

ICONOGRAPHY

The iconography of the prisms is discussed in five sections. The first is devoted to the devices which are seen and treated as individual units. The second section discusses the composition, i.e. the ways in which the various devices are combined with each other in an image as well as the overall effects of the created images. In a third part, the nature of the images and also their relationship to the images encountered on contemporaneous hard stone seals are discussed. Subsequent to that, the process in which new devices are created as this can be followed in specific examples of various kinds of devices and compositions is examined. To conclude, a fifth section discusses the iconography of the prisms which came to light at the Malia Workshop; as the products of one workshop, these pieces constitute an interesting lot for the appreciation of various aspects of iconography and their significance.

DEVICES

After a short discussion of the nature and function of the devices, this section is subdivided into four parts. The first handles the motifs, which are devices which cannot be broken down to their constituent elements in a meaningful way (*fig. 92 a*).⁷⁸⁵ The second is devoted to the representational composites, i.e. to representational devices composed of more than one representational motif (*fig. 92 b*).⁷⁸⁶ The motifs which are combined in representational composites are always met in the same combinations and are scarcely or never met independently. These two features suggest that these combinations are meant to be seen as one unit. The following part discusses the compounds, which are composite devices of ornamental nature (*fig. 92 c*).⁷⁸⁷ Compounds result either from the combination and as a rule, subsequent fusion of two or more other devices or from the transformation of some parts of ornamental motifs into other devices. Finally, composite devices are discussed which can be seen neither as representational composites nor as compounds.⁷⁸⁸

As regards motifs and representational composites, devices of similar nature and morphological characteristics are grouped together and have been used as a basis for defining the general features of the so called type represented by them. A type is understood as the collection of the features which are indicative of a certain representation and thus also differentiate it from other depictions. On the other hand, compounds have been classified

⁷⁸⁵ Pp. 164–302.

⁷⁸⁶ Pp. 302–304.

⁷⁸⁷ Pp. 304–325.

⁷⁸⁸ Pp. 325.

ICONOGRAPHY



Fig. 92 a. Motifs: *Pig/boar*, *Headless waterfowl*, *Bow*; b. Representational composite: *Bow with Linear arrow*; c. Compound: *Two-armed whirl of Headless waterfowls*.

according to the ornamental scheme created by the combination of their constituent elements.

All three parts of the section take the form of a catalogue, in which each type or scheme is presented and discussed separately. The last paragraph in the discussion of each type or scheme refers to its various functions in the compositions as well as the nature of the images in which it is met. The discussion is accompanied by plates depicting all the iconographic examples, the analysis of which has provided the definition of the relevant type or scheme.⁷⁸⁹

THE NATURE OF THE DEVICES

The nature of the motifs is defined by the nature of the depicted quantity. Representational are those motifs which represent actual physical formations, i.e. human, animal, and vegetal figures, objects, and various constructions, such as ships (*fig. 93 a*). On the other hand, abstract patterns which do not find immediate correlates in the physical and artificial world and which have a plainly decorative purpose are ornamental in nature (*fig. 93 b*).⁷⁹⁰

Apart from the motifs with clearly defined nature, there are also those which combine a representational with an ornamental nature (*fig. 93 c*). While depictions of plants for example represent physical formations, some of them, such as flowers⁷⁹¹ and especially their blossoms,⁷⁹² are often perceived and consequently used as decorative rather than representational devices.⁷⁹³ This double character is described by the term *floral*. Furthermore, some depictions of animals are configured in ornamental ways. The bodies of

⁷⁸⁹ For the plates, see Part 2.

⁷⁹⁰ E.g. the various kind of spirals, such as *J-spiral*, *S-spiral*, *C-spiral*.

⁷⁹¹ E.g. '*Papyrus flower*', '*Star flower*', '*V-flower*'.

⁷⁹² E.g. '*Lily blossom*', *Quatrefoil*, *Rosette*.

⁷⁹³ The facts that the stems of the flowers for example often roll in spirals, e.g. **539 b**, that the blossoms often float on the field around larger devices without being organically connected to the compositions, e.g. **219 b**, and that the angles of the *Quatrefoils* are often filled with ornamental motifs, e.g. **410 a**, suggest that the intention of the engraver was not the description of a natural image but the adornment of the seal face with a decorative device.

ICONOGRAPHY

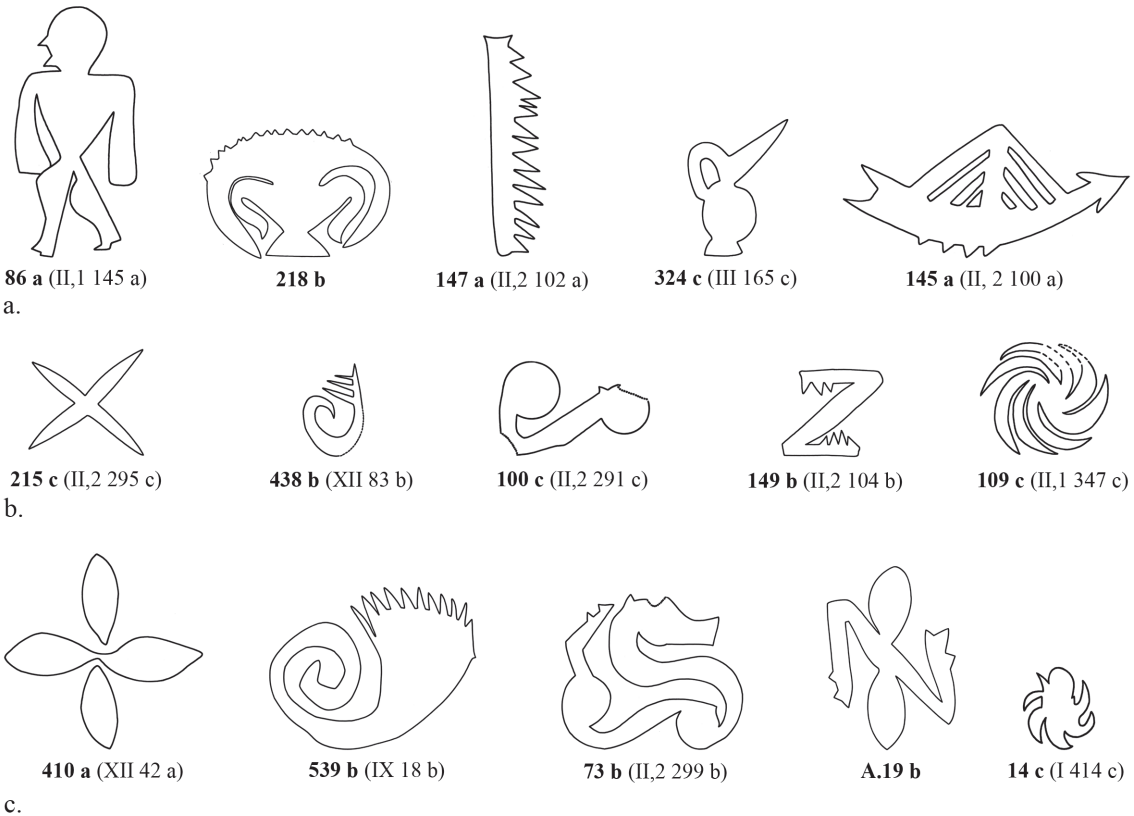


Fig. 93 a. Representational motifs; b. Ornamental motifs; c. Motifs with both a representational and an ornamental character.

the dogs/lions **52 a** and **532 b** for instance are substituted by spirals, that of the *Dog/lion* (?) **73 b** is created by the combination of two disc S-spirals,⁷⁹⁴ and those of the same animal on **412 b**, of the *Agrimi* **517 b**, and of the 'Spider' **316 c** take an S form. Finally, the legs of the 'Spider' **A.19 b** are shaped like a Z whereas the tentacles of the 'Squids' **14 c** and **488 b** rotate in one direction.

Similarly possessed of a dual character but in a different way is the nature of motifs which function as script signs. These are defined both by the nature of the depicted quantity, which can be any of the ones discussed above, and by their quality as script signs.⁷⁹⁵

⁷⁹⁴ For this type, see *Disc S-spiral*.

⁷⁹⁵ The *Crossed arms* which always function as the CHIC sign 006 for example, are both a representational motif and a script sign.

ICONOGRAPHY

The identification of the nature of the motifs is often made difficult or indeed impossible by the inability to recognise the depicted quantity. This is to a great extent the result of the lack of knowledge of the cultural and the intellectual context which created these devices. It is impossible to define the nature of motifs whose configuration is not recognisable as the depiction of a physical device known from the modern or ancient world. Motifs like “*Ladder band*”, “*Grater*”, “*Sieve*”, and “*Ship’s wheel*” for example could represent physical quantities, symbols of abstract concepts, or be purely ornamental in nature. More to the point, like the modern motif *heart*, which depending on the context can represent in the western world the actual human heart, a symbol of love, or can be a pure ornament, some of the MM devices perceived by the modern observer as ornamental, such as *Whirls* or *Swastikas*, could also have had a different character depending on the context.⁷⁹⁶

As is obvious by their name, representational composites have a representational character. On the other hand, compounds are ornamental in nature even in cases in which they consist of representational devices. This is due to the fact that the combinations of the integrated devices form ornamental schemes.

THE FUNCTION OF THE DEVICES

The role of the various devices in the composition varies. The devices can be divided into those meant to be seen as independent units and those which are the building blocks of larger iconographic entities, i.e. of representational composites or compounds. The first category of devices is discussed in the section devoted to the composition⁷⁹⁷ while the second is dealt with below.

Most of the devices which function as elements of larger iconographic units do not stand free in the field but grow together with other devices.⁷⁹⁸ Depending on their function for the formation of the composite device, these are described as basic elements, supplements, and supplemented devices. Basic elements are those devices which constitute the components of representational composites, repetition compounds, border compounds, C-spiral roof compounds, and miscellaneous compounds (*fig. 94*).⁷⁹⁹ They can be either motifs or compounds and within the composite device they are all equally important for the formation of the resulting type or ornamental scheme.

Supplements and supplemented devices are the devices from which supplementation compounds are built.⁸⁰⁰ Supplements are motifs which adhere to, mostly larger,⁸⁰¹

⁷⁹⁶ The possibility cannot be ruled out that the whirls **5 b** for example represented some kind of symbol and not pure ornaments (for these whirls, see *One-armed whirl*, *Two-armed whirl*).

⁷⁹⁷ Pp. 327–330.

⁷⁹⁸ But not the elements of the C-spiral roof compounds which are free-standing.

⁷⁹⁹ For the representational composites, see pp. 302–304; repetition compounds, pp. 304–317; border compounds, pp. 323–324; C-spiral roof compounds, pp. 324–325; miscellaneous compounds, p. 325.

⁸⁰⁰ For the supplementation compounds, see pp. 317–323.

⁸⁰¹ But not always. The ‘*Ivy leaves with stalk*’ **226 c** and the ‘*Ivy leaves*’ **516 b** for example have the same size as the *S-spiral* which they supplement.

ICONOGRAPHY

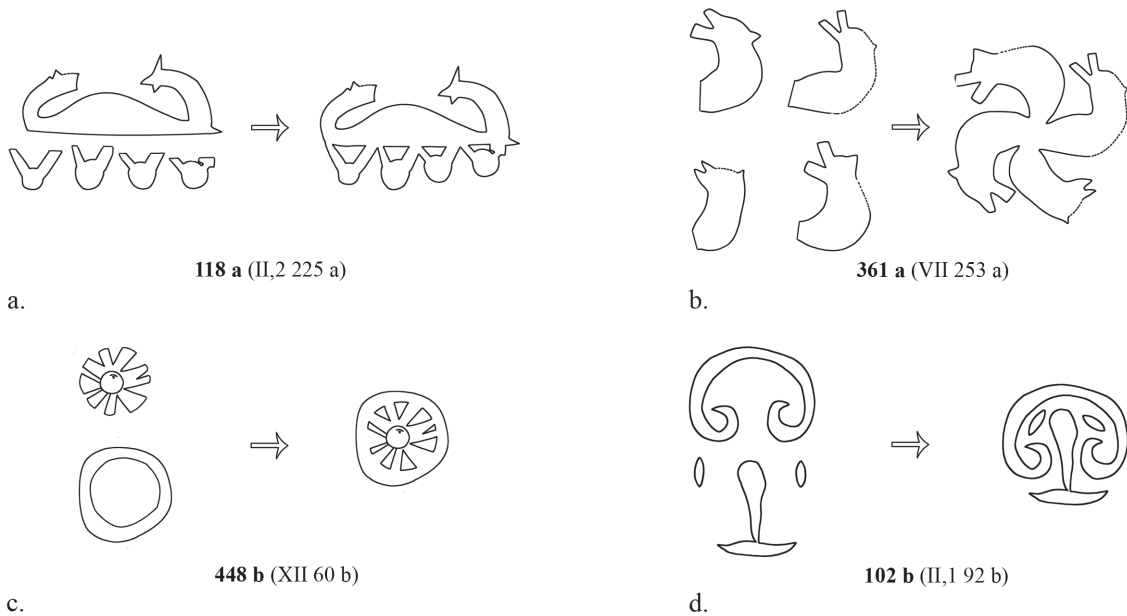


Fig. 94 a.–d. To the left are the basic elements and to the right is the resulting composite device.

ornamental or floral devices and have a decorative function while supplemented devices are the devices on which supplements adhere (fig. 95). Mostly floral and less often ornamental motifs function as supplements. The commonest of these are ‘*Lily flowers*’ and ‘*Papyrus flowers*’, but also ‘*Wheat stalks*’, ‘*Stemless paisleys*’, and ‘*Js*’ are frequently used. Rarer are ‘*Papyrus blossoms*’, ‘*Lily blossoms*’, ‘*Papyrus flowers*’ with spray, ‘*Fern branches*’, ‘*Saw branches*’, ‘*Trefoils*’, ‘*Shamrocks*’, ‘*Leaves with stalk*’, ‘*Ivy leaves*’ with stalk, ‘*Paisleys*’, ‘*Ivy leaves*’, ‘*Lines/Bars*’, ‘*Triangles*’, ‘*Stalk triangles*’, ‘*Hatched triangles*’, ‘*Chevrons*’, ‘*Centred-circles*’, ‘*Hook spirals*’, ‘*J-spirals*’, ‘*Spikes/Spike rows*’, ‘*Parallels*’, and ‘*One-armed whirls*’. Two ‘*Legs with claws*’ and four ‘*Heads of an animal*’ are the only representational motifs which have a supplementary function. Functioning as supplemented devices can be motifs and compounds. These two kinds of elements are differentiated from basic elements in that they are not equally important within the compound. The supplemented device is the nucleus, and thus the part of the compound with the larger significance. This becomes ornamented by the addition of other motifs which have a secondary significance.

MOTIFS

Denominations placed within inverted commas are conventional. Single inverted commas indicate that while it is not certain to which extent the chosen designation matches the depicted in an exact way, it does however correspond to its general nature. A ‘*Deer*’ for

ICONOGRAPHY

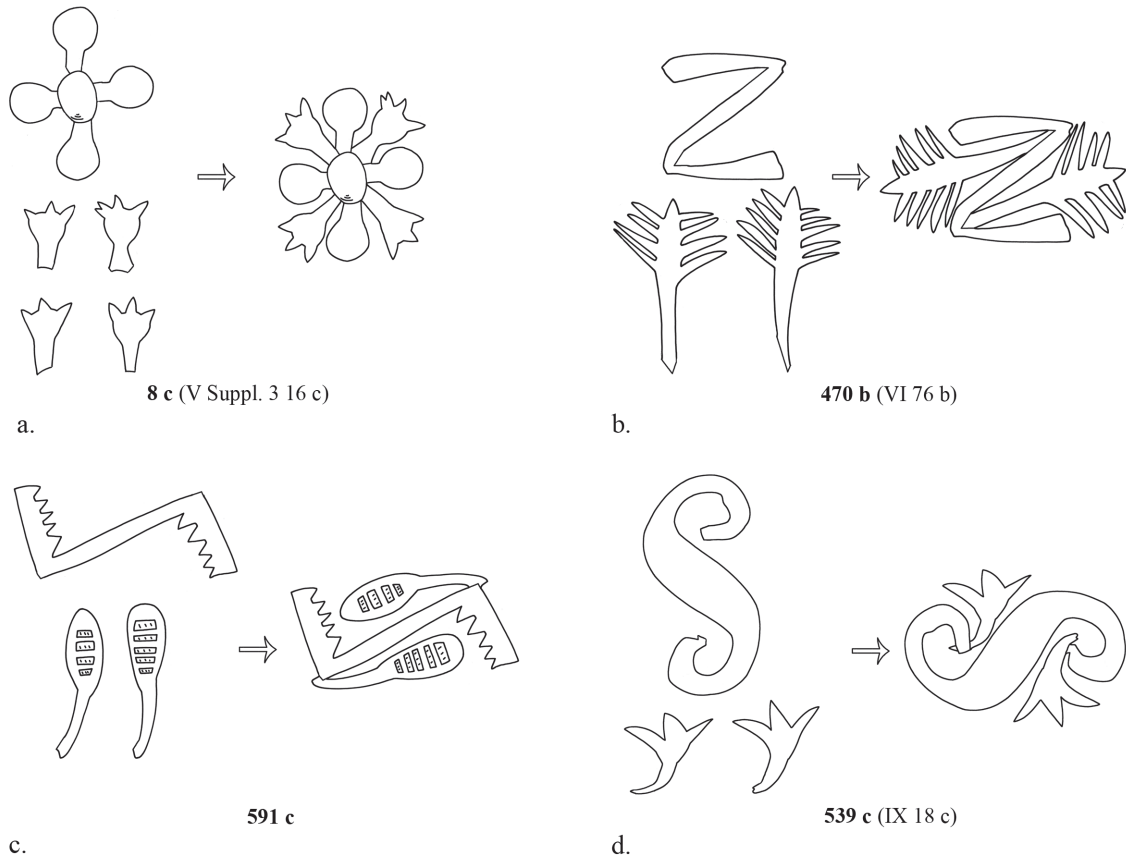


Fig. 95 a.–d. In the upper left is the supplemented device, under it are the supplements, and to the right is the resulting composite device.

example resembles the denoted creature, but the possibility that the type represents another horned ruminant, e.g. an agrimi, cannot be ruled out. On the other hand, denominations placed in double inverted commas are absolutely conventional. The only criterion for choosing the names in question is the superficial resemblance of the depicted device to a recognisable device. This is the case with the motif “*Ship’s wheel*” for example. The type has been named on the basis of its obvious resemblance to the steering wheels of modern era wooden ships but the nature of the depicted is unknown. The discussion of the types is followed by a section where general observations are made.

ICONOGRAPHY

Motif 1: Frontal man

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences, Kalo Chorio and Psychro Prisms with the Cable Devices)

The type is represented by twelve examples (*pl. 1*). The figures have frontally rendered torso and legs. Both feet point either inwards or outwards, an iconographic convention for denoting frontality.⁸⁰² In two examples, the legs continue straight and terminate in a bi- or trifurcation which could represent frontally seen toes.⁸⁰³ The head can be rendered frontally or be directed to the side.⁸⁰⁴ In this latter case it displays one or two spikes issuing from the face.⁸⁰⁵ One spike is understood as rendering the nose or a closed mouth and two an open mouth.⁸⁰⁶ The arms can be linear or terminate in open palms which show three fingers.⁸⁰⁷ One figure has bulging legs and hips and V-shaped hatching, which probably represents some kind of garment, extending from the waist to the shoulders.⁸⁰⁸ Unknown is whether the ingot-shaped body of another two figures renders a garment or whether it is a stylistic feature which suggests that the pieces were made by the same hand.⁸⁰⁹

Standing, seated, and kneeling figures as well as one figure in an unidentifiable pose are met.⁸¹⁰ The arms can hang, be outstretched on either side of the body or be bent upwards flanking the upper body.⁸¹¹ Alternatively, one arm can hang while the other is stretched above or to the side, often touching another object.⁸¹²

The type functions as a main device. *Frontal men* may stand alone in an image or be combined with other devices.⁸¹³ They are met in descriptive and ‘pictographic’ images as well as in images of an unidentifiable nature.⁸¹⁴

⁸⁰² Inwards: e.g. **120 a**, **399 b**, **593 b**. For further *Frontal men* with inwards pointing feet, see CMS VI no. 25 d, CMS XII no. 67 a. Outwards: e.g. **2 a**, **490 c**, **540 a**, **592 a**.

⁸⁰³ **62 a**, **265 b**.

⁸⁰⁴ Frontally e.g. **62 a**, **120 a**, **593 b**. For the iconographic conventions used in the representation of human figures, see pp. 297–298.

⁸⁰⁵ One spike: e.g. **540 a**. Two spikes: e.g. **2 a**.

⁸⁰⁶ The fact that occasionally, two spikes issue from the faces of *Women*, e.g. the *Women* **498 a** and **A.3 a**, speaks against the hypothesis that these represent nose and beard respectively. On the other hand, the possibility that these spikes stand for nose and chin instead cannot be ruled out. However, the fact that the open mouth of *Dogs/lions* is often rendered in a similar way, e.g. the *Dogs/lions* **135 a** and **175 a**, would support the idea that a mouth is represented.

⁸⁰⁷ Linear: e.g. **120 a**. Open palms: e.g. **2 a**, **62 a**.

⁸⁰⁸ **399 b**.

⁸⁰⁹ **2 a** and **265 b**. Also the *Man* **125 b** shows an ingot-shaped body. **125** and at least **2** seem to have been made by the same hand/‘workshop’ since they show a very similar image on one of their other two sides (compare **2 b** to **125 b**) and, more importantly, they are part of the same stylistic cluster (for this cluster, see pp. 82–84).

⁸¹⁰ Human/ape pose A 1, A 2, A 3; E 1, E 4; Δ; H. For the human/ape poses, see *pl. 126*.

⁸¹¹ Outstretched: e.g. **2 a**, **62 a**, **120 a**, **540 a**. Bent upwards: e.g. **399 b**, **593 b**.

⁸¹² Above: e.g. **490 c**, **592 a**. To the side: e.g. **265 b**.

⁸¹³ Alone: e.g. **2 a**, **592 a**, **593 b**. With other devices: e.g. **62 a**, **265 b**, **399 b**.

⁸¹⁴ Descriptive: e.g. **120 a**. ‘Pictographic’: e.g. **265 b**. Unidentifiable nature: e.g. **62 a**.

ICONOGRAPHY

Motif 2: Man in profile

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences, Mesara Chlorite Prisms, Dawkins Prism, Phaistos Agrimi Prism)

The type is represented by two hundred seventy three examples (*pls. 1–10*). The feet, when rendered,⁸¹⁵ point to one direction and define the profile in which the figure is depicted. The upper torso can be rendered in profile but most often it is represented in frontal view.⁸¹⁶ The head may be plain or show closed or more often, open mouth which allows the identification of its direction.⁸¹⁷ On a few examples, the two spikes which issue from the head are directed downwards creating the impression that they represent nose and chin or beard instead of lips.⁸¹⁸ Other occasionally rendered physiological features are hair, hands, muscles, and in one case perhaps an eye.⁸¹⁹ Dentation on the upper part of the head represents short hair whereas a downwards directed hook or J-form hanging from the back of the head stands for a pony tail.⁸²⁰ Hands can be bi-, tri-, quadrifurcated or show all five fingers.⁸²¹ Occasionally, the arms end in borings such that the impression is created that the hands are closed in fists.⁸²² The calves, knees, thighs and hips of some figures are bulged.⁸²³

Clothing or other attributes attached to the body of the figure are rare.⁸²⁴ In two cases, some kind of garment is rendered by hatching of the upper body.⁸²⁵ The armless figure on **125 b** has an ingot-shaped body which could be perhaps perceived as a garment or an ingot-shaped shield.⁸²⁶ The figure on **560 a** has a *Dagger* fastened to its belt.

⁸¹⁵ Figures whose feet are not depicted are classified as profile figures when this is suggested by the iconographical context of the image. The figure **118 c** which has no feet for example, is probably depicted in the same profile as its twin on the same seal face whose feet point to the right. The figure **479 b** could be seen as frontal instead. However, it is classified as a *Man in profile* on account of its similarity to the figure **118 c** which has no feet. The profile in which the figure is depicted is in this case defined by the outstretched arm.

⁸¹⁶ In side view: e.g. **330 a**, the upper figure **495 c**, **500 a**, **510 c**, **594 c**. In frontal view: e.g. **17 c**, **72 a**, **198 a**, **363 a**, the lower figure **495 c**.

⁸¹⁷ Plain: e.g. **63 a**, **198 a**, **579 c**. Mouth: e.g. **81 a**, **363 a**, **452 c**, **496 a**. For the identification of the two spikes issuing from the face as a mouth, see footnote 806.

⁸¹⁸ E.g. **295 a**, **358 a**.

⁸¹⁹ **581 b**. The lozenge-shaped cavity on the head is more probably intentionally left unengraved and not due to carelessness in the engraving.

⁸²⁰ Hair: e.g. **428 b**, **581 b**. Ponytail: e.g. **330 a**, **358 a**, **428 b**, **429 a**, **499 a**, **500 a**.

⁸²¹ E.g. **16 b**, **123 b**, **293 a**, **358 a**, **472 a**, **510 c**, **548 a**, **559 a**.

⁸²² E.g. **428 b**, **560 a**, **604 a**.

⁸²³ E.g. **48 a**, **72 a**, **86 a**, **130 b**, **513 b**, **389 b**, **416 c**, **560 a**, **564 a**.

⁸²⁴ It could perhaps be argued that the figure **472 a** wears a kilt. However, the fact that the depression in the area of the pelvis is caused by a drilling similar to the one of the head would speak against such a suggestion.

⁸²⁵ **498 b**, **A.3 b**.

⁸²⁶ In the case that a shield is actually depicted, the arms of the figure could be perceived as hidden behind it. For later depictions of humans with bodies in the shape of figure-of-eight shields, see CMS II,8 no. 278 (shield); CMS XIII nos. 136 (garments; here it is not clear whether the arms of the figures are depicted), 137 (shield? The arms of the figure are depicted). On the other hand, the possibility exists that the ingot-shaped body is connected with an idiosyncratic hand and does not render but the body of the figure. For this subject, see footnote 809.

ICONOGRAPHY

The figures may be standing/walking, running, bent at the waist forward, seated/squatting, lying or performing the crab.⁸²⁷ The head can be directed straight forward, down, or to the back.⁸²⁸ When the figure is not directly associated with another motif the arms can hang, be outstretched on either side of the body or be bent upwards flanking the head.⁸²⁹ At times, one arm hangs while the other is raised in front.⁸³⁰ In cases where the figure is directly associated with another device,⁸³¹ one arm mostly hangs while the other is stretched in front, at times also directed upwards.⁸³² In some cases both arms are extended in front and touch one or more devices or they hang on either side of the body.⁸³³ Figures with just one arm, no arms at all, or very short arms are also common.⁸³⁴ In one case, a seated figure has the arms around the legs.⁸³⁵ A subtype of a standing/walking figure shows long chevron-shaped upper limbs⁸³⁶ which create the impression of outstretched arms holding downwards directed elongated objects.⁸³⁷

The type always functions as a main device. *Men in profile* may stand alone or be combined with other devices in an image.⁸³⁸ They are met in descriptive, ‘pictographic’, and ornamental images.⁸³⁹ In one case, it is possible that the type constitutes the CHIC sign 001.⁸⁴⁰ However, the image in which it takes part is not included in the CHIC. Some other examples which are not combined with script signs on the seal face are seen by Jasink as possible examples of the same script sign.⁸⁴¹

⁸²⁷ Human/ape pose A 1, A 4; B; Γ; E 5, E 6, E 7; ΣΤ; Ζ. For the human/ape poses, see *pl. 126*. For a figure performing the crab on a four-sided prism, see CMS XII no. 113 d.

⁸²⁸ Straight forward: e.g. **452 c**, **581 b**. Down: e.g. **203 a**, **222 b**. To the back: **250 a**, **538 c**.

⁸²⁹ Hanging: e.g. **51 a**, **452 c**, **559 a**. Outstretched: e.g. **16 b**. Bent upwards: e.g. **67 a**, **72 a**, **428 b**, **495 b**.

⁸³⁰ E.g. **351 a**, **604 a**.

⁸³¹ I.e. when it is depicted touching another motif.

⁸³² E.g. the figures **1 b**, **191 c**, **298 a**, **501 b**.

⁸³³ Extended in front: e.g. **48 a**, **227 a**, **498 c**, **594 c**. Hanging on either side of the body: e.g. **496 a**, **513 b**.

⁸³⁴ One arm: e.g. the last and first figure **91 a**, the figures **467 a**, **510 c**, **548 a**. No arms: e.g. **344 a**, **413 c**. Very short arms: e.g. the front figure **187 a**, the figures **235 b**.

⁸³⁵ **295 a**.

⁸³⁶ E.g. the figures **14 b**, **46 b**, **432 c**, **471 c**.

⁸³⁷ E.g. daggers.

⁸³⁸ Alone: e.g. **149 c**, **272 c**, **349 a**, **351 a**, **358 a**, **593 b**. With other devices: e.g. **1 b**, **13 a**, **14 c**, **48 a**, **72 a**, **187 a**, **198 a**, **227 a**, **396 b**, **510 c**.

⁸³⁹ Descriptive: e.g. **227 a**, **502 c**. ‘Pictographic’: e.g. **261 b**. Ornamental: e.g. **510 c**.

⁸⁴⁰ **538 c**. The *Cross pommée* could constitute the CHIC sign 070 and the *Cross/Saltire* the CHIC sign X.

⁸⁴¹ E.g. **48 a**, **187 a** (according to Jasink, combined with hieroglyphs), **187 b** (Jasink 2009, 121, 194). For the possible use of human figures as syllabograms, ideograms, and pictograms, see Jasink 2009, 115–117.

ICONOGRAPHY

Motif 3: Woman in profile

(Malia/Eastern Crete Steatite Prisms)

The type is represented by six examples (*pl. 10*).⁸⁴² The direction of the feet reveals the profile in which the figures are depicted. The torso is rendered in frontal view, the pelvis, the legs, and the head in profile. The arms can terminate in bi- or trifurcation whereas the mouth is in all but one case open.⁸⁴³ The hair is often put up in a bun at the back of the head.⁸⁴⁴ All figures wear flared skirts which most often show folds rendered by vertical hatching.

Represented are figures which are standing or are bent at the waist forward.⁸⁴⁵ The heads are directed in front, up, or down. Characteristic of standing *Women in profile* is the projection of the pelvis to the back, such that an obtuse angle is created between upper and lower body.⁸⁴⁶ This could suggest an attempt to represent motion. All standing figures have one upwards bent arm extended in front whereas two of them also have the second arm raised on the other side of the head.⁸⁴⁷ The forward leaning figure has one arm extended towards a vessel situated in front of it.⁸⁴⁸

Women in profile function as main devices. They are combined with each other or with other devices in images of a descriptive nature.⁸⁴⁹

Motif 4: ‘Man with semicircular body’

(Malia/Eastern Crete Steatite Prisms)

The type, always rendered in profile, is represented by seventeen examples (*pls. 10–11*). It is a figure which looks like a man but has a semicircular body. All but one representation have an open mouth which is often rendered by characteristically long and thick spikes or bars.⁸⁵⁰ The arms, when represented, can terminate in a bi- or trifurcation.⁸⁵¹ The body

⁸⁴² The type *Frontal woman* is not represented on prisms. It is, however, seen on CMS II,2 no. 127, a steatite conoid of the Malia/Eastern Crete Steatite Group.

⁸⁴³ The exception is the figure **463 a** which has closed pointed mouth. For the identification of the two spikes issuing from the face as a mouth, as opposed to a nose and chin respectively, see footnote 806.

⁸⁴⁴ E.g. the figures **463 a**, **A.3 a**.

⁸⁴⁵ Human/ape pose A 4; Γ. For the human/ape poses, see *pl. 126*.

⁸⁴⁶ E.g. the configuration of the body on the figures **498 a**.

⁸⁴⁷ The figure **453 b** and the right figure **498 a**.

⁸⁴⁸ **463 a**.

⁸⁴⁹ With each other: e.g. **498 a**, **A.3 a**. With other devices: e.g. **453 b**, **463 a**.

⁸⁵⁰ The exception is the figure **400 a** which has a closed mouth. For some examples of figures with mouths rendered by long thick spikes/bars, see **2 b**, **61 a**, **412 a**.

⁸⁵¹ E.g. **5 c**, **497 a**.

ICONOGRAPHY

can be horizontally hatched, a feature which, like the semicircular body, could perhaps represent some kind of clothing.⁸⁵²

The figures are represented either standing/walking or seated/squatting, the heads being directed in front.⁸⁵³ Most examples are armless, but those which show arms have one or both of them (?) extended in front towards another device.⁸⁵⁴ The majority of standing/walking figures seem to represent the products of one hand.⁸⁵⁵ All examples are depicted in right profile.

Examples without arms have occasionally been seen as depictions of regardant birds in profile.⁸⁵⁶ However, the existence of figures with arms and feet which point to the same direction as the head would speak against such an interpretation. Another possibility would be to read in the type a Minoan representation of the Egyptian Taweret. The typological similarities among some depictions of this goddess and the type in question are indeed striking. Many of the figure's features, i.e. the semicircular body, the long, on some occasions rectangular jaws, the way the head issues from one edge of the semicircle, the way the legs issue from the lower curve of the body, and the interior hatching of the latter find very good parallels among some depictions of the Egyptian goddess.⁸⁵⁷ However, the MM representation lacks the most characteristic feature of Taweret, i.e. the dorsal appendage.

The fact that artefacts with representations of the Egyptian goddess have been found in Protopalatial Crete allows for the hypothesis to be made that the MM engravers adopted characteristics of the Egyptian figure in a new device.⁸⁵⁸ This latter could, but need not always, represent a human figure. It is possible that the type could have represented different creatures when used by different engravers. It would, for example, seem probable that the figures **497 a** and CMS II,2 no. 76 represent humans on account of the fact that they take part in compositions in which the presence of a human figure would be fitting. On the other hand, in favour of the representation of another creature would speak the long thick bars or spikes representing the mouth on depictions such as the one on **2 b**. Similar rendering of the mouth is found among *Dogs/lions*⁸⁵⁹ but not among the customary human figures. Moreover, the fact that on the prisms **2** and **125** the '*Man with semicircular body*' on one seal face⁸⁶⁰ is combined with a *Frontal man/Man in profile* on another⁸⁶¹ could suggest that

⁸⁵² E.g. **5 b**, **61 a**, **125 c**, **547 a**.

⁸⁵³ Human/ape pose A 1, A 4; E 5. For the human/ape poses, see *pl. 126*.

⁸⁵⁴ Arms extended in front: e.g. **5 c**, **497 a**. It is not certain that the elements interpreted as arms on the figure **547 a** do actually belong to it.

⁸⁵⁵ With the exception of the figure **400 a** and the rather doubtful depiction **173 a**. For the stylistic cluster to which the seals which show such figures belong, see pp. 82–84.

⁸⁵⁶ E.g. the figure **505 a** on CMS VI (CMS VI no. 62 a).

⁸⁵⁷ Compare for example the figures **2 b** and **125 c** to the Egyptian goddess on CMS II,1 no. 283 and Weingarten 1991, pl. 13.

⁸⁵⁸ E.g. the Egyptian scarab CMS II,1 no. 283.

⁸⁵⁹ E.g. the *Dogs/lions* **1 c**, **129 c**, **134 b**, **564 b**.

⁸⁶⁰ **2 b**, **125 c**.

⁸⁶¹ **2 a**, **125 b**.

ICONOGRAPHY

the two types had a different significance. It is possible that the first seeds for the creation of the Minoan Genius can be found in such '*Men with semicircular body*'.⁸⁶² However, the fact that the figures lack both the distinctive dorsal appendage and the typical attributes of the Genius⁸⁶³ do not allow their identification as the Minoan daemon itself.

The type functions as a main device. '*Men with semicircular body*' are combined with other devices in descriptive, 'pictographic' (?), and ornamental images.⁸⁶⁴

Motif 5: Frontal 'Gorgo woman'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. II*). It is the depiction of a woman or fictional female (?) creature which has a frontally rendered body and head.

The head is configured in the same way as the face of the '*Gorgo masks*'. In the existing example, it has a narrow chin which develops into a full cheek on one side, short hair rendered by dentation on the upper side of the scalp, an open mouth, large protruding ears which issue from the root of the cheek bones and end below the hair, and large eyes. The figure has breasts and its hands show three fingers each.

The existing representation is depicted seated/squatting with bent arms raised upwards either side of the head and feet directed inwards. The type functions as a main device and stands alone in a descriptive image.

Motif 6: Frontal 'ape'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples (*pl. II*). It resembles a *Frontal man* but is differentiated from it in that an elongated element which is understood as a tail issues from its bottom. The feet are directed inwards or outwards, the head is depicted in side view, and the mouth is open.⁸⁶⁵ In one case, hair is rendered in the form of dentation on the back

⁸⁶² Compare the figure **2 b** for example, to the Minoan Genius on CMS II,8 no. 195 (I wish to thank Janice Crowley for drawing my attention to this representation).

⁸⁶³ According to Gill, a libation jug, animal offering, and vegetation are the most important subjects associated with the Minoan Genius (Gill 1964, 6). Of these, only vegetation can be seen in connection with some examples of the type in question, e.g. **2 b**, **85 a**, and **125 c**. However, the presence of branches alone is not enough for the interpretation of the type as a Minoan Genius because such vegetal motifs are used and associated with a large number of motif types on prisms, e.g. the images on **6 a**, **90 b**, **504 b**, **556 b**.

⁸⁶⁴ Descriptive: e.g. **497 a**. 'Pictographic' (?): e.g. **173 a**, **505 a**. Ornamental: e.g. **61 a**.

⁸⁶⁵ Inwards directed feet: e.g. **603 a** (?). Outwards directed feet: e.g. **373 b**.

ICONOGRAPHY

of the head.⁸⁶⁶ On the other example the lower legs show angular protrusions at about half their length.⁸⁶⁷

The two extant representations of the type are depicted seated/squatting and with bent arms raised upwards either side of the head.⁸⁶⁸ *Frontal 'apes'* function as main devices and stand alone in the image.

Motif 7: 'Ape' a in profile

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 11*). It resembles a *Man in profile* but is differentiated from it in that an elongated element understood as a tail issues from its bottom. The torso is depicted in frontal view, the head, the legs, and the feet in side view. The feet point in the same direction and define the profile on which the figure is depicted. The mouth is open and the palms broaden to form fingers.

The extant representation is running with arms extended either side of the body.⁸⁶⁹ It functions as a main device and stands alone on the seal face.

Motif 8: 'Ape' b in profile

(Platanos Prism with the Cable Devices)

The type is represented by two examples which constitute part of the same image (*pl. 11*).⁸⁷⁰ It is a creature which stands on two legs and has arms, a long ear, an elongated face which brings to mind a muzzle, and perhaps a short tail.

The uniformity of the engraving on the seal face which results from the fact that all representations are created by a single stroke makes it impossible to clearly define the limits of the lower part of the animal's body. It is thus not certain whether the short element which appears to be issuing from its bottom represents a tail or constitutes part of the *Unidentifiable device LVII* depicted between the two animals. Similarly, it is uncertain whether the legs terminate above the lower horizontal line, which would then also belong to the intermediary device, or whether this line is meant to be understood as the forward

⁸⁶⁶ **373 b.**

⁸⁶⁷ **603 a.**

⁸⁶⁸ Human/ape pose E 2, E 3. For the human/ape poses, see *pl. 126*. Compare the pose of the figures on Petrie 1925, pl. I nos. 35, 36.

⁸⁶⁹ Human/ape pose B. For the human/ape poses, see *pl. 126*. Compare the pose of the figures on Petrie 1925, pl. I no. 28, II no. 64.

⁸⁷⁰ In *pl. 11, Motif 8: 'Ape' b in profile*, the whole image engraved on **106 a** is depicted because it is not possible to define the exact outline of each motif.

ICONOGRAPHY

directed feet of the creature. The same is the case with the vertical elements which project under this line.

The animal is standing with the head directed upwards and both arms extended in front, one upwards and the other somewhat downwards.⁸⁷¹ The extant examples function as main devices and are combined with each other and an unidentifiable motif in an ornamental (?) image.

Motif 9: 'Deer'

(Prisms with EM III/MM I Influences)

The type, rendered in profile, is represented by two examples which are carved on the same seal face (*pl. 11*). Defining for the differentiation of the type from other horned quadrupeds are the long horns which are toothed on both sides as well as the hatched body. The two examples have closed mouth while one of them has a beard. This latter feature could suggest that the type constitutes a variation on an *Agrimi*⁸⁷² and does not actually represent a different animal.

The extant examples are standing and look straight ahead.⁸⁷³ They function as main devices and are combined with each other and two floral motifs in an ornamental image.

Motif 10: Agrimi

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms, Phaistos Agrimi Prism, Platanos Prism with the Cable Devices)

The type, always rendered in profile or three quarters view (?), is represented by seventy nine examples (*pls. 11–14*). Its distinguishing feature is two or, more rarely, one backwards directed long horn.⁸⁷⁴ All but one example have closed muzzle. The exception is **292 a** which is depicted with a long beak-shaped open mouth.⁸⁷⁵ The short tail is in most cases directed upwards but occasionally, it can also hang.⁸⁷⁶ The legs can be linear or else terminate in triangular elements or borings which render the cloven hooves.⁸⁷⁷ Small teeth above the

⁸⁷¹ Human/ape pose A 4. For the human/ape poses, see *pl. 126*.

⁸⁷² While *Agrimia* with toothed horns are not represented, the *Head of an agrimi 281 c* has horns dentated in the front side.

⁸⁷³ Quadruped pose A 1. For the quadruped poses, see *pls. 126–127*.

⁸⁷⁴ One horn: e.g. **33 b**.

⁸⁷⁵ Another reading of the two spikes would be that they represent closed mouth and beard respectively. However, their similar length speaks against this suggestion (for examples of bearded *Agrimia*, see footnote 879).

⁸⁷⁶ Directed upwards: e.g. **88 a**, **104 b**, **347 a**. Hanging: e.g. **63 c**, **513 c**.

⁸⁷⁷ Triangular: e.g. **386 b**, **573 a**. Borings: e.g. **217 c**.

ICONOGRAPHY

backside of triangular hooves represent the dew claws.⁸⁷⁸ Occasionally, the beard and the male sex are represented.⁸⁷⁹

Met are standing, walking, cross-legged, crouching, standing on the back legs, seated, and seated/lying animals.⁸⁸⁰ Apart from the animals which look in front and constitute the majority, also others with the head directed up, down, or back are met.⁸⁸¹ The muzzle of regardant animals can be directed straight forward, upwards, or downwards.⁸⁸² One example has sunken head with the muzzle reaching the height of the feet, such that the impression of grazing is created.⁸⁸³

The type functions as a main device and in one case, as basic element of a composite device.⁸⁸⁴ As main devices, *Agrimia* can stand alone on the seal face or else be combined with each other or with other devices.⁸⁸⁵ They take part in descriptive, ‘pictographic’, and ornamental images.⁸⁸⁶

Motif 11: ‘Goat’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in three quarters view (?), is represented by one example (*pl.* 15). Its distinguishing feature is two horizontal J-shaped horns which issue antithetically from the head. The figure has closed mouth, triangular hooves which on the front legs are equipped with dew claws, and a short pointed tail.

The animal is depicted crouching with the head sunk in front.⁸⁸⁷ While its horns could also be seen as indicative of a bull,⁸⁸⁸ the slim body and the short tail speak against the identification of the figure as a bovine.

The existing example functions as a main device and is combined with a filler in the image.

⁸⁷⁸ E.g. **425 c**, **454 c**. The configuration of the *Agrimi*'s back leg on **129 b** is reminiscent of that of *Dogs/lions*' legs (compare for example the paws of the *Dogs/lions* **20 c**, **134 b**, **219 b**). The fact that the leg of the *Agrimi* in question is almost identical to the back leg of the *Dog/lion* **129 c** suggests that the engraver rendered the back legs of the two animals in the same way without thinking further about their partial characteristics.

⁸⁷⁹ Beard: e.g. **279 a**, **452 a**, **553 a**. Male sex: e.g. **1 a**, **517 b**.

⁸⁸⁰ Quadruped pose A 1, A 2, A 3, A 5; B 1, B 3; Δ; E 1, E 2, E 3, E 4, E 5, E 7, E 8, E 9; Z 1, Z 2; Θ 1; I 3, I 4. For the quadruped poses, see *pls.* 126–127.

⁸⁸¹ In front: e.g. **81 c**, **453 c**. Up: e.g. **602 b**. Down: e.g. **286 a**, **517 b**. Back: e.g. **193 a**, **279 a**.

⁸⁸² Forwards: e.g. **452 a**. Upwards: e.g. **129 b**. Downwards: e.g. **279 a**.

⁸⁸³ **286 a**.

⁸⁸⁴ **502 b**. See miscellaneous composite devices, p. 325.

⁸⁸⁵ Alone: e.g. **84 a**, **573 a**. With other *Agrimia*: e.g. **538 a**. With other devices: e.g. **54 b**, **374 a**.

⁸⁸⁶ Descriptive: **113 a**. ‘Pictographic’: e.g. **1 a**. Ornamental: e.g. **394 a**. On the appearance of *Agrimia* on hieroglyphic prisms, see Jasink 2009, 143–144.

⁸⁸⁷ Quadruped pose E 7. For the quadruped poses, see *pls.* 126–127.

⁸⁸⁸ E.g. the bulls CMS I nos. 61, 76; CMS VIII no. 107.

ICONOGRAPHY

Motif 12: ‘Sheep’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in three quarters view (?), is encountered seven times (*pl. 15*).⁸⁸⁹ Its distinguishing features are two horns which hang either side of the head.⁸⁹⁰ The animal has a closed mouth and on all but one case, a long hanging tail. The exception is the animal **219 c** which has a short upwards directed tail. Hooves are either represented by small triangles⁸⁹¹ or not rendered at all.

Represented are standing and crouching animals with the head directed in front.⁸⁹² The type functions as a main device and can stand alone or else be combined with similar or dissimilar devices.⁸⁹³ ‘*Sheep*’ take part in descriptive, ‘pictographic’, and ornamental images.⁸⁹⁴

Motif 13: Bull

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by one example (*pl. 15*). The overall shape of the body and the plastically rendered musculature serve to definitely identify the creature. An elongation on the head above the forehead in front of the ear could either represent a short horn or more probably, the upper part of the head.⁸⁹⁵ The animal has closed mouth and long hanging tail. Triangular hooves with dew claws as well as the male sex are rendered.

The figure is standing and has forward directed head.⁸⁹⁶ It functions as a main device and constitutes the foreground quadruped in an animal echelon.⁸⁹⁷

⁸⁸⁹ For a ‘*Sheep*’ rendered in side view, see CMS II,2 no. 77.

