72 both move anti-clockwise. In 11.73 and 11.74 bird heads are linked in a wheel-like formation. Convoluted forms fill the seal face in 11.75, suggesting crocodile shapes. The conjoined protomes in 11.76 create a fantastic creature that may be akin to the early dragon identities. The amalgam of curves and toothed poles as in 11.77 and 11.78 suggest a source in human constructions.

Zakros Fantasy Images

The vein of fantasy in Minoan High Art is particularly concentrated in a special group of seals emanating from the site of Kato Zakro, described here as the Zakros fantasy images. Most Zakro images are combinations that create forms of unusual and often surprising mixtures. The whole set is not illustrated here but examples are given of the range of subject matter. Their designs at first appear to be somewhat distanced from mainstream Minoan iconography but a closer look reveals that they draw heavily on previous and contemporary seal subject matter and seal design composition. The organisation of the discussion on their iconography below recognises this reliance on mainstream iconographic features in that hybrid humans are described first and then the varied combinations are treated by assembling elements either around human body parts, around animal body parts or around inanimate items. These assemblages do not result in an animate fantastic being.

Zakros Fantasy Images: hybrid women – Minoan High Art (Plates 11.79 to 11.87)

The birdwomen in 11.79 to 11.83 have the characteristic displayed wings and female clothing of flounced skirt or, in the case of 11.81, flounced pants. The detail of the clothing as to pattern and flounce

⁴ See also the discussion on conjoined animals, Anastasiadou ZOIA, 191-198.

is something to note. The birdwoman in 11.82 is shown profile and with arms like bird legs as well as wings. Variations with an animal head in 11.79 and 11.80 match heads in other examples. However, the substitution of a warrior's crested tusk helmet as the head in 11.83 is new. When women's breasts are added they are generously proportioned as in 11.80 to 11.82. However, the Zakros fantasy images depict other hybrid women that share some of the birdwoman characteristics. In 11.84 the hybrid has breasts and a bird fan tail, as well as the tusk helmet, but has no wings. In 11.85 the birdwoman with animal head has wings and a fan tail but has dispensed with the skirt. Her frontal naked female body presents bare breasts and legs spread. In 11.86 the hybrid has a bird head, arms, breasts and a fan tail but no wings – and do we have five eggs around her waist? In 11.87 wings, fan tail and breasts are assembled in a birdwoman pose with aniconic head. Such assemblages of iconographic elements may not produce a birdwoman per se but there is no doubt that these images are evocative of the birdwoman persona.

Zakros Fantasy Images: hybrid men – *Minoan High Art* (Plates 11.88 to 11.90)

There are fewer hybrid men than women in Zakros Fantasy images. Examples of a winged man show the man wearing shorts, in a running pose and with wings spread, as in 11.88 and 11.89; only one has the head remaining, an agrimi head. Two winged men are shown in a mirror reverse composition in 11.90.

Zakros Fantasy Images: human parts plus – *Minoan High Art* (Plates 11.91 to 11.99)

These images take some human body parts and add animal body parts and/or inanimate items. In 11.91 to 11.93 the frontal face is featured with spiked hair and varying treatment of the eyes. Additions include bird wings and tail, human legs, lion legs and bat membrane. The human head is seen profile in 11.94 and 11.95 with additions of butterfly wings, lion legs, plants and large wing feathers. In 11.96 a human lower torso supports a huge lion head. In 11.97 to 11.99 human arms, legs and breasts are joined to stag antlers, animal-headed creatures and bird fan tails.

Zakros Fantasy Images: animal parts plus – *Minoan High Art* (Plates 11.100 to 11.105)

These images take some animal body part and add other animal body parts and/or inanimate items as in 11.100 to 11.105. There are bird and butterfly parts, floral elements, lion legs and creatures with animal heads. In 11.105 the frontal boar head is placed across a single horn bow.

Zakros Fantasy Images: inanimate plus – *Minoan High Art* (Plates 11.106 to 11.108)

These images take various inanimate items and fuse or juxtapose them into a design as in 11.106 to 11.108. There are horn bows, plant forms, flaring wings and fantastic structures.

Iconographic Interpretation: Helpful Spirits, Malevolent Forces

What are we to make of these composite beings and varied combinations? What caused their creation? Why did they suddenly become more popular in Minoan High Art only for most to disappear after the LM IB destructions? Some suggestions are made here as to their meaning for Minoan art. The significant shifts in subject matter away from fantastic combinations in the Legacy Period⁵, except for the continuing portrayal of some hybrid men, are addressed in Chapter 14.