⁸⁹⁰ It is not certain that the quadrupeds **294 a** belong to the type. The element read as the right horn is small and straight. This could speak in favour of its identification as the ear of an *Agrimi* instead. If this were the case, unique would be the depiction of the ear above the horn.

⁸⁹¹ E.g. **219 c**.

⁸⁹² Quadruped pose A 1; E 1, E 4. For the quadruped poses, see *pls. 126–127*.

⁸⁹³ Alone: e.g. **372 a**. With other ‘*Sheep*’: e.g. **294 a**. With other devices: e.g. **219 c**, **427 c**.

⁸⁹⁴ Descriptive: e.g. **372 a**. ‘Pictographic’: e.g. **219 c**. Ornamental: e.g. **294 a**.

⁸⁹⁵ Compare the similar horns on CMS II,8 no. 489; CMS VI no. 414; CMS VII no. 103; CMS X no. 249. However, the fact that the elongation is amorphous and thick would speak against its identification as a horn. For an example of a bovine’s head with a similar configuration of the upper part, see the CHIC sign 013 on CMS IV no. 29D c.

⁸⁹⁶ Quadruped pose A 1. For the quadruped poses, see *pls. 126–127*.

⁸⁹⁷ For animal echelon images, see pp. 351.

ICONOGRAPHY

Motif 14: Bovine

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type, rendered in profile, is represented by sixty seven examples (*pls. 15–17*). It is a hoofed quadruped without horns. The mouth is closed and the tail, short or long, is either hanging or more rarely, directed upwards.⁸⁹⁸ When upwards directed, the tail is always rather short. The legs can be linear or terminate in triangles which at times show dew claws.⁸⁹⁹ The backside of the neck of one animal is dentated.⁹⁰⁰

Standing, walking, running, cross-legged, crouching, seated, and seated/lying animals are met.⁹⁰¹ The head can look forward, be directed down, up, or back. The muzzle of regardant animals can be directed straight ahead or upwards.⁹⁰² Among the eighteen examples of the quadrupeds in the pose Θ 2 only two are rendered in right profile,⁹⁰³ the remaining sixteen being shown in left side view.

Some examples of the type could be read as calves with a considerable degree of certainty.⁹⁰⁴ However, the fact that others constitute the mothers in suckling scenes does not allow seeing calves in all depictions.⁹⁰⁵

Bovines function as main devices and either stand alone or are combined with other similar or dissimilar devices.⁹⁰⁶ They take part in descriptive, ‘pictographic’, and ornamental images.⁹⁰⁷

⁸⁹⁸ Hanging: e.g. **155 b**, **190 b**. Upwards: e.g. **22 b**, **224 a**.

⁸⁹⁹ Linear: e.g. **198 c**, **531 a**. Triangles: e.g. **117 a**, **224 a**. Dew claws: e.g. **143 c**, **268 c**.

⁹⁰⁰ **441 b**. The dentation could be taken as an indication that a *Pig/boar* is depicted instead. However the slim body, the lack of regardant *Pigs/boars*, and the overall similarities of the figure with the *Bovines* **358 c** and **433 b** support its classification as a *Bovine*.

⁹⁰¹ Quadruped pose A 1; B 1, B 2; Γ; Δ; E 4, E 7; Θ 2, Θ 3; I 3. For the quadruped poses, see *pls. 126–127*. While the animals **347 c** are running, a number of factors suggest that they were probably meant to be depicted standing. Slanting front and back limbs are often seen on standing figures, e.g. the *Agrimia* **58 a**, **490 b**, **425 c**, and the *Bovines* **224 a**, **361 b**. More to the point, in **347 c** the restricted space between the two animals would not allow the engraving of legs issuing vertically from the body. Finally, numerous comparable compositions of standing ruminants are encountered on other prisms, e.g. **33 b**, **294 a**, **479 a**, **538 a**, **169 b**.

⁹⁰² Straight: e.g. **531 a**. Upwards: **169 b**, **425 b**.

⁹⁰³ **74 b**, **222 c**.

⁹⁰⁴ E.g. the animals **155 b**, **164 a**, **198 c**, **318 a**.

⁹⁰⁵ E.g. **425 b**.

⁹⁰⁶ Alone: e.g. **528 b**, **570 c**. With other *Bovines*: e.g. **347 c**. With other devices: e.g. **278 c**.

⁹⁰⁷ Descriptive: e.g. **528 b**. ‘Pictographic’: e.g. **198 c**. Ornamental: e.g. **169 b**.

ICONOGRAPHY

Motif 15: Pig/boar

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is met thirty four times (*pls. 17–18*).⁹⁰⁸ For the identification of the animal numerous features are of assistance, not all of which need to appear in one figure, as well as the overall body posture. Characteristic of *Pigs/boars* are tub-shaped muzzles, hanging tails, dentated backs/vertical body hatching, four legs, and one-piece bodies.⁹⁰⁹ Some examples show bipartite bodies but here, as opposed to other quadrupeds, the waist is situated more to the back and the hindquarters at a markedly lower level than the significantly upwards bulging back.⁹¹⁰ One figure has open mouth,⁹¹¹ the remaining examples showing a closed muzzle. The hooves, when rendered, can be triangular, sometimes showing dew claws; trifurcated, resembling the claws of birds; or be represented by spikes projecting from the underside of the foot in the same way in which the claws of *Dogs/lions* do.⁹¹² The trifurcated hooves are only met on a subtype which has semicircular body.⁹¹³ In one case,⁹¹⁴ a boar's tusk is rendered whereas on two examples⁹¹⁵ a protruding belly is distinguished. This latter could represent either an attempt to underline the voluminosity of the quadruped or an expectant animal.

Most examples are standing but also walking, cross-legged, and seated animals are met.⁹¹⁶ The most typical element of the pose is the sunken head with a more or less downwards directed muzzle. The latter occasionally reaches the height of the hooves and thus that of the imaginary ground.⁹¹⁷

Figures with bulged upper back, those with dentated back/vertically hatched body, the ones with open mouth, as well as the example which shows a tusk can be identified with certainty as boars. The fact that the bulged upper back of the boars is always plain as well as that several animals with dentated back are identical to others with plain back⁹¹⁸ could suggest that most, if not all quadrupeds of the category are actually boars. However, the

⁹⁰⁸ The animal **108 b** shows two typical characteristics of *Pigs/boars*, i.e. the sunken head and the dentated back. For that reason it is categorised with this type and not as a *Bull* like in Yule 1980 a, 124, pl. 4 Motif 3 B. 9. The two parallel elongated elements which issue from the head are seen by the present author as ears and not horns (for another case of markedly long ears, see the *Dog/lion 36 b*).

⁹⁰⁹ Tub-shaped muzzle: e.g. **338 c**, **534 b**. Hanging tail: e.g. **453 a**. Dentated back/vertical body hatching: e.g. **99 b** and **314 b**. Four legs: e.g. **136 a**, **361 c**, **478 b**, **534 b**. One-piece body: e.g. **314 b**, **408 c**, **417 c**, **501 c**, **511 b**.

⁹¹⁰ E.g. **517 c**. Further examples with hindquarters at a lower level than the bulging back can be seen on CMS III no. 54 a and CMS VIII no. 8 b.

⁹¹¹ **568 b**.

⁹¹² Triangular: e.g. **561 b**. Trifurcated: e.g. **408 c**. Spikes: e.g. **517 c**.

⁹¹³ I.e. **338 c**, **408 c**, and **568 a**.

⁹¹⁴ **99 b**.

⁹¹⁵ **501 c** and **561 b**.

⁹¹⁶ Quadruped pose A 1, A 2, A 3, A 4; B 1; Δ; ⊕ 1, ⊕ 2. For the quadruped poses, see *pls. 126–127*.

⁹¹⁷ E.g. the figures **412 c**, **534 b**.

⁹¹⁸ Compare for example the figures **408 c** and **249 a** to the figures **338 c** and **501 c** respectively.

ICONOGRAPHY

possibility that pigs are represented by a few depictions which do not find exact parallels among animals identified as boars⁹¹⁹ cannot be ruled out.

The type functions as a main device. Most animals stand alone on the seal face or are combined with fillers.⁹²⁰ Only occasionally are *Pigs/boars* combined with each other in ornamental images or with other representational motifs in 'pictographic' images.⁹²¹

Motif 16: Dog/lion

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences)

The type, rendered in profile, is met one hundred and fifty nine times (*pls. 18–24*). Distinguishing characteristics of the animal are an open mouth, claws rendered by dentation on the underside of the foot, and a long often upwards directed and inwards curving tail.⁹²² Not all of these features are always present but most often the occurrence of one or the combination of two of them betrays the identity of the quadruped. While an open mouth is an important indication for the depiction of a *Dog/lion*⁹²³ also numerous examples of the type occur which have closed mouth.⁹²⁴ The legs can also be plain⁹²⁵ whereas the long tail can sometimes show an outwards turning edge, sometimes rolling in a spiral, and apart from being directed upwards, can also hang.⁹²⁶ Occasionally, short or no tail at all is also met.⁹²⁷ In a few cases, the front legs are omitted or are rendered by two spikes.⁹²⁸ On one figure, two further spikes of unknown character are shown above those which represent the legs.⁹²⁹ Some animals have vertically or, more rarely, partly horizontally hatched necks, a feature which represents either a mane or the thick long coat of dogs.⁹³⁰ On one example, this hatching extends from the upper part of the head to the neck and the back of the animal and on another over the whole body.⁹³¹ The hairy neck of one figure and the bushy tail of another are rendered by spikes which issue from the backside of the neck and tail respectively.⁹³² Occasionally, the tongue hangs or projects extended out of the mouth whereas also the lips,

⁹¹⁹ E.g. the animals **417 c**.

⁹²⁰ Alone: e.g. **249 a**, **453 a**. With fillers: e.g. **408 c**, **517 c**.

⁹²¹ Ornamental: **462 a**. 'Pictographic': e.g. **511 b**. On the appearance of *Pigs/boars* on hieroglyphic prisms, see Jasink 2009, 145.

⁹²² Open mouth: e.g. **1 c**, **450 c**. Claws: e.g. **129 c**, **137 a**. Long tail: e.g. **5 a**, **269 b**.

⁹²³ All but one ruminant (the *Agrimi* **292 a**) have closed mouths.

⁹²⁴ E.g. **269 b**, **393 b**.

⁹²⁵ E.g. **480 a**, **491 b**.

⁹²⁶ Outwards turning edge: e.g. **36 b**, **393 b**. Rolling in a spiral: e.g. **5 a**, **333 a**. Hanging: e.g. **147 b**, **446 a**.

⁹²⁷ Short tail: e.g. **127 c**. No tail: e.g. **34 b**.

⁹²⁸ Omitted: e.g. **497 c**. Two spikes: e.g. **271 a**, **A.9 b**.

⁹²⁹ **351 b**.

⁹³⁰ Vertically hatched: e.g. **293 b**, **389 c**, **507 a**, **564 b**. Horizontally hatched: **A.21 b**.

⁹³¹ **5 a** (whole body), **333 a** (head and back).

⁹³² **129 c** (tail), **A.18 b** (neck).

ICONOGRAPHY

the teeth, and very seldom the male sex are represented.⁹³³ Finally, a spike which issues from the neck of one animal could represent a collar.⁹³⁴

Standing, walking, running, crouching, jumping, seated on their back legs, seated, and seated/lying animals are met.⁹³⁵ Among the several poses, the crouching one is by far the most popular. The heads can be directed forward, up, back, and only very rarely down.⁹³⁶ The muzzle of regardant animals can point straight ahead or more often upwards.⁹³⁷

Hatched neck, long tails with outwards turning or rolling edges, and in general heavier proportions can be seen as indicative of lions. Helpful for the distinction between dogs and lions is the observation of the dogs/lions which come from the Malia Workshop.⁹³⁸ The iconography of the Workshop pieces suggests that most often, robust figures with broad one-piece front part are lions, even in cases where no neck hatching is present.⁹³⁹ On the other hand, slimmer figures with a dent between heads and necks often represent dogs.⁹⁴⁰ However, the strict differentiation between the two animals having as main criterion the configuration and the proportions of the body is not always possible. Thick neck hatching and a tail with outwards turning edge on figures which have both a distinct head and finer proportions suggest that lions can also show lighter proportions.⁹⁴¹ This makes the identification as dogs of many figures which do not have neck hatching or a tail with outwards turning edge precarious.⁹⁴² Moreover, the possibility cannot be ruled out that some animals with neck hatching could represent dogs.⁹⁴³

The type functions as a main device and on two occasions as element of a repetition compound.⁹⁴⁴ As main devices, *Dogs/lions* can stand alone on the seal face or be combined with other similar or dissimilar devices.⁹⁴⁵ They are met in descriptive or more rarely in 'pictographic' and ornamental images.⁹⁴⁶

⁹³³ Hanging tongue: e.g. **389 c**. Extended tongue: e.g. **20 c**. Lips: e.g. **1 c**, **406 b**. Teeth: **A.21 b**. Male sex: e.g. **304 a**, **20 c**.

⁹³⁵ Quadruped pose A 1, A 2; B 1, B 2; Γ; E 2, E 3, E 4, E 5, E 6, E 7, E 8; ΣT; H; Θ 1, Θ 2; I 1, I 2. For the quadruped poses, see *pls.* 126–127. The only jumping animal is **502 c**, whose identification as a dog is based on the supposition that the lunette above its waist represents the remains of an upwards raised tail. The quadruped is seen as jumping instead of standing and rotated 90° anticlockwise with regard to the *Man in profile* on account of the fact that the overall character of the composition seems descriptive rather than 'pictographic'.

⁹³⁶ E.g. **537 a**.

⁹³⁷ Straight ahead: e.g. **321 a**. Upwards: e.g. **8 b**, **134 b**, **323 b**, **446 a**, **535 a**. The fact that on examples like **8 b** and **323 b** the ear issues from the outer curve of the neck to the right suggests that the head is turned back and up and not simply up.

⁹³⁸ For a detailed discussion on this subject, see p. 367.

⁹³⁹ E.g. **147 b**, **155 c**.

⁹⁴⁰ E.g. **135 a**, **137 a**.

⁹⁴¹ E.g. **23 b**, **333 a**, **435 a**.

⁹⁴² E.g. **321 a**, **584 c**.

⁹⁴³ E.g. **389c**.

⁹⁴⁴ Repetition compound: **497 c**.

⁹⁴⁵ Alone: e.g. **8 b**, **481 b**, **401 a**. With other *Dogs/lions*: e.g. **347 b**, **480 a**. With other devices: e.g. **219 b**, **283 a**.

⁹⁴⁶ Descriptive: e.g. **283 a**, **502 c**. 'Pictographic': e.g. **219 b**. Ornamental: e.g. **347 b**. On the appearance of *Dogs/*

ICONOGRAPHY

Motif 17: ‘Minoan dragon’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by one example (*pl.* 24).⁹⁴⁷ It shows all the characteristics of a *Dog/lion* but is differentiated from it in that no dents are shown between neck and head, tail and hindquarters, and at the waist. This feature combined with the curved upwards directed tail and the fact that the head is directed to the back results in a crescent-shaped animal. Characteristic for the type is the representation of the eye, a feature which is met on most of the LM examples of the motif.⁹⁴⁸ Apart from that, the figure has open mouth, large round lips, bifurcated paws, bushy tail,⁹⁴⁹ and is depicted in a crouching pose.⁹⁵⁰

The extant example is the earliest representation of the type in Minoan glyptic. The fact that it shows the basic features of *Dogs/lions*, i.e. open mouth, clawed paws and long upwards directed bushy tail, and that some *Dogs/lions* with one-piece elongated body are also met⁹⁵¹ could suggest that the motif first appears as a variation of a *Dog/lion* and that it then becomes fossilised as a type by itself and overtaken as such in LM times.

The extant example functions as a main device and is combined with a filler on the seal face.

Motif 18: Unidentifiable quadruped

(Malia/Eastern Crete Steatite Prisms)

This is not a type but a collection of twenty four profile quadrupeds whose closer identification is not possible (*pl.* 24). This is due to the fact that either their partial characteristics do not allow it or the animals are unfinished or only preserved in fragments.⁹⁵² All examples have closed mouth whereas some of them can be identified as hoofed animals.⁹⁵³

Lions on hieroglyphic prisms, see Jasink 2009, 144.

⁹⁴⁷ The possibility exists that also the creature **50 a**, classified as a *Dog/lion*, is a ‘Minoan dragon’. In most cases the distinction between the two types is not straightforward because *Dogs/lions* can also have a one-piece body, e.g. **369 a**, **467 c**, **491 b**. For that reason, the ‘Minoan dragon’ classification is given to the only motif which shows all the characteristics of the LM dragon and can thus be seen as a representative of the type with certainty.

⁹⁴⁸ Compare for example the Minoan dragons on CMS IV nos. 32D, 33D. The configuration of the body, the pose, the open mouth, the representation of eye and lips, and the bushy tail of the figure **55 a** are well paralleled on these LM depictions. For further depictions of Minoan dragons, see CMS V no. 581; CMS V Suppl. 1B no. 76; CMS VI no. 362; CMS XI no. 291 a; CMS XII no. 290.

⁹⁴⁹ Compare to the tail of the *Dog/lion* **129 c**.

⁹⁵⁰ Quadruped pose E 8. For the quadruped poses, see *pls.* 126–127.

⁹⁵¹ E.g. **50 a** (if not already a ‘Minoan dragon’; for this subject, see footnote 947) and **369 a**.

⁹⁵² The partial characteristics of the animals do not allow their closer identification: e.g. **18 c**, **64 c**, **177 b**, **363 b**, **541 b**. Unfinished animals: e.g. **194 a**. Fragmentary preserved animals: e.g. **41 a**, **325 a**.

⁹⁵³ The animal **161 c** would probably have been a *Bovine* or an *Agrimi*. The one-piece body of the animals **363 b** could be taken as an indication that *Pigs/boars* are depicted.

ICONOGRAPHY

Standing, cross-legged, and crouching animals are represented.⁹⁵⁴ The heads are directed in front, down, or to the back. The muzzles of regardant animals are directed straight forward or down.⁹⁵⁵

The herein classified examples function as main devices.

Motif 19: ‘Snake’ a

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by one example (*pl.* 24). It is the depiction of a creature (?) with elongated wavy body and open mouth.

The extant example functions as a main device and is combined with other devices in a ‘pictographic’ (?) image.

Motif 20: ‘Snake’ b

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by two examples (*pl.* 24). It is a linear wavy device with a blob at one end.

It is uncertain whether the device represents some kind of creature, e.g. a snake, or whether it is of a purely ornamental nature. However, the best parallels for this motif suggest that the former interpretation is the most likely. On CMS VI no. 93 a, a hard-stone three-sided prism, a ‘Snake’ b is combined with, among other elements, a seated cat.⁹⁵⁶ Furthermore, the two snakes held by the Snake Goddess figurine with outstretched arms, on whose head, interestingly, a feline sits in the same pose as that of CMS VI no. 93 a, also display precisely the same form as ‘Snakes’ b.⁹⁵⁷ This would suggest that ‘Snakes’ b had a special significance possibly connected with religion and that their appearance on seals was not simply decorative.

The extant examples function either as main devices or, less likely, as fillers. In the case that they function as main devices, the image in which they take part could be ‘pictographic’ or ‘descriptive with symbol’.

⁹⁵⁴ Quadruped pose A 1; Δ; E 1, E 2, E 3, E 4. For the quadruped poses, see *pls.* 126–127.

⁹⁵⁵ Straight forward: e.g. 18 c. Down: e.g. 64 c.

⁹⁵⁶ For a similar device on another hard stone seal, see CMS VI no. 93 a, where, however, both ends of the device terminate in a blob.

⁹⁵⁷ For this figurine, see Dimopoulou Rethemiotaki 2005, 109.

ICONOGRAPHY

Motif 21: Lizard

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in top dorsal view,⁹⁵⁸ is represented by three examples (*pls. 24–25*). It is the depiction of an animal with two pairs of legs issuing from the body, one forwards and the other backwards, an elongated head, and a long tail. The body of two examples is slim⁹⁵⁹ whereas that of the third is rounder.⁹⁶⁰

The type functions as a main device. The extant examples either stand alone on the seal face or are combined with fillers.⁹⁶¹

Motif 22: Tortoise

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in top dorsal view,⁹⁶² is represented by one example (*pl. 25*). It is the depiction of an animal with an oval-shaped body, two pairs of legs issuing from the body, one forwards and the other backwards, and a short tail.

The extant example functions as a main device and stands alone on the seal face.

Motif 23: Frontal ‘bird’⁹⁶³

(Malia/Eastern Crete Steatite Prisms)

The type is represented by ten examples (*pl. 25*).⁹⁶⁴ The body is rendered en face and the head in profile. The beak, sometimes long and curved,⁹⁶⁵ is always closed. The waist is most often pinched but when it is not, the body is plump and pinched lower at the root of the tail.⁹⁶⁶ Feathers are rendered by dentation or rows of long spikes which issue from the

⁹⁵⁸ Because this is the most frequent view that a human has of the animal, it is considered more possible that the creature is meant to be seen from the back and not from the underside.

⁹⁵⁹ **46 a, 432 b.**

⁹⁶⁰ **551 a.**

⁹⁶¹ Alone: **46 a.** With fillers: **551 a.**

⁹⁶² See footnote 958.

⁹⁶³ There is no way to define with certainty whether the animal is depicted in frontal or dorsal view. However, later depictions of similar birds rendered en face could suggest that the MM type was also meant to be seen frontally, e.g. CMS I Suppl. no. 84; CMS II,3 no. 53; CMS V Suppl. 1A no. 366; CMS XI no. 345.

⁹⁶⁴ It is not certain whether the figure **572 c** had a head because its upper part is lost due to a fracture. The distance between its neck and the edge of the seal face is very small for a head to have been depicted. If the head was actually omitted the device would constitute the only example of another type which could be named *Headless frontal bird*.

⁹⁶⁵ E.g. **77 a, 314 c.**

⁹⁶⁶ Pinched waist: e.g. **68 a, 77 a.** Plump body: **469 b, 572 c.**

ICONOGRAPHY

underside of the wings and/or the tail.⁹⁶⁷ In one example, they are represented by vertical hatching which covers the upper part of the body.⁹⁶⁸ The tail of one animal is trifurcated whereas the upper side of the wing of another is dentated.⁹⁶⁹

The wings usually hang either side of the body or are extended to the sides.⁹⁷⁰ In one case,⁹⁷¹ one wing shows dentation on the upper side and is hanging whereas the other on the underside and is raised.⁹⁷² Two figures whose identification as examples of the type is not certain have each only one wing.⁹⁷³ The heads are directed straight ahead or more rarely upwards.⁹⁷⁴

It is possible that some of the devices do not represent an animal but a fictional creature which can be named bird-woman.⁹⁷⁵ The type functions as a main device. It either stands alone on the seal face or more rarely, it is combined with fillers. Two doubtful representatives of the type are combined with each other in a rather ornamental image.⁹⁷⁶

Motif 24: Bird in profile

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences [?])

The type is represented by three examples (*pl.* 25). Its distinguishing features are a short neck and a paisley-shaped or semicircular body with the curved side representing the back. The beak of one example is quite long and the claws are represented by trifurcation.⁹⁷⁷ The remaining two examples, whose identification as *Birds in profile* is dubious, have hatched bodies, large eyes, open mouths and, in one case, a hanging tongue.⁹⁷⁸

The animals are standing and have their heads turned back.⁹⁷⁹ They function as main devices and while one is combined with another device in a descriptive or ‘pictographic’ image,⁹⁸⁰ the other two are combined with each other in a descriptive (?) image.

⁹⁶⁷ E.g. **68 a**, **469 b**.

⁹⁶⁸ E.g. **387 a**.

⁹⁶⁹ Trifurcated tail: **469 b**. Dentated upper side of one wing: **68 a**.

⁹⁷⁰ Hanging: e.g. **77 a**, **387 a**. Extended to the sides: e.g. **314 c**, **370 a**.

⁹⁷¹ **68 a**.

⁹⁷² For this subject, see p. 299.

⁹⁷³ **33 a**.

⁹⁷⁴ Straight ahead: e.g. **314 c**, **387 a**. Upwards **33 a**, **469 b**.

⁹⁷⁵ For later depictions of bird-women, see for example CMS II,3 no. 4; CMS III no. 367; CMS VI no. 294; CMS XIII no. 3. Compare these to **68 a**, **314 c**, **370 a**.

⁹⁷⁶ The figures **33 a**.

⁹⁷⁷ **6 a**.

⁹⁷⁸ **98 b**.

⁹⁷⁹ Bird pose A 1. For the bird poses, see *pl.* 127.

⁹⁸⁰ **6 a**. For the difficulty of differentiating between descriptive and ‘pictographic’ images, see pp. 345, 348–349.

ICONOGRAPHY

Motif 25: 'Peafowl'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by five examples (*pl.* 25). It is differentiated from *Bird in profile* in that the curving part of its semicircular body constitutes its underside as opposed to its backside.⁹⁸¹ The beaks of the represented examples are closed whereas the neck can be short or long.⁹⁸² Often encountered is the representation of a crest and a feathered tail, the latter either showing a series of long spikes or taking a trifurcated form.⁹⁸³ In one case, the underside of the open wings is combed.⁹⁸⁴ The claws can be represented by trifurcation, bifurcation or else spikes issuing from the underside of the legs.⁹⁸⁵

Standing and seated animals are met.⁹⁸⁶ The wings of one figure are outstretched either side of the body.⁹⁸⁷ The heads can be directed forwards, upwards or backwards. The neck of two figures with upwards directed head is stretched to the back and runs parallel to the backside of the animals.⁹⁸⁸ The beaks of regardant figures can point straight forward or upwards.⁹⁸⁹

It is possible that the examples with the short necks represent different kind of birds than those with the long necks. 'Peafowls' function as main devices. They either stand alone on the seal face or, more rarely, they are combined with each other in ornamental images.⁹⁹⁰

Motif 26: Waterfowl

(Malia/Eastern Crete Steatite Prisms, Phaistos Agrimi Prism)

The type, rendered in profile, is represented by one hundred examples (*pls.* 25–28). Its distinguishing features are a long neck and a semicircular, crescent-, or paisley-shaped body with the curved side representing the back.⁹⁹¹ Often the beak, in the majority of examples closed, is quite long and occasionally curved downwards.⁹⁹² A short spike issuing from the upper side of the root of the beak on two examples could represent the upper

⁹⁸¹ The two animals **516 c** also have a more or less bulging back (created by a boring at the back side of the body).

⁹⁸² Short: e.g. **117 b**, **369 b**. Long: **20 a**, **516 c**.

⁹⁸³ Crest: e.g. **369 b**, **516 c**. Tail with spikes: e.g. **20 a**. Trifurcated tail: e.g. **516 c**.

⁹⁸⁴ **117 b**.

⁹⁸⁵ Trifurcation: e.g. **20 a**. Bifurcation: e.g. **516 c**. Spikes: e.g. **117 b**.

⁹⁸⁶ Bird pose A 1, A 3; Γ. For the bird poses, see *pl.* 127.

⁹⁸⁷ **117 b**. The representation finds a good parallel to that on CMS V Suppl. 1B no. 138 a (hard stone three-sided prism from the mainland).

⁹⁸⁸ **516 c**.

⁹⁸⁹ Straight forward: e.g. **369 b**. Upwards: **20 a**.

⁹⁹⁰ Alone: e.g. **369 b**. With other 'Peafowls': e.g. **516 c**.

⁹⁹¹ Semicircular body: e.g. **335 a**. Crescent-shaped body: e.g. **322 b**. Paisley-shaped body: **338 b**.

⁹⁹² Long beak: e.g. **520 a**. Curved beak: e.g. **568 c**.

ICONOGRAPHY

part of an open mouth or the protrusion above the beak.⁹⁹³ Feathers can be rendered by dentation on the back and/or vertical or slightly diagonal hatching along the length of the body.⁹⁹⁴ Dentation or horizontal hatching restricted at the rear part of the body probably represents an attempt to render a feathered tail.⁹⁹⁵ The backside of the neck of one figure is toothed.⁹⁹⁶ Claws, when rendered, can be represented by trifurcation or, more rarely, bifurcation.⁹⁹⁷ Alternatively, they can take the form of triangles or be rendered by two or three spikes which issue from the underside of the feet, thus resembling paws of *Dogs/lions*.⁹⁹⁸ On two examples, the claws of front and back leg are fused to form a crescent and a line respectively.⁹⁹⁹ Occasionally, a crest is represented.¹⁰⁰⁰

Standing, walking, and seated animals are met.¹⁰⁰¹ The heads can be directed in front, up, or to the back. The neck of a figure with an upwards directed head is stretched backwards and runs parallel to the back of the animal.¹⁰⁰² The beak of regardant animals can point straight forward or upwards.¹⁰⁰³

Waterfowls function as main devices. They can stand alone on the seal face or be combined with similar or dissimilar devices.¹⁰⁰⁴ They take part in descriptive, ‘pictographic’, and ornamental images.¹⁰⁰⁵ Jasink suggests that some examples of the type could function as script signs.¹⁰⁰⁶

Motif 27: ‘Frog’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in top dorsal view, is represented by two examples (*pl.* 28).¹⁰⁰⁷ It is the representation of a creature with one-piece body, two pairs of legs issuing from the waist, one forwards and the other backwards, and bi- or trifurcated edges of the rear (?)

⁹⁹³ **3 c, 388 b.**

⁹⁹⁴ Dentation: e.g. **332 b, 365 c, 424 c, 441 c.** Hatching: e.g. **198 c, 319 b, 388 b, 441 c, A.14 b.**

⁹⁹⁵ Dentation: e.g. **520 a.** Hatching: e.g. **388 b.** Compare the rendering of the feathers of the figure **388 b** to that of the figure on CMS II,3 no. 96 b.

⁹⁹⁶ **127 b.**

⁹⁹⁷ Linear legs: e.g. **526 c, 550 c, A.1 a.** Trifurcated claws: e.g. **73 a, 338 b.** Bifurcated claws: e.g. **198 c, 322 b.**

⁹⁹⁸ Triangles: e.g. **397 b.** Spikes: e.g. **207 a, 139 a.**

⁹⁹⁹ **3 c, 388 b.**

¹⁰⁰⁰ E.g. **207 a.**

¹⁰⁰¹ Bird pose A 1, A 2, A 3; B; F. For the bird poses, see *pl.* 127.

¹⁰⁰² **595 c.**

¹⁰⁰³ Straight forward: e.g. **3 c, 506 b.** Upwards: e.g. **51 b, 322 b.**

¹⁰⁰⁴ Alone: e.g. **18 a.** With other *Waterfowls*: e.g. **227 b.** With other devices: e.g. **198 c.**

¹⁰⁰⁵ ‘Pictographic’: e.g. **146 a.** Ornamental: e.g. **188 a.**

¹⁰⁰⁶ Jasink 2009, 140–141.

¹⁰⁰⁷ For the subject of the view in which the animal is depicted, see footnote 958.

ICONOGRAPHY

legs.¹⁰⁰⁸ The rear legs of one example are markedly longer than the front ones.¹⁰⁰⁹ The body of the remaining example is diagonally hatched.¹⁰¹⁰

It is possible that the same animal is depicted here as the one classified as ‘*Beetle*’. The two examples of the type function as main devices and stand alone on the seal face.

Motif 28: ‘Turtle’

(Prisms with EM III/MM I Influences)

The type, rendered in top dorsal view, is represented by one example (*pl.* 28).¹⁰¹¹ It is an animal with an oval-shaped body, a pair of backwards directed flippers (?), and a forwards curving tail.

The extant example functions as a main device and is combined with an ornamental device in a descriptive image.

Motif 29: Fish

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type, rendered in profile, is represented by fifty four examples (*pls.* 28–30). It has a straight body, closed rounded or pointed mouth, and bifurcated or triangular tail.¹⁰¹² Both the upper side and the underside of the animal can be curved, in which case it is often not possible to distinguish between the two, or the upper side can be curved and the underside straight.¹⁰¹³ Most, but not all examples, show fins placed in pairs on their backs and undersides.¹⁰¹⁴ Two, three or, more rarely, more than three such pairs are seen in each animal.¹⁰¹⁵ The body of one figure is diagonally hatched.¹⁰¹⁶

Fish function mostly as main devices; it is unknown whether some examples could have had a filling function.¹⁰¹⁷ The figures are combined with similar or dissimilar devices in descriptive, ‘pictographic’, and ornamental images.¹⁰¹⁸ On one occasion, it is unknown

¹⁰⁰⁸ As opposed to this, the fact that the edges of some legs of the animals **183 c**, **185 c**, and **208 c** are bifurcated does not seem to be intentional.

¹⁰⁰⁹ **600 a**.

¹⁰¹⁰ **40 b**.

¹⁰¹¹ For the subject of the view in which the animal is depicted, see footnote 958.

¹⁰¹² Rounded mouth: e.g. **135 b**, **324 b**. Pointed mouth: e.g. **164 b**, **536 b**. Bifurcated tail: e.g. **36 a**, **513 a**. Triangular tail: e.g. **197 c**, **414 b**.

¹⁰¹³ Curving upper side and underside: e.g. **68 b**, **513 a**. Curved upper side and straight underside: e.g. **164 b**, **312 a**.

¹⁰¹⁴ For two examples without fins, see the animals **417 c**, **439 c**.

¹⁰¹⁵ Two pairs: e.g. **414 b**. Three pairs: e.g. **90 a**. More than three pairs: e.g. **164 b**.

¹⁰¹⁶ **68 b**.

¹⁰¹⁷ E.g. **227 c**, **417 c**. For the use of representational motifs as fillers, see pp. 328–330.

¹⁰¹⁸ Descriptive: e.g. **198 a**. ‘Pictographic’: e.g. **312 a**, **450 b**. Ornamental: e.g. **324 b**.

ICONOGRAPHY

whether the *Fish* constitutes the CHIC sign 019,¹⁰¹⁹ whether it simply imitates it, or whether it functions as a ‘pictograph’.¹⁰²⁰

Motif 30: Fish/dolphin with dentated back

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by six examples (*pl.* 30). It is differentiated from *Fish* in that while it also has a straight body, closed rounded or pointed mouth, and bifurcated or triangular tail, its back is dentated and its underside is always straight.¹⁰²¹ This latter can be left plain, or else bear one or more fins.¹⁰²² Two examples display a protuberance just above the forehead and another two a slanting line behind the head, this latter feature probably representing gills.¹⁰²³

The protuberance above the forehead, the pointed mouth, and the existence of only one fin on the underside of some examples bring to mind dolphins. Moreover, the dentated back finds good parallels with dolphins engraved on hard stone seals.¹⁰²⁴ However, the fact that two examples show possible gills and also more than one fin issuing from their undersides does not allow the certain identification of the type as a dolphin.¹⁰²⁵

Fish/dolphins with dentated back function as main devices. The extant examples are always combined with each other in ornamental images.

Motif 31: Dolphin

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by twelve examples (*pl.* 30). It has curved body which shows the animal in its most characteristic pose of coming to the surface to breathe, closed rounded or more often pointed mouth, and bifurcated or trifurcated tail.¹⁰²⁶ A spike which renders the animal’s dorsal fin issues from the back of most examples;¹⁰²⁷ only occasionally does more than one spike issue from the back.¹⁰²⁸ The underside of the

¹⁰¹⁹ Described by Evans and Jasink as cuttlefish (Evans 1909, 205; Jasink 2009, 69).

¹⁰²⁰ **336 b**. On the nature of the image **336 b**, see p. 125.

¹⁰²¹ Rounded mouth: e.g. **87 a**. Pointed mouth: e.g. **65 a**. Bifurcated tail: e.g. **87 a**. Triangular tail: e.g. **65 a**.

¹⁰²² Plain: e.g. **87 a**. One fin: e.g. **65 a**. More than one fin: e.g. **441 a**.

¹⁰²³ Protuberance above the forehead: **87 a**. Slanting line behind the head: **441 a**.

¹⁰²⁴ For dolphins with pointed mouth and toothed back, see CMS XI no. 16 and CMS XII no. 201 a.

¹⁰²⁵ **441 a**.

¹⁰²⁶ Rounded mouth: e.g. one of the animals **297 c** (?). Pointed mouth: e.g. **40 c**, **344 c**. Bifurcated tail: e.g. **297 c**. Trifurcated tail: e.g. **40 c**, **360 b**.

¹⁰²⁷ E.g. **297 c**, **360 b**.

¹⁰²⁸ E.g. **344 c**, **459 c**.

ICONOGRAPHY

figure is either plain or shows one spike representing one of the side fins.¹⁰²⁹ The body of one figure is vertically hatched.¹⁰³⁰

Most *Dolphins* function as main devices and one example functions as an element of a composite device.¹⁰³¹ It is unknown whether some examples could have had a filling function.¹⁰³² As main devices, *Dolphins* are combined with similar or dissimilar devices in ‘pictographic’ and ornamental images as well as in images of an unknown nature.¹⁰³³

Motif 32: Octopus

(Malia/Eastern Crete Steatite Prisms)

The type, rendered en face (?), is represented by one example (*pl.* 30).¹⁰³⁴ It has a round head from one side of which issue numerous tentacles which spread out in groups under it to either side. The extant example has four tentacles whose edges turn inwards to form spirals. It is unknown whether the long spikes which issue from the two lower tentacles represent attempts to render two more tentacles.

The existing example functions as a main device and stands alone on the seal face.

Motif 33: ‘Squid’ a

(Malia/Eastern Crete Steatite Prisms)

The type, rendered en face (?), is represented by two examples (*pl.* 30).¹⁰³⁵ It is the depiction of a creature with a round head from one side of which issue numerous tentacles in the same direction. The extant examples have four and six tentacles respectively which are curved such that a rotating effect is created.¹⁰³⁶ One of the tentacles of **488 b** is distanced from the others and curves above the animal’s head reaching the opposite shoulder thus enclosing the head to a certain extent.

¹⁰²⁹ Plain: e.g. **40 c**, **297 c**, **360 b**. Spike: e.g. **344 c**, **381 c**.

¹⁰³⁰ **360 b**.

¹⁰³¹ Fillers (?): e.g. **417 c**. For the use of representational motifs as fillers, see pp. 328–330. Element of a composite device: **502 b**. For this last, see miscellaneous composite devices, p. 325.

¹⁰³² The small size of **124 c** could be taken as an indication that it functions as a filler. On the other hand, its representational nature and the fact that most *Dolphins* function as main devices could suggest that it constitutes a main device. In the case that it functions as a main device, the image would be one of a ‘pictographic’ nature. For the motifs which function as fillers, see pp. 327–330.

¹⁰³³ ‘Pictographic’: e.g. **40 c**, **344 c**, **416 a**. Ornamental: e.g. **297 c**. Images of an unknown nature: e.g. **459 c**.

¹⁰³⁴ Since no facial characteristics are rendered, it is only supposed that the animal faces the viewer.

¹⁰³⁵ For the subject of the view in which the animal is depicted, see footnote 1034.

¹⁰³⁶ Four tentacles: **488 b**. Six tentacles: **14 c**.

ICONOGRAPHY

It is not certain whether a squid or an octopus is represented by the type. Both existing 'Squids' a function as main devices. One stands alone on the seal face and the other is combined with other representational motifs in a descriptive image.¹⁰³⁷

Motif 34: 'Squid' b

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type, rendered in frontal view (?), is represented by three examples (*pl.* 30).¹⁰³⁸ It is the depiction of a creature with trifurcated head, the spikes representing the arms, and oval-shaped body. A pinched 'waist' is created between head and body, from either side of which issue one or more often two tentacles in a backwards direction.¹⁰³⁹ The side arms of some examples are long and extend to the back flanking the head.¹⁰⁴⁰

The type functions as a main device. The existing examples stand alone on the seal face.

Motif 35: Shrimp/prawn

(British Museum Prisms)

The type, rendered in top dorsal view, is represented by one example (*pl.* 30). It is the representation of a creature which has an oblong body tapering towards the back, four pairs of backwards directed legs, and large grain-shaped eyes. The segmented shell is represented by dense and broad horizontal hatching which covers the body. Further vertical hatching runs along the length of the centre of the shell.

The extant example functions as a main device and is flanked by two fillers.

Motif 36: Crab

(Malia/Eastern Crete Steatite Prisms, British Museum Prisms)

The type, rendered in top dorsal view, is represented by five examples (*pls.* 30–31). It has a rounded triangular, round, or ellipsoidal body, bifurcated mouth, and a pair of bent, forward directed bifurcated claws.¹⁰⁴¹ The contour of the body is either dentated or on

¹⁰³⁷ Alone: **488 b**. With other devices: **14 c**.

¹⁰³⁸ For the subject of the view in which the animal is depicted, see footnote 1034.

¹⁰³⁹ One: e.g. **291 c**. Two: e.g. **60 a**, **357 a**.

¹⁰⁴⁰ **60 a**, **291 c**.

¹⁰⁴¹ Triangular body: e.g. **206 c**. Round body: e.g. **364 b**. Ellipsoidal body: e.g. **119 b**, **297 a**.

ICONOGRAPHY

one occasion, equipped with four pairs of backwards directed legs.¹⁰⁴² Horizontal hatching within the body can occasionally render the shell.¹⁰⁴³

The type functions as a main device. All examples stand alone on the seal face.

Motif 37: 'Murex shell'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 31*).¹⁰⁴⁴ It is a shell (?) with spikes issuing from its outline.

The motif functions as a main device and is combined with another device in a 'pictographic' image.

Motif 38: Scorpion

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type, rendered in top dorsal view, is represented by nineteen examples (*pl. 31*). It has an ellipsoidal or triangular body, a pair of bent, forwards directed bifurcated claws, and curved or, more rarely, straight tail.¹⁰⁴⁵ A bi- or, more rarely, trifurcation at the top of the occasionally projecting head represents the mouth.¹⁰⁴⁶ The body can be plain, dentated, or else show upwards or downwards directed legs.¹⁰⁴⁷ Occasionally, the shell is rendered by horizontal hatching and in one case, by cross hatching.¹⁰⁴⁸ The tail can be linear, terminate in an arrowhead shape, a hook, or dentation on one side.¹⁰⁴⁹ Unknown is the significance, if any, of a linear element which can issue from the backside of the body next to the tail and terminate in a vertical line or an arrowhead.¹⁰⁵⁰

The type functions as a main device. The extant examples stand alone or are more rarely combined with other devices on the seal face.¹⁰⁵¹ The type takes part in descriptive, 'pictographic', and ornamental (?) images.¹⁰⁵²

¹⁰⁴² Dentated: e.g. **119 b**, **206 c**. Legs: **364 b**.

¹⁰⁴³ E.g. **297 a**, **364 b**.

¹⁰⁴⁴ For another possible representative of the type, see *Unidentifiable motif I*.

¹⁰⁴⁵ Ellipsoidal body: e.g. **461 a**. Triangular body: e.g. **549 a**. Curved tail: e.g. **493 a**. Straight tail: e.g. **300 c**.

¹⁰⁴⁶ Bifurcated head: e.g. **461 a**. Trifurcated head: e.g. **344 b**. Projecting head: e.g. **217 b**, **493 a**, **549 a**.

¹⁰⁴⁷ Plain body: e.g. **217 b**. Dentated body: e.g. **344 b**. Upwards directed legs: e.g. **428 c**. Downwards directed legs: e.g. **549 a**. Plain bodies are only encountered on the Mesara Chlorite Prisms.

¹⁰⁴⁸ Horizontal hatching: e.g. **226 a**. Cross hatching: **549 a**.

¹⁰⁴⁹ Linear: e.g. **465 b**. Arrowhead shape: e.g. **262 a**. Hook: e.g. **428 c**. Dentation on one side: e.g. **461 a**.

¹⁰⁵⁰ E.g. **493 a**, **548 b**.

¹⁰⁵¹ Alone: e.g. **262 a**.

¹⁰⁵² 'Pictographic': e.g. **297 a**. Ornamental (?): **300 c**. It is unknown whether the image **300 c** was purely ornamental or whether the motifs functioned as 'pictographs'.

ICONOGRAPHY

Motif 39: Spider

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in top dorsal view, is represented by sixty six examples (*p/ls.* 31–33).¹⁰⁵³ The figure consists of two similar-shaped body segments linked through a pinched waist from which issue in pairs eight or, more often, four legs both forwards and backwards.¹⁰⁵⁴ The front part of the body is fused with the head. The body segments are either round or pear-shaped and in the majority of examples have the same size.¹⁰⁵⁵ Occasionally, the front segment is smaller than the back one.¹⁰⁵⁶ The body parts of one example are not linked¹⁰⁵⁷ whereas on some occasions lack of space or hastiness in the execution has led to the representation of three or two legs only.¹⁰⁵⁸ Bifurcation at the edge of a body segment renders the mouth whereas a single spike can represent the spinneret.¹⁰⁵⁹ The rear segment of four examples which are part of the same compound is diagonally hatched.¹⁰⁶⁰

Spiders function as main devices and in one case, as basic elements of a repetition compound.¹⁰⁶¹ As main devices, they either stand alone or are combined with other similar or dissimilar motifs in descriptive and ‘pictographic’ images.¹⁰⁶² Jasink suggests that *Spiders* met on the faces of seals which show hieroglyphic inscriptions on the other face(s), but also some examples met on non-hieroglyphic seals, could have an ideographic value.¹⁰⁶³

Motif 40: ‘Spider’ a

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in top dorsal view, is represented by seven examples (*pl.* 33).¹⁰⁶⁴ The figure consists of two differently shaped segments, i.e. a large somewhat triangular body and a markedly smaller fan-shaped trifurcated or quadrifurcated head.¹⁰⁶⁵ Eight or, more frequently, four legs issue in pairs from the joint of the two segments or from the upper part of the body and are directed both forwards and backwards.¹⁰⁶⁶ The body of two

¹⁰⁵³ For the subject of the view in which the animal is depicted, see footnote 958.

¹⁰⁵⁴ The waste of the figure **32 c** is thicker than usual.

¹⁰⁵⁵ Round: e.g. **285 c**. Pear-shaped: e.g. **599 a**. Similar size: e.g. **235 a**, **339 a**, **499 c**.

¹⁰⁵⁶ E.g. **410 b**.

¹⁰⁵⁷ **543 b**.

¹⁰⁵⁸ Three legs: e.g. **374 b**. Two legs: e.g. **26 c**.

¹⁰⁵⁹ Mouth: e.g. **306 b**, **456 b**. Spinneret: **219 b**, **365 b**.

¹⁰⁶⁰ **564 c**.

¹⁰⁶¹ **564 c**.

¹⁰⁶² Alone: e.g. **116 a**. ‘Pictographic’ image: e.g. **79 a**, **128 a**, **146 a**.

¹⁰⁶³ E.g. **32 c**, **580 b** (Jasink 2009, 32, 139).

¹⁰⁶⁴ For the subject of the view in which the animal is depicted, see footnote 958.

¹⁰⁶⁵ Trifurcated: e.g. **47 a**. Quadrifurcated: e.g. **580 b**.