The hybrid and composite beings are interpreted here as being spirit forces and are termed the Lesser Spirits in relation to the more powerful Great Gods addressed in Chapter 12. As we continue with the interpretation of these spirit beings we should be aware of one characteristic of the group that sets it apart from all other iconographic content: the portrayal of members of this group is restricted to seal images. Whereas other iconographic content is shared across the other media, as we have consistently referenced in the Comparisons listed at the end of each Chapter, these hybrid and composite beings do

⁵ See also Aruz 2020, 227-235, for views on human-animal composites.

not take the step into the wider artistic milieu. The Comparisons List is blank for this Chapter, requiring us to ponder the reasons for this absence. Is the Lesser Spirit content too personal and too private to the owner of the seal to be shared widely? Is the content not of sufficient interest to the ruling elites to be included in their pictorial programs? Or is there some other reason for its seal-only display, a reason we cannot now trace? Yet again, the Aegean silence confounds us.

That extraordinary creative burst, the Zakros Fantasy images on the Zakros Sealings, have long been a fascination to all who see them. Why are these particular pieces and body parts chosen, why are these strange joinings made, and what do they mean? Answers have ranged from seeing an idiosyncratic style from east Crete, to a collection of images lying completely outside the Minoan seal repertoire, to the crazy outpourings of a demented individual. However, we can make some observations on pertinent iconographic details that can help relate this body of work to the wider Minoan repertoire. The first point to consider is that fantastic creations of all sorts are quite at home in Minoan art, whether they belong to the early combinations, to the Fabulous Five grouping discussed in the previous Chapter or to the myriad shapes and combinations described in this Chapter. The Zakros fantasy group is a particular outpouring of this familiarity with the fantastic. It comes from the hand of a particular artist or artists working in a particular place at a particular time, and its creations have no progeny. However, the human and animal body parts, the floral shapes and the inanimate objects employed to make these fantasy combinations are all found in mainstream Minoan seal iconography. The construction of the images uses regular Minoan design concepts and compositional devices like focus, symmetry, antithetical group and heraldic poses. Now, having established that the Zakros Fantasy images do not lie so far outside Minoan mainstream seal design as some would have, we do acknowledge that the particular Zakros fusion of these elements and syntax may imbue them with meanings that cannot be paralleled in mainstream iconography. For that reason, I will not attempt to uncover the meaning of each piece. Guidance in reading the Zakros images is provided by Judith Weingarten⁶ in her search to find the “Zakro Master”, by Olga Krzyszkowska⁷ in her overview and by Maria Anastasiadou⁸ through her continuing analyses.

The hybrid creatures and fantastic assemblages surveyed in this Chapter suggest spirit forces, which may be helpful or malevolent, at work on the Minoan psyche. The three thematic groups, the birdwomen, animalmen and frontal faces, give us a substantial number of examples which encapsulate these deep concerns. With the hybrid humans, the genius of the artist is to create fantastic features which are convincing as life forms⁹. The birdwomen spread their wings to take flight or are just about to fold them, having alighted from travels to spirit worlds. The animalmen somersault with all the vitality of the athletic male body and the source power of their animal half. The formation of both birdwomen and animalmen with animal upper bodies and human lower bodies gives them a cast that would be termed demon in the Near Eastern world but that does not necessarily mean that they are adoptions from the east¹⁰. With both, we appear to have very Minoan spirits, clothed in classic Minoan garb. The athletic somersaulting of the animalmen, so different from the standing eastern demons, is another iconographic detail that indicates a Minoan origin. The eidetic substrate of Minoan *Icon* composition may well have transmuted the visual imprint of bull sports activity, coalescing the leaper and the bull into one vibrant creature. The frontal faces, sometimes with bodies attached but always with frightful mien, suggest malevolent intentions. For human beings, there is always the fear that life forces may fail, that help may not come, that evil may wreak destruction. So, people create spirits to gain some control of their lives in the face of this uncertainty. No doubt the Minoans, too, shared these very human fears, being acutely

6 Weingarten 1983 and 1985, 167-179.

7 AS, 178-185.

8 Anastasiadou 2016, 77-85 and 2020, 5-10 and *Forthcoming*.

9 See also Simandiraki-Grimshaw 2010b, 93-106.

10 Veronica Dubcova sees connections with the east for her bull-man and bird-demon, Dubcova 2015, 221-244 and CANP, 205-222.

aware that there were life forces and animal powers that shaped their living world and malevolent spirits waiting to harm them. They might have prayed to their Great Gods but they also held in awe these lesser spirits which provided an alternative access to the supernatural world.