¹⁰⁶⁶ From the joint: e.g. **461 b**. From the upper part of the body: e.g. **47 a**.

ICONOGRAPHY

examples which are met on one seal face is round and terminates in a spike which renders the spinneret.¹⁰⁶⁷

The type functions as a main device. Whereas most examples stand alone on the seal face, two examples are combined with each other and with other devices in an ornamental (?) or 'pictographic' (?) image.¹⁰⁶⁸

Motif 41: 'Spider' b

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in top dorsal view, is represented by twenty one examples (*pls.* 33–34).¹⁰⁶⁹ The figure consists of two body segments linked by a pinched waist from the two sides of which issue four or two legs forwards and backwards such that an open S-shape which cuts through the figure diagonally is created. The front part of the body is fused with the head. The two body segments are round or ellipsoidal and either have the same size or the front segment is smaller than the back one.¹⁰⁷⁰ The figure can show a bifurcated mouth and a pointed spinneret.¹⁰⁷¹ The backwards directed leg of some examples is either rendered by a short spike or is totally omitted.¹⁰⁷² The legs of one figure are bent to an angle halfway up their length such that a Z-shape is created through their combination.¹⁰⁷³ The outer edges of the legs of the same example show two spikes and resemble the clawed legs of *Dog/lions* and some *Waterfowls*. The body of one figure is S-shaped itself such that the whole device takes on a partially ornamental character.¹⁰⁷⁴

The type functions as a main device. '*Spiders' b* can stand alone on the seal face¹⁰⁷⁵ or be combined with similar or dissimilar devices. They are met as part of descriptive, 'pictographic', and ornamental images.¹⁰⁷⁶

¹⁰⁶⁷ **300 c.**

¹⁰⁶⁸ Alone: e.g. **47 a.** With each other: **300 c.** It is unknown whether the image **300 c** was purely ornamental or whether the motifs functioned as 'pictographs'.

¹⁰⁶⁹ For the subject of the view in which the animal is depicted, see footnote 958.

¹⁰⁷⁰ Round e.g. **473 b.** Ellipsoidal e.g. **A.19 b.** Same size: e.g. **12 b.** Smaller front segment: e.g. **504 c.**

¹⁰⁷¹ Bifurcated mouth: e.g. **504 c.** Pointed spinneret: e.g. **350 b.**

¹⁰⁷² Short spike: e.g. **504 c.** Omitted: e.g. **554 c.**

¹⁰⁷³ **A.19 b.**

¹⁰⁷⁴ **316 c.**

¹⁰⁷⁵ E.g. **429 c.**

¹⁰⁷⁶ 'Pictographic': e.g. **473 b.** Ornamental: e.g. **504 c.**

ICONOGRAPHY

Motif 42: 'Beetle'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in top dorsal view, is represented by three examples (*pl. 34*).¹⁰⁷⁷ It is a creature with one-piece body and two pairs of legs issuing from the waist both forwards and backwards. The head is fused with the body, the front edge of the latter being trifurcated and the rear edge showing a spike or bifurcation.

It is possible that '*Beetles*' and '*Frogs*' actually depict the same animal. Of particular interest is the fact that all devices classified as '*Beetles*' come from the Malia Workshop and are engraved in the Hasty Cut Style.¹⁰⁷⁸ This combined with the fact that all *Spiders* from the Workshop belong to the Deep Cut Style allows for the possibility that the '*Beetles*' from there depict spiders executed by a different hand than those which show a two-part body.

The type functions as a main device. The existing examples of '*Beetles*' stand alone on the seal face.

Motif 43: Centipede¹⁰⁷⁹

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in top dorsal view, is represented by one example (*pl. 34*).¹⁰⁸⁰ It has an elongated ellipsoidal body from the two sides of which issue numerous legs which are directed on one side upwards and on the other downwards such that a rotating effect is created. The head terminates in bifurcation whereas the body is covered by diagonal hatching which probably renders the shell.

The type functions as a main device. The extant example stands alone on the seal face.

Motif 44: 'Centipede'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in top dorsal view, is represented by eight examples (*pl. 34*).¹⁰⁸¹ It has an elongated linear body from the two sides of which issue numerous legs which are directed on one side upwards and on the other downwards such that a rotating effect is

¹⁰⁷⁷ For the subject of the view in which the animal is depicted, see footnote 958.

¹⁰⁷⁸ For the Hasty Cut Style, see p. 77.

¹⁰⁷⁹ For a similar device which could, however, represent a creature in profile or a lizard seen from above (?), see CMS II,2 no. 315 a. For the possible interpretation of the device as a ship, see Wedde 2000, 333 no. 712.

¹⁰⁸⁰ For the subject of the view in which the animal is depicted, see footnote 958.

¹⁰⁸¹ For the subject of the view in which the 'animal' is depicted, see footnote 958.

ICONOGRAPHY

created. The number of legs on each side varies from seven to two whereas in some cases, it is smaller on one side than on the other.¹⁰⁸²

The legs of the existing examples, as also those of the extant *Centipede*, ‘move’ in an anticlockwise direction. The type is probably a schematic representation of a centipede but is separated from it because it is unknown whether it continued to be perceived as such or whether it had an ornamental character.

The type functions as a main device. The extant examples stand alone on the seal face.

Motif 45: ‘Unidentifiable insect’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in top dorsal view, is represented by one example (*pl.* 34).¹⁰⁸³ It is an animal consisting of two rounded segments and three pairs of legs directed in front. The front part of the body, which also represents the head, is smaller than the back and shows two antennae or a mouth.

The fact that the device is combined with a *Spider* on the seal face could suggest that a spider is represented here as well. The motif functions as a main device and takes part in a ‘pictographic’ image.

Motif 46: Crawling animal

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in top dorsal view, is represented by one example (*pl.* 34).¹⁰⁸⁴ It is an animal consisting of two segments and having two pairs of legs which issue forwards from the front and back part of the body respectively. The front part of the animal, which represents the head, is fan-shaped and smaller than the back part which is linear. The two legs on one side of the extant example are markedly longer than the corresponding limbs on the other side.

The configuration of the legs finds a parallel on the creatures CMS XII no. 3D c and CMS XI no. 231 b. However, these latter also show three ‘antennae’, each terminating in a blob, and long curved tail.

The extant example functions as a main device and stands alone on the seal face.

¹⁰⁸² E.g. 576 a, 601 b.

¹⁰⁸³ For the subject of the view in which the animal is depicted, see footnote 958.

¹⁰⁸⁴ For the subject of the view in which the animal is depicted, see footnote 958.

ICONOGRAPHY

Motif 47: Bee

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by three examples (*pl. 34*). It has a bipartite body, distinct head, two legs issuing vertically from the underside of the front part of the body, two antennae issuing from the back of the head, and, when depicted flying, two more or less curving wings which issue from the backside. The rear part of the body is semicircular or paisley-shaped and the front part small and circular or linear.¹⁰⁸⁵ Bifurcation at the front part of the head renders the mouth. The device on **287 c** is problematic as it shows long curving antennae which resemble the horns of an *Agrimi*. Flying and seated *Bees* are represented.¹⁰⁸⁶

The image on **287 c** is read by the present author as a *Bee* sitting on an *Open lily blossom*. On the other hand, the CMS sees in it a long-tailed ‘goat’ seated on its haunches.¹⁰⁸⁷ The viewing of the device as a peculiar depiction of a *Bee* is preferred by the present author for three reasons. Firstly, the overall configuration of the animal’s body, i.e. the paisley-shaped rear body, the small round front body, and the bifurcated mouth are characteristic of *Bees*. Secondly, MM representations of *Agrimia* seated on their haunches are very rare.¹⁰⁸⁸ And thirdly, a long upwards directed tail would be exceptional for the depiction of a ruminant.¹⁰⁸⁹ However, it must be said that no satisfactory explanation can be provided for the peculiar configuration of the antennae to support the idea that a *Bee* is represented.

The type functions as a main device. The extant examples are combined with other devices in descriptive (?), ‘pictographic’ (?), and ornamental images.¹⁰⁹⁰

Motif 48: Legless frontal woman

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 34*). The figure is depicted from the pelvis up. Pelvis, torso, and arms, these latter hanging either side of the body, are rendered frontally whereas the head is rendered in profile. The mouth is closed and each of the arms shows four fingers. The breast is rendered by a boring such that it is clearly differentiated from the thin waist. The figure seems to be wearing a skirt but has no hair.

The extant example functions as a main device and stands alone on the seal face.

¹⁰⁸⁵ Semicircular rear part: e.g. **118 b**. Paisley-shaped rear part: e.g. **287 c**. Circular front part: e.g. **287 c**. Linear front part: e.g. **118 b**.

¹⁰⁸⁶ Bee pose A; B. For the bee poses, see *pl. 127*.

¹⁰⁸⁷ I.e. the type named in this study *Agrimi*.

¹⁰⁸⁸ The only such examples known to the author are those on Demargne 1939, 122 fig. 1 c.

¹⁰⁸⁹ The two latter remarks also noted in the CMS.

¹⁰⁹⁰ Descriptive (?): e.g. **287 c** (if the device is actually a *Bee*). ‘Pictographic’ (?): e.g. **118 b**. Ornamental: e.g. **50 b**. It is unknown whether the “*Saw branch*” **118 b** functions as a filler or main device. In the case that it functions as a main device, the nature of the composition could be either descriptive or ‘pictographic’. For the subject of the difficulty in identifying the function of the motifs in various images, see pp. 327–330.

ICONOGRAPHY

Motif 49: Legless human figure in profile

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 35). The figure is depicted from the pelvis up and both pelvis and torso are depicted in side view. The figure could be read as wearing a skirt but neither breasts nor hair are represented.

The extant example functions as a main device. It is combined with other devices in an image of ‘pictographic’ character.

Motif 50: ‘Legless boar’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by four examples (*pl.* 35). It is the depiction of an animal with semicircular, vertically or diagonally hatched body, sunken head, pointed ear, tail, but no legs.¹⁰⁹¹ The muzzle is long and the mouth can be closed or open. The tail is short or long and is either directed upwards or hangs.¹⁰⁹²

The type looks like a mixture of a legless boar and a dog. The hatched semicircular bodies and the sunken heads are characteristic of the former quadruped but the long upwards directed tails are reminiscent of *Dogs/lions*.¹⁰⁹³

The type functions as a main device. Each two of the represented examples are combined with each other in ornamental images.

Motif 51: Legless dog/lion

(Prisms with EM III/MM I Influences)

The type, rendered in profile, is represented by one example (*pl.* 35). It is a dog/lion without legs. The extant example has closed mouth, short tail, and is looking in front.

The type functions as a main device. The existing *Legless dog/lion* is combined with a *Dog/lion* in a descriptive (?) or ornamental (?) image.

¹⁰⁹¹ Vertically hatched body: e.g. **534 a**. Diagonally hatched body: e.g. **265 c**.

¹⁰⁹² Short tail: e.g. **265 c**. Long tail: e.g. **534 a**.

¹⁰⁹³ The absence of legs and the hatched semicircular body bring to mind MM and LM figurines of beetles (e.g. Detournay – Poursat – Vandenabeele 1980, 112–113 no. 163; Dimopoulou Rethemiotaki 2005, 92 down, 99 down). However, the ear and the tail of the examples on the prisms as well as the open mouth of the creatures **534 a** speak against the identification of this type as a beetle.

ICONOGRAPHY

Motif 52: Legless waterfowl

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile or in three quarters view (?), is represented by eight examples (*pl.* 35). It is a waterfowl with no legs. Like *Waterfowl*, it has a long neck, a semicircular, crescent-, or paisley-shaped body with the curved side representing the back, and a closed, often long beak which can occasionally curve downwards. In one case, feathers are rendered by dentation on the backside of the animal whereas on two examples a crest is represented.¹⁰⁹⁴

The head can be directed in front or to the back. The beak of regardant animals can point straight forward, upwards, or downwards. The wings of all but one example are closed. The exception is **431 c** whose identification as the type is not certain and which seems to have outstretched wings.

Legless waterfowls function as main devices. They can be combined with other similar or dissimilar devices in ‘pictographic’ and ornamental images.¹⁰⁹⁵

Motif 53: Headless ruminant¹⁰⁹⁶

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by five examples (*pl.* 35). It is the depiction of a ruminant whose head is omitted. All examples have a neck whereas two also have a long hanging tail, a feature which could suggest that bovines are represented.¹⁰⁹⁷ All animals are standing.¹⁰⁹⁸

Two examples function as main devices whereas the remaining three, whose identification as representatives of the type is uncertain, are combined with each other in a repetition compound.¹⁰⁹⁹ Whether the lack of head on the examples which function as main devices is due to deficiency in space or whether it has some other significance remains elusive. In any case, the two appear on stylistically very close pieces and possibly both constitute the foreground animals in animal echelons.¹¹⁰⁰

¹⁰⁹⁴ Dentation on the back: **67 b**. Crest: **67 b**, **431 c**.

¹⁰⁹⁵ ‘Pictographic’: e.g. **67 b**. Ornamental: e.g. **296 c**.

¹⁰⁹⁶ Where used, the term *ruminant* is preferred to the term *hoofed animal* because the former excludes pigs, donkeys, and horses.

¹⁰⁹⁷ **286 b**, **560 c**. It seems that in these cases the same animal is depicted as that on **560 b**.

¹⁰⁹⁸ Quadruped pose A 1. For the quadruped poses, see *pls.* 126–127.

¹⁰⁹⁹ Repetition compound: **73 c**. The possibility cannot be ruled out that the devices **73 c** represent ‘*Figure-of-eight shields*’ with a spike on the ‘waist’.

¹¹⁰⁰ It is not certain that the *Head of an agrimi* above the *Headless ruminant* **560 c** is meant to be seen as the head of a background animal. For animal echelons, see p. 351. For the cluster in which **286** and **560** belong, see pp. 97–98.

ICONOGRAPHY

Motif 54: Headless kid¹¹⁰¹

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by two examples (*pl.* 35). It is the depiction of a kid whose head is omitted. The extant depictions have neck but no tail. The type is distinguished from other headless quadrupeds by its place in the composition. It is a small animal placed in between the fore and back limbs of a larger ruminant with the upper part of its neck attached to the latter's underside. The extant examples are shown in a different profile than the larger animal and are standing.¹¹⁰²

The omission of the head is probably an attempt to save space, time, and unnecessary labour since the meaning of the scene is easily understood by the composition. The type functions as a main device and is met as part of descriptive and ornamental images.¹¹⁰³

Motif 55: Headless dog/lion

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by five examples (*pl.* 35). It is a dog/lion without head. Two variations of the type are met. The first resembles a *Headless kid* in that it has neck but no tail and is combined on the seal face with a larger ruminant on whose body it is attached by the upper side of its neck.¹¹⁰⁴ The only way of distinguishing between this and the previous type is the composition. On the animal attack scene, the neck of the three small headless animals is attached on the prey's nape, muzzle, and underside of the chest respectively.¹¹⁰⁵ This excludes the possibility that the animals are suckling kids and suggests that they are predators which bite into the body of an *Agrimi*.¹¹⁰⁶ The second variation includes animals with neck, dentated claws, and short upwards directed tail.¹¹⁰⁷ Standing and crouching figures are represented.¹¹⁰⁸

The type functions as a main device and as an element of repetition compounds.¹¹⁰⁹ The omission of the head of the examples which are elements of compounds can be explained with reference to the habit of creating ornamental patterns by the combination of figural parts.¹¹¹⁰ On the examples which function as main devices, it is most likely an attempt to

¹¹⁰¹ For further representations of kids, see also *Torso of a kid*.

¹¹⁰² Quadruped pose A 1. For the quadruped poses, see *pls.* 126–127.

¹¹⁰³ Descriptive: e.g. **425 b**. Ornamental: e.g. **294 a**.

¹¹⁰⁴ **113 b**.

¹¹⁰⁵ **113 b**.

¹¹⁰⁶ Compare to a certain extent the animal attack scene **113 b** to the much later animal attack scenes on the Episkopi sarcophagus of the Ierapetra Museum in Kanta 1980, fig. 63 nos. 1, 5 and Marinatos 1993, 236–238 figs. 242–244.

¹¹⁰⁷ E.g. **182 c**. Another example of this variation, but without front leg is met on CMS III no. 45.

¹¹⁰⁸ Quadruped pose A 1; E 3. For the quadruped poses, see *pls.* 126–127.

¹¹⁰⁹ Repetition compound: **182 c**.

¹¹¹⁰ For this subject, see repetition compounds, pp. 304–317.

ICONOGRAPHY

save space, time, and labour since the theme of the scene is explicit from the composition. The latter examples take part in a descriptive image.

Motif 56: Headless waterfowl

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by eleven examples (*pls. 35–36*). It is a waterfowl with no head and neck. As a rule, the body is semicircular or paisley-shaped such that the curved part constitutes the back of the animal. Two animals constitute the exception in that they have triangular bodies.¹¹¹¹ Dentation along the back and on the rear part of the body as well as vertical hatching within the body can render feathers.¹¹¹² The claws may be trifurcated, triangular, or represented by spikes which issue from the underside of the foot.¹¹¹³ Standing and seated animals are represented.¹¹¹⁴

The type functions as a main device and as a basic element of repetition compounds.¹¹¹⁵ The omission of the head of animals which are elements of compounds is obviously connected with the common practice of combining figural parts in ornamental patterns.¹¹¹⁶ In the remaining cases, it is uncertain whether this was simply a way of abbreviating the depiction of an animal or whether it had another significance.¹¹¹⁷ As main devices, *Headless waterfowls* are combined with similar or dissimilar devices in descriptive, ‘pictographic’, and ornamental images.¹¹¹⁸

Motif 57: Torso of a kid

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by two examples (*pl. 36*). The two figures have a neck, a figure-of-eight-shaped body, and no tail. Like *Headless kid*, they are distinguished as kids by their small size and their placement between the fore and back limbs of a larger ruminant on whose underside they are attached by their neck. Whereas

¹¹¹¹ 6 c.

¹¹¹² Dentation along the back: e.g. 312 c. Dentation on the rear part of the body: e.g. 289 a, 504 b. Vertical hatching: e.g. 312 c.

¹¹¹³ Trifurcated: e.g. 504 b. Triangular: e.g. 565 c. Spikes: e.g. 149 a.

¹¹¹⁴ Bird pose A 1, A 3; F. For the bird poses, see *pl. 127*.

¹¹¹⁵ Repetition compound: e.g. 149 a, 319 c.

¹¹¹⁶ For this subject, see repetition compounds, pp. 304–317.

¹¹¹⁷ Compare the type to the CHIC sign 095 on CMS II,1 no. 394 b; and CMS VII no. 35 a.

¹¹¹⁸ Descriptive: e.g. 312 c. ‘Pictographic’: e.g. 504 b (?), 565 c. Ornamental: e.g. 289 a. It is not certain whether the ‘Centipede branch’ 504 b functioned as a filler or main device. In the case that it functioned as a main device, the composition would more probably have been ‘pictographic’ rather than descriptive.

ICONOGRAPHY

one of the figures is, as is common, shown in a different profile than the larger animal,¹¹¹⁹ the other is shown in the same profile.¹¹²⁰ In this latter case, the identification of the small animal as ruminant and not as an attacking predator is tentative and is based on the stylistic and iconographic similarities of the composition to others which show certain suckling scenes.¹¹²¹

The head and legs were probably omitted because they were not necessary for understanding the theme of the image. This would have been easily understood from the composition.

Torsos of a kid function as main devices and are always combined with a larger quadruped. The existing examples constitute parts of images of ornamental nature.

Motif 58: Torso of a dog/lion

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by one example (*pl. 36*). The animal has neck, one-piece body, and no tail. Like *Headless dog/lion*, it is combined on the seal face with a larger ruminant on whose body it is attached by the upper side of its neck. The only way of distinguishing between this and the previous type is the composition. The neck of the small animal is attached to the underside of the chest of the larger animal, a feature which excludes the possibility that it is a suckling young.

The head and legs of the figure were probably omitted because they were not necessary for understanding the topic of the image. The motif functions as a main device and is combined with a larger quadruped in a descriptive image.

Motif 59: Torso of a waterfowl

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by one example (*pl. 36*). The figure has a paisley-shaped body with the curved part constituting the back, but no neck or feathers.

The example functions as a main device. It is combined with a *Legless waterfowl* (?) in an ornamental image. This would suggest that the omission of the head is due to negligence.

¹¹¹⁹ **294 a.**

¹¹²⁰ **347 c.**

¹¹²¹ For a similar depiction and composition where the small animal is identified as a *Dog/lion*, see **415 c.** Here however, the small animal is attached on the larger quadruped's chest and not waist. An attacking *Headless dog/lion* shown in the same profile as the larger prey can be seen on **111 b.** However, the fact that the animal pair **347 c** is very easily comparable to those on **425 b** and **294 a** as well as the iconographic similarity of the small animal **347 c** to one of the suckling youngs **294 a** speak in favour of its identification as a kid as opposed to an attacking *Dog/lion*.

ICONOGRAPHY

Motif 60: Protome of a man

(Malia/Eastern Crete Steatite Prisms)

The type is represented by four (?) examples (*pl. 36*).¹¹²² It is the depiction of a man shown from the waist up. Two examples are rendered in frontal view whereas the view in which the other two are represented is unknown.¹¹²³ The figures show either an outstretched arm or two arms raised either side of the head.¹¹²⁴

Each two similar examples are combined in a repetition compound.

Motif 61: Protome of a horned ruminant

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by three examples (*pl. 36*). It is the depiction of the forepart of a ruminant which has a long forwards curving horn. Two of the animals have closed mouths, triangular hooves, and dentation on the front part of a markedly long neck.¹¹²⁵ The third figure does not have muzzle, has one bifurcated hoof, and dentation on the backside of the horn.¹¹²⁶

All figures show one somewhat and one vertically bent backwards directed leg. The neck of two of them is directed straight upwards, its edge curving backwards such that the muzzle looks up.¹¹²⁷ The head of the remaining example is directed in front.¹¹²⁸

All examples function as basic elements of repetition compounds.

Motif 62: Protome of a bovine

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by six examples (*pl. 36*). It is the depiction of the forepart of a bovine.¹¹²⁹ All animals have closed mouth and those who have a front leg also have triangular hooves.¹¹³⁰ The dew claws of two figures are rendered.¹¹³¹

¹¹²² It is not certain that the motifs **10 c** are representatives of the type. For this subject, see footnote 1945.

¹¹²³ Frontal view: **88 c**. Unknown view: **10 c**.

¹¹²⁴ Outstretched arm: **10 c**. Arms raised either side of the head: **88 c**.

¹¹²⁵ **394 c**.

¹¹²⁶ **338 a**.

¹¹²⁷ **394 c**. Compare somewhat the configuration of neck and head of the waterfowls **516 c** and **595 c**.

¹¹²⁸ **338 a**.

¹¹²⁹ See *Bovine*.

¹¹³⁰ The animals **571 c** do not have front legs.

¹¹³¹ **393 c**.

ICONOGRAPHY

The front leg of all figures is bent backwards.¹¹³² The heads of two examples are directed upwards¹¹³³ and those of the remaining figures backwards. The muzzle of the regardant animals points straight ahead.

All examples function as basic elements of repetition compounds.

Motif 63: Protome of a dog/lion

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences)

The type, rendered in profile, is represented by forty one examples (*pls.* 36–37). It is the depiction of the forepart of a dog/lion.¹¹³⁴ The figures can have closed or open mouth. Occasionally, the legs show claws rendered by spikes issuing from the underside of the foot.¹¹³⁵ On regardant animals, such spikes issue from the ‘front’ side of the leg, a feature which indicates that the legs are meant to be directed to the back.¹¹³⁶ The neck of some figures is horizontally or vertically hatched or else its backside is equipped with a series of long spikes.¹¹³⁷ Similarly to some *Dogs/lions*, the legs of some examples take the form of short spikes.¹¹³⁸

Some figures have one upwards and one backwards directed leg.¹¹³⁹ The legs of others are directed straight down, forwards, upwards, or backwards whereas one figure does not have legs.¹¹⁴⁰ The head can be directed forwards, upwards or, most often, to the back.¹¹⁴¹ The muzzle of regardant examples can point straight ahead or more frequently, upwards.¹¹⁴²

One example functions as a main device¹¹⁴³ whereas the rest constitute basic elements of repetition compounds. The figure which functions as a main device is the background animal in an animal echelon.¹¹⁴⁴

¹¹³² Compare the quadruped pose Θ 2. For the quadruped poses, see *pls.* 126–127.

¹¹³³ **218 c.**

¹¹³⁴ See *Dog/lion*.

¹¹³⁵ E.g. **115 c.**

¹¹³⁶ E.g. **338 a, 387 c, 410 c.** Compare the quadruped pose A 5. For the quadruped poses, see *pls.* 126–127.

¹¹³⁷ Horizontally hatched: e.g. **591 b.** Vertically hatched: e.g. **387 c.** Spikes: e.g. **288 a.**

¹¹³⁸ E.g. **80 a, 391 a.** For *Dogs/lions* with similar legs e.g. **A.9 b.**

¹¹³⁹ E.g. **39 b.** Compare the quadruped pose E 7. For the quadruped poses, see *pls.* 126–127.

¹¹⁴⁰ Straight down: e.g. **391 a** (compare the quadruped pose E 5). Forwards: e.g. one of the figures **115 c, 289 c,** the figures **352 a** (compare the quadruped poses E 2, E 5, E 8; I 1). Upwards: e.g. **265 b, 481 c, 583 a** (compare the quadruped poses E 3, E 4). Backwards: e.g. **288 a, 387 c, 410 c** (to the first and the latter compare the quadruped pose Θ 2). No legs: **304 a.** For the quadruped poses, see *pls.* 126–127.

¹¹⁴¹ Forwards: e.g. **115 c, 583 a.** Upwards: e.g. **265 b.** To the back: e.g. **352 a, 410 c.**

¹¹⁴² Straight ahead: e.g. **288 a.** Upwards: e.g. **391 a.**

¹¹⁴³ **304 a.**

¹¹⁴⁴ For animal echelons, see p. 351. For the appearance of *Protomes of a dog/lion* on hieroglyphic prisms, see Jasink 2009, 144.

ICONOGRAPHY

Motif 64: Protome of a quadruped

(Malia/Eastern Crete Steatite Prisms)

This is not a type but a section devoted to the presentation of the foreparts of quadrupeds whose closer identification is not possible either because their partial characteristics do not allow it or because the figures are unfinished or preserved in fragments (*pl.* 37). The two examples classified here are rendered in profile. The figures have long, tub-shaped muzzles, closed mouths, and legs which terminate in bifurcation. Their front legs are straight and somewhat directed backwards, the heads are sunk, and the muzzles point to the back. The tub-shaped muzzles and the sunken head could suggest that the foreparts belong to pigs/boars.¹¹⁴⁵

The two examples are basic elements of the same repetition compound.

Motif 65: Protome of an ‘ellipse scorpion’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered from above, is represented by two examples (*pl.* 37). It is the depiction of the forepart of a scorpion (?) with backwards directed J-shaped claws (?) and two or three legs (?) issuing from either side of the body.

The type does not find iconographic parallels among the foreparts of the scorpions represented on the prisms.¹¹⁴⁶ It does, however, find a parallel on the forepart of the creature depicted on CMS IV no. 61, a steatite signet of the Malia/Eastern Crete Steatite Group which could be identified as a scorpion or alternatively a squid.¹¹⁴⁷ Moreover, it is easily comparable to the front parts of scorpions which are met on ivory seals from Archanes and the Mesara.¹¹⁴⁸

The two examples of the type are combined in a repetition compound.

¹¹⁴⁵ See *Pig/boar*.

¹¹⁴⁶ See *Scorpion*.

¹¹⁴⁷ The motif finds relatively good parallels with talismanic squids, although as a rule these latter show arms on the head and do not have strokes around the body (see, however, CMS IX no. 77). For the talismanic squids, see Onassoglou 1980, 57–68 with plates. In the case that the motif is actually a squid, it would constitute the first representative of the type met on the talismanic seals. It would also follow that the animals fused on **470 c** might also better be interpreted as squids as opposed to scorpions.

¹¹⁴⁸ Compare for example Sakellarakis – Sapouna Sakellaraki 1997, 678 fig. 762; 679 fig. 763; CMS II,1 no. 248 b.

ICONOGRAPHY

Motif 66: Protome of a bee

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by one example (*pl.* 38). It is the depiction of the forepart of a bee.¹¹⁴⁹ From the antennae of the extant example, only the roots are discernible. The legs issue straight downwards whereas wings and mouth are not represented.

The existing figure functions as a main device and is combined with a *Bee* in an ornamental image. This combined with the lack of wings, mouth, and practically no antennae could suggest that the motif is unfinished. If that is the case, miscalculation of the available space would be the reason for the depiction of only half the animal.

Motif 67: 'Beaked' bust

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by ninety examples (*pl.* 38).¹¹⁵⁰ It is a round head with neck and pointed mouth resembling a beak. The mouth can be closed or, more rarely, open. Four examples which belong to the same compound also have a pointed ear.¹¹⁵¹

It is possible that '*Beaked*' busts were used to represent heads of two different creatures. Their attachment on **458 c** on the upper side of a '*Pole*' slung with '*String vessels*' could suggest that in this case, the type is an abbreviation for human figures carrying a '*Pole*' slung with '*String vessels*'.¹¹⁵² In favour of the representation of human heads by some examples would also speak the fact that CMS I no. 420 b shows a representative of the type which very much resembles a human head. On the other hand, the ears which issue from the backside of other examples would suggest that some of the figures depict animal heads.

Only the heads combined with the '*Pole*' slung with '*String vessels*' function as main devices. The remaining examples represent basic elements of repetition compounds. It is unknown whether the image in which the two heads function as main devices has a descriptive or 'pictographic' character.

Motif 68: 'Beaked bust with ponytail'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is met six times (*pl.* 38). It is a round head with pointed mouth which resembles a beak and an elongated element which is toothed on the outer side and which issues from the backside of the scalp. While two examples do not have a neck,

¹¹⁴⁹ See *Bee*.

¹¹⁵⁰ The *plates* only contain selected examples of the type.

¹¹⁵¹ **39 c**.

¹¹⁵² Compare for example the compositions on **389 b** and **502 c**.

ICONOGRAPHY

the remaining examples could be seen as having one.¹¹⁵³ The mouths of all figures are open whereas the ponytail of two curves around one half of the head to reach the height of the mouth.¹¹⁵⁴

The similarity of the heads **307 b** and **436 c** with that of the seated *Man in profile* **500 a** could suggest that in these cases, the type represents human heads. On the other hand, the curved ‘ponytail’ of the devices **508 c** leaves the possibility open that the head of a horned animal is represented by the two figures, the curving element representing the horn.¹¹⁵⁵ Against this latter reading would speak the open mouth of the two motifs, which is met in connection with ruminants only in one exceptional case.¹¹⁵⁶

The figures with the curved ‘ponytail’ function as main devices; the remaining, as basic elements of repetition compounds. The examples which function as main devices are combined with each other in an ornamental image.

Motif 69: Bust of a bovine

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by two examples (*pl.* 38). It is the depiction of the head and neck of a bovine.¹¹⁵⁷ The two figures have a closed mouth and a small ear.

The existing examples function as main devices and represent the background quadrupeds in animal echelons.¹¹⁵⁸

Motif 70: Bust of a dog/lion

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences)

The type, rendered in profile, is represented by twenty examples (*pls.* 38–39). It is the depiction of the head and neck of a dog/lion.¹¹⁵⁹ Examples with closed and open mouth are represented whereas the neck of some figures is vertically or diagonally hatched.¹¹⁶⁰ Unknown is whether a short bar issuing from the lower front part of one figure is intentional

¹¹⁵³ The bar which connects the heads **307 b** and **436 c** is seen as resulting from the fusion of their necks.

¹¹⁵⁴ **508 b**.

¹¹⁵⁵ In that case, the device would have to be turned upside down such that the horn curves above the head. For a similar horn, see *Protome of a horned ruminant*.

¹¹⁵⁶ The *Agrimi* **292 a**. A totally different reading would see in the curved element the body of a snake-like creature.

¹¹⁵⁷ See *Bovine*.

¹¹⁵⁸ For animal echelons, see p. 351. For a later depiction of the bust of a bull in an animal echelon, see CMS III no. 409.

¹¹⁵⁹ See *Dog/lion*.

¹¹⁶⁰ E.g. **160 b**, **602 c**.

ICONOGRAPHY

or due to accidental engraving or scratching.¹¹⁶¹ All but three examples are depicted with heads turned back.¹¹⁶²

The type functions as a main device¹¹⁶³ and, most often, as a basic element of repetition compounds. Among the examples which function as main devices, one represents the background quadruped in an animal echelon¹¹⁶⁴ whereas the remaining three are combined with other devices in ornamental images.¹¹⁶⁵ The fact that the bust (?) **98 c** is combined with *Dogs/lions* in an ornamental image suggests that miscalculation of the available space led to the representation of the bust only as opposed to the whole quadruped.¹¹⁶⁶

Motif 71: Bust of a quadruped

(Malia/Eastern Crete Steatite Prisms)

This is not a type but a section devoted to the presentation of the busts of quadrupeds whose closer identification is not possible either because their partial characteristics do not allow it or because the figures are unfinished or preserved in fragments (*pl.* 39). The two examples classified here are rendered in profile. The figures have toothed napes and closed (?) mouths. The heads are directed to the back. The muzzle of one example is not rendered whereas that of the other is directed upwards.

The two figures are basic elements of the same repetition compound.

Motif 72: Bust of a 'snake'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by two examples (*pl.* 39). It is the depiction of the head and the neck of a creature which does not have an ear and resembles a snake. The extant examples have open mouth.

The two figures are basic elements of the same repetition compound.

¹¹⁶¹ One of the two figures **602 c**.

¹¹⁶² Exceptions: **98 c**, **602 c**. The bust **271 b** is understood as belonging to a regarant animal whose body is hidden behind that of the *Dog/lion* under it.

¹¹⁶³ **98 c**, **271 b**, **602 c**.

¹¹⁶⁴ **271 b**.

¹¹⁶⁵ Compare the composition and to a certain extent the configuration of the motifs on **602 c** with those on **265 c** and **534 a**.

¹¹⁶⁶ However, the possibility cannot be ruled out that a *Dog/lion* was initially depicted whose body is no longer preserved. For another case of miscalculation of the available case, see **50 b**.

ICONOGRAPHY

Motif 73: Hindquarters of a hoofed animal¹¹⁶⁷

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by one example (*pl.* 39). The hindquarters consist of the rump, two back legs with hooves, and a short upwards directed tail.¹¹⁶⁸

While part of the front side of the motif is missing, the fact that only a small part of the seal face is lost rules out the possibility that a whole animal was initially depicted. Uncertain is whether the front part of the device ended before the edge of the seal face, such as *Legs* do, or whether it terminated on the seal face edge as is the case with the lower part of the protome of a deer on CMS VI no. 97 a. If this latter was the case, the device would be a suggestive motif, i.e. a motif whose continuation further than the seal face is suggested by its termination on the seal face edge.¹¹⁶⁹ Given the rarity of suggestive motifs on prisms and the fact that depictions of figural parts which are contained within the seal face are common,¹¹⁷⁰ it would seem more probable that the motif did not expand to the edge of the seal face.

The existing *Hindquarters of a hoofed animal* function as a main device and are combined with another device in a 'pictographic' image.

Motif 74: 'Gorgo mask'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by three examples (*pl.* 39). It is a face which is either round or has, most often, heart-shaped lower half and a narrower semi-ellipsoidal upper half. The lower half consists of a narrow chin which develops into characteristically full cheeks. The device often has short hair rendered by dentation on the upper side of the scalp, an open mouth, and characteristically large protruding ears which issue from the root of the cheek bones and end below the hair. One of the examples has large semi-ellipsoidal eyes and another large rectangular nose with long frontally rendered

¹¹⁶⁷ The type *Hindquarters of a dog/lion* seen on V Suppl. 3 no. 20 is not included in this study because it is not met on prisms.

¹¹⁶⁸ The CMS sees in the device a creature in right side view seating on a stool. This interpretation is not accepted by the present author for three reasons. First, the figure of the creature is difficult to comprehend. Secondly, it does not find any parallels in MM iconography. And thirdly, it would seem improbable that the leg of a stool would terminate in the same way as that of the creature.

¹¹⁶⁹ For suggestive motifs, see pp. 298–299. Characteristic examples of suggestive motifs on the prisms are the background animals on animal echelons, of which only the head and the neck are rendered, e.g. the *Busts of a bovine* **269 c** and **286 b** (for animal echelons, see p. 351).

¹¹⁷⁰ E.g. *Headless waterfowl*, *Leg*, *Crossed arms*.

ICONOGRAPHY

nostrils.¹¹⁷¹ The third example is an outline device with round face and two J-spirals issuing from the head and framing the face.¹¹⁷²

It is uncertain whether ‘*Gorgo masks*’ represent human or hybrid faces. While **584 b** resembles a human face, the nose of **494 b** looks more like that of a pig than that of a human. In any case, the apparently human body of the figure **A.21 a** and the animal body of the hybrid creature CMS III no. 230 b both of whose heads share features with the ‘*Gorgo masks*’¹¹⁷³ would suggest that ‘*Gorgo masks*’ could variously be attached to human and animal bodies.

Along with the devices on the hard stone CMS III nos. 237 b, 238 a, and CMS VI no. 101 a,¹¹⁷⁴ the ‘*Gorgo masks*’ of the prisms constitute the first examples of the type in Minoan glyptic. The devices on the hard stone seals show the same or very similar characteristics, i.e. large eyes and ears, a narrow chin which develops into a full face, and with two of them, also an open mouth and teeth.¹¹⁷⁵ All are equipped with two J-spirals which issue from the two sides of the head outwards resembling hair or wings. The J-spirals, the open mouth, the teeth, the shape of the face, the large eyes, and the broad ears are very much reminiscent of some Gorgo depictions.¹¹⁷⁶ This would suggest that the type of the head of the Greek Gorgo had Minoan prototypes.¹¹⁷⁷

The existing ‘*Gorgo masks*’ function as main devices. One stands alone on the seal face and two are flanked by fillers.¹¹⁷⁸

Motif 75: ‘Mask’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by two examples (*pl. 39*). It is a face with eyes, nose, and open or closed mouth. **420 b** has what seem to be short hanging ears or horns. However, the representation of an oblong nose which issues between the eyes and

¹¹⁷¹ Large semi-ellipsoidal eyes: **584 b**. Rectangular nose with frontally rendered nostrils: **494 b**.

¹¹⁷² **281 b**.

¹¹⁷³ J-elements issuing from the head, large eyes, open mouth, human-looking face. A similar plastically-rendered creature forms the back of CMS III no. 1.

¹¹⁷⁴ All four-sided prisms.

¹¹⁷⁵ CMS III no. 238 a, CMS VI no. 101 a.

¹¹⁷⁶ See for example LIMC IV-1, 292 no. 51; Hampe 1939, 28 fig. 10, 29 fig. 11; LIMC IV-2, 169 Gorgo, Gorgones 67 b; LIMC IV-2, 170 Gorgo, Gorgones 77, 79. For other scholars who have commented on this resemblance, see for example Chapouthier 1932, 199–201; Xenaki 1949, 83; Xenaki Sakellariou 1958 a, 80–81; Alexiou 1958, 226 footnote 157. For a ‘Hathor mask’ with J-shapes issuing from the two sides of the face, see the MB scarab from Tell Nagila in Amiran – Eitan, 1965, 120 fig. 15 no. 1. For similar J-shapes framing the face, see the head of the figural seal CMS III no. 1. For the connection of Gorgo-like figures with Bes, see Anastasiadou – Pomadère, in press.

¹¹⁷⁷ The fact that the J-shapes frame the head of the creature on CMS III no. 1 suggests that they represented the hair of the Minoan hybrid and not wings as they often did in Greek Gorgos. This could suggest that the type was overtaken by the Greeks as such and that its features were interpreted in a different way.

¹¹⁷⁸ Alone: **281 b**. With fillers: **494 b**, **584 b**.

ICONOGRAPHY

stretches vertically downwards does not allow the identification of the motif as the head of a ram.¹¹⁷⁹ **586 a** is composed of two centred-circles which represent the eyes, a line with a blob at the top which stands for the nose, and an upwards bending linear element with toothed underside which represents the mouth. The spikes at the underside of the mouth could represent teeth.

It is unknown whether the two 'Masks' represent human or hybrid heads. The second possibility seems more likely as they both seem to combine human features with features of other creatures. The teeth on **586 a** for example are reminiscent of the teeth of the 'Gorgo masks' CMS III no. 238 a and CMS VI no. 101 a. **420 b** looks like a fusion of a human face and the head of a ram.

The two examples function as main devices. One stands alone on the seal face whereas the other is flanked by fillers.¹¹⁸⁰ One example is seen by Jasink as a possible representative of the CHIC sign 011.¹¹⁸¹

Motif 76: Head of a 'ram'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by fifty seven examples (*pls.* 39–41). It is the representation of the frontal head of an animal which has long downwards bending horns which extend either side of the face. The horns issue either from the temples or from a thick element which is attached vertically at the top of the head.¹¹⁸² While straight horns are occasionally met, the horns of most examples are curved inwards.¹¹⁸³ At times, the edges of inwards curving horns can turn outwards and occasionally they can form spirals.¹¹⁸⁴ The horns of one example form inwards rolling spirals whereas those of another figure take the form of broad crescents.¹¹⁸⁵ A few examples show horizontal slightly downwards curving horns.¹¹⁸⁶ Ears, when represented, are either short spikes which extend outwards or downwards or else longer elements which hang either side of the face, at times reaching the length of the horns or surpassing it.¹¹⁸⁷ Dentation at the top of the head or the horns renders hair or notches respectively.¹¹⁸⁸ At times, the whole upper side of the horns is toothed.¹¹⁸⁹

¹¹⁷⁹ See *Head of a 'ram'*.

¹¹⁸⁰ Alone: **586 a**. With fillers: **420 b**.

¹¹⁸¹ **420 b** (Jasink 2009, 82, 121).

¹¹⁸² Temples: e.g. **393 a**, **433 a**. Element attached to the top of the head: e.g. **218 b**, **402 a**.

¹¹⁸³ Straight: e.g. **156 a**, **528 a**. Curved inwards: e.g. **218 b**, **223 b**.

¹¹⁸⁴ E.g. **9 b**, **55 b**, **483 c**.

¹¹⁸⁵ Inwards rolling spirals: **314 a**. Crescents: **525 c**.

¹¹⁸⁶ E.g. **281 a**, **455 b**.

¹¹⁸⁷ No ears: e.g. **9 b**, **313 b**. Short spikes: e.g. **260 a**, **433 a**, **582 a**. Longer elements: e.g. **49 b**, **162 b**, **525 c**. Reaching the length of the horns: e.g. **218 b**. Longer than the horns: e.g. **156 a**, **354 c**.

¹¹⁸⁸ Top of the head: e.g. **433 a**. Horns: e.g. **354 c**.

¹¹⁸⁹ E.g. **260 a**, **525 c**.

ICONOGRAPHY

One figure has large round eyes and nostrils.¹¹⁹⁰ A *Hatched triangle* and a round element issue from the top of the head of two figures respectively.¹¹⁹¹

The type functions as a main device. *Heads of a 'ram'* stand alone on the seal face or, more rarely, are combined with each other or with other devices. They consist part of descriptive, 'pictographic', and ornamental images.¹¹⁹²

Motif 77: Head of a 'goat'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by twelve examples (*pl. 41*). It is the representation of the frontal head of an animal which has long horizontal horns which bend slightly downwards and turn upwards at the edges. The horns issue either from the temples or from the top of the head.¹¹⁹³ The ears, when represented, take the form of short outwards extending or downwards hanging spikes.¹¹⁹⁴ Occasionally, dentation at the top of the head renders hair or notches in the horns.¹¹⁹⁵

The reading of the type as the head of a goat is based on the similarity of the horns of the animal to those of 'Goats' and is thus conventional. The fact that the horns of the *Head of a 'bull' in profile* are similarly configured to those of this type as well as the fact that bulls with similar horns are met in LM glyptic¹¹⁹⁶ could be taken as an indication that the head of a bull is represented instead.

All examples of the type function as main devices. Most of them are simply flanked by fillers on the seal face but two are combined with each other in an ornamental image.¹¹⁹⁷

Motif 78: Head of an 'ox'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by forty seven examples (*pls. 42–43*). It is the representation of the frontal head of an animal which has straight horizontal horns. The horns issue either from the temples or from a broad bar which extends upwards from the top of the head.¹¹⁹⁸ Ears, when represented, take the form of short or longer outwards

¹¹⁹⁰ **55 b**. For the nostrils, compare the head of a bull CMS II,3 no. 96 c.

¹¹⁹¹ **312 b, 605 a**.

¹¹⁹² Descriptive: e.g. **402 a**. 'Pictographic': e.g. **366 b**. Ornamental: e.g. **390 c**.

¹¹⁹³ Temples: e.g. **532 a**. Top of the head: e.g. **86 b**.

¹¹⁹⁴ No ears: **93 c**. Spikes: e.g. **86 b, 444 a**.

¹¹⁹⁵ E.g. **266 b, 532 a**.

¹¹⁹⁶ E.g. CMS VII no. 45 b.

¹¹⁹⁷ With fillers: e.g. **93 c, 373 c, 438 b, 444 a**. With each other: **86 b**.

¹¹⁹⁸ Temples: e.g. **518 a**. Bar issuing from the top of the head: e.g. **285 b, 460 a**.

ICONOGRAPHY

extending or slightly downwards curving spikes.¹¹⁹⁹ The ears of one example hang down to the height of the muzzle and then turn back upwards to reach the horns.¹²⁰⁰ Dentation at the top of the head or the horns represents hair or notches respectively.¹²⁰¹ One example has large grain-shaped eyes whereas the face of another is formed by fan-shaped hatching.¹²⁰²

Most examples of the type function as main devices. In a few cases, it is possible that the motifs functioned as fillers.¹²⁰³ As main devices, *Heads of an 'ox'* can stand alone or be combined with other similar or dissimilar devices. Most of them take part in descriptive, 'pictographic', and ornamental images.¹²⁰⁴ One example constitutes the CHIC sign 011 and is combined with other script signs in an inscription.¹²⁰⁵ Another device which is not combined with script signs on the seal face is seen by Jasink as a possible example of the same script sign.¹²⁰⁶

Motif 79: Head of a 'bull'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by one example (*pl.* 43). It is the representation of the frontal head of a bull (?) with upwards raised horns. The horns of the existing example issue from the temples and the ears are represented by spikes.

The motif functions as a main device. It is combined with other devices in a descriptive or 'pictographic' image.¹²⁰⁷

Motif 80: Frontal head of a ruminant

(Malia/Eastern Crete Steatite Prisms)

This is not a type but a section devoted to the presentation of unfinished or only fragmentary preserved frontal heads of a ruminant whose closer identification is not

¹¹⁹⁹ No ears: e.g. **475 a**, **482 a**, **562 b**. Outwards extending spikes: e.g. **285 b**, **446 c**. Downwards curving spikes: e.g. **376 c**, **460 a**, **492 c**.