Birdwomen Take Flight

In many cultures, both ancient and modern, the addition of wings to the human form is considered an indication of divine or semi-divine status and supernatural travel – an ability to move freely between this world and the numinous. If this holds true also of Minoan Crete then we should see the birdwoman and winged man as supernatural entities, spirits, perhaps less in majesty than the fully-anthropomorphic Great Gods but more imaginative in form. There are not enough examples of winged men to speculate on their meaning beyond noting that it is a male spirit. In contrast, the birdwoman becomes the dominant winged paradigm of Minoan High Art. The many extant examples provide the opportunity to probe meaning as the images morph from the forms seen in the Early Seals into variants before disappearing so abruptly at the end of LM I. After identifying the wings as a spirit indicator, the femaleness of the birdwoman is the most important characteristic. This is clearly shown by her always wearing the woman's costume of flounced, frilled or fringed skirt or pants. It is also shown in the Zakros fantasy examples by her sometimes being endowed with very full breasts and spread legs as in 11.80 to 11.82. So, we are certainly dealing here with a female spirit. The other feature to provide information is the head. Now the head is always such an important and identifying feature and, in Minoan art, as human or faunal, has even been an *Icon* in its own right. Thus, one would expect that these birdwomen images signify different spirits when they depict different heads. When the birdwomen have bird or human heads, then they are truly half bird, half female human, and the name birdwoman is appropriate. But what about the many birdwomen with animal heads? It would seem that we have other spirit beings, also female in concept, which capture the essence of the animal or fantastic creature, if we have identified the different heads correctly. Then there are the examples where a warrior's tusk helmet substitutes for the head or is worn by an animate head as in 11.83 and 11.84. The tusk helmet is a symbol of warrior identity, something that has been stressed in other images. Does this female spirit represent warrior bravery and prowess, or is it calling for protection of the warrior in battle, or both? We cannot say for sure.

The content of these images links the birdwomen to the Bird Lady and Bird Mistress discussed in Chapter 12 on the Great Gods. Two birdwoman images are particularly informative about the interpretation of these birdwomen as being close to female deities. The dragon-headed birdwoman in 11.19 has two birdwomen servers shown in her image, just as the Great Lady has two women servers accompanying her. The antithetical group composition here can also be seen as presenting a Mistress of Animals motif as a Bird Mistress. The birdwoman who is seated on a stool in 11.20 assumes the pose of the Seated Lady, a pose reserved for female deities. The birdwoman group appears to represent female spirits, each with a specific sphere of interest. Elizabeth Barber, in her extended survey of the female spirit forces of old Europe, sees their power linked to fertility, moisture and the agricultural cycle¹¹. In folklore and in depiction, these spirits are known as young maidens, often with wings, always full of vibrant life which they express as they fly, swim or dance. They are known by different local names, *e.g.* willies or rusalki, but are all gathered by Barber under the title, "Dancing Goddesses". With their evocation of female power and sexuality, the birdwomen of the LM I seal images may well belong to this ancient spirit band.

So, have these female birdwomen spirits been there from the earliest times? Perhaps so, but we can only trace their existence from about MM II when they begin to appear in the seal record. Their burgeoning in Minoan High Art coincides with a time when important females were expansively depicted. The sudden and total disappearance of the birdwomen at the end of LM I raises the question of whether these spirits were no longer relevant to the Minoans or whether it was the presentation of

11 Barber 2013, particularly Chapter 1, the sections on fertility 196-200 and the Bronze Age Aegean 291-302.

their images that was not countenanced. Their absence does suggest that the climate of the Legacy Period in the Aegean was not amenable to the display of female sensitivity and power.

Animalmen in Somersault

Animalmen images come into the iconographic repertoire towards the end of Minoan High Art but they are not prevalent; their full floruit belongs to the Legacy Period. It is not surprising that the regular pose for these action beings is the somersault. We have seen acrobats tumbling from the early seals, with the somersault the main move in the bull sports arena. Such a characteristic male athletic exercise is thus the appropriate pose for the hybrid man spirit. The two animalmen known in Minoan High Art are the bullman and agrimiman. Their images gather the animal power of the agrimi and the bull and give it identity in the male human form. The agrimiman is linked to the wild forests through its animal form and thus also to the Great Gods, the Agrimi Lord and Agrimi Master, discussed in Chapter 12. The identity of the bullman is inextricably linked to that of the bull leaper. The bull as avatar of the Bull Lord was explained in the discussion of the bull sports in Chapter 9.

Frightful Faces

The frontal-faced being who makes a brief appearance in MM II has very peculiar features that suggest a specific role. The long tresses and earrings can belong to Minoan males but it is the buckteeth, eyes starting out of their sockets and spiked hair that are confronting. Frontal faces, particularly when they are ugly with exaggerated features, are employed across cultures both ancient and modern to signify evil intent. Is this what we have here? The examples where the eyes are without pupils as in 11.92 may indicate blindness or even the dead and, if the prominent teeth as in 11.58 and 11.59 are meant to signify indiscriminate gluttony, then we may have the monster that devours the corpse. We do not know, and must content ourselves with the characterising in art, for a brief time, of a malevolent force which might always have lurked in the Minoan collective mind.

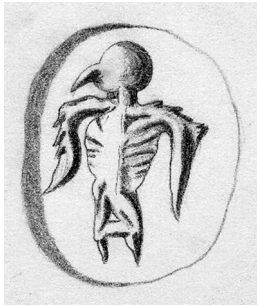
Comparisons with Images in Other Media

No comparisons are listed for the Lesser Spirits iconographic content.

Plates 11.1 to 11.108

Hybrid Women

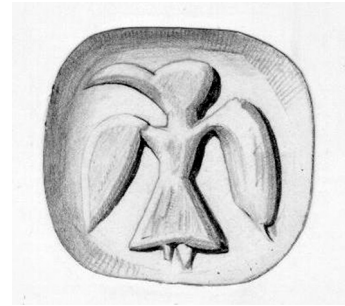
Hybrid Women – Early Seal Period



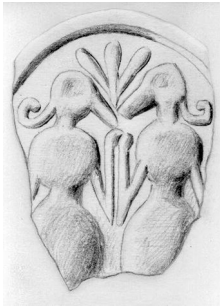
11.1 – birdwoman
(VIII 14/MM I-MM II)



11.2 – birdwoman
(II.2 243a/MM II)



11.3 – birdwoman
(II.2 264a/MM II)



11.4 – bird headed women
(II.5 323/MM II)



11.5 – animal headed women
(VI 34a/MM II)



11.6 – composite human
(II.2 127/MM II)

Hybrid Women – Minoan High Art



11.7 – birdwoman
(II.3 4/LM I)



11.8 – birdwoman
(XIII 3/)



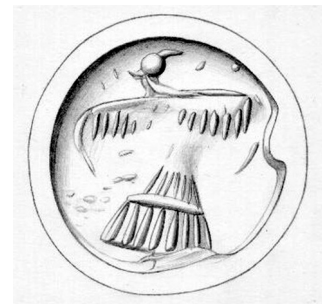
11.9 – birdwoman
(IV 290/LM I)



11.10 – birdwoman
(II.6 107/LM I)



11.11 – birdwoman
(III 367/LM I)



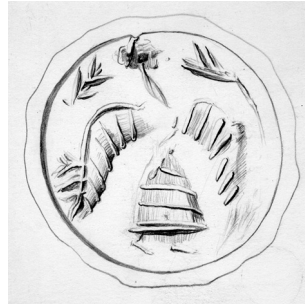
11.12 – birdwoman
(IX 165/LM I)

The Lesser Spirits

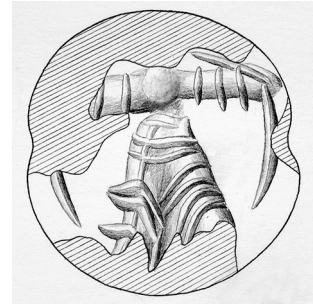
Hybrid Women – Minoan High Art (cont.)



11.13 – birdwoman
(III 364/LM I)



11.14 – birdwoman
(VII 141/LM I?)



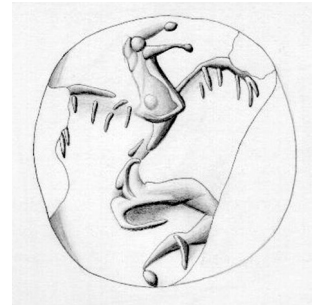
11.15 – birdwoman
(III 366/LM I)



11.16 – birdwoman
(XII 276b/LM I)



11.17 – birdwoman
(IS 98/LM?)



11.18 – birdwoman
(II.3 77/LM I)

Hybrid Women – Legacy Period



11.19 – birdwoman
(II.4 136/LM I-LM II)



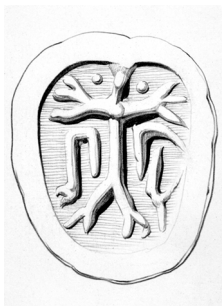
11.20 – birdwoman
(II.6 106/LM I)



11.21 – lionwoman
(XI 330/LB II-LB IIIA1)

Hybrid Men

Hybrid Men – Early Seal Period



11.22 – winged man
(II.1 453a/MM IB-MM II?)



11.23 – composite human
(IV 161/MM II)



11.24 – triskeles
(III 62/MM II)

The Lesser Spirits

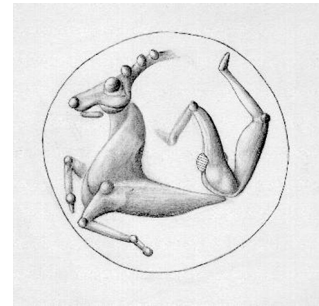
Hybrid Men – Minoan High Art



11.25 – winged man
(XIII 60/-)



11.26 – geniusman
(II.8 201/LM I-LM II)