¹²⁰⁰ **88 b**, if the backwards directed element attached to the right horn is not actually a *Wedge*.

¹²⁰¹ Top of the head: e.g. **518 a**. Top of the horns: e.g. **460 a**.

¹²⁰² Grain-shaped eyes: **331 b**. Fan-shaped hatching: **275 a**.

¹²⁰³ E.g. the small size of the devices **265 a** and **500 c** whose identification as the type is not certain and the fact that they are placed in voids created between the members of larger devices could suggest a filling function.

¹²⁰⁴ Descriptive: e.g. **48 c**, **88 b**, **154 a**. 'Pictographic': e.g. **439 c**. Ornamental: e.g. **446 c**.

¹²⁰⁵ **69 c**.

¹²⁰⁶ **48 c** (Jasink 2009, 121).

¹²⁰⁷ If the *Head of an 'ox'* (?) with which the *Head of a 'bull'* **500 c** is combined functions as a main device, the nature of the composition would be 'pictographic'. But if it functions as a filler, the composition would be a descriptive one. For the function of the *Head of an 'ox'* (?) in question, see footnote 1203.

ICONOGRAPHY

possible (*pl.* 43). The represented example functions as a main device and is combined with fillers on the seal face.

Motif 81: Profile head of a ‘bull’

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three examples (*pl.* 43). It is the representation of the profile head of a bull (?). Its distinguishing characteristic is a long forwards directed horizontal horn with upwards turning edge. The horn issues from the upper edge of the forehead in front of a shorter ear. The animal has closed mouth. Two of the examples have an eye with iris and one of them also has a neck.¹²⁰⁸

The motif functions as a main device. Two examples constitute the CHIC sign 012 and are combined with other script signs in an inscription.¹²⁰⁹ The combination of the remaining example with a *Whirl*, which finds an equivalent on the CHIC sign 033, could suggest that this device also constitutes part of an inscription.¹²¹⁰ However, the CHIC does not see a script sign in this example. If the interpretation of the image as an inscription is not accepted, its character must be seen as ‘pictographic’.

Motif 82: Head of an agrimi

(Malia/Eastern Crete Steatite Prisms)

The type is represented by eighty eight examples (*pls.* 43–45). It is the depiction of the head of an agrimi shown in profile or, more rarely, in three quarters view (?).¹²¹¹ Its distinguishing features are two or more rarely one long backwards curving horn.¹²¹² The mouth is always closed. Often an ear is represented just under the horns whereas a spike which issues from either side of the head under the horns on some examples which are probably the work of the same hand could represent the ear.¹²¹³ Occasionally, the front part of the horns is toothed.¹²¹⁴ Approximately half of the heads have a beard whereas in one case, the eye with the iris is rendered.¹²¹⁵

¹²⁰⁸ Eye with iris: **69 a**, **115 a**. Neck: **115 a**.

¹²⁰⁹ **69 a**, **115 a**.

¹²¹⁰ **424 a**. Against the interpretation of the two devices **424 a** as script signs would speak the fact that the combination CHIC signs 012 – 033 is not otherwise represented on any of the existing documents which bear hieroglyphic script (see CHIC, 326 no. 12; 339 no. 033).

¹²¹¹ Three quarters view (?): e.g. **167 c**, **184 b**.

¹²¹² Exceptional are the short horns of **398 a**.

¹²¹³ One ear: e.g. **116 b**, **358 b**, **557 a**. Two ears: e.g. **167 c**, **184 b**. All the examples which have two ears belong to the Hasty Cut Style. For the Hasty Cut Style, see p. 77.

¹²¹⁴ E.g. **281 c**.

¹²¹⁵ Beard: e.g. **450 a**, **536 a**. Eye with iris: **533 b**.

ICONOGRAPHY

The type functions as a main device and as filler.¹²¹⁶ *Heads of an agrimi* which function as main devices are combined with other similar or dissimilar devices in descriptive, ‘pictographic’, and ornamental images.¹²¹⁷ One example constitutes the CHIC sign 016 and is combined with other script signs in an inscription.¹²¹⁸ Another example is seen by Jasink as a possible representative of the CHIC sign 016.¹²¹⁹

Motif 83: ‘Profile head of a horned ruminant’

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples (*pl.* 45). It is the depiction of the head of a ruminant (?) with one long forwards bent horn. The mouth is closed.

The representatives of the type function as fillers.

Motif 84: Profile head of a ruminant

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by fourteen examples (*pl.* 45). It is similar to the *Head of an agrimi* but instead of horns it has two short upwards or slightly backwards directed ears and does not have a beard. The mouth is always closed. In one case whose identification as the type is not certain only one ear is represented.¹²²⁰ The rear ear of some examples is curved to the back and the front one is straight.¹²²¹

For some of the devices classified with the type, it is possible that both or only one of the elements read as ears actually represent horns.¹²²² The type functions as a filler and possibly as a main device.¹²²³ The examples which can be seen as main devices are combined with other motifs in images of a rather ‘pictographic’ character.

¹²¹⁶ E.g. **93 c**, **326 b**.

¹²¹⁷ Descriptive: e.g. **295 b**, **450 a**. ‘Pictographic’: e.g. **398 a**, **569 b**. Ornamental: e.g. **77 b**, **443 c**.

¹²¹⁸ **69 a**.

¹²¹⁹ **346 a** (Jasink 2009, 82, 121). For **184 b**, see Jasink 2009, 133.

¹²²⁰ **39 a**.

¹²²¹ E.g. **352 b**.

¹²²² The front straight element which issues from the heads **59 a** and **352 b** for example could represent a horn and the back one an ear. Moreover, the fact that the horns of the *Head of an agrimi* **398 a** are short allows for the possibility that short elements like those issuing from the head **584 a** also represent horns.

¹²²³ Filler: e.g. **326 b**. It is not certain whether on compositions such as those on **39 a**, **59 a**, and **72 a** the motif had a filling function or whether it constituted a main device.

ICONOGRAPHY

Motif 85: Head of an unidentifiable ruminant

(Malia/Eastern Crete Steatite Prisms)

This is not a type but a section devoted to the presentation of four ruminant heads whose closer identification is not possible (*pl.* 45). The first two examples are either depicted en face or more probably in profile and show ears or horns splayed either side of the head.¹²²⁴ From the remaining two examples, which are depicted in profile, only the heads are preserved.¹²²⁵

All the representations function as fillers.

Motif 86: Head of a dog/lion

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by three examples (*pl.* 45). While its distinguishing characteristic is an open mouth, also represented is one example with a closed mouth.¹²²⁶ In one case, two ears are rendered.¹²²⁷

The existing examples function as main devices. One is combined with two different heads in a 'pictographic' (?) image and the remaining two are combined with each other in a descriptive image.¹²²⁸

Motif 87: Head of a dog/lion with hanging tongue

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by two examples (*pl.* 45). It is the head of a dog/lion with open mouth and long hanging tongue. The existing examples have a long ear and one of them also has an eye with iris.¹²²⁹

The type functions as a main device. Both its representatives constitute the CHIC sign 018 and are combined with other script signs in inscriptions.

¹²²⁴ **266 b.**

¹²²⁵ **126 a.**

¹²²⁶ One of the heads **A.11 c.** The possibility exists that the motif is actually unfinished. This would also explain the lack of ears on both heads **A.11 c.**

¹²²⁷ The heads **A.11 c** show central openings which correspond to parts of the unengraved surface. These do not constitute part of the motif but result from the technique used to drill the 'cup sinkings' of the head. For this technique and other examples of similar drillings, see pp. 41–42.

¹²²⁸ With different heads: **524 b.** With each other: **A.11 c.**

¹²²⁹ **69 a.**

ICONOGRAPHY

Motif 88: Head of an animal

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type, rendered in profile, is represented by four examples (*pl. 45*). It is the depiction of the head of an animal. One example has an open mouth.¹²³⁰

The representatives of the type function as supplements.

Motif 89: Head

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by one example (*pl. 45*). It is a head with projecting closed mouth and hair in the form of long spikes issuing from the scalp. The head of the existing example takes the form of a double centred-circle whose central boring could represent the eye.

It is unknown whether a human or animal head is represented. The example functions as a main device and stands alone on the seal face.

Motif 90: Eye

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by six examples (*pl. 46*). It can be grain-, oval- or lozenge-shaped.¹²³¹ The eye lids are represented by dentation or, in one case, take the form of long thin spikes.¹²³² The iris, shown on all but one example, can occasionally float in the centre of the eye without touching the inner side of its contour.¹²³³ In two cases, the pupil is shown as well.¹²³⁴

The type functions as a main device. It always constitutes the CHIC sign 005 and is combined with other script signs in an inscription.¹²³⁵

¹²³⁰ One of the heads **337 c**. It seems probable that also the mouth of the other head on this seal face was initially open.

¹²³¹ Grain-shaped: e.g. **477 a**. Oval-shaped: e.g. **519 b**. Lozenge-shaped: e.g. **35 a**.

¹²³² Dentation: e.g. **477 a**, **519 b**. Long spikes: **422 b**.

¹²³³ No iris: **525 b**. Floating iris: e.g. **35 a**, **519 b**.

¹²³⁴ **353 c**, **477 a**.

¹²³⁵ **519 b** stands in the centre of the field and is flanked by two 'Ivy leaves' which function as fillers. The CHIC and Jasink (Jasink 2009, 114, 117, 128, 156) see the *Eye* as part of an inscription whose other half is represented by the device **519 c** (the inscription is seen as the CHIC signs 005 – 044).

ICONOGRAPHY

Motif 91: Crossed arms

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal or dorsal view, is represented by two examples (*pl.* 46). The arms issue from a horizontal bar in a chiasmic manner and cross each other at the wrist. The fingers, in one case four and in the other five on each hand, are outstretched.

The type functions as a main device. It always constitutes the CHIC sign 006 and is combined with other script signs in an inscription.

Motif 92: Leg

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type, rendered in profile, is represented by ten examples (*pl.* 46). It is the depiction of a human leg. This, stretched or bent, appears in more and less schematic variations, the latter showing rounded calves and thighs.¹²³⁶

The type functions as a main device.¹²³⁷ Most examples constitute the CHIC sign 010 and are combined with other script signs in an inscription. **598 a** stands alone on the seal face but is seen by Jasink as a script sign.¹²³⁸ **128 b** takes part in an image which resembles an inscription, but is omitted from the CHIC. This is probably due to the fact that the *Unidentifiable motif XXVIII* with which it is combined does not find any parallel among the hieroglyphic signs of the CHIC list.¹²³⁹ Jasink sees in the unidentifiable motif a vessel and suggests that the motif combination **128 b** could constitute the hieroglyphic inscription CHIC signs 010 – 053.¹²⁴⁰ For **336 b**, it is possible that the *Leg* and the *Fish* imitate script signs.¹²⁴¹

Motif 93: Leg with claws

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by ten examples (*pl.* 46). It is a bent animal leg with dentation on the underside of the foot.

The majority of examples function as basic elements of repetition compounds, but two constitute supplements.¹²⁴²

¹²³⁶ Stretched: e.g. **35 c**, **457 b**. Bent: e.g. **552 b**, **580 a**. Schematic: e.g. **128 b**, **598 a**. Calves and thighs: e.g. **35 c**, **89 a**.

¹²³⁷ For three *Legs* combined in a compound, see CMS III no. 62.

¹²³⁸ Jasink 2009, 191.

¹²³⁹ CHIC, 17.

¹²⁴⁰ Jasink 2009, 81.

¹²⁴¹ For this image, see p. 125.

¹²⁴² **567 a**.

ICONOGRAPHY

Motif 94: ‘Π-legs’

(Malia/Eastern Crete Steatite Prisms)

The type is represented by six examples (*pl.* 46). It is a device which consists of a thick horizontal bar from whose underside issue antithetically two outwards bent legs such that a shape similar to the small Greek π is created. The legs can occasionally show dentation on the underside of the feet, a feature which allows their identification as animal legs. The whole underside of one example's legs is toothed whereas with another figure a conical element issues from the centre of the bar's upper side.¹²⁴³

The configuration of the legs resembles that of the front legs of crouching *Dogs/lions* in the quadruped pose E 7.¹²⁴⁴ This could suggest a connection between this pose and the type. The extant representations function as main devices and one example as a basic element of a representational composite.¹²⁴⁵ As main devices, ‘*Π-legs*’ are combined with similar or dissimilar motifs in images of ‘pictographic’ and ornamental (?) nature.¹²⁴⁶

Motif 95: ‘Dog/lion with spiral body’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by three examples (*pl.* 47). It is the depiction of a creature resembling a dog/lion whose hindquarters are substituted by an upwards rolling spiral which could be seen as a stylised representation of the tail. The animal can have open or closed mouth. The eye of two figures and also the iris of one is represented.¹²⁴⁷ These two examples do not have legs whereas the remaining figure has two upwards directed front legs with claws.¹²⁴⁸ The heads can be directed in front or to the back whereas the muzzle of the regardant figure is directed slightly upwards.

The legless examples are described by Evans and Jasink as hippocamps.¹²⁴⁹ All the representations function as main devices. One stands alone on the seal face and the remaining two are combined with each other in an ornamental image.¹²⁵⁰ Jasink sees these latter two as possible signs of the hieroglyphic script.¹²⁵¹

¹²⁴³ Toothed underside: **50 c**. Conical element: **458 a**.

¹²⁴⁴ Compare for example the legs of **285 a** and **458 a** to the front legs of the *Dogs/lions* **33 c** and **535 a**; also the legs of **285 a** to those of the *Dog/lion* **564 b**. For the quadruped poses, see *pls.* 126–127.

¹²⁴⁵ **50 c**.

¹²⁴⁶ ‘Pictographic’: e.g. **558 b**. It is not certain that the composition on **285 a** had an ornamental character.

¹²⁴⁷ **52 a**.

¹²⁴⁸ **532 b**. Compare the front legs on the quadruped pose E 3. For the quadruped poses, see *pls.* 126–127.

¹²⁴⁹ Evans 1909, 149; Jasink 2009, 128.

¹²⁵⁰ Alone: **532 b**. With each other: **52 a**.

¹²⁵¹ Jasink 2009, 191.

ICONOGRAPHY

Motif 96: Head of a ‘dog/lion with hook’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by twenty examples (*pl.* 47). It is the head of a dog/lion (?) with a hook issuing from the neck upwards or upwards and in front, sometimes almost reaching the height of the muzzle.¹²⁵² The hook of one example is directed downwards.¹²⁵³ The animal has a thick elongated muzzle which is in most cases open. Only three examples, whose identification as the type is not certain, have closed mouth.¹²⁵⁴ Some figures have two short, often forward curving ears which issue from the top of the head above the hook.¹²⁵⁵ All but one figure are depicted in left profile.¹²⁵⁶

The motif could be read as the profile head of a horned ram instead. In that case, it would have to be inverted 180° such that the hook, which would represent a long backwards and downwards curving horn, issues from its upper side. Some MM and LB heads of a ram in particular provide very good iconographical parallels with the type.¹²⁵⁷ The reason that the reading as the head of a dog/lion is preferred in this study is ‘internal’, related to arguments derived from comparisons with the remaining prism iconography. Firstly, as regards the prisms, the open mouth is characteristic of *Dogs/lions* and is only found once in connection with a ruminant.¹²⁵⁸ Secondly, the heads of some of the examples are very similar to some *Heads of a dog/lion with leg*, a type which can be associated with dogs/lions with certainty on account of the fact that the leg which issues from the head has claws.¹²⁵⁹ Furthermore, the two spikes which are seen as ears would remain unidentifiable if the motif were inverted 180°. When the motif is inverted, these spikes stand too low down on the head to represent ears. Moreover, the fact that some *Heads of a dog/lion with leg* also have ears which curve forwards suggests that the right way of viewing the motif is that in which the ears curve in front and not to the back.¹²⁶⁰ Finally and most importantly, a comparison of the heads **213 b** with the head of the ‘*Crawling boar*’ **213 a** would suggest that the most appropriate way of seeing the former heads is that in which the ‘ears’ curve forwards and the longer part of the mouth is above the lower part.

Despite these points, the argument is as yet inconclusive. On the one hand the open mouth is characteristic of LB depictions of rams while on the other, the reading of the

¹²⁵² Upwards: e.g. **547 c**. Upwards and in front: e.g. **84 b**, **559 c**.

¹²⁵³ One of the heads **402 c**.

¹²⁵⁴ **460 c**, **524 b**.

¹²⁵⁵ E.g. **213 b**, **505 c**.

¹²⁵⁶ **473 c**.

¹²⁵⁷ E.g. the heads of the animals on CMS I nos. 66, 166, 221, 257; CMS II,2 no. 77 (Malia/Eastern Crete Steatite Group); CMS II,7 no. 144; CMS II,8 no. 35; CMS IV no. 136 a; CMS V Suppl. 1A no. 158; CMS V Suppl. 3 no. 65; CMS VI no. 177.

¹²⁵⁸ The *Agrimi* **292 a**.

¹²⁵⁹ Compare for example the heads and the curved ears of the *Heads of a ‘dog/lion with hook’* **213 b** and **505 c** to those of the *Heads of a dog/lion with leg* **213 b** and **460 b** respectively.

¹²⁶⁰ E.g. **213 b**, **460 b**.

ICONOGRAPHY

type as the head of a dog/lion leaves the question of the significance of the hook open. One proposition would be that the type is an abbreviation of a dog/lion and that the hook represents the characteristic for the animal long, upwards directed curving tail.

Turning to the examples with closed mouth, the possibility cannot be ruled out that they represent *Heads of an agrimi* instead.¹²⁶¹ In the case that this is true, the heads would stand almost vertically with the muzzles pointing down.¹²⁶² The reason that the examples **460 c** are not seen as *Heads of an agrimi* is that they are encountered on a seal which belongs to a stylistic and iconographic cluster on which the *Heads of a 'dog/lion with hook'* are widely used.¹²⁶³ As regards the head **524 b**, the motif is combined with the *Head of an agrimi* and the *Head of a dog/lion*. It would seem more probable that the heads of three and not two different animals are depicted on the seal face.¹²⁶⁴

The existing representations function as main devices and, two of them, as basic elements of a repetition compound.¹²⁶⁵ As main devices, *Heads of a 'dog/lion with hook'* are combined with similar or dissimilar motifs in descriptive, 'pictographic', and ornamental images.¹²⁶⁶

Motif 97: Head of a dog/lion with leg

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by six examples (*pl.* 47). It is the head of a dog/lion from whose underside or backside issues a leg with claws. The open muzzle is thick and elongated. Some examples have two forwards curving ears whereas in one case hair is rendered by a series of spikes which issue from the scalp.¹²⁶⁷

The leg of the figure is always bent. Depending on the part of the head from which it issues, it can be directed in front such that the paws face down or else downwards or to the back and upwards such that the paws face to the back.¹²⁶⁸

It is possible that the animal is an abbreviation of a dog/lion. All the extant representations function as main devices. Some stand alone on the seal face while others are combined with other devices. *Heads of a dog/lion with leg* take part in descriptive, 'pictographic', and ornamental (?) images.¹²⁶⁹

¹²⁶¹ Compare for example the *Heads of an agrimi* **373 c**.

¹²⁶² As do the *Heads of an agrimi* **373 c**.

¹²⁶³ For this cluster, see pp. 82–84.

¹²⁶⁴ As is also the case with the three heads on CMS I no. 420 b. However, worth noting is that on **524 c** two *Heads of a 'dog/lion with hook'* are depicted, this time each with an open mouth.

¹²⁶⁵ **402 c**.

¹²⁶⁶ Descriptive: e.g. **289 b**. 'Pictographic': e.g. **494 c**, **505 c**. Ornamental: e.g. **524 c**.

¹²⁶⁷ Forwards curving ears: e.g. **213 b**, **460 b**. Hair: **377 a**.

¹²⁶⁸ In front: e.g. **377 a**, **460 b**. Downwards: e.g. **213 b**. To the back and upwards: e.g. **97 a**.

¹²⁶⁹ Descriptive: e.g. **377 a**. 'Pictographic': e.g. **511 b**. It is not certain whether the composition on **213 b** has an ornamental or a 'pictographic' character.

ICONOGRAPHY

Motif 98: 'Boar with π -legs'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 47). It is a creature which consists of the profile head and semicircular torso of a boar which issues at approximately 60° angles from one edge of the bar of a set of π -legs.¹²⁷⁰ The muzzle is long, tub-shaped, and closed, the torso has parallel hatching and a toothed backside, and the underside of the feet is toothed. The head is sunk and the muzzle is directed backwards.

The device, whose significance is unknown, constitutes part of a group of motifs which are with great probability the work of one hand.¹²⁷¹ Most of these motifs can be seen as fictional animals,¹²⁷² as they are created by the combination of parts of various animals represented in frontal or dorsal bird's eye view with the profile heads and torsos/foreparts of boars or the profile heads of quadrupeds.

The type functions as a main device and stands alone on the seal face.

Motif 99: 'Boar with centipede legs'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three examples (*pl.* 47). It is the depiction of a creature which consists of the profile forepart of a boar which issues at approximately right angles from one edge of what seems to be the body of a centipede.¹²⁷³ The neck/upper body of the 'boar' is curved and on one occasion the backside of the neck is toothed.¹²⁷⁴ All examples have two pairs of legs which 'move' in an anticlockwise direction.¹²⁷⁵ The muzzles are long, the mouths open, and the heads sunk.

The significance of the device is unknown.¹²⁷⁶ One of the representations functions as a main device, the remaining two as basic elements of a repetition compound.¹²⁷⁷ The example which functions as a main device stands alone on the seal face.

¹²⁷⁰ See '*II-legs*'.

¹²⁷¹ These motifs are the '*Boar with π -legs*' **260 c**, the '*Boars with centipede legs*' **492 a** and **492 b**, the '*Crawling boars*' **97 b** and **213 a**, the '*Centipede with muzzle*' **68 c**, the '*Bird spider*' **296 b**, and the *Boar* **568 b**. For the stylistic cluster in which these seals belong, see pp. 82–84.

¹²⁷² But not the *Boar* **568 b**.

¹²⁷³ See *Centipede* and '*Centipede*'.

¹²⁷⁴ Semicircular torso: e.g. **492 b**. Linear torso: e.g. **492 a**. Toothed backside of the neck: **492 b**.

¹²⁷⁵ As do the legs of *Centipedes*, '*Centipedes*', and '*Centipedes with muzzle*'.

¹²⁷⁶ For this subject, see '*Boar with π -legs*'.

¹²⁷⁷ Main device: **492 b**. Repetition compound: **492 a**.

ICONOGRAPHY

Motif 100: 'Crawling boar'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples (*pl. 48*). It is a creature which consists of a boar's head and almost semicircular torso in profile whose rear part develops to a broad tail seen from above. One or more legs, also seen from above, issue from one or either side of the root of the tail respectively. The legs of one example, three on the outer and one on the inner side, are directed outwards and slightly forwards¹²⁷⁸ whereas the sole leg on the remaining figure is directed backwards.¹²⁷⁹ One figure has two forward curving ears.¹²⁸⁰ The torsos show parallel hatching, the muzzles are long and open, and the heads are sunk.

The significance of the device is unknown.¹²⁸¹ The combination of the hatched torso with the tail and the legs seen from above creates the impression of a crawling creature seen from above, such as a centipede or a lizard. The hatched body, the profile head with the open mouth, and the thick jaws bring the motif close to the type '*Centipede with muzzle*'.

The two examples function as main devices and stand alone on the seal face.

Motif 101: 'Centipede with muzzle'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 48*). It is the depiction of a creature which consists of a quadruped's head in profile and a centipede's body.¹²⁸² The muzzle is long, the mouth is open, the body is horizontally hatched, and the legs 'move' in an anticlockwise direction.¹²⁸³

The significance of the device is unknown.¹²⁸⁴ The hatched body, the profile head with the open mouth, and the thick jaws bring the motif close to the type '*Crawling boar*'.

The type functions as a main device and stands alone on the seal face.

¹²⁷⁸ **213 a.**

¹²⁷⁹ **97 b.**

¹²⁸⁰ **213 a.** Compare the ears of the *Heads of a 'dog/lion with hook'* **213 b, 547 c** and those of the *Heads of a dog/lion with leg* **213 b, 460 b.**

¹²⁸¹ For this subject, see '*Boar with π -legs*'.

¹²⁸² See *Centipede* and '*Centipede*'.

¹²⁸³ As do the legs of *Centipedes*, '*Centipedes*', and '*Boars with centipede legs*'.

¹²⁸⁴ For this subject, see '*Boar with π -legs*'.

ICONOGRAPHY

Motif 102: ‘Spider with muzzle’

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 48). It is the depiction of a figure-of-eight-shaped creature whose upper part is understood as the profile head of a quadruped because it is equipped with long open jaws and a handle-shaped ‘ear’. From either side of the thin waist issue downwards two angular legs or a wing.¹²⁸⁵ The depiction of the legs/wings on the two sides of the body suggests that the back part of the device is depicted in frontal or overhead dorsal view.

The significance of the motif is unknown.¹²⁸⁶ The type functions as a main device and stands alone on the seal face.

Motif 103: Vessel without handles

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences)

The type is represented by fourteen examples (*pl.* 48). It is a vessel with a symmetrical horizontal lip and a tapering body towards the base. Two variations can be distinguished: one without neck and the other with pinched neck.¹²⁸⁷ The edges of the lip of two examples are directed upwards.¹²⁸⁸ The base is differentiated from the body either by taking a conical form or simply by its smaller diameter.¹²⁸⁹ The body of three examples is diagonally hatched.¹²⁹⁰

The existing representations function as main devices. They are combined with other similar or dissimilar devices and are met in descriptive and, more rarely, ‘pictographic’ images.¹²⁹¹

Motif 104: Jug

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by a hundred and thirteen examples (*p/ls.* 48–50). It is a vessel with a handle on one side and a tapering body towards the base. Two variations of the type can be discerned. The first has an elongated, upwards directed, pointed

¹²⁸⁵ For examples of wings configured in a similar way, see the birds on CMS I no. 106; CMS II,3 no. 194; CMS III 488; CMS VIII no. 57.

¹²⁸⁶ For this subject, see ‘*Boar with π -legs*’.

¹²⁸⁷ A and B respectively.

¹²⁸⁸ **310 a**, **538 b**.

¹²⁸⁹ Conical base: e.g. **98 a**, **538 b**. Base differentiated by its smaller diameter: e.g. **270 c**, **594 c**.

¹²⁹⁰ **98 a**.

¹²⁹¹ Descriptive: e.g. **558 a**, **594 c**, **A.17 a**. ‘Pictographic’: e.g. **A.13 b**.

ICONOGRAPHY

spout which issues directly from the body.¹²⁹² The second has a horizontal or occasionally upwards directed spout which issues from a pinched neck.¹²⁹³ The base is differentiated from the body either by taking a conical or, more rarely, a spherical form, or only by its smaller diameter.¹²⁹⁴ The handle can issue from the belly or shoulder and terminate on the lip, i.e. be a mouth handle, or issue from the belly and terminate on the shoulder, i.e. be a belly handle.¹²⁹⁵ In a few cases, it is unknown whether it is omitted or obliterated by abrasion.¹²⁹⁶ The handle of an example whose identification as the type is not certain seems to be represented by a short spike.¹²⁹⁷

All the existing *Jugs* function as main devices. They are combined with similar or dissimilar devices and take part in descriptive, ‘pictographic’, and ornamental images.¹²⁹⁸ Some *Jugs* are seen by Karnava and Jasink as possible examples of the CHIC sign 053 and others as possible ideograms.¹²⁹⁹

Motif 105: Amphora

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by sixty eight examples (*pls.* 50–52). It is a vessel with two handles on two antithetical sides and a tapering body towards the base. Two variations can be discerned: one without neck and the other with pinched neck.¹³⁰⁰ The base is differentiated from the body either by taking a conical or, more rarely, a spherical form, or only by its smaller diameter.¹³⁰¹ The body of one example is diagonally hatched.¹³⁰² The handles can be mouth handles or belly handles.¹³⁰³ The belly handles of one example are represented by spikes.¹³⁰⁴

¹²⁹² A.

¹²⁹³ B.

¹²⁹⁴ Conical base: e.g. **186 a**, **546 b**, **583 b**. Spherical base: e.g. **66 c**. Base differentiated by its smaller diameter: e.g. **47 c**.

¹²⁹⁵ Mouth handle: e.g. **473 c**, **531 c**, **546 c**. Belly handle: e.g. **474 c**, **490 c**, **545 c**.

¹²⁹⁶ E.g. **293 c**, **411 c**, **497 b**. In these cases, the identification of the vessels as *Jugs* and not as *Vessels without handles* is based on the existence of the long, upwards directed spouts.

¹²⁹⁷ **273 a**. A break at the point of the handle does not allow the verification of the hypothesis that it is represented by a spike.

¹²⁹⁸ Descriptive: e.g. **355 a**, **396 b**, **583 b**. ‘Pictographic’: e.g. **398 a**, **473 c**. Ornamental: e.g. **474 c**, **545 c**.

¹²⁹⁹ CHIC sign 053: e.g. **5 b**, **64 a**, **134 c**, **187 b**, **360 a** (Karnava 2000, 25; Jasink 2009, 82). Ideograms: e.g. **518 b** (Jasink 2009, 131).

¹³⁰⁰ A and B respectively.

¹³⁰¹ Conical base: e.g. **134 c**, **386 c**. Spherical base: e.g. **535 c**. Base differentiated by its smaller diameter: e.g. **420 a**, **520 b**.

¹³⁰² **386 c**.

¹³⁰³ For these two kinds of handles, see *Jug*.

¹³⁰⁴ **538 b**.

ICONOGRAPHY

The type functions as a main device, as basic element of repetition compounds, and as supplemented device.¹³⁰⁵ As main devices, *Amphorae* can stand alone on the seal face¹³⁰⁶ or be combined with similar or dissimilar devices. They are encountered in descriptive, ‘pictographic’, and ornamental images.¹³⁰⁷ Some examples of the device are seen by Karnava and Jasink as possible representatives of the CHIC sign 054.¹³⁰⁸

Motif 106: Pithos/jar

(Malia/Eastern Crete Steatite Prisms)

The type is represented by eleven examples (*pl.* 52). It is a vessel with four or more handles which issue in pairs from the two sides of the body, which itself tapers towards the base. All the representations have pinched neck and belly handles.¹³⁰⁹ The base is differentiated from the body either by taking a conical form or only by its smaller diameter.¹³¹⁰

The existing examples of the type function as main devices. They either stand alone or are combined with other devices on the seal face.¹³¹¹ Most *Pithoi/jars* take part in descriptive images.¹³¹² It is unknown whether in one case, the image could be read as ‘pictographic’.¹³¹³

Motif 107: Unidentifiable vessel

(Malia/Eastern Crete Steatite Prisms)

This is not a type but a collection of nineteen vessels with towards the base tapering body, mostly *Amphorae* or *Jugs*, whose closer identification is not possible because of their fragmentary preservation (*pls.* 52–53). The base of the vessels is differentiated from the body either by taking a conical form or only by its smaller diameter.¹³¹⁴

The examples classified herein function as main devices.

¹³⁰⁵ Basic element of repetition compounds: **91 c**, **130 a**, **535 c**. Supplemented device: **206 b**.

¹³⁰⁶ E.g. **386 c**.

¹³⁰⁷ Descriptive: e.g. **203 a**, **486 a**. ‘Pictographic’: e.g. **1 a**, **355 c**. Ornamental: e.g. **91 b**, **206 b**.

¹³⁰⁸ E.g. **5 b**, **64 a**, **134 c**, **187 b**, **360 a**, **420 a** (Karnava 2000, 25; Jasink 2009, 82, 121).

¹³⁰⁹ For these handles, see *Jug*.

¹³¹⁰ Conical base: e.g. **300 a**. Base differentiated by its smaller diameter: e.g. **332 c**, **389 a**.

¹³¹¹ Alone: e.g. **61 b**, **478 c**. With other devices: e.g. **300 a**, **389 a**, **A.21 c**.

¹³¹² It is not certain whether compositions such as those on **172 b** and **497 b** had a descriptive or a ‘pictographic’ character.

¹³¹³ **A.21 c**. If the ‘Snakes’ *b* functioned as main devices as opposed to fillers, the image could be ‘pictographic’.

¹³¹⁴ Conical base: e.g. **142 b**. Base differentiated by its smaller diameter: e.g. **293 c**.

ICONOGRAPHY

Motif 108: 'Ball jug'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by one example (*pl.* 53). It is a spherical vessel with a side handle, but without neck and separate base.

The existing example functions as a main device. It is combined with other representational motifs in a descriptive image.

Motif 109: 'Loop vessel'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 53). It is a spherical vessel (?) with a loop-shaped handle issuing upwards from the top and no neck or separate base. The shape of the device is reminiscent of the shape of the CHIC sign 047.¹³¹⁵

The existing representation functions as a main device and is combined with other devices in a descriptive image.

Motif 110: 'Ball amphora'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by thirty two examples (*pl.* 53). It is a spherical vessel with two handles on two opposite sides and no separate base. Two possible variations can be distinguished, one without neck and another with pinched neck.¹³¹⁶

Uncertain is whether the device depicts a vessel similar to that depicted by the type *Amphora* or another kind of container, e.g. a basket. It is possible that the type stands for different kinds of vessels in the various compositions. When it is combined with humans for example it could simply represent a summarily executed amphora.¹³¹⁷ On the other hand, images in which it is combined with *Amphorae* which are much larger than it is are an indication that in such cases, a different kind of container is depicted.¹³¹⁸

The existing '*Ball amphorae*' function as main devices. They are combined with similar or dissimilar devices and are encountered in descriptive, 'pictographic', and ornamental images.¹³¹⁹

¹³¹⁵ Compare for example this hieroglyph on CMS II,8 no. 66.

¹³¹⁶ A and B respectively. It is not certain whether the second variation does actually exist. Its only possible representatives are the vessels **227 a**, for which it is not certain whether they have pinched neck or whether the elements which appear to be necks are actually accidental engraving.

¹³¹⁷ E.g. **66 a**, **227 a**, **581 b**.

¹³¹⁸ E.g. **261 a**, **273 b**.

¹³¹⁹ Descriptive: e.g. **66 a**, **227 a**. 'Pictographic': e.g. **355 c**. Ornamental: e.g. **425 a**.

ICONOGRAPHY

Motif 111: ‘String vessel’

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three hundred and one examples (*pls.* 53–55).¹³²⁰ It is an object which as a rule is associated with a bar or another elongated motif to which it is very often attached.¹³²¹ It can be spherical, roughly ellipsoidal, triangular, or in one case, roughly rectangular.¹³²² Often, but not always, one to four short bars issue from its upper side.¹³²³ The lower part of some spherical examples is equipped with two spikes which issue in antithetical directions.¹³²⁴

Only one doubtful example which is combined with a *Man in profile* in a descriptive image functions as a main device.¹³²⁵ The remaining representations function as elements of the representational composite *Elongated motif slung with ‘String vessels’*. Some examples are seen by Jasink as possible representatives of a script sign described as ‘globular vessel’.¹³²⁶

Following Evans’s reading, the type is most often described as a vessel in the literature.¹³²⁷ This interpretation is mostly based on the fact that in some images the ‘*Pole*’ slung with ‘*String vessels*’ is carried on the shoulders of a man.¹³²⁸ A similar image is that of the figure carrying a pole slung with two vessels on the LM sarcophagus from Agia Triada.¹³²⁹ In this depiction, the almost conical shape of the vessels brings to mind the triangular examples of ‘*String vessels*’, the handles of the front vessel which project above the pole are reminiscent of **398 b**, and the fact that the rear vessel is directly attached to the pole without the mediation of handles brings to mind the roughly rectangular ‘*String vessel*’ **416 a**. Basch sees the devices on the prisms as vessels but suggests that most ‘*Poles*’ slung with ‘*String vessels*’ are rafts supported by rows of empty vessels.¹³³⁰ On the other hand, Burke sees in the type loom weights and considers the ‘*Poles*’ slung with ‘*String vessels*’ bars with hanging loom weights.¹³³¹

The term *string* refers to the impression that the objects are attached to the long side of the adjacent elongated device by strings. However, it is also possible that the ‘strings’ actually stand for handles or, with some of them, the neck and mouth of a vessel. On objects hanging from two ‘strings’ for example, each of these could be seen as a handle,

¹³²⁰ The plates only contain selected examples of the type.

¹³²¹ The only example not associated with a bar is the dubious **473 a**.

¹³²² Spherical: e.g. **8 a**, **64 b**. Ellipsoidal: e.g. **113 c**, **495 c**. Triangular: e.g. **398 b**, **458 c**. Rectangular: **416 a**.

¹³²³ For some examples which do not hang from ‘strings’, see **329 c** and **485 c**.

¹³²⁴ E.g. **46 c**, **421 a**.

¹³²⁵ **473 a**.

¹³²⁶ Her quotation marks; **346 c** (Jasink 2009, 82, 121, 142).

¹³²⁷ Evans 1909, 131.

¹³²⁸ **389 b**, **502 c**; CMS II,1 no. 300 b.

¹³²⁹ Dimopoulou Rethemiotaki 2005, 176–177.

¹³³⁰ Basch 1976, 91–95.

¹³³¹ Burke 1997, 418–419.

ICONOGRAPHY

as is the case with the depiction on the Agia Triada sarcophagus whereas each two of the four ‘strings’ on other objects could represent the two sides of a handle of an amphora.¹³³² The central ‘string’ of examples which hang from three ‘strings’ could represent the neck and mouth of a vessel.¹³³³ Finally, the two antithetical spikes on the underside of some examples which hang from one ‘string’ could render the base of the vessel.¹³³⁴

Motif 112: ‘Ring vessel’

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 55). It is a ring-shaped motif identified as a schematic depiction of a container on tentative terms. The device, which is held by a *Man in profile* and encloses a ‘*Squid*’ *a*, is understood as a net or some kind of vessel, possibly viewed from above (?). However, it is also possible that ‘*Squid*’ *a* and ring constitute one entity. If this were the case, the device could perhaps represent a shield (?) which bears an emblem.

The type functions as a main device and constitutes part of a descriptive image.

Motif 113: ‘Pole’

(Malia/Eastern Crete Steatite Prisms)

The type is represented by sixty nine examples (*pl.* 55).¹³³⁵ It is an oblong linear bar which is always combined with ‘*String vessels*’ which appear to hang from it. Burke sees in the type a bar at the bottom of a warp-weighted loom whereas Basch sees in many of its representations the upper part of a raft.¹³³⁶

All examples function as elements of the representational composite ‘*Pole*’ *slung with* ‘*String vessels*’.

¹³³² Two ‘strings’: e.g. **490 a**. Four ‘strings’: e.g. one of the objects **464 c**. To ‘*String vessels*’ with four ‘strings’ compare ‘*Ball amphora*’.

¹³³³ E.g. **511 c**.

¹³³⁴ See footnote 1324.

¹³³⁵ The plates only contain selected examples of the type.

¹³³⁶ But not on those carried on the shoulders of a *Man in profile*, e.g. **502 c** (Basch 1976, 91). For Burke’s and Basch’s opinion and the reading of the device as a pole, see p. 226.

ICONOGRAPHY

Motif 114: 'Stone'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 55). It is a roughly circular motif which constitutes the seat of a human figure.

The existing example functions as a main device and constitutes part of a descriptive image.

Motif 115: Stool

(Malia/Eastern Crete Steatite Prisms, Dawkins Prism)

The type, rendered in profile, is represented by seven examples (*pl.* 55). It is a seat with two to four legs but without back. Most *Stools* are Π- or fork-shaped.¹³³⁷ One example is composed of two thick outwards curving legs which meet at their top.¹³³⁸

The type functions as a main device and is always combined with a man who sits on it. Men seated on *Stools* may stand alone or be combined with other representational motifs in descriptive images. In one case, it is possible that the combination *Man in profile* and *Stool* constitutes part of an inscription.¹³³⁹ However, neither of these two motifs is seen as a script sign in the CHIC.

Motif 116: 'Chair'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by two examples (*pl.* 55). It is a seat with back. The two existing representations take the form of a curved line and have no legs. Two parallel spikes issue from the front side of one example.¹³⁴⁰

The two examples function as main devices and are combined with other devices in descriptive images.

¹³³⁷ Π-shaped: **293 a**, **502 a**, **538 c**, **604 a**. Fork-shaped: **497 a**, **A.9 a**.

¹³³⁸ **261 c**.

¹³³⁹ **538 c**. The *Cross pommée* could constitute the CHIC sign 070, the *Saltire* the CHIC sign X, and the *Man in profile* the CHIC sign 001.

¹³⁴⁰ **48 a**.

ICONOGRAPHY

Motif 117: Unidentifiable seat

(Malia/Eastern Crete Steatite Prisms)

This is not a type but a section devoted to the presentation of three fragmentary preserved seats whose closer identification is not possible (*pl.* 55).

The represented examples function as main devices.

Motif 118: ‘Kiln’

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 56). It is a motif in the form of an arch-shaped ladder band. The depiction has been seen by Evans as a kiln and by Yule as a potter’s wheel.¹³⁴¹

The type functions as a main device and is combined with other motifs in a descriptive image.

Motif 119: ‘Gaming table’

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 56). It is a motif composed of a chequered rectangle which stands horizontally on two legs. A triangular element issues from the centre of one of the narrow sides of the rectangle. The shape of the motif excluding the legs is reminiscent of a “*Bottle*”.

The existing example functions as a main device and is combined with other motifs in a descriptive image.

Motif 120: Harp

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by one example (*pl.* 56). According to Younger, it represents a double harp.¹³⁴² The instrument has a heart-shaped frame with a straight base. On the base sits the soundbox from whose upper side issue ten bars which connect it with the lobes of the frame. According to Younger, the two middle bars represent a support post and the remaining eight the strings. The same author identifies the thick spike which issues from the right lobe just above its joint with the left lobe as a duckbill.

¹³⁴¹ Evans 1921, 124. Yule 1980 a, 120.

¹³⁴² Younger 1998, 76 no. 56. The description of the motif follows Younger 1998.

ICONOGRAPHY

The motif functions as a main device and stands alone on the seal face. It is seen by Jasink as the CHIC sign 058.¹³⁴³

Motif 121: ‘Key sistrum’/‘plough’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by five examples (*pl. 56*).¹³⁴⁴ It is the depiction of a device which consists of a V-shaped frame from one side of which issues roughly horizontally a T-shaped element. In one case, this element crosses the frame and extends horizontally from both its sides.¹³⁴⁵ On another example, a horizontal bar links the two legs of the frame.¹³⁴⁶ Most, but not all examples have a handle, the handle of one figure terminating in a blob.¹³⁴⁷

Younger suggests that the horizontal bar which links the two legs of the frame could represent a rung and the T-shaped element, the bent end of a rung or an appliqué.¹³⁴⁸ The CHIC classifies the devices categorised here as representatives of the CHIC sign 057. Jasink is of the opinion that the devices categorised in the CHIC as the CHIC sign 057 represent two different script signs, namely Evans’s plough and sistrum.¹³⁴⁹ In the devices classified under ‘*Key sistrum*’/‘*plough*’ Jasink sees a ‘plough’.

All examples of the motif function as main devices. They constitute the CHIC sign 057 and are combined with other script signs in an inscription.

Motif 122: ‘Figure-of-eight shield’

(Malia/Eastern Crete Steatite Prisms)

The type is represented by eight examples, six of which are encountered on the same seal face (*pl. 56*).¹³⁵⁰ It is a motif which consists of two blobs linked by a short bar. A variation on the type is equipped with a spike which issues outwards from one side of the bar.¹³⁵¹

¹³⁴³ Jasink 2009, 132, 194.

¹³⁴⁴ For the identification of the device as a possible sistrum, see Younger 1998, 79–80. For Aegean sistra in general, see Younger 1998, 38–40.

¹³⁴⁵ **434 c.**

¹³⁴⁶ **89 b.**

¹³⁴⁷ No handle: e.g. **3 b.** Handle terminating in a blob: **434 c.**

¹³⁴⁸ Younger 1998, 39–40.

¹³⁴⁹ Jasink 2009, 98–99.

¹³⁵⁰ For the depiction of an actual figure-of-eight shield, see CMS II,2 no. 32. The type, which is not represented on prisms, can be named *Figure-of-eight-shield*. The seal on which it is engraved belongs to the Malia/Eastern Crete Steatite Group.

¹³⁵¹ E.g. two of the motifs **13 a.** For some more examples of this variation, see CMS III no. 54 b.

ICONOGRAPHY

The existing representations function mainly as main devices. Six of the examples are combined with each other in a circle which encloses a *Man in profile*.¹³⁵² The remaining two are placed in the field near descriptive images.¹³⁵³ It is unknown whether the combination of a descriptive image with a '*Figure-of-eight shield*' creates 'pictographic' representations, ones which are 'descriptive with symbol', or descriptive images in which the type functions as a filler.¹³⁵⁴

Motif 123: Double axe

(Malia/Eastern Crete Steatite Prisms)

The motif, rendered in frontal view, is represented by four examples (*pl. 56*). It is a tool or weapon with vertical shaft from either side of which issues a triangular blade. Occasionally, the outer sides of the blades are convex and the remaining four concave.¹³⁵⁵

The existing examples function as main devices. They either stand alone on the seal face or constitute parts of inscriptions in which they represent the CHIC sign 042.¹³⁵⁶

Motif 124: Trident

(Dawkins Prism)

The type, rendered in frontal view, is represented by two examples which are met on the same seal face (*pl. 56*).¹³⁵⁷ It is a tool or weapon which consists of a vertical shaft with a round pommel on one end, three long teeth on the other, and a short horizontal line crossing the shaft above the trifurcated end.

The two existing examples function as main devices and are combined with each other in an ornamental image.

¹³⁵² **13 a.**

¹³⁵³ **113 a, 490 c.**

¹³⁵⁴ E.g. **113 a.**

¹³⁵⁵ E.g. **353 a.**

¹³⁵⁶ Alone: e.g. **184 c, 515 a.** Part of inscriptions: e.g. **353 a, 445 a.** For **184 c**, see Jasink 2009, 133.

¹³⁵⁷ For further examples of the type, see CMS II,1 no. 452 a. For a LM IB example of a trident recovered in Mochlos, see Soles 2007, 253 figs. 29.3, 29.4.

ICONOGRAPHY

Motif 125: Dagger

(Malia/Eastern Crete Steatite Prisms)

The type is represented by six examples, one of which is fixed on the waist of a *Man in profile* (pl. 56).¹³⁵⁸ It is a tool or weapon which has a short shaft with a pommel on the upper end and an elongated triangular blade.