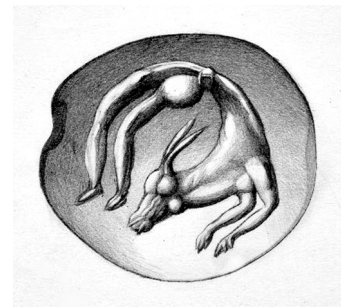
11.27 – agrimian
(II.3 331/LB I)



11.28 – bullman
(XIII 34/ -)



11.29 – bullman
(X 146/LM I-LM II)



11.30 – bullman
(X 232/LB I-LB II)



11.31 – bullman
(III 363/LM I-LM II)

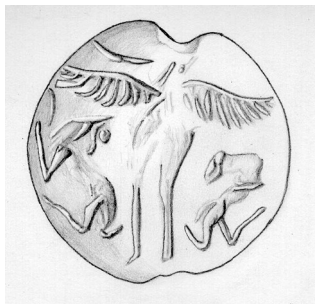


11.32 – bullman
(XII 238/LB I-LB II)



11.33 – bullman
(XII 245/LB I-LB II)

Hybrid Men – Legacy Period



11.34 – winged man
(VS1A 123/LM IIIA1?)



11.35 – geniusman
(VII 126/LB II-LB IIIA1)



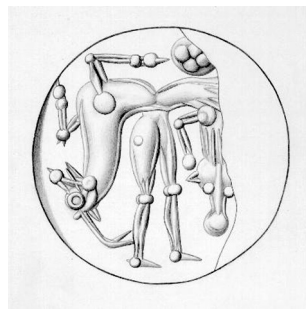
11.36 – lionman
(VS 1B 94/-)

The Lesser Spirits

Hybrid Men – Legacy Period (cont.)



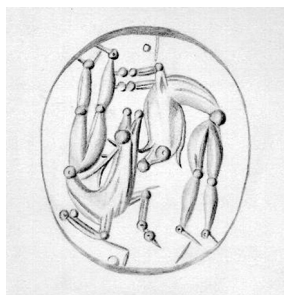
11.37 – lionman, agrimi
(I 77/LB II-LB IIIA1)



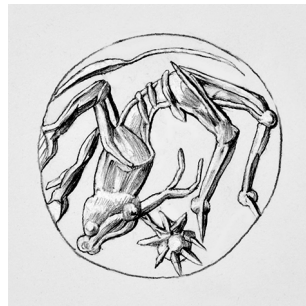
11.38 – lion-agrimiman
(II.3 332/LB IIIA1)



11.39 – lionman, bull
(X 142/LB II-LB IIIA1)



11.40 – lionman, stagman
(II.3 10/LB II-LB IIIA1)



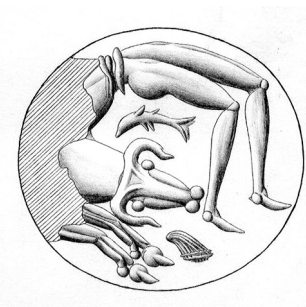
11.41 – bullman
(VI 299/LM II-LM IIIA1)



11.42 – bullman
(VI 298/LM II-LM IIIA1)



11.43 – bullman
(XI 251/LM II-LM IIIA1)



11.44 – bullman, dolphin
(VS2 112/LB II-LB IIIA1)



11.45 – bullman
(II.3 67/LB IIIA1)



11.46 – bullman
(VS3 154/LM II-LM IIIA1)



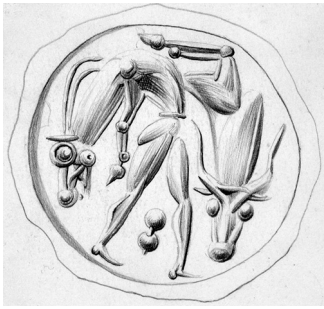
11.47 – bullman
(XII 242/LB II-LB IIIA1)



11.48 – bull-agrimiman
(XI 336/LB II-LB IIIA1)

The Lesser Spirits

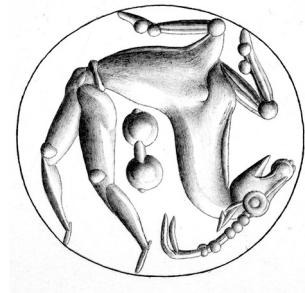
Hybrid Men – Legacy Period (cont.)