The representations function as main devices. *Daggers* are encountered in combination with other motifs and take part in descriptive and ornamental images.¹³⁵⁹ Three devices are seen by Jasink as possible examples of the CHIC sign 051.¹³⁶⁰

Motif 126: Spear

(Malia/Eastern Crete Steatite Prisms)

The type is represented by eight examples (pls. 56–57). It is a tool or weapon which has a long shaft and a small triangular blade. The shaft of some examples is slightly bent.¹³⁶¹

The existing representations function as main devices. All but one example are combined with human figures in descriptive (?) images. The exception is **340 a** which constitutes a separator between two *Heads of an agrimi*.

Motif 127: ‘Spear with double blade’ (?)

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples (pl. 57). It is a device with a long ‘shaft’ and two triangular ‘blades’ issuing from the lower part of one of the latter’s long sides. One of the two representations is bent.¹³⁶²

It is not certain that the type does actually exist. The device **113 c** could be broken down into two distinct motifs, the upper part representing a spear¹³⁶³ with the blade placed to the side and the roughly triangular element under it a separate unidentifiable motif. The fact that the blade issues from the side of the shaft could be due to the restricted space on the seal face. It is possible that the device **313 b** is an ornamental instead of a representational motif.

The two examples function as main devices and are combined with other motifs in images of unknown nature.

¹³⁵⁸ **560 a**.

¹³⁵⁹ Descriptive: e.g. **48 b**. Ornamental: e.g. **308 c**.

¹³⁶⁰ **48 b**, **346 b** (Jasink 2009, 121).

¹³⁶¹ E.g. **71 a**, **451 c**.

¹³⁶² **313 b**.

¹³⁶³ See *Spear*.

ICONOGRAPHY

Motif 128: Linear arrow

(Malia/Eastern Crete Steatite Prisms)

The type is represented by five examples (*pl.* 57). It is a linear device identified as an arrow on account of the fact that it is depicted within a *Bow*. Most examples have two blunt ends which, in light of the fact that they do not project outside the *Bow*, are an indication that only the middle part of the arrow is depicted. Only in one case do the ends of the arrow extend beyond the front and back side of the *Bow*.¹³⁶⁴ The rear part of this device is bifurcated, a feature which probably denotes fletching, and the front part is broad and blunt.¹³⁶⁵

All examples function as elements of the representational composite *Bow with Linear arrow*.

Motif 129: ‘Arrow’ a

(Malia/Eastern Crete Steatite Prisms)

The type is represented by ten examples (*pl.* 57). It is an arrow-shaped device with ‘fletching’ on the back part of the ‘shaft’. The ‘fletching’ is rendered either by trifurcation or, more rarely, by a broadening edge.¹³⁶⁶

The denomination of the type is placed in quotation marks for two reasons. Firstly, the motif always takes part in ornamental images, a feature which suggests that it was conceived as an ornamental as opposed to a representational motif. Secondly, a viewing of the motif as a floral device is also possible. Yule sees in similar motifs which appear on stamp cylinders ‘bilateral branches’ which should be standing with the ‘fletching’ up.¹³⁶⁷

All ‘*Arrows*’ a function as main devices and are combined with each other in pairs. Jasink sees possible ideograms in the examples of the type.¹³⁶⁸

Motif 130: ‘Arrow’ b

(Malia/Eastern Crete Steatite Prisms)

The type is represented by thirty one examples (*pls.* 57–58). It is an arrow-shaped device with long arms which can terminate in blobs, be thicker than the shaft, or in one case,

¹³⁶⁴ **115 a.**

¹³⁶⁵ For another example of a blunt *Linear arrow* whose front part projects beyond the *Bow*, see CMS VIII no. 12.

¹³⁶⁶ Bifurcation: e.g. **163 a**, **367 a**. Broadening edge: e.g. **596 a**.

¹³⁶⁷ E.g. CMS IV no. 34 b. Yule 1980 a, 172 no. 37, 1. For the subject of the derivation of the device, see Jasink 2009, 131.

¹³⁶⁸ Jasink 2009, 130–131, 135.

ICONOGRAPHY

turn outwards to form hooks.¹³⁶⁹ The linear nature of some examples¹³⁷⁰ seems to have been caused by abrasion or the fact that the motif is unfinished.¹³⁷¹ Only in one case, does it seem to represent the original state of the device.¹³⁷² The arms are often slightly bent inwards¹³⁷³ and the shaft is plain in the majority of the examples. Occasionally, thickening edge, trifurcation, or dentation on the two lower sides of the shaft represent fletching.¹³⁷⁴ The left arm and the fletching on the right side of the shaft on one example are omitted, a feature which is probably due to lack of space.¹³⁷⁵ In another case, a line issues from the top of the head, curves above the right arm and ends at the height of the fletching.¹³⁷⁶

All examples of the type function as main devices. Most of them constitute the CHIC sign 049 and are combined with other script signs in inscriptions. In all but two of these inscriptions, the type is combined with the CHIC sign 044.¹³⁷⁷ **519 c** is combined with a “Textile” and **598 b** with the *Unidentifiable motif XXIX* which is seen by Jasink as a script sign.¹³⁷⁸ Some examples are combined with representational motifs in ‘pictographic’ images or with unidentifiable motifs in images which resemble inscriptions.¹³⁷⁹

Motif 131: ‘Egyptian arrow’

(British Museum Prisms)

The type is represented by one example (*pl. 58*).¹³⁸⁰ It is an arrow which takes the form of the Egyptian hieroglyph T 11.¹³⁸¹ The device has a long shaft whose lower part thickens such that a grain-shaped opening is created which is divided longitudinally by a spike. The shaft terminates in bifurcation which represents fletching.

The representation functions as a main device. It is combined with fillers in an ornamental (?) image.

¹³⁶⁹ Blobs: e.g. **27 c**, **279 c**. Thicker than the shaft: e.g. **518 c**, **561 c**. Forming hooks: **434 a**.

¹³⁷⁰ E.g. **69 b**, **132 c**, **148 a**, **598 b**. The motif **69 b** is seen by the CHIC as the CHIC sign 060 instead. Its reading as an ‘Arrow’ *b* and consequently the CHIC sign 049 is preferred because a short line to the left of the motif is seen as the left arm of the arrowhead. This element is not considered part of the motif by the authors of the CHIC.

¹³⁷¹ Abrasion: **132 c**. Unfinished: **148 a**.

¹³⁷² **598 b**. Also the device on CMS XII no. 70 a is linear although in this case a slight thickening of the arm edges is detectable. Linear arrows are identified as representatives of the type only when they constitute part of hieroglyphic inscriptions.

¹³⁷³ E.g. **108 c**, **397 c**.

¹³⁷⁴ Thickening edge: e.g. **327 a**, **598 b**, **A.13 b**. Trifurcation: e.g. **27 c**, **224 c**. Dentation: e.g. **353 c**.

¹³⁷⁵ **75 a**.

¹³⁷⁶ **27 c**.

¹³⁷⁷ ‘Torso’: **53 b** and **148 a** are the only devices surviving on the seal face. For **148 a**, see also Jasink 2009, 129.

¹³⁷⁸ Jasink 2009, 191. For the inscription of **519**, see footnotes 368, 1667.

¹³⁷⁹ ‘Pictographic’: e.g. **75 a**. Resembling inscriptions: e.g. **27 c**, **224 c**.

¹³⁸⁰ Compare to the almost identical motif on the Egyptian scarab CMS VIII no. 151 which functions as a script sign.

¹³⁸¹ For this sign, see Gardiner 1957, 512.

ICONOGRAPHY

Motif 132: Back part of an arrow

(Malia/Eastern Crete Steatite Prisms)

The type is represented by nine examples (*pl.* 58). It is the depiction of the rear part of an arrow, i.e. its shaft and fletching. On all but one example, the fletching is rendered by dentation at the two sides of the shaft's lower part. The shaft of **566 b** which constitutes the exception terminates in bifurcation.

All examples of the type function as main devices. They are placed above or on the back of a ruminant¹³⁸² and in combination with it, are met in descriptive, 'pictographic' (?), and ornamental images.¹³⁸³

Motif 133: Bow

(Malia/Eastern Crete Steatite Prisms)

The type is represented by seven examples (*pl.* 58). A D-shaped and a B-shaped variation of the weapon are met, the latter showing limbs which deepen at the handle.¹³⁸⁴

All examples of the type function as basic elements of the representational composite *Bow with Linear arrow*.

Motif 134: Ship

(Malia/Eastern Crete Steatite Prisms)

The motif, rendered in profile, is represented by thirty one examples (*pls.* 58–60).¹³⁸⁵ *Ships* have a more or less curved hull and a mast. Most of them have the same number of fore- and backstays, ranging from one to four but two examples have an open sail in place of the stays.¹³⁸⁶ The first shows a vertically hatched wing-shaped sail which extends either side of the mast.¹³⁸⁷ The sail of the second is cross-hatched and extends on one side of the mast as if it were a flag.¹³⁸⁸ The fore- and backstay which issue from the hull of one example do not touch the mast whereas in one case, the mast terminates in an arrowhead.¹³⁸⁹ Very frequently encountered is the representation of oars which take the form of slightly

¹³⁸² On all but one case (**566 b**) an *Agrimi*.

¹³⁸³ Descriptive: e.g. **10 b**. 'Pictographic' (?): e.g. **554 b**, if the *Fish* functions as a main device. Ornamental: e.g. **394 a**.

¹³⁸⁴ D-shaped: e.g. **323 a**, **597 b**. B-shaped: e.g. **115 a**. For a B-shaped bow on a hard stone example, see CMS VIII no. 110 b.

¹³⁸⁵ The type *Boat* is represented on Demargne 1939, 122 fig. 1 a (gable with three engraved sides).

¹³⁸⁶ **190 c**, **405 b**.

¹³⁸⁷ **190 c**.

¹³⁸⁸ **405 b**. This feature raises questions regarding the authenticity of **405**. For this subject, see footnote 481.

¹³⁸⁹ Stays not touching the mast: **510 b**. Mast terminating in an arrowhead: **432 a**.

ICONOGRAPHY

slanting spikes which issue from the underside of the hull.¹³⁹⁰ In a few cases, a long spike which issues from the underside of one extremity represents a steering oar whereas the steering oar of one example is rendered by three spikes.¹³⁹¹ Occasionally, the hull can be vertically hatched.¹³⁹²

Depending on the way the two extremities of the hull terminate, the representatives of the type are subdivided into five categories. The first includes ships with one bifurcated and one pointed extremity.¹³⁹³ The ships of the second category have one raised extremity which terminates in an arrowhead and a bifurcated extremity which is usually lower.¹³⁹⁴ In the third category are included two ships which show similar characteristics to the ones on the previous category but differ in two aspects.¹³⁹⁵ The first is that the arrowhead does not sit on the top of the ship's extremity but crosses it whereas the second is that the lower barb of the arrowhead is longer than the upper barb. The fourth category includes ships with a lower bifurcated and a higher bi- or trifurcated extremity.¹³⁹⁶ Finally, ships of a last variant have two pointed extremities.¹³⁹⁷

According to the present author, the ships of the first two categories belong to Wedde's Kolonna Cluster.¹³⁹⁸ The bifurcated extremity is identified as the stern and the remaining one as the bow of the vessel. The right extremity of the ships belonging to the third category is seen by Wedde as the stern. On **232 c**, he views in this extremity a pointed sternpost "crowned by a device which resembles the fish ensign found on the craft from the Syran 'frying pans'".¹³⁹⁹ In the bifurcated spike which issues under the post he sees two banners. This leads him to classify this vessel and **423 b** with the Platanos Cluster.¹⁴⁰⁰ This view is not absolutely convincing as it would also seem probable that both the greater length of the lower barb on the two vessels and the bifurcation on **232 c** could be accidental. A look at the arrowhead on the bow of the ship **239 a** reveals that this can also cross the extremity which represents the bow on representatives of the Kolonna type. Moreover, the similarity of the hull of the Kolonna vessel **423 b** to that of the vessel **190 c** could suggest that the same variation is represented by the two. The higher bi- or trifurcated extremity of the

¹³⁹⁰ E.g. **90 b**, **392 a**.

¹³⁹¹ One spike: e.g. **266 a**. Three spikes: **59 a**.

¹³⁹² E.g. **190 c**, **423 b**.

¹³⁹³ A.

¹³⁹⁴ B.

¹³⁹⁵ C.

¹³⁹⁶ D.

¹³⁹⁷ E.

¹³⁹⁸ For the cluster, see Wedde 2000, 41–45. The *Ship 22 a* is not classified by Wedde with the cluster. The identification of the bifurcated extremity as stern and the pointed one as bow is tentative. The ships **32 a** and **392 a** are seen by Wedde as belonging to the Platanos Cluster instead (Wedde 2000, 46, 49). However, the present author sees no reason to differentiate them from the Kolonna ships due to the fact that on these examples an arrowhead also sits on top of one extremity. A short spike which issues from the inner side of the upper barb of the arrowhead in the case of **392 a** is seen as an accidental engraving and not as an indication that the ship belongs to another variation.

¹³⁹⁹ Wedde 2000, 47. For the ships of the Syran 'frying pans', see Wedde 2000, 312–315 nos. 401–412, 417, 421.

¹⁴⁰⁰ For the cluster, see Wedde 2000, 45–50.

ICONOGRAPHY

Ships of the fourth category which belong to Wedde's Platanos Cluster represents the stern. The *Ships* of the last category do not belong to any of the aforementioned clusters. Wedde sees in the, in his opinion steeper, left extremity of the ship **480 b** the stern.¹⁴⁰¹

The type functions as a main device. *Ships* can stand alone on the seal face or be combined with other similar or dissimilar motifs.¹⁴⁰² They are encountered in descriptive and 'pictographic' (?) images.¹⁴⁰³

Motif 135: "Bell"

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 60*). It is a device which has a conical body and a round loop on one end. Two adjacent rectangular openings are placed within the body just above the short side and a spike issues outwards from each long side.

While the type cannot be identified, it seems probable that it depicts some kind of object. The representation functions as a main device and is combined with fillers on the seal face.

Motif 136: "Brush"

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 60*). It is a device which consists of an ellipsoidal blob which shows dentation along its periphery and has a bar issuing from one narrow side. All spikes issue in a clockwise direction such that the toothed blob resembles a *Whirl*.

While the type cannot be identified, it seems probable that some kind of object is depicted. The existing representation functions as a main device and is combined with a *Man in profile* in a descriptive image.

Motif 137: "Balloon"

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 60*). It is a motif consisting of a curved bar which terminates in a blob.

¹⁴⁰¹ Wedde 2000, 49.

¹⁴⁰² With similar motifs: e.g. **509 b**.

¹⁴⁰³ Descriptive: e.g. **570 a**. It is not certain whether the *Head of a ruminant* **59 a** and the '*Fern branch*' **90 b** function as main devices or as fillers. For the difficulty in identifying the function of small representational motifs, see pp. 328–330. For *Ships* as possible script signs, see Jasink 2009, 125–126.

ICONOGRAPHY

Unknown is whether the type represents a certain device or whether it has a purely ornamental character. The existing representation is combined with a *Dog/lion* and functions either as a main device or as a filler.

Motif 138: “Loop”

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms, Kalo Chorio and Psychro Prisms with the Cable Devices)

The type is represented by three examples (*pl. 60*). It is a motif which consists of a roughly triangular or ellipsoidal ‘frame’ and a straight ‘handle’. The arms of the ‘frame’ of one example whose identification as the type is not certain do not meet.¹⁴⁰⁴

One representation is held by a *Man in profile*, a feature which could suggest a representational nature for the type.¹⁴⁰⁵ The existing examples function as main devices and are combined with other devices in images of descriptive, ‘pictographic’ (?), and unknown character.¹⁴⁰⁶

Motif 139: “Ladder band”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by eight examples (*pl. 60*). It is a narrow elongated ‘band’ which consists of two almost parallel bars positioned close to each other and connected by horizontal parallels.¹⁴⁰⁷ Straight as well as somewhat bent examples are represented.¹⁴⁰⁸

It is unknown whether the device depicts some kind of object. The fact that the two “*Ladder bands*” **91 b** frame two vessels would in this case suggest an ornamental character.

The bent examples function as main devices and the straight ones as basic elements of representational composites and repetition compounds.¹⁴⁰⁹ As main devices, “*Ladder bands*” are combined with each other or with other motifs in descriptive (?) or ‘pictographic’ (?) as well as in ornamental images.¹⁴¹⁰

¹⁴⁰⁴ **62 a**.

¹⁴⁰⁵ **503 a**. The fact that the *Man in profile* holds it from the edge of the ‘handle’, as well as its combination with an *Agrimi* on **491 c**, could be taken as indications as to the representation of a rope loop. Alternatively, the device **491 c** could also be read as a spear of some kind (compare the spear on the LB CMS VII no. 105).

¹⁴⁰⁶ Descriptive: e.g. **503 a**. Unknown: e.g. **62 a**. It is unclear whether the nature of the composition **491 c** is descriptive or ‘pictographic’.

¹⁴⁰⁷ The bars of **467 a** are not exactly parallel. They meet on the one end and move away from each other on the other.

¹⁴⁰⁸ Straight: e.g. **46 c**, **541 c** (for a further example, see CMS II,2 no. 229 d). Bent: e.g. **91 b**, **467 a**.

¹⁴⁰⁹ See “*Ladder band*” slung with ‘*String vessels*’ and *Meander Z of ‘Poles’ slung with ‘String vessels’*.

¹⁴¹⁰ Descriptive or ‘pictographic’?: **467 a**. Ornamental: e.g. **91 b**.

ICONOGRAPHY

Motif 140: “Ladder”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by ten examples (*pl. 60*). It is an outline rectangle with one or more parallel bars connecting two opposite sides in the interior and one long side extending beyond the edge of the rectangle. Two variants are met, one where the inner bar(s) run in line with the short sides, and a second where they run in line with the long sides.¹⁴¹¹

All the existing representations function as main devices. With one possible exception, they all constitute the CHIC sign 038 and are combined with other script signs in an inscription. The exception is **75 c** whose identification as the type is not certain because it is met on a fairly abraded seal face. While this example is not included in the CHIC, it is possible that it constitutes the same script sign and thus part of an inscription.¹⁴¹²

Motif 141: “Grater”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 61*). It is a device which consists of two parallels connected by a row of parallel chevrons, such that a herringbone pattern is created. It is unknown whether the type is representational or purely ornamental in nature.

The existing representation functions as a main device and stands alone on the seal face.

Motif 142: “Sieve”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 61*). It is an ellipsoidal outline device divided by four horizontal and one vertical bar in eight compartments. Six of these display fine vertical hatching.

While the device cannot be identified, it seems more probable that it has a representational rather than an ornamental character. The bars which divide the motif into the various compartments are as thick and deep as the ellipsoidal frame, a feature which suggests that they do actually constitute part of it. On the other hand, the vertical parallels are thinner and shallower, such that they resemble strings.

The existing example functions as a main device and stands alone on the seal face.

¹⁴¹¹ A and B respectively.

¹⁴¹² In the case that this were true, the inscription on **75 c** would be CHIC signs 038 – 065 (the combination of these two signs is not otherwise met among the extant hieroglyphic inscriptions, see CHIC, 368 no. 065). Jasink sees the device as the CHIC sign 038 but reads it as part of an inscription continued on **75 b**, in whose *Unidentifiable motif XXX* she reads the CHIC sign 077 (Jasink 2009, 124–125, 194).

ICONOGRAPHY

Motif 143: Hatched D

(Malia/Eastern Crete Steatite Prisms)

The type is represented by seventeen examples (*pl. 61*). It is a D-shaped outline device with horizontal parallels in the interior.

Unknown is whether the type has a representational or ornamental character. Often, *Hatched Ds* are met in pairs which flank an ornamental device.¹⁴¹³ This could suggest that the device has developed from the combed lines which are often met on seals of Yule's Border/Leaf Complex.¹⁴¹⁴ On these seals, such motifs are placed on the periphery of the compositions and are attached to borders with the combed side. Their combination with borders creates hatched D-shapes which are very similar to the type in question. It would thus seem probable that, at least in cases where two *Hatched Ds* flank another motif, the nature of the type is ornamental.¹⁴¹⁵

The existing representations function as main devices and perhaps as fillers.¹⁴¹⁶ As main devices, *Hatched Ds* are combined with other motifs in ornamental and perhaps 'pictographic' images.¹⁴¹⁷

Motif 144: "Toothed sickle"

(Malia/Eastern Crete Steatite Prisms)

The type is represented by six examples (*pl. 61*). It is a device which consists of a horizontal bar from one edge of which issues an inwards bent element which runs in line with the bar and terminates near its other end. The outer side of the bent element is toothed.

Unknown is whether the type depicts a representational device or whether it has a purely ornamental nature. "*Toothed sickles*" function as main devices and as basic elements of repetition compounds. The two examples which function as main devices are combined with each other in an ornamental image.¹⁴¹⁸

¹⁴¹³ E.g. **89 c**, **278 b**.

¹⁴¹⁴ E.g. CMS II,2 no. 310 a. For the Border/Leaf Complex, see Yule 1980 a, 209–210.

¹⁴¹⁵ In favour of an ornamental character of the device, see also **510 a** where the interiors of the *C-spirals* are configured as *Hatched Ds*.

¹⁴¹⁶ It is unknown whether single *Hatched Ds* combined with representational motifs, e.g. **189 a** and **251 b**, function as fillers or as main devices.

¹⁴¹⁷ Ornamental: e.g. **108 a**, **278 b**. If the nature of the representation on images such as that on **189 a** is ornamental, its function would be a filling one and the image a descriptive one. If, on the other hand, it is representational, the motif probably functions as a main device and the image is 'pictographic'.

¹⁴¹⁸ **504 a**.

ICONOGRAPHY

Motif 145: “Column”

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by ten examples (*pl. 61*). It is a device which consists of a vertical bar whose ends develop in triangles or horizontal lines such that it resembles a schematic column with base and capital of similar shape. The bar of one example is composed of two parallels whereas its central part on another two examples thickens to a lozenge shape.¹⁴¹⁹ Occasionally, dentation can issue from the two ends of the device or from the two sides of the bar.¹⁴²⁰ In this latter case, the ends are only slightly differentiated from the bar.

It is unknown whether the device has a representational or ornamental nature. It always functions as a main device, its role in the composition being that of a separator between two other similar motifs. This feature could suggest an ornamental nature. “*Columns*” take part in descriptive and ornamental images.¹⁴²¹

Motif 146: “Dumbbell”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by five examples (*pl. 62*). It is a device which takes the form of a long bar whose ends terminate in blobs. It differs from the ‘*Figure-of-eight shield*’ in that its central bar is longer and the blobs are less well-defined and often oval-shaped. Three examples are somewhat bent.¹⁴²²

The type functions as a main device. All examples are combined with other motifs on the seal face. Those with the straight stem are placed between other similar devices in ornamental images.¹⁴²³ Those with the bent stem are encountered in ‘pictographic’ images and perhaps in hieroglyphic inscriptions in which they constitute the CHIC sign 065.¹⁴²⁴ However, none of the existing “*Dumbbells*” is seen by the CHIC as a script sign.¹⁴²⁵

¹⁴¹⁹ Two parallels: **72 c**. Lozenge shape: **60 c**, **235 a**. For a similar thickening compare the *Mirror pattern of Lilies* with ‘base’ **a 368 a**; also the “*Column*” on CMS X no. 42.

¹⁴²⁰ Ends: **537c**. Sides: **166 a**, **A.9 c**.

¹⁴²¹ Descriptive: e.g. **166 a**, **235 a**. Ornamental: e.g. **22 c**, **60 c**.

¹⁴²² **75 c** (?), **429 b**, **543 c**. Compare these to the bent representatives of the type on the hard stone Petschaft CMS II,1 no. 122.

¹⁴²³ **94 c**, **534 c**.

¹⁴²⁴ E.g. **75 c**, **543 c**. The inscription on **75 c** would be CHIC signs 038 – 065 (the combination of these two signs is not met among the extant hieroglyphic inscriptions, see CHIC, 368 no. 065). That on **543 c** would be CHIC signs 065 – 032 (the combination is not met among the extant hieroglyphic inscriptions, see CHIC, 368 no. 065).

¹⁴²⁵ Compare the device **543 c** to the similar one on CMS II,1 no. 410 which constitutes part of a hieroglyphic inscription which is also not included in the CHIC.

ICONOGRAPHY

Motif 147: “Ship’s wheel”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples (*pl.* 62).¹⁴²⁶ It is a device which takes the form of the wheel of a modern era wooden ship.

The existing examples function as main devices and stand alone on the seal face.

Motif 148: “Ram’s head”

(Malia/Eastern Crete Steatite Prisms, Kalo Chorio and Psychro Prisms with the Cable Devices)

The type is represented by four examples (*pl.* 62).¹⁴²⁷ It resembles the schematic head of a ram but differs from it in that it has a pouch-shaped, triangular, or oblong ellipsoidal ‘face’.¹⁴²⁸ Two examples are asymmetrical, having one shorter and one longer ‘horn’ and a slanting upper side.¹⁴²⁹ In one case, a handle-shaped element issues from the top of the ‘head’.¹⁴³⁰ A long spike issues horizontally and slightly upwards from one side of another example which is an outline motif.¹⁴³¹ The edges of the ‘horns’ of two examples turn slightly outwards.¹⁴³²

The type functions as a main device. “*Ram’s heads*” can stand alone on the seal face or they can be combined with each other or other devices.¹⁴³³ They are encountered in images of an unknown nature.

Motif 149: M-motif

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 62). It is an M-shaped device. The existing example has a somewhat shorter and a longer leg and, possibly, a distinct part at the joint of the two legs.¹⁴³⁴

¹⁴²⁶ The type finds a parallel in the motif met on CMS V Suppl. 1A no. 309 and the ‘sun’ symbol on the signet ring CMS I no. 179. However, it differs from them in that none of these devices shows a central blob.

¹⁴²⁷ Compare **276 c** to the same motif on CMS III no. 35 a (steatite stamp cylinder).

¹⁴²⁸ Pouch-shaped: e.g. one of the devices **A.8 c**. Triangular: e.g. one of the devices **A.8 c**. Ellipsoidal: e.g. **276 c**.

¹⁴²⁹ E.g. **276 c**, **542 c**.

¹⁴³⁰ **A.8 c**. For similar elements issuing from the heads of representational motifs, see the *Frontal man* **65 b** and the ‘*Spider with muzzle*’ **296 b**.

¹⁴³¹ **542 c**.

¹⁴³² **A.8 c**.

¹⁴³³ Alone: e.g. **542 c**. With each other: e.g. **A.8 c**. With other devices: e.g. **276 c**, **A.8 c**.

¹⁴³⁴ The lack of good impressions in the CMS Archive does not allow the determination of this with certainty.

ICONOGRAPHY

It is possible that the type is a variation on a “*Ram’s head*”. The representation functions as a main device and is combined with another motif in a ‘pictographic’ image.

Motif 150: “Horns of consecration”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three examples (*pl.* 62). It is a device which takes the form of an inverted Π. The edges of one example terminate in blobs whereas two of the three outer sides on another figure are dentated.¹⁴³⁵

The existing representations function as main devices. Two are combined with other devices in ‘pictographic’ images. Of these, **585 c** shows similarities to some examples of the CHIC signs 034 and 036.¹⁴³⁶ The third, **468 c**, is a script sign combined with other signs in a hieroglyphic inscription. The CHIC sees in **468 c** the CHIC sign 034, i.e. the type classified in this study as “*Breasts*”. The present author sees the morphological characteristics of the device as closer to the “*Horns of consecration*”. Jasink sees **468 c** as a separate script sign not listed in the CHIC but recognised by Evans, i.e. the sign ‘horns of consecration’.¹⁴³⁷

Motif 151: “Horn bar”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three examples (*pl.* 62).¹⁴³⁸ It is a device which consists of a horizontal bar and two inwards curving linear elements issuing from its short sides. The upper side of the bar of two examples is bulged towards the centre whereas the outer upper side of the ‘horns’ of the third example shows dentation.¹⁴³⁹

The device shows a certain iconographical similarity to the LB ‘snakeframes’.¹⁴⁴⁰ All existing representations function as basic elements of the representational composite “*Horn bar*” *slung with* ‘*String vessels*’.

¹⁴³⁵ Edges terminating in blobs: **541 a**. Toothed outer sides: **585 c**.

¹⁴³⁶ E.g. CHIC, 398 sign 034 nos. 289 γ, 289 δ; 399 sign 036 nos. 282 a, {282 a}.

¹⁴³⁷ Her quotation marks; see Jasink 2009, 99–100; also Evans 1909, 196, no. 37.

¹⁴³⁸ Compare the similar motif on the Geometric/Archaic (?) stone reel Boardman 1970, pl. 279 b.

¹⁴³⁹ Bulged upper side: **118 a**, **562 c**. Dentation on the ‘horns’: **122 b**.

¹⁴⁴⁰ Compare for example the ‘snakeframes’ on CMS I nos. 144, 189; CMS II,7 nos. 186, 199.

ICONOGRAPHY

Motif 152: “Γ-bar”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three examples (*pl.* 62). It is a linear device with a vertical line issuing upwards or downwards from one of its ends. The vertical line and/or parts of the upper side of the bar might show dentation.¹⁴⁴¹

Not all examples classified as the type are its certain representatives. The vertical line of the device **261 c** stretches under the legs of the human figure situated to the left of the bar. This could be taken as an indication that it constitutes a ground line instead.¹⁴⁴² On **554 a**, the possibility cannot be ruled out that the vertical line is actually a *Wedge* which abuts part of the bar because of the restricted space.

All examples function as elements of the representational composite “*T-bar*” *slung with ‘String vessels’*.

Motif 153: “T-bar”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 62). It is a roughly T-shaped device identified as representational on account of the fact that it is combined with ‘*String vessels*’ which appear to hang from it.

The type functions as basic element of the representational composite “*T-bar*” *slung with ‘String vessels’*.

Motif 154: “Breasts”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by eight examples (*ppls.* 62–63). It is a device which consists of two adjacent triangles linked at one corner. The ‘peaks’ of the triangles on one example terminate in blobs.¹⁴⁴³

The representatives of the type function as main devices. They all constitute the CHIC sign 034 and are combined with other script signs in inscriptions.

¹⁴⁴¹ E.g. **261 c**.

¹⁴⁴² Compare for example the composition on **374 b**.

¹⁴⁴³ **353 b**.

ICONOGRAPHY

Motif 155: “Textile”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three examples (*pl.* 63). It is a device which consists of an outline rectangle with dentation on one short side and a segmented interior. Two variants of the type are met, the first showing an inscribed saltire in the interior and the second a diagonal line.¹⁴⁴⁴ Exceptional is the configuration of **519 c** in that it is a triangle instead of a rectangle. The triangle is segmented by a line which issues from the centre of one side and reaches the opposite corner.

All representatives of the type function as main devices. The two rectangular examples constitute the CHIC sign 041 and are combined with other script signs in inscriptions. The triangular example is combined with a “*Trowel*” but is not seen by the CHIC as a script sign.¹⁴⁴⁵

Motif 156: “Trowel”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by twenty nine examples (*pls.* 63–64). It consists of an ingot-shaped ‘body’ with narrower upper side and round or tear-shaped ‘head’. The ‘head’ of one device whose identification as the type is not certain is triangular and takes the form of a loop whereas the upper and lower part of the ‘body’ are equally broad.¹⁴⁴⁶ The sides of the ‘body’ of another example are only somewhat concave, such that it takes a rather triangular shape.¹⁴⁴⁷ One figure which is engraved on a seal whose authenticity can be disputed, has tube-shaped upper ‘body’.¹⁴⁴⁸ It is not clear whether the missing ‘head’ of one example is lost by abrasion or whether it was not engraved from the start.¹⁴⁴⁹

The designation of the type as a trowel is preferred only because the term is conventionally used in research.¹⁴⁵⁰ However, objectively the device does not resemble a modern trowel. One could perhaps see in it a tool composed of a handle with a pommel and a blade similar to that of an axe. On the other hand, the ‘body’ of the device is also comparable to a certain extent to the torso of the *Man in profile* **538 c**.¹⁴⁵¹

¹⁴⁴⁴ A and B respectively.

¹⁴⁴⁵ Also Jasink does not see the device as a script sign. She sees in it a probable ornamental (?) ‘triangle frangé’ (Jasink 2007, 117).

¹⁴⁴⁶ **5 c**. The figure is also comparable to a “*Bottle*”. Davaras sees in it a possible hieroglyph resembling a cycladic figurine (Davaras in CMS V Suppl. 1A, 47).

¹⁴⁴⁷ **484 c**.

¹⁴⁴⁸ **422 a**.

¹⁴⁴⁹ **69 b**.

¹⁴⁵⁰ Evans was the first to name this device trowel (Evans 1909, 187).

¹⁴⁵¹ However, the upper part of the torso of the *Man in profile* **538 c** is broader than the lower part.

ICONOGRAPHY

All its representations function as main devices. Most constitute the CHIC sign 044 and are combined with other script signs, mostly the CHIC sign 049, in inscriptions.¹⁴⁵² Among the three examples which are not combined with other clearly defined script signs, the one is flanked by two vegetal motifs in an image of unknown nature, the second is combined with three *Men in profile* in a descriptive image, and the third is seen by the CHIC as part of an inscription which also extends onto another face of the same seal.¹⁴⁵³

Motif 157: “Bottle”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by six examples (*pl. 64*). It is a device with rectangular body and a small conical element issuing from the centre of one short side. The shape of the device resembles that of the ‘board’ of a ‘*Gaming table*’.

All representations function as main devices and constitute the CHIC sign 056 in hieroglyphic inscriptions.

Motif 158: “Pin” (?)

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 64*). It is an elongated wedge-shaped device with a short protrusion issuing from the centre of the blunt edge.

It is not certain that the type is actually represented among prisms. While the CHIC sees in the existing device the CHIC sign 062, Jasink prefers to read in it a vertical bar which divides the seal face into two parts. In this case, the device would be a *Wedge* constituting the CHIC sign I.¹⁴⁵⁴

The existing example functions as a main device and consists part of a hieroglyphic inscription.

Motif 159: Ground-line

(Malia/Eastern Crete Steatite Prisms)

The type is represented by seven examples (*pl. 64*). It is a linear motif placed horizontally under representational motifs such that the impression is created that it renders the ground.

¹⁴⁵² For the function of this device within the hieroglyphic script, see Jasink 2009, 127–128, 155–157.

¹⁴⁵³ Unknown nature: **52 b**. Descriptive: **5 c**. Part of an inscription which also extends onto another seal face: **519 c**. For the nature of the image **52 b**, see Jasink 2009, 20, 127–128. For **5 c**, see Jasink 2009, 128. For **519 c**, see apart from the CHIC also Jasink 2009, 114, 117, 128, 130, 156.

¹⁴⁵⁴ Jasink 2009, 157–158.

ICONOGRAPHY

Not all examples classified with the type are certain depictions of the ground. For some it is possible that they were purely ornamental motifs which functioned as fillers.¹⁴⁵⁵

Ground-lines function as main devices. They are always combined with other motifs and take part in descriptive, ‘pictographic’, and ornamental images.¹⁴⁵⁶

Motif 160: Parallel ground-lines (?)

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 64). It is a motif put together of parallel lines placed horizontally under representational motifs such that the impression is created that they render the ground.

The existence of the type is not assured because the identification as a quadruped of the device above the only representative of the type is not certain. The existing example functions as a main device and is combined with another motif in a descriptive (?) image.

Motif 161: Branch with leaves

(British Museum Prisms)

The type is represented by one example (*pl.* 64). It is a plant which consists of a central branch and two elongated grain-shaped leaves which issue from its lower part. Branch and leaves have a short stalk whereas the leaves have fishbone venation.

The existing representation functions as a main device and stands alone on the seal face.¹⁴⁵⁷

Motif 162: ‘Papyrus flower’ with spray

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by five examples (*pl.* 64). It is the depiction of a trumpet-shaped flower¹⁴⁵⁸ from whose stem issues a spray. The flower has variably long stem and plain or dentated top.¹⁴⁵⁹ The stem can be bent upwards, rolled into a spiral, or extended straight downwards.¹⁴⁶⁰ The spray issues either from the upper side of the stem

¹⁴⁵⁵ E.g. **374 b**. The use of linear motifs which are placed under representational motifs as fillers is attested on **449 a**.

¹⁴⁵⁶ Descriptive: e.g. **361 c**. ‘Pictographic’: e.g. **455 a**. Ornamental: e.g. **541 b**.

¹⁴⁵⁷ For this device, see also Jasink 2009, 124.

¹⁴⁵⁸ See ‘*Papyrus flower*’.

¹⁴⁵⁹ Plain top: e.g. **477 a**. Dentated top: e.g. **223 c**.

¹⁴⁶⁰ Upwards: e.g. **223 c**. Spiral: e.g. **477 a**. Downwards: e.g. **468 a**.

ICONOGRAPHY

or midway up the latter.¹⁴⁶¹ It can reach the top of the flower and show a central spike, be small and trumpet-shaped, or take the form of a short spike.¹⁴⁶²

The type functions as a main device, filler, and supplement.¹⁴⁶³ Jasink suggests that one example combined with a hieroglyphic inscription and seen by the CHIC as a filler functions as a main device and constitutes a script sign in the inscription.¹⁴⁶⁴ The example which functions with certainty as a main device stands alone on the seal face.

Motif 163: Lily with ‘base’ a

(Malia/Eastern Crete Steatite Prisms, British Museum Prisms)

The type, rendered in profile, is represented by fourteen examples (*pl.* 64). It is the depiction of the blossom of a lily which issues from a conical or linear base.¹⁴⁶⁵ Two variations of the type can be distinguished. The first includes depictions with two volutes opening antithetically outwards and one, three, or more short stamens.¹⁴⁶⁶ Occasionally, the volutes of these motifs develop into spiral coils.¹⁴⁶⁷ The second variation consists of devices which have conical trifurcated blossoms.¹⁴⁶⁸ The underside of the base of an example of the first variation is dentated.¹⁴⁶⁹ In one case, only one volute opens outwards.¹⁴⁷⁰

Lilies with ‘base’ a function as main devices¹⁴⁷¹ and basic elements of repetition compounds. The examples which function as main devices belong to the first variation and stand alone on the seal face.

Motif 164: Lily with ‘base’ b

(Malia/Eastern Crete Steatite Prisms)

The type is represented by four examples (*pl.* 65). It is the depiction of the blossom of a lily which issues from a C-spiral base. Two variations of the type can be distinguished. The first is composed of motifs which have two long volutes hanging over the coils and one

¹⁴⁶¹ Upper side of the stem: e.g. **223 c**. Midway up the stem: e.g. **477 a**.

¹⁴⁶² Reaching the top of the flower and showing a central spike: e.g. **223 c** (in this case, it seems possible that the curving linear element that issues from the root of the spike is the result of accidental engraving). Small and trumpet-shaped: e.g. **379 c**. Short spike: e.g. **477 a**.

¹⁴⁶³ Main device: e.g. **223 c**. Filler: e.g. **379 c**. Supplement: **468 a**. On **379 c**, see also Jasink 2009, 84.

¹⁴⁶⁴ **477 a**. For the possible use of the device as a script sign, see Jasink 2009, 13–21, especially 20.

¹⁴⁶⁵ Compare **280 a** to the similar motif on the Kamares bridge-spouted jar Evans 1921, pl. III (left photograph).

¹⁴⁶⁶ A.

¹⁴⁶⁷ E.g. **262 b**, **280 a**.

¹⁴⁶⁸ B.

¹⁴⁶⁹ **262 b**.

¹⁴⁷⁰ **345 c**.

¹⁴⁷¹ **262 b**, **280 a**.

ICONOGRAPHY

short stamen.¹⁴⁷² The stem of the C-spiral base of these examples is straight. The second variation consists of motifs which have conical trifurcated blossoms composed of three straight bars.¹⁴⁷³ In these cases, the stem of the C-spiral base is curved. The inner side of the coils of one example is toothed whereas the coils of another motif are substituted by centred-circles.¹⁴⁷⁴ The central part of the base of one example is vertically hatched, its upper side bulging upwards to form a conical base for the blossom.¹⁴⁷⁵

All extant examples of the type function as main devices and stand alone on the seal face.

Motif 165: 'Wheat stalk'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by forty two examples (*pl. 65*). It is a vegetal motif which consists of a variably long stalk¹⁴⁷⁶ from each upper side of which issue upwards at least two spikes. On all but two examples, whose identification as the type is uncertain, the top of the stem projects above the spikes.¹⁴⁷⁷

The existing representations function as main devices, fillers (?), basic elements of repetition compounds, supplements, and basic elements of miscellaneous compounds.¹⁴⁷⁸ The certain main devices are encountered in images of 'pictographic' character.¹⁴⁷⁹

Motif 166: 'Fan branch'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples (*pl. 66*). It is a vegetal motif which has a short stem from whose top issue long spikes.

The two examples function as main devices and are combined with each other in an ornamental image.

¹⁴⁷² A. Possibly, **74 a** would initially have had a stamen which has been eradicated by abrasion.

¹⁴⁷³ B.

¹⁴⁷⁴ Toothed: **573 c**. Centred-circles: **569 c**.

¹⁴⁷⁵ **470 a**. Initially, also the stem of the C-spiral base of **74 a** could have been vertically hatched.

¹⁴⁷⁶ Compare for example the long stem of the devices **470 b** to the short stem of those on **391 b**.

¹⁴⁷⁷ Exceptions are the devices **94 a**.

¹⁴⁷⁸ Main device: e.g. **67 b**. Filler: e.g. **207 a** (?) (in such compositions it is uncertain whether the vegetal motif functions as a main device or as a filler. For this subject, see pp. 328–330). Basic element of repetition compounds: e.g. **391 b**. Supplement: e.g. **379 a**. Basic element of miscellaneous compounds: **30 c**, **362 b**.

¹⁴⁷⁹ E.g. **67 b**.

ICONOGRAPHY

Motif 167: ‘Saw branch’ with stalk

(Malia/Eastern Crete Steatite Prisms)

The type is represented by four examples (*pl. 66*). It is a vegetal motif with saw-shaped upper part and a long, on some examples bent, stem.

The existing representations function as fillers and basic elements of repetition compounds.¹⁴⁸⁰

Motif 168: “Γ-branch”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by eight examples (*pl. 66*). It is a roughly Γ-shaped device whose vertical and/or, more rarely, horizontal part is toothed on the outer side. Occasionally, both sides of the vertical bar are toothed whereas at times the joint between the two bars is curved.¹⁴⁸¹

The nature of the device is unknown. While the placement of some examples in the image could suggest that they represent trees, for others this interpretation would seem improbable.¹⁴⁸²

All existing examples function as main devices. “*T-branches*” are combined with other devices and take part in descriptive, ‘pictographic’, and ornamental (?) images.¹⁴⁸³

Motif 169: “Bulb branch”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by eight examples (*pl. 66*). It is a bar with one or two toothed sides and a blob at one end. One example is curved.¹⁴⁸⁴

The type functions as a main device. “*Bulb branches*” are combined with other similar or dissimilar motifs and take part in descriptive and ornamental images.¹⁴⁸⁵

¹⁴⁸⁰ Fillers: e.g. **437 c**. Basic elements of repetition compounds: **76 b**.

¹⁴⁸¹ Both sides of the vertical bar toothed: e.g. **505 a**. Joint between the bars curved: e.g. **495 b**.

¹⁴⁸² Examples which could represent trees: e.g. **495 b**, **497 a**. Examples whose reading as trees seems rather inappropriate: e.g. **349 c**, **569 b**.

¹⁴⁸³ Descriptive: e.g. **497 a**. ‘Pictographic’: e.g. **349 c**, **569 b**. It is not certain that the composition **158 b** is purely ornamental.

¹⁴⁸⁴ One of the motifs **343 a**.

¹⁴⁸⁵ Descriptive: e.g. **48 c**. Ornamental: e.g. **343 a**.

ICONOGRAPHY

Motif 170: Leaf with stalk

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by eighteen examples (*pl.* 66). The leaf can be semi-ellipsoidal, fan-shaped, roughly heart-shaped, or triangular.¹⁴⁸⁶ The stalk is variably long and is either straight or curves upwards.¹⁴⁸⁷ Often, the interior of the leaf shows fishbone venation.¹⁴⁸⁸ The venation of two examples is rendered by horizontal hatching.¹⁴⁸⁹

Only one example functions as a main device.¹⁴⁹⁰ All other representations constitute basic elements of repetition compounds or supplements.¹⁴⁹¹ The example which functions as a main device is combined with another motif in a descriptive or ‘pictographic’ image.¹⁴⁹²

Motif 171: ‘Ivy leaf’ with stalk

(Malia/Eastern Crete Steatite Prisms)

The type is represented by seven examples (*pl.* 67).¹⁴⁹³ It is a vegetal motif which takes the form of an arrow. Often, one ‘barb’ of the ‘arrowhead’ is shorter than the other whereas occasionally, both ‘barbs’ are bent towards the same direction.¹⁴⁹⁴ The stem is straight and issues either from the joint formed between the two ‘barbs’ or from the inner side of one ‘barb’.¹⁴⁹⁵ The stem of two examples terminates in a boring which could represent a bulb.¹⁴⁹⁶

The extant representations function as main devices, fillers (?), basic elements of repetition compounds, and supplements.¹⁴⁹⁷ Jasink sees one example combined with a hieroglyphic inscription and considered by the CHIC to be a filler as a main device constituting a script symbol which is, however, not meant to be read.¹⁴⁹⁸ The two ‘*Ivy leaves*’ with stalk which function as main devices are combined with each other in an ornamental image.

¹⁴⁸⁶ Semi-ellipsoidal: e.g. **519 a**. Fan-shaped: e.g. **341 a**. Heart-shaped: e.g. **348 b**. Triangular: e.g. **44 a**.

¹⁴⁸⁷ Straight: e.g. **519 a**. Curving upwards: e.g. **226 c**.

¹⁴⁸⁸ E.g. **341 a**.

¹⁴⁸⁹ **44 a**.

¹⁴⁹⁰ **519 a**.

¹⁴⁹¹ Basic elements of repetition compounds: e.g. **341 a**. Supplements: e.g. **226 c**.

¹⁴⁹² It is unknown whether on **519 a** the *U* is meant to be seen as a base for the *Leaf with stalk* or whether it represents a device which is not in any way connected with the leaf (compare the compositions on **541 a** and **585 c**).

¹⁴⁹³ Compare the motifs Furumark 1972 a, 270–271 fig. 35–36 no. 12. “Sacral Ivy” and 275 fig. 37 no. 13. Ogival Canopy.

¹⁴⁹⁴ One ‘barb’ shorter: e.g. **281 a**. Bent ‘barbs’: e.g. **108 c** and one of the motifs **348 c**.

¹⁴⁹⁵ From the joint: e.g. **569 a**. From one ‘barb’: e.g. **281 a** and one of the motifs **348 c**.

¹⁴⁹⁶ **348 c**. For a similar boring, see the ‘*Star flowers*’ **438 a**.

¹⁴⁹⁷ Main device: **348 c**. Filler (?): **108 c**. Basic element of repetition compound: **569 a**. Supplement: **281 a**.

¹⁴⁹⁸ **108 c** (Jasink 2009, 29).

ICONOGRAPHY

Motif 172: Paisley

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by thirty six examples (*pls.* 67–68). It is a vegetal tear-shaped device with variably long stem. Very often, the motif curves to one side.¹⁴⁹⁹ The stem can be straight, curved upwards or else form a spiral or a disc spiral.¹⁵⁰⁰ Frequently met is horizontal hatching in the interior of the body.¹⁵⁰¹ The body of one example is cross-hatched and that of another shows fishbone venation.¹⁵⁰² The outer side of two examples is toothed.¹⁵⁰³

The fishbone venation on **357 b** suggests that the device is a stylised version of a leaf.¹⁵⁰⁴ However, there are three points which suggest that the depiction has taken on a purely ornamental character, namely that the shape of the motif is hardly reminiscent of a leaf, that most often the venation is rendered by parallel hatching, and that the stem of most examples forms a spiral.

The existing representations function as main devices, basic elements of repetition compounds, supplemented devices, and supplements.¹⁵⁰⁵ As main devices, *Paisleys* can stand alone on the seal face or be combined with other motifs. They mainly take part in ornamental images but in one case, it is possible that the image is ‘pictographic’ (?).¹⁵⁰⁶

Motif 173: “Nose paisley”

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples (*pl.* 68). It is a paisley¹⁵⁰⁷ with a long linear element issuing from the upper part of its inner side. The existing representations are curved, have a spiral stem, and dense horizontal hatching in the interior of the body.

The two examples function as basic elements of the same repetition compound.

¹⁴⁹⁹ E.g. **435 c**, **446 b**, **551 c**.

¹⁵⁰⁰ Straight: e.g. **541 a**. Curving upwards: e.g. **506 c**. Forming a spiral: e.g. **435 c**. Forming a disc-spiral: e.g. **35 b**.

¹⁵⁰¹ E.g. **115 b**, **435 c**.

¹⁵⁰² Cross-hatched: **549 c**. Fishbone venation: **357 b**.

¹⁵⁰³ **435 c**, **551 c**.

¹⁵⁰⁴ Also the venation of the *Stemless paisley* **57 a**.

¹⁵⁰⁵ Main devices: e.g. **551 c**. Basic elements of repetition compounds: e.g. **115 b**. Supplemented devices: e.g. **435 c**. Supplements: e.g. **591 c**.

¹⁵⁰⁶ **541 a**. Compare this composition to those on **519 a** and **585 c**.

¹⁵⁰⁷ See *Paisley*.

ICONOGRAPHY

Motif 174: Shamrock a

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by five examples (*pl. 68*). It is a vegetal motif which has a stalk and three tear- or grain-shaped leaves. The stalk of the represented examples is short and straight. Lobed leaves can be rendered by a tear-shaped differentiation on the engraving of their interior.¹⁵⁰⁸

All the existing examples of the type function as basic elements of repetition compounds.

Motif 175: Shamrock b

(Malia/Eastern Crete Steatite Prisms)

The type is represented by eight examples (*pl. 68*). It is a vegetal motif which has a stalk and three linear leaves.¹⁵⁰⁹ Each of the leaves terminates in a boring or at least thickens towards the end.¹⁵¹⁰ One example is totally linear whereas the stem of another terminates in a blob which could represent a bulb.¹⁵¹¹ In one case, a pair of upwards directed lines which could render further leaves, issues from either side of the stem.¹⁵¹²

The existing representations function as main devices and as supplements.¹⁵¹³ As main devices, *Shamrocks b* constitute the CHIC sign 031 and are combined with other script signs in inscriptions.

Motif 176: Shamrock c

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 68*). It is a vegetal motif consisting of three linear leaves, each terminating in a boring, which issue from one side of a blob. This latter could represent a bulb.

The existing example functions as a main device. It seems very probable that it constitutes the CHIC sign 032 and thus part of an inscription.¹⁵¹⁴ However, the motif is not included in the CHIC.

¹⁵⁰⁸ E.g. **101 b**.

¹⁵⁰⁹ One of the examples **287 b** does not have a clearly differentiated stalk. However, it is certain that it belongs to the type because it has the same function as the other example which has a stem. Also the motif **525 b** is classified with the type because it is very similar to the one on **287 b**.

¹⁵¹⁰ Boring: e.g. **353 b**. Thickening towards the ends: e.g. **552 b**.

¹⁵¹¹ Linear: **69 c**. Stem terminating in blob: **35 c**.

¹⁵¹² **353 b**.

¹⁵¹³ **287 b**.

¹⁵¹⁴ The inscription would be CHIC signs 065 – 032 (the combination is not met among the existing hieroglyphic inscriptions, see CHIC, 339 no. 032).

ICONOGRAPHY

Motif 177: ‘Star flower’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by six examples (*pl.* 68). It is a flower with variably long stalk and star-shaped blossom. The stalks of the extant examples are curved upwards whereas the blossom can show a central disc.¹⁵¹⁵ The stem of two examples terminates in a boring which could represent a bulb.¹⁵¹⁶ The lower edge of the stalk of another two examples whose identification as the type is uncertain broadens to form a triangle.¹⁵¹⁷

The existing representations function as main devices and as basic elements of repetition compounds.¹⁵¹⁸ As main devices, ‘*Star flowers*’ are combined with each other in ornamental images.

Motif 178: ‘Papyrus flower’

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by a hundred thirty one examples (*pls.* 68–71). It is a trumpet-shaped flower. Two variations can be distinguished: one with plain and the other with dentated top.¹⁵¹⁹ The stalk can be straight, bent to the side, bent upwards, or else rolled inwards to form a spiral or a disc spiral.¹⁵²⁰ The stalk of two motifs which are encountered on the same seal face is toothed on the outer side.¹⁵²¹ The conical shape of the blossom of some examples which function as supplements is not recognisable because hasty or stylised execution has resulted in linear or somewhat tear-shaped flowers.¹⁵²² The blossom of three examples is horizontally hatched.¹⁵²³

‘*Papyrus flowers*’ function as main devices, fillers, basic elements of repetition compounds, and supplements.¹⁵²⁴ Jasink suggests that some examples constitute script signs in hieroglyphic inscriptions.¹⁵²⁵ As main devices, they can stand alone on the seal

¹⁵¹⁵ E.g. **438 a**.

¹⁵¹⁶ **438 a**.

¹⁵¹⁷ **544 c**. The possibility exists that these examples are not flowers but schematically rendered regardant *Waterfowls*.

¹⁵¹⁸ Main devices: **438 a**, **544 c**. Basic elements of repetition compounds: **87 c**.

¹⁵¹⁹ A and B respectively.

¹⁵²⁰ Straight: e.g. **A.15 b**. Bent to the side: e.g. **311 b**. Bent upwards: e.g. **94 a**. Rolled into a spiral: e.g. **52 b**. Rolled into a disc-spiral: e.g. **135 c**.

¹⁵²¹ **94 a**.

¹⁵²² Linear: e.g. **379 c**. Tear-shaped: e.g. **87 c**.

¹⁵²³ **3 a**, **95 a**. To the ‘*Papyrus flowers*’ **3 a** compare those on V Suppl. 1B no. 324.

¹⁵²⁴ Main devices: e.g. **539 b**. Fillers: e.g. **510 b**. Basic elements of repetition compounds: e.g. **3 a**. Supplements: e.g. **115 c**.

¹⁵²⁵ e.g. **546 c**. For the possible use of the device as a script sign, see Jasink 2009, 13–21, especially 16–17; also 20, 127–128, 138.

ICONOGRAPHY

face or be combined with other similar or dissimilar motifs. They are met in descriptive (?), 'pictographic' (?), and ornamental images.¹⁵²⁶

Motif 179: 'Lily flower'

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in profile, is represented by a hundred and eighteen examples (*pls.* 71–73). It is a trumpet-shaped flower with trifurcated top. The two sides of the blossom extend straight up or open outwards in different directions, in some examples also curving downwards.¹⁵²⁷ The stem can be bent to the side, upwards, form a spiral or a disc spiral, or else extend straight downwards.¹⁵²⁸ Two examples whose identification as the type is not certain have bifurcated blossoms.¹⁵²⁹

The existing representations function as main devices, fillers (?), basic elements of repetition compounds, and supplements.¹⁵³⁰ As main devices, '*Lily flowers*' stand alone on the seal face.

Motif 180: 'V-flower'

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type, rendered in profile, is represented by sixteen examples (*pl.* 73). It is a flower with V-shaped blossom and variably long stem. The stem is either directed to the side, in which case it can be straight, bent upwards, or rolled inwards to form a spiral;¹⁵³¹ or extends straight downwards.¹⁵³² One inner side of the blossom on two examples and the outer side of one's stem is dentated.¹⁵³³ Two motifs are bent in such a way that a notional circle is created by their outer contour.¹⁵³⁴

¹⁵²⁶ Ornamental: e.g. **555 c**. It is unknown whether on images such as **539 b** the device had a representational or a purely ornamental nature. If the branches on compositions such as **555 c** functioned as main devices and not as fillers the image would be 'pictographic'.

¹⁵²⁷ Straight up: e.g. **445 c**. Outwards in different directions: e.g. **427 a**. Curving downwards: e.g. **345 a**, **539 c**.

¹⁵²⁸ Bent to the side: e.g. **539 c**. Bent upwards: e.g. **404 c**. Forming a spiral: e.g. **345 a**. Forming a disc spiral: e.g. **445 c**. Extended straight downwards: e.g. **575 b**.

¹⁵²⁹ Two of the motifs **431 a**.

¹⁵³⁰ Main devices: e.g. **345 a**. Basic elements of repetition compounds: e.g. **445 c**. Supplements: e.g. **51 c**. The only example which could function as a filler is the motif **361 b** whose identification as the type is not certain.

¹⁵³¹ Straight: e.g. **78 a**. Bent upwards: e.g. **45 b**. Rolled into a spiral: e.g. **469 a**.

¹⁵³² E.g. **24 a**.

¹⁵³³ **78 a**.

¹⁵³⁴ **45 b**.

ICONOGRAPHY

'*V-flowers*' can function as main devices, fillers (?), and supplements.¹⁵³⁵ Jasink suggests that some examples combined with hieroglyphic inscriptions and seen as fillers by the CHIC function as main devices and constitute script signs.¹⁵³⁶ As main devices, '*V-flowers*' are combined with each other in ornamental images.

Motif 181: Unidentifiable flower

(Malia/Eastern Crete Steatite Prisms)

This is not a type but a section for the presentation of six fragmentary preserved flowers whose closer identification is not possible (*pl.* 73).

All the examples classified here function as supplements.

Motif 182: 'Fir branch'

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences, Dawkins Prism)

The type is represented by twenty eight examples (*pls.* 73–74). It is a vegetal device which consists of a stem from whose long sides issue horizontal or slightly upwards directed teeth or longer linear elements. The length of all teeth/linear elements is the same. Five examples which constitute part of the same repetition compound are curved.¹⁵³⁷

'*Fir branches*' function as main devices, fillers, and basic elements of repetition compounds.¹⁵³⁸ The certain main devices can stand alone on the seal face or be combined with each other in descriptive images.¹⁵³⁹

Motif 183: 'Centipede branch'

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by ten examples (*pl.* 74). It is a vegetal (?) device consisting of a stem from whose long sides issue teeth or spikes. It is differentiated from '*Fir branch*' in that the teeth/spikes on the two sides point in different directions such that they resemble the legs of a centipede.¹⁵⁴⁰

¹⁵³⁵ Main devices: e.g. **469 a**. Fillers (?): e.g. **353 a**. Supplements: e.g. **24 a**.

¹⁵³⁶ E.g. **353 a**. On the possible use of the device as a script sign, see Jasink 2009, 13–21.

¹⁵³⁷ **225 a**.

¹⁵³⁸ Main devices: e.g. **604 c**. Fillers: e.g. **420 b**. Basic elements of repetition compounds: e.g. **225 a**.

¹⁵³⁹ Descriptive: e.g. **604 c**. It is uncertain whether '*Fir branches*' placed in front of representational motifs such as **589 b**, function as fillers or main devices. For this subject, see pp. 328–330. For the significance of **379 b**, see Jasink 2009, 123.

¹⁵⁴⁰ See *Centipede* and '*Centipede*'.

ICONOGRAPHY

The differentiation between ‘*Centipede branches*’ and ‘*Centipedes*’ is not clear cut and the possibility that the two types overlap to a certain extent is considered. The difference between the two is that the teeth/spikes of ‘*Centipede branches*’ are shorter than those of the ‘*Centipedes*’ and that ‘*Centipede branches*’ can occupy places in the images which are often occupied by branches.¹⁵⁴¹

‘*Centipede branches*’ function as main devices and possibly also as fillers.¹⁵⁴² As main devices, they are combined with other motifs and are met in ‘pictographic’ images as well as in images of an unknown nature.¹⁵⁴³

Motif 184: ‘Fern branch’

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by nine examples (*pl.* 74). It is the representation of a vegetal device which consists of a stem from whose long sides issue upwards directed teeth or long spikes. The teeth/spikes shorten progressively towards the top such that an upwards tapering motif is created.¹⁵⁴⁴

‘*Fern branches*’ function as main devices, fillers (?), basic elements of repetition compounds, and supplements.¹⁵⁴⁵ Jasink suggests that some examples constitute script signs in hieroglyphic inscriptions.¹⁵⁴⁶ As main devices, they can stand alone or are combined with other motifs and are encountered in descriptive and ‘pictographic’ (?) images.¹⁵⁴⁷

Motif 185: “Saw branch”

(Malia/Eastern Crete Steatite Prisms, Phaistos Goat Prism)

The type is represented by a hundred and forty eight examples (*pls.* 75–78). It is a variably long saw-shaped device.¹⁵⁴⁸ Straight and more rarely somewhat bent examples are

¹⁵⁴¹ Compare for example the composition on **125 c** to that on **147 a**.

¹⁵⁴² Main devices: e.g. **125 c**. Fillers (?): e.g. **61 a**.

¹⁵⁴³ Pictographic: **504 b**. Unknown nature: e.g. **6 a**, **125 c** (the nature of the relationship between ‘*Centipede branches*’ and the creatures next to them cannot be determined; for this subject, see pp. 348–349); also e.g. **78 c** and **336 a** (the nature of the depicted is unknown).

¹⁵⁴⁴ E.g. **217 a**, **546 c**.

¹⁵⁴⁵ Main devices: e.g. **217 a**. Fillers (?): e.g. **90 b** (in such compositions it is uncertain whether the branch functions as a filler or as a main device. For a discussion on the subject of the difficulty in distinguishing fillers from main devices, see pp. 328–330). Basic elements of repetition compounds: e.g. **557 c**. Supplements: e.g. **326 c**.

¹⁵⁴⁶ E.g. **546 c**. For the possible use of the device as a script sign, see Jasink 2009, 72–74, especially 74; also 16–17.

¹⁵⁴⁷ Descriptive: e.g. **217 a**. The image on **546 c** is ‘pictographic’ if the ‘*Fern branch*’ functions as a main device.

¹⁵⁴⁸ Exceptionally, one of the “*Saw branches*” **17 a** shows three spikes also on the back side. This represents an attempt for the two “*Saw branches*” to be connected in such a way that a unit is formed.

ICONOGRAPHY

met.¹⁵⁴⁹ Most times, the dentation of bent examples issues from the outer side.¹⁵⁵⁰ The teeth/spikes can issue horizontally or slant towards one direction.¹⁵⁵¹ Occasionally, long lower spikes give way to progressively shorter ones towards the top.¹⁵⁵² In one case, the spikes are arranged in two groups leaving a small gap in the centre of the toothed side.¹⁵⁵³

The nature of the depicted cannot be defined with certainty. While upward tapering motifs and those with long slanting spikes create a vegetal impression, for others with short dentation it is possible that another device, perhaps an object of some kind, is depicted.¹⁵⁵⁴

The existing representations function as main devices, fillers, basic elements of representational composites, basic elements of repetition compounds, and supplements.¹⁵⁵⁵ As main devices, “*Saw branches*” rarely stand alone on the seal face;¹⁵⁵⁶ more often, they are combined with other similar or dissimilar devices. They are encountered in descriptive and ‘pictographic’ images.¹⁵⁵⁷ The combination of the examples **468 b** in a mirror image brings to mind the CHIC sign 068. Jasink sees this combination as a possible ideogram.¹⁵⁵⁸

Motif 186: Leaf

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by fifteen examples (*pl.* 78). Triangular, fan-shaped, and elongated ellipsoidal devices are met.¹⁵⁵⁹ The interior of all representations shows fishbone venation.

The existing examples function as main devices, fillers, and basic elements of repetition compounds.¹⁵⁶⁰ The two examples which function as main devices are combined with each other and a *Wedge* in an ornamental image.

¹⁵⁴⁹ Straight: e.g. **346 c**. Bent: e.g. **365 a**.

¹⁵⁵⁰ But not in the case of **388 a**, **388 c**, and **428 b**.

¹⁵⁵¹ Horizontally: e.g. **346 c**. Slanting: e.g. **15 a**, **496 c**.

¹⁵⁵² E.g. **323 c**, **448 c**.

¹⁵⁵³ **167 b**.

¹⁵⁵⁴ Vegetal: e.g. **17 a**, **323 c**, **448 c**. Non-vegetal (?): e.g. **147 a**, **365 a**.

¹⁵⁵⁵ Main devices: e.g. **48 a**, **147 a**. Fillers (?): e.g. **145 c**, **358 b**. Basic elements of representational composites: e.g. **25 a**, **346 c**. Basic elements of repetition compounds: e.g. **280 c**. Supplements: e.g. **234 b**.

¹⁵⁵⁶ E.g. **601 c**.

¹⁵⁵⁷ Descriptive: e.g. **48 a**. ‘Pictographic’: e.g. **323 c**.

¹⁵⁵⁸ Jasink 2009, 101, 133.

¹⁵⁵⁹ Triangular: e.g. **493 c**. Fan-shaped: e.g. **103 b**. Ellipsoidal: e.g. **103 c**.

¹⁵⁶⁰ Main devices: **493 c**. Fillers (?): **42 c**. Basic elements of repetition compounds: **103 b**, **103 c**.

ICONOGRAPHY

Motif 187: 'Ivy leaf'

(Malia/Eastern Crete Steatite Prisms)

The type is represented by five examples (*pl.* 78). It is a vegetal device which takes the form of an arrowhead. The existing examples have a shorter and a longer 'barb', both of which are bent in the same direction.

The device functions as a filler (?) in hieroglyphic inscriptions and as a supplement.¹⁵⁶¹ Jasink sees one example combined with a hieroglyphic inscription and considered by the CHIC to be a filler as a main device constituting a script symbol which is, however, not meant to be read.¹⁵⁶²

Motif 188: Stemless paisley

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by twenty three examples (*pl.* 78). It is a vegetal tear-shaped device. Some examples curve to one side whereas occasionally, the interior of the motif is horizontally hatched.¹⁵⁶³ One example shows fishbone venation.¹⁵⁶⁴

The fishbone venation of the aforementioned example suggests that the motif is a stylised version of a leaf.¹⁵⁶⁵ However, the shape of the motif which is hardly reminiscent of a leaf and the fact that in the rest of the examples, the venation is rendered by parallel hatching suggest that the depiction has taken on a purely ornamental character.

The existing examples function as main devices, fillers, basic elements of repetition compounds, and supplements.¹⁵⁶⁶ The device that functions as a main device stands alone on the seal face.

Motif 189: Trefoil

(Malia/Eastern Crete Steatite Prisms)

The type, rendered in frontal view, is represented by two examples (*pl.* 79). It is the representation of a vegetal device consisting of three petals which issue from a common centre. The two petals issue from the centre antithetically and the third upwards.

The existing examples function as supplements.

¹⁵⁶¹ Filler (?): **519 b**. Supplement: **516 b**. For the function of the devices **519 b**, see Jasink 2009, 29 footnote 149.

¹⁵⁶² **35 a** (Jasink 2009, 29).

¹⁵⁶³ Curving examples: e.g. **57 a**, **93 a**. Hatched interior: e.g. **109 b**, **575 b**.

¹⁵⁶⁴ **57 a**.

¹⁵⁶⁵ The same is also suggested by the venation of the *Paisley* **357 b**.

¹⁵⁶⁶ Main devices: **57 a**. Fillers (?): e.g. **517 c**. Basic elements of repetition compounds: e.g. **109 b**, **575 b**. Supplements: e.g. **18 b**.

ICONOGRAPHY

Motif 190: Quatrefoil

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms, British Museum Prisms)

The type, rendered in frontal view, is represented by eight examples (*pl.* 79). It is a cross- or saltire-shaped vegetal device which consists of four petals. Occasionally, the centre is covered by a disc in the form of a blob.¹⁵⁶⁷ At times, lobed petals are rendered by a tear-shaped or linear differentiation in the engraving of their inner part.¹⁵⁶⁸

The representations function as main devices and supplemented devices.¹⁵⁶⁹ As main devices, *Quatrefoils* can stand alone or be combined with other motifs and take part in ornamental images.¹⁵⁷⁰

Motif 191: Rosette

(Prisms with EM III/MM I Influences, Mesara Chlorite Prisms)

The type, rendered in frontal view, is represented by three examples (*pl.* 79). It is a vegetal device which consists of five or more petals which issue radially from a common centre. Occasionally, the centre is covered by a disc which takes the form of a blob.¹⁵⁷¹ Lobed petals can be represented by a tear-shaped differentiation in the engraving of their inner part.¹⁵⁷²

All examples function as main devices, either standing alone or being combined with other motifs.¹⁵⁷³ They take part in ornamental images.

Motif 192: Star blossom

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type, rendered in frontal view, is represented by eight examples (*pl.* 79). It is a star-shaped vegetal device. Often, the centre of the blossom is differentiated by the addition of a markedly large blob.¹⁵⁷⁴ The central part of one motif is left unengraved whereas a boring sits on the otherwise unengraved centre of another example.¹⁵⁷⁵ The petals of one blossom

¹⁵⁶⁷ E.g. **368 c**.

¹⁵⁶⁸ E.g. **102 a**, **368 c**, **461 c**.

¹⁵⁶⁹ Main devices: e.g. **102 a**. Supplemented devices: e.g. **487 c**.

¹⁵⁷⁰ Alone: e.g. **102 a**. With other motifs: e.g. **410 a**.

¹⁵⁷¹ E.g. **103 a**.

¹⁵⁷² E.g. **23 c**, **101 a**.

¹⁵⁷³ Alone: e.g. **101 a**. With other motifs: e.g. **23 c**.

¹⁵⁷⁴ E.g. **94 b**, **237 a**.

¹⁵⁷⁵ Unengraved central part: **112 a**. Boring in the unengraved central part: **60 b**.

ICONOGRAPHY

are arranged in groups of three in a cross configuration around the central blob. One motif and its centre are lozenge-shaped.¹⁵⁷⁶

The existing examples function as main devices and as fillers.¹⁵⁷⁷ As main devices, *Star blossoms* can stand alone or be combined with other motifs in ornamental images.¹⁵⁷⁸

Motif 193: ‘Papyrus blossom’

(Malia/Eastern Crete Steatite Prisms)

The type, seen in profile, is represented by three examples (*pl.* 79). It is a vegetal semi-ellipsoidal device with dentated top.

One of the existing examples functions as a filler and two as supplements.¹⁵⁷⁹

Motif 194: ‘Lily blossom’

(Malia/Eastern Crete Steatite Prisms, British Museum Prisms)

The type, rendered in profile, is represented by nineteen examples (*pls.* 79–80). It is a triangular blossom with trifurcated top. The two sides of the blossom open outwards in antithetical directions and hang downwards.

The existing representations function as fillers and more rarely as supplements.¹⁵⁸⁰

Motif 195: Open lily blossom (?)

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 80). It is the open blossom of a lily. The motif consists of three bars and stands on the outer side of one of them.¹⁵⁸¹ Directly above it is placed the central bar whereas the third bar extends vertically upwards such that a large gap is created within the blossom.

The viewing of the device as a blossom is tentative. The CMS sees in it the back legs and the long tail of an *Agrimi*.¹⁵⁸²

The motif functions as a main device and takes part in a descriptive image.

¹⁵⁷⁶ **112 a.**

¹⁵⁷⁷ E.g. **475 a.**

¹⁵⁷⁸ Alone: e.g. **376 a.** With other motifs: e.g. **60 b, 94 b.**

¹⁵⁷⁹ Filler: **593 c.** Supplements: **47 b.**

¹⁵⁸⁰ Fillers: e.g. **388 b** (the function of **159 a** is unknown). Supplements: e.g. **533 a.**

¹⁵⁸¹ For other vegetal devices consisting of bars, see the ‘*Ivy leaves*’ **516 b** and the ‘*Lily flowers*’ **445 c.**

¹⁵⁸² For an argumentation against this reading, see p. 195.

ICONOGRAPHY

Motif 196: ‘V-blossom’

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type, rendered in profile, is represented by five examples (*pl. 80*). It is a vegetal V-shaped device with outwards hanging arms.

The type functions as a main device and filler.¹⁵⁸³ As main devices, ‘*V-blossoms*’ are combined with other motifs in ornamental images.

Motif 197: Candy motif

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 80*). It is an outline device consisting of a central lozenge from two antithetical corners of which issue smaller triangles. A blob sits on each of the free corners of the lozenge.¹⁵⁸⁴

While the nature of the depicted is unknown, it would seem possible that the device is purely ornamental. The example functions as a main device and stands alone on the seal face.

Motif 198: Segmented rectangle (?)

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples (*pl. 80*). It is an outline rectangle divided into two similar-sized triangles by an inner diagonal.

It is not certain that the type exists. Its only representatives are fused with each other in a device seen by the present author as a repetition compound.¹⁵⁸⁵ However, it is also possible that the latter is actually a motif which cannot be broken down into its elements. Each of the *Segmented rectangles* is reminiscent of the body of the second variant of the “*Textile*”, but it is unknown whether the two motifs are related in any way.

Motif 199: Segmented circle (?)

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 80*). It is a circle divided by a bar into two similar-sized semicircles. The outer side of the extant example and both sides of the bar are

¹⁵⁸³ Main device: e.g. **45 c**. Filler: e.g. **249 b**.

¹⁵⁸⁴ For a further example of blobs sitting on two antithetical sides of an outline motif, see the *Circles* **440 a**.

¹⁵⁸⁵ See *Running* ornament.

ICONOGRAPHY

toothed. The teeth of the outer side are directed anticlockwise, a feature which gives the motif a somewhat rotating character.

In the publication of the seal, Yule describes the device as an ‘abstract animal whirl’ and compares it to compound *Z-whirls with curved arms* such as **492 a**.¹⁵⁸⁶ If this were true, the type *Segmented circle* would not exist and the example would be a *Z-whirl of “Toothed sickles”* instead. However, the device is classified as a *Segmented circle* on account of the fact that on the impressions kept in the CMS Archive, a complete circle with no openings in its perimeter can be distinguished.¹⁵⁸⁷

The motif functions as a main device and stands alone on the seal face.

Motif 200: Abstract Z-whirl pattern

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 80*). It is an abstract pattern which has evolved from a *Z-whirl with curved arms composed of ‘Boars with centipede legs’* such as **492 a**. Necks, heads, and legs of the animals have transformed into curving lines which issue from the central bar and look in opposite directions.

The motif functions as a main device and stands alone on the seal face.

Motif 201: Border

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences, Mesara Chlorite Prisms)

The type is represented by sixty seven examples (*pls. 80–83*). It is an ornamental circle which surrounds a device or an image. Represented are round, ellipsoidal, square, and rectangular *Borders* as well as one which takes the form of a figure-of-eight shield.¹⁵⁸⁸ Depending on the configuration of the circle, four variations of the type can be distinguished. The ring can be linear, take the form of a ladder band,¹⁵⁸⁹ or be toothed on the outer or inner side.¹⁵⁹⁰ Often, the teeth of the examples of the third variation issue in a clockwise or anticlockwise direction, such that the motif has a rotating character.¹⁵⁹¹

¹⁵⁸⁶ Yule 1980 b, 99 no. 2 c.

¹⁵⁸⁷ The CMS impressions are not of very good quality. If the motif is actually a circle, one could perhaps still trace its origins to a *Z-whirl of “Toothed sickles”*. However, even in this case it would not be meaningful to break it down into its constituent elements. Its character has totally altered and it has become an abstract ornamental motif bearing no resemblance whatsoever to the motifs from which it initially evolved.

¹⁵⁸⁸ Round: e.g. **23 a–23 c**. Ellipsoidal: e.g. **78 c**, **555 a**. Square: e.g. **13 b**. Rectangular: e.g. **602 a**. In the form of a figure-of-eight shield: **64 b**.

¹⁵⁸⁹ See “*Ladder band*”.

¹⁵⁹⁰ A, B, C, and D respectively.

¹⁵⁹¹ E.g. **44 b**, **339 c**.

ICONOGRAPHY

Borders function as main devices, basic elements of border compounds, and supplemented devices.¹⁵⁹² As main devices, *Borders* are combined with other motifs and are mainly encountered in descriptive and ornamental images.¹⁵⁹³ Apart from that, one example surrounds a possible ‘pictographic’ image and another a hieroglyphic inscription.¹⁵⁹⁴

Motif 202: Border band

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples (*pl.* 83). It is an ornamental band which surrounds a device or a composition but whose ends do not meet. One of the existing representations is partly linear and partly shaped as a ladder band.¹⁵⁹⁵

The motif functions as a main device. Border bands are always combined with other motifs. One of the existing examples takes part in a descriptive and the other in a ‘pictographic’ (?) image.¹⁵⁹⁶

Motif 203: Spiked blob

(Malia/Eastern Crete Steatite Prisms)

The type is represented by nine examples (*pl.* 83). It is a blob with a spike issuing from two antithetical sides.

Very often, *Spiked blobs* are used as fillers on hieroglyphic inscriptions cut on hard stone seals.¹⁵⁹⁷ Of the examples classified with the type, five are cut on soft stone prisms whereas four of these constitute part of the same image.¹⁵⁹⁸ The remaining four examples are engraved on breccia prisms, which are placed halfway between soft material and hard stone engraving.¹⁵⁹⁹

The examples of the type function as main devices and fillers.¹⁶⁰⁰ Those which function as main devices are combined with each other and another motif in an ornamental image.

¹⁵⁹² Main devices: e.g. **13 c**, **113 a**. Basic elements of border compounds: e.g. **44 b**, **64 b**. Supplemented devices: e.g. **23 a**.

¹⁵⁹³ Descriptive: e.g. **113 a**, **113 b**. Ornamental: e.g. **13 c**.

¹⁵⁹⁴ ‘Pictographic’ image: **227 c**. The composition would be pictographic if the *Fish* functions as a main device and not as filler (for the subject of the difficulty in identifying the function of small representational motifs, see pp. 328–330). Hieroglyphic inscription: **69 a**.

¹⁵⁹⁵ **261 a**. See “*Ladder band*”.

¹⁵⁹⁶ Descriptive: **A.12 b**. ‘Pictographic’: **261 a**.

¹⁵⁹⁷ E.g. CMS III no. 228 c; CMS VI no. 103 d; CMS XII nos. 109 a, 112 a.

¹⁵⁹⁸ **215 c**, **A.13 c**. The identification of the latter as representative of the type is not certain.

¹⁵⁹⁹ **440 b**, **457 a**, **457 c**. For the breccia prisms, see pp. 36–37.

¹⁶⁰⁰ Main devices: **215 c**. For the function of the devices **457 a** and **457 c** as fillers, see also Jasink 2009, 28.

ICONOGRAPHY

Motif 204: Tooth motif

(Malia/Eastern Crete Steatite Prisms)

The type is represented by five examples (*pl.* 83). It is a tooth-shaped ornamental device. All the representatives of the type function as fillers.

Motif 205: Spike/Spike row

(Malia/Eastern Crete Steatite Prisms)

The type is represented by twenty one examples (*pl.* 83). It is a spike or a set of spikes which issue rhythmically in pairs from the body of other motifs.

Only those devices which function as supplements as opposed to spikes constituting an integral part of other motifs are seen as representatives of the type.¹⁶⁰¹

Motif 206: Line/Bar

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms, Kalo Chorio and Psychro Prisms with the Cable Devices, Central Crete Ornamental Prisms)

The type is represented by a hundred and forty nine examples (*pls.* 83–84).¹⁶⁰² It is an ornamental, variably long, straight or somewhat bent linear element. *Lines* have pointed ends whereas *Bars* have blunt ones.¹⁶⁰³

Lines/Bars function as main devices, fillers, basic elements of repetition compounds, and supplements.¹⁶⁰⁴ As main devices, they are combined with other motifs and are met in descriptive, ‘pictographic’, and ornamental images.¹⁶⁰⁵

¹⁶⁰¹ The spikes which issue from the outer side of the *Paisley* 435 c and the *Border* 307 a for example, constitute part of these motifs and not supplements.

¹⁶⁰² The plates only contain selected examples of the type.

¹⁶⁰³ A and B respectively.

¹⁶⁰⁴ Main devices: e.g. 31 c, 273 b, 478 a, 484 b. Fillers: e.g. 8 a, 64 a, 222 a, 518 b. Basic elements of repetition compounds: e.g. 567 a, 575 b. Supplements: e.g. 9 c, 237 b.

¹⁶⁰⁵ Descriptive: e.g. 263 c. ‘Pictographic’: e.g. 79 a. Ornamental: e.g. 484 b.

ICONOGRAPHY

Motif 207: Wedge

(Malia/Eastern Crete Steatite Prisms)

The type is represented by a hundred and sixty four examples (*pl.* 85–86).¹⁶⁰⁶ It is an ornamental, variably long linear element which resembles an elongated triangle because it has one blunt and one pointed edge. Straight and bent examples of the type are met.

Wedges function as main devices and, most often, as fillers.¹⁶⁰⁷ As main devices, they are combined with other motifs in ornamental images.¹⁶⁰⁸

Motif 208: Ripple

(Malia/Eastern Crete Steatite Prisms)

The type is represented by eight examples (*pl.* 86). It is an ornamental linear element which takes the form of an open S.

The identification of the six motifs on **213 c** as representatives of the type is not certain. It is also possible that these are parts of one representational motif which represents water.

The existing *Ripples* function as main devices and are combined with other motifs in ornamental images.

Motif 209: Triangle

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences (?), Mesara Chlorite Prisms)

The type is represented by ninety five examples (*pls.* 86–87). It is a triangle which has a purely ornamental nature. The centre of one example shows parallel hatching.¹⁶⁰⁹

The existing *Triangles* function as main devices, fillers, basic elements of repetition compounds, basic elements of *C-spiral roof compounds*, and supplements.¹⁶¹⁰ As main devices, *Triangles* are combined with other motifs in ornamental images.

¹⁶⁰⁶ The plates only contain selected examples of the type.

¹⁶⁰⁷ Main devices: e.g. **482 c**. Fillers: e.g. **32 a**, **48 b**, **183 a**, **198 b**, **324 c**, **546 b**.

¹⁶⁰⁸ E.g. **210 a**, **482 c**, **493 c**. On compositions such as that on **37 b**, it is unknown whether the *Wedge* functions as a main device or as a filler.

¹⁶⁰⁹ One of the motifs **357 b**.

¹⁶¹⁰ Main devices: e.g. **60 b**, **102 c**, **357 b**, **410 a**. Fillers: e.g. **9 b**, **15 c**, **54 b**, **145 a**, **525 b**. Basic elements of repetition compounds: e.g. **411 b**. Basic elements of *C-spiral roof compounds*: e.g. **357 c**. Supplements: e.g. **286 a**.

ICONOGRAPHY

Motif 210: Stalk triangle

(Malia/Eastern Crete Steatite Prisms)

The type is represented by six examples (*pl.* 87). It is an ornamental triangle from one side of which issues vertically a straight bar. The interior of four examples which constitute part of the same compound is hatched.¹⁶¹¹

The existing *Stalk triangles* function as basic elements of repetition compounds and as supplements.¹⁶¹²

Motif 211: Papyrus triangle

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences)

The type, seen in profile, is represented by twenty nine examples (*pl.* 88). It is a triangular device with dentated top. The dentation can be straight or slanting in one direction.¹⁶¹³ Rarely, it is represented by slanting parallel hatching which stretches outwards from the interior such that the device is comb-shaped and not solid.¹⁶¹⁴

The comb-shaped examples are reminiscent of *Hatched triangles*. They are differentiated from the latter only by their placement in the composition. *Hatched triangles* are attached with their top or base to other motifs¹⁶¹⁵ whereas *Papyrus triangles* always stand free. The existence of some comb-shaped examples and the fact that all existing representations are placed with the toothed side towards the edge of the composition could suggest that *Papyrus triangles* have developed from the *Hatched triangles* which are popular on seals of Yule's Border/Leaf Complex.¹⁶¹⁶ However, the placement of some of them in compositions in which '*Papyrus flowers*' are common also allows for the supposition that some of them are abbreviated versions of '*Papyrus flowers*'.¹⁶¹⁷

The existing *Papyrus triangles* function as main devices and fillers.¹⁶¹⁸ The examples which function as main devices are combined with other devices in ornamental images.

¹⁶¹¹ **6 b.**

¹⁶¹² Basic elements of repetition compounds: **6 b.** Supplements: **377 c.**

¹⁶¹³ Straight: e.g. **219 b.** Slanting: e.g. **154 b.**

¹⁶¹⁴ E.g. **588 a.**

¹⁶¹⁵ E.g. **23 a, 23 c, 399 b.** See also Yule 1980 a, pl. 21 Motif 30: Hatched Triangles.

¹⁶¹⁶ For the Border/Leaf Complex, see Yule 1980 a, 209–210.

¹⁶¹⁷ Compare for example the *Papyrus triangles* **575 a** and **280 c** to the '*Papyrus flowers*' **44 c** and **115 c** respectively.

¹⁶¹⁸ Main devices: e.g. **280 c.** Fillers: e.g. **219 b.**

ICONOGRAPHY

Motif 212: Lily triangle

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type, rendered in profile, is represented by thirty two examples (*pls.* 88–89). It is a triangular device with trifurcated top. The two sides of the motif open in different directions.

Many representatives of the type are differentiated from *Hatched triangles* only by their placement in the composition.¹⁶¹⁹ Like *Papyrus triangles*, *Lily triangles* stand free as opposed to *Hatched triangles* which are attached with their top or base to other motifs. *Lily triangles* are always placed with the toothed side towards the edge of the composition, a feature which could suggest that they developed from *Hatched triangles*.

The existing representations function as fillers.

Motif 213: Hatched triangle

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences)

The type, seen in profile, is represented by fifteen examples (*pl.* 89). It is a triangular device with dentated top. The dentation takes the form of parallel hatching which stretches outwards from the interior such that most times the device is comb-shaped and not solid. One example has no dentation, is solid, has diagonal hatching, and displays a linear element projecting from one side.¹⁶²⁰

Hatched triangles are differentiated from other types of triangles in that they are attached with their top or base to other motifs.¹⁶²¹ The existing examples function as main devices, fillers and supplements.¹⁶²² The two examples which function as main devices are combined with each other and another ornamental motif in an ornamental image.

Motif 214: Lozenge

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by three examples (*pl.* 89). Two antithetical corners of one example develop into straight lines.¹⁶²³ The remaining two examples are outline devices composed of two linear concentric lozenges.¹⁶²⁴

¹⁶¹⁹ Compare for example the trifurcated *Hatched triangle* **23 a** to the *Lily triangles* **352 a** and **532 a**.

¹⁶²⁰ **312 b**.

¹⁶²¹ See Yule 1980 a, pl. 21 Motif 30: Hatched Triangles.

¹⁶²² Main device: **72 c**. Filler: **312 b**. Supplements: **23a**, **23 c**, **399 b**.

¹⁶²³ **317 c**.

¹⁶²⁴ **341 c**.

ICONOGRAPHY

The outline motifs are combined with each other in a repetition compound whereas the solid example functions as a basic element of another compound.¹⁶²⁵

Motif 215: Trapezium

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples, a compact and an elongated one (*pl. 89*).¹⁶²⁶ Two antithetical sides of both motifs are concave.

The existing representations function as fillers.

Motif 216: Fan motif

(Mesara Chlorite Prisms)

The type is represented by one example (*pl. 89*). It is a fan-shaped device. The motif constitutes part of a *C-spiral roof compound*.

Motif 217: Inverted T

(Mesara Chlorite Prisms)

The type is represented by one example (*pl. 89*). It is a device in the form of an inverted T. The existing example constitutes part of a *C-spiral roof compound*.

Motif 218: Blob

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms, Kalo Chorio and Psychro Prisms with the Cable Devices, Platanos Ornamental Prism, Central Crete Ornamental Prisms)

The type is represented by a hundred and fifty seven examples (*pl. 89*).¹⁶²⁷ It is an ornamental dot of small enough circumference to be created by drilling. Both drilled and pared out devices are represented.

The existing *Blobs* function as main devices, fillers, and basic elements of repetition compounds.¹⁶²⁸ As main devices, *Blobs* are combined with each other and other motifs in ornamental images.

¹⁶²⁵ See miscellaneous compounds, p. 325.

¹⁶²⁶ For a further example of a *Trapezium*, see CMS VIII no. 11.

¹⁶²⁷ The plates only contain selected examples of the type.

¹⁶²⁸ Main devices: e.g. **104 c**, **125 a**, **159 a**, **413 b**. Fillers: e.g. **33 b**, **63 c**, **145 b**. Basic elements of repetition

ICONOGRAPHY

Motif 219: Disc

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three examples (*pl.* 89). It is a round ornamental motif differentiated from a *Blob* in that it has a much larger diameter. *Discs* are so broad that they cannot be drilled but need to be pared out.

Only one of the motifs which are classified with the type can be seen as its certain representative.¹⁶²⁹ The possibility that the remaining two devices depict representational units cannot be ruled out.¹⁶³⁰

Two motifs function as main devices and one as a filler (?). As main devices, *Discs* can stand alone (?) or be combined with other motifs in ornamental images.¹⁶³¹ **457 b** which is combined with script signs is the possible filler. While the CHIC sees it as the CHIC sign 073, it does not read in it a script value. On the other hand, Jasink suggests that the motif is rather non-ornamental and that it functions as a main device which plays a ‘specific role’ in the composition.¹⁶³²

Motif 220: Circle

(Malia/Eastern Crete Steatite Prisms, British Museum Prisms)

The type is represented by eight examples (*pl.* 89). It is a circle of ornamental character. On two antithetical sides of two examples which take part in the same compound sit an ellipsoidal blob and a *Two-armed whirl* respectively.¹⁶³³ Another example is put together from two concentric circles.¹⁶³⁴

Perfect *Circles* are never found on soft stone prisms but are characteristic of hard stone glyptic.¹⁶³⁵ The only two examples of the type which are created by a tool employed with fast rotary motion are engraved on a breccia prism which, like other medium-hard stone prisms, combines soft material and hard stone iconography.¹⁶³⁶

compounds: e.g. **282 c**.

¹⁶²⁹ **507 c**.

¹⁶³⁰ **457 b**, **530 c**.

¹⁶³¹ With other devices: e.g. **507 c**. The only case in which the motif appears by itself is **530 c**. However, the seal face is very abraded and the possibility cannot be ruled out that the image was initially built of more than one device.

¹⁶³² Jasink 2009, 92.

¹⁶³³ **440 a**.

¹⁶³⁴ **3 a**.

¹⁶³⁵ E.g. the *Circles* on CMS II,1 nos. 118, 366 a, 366 b; CMS II,2 nos. 19, 284 b; CMS IV 133; CMS XII nos. 93 b, 115 c.

¹⁶³⁶ **440 a**. For medium-hard stone prisms, see pp. 36–37.

ICONOGRAPHY

Circles function as main devices and as basic elements of repetition compounds.¹⁶³⁷ The four examples which function as main devices are combined with another device in an ornamental image.

Motif 221: Ellipse

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences)

The type is represented by eight examples (*pl. 90*).¹⁶³⁸ It is an ornamental ellipsoidal motif.¹⁶³⁹ All represented examples are outline devices whereas often, the interior of the motif is vertically hatched.¹⁶⁴⁰ One example is composed of two concentric linear ellipses while the examples which constitute basic elements of compounds are elongated.

The existing motifs function as main devices and basic elements of repetition compounds.¹⁶⁴¹ The two examples which function as main devices stand alone on the seal face.

Motif 222: Grain ellipse

(Malia/Eastern Crete Steatite Prisms)

The type is represented by nine examples (*pl. 90*). It is an ornamental ellipsoidal motif which has two pointed edges. Many examples are outline motifs whereas one is composed of three parallel strands.¹⁶⁴² The interior of some examples is vertically hatched.¹⁶⁴³ The body of one device takes the form of a ripple.¹⁶⁴⁴

Grain ellipses function as main devices (?), fillers, and basic elements of repetition compounds.¹⁶⁴⁵

¹⁶³⁷ Main devices: **368 a**. Basic elements of repetition compounds: **3 a, 93 a, 440 a**.

¹⁶³⁸ See also the probably representational motif "*Sieve*".

¹⁶³⁹ The possibility cannot be ruled out that **275 c** is representational instead. If this were the case, it would not constitute a representative of the type.

¹⁶⁴⁰ E.g. **30 b, 275 c**.

¹⁶⁴¹ Main devices: **76 a, 275 c**. Basic elements of repetition compounds: **30 b, 399 c, 523 c**.

¹⁶⁴² Outline motifs: **18 b, 115 b, 226 b, 368 b, 444 a**. Composed of three parallel strands: **77 c**.

¹⁶⁴³ E.g. **115 b, 444 a**.

¹⁶⁴⁴ **226 b**.

¹⁶⁴⁵ Fillers: e.g. **444 a**. Basic elements of repetition compounds: e.g. **77 c, 115 b, 536 c**. The two examples **368 b** function as main devices only if the '*Egyptian arrow*' with which they are combined is purely ornamental.

ICONOGRAPHY

Motif 223: Lunette

(Malia/Eastern Crete Steatite Prisms)

The type is represented by twelve examples (*pl. 90*). It is an ornamental C-shaped device. The inner sides of the arms of two examples are equipped with rows of long spikes.¹⁶⁴⁶ The outer side of another three examples is toothed whereas the inner and outer side of one motif are equipped with spikes which resemble foliage.¹⁶⁴⁷

Lunettes function as main devices, fillers, basic elements of miscellaneous compounds, supplements, and supplemented devices.¹⁶⁴⁸

Motif 224: C-spiral

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by twelve examples (*pls. 90–91*). It is an ornamental C-shaped device whose arms roll inwards to form scrolls. Two variations can be distinguished, a simple one and one with a D-shaped compartment in the interior.¹⁶⁴⁹ One example of the first variation shows dentation on the inner side of the stem.¹⁶⁵⁰ The D-shaped compartment of the motifs of the second variation is either filled with parallel hatching or remains plain.¹⁶⁵¹

The existing examples of the type function as main devices, basic elements of *C-spiral roof compounds*, and basic elements of miscellaneous compounds.¹⁶⁵² As main devices, *C-spirals* are combined with each other and/or other ornamental devices in ornamental images.¹⁶⁵³

Motif 225: Coil spiral

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by three examples (*pl. 91*). It is an ornamental (?) line which rolls into a spiral.