11.49 – bull-agrimiman
(VII 123/LB IIIA1-LB IIIA2)



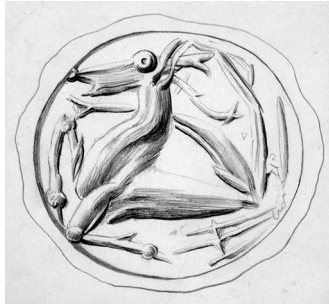
11.50 – agrimiman
(II.8 202/LM II-LM IIIA1)



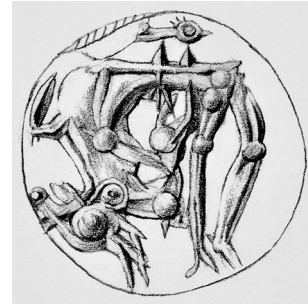
11.51 – agrimiman
(VS 3 113/LB II-LB IIIA1)



11.52 – agrimiman
(IX 128/LB II-LB IIIA1)



11.53 – stagman
(VII 138/LB II-LB IIIA1)



11.54 – stag-geniusman
(VI 303/LB II-LB IIIA1)

Frontal Faces

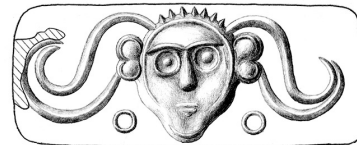
Frontal Faces – Early Seal Period



11.55 – frontal face
(II.2 251/MM II)



11.56 – frontal face
(III 105/MM II)



11.57 – frontal face
(III 237b/MM II)

Frontal Faces – Minoan High Art



11.58 – frontal face
(III 238a/MM II)



11.59 – frontal face
(VI 101a/MM II)



11.60 – frontal face
(I 467/LM I)

The Lesser Spirits

Frontal Faces – Legacy Period



11.61 – human head frontal
(V 431/LB)



11.62 – frontal face
(VS 1B 102/LB II-LB IIIA1)



11.63 – frontal face
(II.8 220/LM II-LM IIIA1)



11.64 – frontal face
(II.8 217/LM II-LM IIIA1)



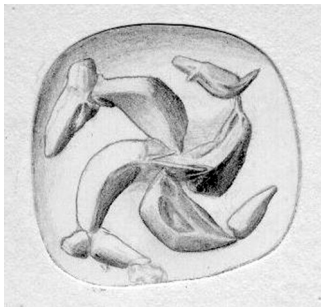
11.65 – frontal face
(II.3 115/LB IIIA1-LB IIIA2)



11.66 – frontal face
(X 145/LB II-LB IIIA1)

Varied Combinations

Varied Combinations – Early Seal Period



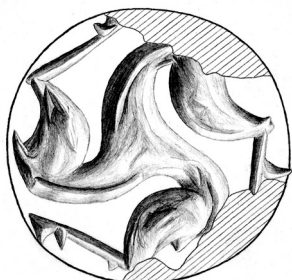
11.67 – animal head whirl
(II.2 235a/MM II)



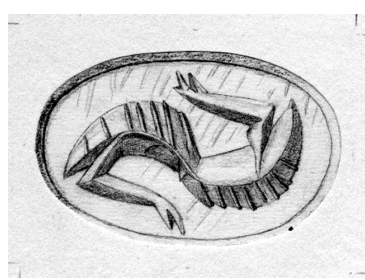
11.68 – animal head whirl
(VII 253a/MM II)



11.69 – animal head whirl
(II.8 35/MM II)



11.70 – animal parts
(VS 3 20/MM II)



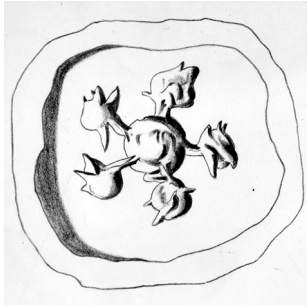
11.71 – bird parts
(II.2 104a/MM II)



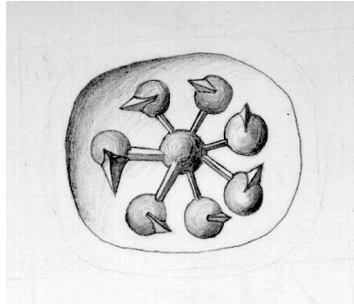
11.72 –bird parts
(IX 17d/MM II)

The Lesser Spirits

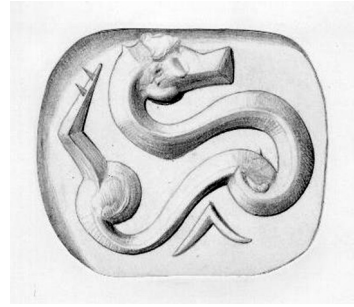
Varied Combinations – *Early Seal Period (cont.)*



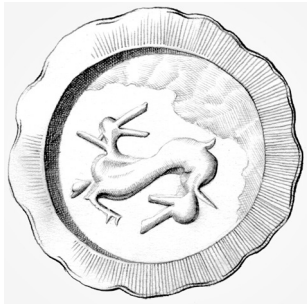
11.73 – bird heads
(VII 207c/MM II)



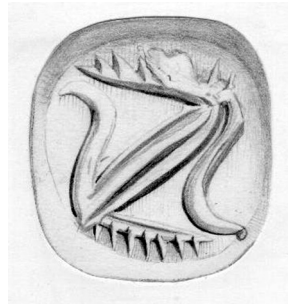
11.74 – bird heads
(II.2 295a/MM II)



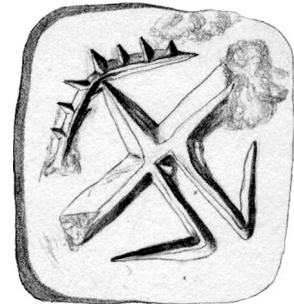
11.75 – composite animal
(II.2 299b/MM II)



11.76 – protomes conjoined
(I 424/MM II)



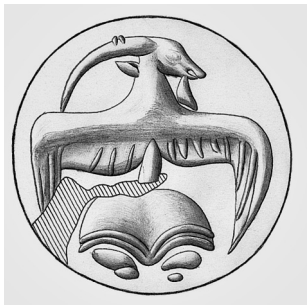
11.77 – inanimate shapes
(II.2 264c/MM II)



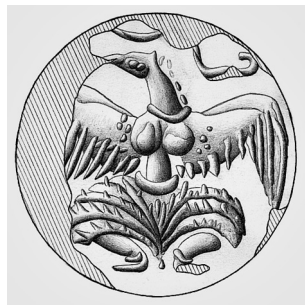
11.78 – inanimate shapes
(XII 29a/MM II)

Zakros Fantasy Images

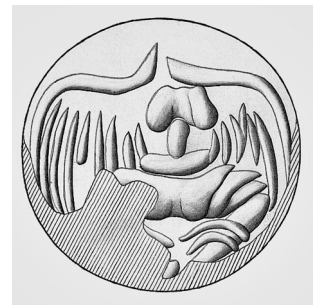
Zakros Fantasy Images: hybrid women – *Minoan High Art*



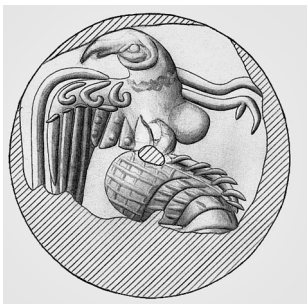
11.79 – birdwoman
(II.7 141/LM I)



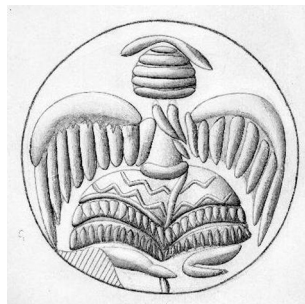
11.80 – birdwoman
(II.7 127/LM I)



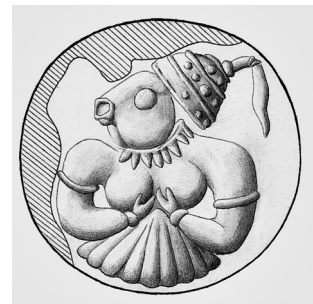
11.81 – birdwoman
(II.7 131/LM I)



11.82 – birdwoman
(II.7 126/LM I)



11.83 – birdwoman
(XII 174a/LM I)



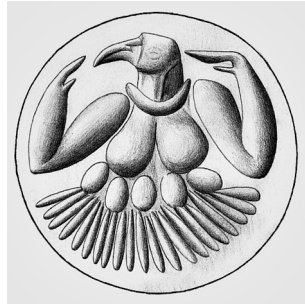
11.84 – composite human
(II.7 124/LM I)

The Lesser Spirits

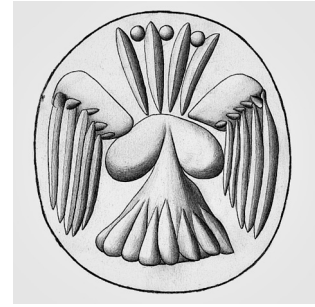
Zakros Fantasy Images: hybrid women – Minoan High Art (cont.)



11.85 – birdwoman
(II.7 145b/LM I)

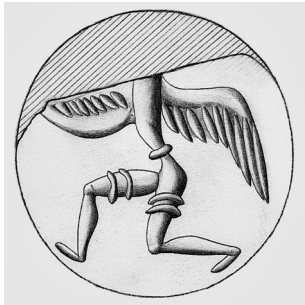


11.86 – woman's breasts, arms
(II.7 132/LM I)

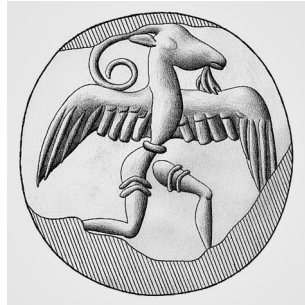


11.87 – woman's breasts, wings
(II.7 135a/LM I)

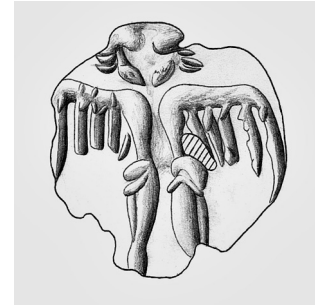
Zakros Fantasy Images: hybrid men – Minoan High Art