Coil spirals function as main devices, all existing examples standing alone on the seal face.

¹⁶⁴⁶ **317 c.**

¹⁶⁴⁷ Toothed outer side: **544 a, 536 c.** Spikes which resemble foliage: **337 c** (compare for example the configuration of the *Leaves 103 c*).

¹⁶⁴⁸ Main devices: e.g. **307 a.** Fillers: e.g. **55 a, 314 c.** Basic elements of miscellaneous compounds: **317c.** Supplements: e.g. **536 c.** Supplemented devices: e.g. **337 c, 544 a.**

¹⁶⁴⁹ A and B respectively.

¹⁶⁵⁰ **357 c.**

¹⁶⁵¹ Filled: e.g. **510 a.** Plain: e.g. **30 c, 362 b.**

¹⁶⁵² Main devices: e.g. **503 c, 510 a.** Basic elements of *C-spiral roof compounds*: e.g. **102 b, 357 c.** Basic elements of miscellaneous compounds: **30 c, 362 b.**

¹⁶⁵³ The image **163 b** where the motif stands alone is unfinished.

ICONOGRAPHY

Motif 226: Centred-circle

(Malia/Eastern Crete Steatite Prisms, Central Crete Ornamental Prisms)

The type is represented by hundred three examples (*pl. 91*).¹⁶⁵⁴ It is an ornamental device which consists of one circle and a blob as its centre or else two or more concentric circles and a blob as their centre.¹⁶⁵⁵ *Centred-circles* with more than three rings are not met. Abrasion or lack of space can often lead to the substitution of the circles by crescents.¹⁶⁵⁶ Such motifs are seen as representatives of the type as opposed to *Centred-lunettes* when the composition suggests that the intention of the engraver was the creation of circles.¹⁶⁵⁷

All examples of the type are executed with tools manipulated with fast rotary motion. *Centred-circles* function as main devices, basic elements of repetition compounds, supplements, and supplemented devices.¹⁶⁵⁸ As main devices, *Centred-circles* are combined with each other and/or other devices in ornamental images.

Motif 227: Centred-lunette

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by ten examples (*pl. 91*). It is an ornamental C-shaped motif with a blob in the space created between the arms. The crescent of three examples is angular.¹⁶⁵⁹

Centred-lunettes function as main devices and as basic elements of repetition compounds.¹⁶⁶⁰ As main devices, they are combined with each other and/or other motifs in ornamental images.

¹⁶⁵⁴ The plates only contain selected examples of the type.

¹⁶⁵⁵ One circle: e.g. **409 b**. Two circles: e.g. **A.2 a**. Three circles: e.g. **359 c**. For the viewing of some devices as possible symbols, see Jasink 2009, 43.

¹⁶⁵⁶ E.g. **21 c**, **333 b**, **380 a**.

¹⁶⁵⁷ For example, two of the circles of the motifs **21 c** are complete whereas the remaining six take the form of crescents. The small *Centred-circles* **333 b** and **359 c** are partial, whereas **359 b** are whole. Finally, while the outer ring of the concentric *Centred-circles* **333 b** and **359 b** is incomplete, in the similar compound **409 a** it is complete.

¹⁶⁵⁸ Main devices: e.g. **56 b**, **290 a**, **395 a**, **442 c**. Basic elements of repetition compounds: e.g. **21 c**, **259 c**, **359 b**. Supplements: e.g. **328 a**. Supplemented devices: e.g. **92 a**.

¹⁶⁵⁹ **85 c**.

¹⁶⁶⁰ Main devices: e.g. **22 c**, **216 c**, **325 c**. Basic elements of repetition compounds: e.g. **85 c**.

ICONOGRAPHY

Motif 228: Chevron

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by thirty nine examples (*pls.* 91–92). It is an ornamental V-shaped motif. Four examples have dentated contour whereas one shows dentation only on the upper side.¹⁶⁶¹

The existing representations function as main devices, fillers, and supplements.¹⁶⁶² As main devices, *Chevrons* are combined with other motifs in ornamental images.

Motif 229: ‘Lame’ chevron (?)

(Malia/Eastern Crete Steatite Prisms, Kalo Chorio and Psychro Prisms with the Cable Devices)

The type is represented by five examples (*pl.* 92). It is a V-shaped device with one shorter and one longer arm. The longer arm of one example is curved outwards.¹⁶⁶³

The nature of the motif is unknown. It is possible that it is representational in nature. On the other hand, it could be possible that some of the motifs classified with the type are actually *Chevrons*. In this case, the fact that one arm is shorter than the other would be accidental.¹⁶⁶⁴ Due to the difficulty in identifying the nature of the motif, the classification under the same type does not necessarily presuppose that all examples are depictions of the same device.

The existing examples function as main devices and as fillers (?).¹⁶⁶⁵ The three examples which function as main devices are combined with other motifs and are encountered in ‘pictographic’ (?) images and in an image of an unidentifiable nature which resembles script.¹⁶⁶⁶

Motif 230: U (?)

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 92). It is a U-shaped device. It is unknown whether the nature of the motif is representational or ornamental. It is possible that the type does not actually exist but that the U-shaped element **519 a** constitutes part of the *Leaf with stalk* with which it is combined on the seal face. The CHIC sees in this element the head

¹⁶⁶¹ Dentated contour: **143 b**, **154 b**. Dentation on the upper side: **165 a**.

¹⁶⁶² Main devices: e.g. **503 b**. Fillers: e.g. **68 b**, **73 b**. Supplements: e.g. **475 b**.

¹⁶⁶³ **558 c**.

¹⁶⁶⁴ For examples of *Chevrons* with a shorter and a longer arm, see **239 a**.

¹⁶⁶⁵ Main device: **62 b**, **585 b**. Filler (?): **236 c**, **389 b**.

¹⁶⁶⁶ ‘Pictographic’ (?): **558 c**, **585 b**. Image of unidentifiable nature: **62 b**.

ICONOGRAPHY

of an 'Arrow' *b* whose shaft is represented by the stalk of the leaf.¹⁶⁶⁷ Another possibility would be that the element depicts further leaves issuing on either side of the leaf's stalk or a 'base' of purely ornamental nature.

If the device is meant to be seen as independent from the leaf above it, it would probably function as a main device. The image would then be either 'pictographic', in the case that the device is representational, or ornamental, if its nature is ornamental.

Motif 231: Y

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three (?) examples (*pl.* 92).¹⁶⁶⁸ It is a Y-shaped device. The nature of the motif cannot be defined and its positioning such that it stands on the long bar is conventional. The categorisation of the three examples together is done on the basis of shape alone and it is not certain that they all represent the same device.

The existing motifs function as main devices (?) and as fillers (?).¹⁶⁶⁹ The two examples which function as main devices are placed between other similar motifs and are encountered in images of ornamental (?) nature.¹⁶⁷⁰

Motif 232: J

(Malia/Eastern Crete Steatite Prisms)

The type is represented by twenty five examples (*pl.* 92). It is an ornamental J-shaped device. The lower part of the concave side of two examples is toothed.¹⁶⁷¹

The type functions as supplement and in one case as a filler (?).¹⁶⁷²

¹⁶⁶⁷ See CHIC no. 259 a and CHIC, 407 no. 259 a; also Jasink 2009, 114, 117, 128, 130, 156. For a defence of the position taken by the CHIC, see Olivier 1990, 17 footnote 27 and this current work, p. 356. This interpretation is according to the author problematic because the device on **519 a** is very different from the typical 'Arrow' *b*, i.e. the CHIC sign 049. The representation on **519 a** is seen by the present author as a combination of a *Leaf with stalk* and a *U*. A similar composition is met on **541 a**.

¹⁶⁶⁸ If the small device under the neck of the *Waterfowl* **322 b** represents intentional engraving.

¹⁶⁶⁹ Main devices (?): **16 c**, **71 c**. Fillers (?): **322 b** (?).

¹⁶⁷⁰ The nature of the compositions would be ornamental if the nature of the *Ys* is ornamental.

¹⁶⁷¹ **557 c**.

¹⁶⁷² **A.6 a**. Or main device? In the case that this motif functioned as main device its nature would not be ornamental and the example would consequently not be a representative of the type.

ICONOGRAPHY

Motif 233: J-spiral

(Malia/Eastern Crete Steatite Prisms)

The type is represented by fifteen examples (*pl.* 92). It is an ornamental J-shaped device whose curved end rolls inwards to form a scroll. The upper part of the concave side of two examples is equipped with long parallel spikes.¹⁶⁷³

The type overlaps to a certain extent with '*Papyrus flowers*' with a spiral stem. As a rule, those devices which broaden towards the top are seen as '*Papyrus flowers*' whereas linear motifs with similar breadth of the two ends are seen as *J-spirals*. However, the boundaries between the two types are not always clear cut and the classification of some examples with one type or the other is only conventional and based mainly on their place in the composition.¹⁶⁷⁴

J-spirals function as fillers and as supplements.¹⁶⁷⁵

Motif 234: S

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by eight examples (*pl.* 93). It is an ornamental S-shaped device. The edges of the arms of one example turn outwards whereas one edge of another example whose identification as the type is not certain turns outwards and subsequently takes a J-form.¹⁶⁷⁶ One motif is composed of three parallel strands and shows angles instead of curves.¹⁶⁷⁷

Ss function as main devices, fillers, and supplemented devices.¹⁶⁷⁸ As main devices, *Ss* stand alone or are combined with each other and other motifs in ornamental images.

¹⁶⁷³ **438 b.**

¹⁶⁷⁴ The two ends of **379 c** for example have similar breadth. However, the fact that the device plays the same role in the image as the '*Papyrus flower*' with *spray* suggests a floral character.

¹⁶⁷⁵ Fillers: e.g. **29 b**, **518 c**. Supplements: e.g. **171 b**, **362 c**. The motifs **368 b** would function as main devices if the nature of the '*Egyptian arrow*' with which they are combined is ornamental and as fillers if this motif was some kind of symbol. For the devices **518 c**, see also Jasink 2009, 84.

¹⁶⁷⁶ Edges of the arms turning outwards: **205 c**. J-shaped edge: **213 c**. The possibility exists that **213 c** is a representational depiction of some kind of animal instead of an ornamental *S*. If this were the case, the J shapes which issue from its sides would represent its legs (compare *Centipede* and '*Centipede*'; for the depiction of the whole device, see *Devices with body supplements*). The devices on the same seal face which are classified as *Ripples* could then be seen as part of one motif which could perhaps represent a water landscape.

¹⁶⁷⁷ **337 b.**

¹⁶⁷⁸ Main devices: e.g. **149 b**, **337 b**. Fillers: e.g. **30 a**. Supplemented devices: e.g. **205 c**.

ICONOGRAPHY

Motif 235: Hook spiral

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three examples (*pl.* 93). It is an ornamental S-shaped device whose one arm rolls inwards to form a scroll.

One of the existing examples functions as a main device and the remaining two as supplements.¹⁶⁷⁹ The example which functions as a main device is combined with another motif in an ornamental image.

Motif 236: S-spiral

(Malia/Eastern Crete Steatite Prisms)

The type is represented by thirty nine examples (*pls.* 93–94). It is an ornamental S-shaped device whose arms roll inwards to form scrolls. The stems of two examples show parallel hatching while that of another broadens towards the centre and is dentated on both sides.¹⁶⁸⁰

The vertical positioning of the motif is conventional. While it seems that most examples were meant to be seen horizontally, some are placed on the seal face diagonally and others vertically.¹⁶⁸¹

S-spirals function as main devices, fillers, basic elements of repetition compounds, and supplemented devices.¹⁶⁸² Jasink suggests that some *S-spirals* combined with hieroglyphic inscriptions and seen as fillers by the CHIC function as main devices and constitute script signs.¹⁶⁸³ As main devices, they stand alone or are combined with other motifs in ornamental images.¹⁶⁸⁴

¹⁶⁷⁹ Main device: **295 c**. Supplements: **555 b**.

¹⁶⁸⁰ Parallel hatching: **287 b**, **475 c**. Broadening centre and toothed sides: **207 c**.

¹⁶⁸¹ Horizontally: e.g. **177 c**, **208 b**. Diagonally: e.g. **226 c**, **277 b**, **A.1 c**. Vertically: e.g. **599 c**.

¹⁶⁸² Main devices: e.g. **163 a**, **207 c**. Fillers: e.g. **518 a**. Basic elements of repetition compounds: e.g. **599 c**. Supplemented devices: e.g. **171 b**, **177 c**, **226 c**, **287 b**, **516 b**.

¹⁶⁸³ E.g. **279 c** (Jasink sees the *Lunette* (?) as the remains of an *S-spiral*), **561 c** (Jasink 2009, 5). On the possible use of the *S-spiral* as a script sign, see Jasink 2009, 4–12, 134–137.

¹⁶⁸⁴ Alone: e.g. **207 c**, **537 b**. With other devices: e.g. **163 a**, **575 a**.

ICONOGRAPHY

Motif 237: Disc S-spiral

(Malia/Eastern Crete Steatite Prisms)

The type is represented by sixteen examples (*pls. 94–95*). It is an S-spiral¹⁶⁸⁵ with discs in place of the scrolls. Apart from motifs with curved stems some straight-stemmed examples are also represented.¹⁶⁸⁶ The discs of one example take the form of centred-circles.¹⁶⁸⁷

Disc S-spirals function as main devices, elements of repetition compounds, and supplemented devices.¹⁶⁸⁸ As main devices, they are often combined with each other or, more rarely, with other motifs and take part in ornamental images.¹⁶⁸⁹

Motif 238: Part of a disc S-spiral

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples (*pl. 95*). One of them consists of a blob and another of a blob and a small spike issuing from one side. The motifs are understood as the scrolls and in the second case also part of the stem of disc S-spirals¹⁶⁹⁰ because they are depicted on the two edges of a composition of adjacent *Disc S-spirals* and slant in the same direction as these.

The placement of the two motifs at the edges of the composition creates the effect that the image is continued further than the seal face edge. The two examples are two of the few suggestive motifs met on the prisms.¹⁶⁹¹

The motifs function as main devices and take part in an ornamental image.

Motif 239: Z

(Malia/Eastern Crete Steatite Prisms)

The type is represented by twelve examples (*pl. 95*). It is an ornamental Z-shaped device which stands vertically on the seal face. While most often, the angles between the arms and the central bar are 60°, those of two examples are 90°. ¹⁶⁹² The inner side of the arms of some motifs is dentated.¹⁶⁹³

¹⁶⁸⁵ See *S-spiral*.

¹⁶⁸⁶ E.g. **288 b**, **430 a**.

¹⁶⁸⁷ **288 b**.

¹⁶⁸⁸ Main devices: e.g. **100 c**, **342 b**, **430 a**. Elements of repetition compounds: e.g. **29 a**, **86 c**. Supplemented devices: e.g. **288 b**.

¹⁶⁸⁹ With each other: e.g. **100 c**, **342 b**. With other motifs: e.g. **430 a**.

¹⁶⁹⁰ See *Disc S-spiral*.

¹⁶⁹¹ For suggestive motifs, see pp. 298–299.

¹⁶⁹² **326 c**, **544 c**.

¹⁶⁹³ E.g. **149 b**, **199 b**.

ICONOGRAPHY

Zs function as main devices and supplemented devices.¹⁶⁹⁴ As main devices, they are combined with other motifs in ornamental images.

Motif 240: Z-whirl

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by seven examples (*pl.* 95). It is an ornamental *Z*-shaped device which stands horizontally or diagonally on the seal face. The angle between the arms and the central bar is usually smaller or larger than 60°. ¹⁶⁹⁵ The inner side of the arms of two examples is toothed whereas one motif is composed of three parallel strands framed by two *Z*-shaped lines. ¹⁶⁹⁶

Z-whirls and *Zs* are very similar and their differentiation is not always straightforward. Defining is the way in which the motif is meant to be seen. The *Z* stands vertically whereas the *Z-whirl* stands horizontally or diagonally on the seal face. The arms of the *Z* run parallel to two opposite sides of the seal face whereas those of the *Z-whirl* run oblique to two opposite sides of the seal face. As a result of this, when the seal face is held either vertically or horizontally the *Z-whirl* cannot stand on one arm. A further help towards the differentiation between the two devices can be provided by the size of the angles. The majority of *Zs* have 60° angles as opposed to the majority of *Z-whirls* which have angles larger or smaller than 60°. Turning to the concept behind the two shapes, the *Z* is seen as a rather static device whereas the *Z-whirl* as a rotating motif similar to the *Two-armed whirl*.

Z-whirls function as main devices and supplemented devices. ¹⁶⁹⁷ The examples which function as main devices stand alone on the seal face or are combined with other motifs and are encountered in ornamental images.

Motif 241: Z-whirl spiral

(Malia/Eastern Crete Steatite Prisms)

The type is represented by six examples (*pls.* 95–96). It is a *Z-whirl* ¹⁶⁹⁸ whose arms roll outwards to form scrolls.

The existing examples function as supplemented devices.

¹⁶⁹⁴ Main devices: e.g. **149 b**. Supplemented devices: e.g. **199 b**, **264 c**, **326 c**.

¹⁶⁹⁵ But not always; **377 c** has 60° angles.

¹⁶⁹⁶ Toothed inner side of the arms: **512 c**, **591 c**. Motif composed of three parallel strands: **45 a**.

¹⁶⁹⁷ Main devices: e.g. **22 b**, **45 a**, **256 b**. Supplemented devices: e.g. **377 c**, **512 c**, **591 c**.

¹⁶⁹⁸ See *Z-whirl*.

ICONOGRAPHY

Motif 242: Meander Z

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three examples (*pl.* 96). It is an ornamental Z-shaped motif with a vertical bar issuing from the edge of each arm towards the opposite shoulder such that the device has inner and outer arms. The inner side of the inner and outer arms on the existing examples is toothed.

All motifs function as main devices and stand alone on the seal face.

Motif 243: Triskeles pommée

(Malia/Eastern Crete Steatite Prisms)

The type is represented by three examples (*pl.* 96). It is an ornamental motif consisting of three linear arms which issue radially from a common centre and terminate in blobs. Also the centre of the motif can at times be covered by a boring.¹⁶⁹⁹ In one case, the arms are omitted, the device being represented only by the three blobs.¹⁷⁰⁰

The existing representatives of the type function as supplemented devices.

Motif 244: Cross/Saltire

(Malia/Eastern Crete Steatite Prisms, Central Crete Ornamental Prisms)

The type is represented by twenty six examples (*pls.* 96–97). It is an ornamental cross- or X-shaped motif. *Crosses* always have four right angles and stand on one arm.¹⁷⁰¹ *Saltires* have four right angles or two acute and two obtuse angles and always stand on two arms.¹⁷⁰² The centre of five *Saltires* is covered by a blob.¹⁷⁰³ The blob of three of them is so large that the impression is created that the motifs are actually blobs from whose sides issue four spikes.¹⁷⁰⁴

Crosses/Saltires function as main devices, fillers (?), basic elements of repetition compounds, basic elements of border compounds, and supplemented devices.¹⁷⁰⁵ As main devices, they are most often combined with each other or with other motifs in ornamental

¹⁶⁹⁹ E.g. **82 a**.

¹⁷⁰⁰ **603 c**.

¹⁷⁰¹ **A**.

¹⁷⁰² **B**.

¹⁷⁰³ **127 a, 440 c**.

¹⁷⁰⁴ **440 c**.

¹⁷⁰⁵ Main devices: e.g. **115 a, 127 a, 215 c**. Fillers (?): e.g. **461 a**. Basic elements of repetition compounds: e.g. **316 b**. Basic elements of border compounds: e.g. **44 b, 95 c**. Supplemented devices: e.g. **205 a, 370 c, 316 b**.

ICONOGRAPHY

images.¹⁷⁰⁶ Apart from that, small *Saltires* without a central disc can constitute the CHIC sign X and be combined with other script signs in an inscription.¹⁷⁰⁷

Motif 245: Cross/Saltire pommée

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by twenty six examples (*pl.* 97). It is a cross/saltire¹⁷⁰⁸ whose arms terminate in blobs. The centre of many motifs is covered by a blob.¹⁷⁰⁹ A long spike which issues from a blob on one motif makes the relevant arm resemble a ‘*Beaked*’ bust.¹⁷¹⁰

Cross/Saltire pommée function as main devices¹⁷¹¹ and, most often, as supplemented devices. Two of the examples which function as main devices are combined with other motifs in ornamental images whereas one constitutes the CHIC sign 070 and is combined with other script signs in an inscription.¹⁷¹² The remaining example is seen by the present author as the possible CHIC sign 070.¹⁷¹³ However, the image in which it takes part is not included in the CHIC. Jasink sees one supplemented example as a possible ideogram.¹⁷¹⁴

Motif 246: Star

(Malia/Eastern Crete Steatite Prisms, Platanos Ornamental Prism)

The type is represented by five examples (*pl.* 98). It is an ornamental motif which consists of five or more linear arms which issue radially from a common centre. The centre of the motif can be covered by a blob.¹⁷¹⁵

The type is differentiated from *Star blossom* in that its arms are not triangular but linear. However, the boundaries between the two types are not always clear and the two overlap to a certain extent.

All but one *Star* function as basic elements of border compounds. The exception is **107 a** which functions as a main device. This is combined with other motifs and takes part in an ornamental image.

¹⁷⁰⁶ E.g. **13 c**, **127 a**, **215 c**, **594 b**, **596 a**.

¹⁷⁰⁷ E.g. **115 a**, **327 a**, **251 a**. Also the small *Saltire* **538 c** could represent the CHIC sign X, although it is not seen as such by the CHIC.

¹⁷⁰⁸ See *Cross/Saltire*.

¹⁷⁰⁹ E.g. **350 c**, **379 a**.

¹⁷¹⁰ **321 c**.

¹⁷¹¹ **31 a**, **115 a**, **428 a**, **538 c**.

¹⁷¹² Ornamental image: **31 a**, **428 a**. Hieroglyphic inscription: **115 a**.

¹⁷¹³ **538 c**. For this image, see also footnote 2088.

¹⁷¹⁴ **379 a** (Jasink 2009, 123). For **184 a**, see Jasink 2009, 133.

¹⁷¹⁵ E.g. **448 b**.

ICONOGRAPHY

Motif 247: Star pommée

(Malia/Eastern Crete Steatite Prisms)

The type is represented by five examples (*pl.* 98).¹⁷¹⁶ It is a star¹⁷¹⁷ whose arms terminate in blobs. The centre of the existing examples takes the form of a disc which is variously represented by a blob, a double centred-circle, or a circular unengraved surface.¹⁷¹⁸

All examples function as main devices. They either stand alone or are combined with other motifs and are encountered in ornamental images.¹⁷¹⁹

Motif 248: One-armed whirl

(Malia/Eastern Crete Steatite Prisms)

The type is represented by fourteen examples (*pl.* 98). It is an ornamental (?)¹⁷²⁰ motif which consists of a blob from one side of which issues a curved spike or line.

Most of the existing examples function as main devices whereas two devices function as supplements.¹⁷²¹ As main devices, *One-armed whirls* are combined with each other and/or other motifs and take part in ornamental images.¹⁷²² It is uncertain whether the motifs **5 b** functioned as main devices or as fillers. While in the first case they would probably have a representational nature, in the second their nature would be purely ornamental.

Motif 249: Two-armed whirl

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by sixteen examples (*pl.* 98). It is an ornamental (?)¹⁷²³ motif which consists of two spikes or lines bent towards the same direction which issue from two, as a rule antithetical, sides of a common centre. Exceptions to the rule constitute two motifs whose arms issue from adjacent parts of the centre.¹⁷²⁴ The centre of most examples

¹⁷¹⁶ For some further examples of the type, see CMS II,1 no. 415 and CMS III no. 79.

¹⁷¹⁷ See *Star*.

¹⁷¹⁸ Blob: **271 c**, **593 a**. Double centred-circle: **363 c**. Circular unengraved surface: **439 a**.

¹⁷¹⁹ Alone: e.g. **271 c**, **439 a**. With other motifs: e.g. **363 c**, **593 a**, **A.16 b**.

¹⁷²⁰ The possibility exists that some examples such as the motifs **5 b** were symbols of some kind. For the subject of the difficulty in identifying the nature of some motifs, see pp. 162–163.

¹⁷²¹ **100 a**.

¹⁷²² With each other: e.g. **85 b**. With other motifs: e.g. **428 a**.

¹⁷²³ The possibility exists that some examples such as the motif **5 b** were symbols of some kind. For the subject of the difficulty in identifying the nature of some motifs, see pp. 162–163.

¹⁷²⁴ **5 b**, **55 c**.

ICONOGRAPHY

is covered by a disc which is represented by a blob.¹⁷²⁵ In one case, the disc takes the form of a centred-circle.¹⁷²⁶

Two-armed whirls function as main devices, fillers, and basic elements of repetition compounds.¹⁷²⁷ As main devices, they can stand alone on the seal face or else be combined with each other and similar whirls with more arms in ornamental images.¹⁷²⁸ Two examples of the device are seen by Jasink as possible representatives of the CHIC sign 033.¹⁷²⁹

Motif 250: Three-armed whirl

(Malia/Eastern Crete Steatite Prisms)

The type is represented by two examples (*pl.* 99). It is an ornamental (?) motif which consists of three spikes or lines bent towards the same direction and issuing from a common centre. The centre can be covered by a disc in the form of a blob.¹⁷³⁰

One of the motifs functions as a main device and the other as a filler.¹⁷³¹ The example which functions as a main device is combined with whirls which have a different number of arms in an ornamental image. One example of the device is seen by Jasink as a possible representative of the CHIC sign 033.¹⁷³²

Motif 251: Four-armed whirl

(Malia/Eastern Crete Steatite Prisms)

The type is represented by sixteen examples (*pl.* 99). It is a motif which consists of four spikes or lines bent towards the same direction and issuing from a common centre. The centre of the whirl can be covered by a blob.¹⁷³³ Two variations of the type are distinguished, the canonical one and an X-shaped one.¹⁷³⁴ All the arms of three examples which belong to the first variation issue from one half of the central blob, a feature probably connected with

¹⁷²⁵ But not that of **317 b** and **A.8 b**.

¹⁷²⁶ **31 b**.

¹⁷²⁷ Main devices: e.g. **55 c**. Fillers: e.g. **275 a**, **434 a**. Basic elements of repetition compounds: e.g. **440 a**. It is unknown whether **5 b** and the *One-armed whirls* with which it is combined functioned as fillers or as main devices. For this subject, see also *One-armed whirl*.

¹⁷²⁸ Alone: e.g. **55 c**. With other motifs: e.g. **420 c**.

¹⁷²⁹ **420 c** (Jasink 2009, 82, 121).

¹⁷³⁰ E.g. **420 c**.

¹⁷³¹ Main device: **420 c**. Filler: **492 c**.

¹⁷³² **420 c** (Jasink 2009, 82, 121).

¹⁷³³ E.g. **537 c**, **547 b**.

¹⁷³⁴ A and B respectively.

ICONOGRAPHY

the lack of space on the seal face.¹⁷³⁵ The upper part of one arm on one example is toothed such that the arm resembles a 'Wheat stalk'.¹⁷³⁶

The nature of the motif is uncertain. While at first glance it appears ornamental, some examples, such as **402 c** and **460 c** create the impression that they could have functioned as symbols of some kind.¹⁷³⁷

The majority of *Four-armed whirls* function as main devices; only one example functions as a filler.¹⁷³⁸ As main devices, *Four-armed whirls* stand alone on the seal face or else are combined with each other or other motifs.¹⁷³⁹ They take part in 'pictographic' (?) and ornamental images.¹⁷⁴⁰

Motif 252: Four-armed whirl disc spiral

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl.* 99). It is an ornamental motif which consists of four arms bent towards the same direction and issuing from a common centre. Their ends subsequently roll to form scrolls which are then substituted by blobs. Also the centre of the existing example is covered by a blob.

The motif functions as a main device and stands alone on the seal face.

Motif 253: Swastika

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

The type is represented by eighteen examples (*pls.* 99–100). It is an ornamental (?)¹⁷⁴¹ motif which consists of four arms which issue at equal distances from a common centre, are bent to create angles at about half their length, and look towards the same direction. The inner side of the outer arms of many examples is toothed.¹⁷⁴² The angles of one example are rounded and the ends of its outer arms turn slightly outwards.¹⁷⁴³ One motif is composed of three parallel strands.¹⁷⁴⁴

¹⁷³⁵ **402 c**, **460 c**.

¹⁷³⁶ **A.15 c**.

¹⁷³⁷ For the subject of the difficulty in identifying the nature of some motifs, see pp. 162–163.

¹⁷³⁸ **492 c**.

¹⁷³⁹ Alone: e.g. **565 a**. With each other: e.g. **547 b**. With other motifs: e.g. **537 c**.

¹⁷⁴⁰ 'Pictographic' (?): e.g. **402 c**, **460 c**. Ornamental: e.g. **537 c**.

¹⁷⁴¹ For some examples, such as the motif **158 b**, the possibility exists that they were symbols of some kind. For the subject of the difficulty in identifying the nature of some motifs, see pp. 162–163.

¹⁷⁴² E.g. **89 c**, **249 c**.

¹⁷⁴³ **205 b**.

¹⁷⁴⁴ **341 b**.

ICONOGRAPHY

Swastikas function as main devices. They can stand alone on the seal face or be combined with other motifs.¹⁷⁴⁵ Most of them take part in images of ornamental (?) nature whereas one example is encountered in an image of an unknown nature.¹⁷⁴⁶

Motif 254: Comb swastika

(Mesara Chlorite Prisms)

The type is represented by one example (*pl.* 100). It is an ornamental motif which takes the form of a cross from each arm of which issue vertically long parallels such that a rotating impression is created. Two antithetical arms of the existing example are somewhat off set from the centre.

The type is a special kind of Yule's 'Cross with Zwickelfüllung'.¹⁷⁴⁷ The existing motif functions as a basic element of a border compound.

Motif 255: Whirl

(Malia/Eastern Crete Steatite Prisms)

The type is represented by forty two examples (*ppls.* 100–101). It is a motif which consists of five or more spikes or lines bent towards the same direction and issuing from a common centre. The centre of the motif can be covered by a disc.¹⁷⁴⁸ The number of the arms on the represented examples ranges from five to seventeen. All but one of the existing motifs 'rotate' in an anticlockwise direction.¹⁷⁴⁹

The question of the nature of the motif remains open. While at first sight it appears ornamental, the combination of some *Whirls* with representational motifs leaves the possibility open that in certain contexts they could have functioned as symbols.¹⁷⁵⁰

Most *Whirls* function as main devices. One example functions as a basic element of a border compound and another perhaps as a filler.¹⁷⁵¹ As main devices, *Whirls* can stand alone on the seal face or else be combined with each other or other motifs.¹⁷⁵² They are encountered in 'pictographic' and ornamental images.¹⁷⁵³ The combination of the *Whirl* 424 a with the *Profile head of a 'bull'* could be interpreted as an inscription composed of the

¹⁷⁴⁵ Alone: e.g. 11 c, 249 c. With other motifs: e.g. 158 b, 205 b.

¹⁷⁴⁶ The nature of images such as 11 c and 89 c would be ornamental if the nature of the *Swastika* is ornamental. Images of an unknown nature: 158 b.

¹⁷⁴⁷ Yule 1980 a, pl. 20 Motif 29 nos. 2, 3, 12.

¹⁷⁴⁸ E.g. 191 b, 487 b.

¹⁷⁴⁹ The exception is 514 b.

¹⁷⁵⁰ E.g. 128 a, 498 a. For the subject of the difficulty in identifying the nature of some motifs, see pp. 162–163.

¹⁷⁵¹ Basic element of a border compound: 185 a. Filler (?) (or main device and thus a symbol of some kind?): 498 a.

¹⁷⁵² Alone: e.g. 95 c, 138 a. With each other: e.g. 129 a. With other motifs: e.g. 110 c, 128 a, 521 c.

¹⁷⁵³ 'Pictographic': e.g. 128 a, 424 a. Ornamental: e.g. 43 a, 129 a.

ICONOGRAPHY

CHIC signs 033–012. However, the CHIC does not see this combination as an inscription.¹⁷⁵⁴ Another example of the device is seen by Jasink as a possible representative of the CHIC sign 033.¹⁷⁵⁵

Motif 256: Whirl spiral

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 101*). It is an ornamental motif which consists of five or more arms bent towards the same direction and issuing from a common centre. Their ends subsequently roll to form scrolls. The centre of the existing motif is covered by a large disc.

The motif functions as a main device and stands alone on the seal face.

Motif 257: Whirl pommée

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 101*). It is an ornamental (?) motif which consists of five or more arms bent towards the same direction and issuing from a common centre. Their ends subsequently terminate in blobs. The centre of the existing motif is covered by a large blob. Its arms issue in a clockwise direction.

The example functions as a main device and stands alone on the seal face.

Motif 258: Swastika cross (?)

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example whose identification as this type is not certain (*pl. 101*).¹⁷⁵⁶ It is a cross with a spike issuing vertically from the same side of each arm such that a swastika becomes inscribed in it. The spikes of the existing motif are short and issue from the very top of the arms of the cross.

The motif functions as a main device. It is combined with other devices in an ornamental image.

¹⁷⁵⁴ Against the interpretation of the two motifs as script signs would speak the fact that the combination CHIC signs 012–033 is not otherwise represented on the extant hieroglyphic documents (see CHIC, 326 no. 12; 339 no. 033).

¹⁷⁵⁵ **420 c** (Jasink 2009, 82, 121).

¹⁷⁵⁶ The author cannot reach a definitive conclusion about whether a *Swastika* with long inner and short outer arms or a *Swastika cross* is represented on **413 b** on the basis solely of examining the photographs and the impressions of the seal. It is therefore possible that the arms of the device do not ‘split’ to continue further than the point where they curve. In this case, the type *Swastika cross* would not be represented on the prisms.

ICONOGRAPHY

Motif 259: Half swastika

(Mesara Chlorite Prisms)

The type is represented by one example (*pl. 101*).¹⁷⁵⁷ It is a cross whose two antithetical arms bend at about half their length towards the same rotary direction. The centre of the existing motif is broad and lozenge-shaped.

The motif functions as a main device. It is combined with other motifs in an ornamental image.

Motif 260: Line K

(Malia/Eastern Crete Steatite Prisms, Central Crete Ornamental Prisms)

The type is represented by four examples (*pl. 101*). It is an ornamental motif which consists of three bars organised in a K shape.

The existing *Line Ks* function as main devices. They are combined in pairs and are encountered in ornamental images.

Motif 261: Line comb

(Malia/Eastern Crete Steatite Prisms, Central Crete Ornamental Prisms)

The type is represented by fourteen examples (*pls. 101–102*). It is an ornamental motif which consists of a bar from one side of which issue slanting parallels. The latter can run all along the length of the horizontal bar or start at about two thirds of it.¹⁷⁵⁸

Line combs function as main devices and as basic elements of repetition compounds.¹⁷⁵⁹ As main devices, they are combined with each other and/or other devices in ornamental images.

Motif 262: Radial hatching

(Central Crete Ornamental Prisms)

The type is represented by one example (*pl. 102*). It is an ornamental motif which consists of variably long, adjacent bars which issue radially from the edges of another device or composition.

¹⁷⁵⁷ For another example of the type, see V Suppl. 1A no. 211.

¹⁷⁵⁸ Running all along the length of the horizontal bar: e.g. **258 c**. Starting at about two thirds of the horizontal bar: e.g. **252 b**.

¹⁷⁵⁹ Main devices: e.g. **252 b**, **258 c**. Basic elements of repetition compounds: e.g. **252 a**.

ICONOGRAPHY

The existing motif functions as a main device. It is combined with other motifs in an ornamental image.

Motif 263: Parallels

(Malia/Eastern Crete Steatite Prisms, Kalo Chorio and Psychro Prisms with the Cable Devices, Central Crete Ornamental Prisms)

The type is represented by nineteen examples (*pl. 102*). It is an ornamental motif which consists of two or more parallel lines or bars.

Parallels function as main devices, fillers, basic elements of repetition compounds, basic elements of border compounds, and supplements.¹⁷⁶⁰ As main devices, they are combined with other devices and are encountered in ornamental images.

Motif 264: Grid

(Prisms with EM III/MM I Influences, Central Crete Ornamental Prisms)

The type is represented by nine examples (*pl. 102*). It is an ornamental motif which consists of lines or bars combined in cross hatching. The lines/bars of all existing motifs slant such that an oblique lattice is created.

The majority of *Grids* function as main devices; one example functions as a basic element of a border compound.¹⁷⁶¹ As main devices, *Grids* can stand alone or be combined with other devices in ornamental images.¹⁷⁶²

Motif 265: Disc grid

(Malia/Eastern Crete Steatite Prisms)

The type is represented by one example (*pl. 102*). It is a grid¹⁷⁶³ whose joints are covered by blobs. The lines/bars of the existing motif slant such that an oblique lattice is created.

The motif functions as a main device and stands alone on the seal face.

¹⁷⁶⁰ Main devices: e.g. **121 a**, **290 b**. Fillers: **388 c**. Basic elements of repetition compounds: e.g. **599 c**. Border compounds: e.g. **64 b**. Supplements: e.g. **226 c**.

¹⁷⁶¹ **160 c**.

¹⁷⁶² Alone: e.g. **259 b**. With other devices: e.g. **A.2 b**.

¹⁷⁶³ See *Grid*.

ICONOGRAPHY

Motif 266: Simple grid

(Central Crete Ornamental Prisms)

The type is represented by three examples (*pl. 102*). It is an ornamental motif which consists of a bar crossed at almost equal distances by two or more other bars. The bars of the existing examples meet each other at right angles such that a vertical lattice is created.

The motifs function as main devices and are combined with other motifs in ornamental images.

Motif 267: Random hatching

(Malia/Eastern Crete Steatite Prisms)

This is not a type but a section for the presentation of six patterns which consist of randomly engraved lines (*pl. 103*). It is possible that on **181 a** two units arranged in 180° rotational symmetry are depicted. However, the engraving is too messy for the pattern to be broken down. Even if the existence of these hypothetical devices were accepted, they would remain unidentifiable.

All examples of *Random hatching* function as main devices and stand alone on the seal face.

Motif 268: Miscellaneous unidentifiable devices/images

This is not a type but a section devoted to the presentation of unidentifiable devices for which no appropriate designation could be found (*pls. 103–105*). For some depictions it has not been possible to define whether they constitute one entity or the combination of more than one.

I. Awkward figural motif. The element which issues from the backside of the pelvis, if intentional engraving, would suggest a quadruped. In the case that this is true, a *Bull* pawing the earth could be depicted. However, the lack of ears as well as the fact that the motif differs markedly from all the existing depictions of quadrupeds do not allow a definitive reading of the creature as a quadruped. Against the reading of the motif as a seated *Man in profile* would speak the representation of the male organ.¹⁷⁶⁴ (Malia/Eastern Crete Steatite Prisms)

II. Wedde depicts the device rotated 180° with regard to the way it is depicted here and sees in it a ship with curved hull, two pointed extremities, a possible steering oar, high stern to

¹⁷⁶⁴ Yule depicts the figure vertically and suggests 'Mensch?' (Yule 1980 b, 100). The male organ is not represented on any of the existing depictions of human figures.

ICONOGRAPHY

the left, and three unidentified lines which issue upwards from the hull.¹⁷⁶⁵ However, the device does not find any parallel among the existing representations of ships on prisms or any other stylistically related seals. Another suggestion would be that it represents a *Pig/boar* in right profile with the *Back part of an arrow* issuing from its rump under the tail. The ‘stern’ of Wedde’s ship would represent the sunken head of the animal, the ‘steering oar’ the ear, the two unidentified vertical lines the legs, the ‘bow’ the tail, and the oblique bar the *Back part of an arrow*. However, the unusual shape of the motif as well as the fact that the ‘arrow’ would issue from the rump of the animal and not as is usual from its backside, make this reading as dubious as that which sees a ship.¹⁷⁶⁶ (Malia/Eastern Crete Steatite Prisms)

III. Quadruped with crossed legs? The lack of a head as well as the vertical line between the two crossed elements make this reading problematic. (Malia/Eastern Crete Steatite Prisms)

IV. Regardant quadruped with one backwards bent front leg in right side view? (Malia/Eastern Crete Steatite Prisms)

V. Two motifs. Unfinished crouching *Dogs/lions* in left side view? (Malia/Eastern Crete Steatite Prisms)

VI. Crouching *Dog/lion* in right side view? (Malia/Eastern Crete Steatite Prisms)

VII. Unidentifiable. It is not certain whether this is the original motif or the remains of an abraded device. (Malia/Eastern Crete Steatite Prisms)

VIII. Three motifs, each of which consists of a blob from one side of which issues a large spike. *Heads of an ‘ox’*? (Malia/Eastern Crete Steatite Prisms)

IX. The device is placed behind the head of a *Bovine* and is linked with the latter’s ear such that at first glance the impression is created that the quadruped has horns of exceptional shape. The CMS sees in it a ‘Bucranion’ rotated 90° clockwise with regard to the quadruped and linked to it by its muzzle. Another possibility would be to see a small head of a ram in right profile with horns splayed either side of the head.¹⁷⁶⁷ In the case that this is true, the head is rotated 180° with regard to the quadruped and linked to it by its horns, one abutting the ear and the other, the back of the animal. (Malia/Eastern Crete Steatite Prisms)

X. ‘*Murex shell*’? Or the same device as that depicted to the left of the *Man in profile* with whom it is combined, i.e. a *Fish*? The shape of the motif alone does not justify any of these readings. The identification of the second motif in the image as a *Fish* is not certain. (Malia/Eastern Crete Steatite Prisms)

XI. *Profile head of a ruminant*? (Malia/Eastern Crete Steatite Prisms)

XII. *Head of a ‘dog/lion with hook’* in right side view? In the case that this motif is depicted,

¹⁷⁶⁵ Wedde 2000, 332 no. 707.

¹⁷⁶⁶ For depictions of animals hit by arrows, see **10 b**, **495 a**, **554 b**, **566 b**.

¹⁷⁶⁷ This would represent the only example of a type which could be designated *Profile head of a ‘ram’*.

ICONOGRAPHY

the mouth is open. However, the fact that the hook bends downwards instead of upwards would be exceptional.¹⁷⁶⁸ (Malia/Eastern Crete Steatite Prisms)

XIII. *Head of a 'dog/lion with hook' in left side view? Or Legless waterfowl in right side view?* In the case that the *Head of a 'dog/lion with hook'* is depicted, the mouth is closed. (Malia/Eastern Crete Steatite Prisms)

XIV. V-shaped device with a longer thicker and a shorter thinner arm, the latter terminating in a small blob. Unfinished *Waterfowl?*¹⁷⁶⁹ Or 'Lame' *chevron?* (Malia/Eastern Crete Steatite Prisms)

XV. Device composed of two curved lines arranged the one above the other. This configuration is reminiscent of some *Waterfowls'* bodies.¹⁷⁷⁰ However, the abstract character of the motif does not allow its reading as a *Headless waterfowl*. (Mesara Chlorite Prisms)

XVI. J-shaped motif with one trifurcated end and a J-shaped element issuing from its convex side. The trifurcated end and curved body could be read as the tail and curved torso of a *Dolphin*.¹⁷⁷¹ However, in the case that a *Dolphin* were depicted, the significance of the J-shaped element would be unclear. (Malia/Eastern Crete Steatite Prisms)

XVII. Two unidentifiable motifs, each with one toothed side. *Fish?* (Malia/Eastern Crete Steatite Prisms)

XVIII. *Spiders?* (Malia/Eastern Crete Steatite Prisms)

XIX. Unidentifiable. (Malia/Eastern Crete Steatite Prisms)

XX. Some kind of load? The motif is placed on the back of an *Agrimi* (Platanos Prism with the Cable Devices)

XXI, XXII. Unidentifiable motifs held by a *Man in profile*. (Mesara Chlorite Prisms)

XXIII, XXIV. Unidentifiable motif held by a *Man in profile*. (Malia/Eastern Crete Steatite Prisms)

XXV. *Arrow? Back part of an arrow? Or 'Lily blossom'?* In the case that a '*Lily blossom*' is depicted, the motif must be inverted 180°. (Malia/Eastern Crete Steatite Prisms)

XXVI. The motif resembles somewhat the *Stool 538 c*. It is seen by Jasink as the possible hieroglyphic sign 'horns of consecration'/CHIC sign 034.¹⁷⁷² (Malia/Eastern Crete Steatite Prisms)

XXVII. Unidentifiable. The place of the motif in the image could suggest that it depicts a

¹⁷⁶⁸ For the only example of a head with downwards bending hook, see one of the *Heads of a 'dog/lion with hook'* **402 c**.

¹⁷⁶⁹ Compare the composition **360 b** to **40 c**.

¹⁷⁷⁰ **526 c**, **550 c**.

¹⁷⁷¹ For these characteristics, see the *Dolphins 40 c* and **360 b**.

¹⁷⁷² Her quotation marks; Jasink 2009, 82, 132.

ICONOGRAPHY

table. (Malia/Eastern Crete Steatite Prisms)

XXVIII. Unidentifiable. The combination of the motif with a *Leg* could suggest that it functions as a hieroglyph. However, the depiction finds no parallels among the sign list of the CHIC. Jasink sees in the device a vessel which could perhaps be seen as a *Jug*. She suggests that the motif combination **128 b** could constitute the hieroglyphic inscription CHIC signs 010 – 053.¹⁷⁷³ (Malia/Eastern Crete Steatite Prisms)

XXIX. Unidentifiable. Its combination with an '*Arrow*' *b* could suggest that it functions as a hieroglyph. However, the motif finds no good parallels among the sign list of the CHIC. Jasink suggests that it could constitute the script sign gate.¹⁷⁷⁴ (Malia/Eastern Crete Steatite Prisms)

XXX. Tapering ladder-shaped device. The adjacent ends of the vertical bars terminate in blobs. Jasink sees the device as the CHIC sign 077 and reads it as part of an inscription continued on **75 c**.¹⁷⁷⁵ (Malia/Eastern Crete Steatite Prisms)

XXXI. Sword-shaped motif. Its combination with an '*Arrow*' *b* could suggest that it functions as a hieroglyph. However, the motif finds no parallels among the sign list of the CHIC. (Malia/Eastern Crete Steatite Prisms)

XXXII. Thick curved line. It is unknown whether the motif is representational or purely ornamental. (Malia/Eastern Crete Steatite Prisms)

XXXIII. *Ship* with thick mast and numerous oars? Or, rotated 180°, the *Head of a 'ram'* with horns toothed on the upper side? (Malia/Eastern Crete Steatite Prisms)

XXXIV. According to Wedde, possible ship with mast, backstay, forestay, and short curving hull.¹⁷⁷⁶ Wedde does not identify the elements which issue from the lower ends of the stays. Both the facts that the device finds no parallels among the rest of the *Ships* on prisms and that the elements which issue from the 'stays' cannot be identified as parts of the ship do not allow its definitive reading as such. (Malia/Eastern Crete Steatite Prisms)

XXXV. Motif with triangular body and internal fishbone hatching which makes it resemble a leaf. Compare somewhat the device CMS X no. 211. (Malia/Eastern Crete Steatite Prisms)

XXXVI. Disc on which steps a *Dog/lion*. Rendering of the ground or purely ornamental? (Malia/Eastern Crete Steatite Prisms)

XXXVII. Peculiarly rendered '*Papyrus flower*'? (Malia/Eastern Crete Steatite Prisms)

XXXVIII. '*Lily flower*'? The fact that the two side spikes are asymmetrically placed on either side of the central bar and differ in size would speak against this reading. (Malia/Eastern Crete Steatite Prisms)

¹⁷⁷³ Jasink 2009, 81.