11.88 – winged man
(II.7 139a/LM I)



11.89 – winged man
(II.7 140/LM I)

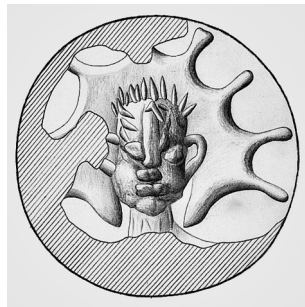


11.90 – winged men
(II.7 85/LM I)

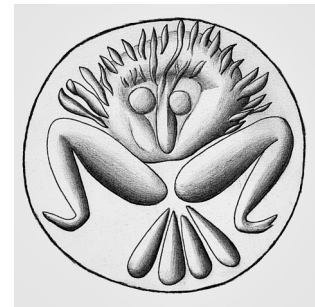
Zakros Fantasy Images: human parts plus – Minoan High Art



11.91 – frontal face
(II.7 118/LM I)



11.92 – frontal face
(II.7 122/LM I)



11.93 – frontal face, human legs
(II.7 119/LM I)



11.94 – human head
(II.7 83/LM I)



11.95 – human head
(II.7 121/LM I)



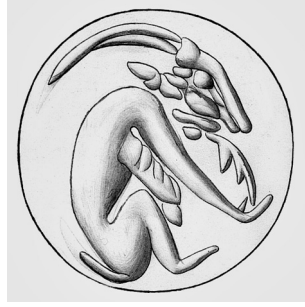
11.96 – human lower torso
(II.7 75/LM I)

The Lesser Spirits

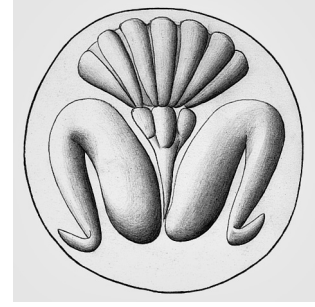
Zakros Fantasy Images: human parts plus – Minoan High Art (cont.)



11.97 – human arms
(II.7 170/LM I)

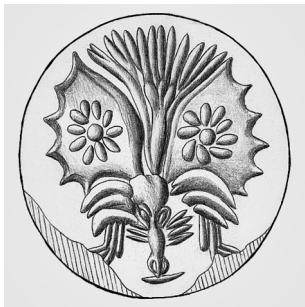


11.98 – woman's breasts, arms
(II.7 109a/LM I)

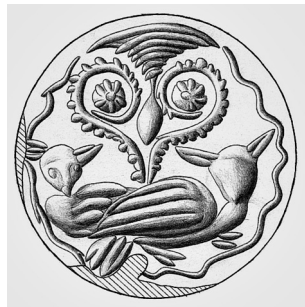


11.99 – human legs
(II.7 148/LM I)

Zakros Fantasy Images: animal parts plus – Minoan High Art



11.100 – boar/butterfly
(II.7 157/LM I)



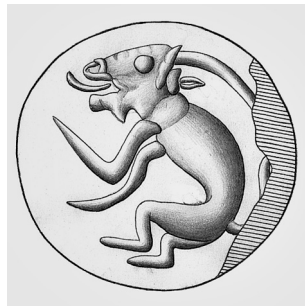
11.101 – bird/flora
(II.7 104b/LM I)



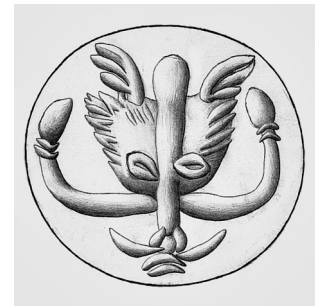
11.102 – boar/bird
(II.7 149/LM I)



11.103 – bird/animal legs
(II.7 161a/LM I)

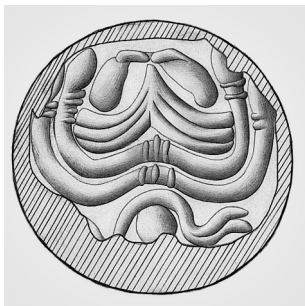


11.104 – bull/monkey?
(II.7 111/LM I)

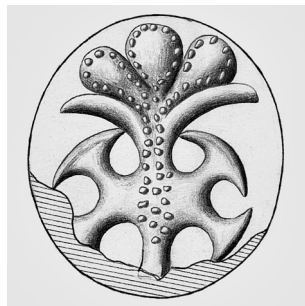


11.105 – boar/horn bow
(II.7 204/LM I)

Zakros Fantasy Images: inanimate plus – Minoan High Art



11.106 – double horn bow
(II.7 186/LM I)



11.107 – various shapes
(II.7 207/LM I)



11.108 – various shapes
(II.7 211/LM I)