¹⁷⁷⁴ Jasink 2009, 191.

¹⁷⁷⁵ Jasink 2009, 124–125, 194.

¹⁷⁷⁶ 'Interpretation as ship insecure', Wedde 2000, 338 no. 840.

ICONOGRAPHY

XXXIX. Unidentifiable. (Malia/Eastern Crete Steatite Prisms)

XL. Half a *Lily with 'base' a*? Or a purely ornamental motif? The device occupies the whole seal face such that no space is left for the other half of a *Lily with 'base' a*. Moreover, it stands obliquely in the field and not straight as do the existing examples of *Lilies with 'base' a*. (Malia/Eastern Crete Steatite Prisms)

XLI. *Z-whirl with Bars as body supplements*? The facts that the shoulders are broader than the rest of the device and that straight *Bars* are otherwise never used as supplements do not allow the assertive reading of this device as such. (Malia/Eastern Crete Steatite Prisms)

XLII. *Saltire* or *Swastika*? (Malia/Eastern Crete Steatite Prisms)

XLIII. Blob issuing from a line. The device is attached to the waist of a '*Spider' b*'. (Malia/Eastern Crete Steatite Prisms)

XLIV, XLV. Unidentifiable ornamental (?) motif. (Malia/Eastern Crete Steatite Prisms)

XLVI. Small, not necessarily intentional engraving. (Malia/Eastern Crete Steatite Prisms)

XLVII. Two *Parallels*? (Malia/Eastern Crete Steatite Prisms)

XLVIII. Wedge-shaped representational (?) motif. The device hangs from the arm of a *Man in profile*. (Malia/Eastern Crete Steatite Prisms)

XLIX, L. Linear motif. (Kalo Chorio and Psychro Prisms with the Cable Devices)

LI. Linear motif with bifurcation on one end.¹⁷⁷⁷ An incipient "*Loop*"? (Kalo Chorio and Psychro Prisms with the Cable Devices)

LII–LIV. Linear motif. (Kalo Chorio and Psychro Prisms with the Cable Devices)

LV. Linear motif, somewhat reminiscent of a helmet. (Kalo Chorio and Psychro Prisms with the Cable Devices)

LVI. Linear motif. (Kalo Chorio and Psychro Prisms with the Cable Devices)

LVII. Unidentifiable device which intermingles with the legs of two standing '*Apes' b* in profile. It is unclear which parts of the image belong to the animals and which to the motif in question.¹⁷⁷⁸ The existence in the image of a third motif is indicated by the vertical bar between the two animals which cannot be explained as part of them. (Platanos Prism with the Cable Devices)

LVIII. The CMS sees here the schematic depiction of two pairs of antithetical acrobats, the upper pair consisting of two figures with abutting breasts and the lower of two figures with abutting feet. While this reading could be right, the image is classified as unidentifiable on account of its schematic nature and the difficulty in breaking it down. Because all depicted motifs are created by one stroke which has no beginning or end it is impossible to clearly

¹⁷⁷⁷ Compare the similar motif CMS III no. 35 a.

¹⁷⁷⁸ For a detailed discussion of this subject, see p. 172.

ICONOGRAPHY

define the limits of the depicted quantities. (Platanos Prism with the Cable Devices)

LIX. The CMS sees ‘six birds with long necks’ placed the one above the other. While this interpretation is considered possible, the abstract character of the six elements does not allow their conclusive reading as *Waterfowls*.¹⁷⁷⁹ (Malia/Eastern Crete Steatite Prisms)

LX. H-shaped device with dentation on the outer side of each arm and slanting horizontal bar. It is not clear whether one motif is depicted or two “*Saw branches*” arranged in 180° rotational symmetry and connected by a slanting *Bar*. (Malia/Eastern Crete Steatite Prisms)

LXI. *Row of three Hs?*¹⁷⁸⁰ Or four *Bars* in a row connected by three shorter *Bars*? (Malia/Eastern Crete Steatite Prisms)

LXII. Unidentifiable. Compare to the device **10 c.** (Malia/Eastern Crete Steatite Prisms)

LXIII. A bar from either side of which issues a curved element which is toothed on the outer side. The two elements issue towards the same rotary direction whereas their roots are somewhat offset from the centre of the bar. (Malia/Eastern Crete Steatite Prisms)

LXIV. *S-whirl of Protomes of a quadruped?* Or *S-whirl of “Bulb branches”?* The arms of the whirl resemble “*Bulb branches*”. On the other hand, the small spike which issues from one shoulder of the device is better read as an upwards directed leg of a regardant *Protome of a quadruped* rather than a *Line* which functions as a supplement. Compare to a certain extent the device CMS III no. 112 which seems to be an abstract version of the *Z-whirl of Protomes of a dog/lion 288 a.*¹⁷⁸¹ (Malia/Eastern Crete Steatite Prisms)

Motif 269: Fragmentary unidentifiable devices/images

This is not a type but a section devoted to the presentation of devices which cannot be identified because of their fragmentary preservation (*pls. 105–106*). In some cases it has not been possible to define whether the remains belong to one entity or a combination of more than one entities.

I. Approximately the half of a motif. (Malia/Eastern Crete Steatite Prisms).

II. Approximately the half of a motif which consists of a hatched ellipsoidal ring with a fun-shaped element issuing from its preserved end. Two J-shaped elements issue from the same end on either side of the fun-shaped element. Younger sees in the motif an ‘arch sistrum’ with flared handle and six rungs.¹⁷⁸² (Malia/Eastern Crete Steatite Prisms)

III. Approximately the half of a motif which consists of a hatched ellipsoidal ring and a

¹⁷⁷⁹ Compare to the somewhat similar CMS II,2 no. 215 b.

¹⁷⁸⁰ The type *H* is not included in this study. If the device does actually consist of three *Hs*, each of the two side *Hs* shares its inner arm with the central *H*, this latter sharing both its arms with the outer *Hs*.

¹⁷⁸¹ The muzzle of the animals CMS III no. 112 has been omitted.

¹⁷⁸² Younger 1998, 76 no. 57.

ICONOGRAPHY

- 'handle' issuing from one end. (Malia/Eastern Crete Steatite Prisms)
- IV. The largest part of a device which consists of a hatched grain-shaped ellipse. From the preserved end of the device issue towards the same direction three linear elements with triangular ends. (Malia/Eastern Crete Steatite Prisms)
- V. Two linear elements, each of which terminates in a 'cup sinking'. The outer side of one element is toothed. (Malia/Eastern Crete Steatite Prisms)
- VI. Linear element which is toothed on one side (partially preserved *Hatched D* [?]) and two lines. (Malia/Eastern Crete Steatite Prisms)
- VII. Leg with claws (?) and linear element which terminates in a 'cup sinking'. (Malia/Eastern Crete Steatite Prisms)
- VIII. Blob and unidentifiable element. (Malia/Eastern Crete Steatite Prisms)
- IX. *Jug* in left side view? (Malia/Eastern Crete Steatite Prisms)
- X. Remains of a motif. (Malia/Eastern Crete Steatite Prisms)
- XI. Pear-shaped remains of a motif. (Malia/Eastern Crete Steatite Prisms)
- XII. Remains of a motif. (Malia/Eastern Crete Steatite Prisms)
- XIII. Remains of a motif seen by Jasink as a possible hieroglyphic sign.¹⁷⁸³ (Malia/Eastern Crete Steatite Prisms)
- XIV, XV. Remains of a motif. (Malia/Eastern Crete Steatite Prisms)
- XVI. Remains of a motif which ends in a spiral. (Malia/Eastern Crete Steatite Prisms)
- XVII–XIX. Remains of a motif. (Malia/Eastern Crete Steatite Prisms)
- XX. A larger and a smaller blob. A line and two spikes issue from two sides of the larger blob respectively. (Malia/Eastern Crete Steatite Prisms)
- XXI. A larger and a smaller blob connected by two parallels. (Malia/Eastern Crete Steatite Prisms)
- XXII. If intentional engraving, remains of a motif. (Malia/Eastern Crete Steatite Prisms)
- XXIII. Rectangular remains of a motif. (Malia/Eastern Crete Steatite Prisms)
- XXIV–XXVI. Remains of a motif. (Malia/Eastern Crete Steatite Prisms)
- XXVII. '*Beetle*'? (Prisms with EM III/MM I Influences)
- XXVIII. The largest part of a motif. (Malia/Eastern Crete Steatite Prisms)
- XXIX. Remains of a motif. (Malia/Eastern Crete Steatite Prisms)
- XXX. *Quadruped* and above it a *Blob*? (Malia/Eastern Crete Steatite Prisms)

¹⁷⁸³ Jasink 2009, 30.

ICONOGRAPHY

XXXI. The largest part of a motif. (Malia/Eastern Crete Steatite Prisms)

XXXII. Linear remains of a motif. (Malia/Eastern Crete Steatite Prisms)

XXXIII, XXXIV. V-shaped remains of a motif. (Malia/Eastern Crete Steatite Prisms)

XXXV–XXXVII. Remains of a motif. (Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences)

XVIII–XLI. Remains of a device or group of devices. (Malia/Eastern Crete Steatite Prisms)

XLII–XLVII. *Line/Bar*, *Wedge*, “*Saw branch*” or ‘*Fir branch*’. (Malia/Eastern Crete Steatite Prisms)

For the very small remains of unidentifiable devices see also **41 c**, **32 c**, **38 b**, **38 c**, **75 a**, **114 c**, **138 b**, **146 c**, **159 c**, **164 c**, **175 c**, **220 c**, **235 c**, **246 b**, **266 c**, **294 c**, **334 c**, **380 a**, **404 c**, **473 a**, **476 b**, **552 c**, **533 b**, **574 b**.

General observations¹⁷⁸⁴

269 motif types have been distinguished. Among these 51 % are mainly representational, 13.1 % vegetal/floral, 26.6 % ornamental, and 9.3 % of unidentifiable nature. To the extent that it has been possible, the motifs are listed according to their nature and kind.¹⁷⁸⁵ Thus, human and animal figures come first, then follow figural parts.¹⁷⁸⁶ After that are classified those motifs which appear as abbreviations of various animals or as depictions of fictional creatures.¹⁷⁸⁷ Next, follow types which are believed to depict objects and subsequently motifs whose nature is unknown.¹⁷⁸⁸ These are followed by the depictions of landscape elements and plants, these latter also including floral motifs.¹⁷⁸⁹ Regarding plants, these are subdivided into those with stems and those without respectively.¹⁷⁹⁰ After that, come motifs of seemingly purely ornamental nature.¹⁷⁹¹ Finally, those devices or combinations of devices follow which could neither be identified nor be given a conventional name.¹⁷⁹²

¹⁷⁸⁴ For the subject of devices which are encountered on both hard and soft stone seals, see the section ‘Images exclusive to soft stone glyptic’, pp. 356–358.

¹⁷⁸⁵ It has not always been easy or possible to identify the nature of a motif. For the subject of the difficulty in identifying the nature of the depicted, see pp. 162–163.

¹⁷⁸⁶ Human figures: Motifs 1–5, *pls. 1–11*. Animal figures: Motifs 6–47, *pls. 11–34*. Figural parts: Motifs 48–94, *pls. 34–46*.

¹⁷⁸⁷ Motifs 95–102, *pls. 47–48*.

¹⁷⁸⁸ Objects: Motifs 103–134, *pls. 48–60*. Motifs of unknown nature: Motifs 135–158, *pls. 60–64*.

¹⁷⁸⁹ Landscape elements: Motifs 159–160, *pl. 64*. Plants: Motifs 161–196, *pls. 64–80*. For the definition of the term *floral*, see p. 161.

¹⁷⁹⁰ With stem: Motifs 161–181, *pls. 64–73*. Without stem: Motifs 182–196, *pls. 73–80*.

¹⁷⁹¹ Motifs 197–267, *pls. 80–103*.

¹⁷⁹² Motifs 268–269, *pls. 103–106*.

ICONOGRAPHY

The majority of motifs are summarily rendered. The intaglios take the form of the depicted unit, the interior either remaining plain or bearing schematically rendered details. Hair, mane, coat, feathers, bristles, shell, scales, venation, clothing, oars, colour (?), and details of ornamental motifs can be rendered.¹⁷⁹³ Most often, such elements are represented by either dentation on the outline of the motif or hatching which extends within its interior. The reproduction of the internal characteristics of a face, i.e. the eyes, the nose, the nostrils, and the mouth is relatively rare.¹⁷⁹⁴

A large number of motifs are depictions of creature or plant parts.¹⁷⁹⁵ In the cases that such motifs constitute parts of compounds, their partial character can be explained as part of the tendency to create ornamental patterns by the fusion of various motifs.¹⁷⁹⁶ Plant parts such as blossoms seem to have had a mostly ornamental function. On the other hand, the significance of creature parts which function as main devices is unknown. In the cases where headless animals are attached to the body of larger quadrupeds, the omission of the head is probably an abbreviation connected with the fact that the topic of the images is easily understood from the overall composition.¹⁷⁹⁷ However, the significance of such depictions in cases where the creature parts stand free on the seal face is unknown.¹⁷⁹⁸

Some observations on human and animal figures and on the iconographic conventions used

Most human and animal figures are schematic and static depictions. Occasionally, plastic rendering of the body as well as rounded and detailed contours can create more naturalistic representations of quadrupeds.¹⁷⁹⁹ The rendering of individual muscle groups on some men represents an attempt to break the tradition of strictly schematically rendered forms. Rare are depictions of somewhat more animated figures achieved by the creation of sleeker bodies and the opposing direction of the animals' front legs.¹⁸⁰⁰

¹⁷⁹³ Hair: e.g. the *Men in profile* 330 a, 358 a, 428 b, 429 a, 499 a, 500 a; the *Women in profile* 463 a, 498 a, A.3 a. Mane: e.g. the *Dogs/lions* 42 a, 435 a. Coat: e.g. the *Dogs/lions* 5 a, 129 c. Feathers: e.g. the *Waterfowls* 227 b, 388 b; the '*Peafowl*' 20 a. Bristles: e.g. the *Pigs/boars* 249 a, 511 b. Shell: e.g. the *Scorpion* 226 a; the *Shrimp/prawn* 364 c. Scales: e.g. the *Fish* 68 b, 164 b. Venation: e.g. the *Leaves with stalk* 226 b; the *Leaves* 493 c; see also the lobes on the *Rosette* 101 a. Clothing: e.g. the *Frontal man* 399 b; the *Men in profile* 125 b, 498 b, A.3 b; the *Women in profile* 463 a, 498 a, A.3 a; the '*Men with semicircular body*' 5 b, 125 c; see also the collar (?) around the neck of the *Dog/lion* 20 c. Oars: e.g. the *Ships* 90 b, 423 b. Colour (?): e.g. the *Amphora* 386 c. Details of ornamental motifs: e.g. the *Stalk triangles* 6 b; the *C-spirals* 510 a; the *S-spirals* 475 c, 207 c; and the *Z* 149 b.

¹⁷⁹⁴ E.g. the *Man in profile* 581 b, the *Shrimp/prawn* 364 c, the '*Gorgo mask*' 584 b, the *Mask* 420 b, the *Head of a ram* 55 b.

¹⁷⁹⁵ Figural parts: Motifs 48–94, pls. 34–46. Plants without stem: Motifs 182–196, pls. 73–80.

¹⁷⁹⁶ See repetition compounds, pp. 304–317.

¹⁷⁹⁷ E.g. 113 b.

¹⁷⁹⁸ E.g. 504 b.

¹⁷⁹⁹ E.g. the animals 269 a–269 c.

¹⁸⁰⁰ E.g. the '*Goat*' 190 a and the *Dog/lion* 389 c.

ICONOGRAPHY

The motifs are rendered in frontal or side view. The depiction of two horns either side of the head in certain profile animals, of two wings either side of the body in one peafowl, and of two front legs looking in opposite directions in some quadrupeds could suggest an attempt to represent the creatures in three quarters view.¹⁸⁰¹ Human and animal figures are most often shown in side view, a feature which is probably related to the difficulty of rendering frontal figures in two dimensions. Frontal figures are only represented among humans and apes. It has been mentioned that the heads of such figures can often be represented in profile and that on the other hand, the torso of most of the standing profile figures is shown en face.¹⁸⁰² Quadrupeds and waterfowls/peafowls are shown in side view or, more rarely, in possible three quarters view.

Three quarters view would correspond to an attempt to represent depth of field. Further such attempts are encountered with regard to individual cases, such as the figure **497 a** whose left arm is rendered on its body; the shorter left leg of the *Man in profile* **123 b** which could be understood as bent with the knee parallel to the ground; the turned front part of the *Agrimi* **129 b**; the upwards 'pulled' hindquarters of the same animal **527 c**; the *Dogs/lions* which are depicted seated/lying on the ground;¹⁸⁰³ and the combination of two quadrupeds in animal echelons.¹⁸⁰⁴ Unknown is whether the front legs of the '*Goat*' **190 a** are intentionally depicted much longer than the rear ones. In the case that they are, this would represent an attempt to render the animal in perspective, i.e. with its front part depicted closer to the viewer than its hindquarters.

The splayed front legs of the *Agrimi* **269 a** are unique and could represent the effort to render an animal lying on the ground and seen from above. Worth noting is the similar contorted posture of the captive bull on one of the Vapheio Cups.¹⁸⁰⁵ If the front part of the torso of this bull was seen from above, its front legs which are now bent under its body would be splayed on either side of the torso like those of the *Agrimi* in question.

Rare is the depiction of suggestive motifs, i.e. of side parts of motifs which terminate on the seal face edge or on another motif suggesting the notional continuation of the depicted further than the point where it ends.¹⁸⁰⁶ The only certain such motifs are the two *Parts of a disc S-spiral* which are met on the edges of the composition **342 b** as well as the busts or protomes of a quadruped which are meant to depict the background animals in animal echelons.¹⁸⁰⁷ Moreover, suggestive motif is also the bust of an agrimi on CMS V Suppl. 1B no. 337 a which belongs to a four-sided prism of the Malia/Eastern Crete Steatite Group. Three more possible candidates for suggestive motifs would be the *Protome of a bee* **50 b**, the *Bust of a dog/lion (?)* **98 c**, and the *Hindquarters of a hoofed animal* **312 a**. However, it

¹⁸⁰¹ E.g. '*Sheep*', the '*Goat*' **190 a**, the '*Peafowl*' **117 b**, the *Dogs/lions* **39 a**, **535 a**, **564 b**.

¹⁸⁰² See *Frontal man*, *Frontal 'ape'*, *Man in profile*, *Woman in profile*, '*Ape*' a in profile.

¹⁸⁰³ Quadruped pose I 1.

¹⁸⁰⁴ E.g. **269 c**, **286 b (?)**, **271 b (?)**.

¹⁸⁰⁵ Evans 1930, 179 fig. 123 A.

¹⁸⁰⁶ E.g. the protome of a deer CMS VI no. 97 a.

¹⁸⁰⁷ For animal echelons, see p. 351.

ICONOGRAPHY

has been mentioned that in the first two cases, the omission of the back part of the animals was probably not intentional but due to a miscalculation of the available space; and that it would seem more likely for the front part of the motif **312 a** to have ended before the edge of the seal face.¹⁸⁰⁸

On rare occasions, inconsistencies occur in the rendering of the motifs. The soles and dew claws of the front foot of the *Agrimia* **453 c** and **388 c** as well as the soles of the *Dogs/lions* **23 b** and **387 b** for example, are rendered on the front and not back side of the foot as would be natural. The feathers on the left wing of the *Frontal 'bird'* **68 a** issue from the upper side and not from the underside of the wing. Such inconsistencies may either represent mistakes in the engraving or, in the case of **388 c** and **68 a**, intentional disregard of the natural image in the attempt to create symmetrical motifs.¹⁸⁰⁹

Some observations can help towards distinguishing ruminants from predators. Characteristics of the former animals are hooves, closed mouth,¹⁸¹⁰ and short or long tail. When long, the tail is never directed upwards. On the other hand, typical features of *Dogs/lions* are open or closed mouth, broad chest and neck, claws rendered by dentation on the underside of the feet, and a long tail which can hang or be directed upwards.

Human and animal poses

The poses are presented in four parts, one devoted to the poses of humans and apes, the second to those of the quadrupeds, the third to the poses of the birds, and the fourth to those of the bees.¹⁸¹¹ Each pose has been defined by a Greek numeral and potential variations within it have been further marked by an Arabic number. For the sake of convenience, a term defining each pose is also provided, such as standing, walking, seated etc.¹⁸¹² Many of these descriptions are only conventional. They do not always aspire to recognise the exact pose of the depicted creature but are thought of mainly as a tool for a quick and uniform description of similar poses. It is possible for example, that most *Dogs/lions* described as crouching in the variation E 4¹⁸¹³ are actually depicted in that pose since these animals are often seen crouching in nature. On the other hand, it is possible that similar configuration of legs and body on certain ruminants could actually suggest a running pose.¹⁸¹⁴

¹⁸⁰⁸ See *Protome of a bee, Bust of a dog/lion, and Hindquarters of a hoofed animal*.

¹⁸⁰⁹ The dentation on the upper side of the left wing of the *Frontal 'bird'* **68 a** corresponds to that on the underside of the right wing which is raised upwards. The dentation on the front side of the front leg of the *Agrimi* **388 c** is a continuation of the dentation on its back leg.

¹⁸¹⁰ The only exception to the rule constitutes the *Agrimi* **292 a** which has an open mouth.

¹⁸¹¹ *Pls. 126–127*.

¹⁸¹² Terms are easier to remember and use than letters and numbers.

¹⁸¹³ Quadruped pose.

¹⁸¹⁴ E.g. the *Agrimia* **84 a, 349 b, 386 b**. The fact that these animals do not have a sunken head, which is a common feature of crouching ruminants which are being attacked (e.g. **10 b, 495 a**), combined with the fact that crouching *Agrimia* are not seen in nature, could suggest that they are meant to be running.

ICONOGRAPHY



a.



b.

Fig. 96 a. Dog in the quadruped pose I 1; b. dog in the quadruped pose I 2 (author's data).

Defining for the distinction of the poses is the configuration of the legs and to a certain extent that of the torso.¹⁸¹⁵ The direction of the head, which can look in front, to the back, up, or down, and the configuration of the arms are of secondary significance and are therefore presented in a standardised way on the relevant plates. However, it is obvious that sometimes the configuration of the arms or the head is closely connected to a pose. A *Man in profile* for example cannot perform the crab unless he has his arms raised either side of the head. Moreover, a sunken head on ruminants which are being attacked helps identify them as crouching.¹⁸¹⁶

Certain examples of *Agrimia* which stand on four legs are placed obliquely on the seal face.¹⁸¹⁷ In such cases it is difficult to distinguish between standing animals and animals which stand on the back legs.¹⁸¹⁸ The only criterion for the differentiation is the more upright posture of the animals which stand on the back legs, which is the result of the fact that an obtuse angle is formed between nape and back of the quadruped. On the other hand, on most of the standing *Agrimia* this angle is acute or at the most a right angle such that vertical viewing of the animal seems unnatural.

Some quadrupeds whose rear leg is almost vertically bent are also categorised as standing, such that the impression is created that the animal could be sitting in its haunches.¹⁸¹⁹ The pose is seen as standing because the horizontal body of such animals contrasts to the slanting body of the quadrupeds which sit on their back legs.¹⁸²⁰ Furthermore, bent back legs alone are not enough to suggest that an animal sits on its haunches since they are common on quadrupeds of many poses.¹⁸²¹

¹⁸¹⁵ In cases where only one front and one back leg are depicted, the other two legs are understood as being in the same position.

¹⁸¹⁶ E.g. the *Agrimi* 300 b and the *Bovine* 299 a.

¹⁸¹⁷ E.g. 110 a, 347 a, 423 c.

¹⁸¹⁸ E.g. 54 b, 496 b, 596 b.

¹⁸¹⁹ See quadruped pose A 3–A 5. For actual examples, see the *Agrimi* 129 b, the *Pigs/boars* 327 c and 568 b, and the *Dog/lion* A.9 b.

¹⁸²⁰ See quadruped pose H. For an actual example, see the *Dog/lion* 333 a and the *Agrimia* Demargne 1939, 122 fig. 1 c.

¹⁸²¹ E.g. the standing *Agrimi* 513 c, the seated/lying *Agrimi* 517 b, the walking *Dog/lion* 389 c, the crouching *Dog/*

ICONOGRAPHY

A preference for the depiction of some kind of animals in certain poses can be seen. The crouching pose for example is very common among *Dogs/lions* but not that popular among the rest of the quadrupeds. Ruminants and *Pigs/boars* are often depicted standing whereas *Bovines* are represented seated more often than the other quadrupeds.

While cross-legged ruminants and *Pigs/boars* are common, the pose is not represented among *Dogs/lions*. This as well as the fact that the *Agrimia* which are tied from a pole on CMS VI no. 25 a have crossed legs, supports the suggestion that depicted are sacrificial animals with tied legs.¹⁸²² Among ruminants, cross-legged *Agrimia* are scarce. On the other hand, common are standing or crouching *Agrimia* hit by an arrow, a feature which creates the image of a wild animal which was being hunted.¹⁸²³ On the other hand, while *Bovines*, which represent domesticated quadrupeds, often have crossed legs they are only rarely depicted being hit by an arrow.¹⁸²⁴

Among seated/lying animals, only *Dogs/lions* are met in the quadruped pose I 1 which seems to represent, as Chapouthier and Boardman suggest, a seated animal as it is seen from a top three quarters view (*fig. 96 a*).¹⁸²⁵ The quadruped pose I 2, which is encountered only once, is met in connection with a *Dog/lion* and is read by the present author as a possible attempt to represent a curled up animal (*fig. 96 b*). However, the possibility cannot be ruled out that a standing animal scratching its hindquarters is depicted. In the case that this were true, the animal would have to be inverted 180° with regard to the way it is depicted on the plates. On the other hand, only ruminants are met in the poses I 3 and I 4.¹⁸²⁶ The possible association of the quadruped pose I 4 with the pose of the captive bull on one of the Vapheio Cups¹⁸²⁷ as well as the fact that the *Agrimi* **113 b** and the *Bovine* **415 c** are being attacked by *Dogs/lions* could suggest that an animal which is violently falling on the ground, perhaps while or after being attacked, is depicted by the poses I 3 and I 4.¹⁸²⁸

Finally, common in human figures which do not interact with another device is the placement of a raised arm in front of the head, or that of two raised arms on either side of the head.¹⁸²⁹ This gesture, which could perhaps be seen as a gesture of adoration, seems to

lions **1 c**, **14 a**, **20 c**, **266 c**. Moreover, the fact that the rear part of the standing *Agrimi* **129 b** is almost identical (only the tail differs) to that of the crouching *Dog/lion* **129 c** could indicate that the former was copied from the latter without much thought on the pose. It is more possible that the *Agrimi* was copied by the *Dog/lion* and not vice versa because of the configuration of the rear foot of the two animals. The two thick spikes which issue from the underside of the foot resemble more claws than hooves.

¹⁸²² Xenaki 1949, 79; CMS III nos. 169 c, 208 c (commentary).

¹⁸²³ E.g. **110 a**, **347 a**, **495 a**, **554 b**.

¹⁸²⁴ The only example of a *Bovine* shown while being struck by an arrow is **566 b**.

¹⁸²⁵ Chapouthier 1932, 186–189, especially 189. Boardman 1970, 24–26.

¹⁸²⁶ However, some lions encountered on bone/hippo ivory seals are shown in the quadruped pose I 3 (e.g. the lions CMS II, I nos. 249, 252 a).

¹⁸²⁷ For a somewhat similar pose to the quadruped pose I 4 compare the pose of the bull CMS VII no. 157. For the association of the pose of the Vapheio Cup bull to the quadruped pose I 4, see p. 298.

¹⁸²⁸ When these are met in connection with ruminants. For a similarly contorted attacked ruminant, see CMS VII no. 116. For lions shown in the quadruped pose I 3, see footnote 1826.

¹⁸²⁹ E.g. the figures **388 a**, **399 b**, **453 b**, **498 a**, **548 a**, **593 b**, **604 a**, **A.3 a**.

ICONOGRAPHY

have had a special significance as it is often found on LM depictions of humans in various art forms.¹⁸³⁰

REPRESENTATIONAL COMPOSITES

Certain representational motifs are not met independently but only occur as part of larger units composed of two or more motifs and are representational in character. Some of these motif combinations occur repeatedly and seem to have been perceived as one entity. Such devices are named representational composites.

Defining the motif combinations which were perceived as one unit is a difficult task which cannot be undertaken with objective precision. The meaning and symbolism of the existing representational images is totally unknown, such that the modern observer has to rely on external evidence in order to assess the way the images were perceived. Three criteria have been set for the definition of a motif combination as a representational composite as opposed to its viewing as a composition of abutting units. Firstly, at least one of the components of the composite units must be a motif which does not occur independently. Secondly, the same components must always be combined in similar schemata which occur frequently and, for that reason, cannot be perceived in any way other than as units. And thirdly, the resulting unit must represent an entity which has no narrative character whatsoever. Such an entity would be for example a set of objects of some kind as opposed to a human interacting with another motif, an animal hit by an arrow, or a suckling scene.¹⁸³¹ Such motif combinations have a narrative character and, even if they were meant to function as units, they are still compositions of different entities rather than one device.

Representational composite 1: Bow with Linear arrow

(Malia/Eastern Crete Steatite Prisms)

The device is represented by seven examples (*pl. 107*). The arrow of six examples is slanting slightly downwards and extends from the string to the limbs without projecting further than the edges of a D-shaped *Bow*.¹⁸³² On the seventh example, it extends beyond the edges of a B-shaped *Bow* and takes the form of a bar with a slightly broadening blunt head and bifurcated back.¹⁸³³

¹⁸³⁰ Compare for example the arms of the women CMS II,3 no. 51 to those of the Snake Goddess in Maaß 2000, 18 fig. 3 and of the goddess with raised arms in Marinatos 2000, 160 fig. 139.

¹⁸³¹ Human interacting with another motif: e.g. the *Man in profile* carrying a 'Pole' slung with 'String vessels' **389 b** and **502 c** or holding a *Bow with Linear arrow* **191 c** and **597 b**. Animal hit by an arrow: e.g. **10 b**, **110 a**, **347 a**, **394 a**, **405 a**, **495 a**, **554 b**. Suckling scene: e.g. **294 a**, **425 b**, **347 c** (?).

¹⁸³² The arrow of **144 a** and **186 c** is missing. However, it is considered almost certain that it was configured in the same way as the arrows combined with the rest D-shaped *Bows* because all these *Bows* take part in very similar compositions.

¹⁸³³ **115 a**. For a *Bow with Linear arrow* put together of a D-shaped *Bow* and a *Linear arrow* with broadening blunt

ICONOGRAPHY

Bows with Linear arrow function as main devices. D-shaped *Bows with Linear arrow* are always held by *Men in profile* and are met in descriptive images. The B-shaped example constitutes the CHIC sign 048 and is combined with other script signs in an inscription.

Representational composite 2: Elongated motif slung with ‘String vessels’

(Malia/Eastern Crete Steatite Prisms)

The device is represented by eighty eight examples (*pls.* 107–109). It consists of an elongated motif from whose underside issue ‘*String vessels*’. In seventy one examples the ‘*String vessels*’ issue from a ‘*Pole*’.¹⁸³⁴ In the remaining cases, they are slung from “*T-bars*”, “*Horn bars*”, “*II-legs*”, “*T-bars*”, “*Saw branches*”, and “*Ladder bands*”.¹⁸³⁵

The number of ‘vessels’ which hangs from each motif ranges from one to five. Most ‘vessels’ hang by two ‘strings’ but more rarely also free-standing examples as well as others hanging from one, three, or four ‘strings’ are met.¹⁸³⁶ Some ‘vessels’ are directly attached to the ‘*Pole*’ without mediating ‘strings’ whereas occasionally, the ‘vessels’ which hang from one ‘*Pole*’ show a different number of ‘strings’.¹⁸³⁷

It has been noted above that depictions in which the device is carried on the shoulder of a *Man* seem to verify the opinion first expressed by Evans that at least in these cases a pole with hanging vessels is depicted.¹⁸³⁸ And that various authors have seen in free-standing representatives of the type totally different objects, i.e. in one case a raft supported by rows of empty vessels and in another a bar with hanging loom weights. Weingarten sees in the ‘*Poles*’ slung with ‘*String vessels*’ ‘a glyptic theme which illustrates the possible ritual handling of liquids’.¹⁸³⁹ All these suggestions refer to the meaning of the variation ‘*Pole*’ slung with ‘*String vessels*’. On the other hand, no interpretation can be proposed for the remaining variations, i.e. those on which the ‘vessels’ hang from other motifs. It is unknown whether these had the same or a different significance than the ‘*Poles*’ slung with ‘*String vessels*’.

The device functions as a main device and basic element of repetition compounds.¹⁸⁴⁰ As main devices, *Elongated motifs slung with ‘String vessels’* may stand alone in an image or

head which projects beyond the limbs of the *Bow*, see CMS VIII no. 12.

¹⁸³⁴ A.

¹⁸³⁵ B, C, D, E, F, G respectively.

¹⁸³⁶ Free-standing: e.g. **78 b**, **485 c**. One ‘string’: e.g. **46 c**, **472 c**. Two ‘strings’: e.g. **25 a**, **50 c**, **71 b**, **118 a**, **367 b**, **398 b**, **495 c**, **541 c**. Three ‘strings’: e.g. **42 b**, **389 b**. Four ‘strings’: e.g. one of the ‘vessels’ **1 b**, **464 c**.

¹⁸³⁷ Directly attached to the pole: e.g. the rectangular ‘vessel’ **416 a** and the ‘vessels’ **455 c**. More than one ‘vessel’ hanging from the pole with a different number of ‘strings’: e.g. **1 b**, **464 c**, **472 c**.

¹⁸³⁸ See ‘*String vessels*’. Device carried on the shoulders of a man: e.g. **389 b**, **502 c**; CMS II,1 no. 300 b. To these compare the depiction on CMS VI no. 25 a in which a *Man in profile* carries a ‘*Pole*’ slung with *cross-legged Agrimia*.

¹⁸³⁹ Weingarten 1991, 12, also 13–14.

¹⁸⁴⁰ E.g. **64 b**, **66 b**, **464 c**, one of the devices **490 a**, **511 c**.

ICONOGRAPHY

be combined with other similar or dissimilar devices. They are encountered in descriptive, ‘pictographic’ and in rare cases ornamental images.¹⁸⁴¹

COMPOUNDS

Compounds are ornamental devices created either by the fusion or very close fitting of two or more devices – which can be motifs, representational composites or even other compounds – in ornamental schemata,¹⁸⁴² or by the substitution of the various parts of ornamental motifs by other devices.¹⁸⁴³ Depending on the way in which the devices which function as elements are composed as well as the size and function of each of them in the resulting compound, the latter can be subdivided into repetition compounds, supplementation compounds, border compounds, and C-spiral roof compounds. Motif combinations which do not fall to any of these categories are classified under miscellaneous compounds.

Regardless of the nature of their comprising elements, which can be representational, floral or ornamental, compounds always have an ornamental character defined by the shape they take. For that reason, within each kind they are catalogued according to their shape¹⁸⁴⁴ into classes defined by schemes and not types.

Repetition compounds

Repetition compounds are either composed of two or more fused, as a rule, similar devices or are ornamental motifs whose arms are substituted by other devices.

Compounds of the first category can consist of directly fused devices which may touch, interlock, share one of their parts, or cross each other¹⁸⁴⁵ or they can be indirectly fused by the use of intermediary ornamental motifs, such as *Lines/Bars*, *Circles*, *Triangles*, and *Parallels*.¹⁸⁴⁶ Round or ellipsoidal intermediary motifs are often partly built by elements of the combined motifs, such as for example from the united scrolls of *Paisleys*.¹⁸⁴⁷ In these cases, they can be seen as ‘sealing’ the joint between the similar devices. The intermediary

¹⁸⁴¹ Descriptive: e.g. **1 b** (?), **25 a**, **118 a**, **261 c** (?), **489 b**, **502 c**, **541 c**. ‘Pictographic’: e.g. **166 b**, **355 c**, **416 a**, **450 b**, **558 b**. Ornamental: e.g. **579 a**.

¹⁸⁴² Motifs: e.g. the *Mirror pattern of Protomes of ‘ellipse scorpions’* **470 c**; the *Mirror pattern of Lilies with ‘base’* **a 510 a**; the *Z-whirl of Protomes of a bovine* **571 c**; the *Two-armed whirl of Leaves with stalk* **226 c**; the *Framed Saltire* **95 c**; the *C-spiral roof compound* **357 c**. Representational composites: e.g. the *Mirror pattern of ‘Poles’ slung with ‘String vessels’* **64 b**, **464 c**. Other compounds: e.g. the *Running Mirror pattern of Lilies with ‘base’* **a 475 b**.

¹⁸⁴³ E.g. the *Swastika of “Saw branches”* **278 b**.

¹⁸⁴⁴ As opposed to the elements they consist of.

¹⁸⁴⁵ Touch: e.g. the *Protomes of a dog/lion* **413 a**. Interlock: e.g. the double *Centred-circles* **359 a**. Share one part: e.g. the *‘Poles’ slung with ‘String vessels’* **464 c**. Cross each other: e.g. the *Dogs/lions* **497 c**.

¹⁸⁴⁶ *Lines/Bars*: e.g. **567 a**, **583 a**. *Circles*: e.g. **3 a**, **93 a**. *Triangles*: e.g. **411 b**. *Parallels*: e.g. **599 c**.

¹⁸⁴⁷ E.g. the *Circles* built at the centre of the compounds **3 a** and **93 a** and the *Grain ellipse* built at the centre of the device **115 b**.

ICONOGRAPHY

devices are either smaller than or as large as the repeated devices.¹⁸⁴⁸ Repetition compounds which show intermediary devices are differentiated from supplementation compounds with edge supplements in that the central devices owe their existence to the combination of the repeated devices.¹⁸⁴⁹ These latter are understood as coming first, the intermediary devices being used either as linking tools or as ornaments which create more elaborate motifs.¹⁸⁵⁰ On the other hand, the central motifs of supplementation compounds are understood as the devices which came first and were further ornamented by other motifs.¹⁸⁵¹

Not all ornamental combinations of similar motifs which abut each other are seen as compounds. It is mostly these combinations in which each of the combined elements alone cannot be seen as a main device in a meaningful way that are seen as composite ornamental units. Most often, these are combinations of devices which share one element or devices which result from the fusion of parts of representational devices.¹⁸⁵²

Only a restricted number of devices are seen as resulting from the substitution of parts of ornamental motifs from other motifs. A good example of such a device is *Swastikas of "Saw branches"* whose inner arms remain plain, probably representing the unchanged centre of the initial motif.¹⁸⁵³

It is not always possible to detect the first or second process in the creation of repetition compounds. In cases such as the compound **103 b** for example, one can either see four radially composed *Leaves* which become fused into one entity or a cross whose arms have been substituted by *Leaves*. Moreover, in some cases, devices seen as repetition compounds can be broken down also in a different way which would make them supplementation compounds. Very often, it seems that no correct answer regarding the formation of such devices actually exists. Within this framework, and in the attempt to be as objective as possible,¹⁸⁵⁴ the parsing of each device has taken into consideration also the broader iconographic context. S-shaped devices which terminate in floral forms for example have been seen as repetition compounds composed of floral motifs with stalks, the latter being conjoined at the base,¹⁸⁵⁵ and not as supplementation compounds which consist of *Ss* which

¹⁸⁴⁸ Smaller than the repeated devices: e.g. **3 a**, **93 a**. As large as the repeated devices: e.g. **311 c**, **567 a**, **536 c**.

¹⁸⁴⁹ For supplementation compounds with edge supplements, see *Devices with edge supplements*.

¹⁸⁵⁰ Linking tools: e.g. the *Bars* on repetition *Z-whirls*. Elaboration ornaments: e.g. the round or ellipsoidal motifs which often 'seal' the joints of *Two-armed whirls of Paisleys*.

¹⁸⁵¹ For example, the *Centred-circles* **92 a**, **468 a**, the *Saltire* **316 b**, and the straight-stemmed *Z* **326 c** are seen as central motifs of supplementation compounds. For these compounds, see *Devices with edge supplements*.

¹⁸⁵² Devices which share one element: e.g. the fusions of '*Poles*' slung with '*String vessels*' which share the '*Pole*' such as **64 b**, **464 c**. Devices resulting from the fusion of parts of representational devices: e.g. fusions of animal foreparts such as **413 a**, **470 c**. These latter devices are seen as compounds on account of the fact that by the combination of the animal foreparts a new pattern is created which functions as a main device. On the other hand, on images like **98 b** and **106 a**, the animals are seen as main devices, their combination creating a composition and not a new unit.

¹⁸⁵³ E.g. **270 b**, **278 b**.

¹⁸⁵⁴ In the attempt to analyse and understand the process of creation of new devices one works with the caveat that the subjective element is to a certain extent always present.

¹⁸⁵⁵ E.g. **44 a**, **226 b**. See *S-whirl*.

ICONOGRAPHY

take blossoms as edge supplements.¹⁸⁵⁶ This viewing has been preferred on account of two considerations. First, on some two-armed whirls the stems of the combined vegetal motifs are not yet totally fused into a unit. Consequently, the point of contact between them can still be seen.¹⁸⁵⁷ Such two-armed whirls are considered the predecessors of *S-whirls*. And secondly, the legs which issue from the S-shaped linear band of some similar devices composed of animal protomes¹⁸⁵⁸ suggest that this represents the schematised bodies of the animals which are conjoined at the waist.¹⁸⁵⁹

Given the difficulty in assessing the process according to which each compound has been created, the parsing and description of each of them is to a certain extent conventional, being based on the subjective appreciation of each device by the present author. For that reason, it should always be kept in mind that the classification and parsing of each compound is only a suggestion and that it by no means aspires to describe with conviction the way it was created.

Some of the devices which function as basic elements of repetition compounds are also encountered as main devices but others are not.¹⁸⁶⁰ Repetition compounds can become fossilised and be treated in the same way in which motifs are. They can be used themselves as elements for the creation of other repetition and border compounds as well as supplemented devices.¹⁸⁶¹

Repetition compound 1: Running ornament/Pair – Row

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms, Central Crete Ornamental Prisms)

The scheme is represented by thirty devices (*pl. 110*). It is created by two or more adjacent similar devices which abut, share one element, interlock, or are linked by *Bars* or *Parallels*.¹⁸⁶² Compounds which consist of devices which share one element are described as *Running* ornaments and the remaining as *Pairs* or *Rows*.

¹⁸⁵⁶ For supplementation compounds with edge supplements, see *Devices with edge supplements*.

¹⁸⁵⁷ E.g. the *Two-armed whirl of 'Saw branches' with stalk 76 b*.

¹⁸⁵⁸ E.g. **393 c**, **A.19 c**. See *S-whirl*.

¹⁸⁵⁹ I.e. part of the forms in which the S-band terminates.

¹⁸⁶⁰ Also as main devices: e.g. *Paisleys*, *'Papyrus flowers'*, *Headless waterfowls*. Not met as main devices: e.g. the majority of human and animal protomes. The only protomes which function as main devices are the *Protome of a Dog/lion 304 a* and the *Protome of a bee 50 b*.

¹⁸⁶¹ Basic elements of repetition compounds: e.g. the *Running Mirror pattern of Lilies with 'base' a 475 b* is a repetition compound which consists of three repetition compounds named *Mirror patterns of Lilies with 'base' a*. Basic elements of border compounds: e.g. the *Mirror pattern of 'Poles' slung with 'String vessels' 64 b*. Supplemented devices: e.g. the *Z of Stemless paisleys 575 b*.

¹⁸⁶² Abutting: e.g. one of the devices **328 b**, **475 b**. Sharing one element: e.g. **29 a**, **571 b**. Interlocking: e.g. **259 c**, **341 c**. Linked by *Bars* or *Parallels*: e.g. **599 c**.

ICONOGRAPHY

The only example whose primary constituent units are floral devices is a *Running Mirror pattern of Lilies with 'base' a*.¹⁸⁶³ This is a complex device put together from three *Mirror patterns of Lilies with 'base' a* fused at the horizontal bar.

All remaining examples of the scheme consist of purely ornamental devices. Represented are a *Running Segmented rectangle*, *Running Disc S-spirals*, a *Pair of Lozenges*, two *Rows of Blobs*, a *Pair of Rings*, *Pairs and Rows of Centred-circles*, *Rows of Blobs and Centred-circles*, and a *Pair of S-spirals with 'Papyrus flowers' as shoulder supplements*.¹⁸⁶⁴

The *Centred-circles* which are combined in a *Pair* or a *Row* are either all simple or all double. Most *Centred-circles*, *Blobs*, and also the *Lozenges* interlock. The *Segmented rectangles* share one long side and the *Disc S-spirals* one disc. The contact point of the two *Rings* on the *Pair of Rings* is sealed by a small *Two-armed whirl*. The *S-spirals with 'Papyrus flowers' as shoulder supplements* are connected by a set of three slanting *Parallels* which issue from their stems.

The represented examples of the scheme function as main devices and as supplemented devices.¹⁸⁶⁵ Those which function as main devices either stand alone on the seal face or are combined with other devices in ornamental images.¹⁸⁶⁶

Repetition compound 2: Ellipse

(Malia/Eastern Crete Steatite Prisms)

The scheme is represented by one example (*pl. III*). It is an ellipsoidal device formed by the combination of other devices.¹⁸⁶⁷ Represented is an *Ellipse of Stemless paisleys*. The two *Stemless paisleys* are arranged in 180° rotational symmetry and share their inner side.¹⁸⁶⁸

The existing device functions as a main device and stands alone on the seal face.

Repetition compound 3: Lunette

(Malia/Eastern Crete Steatite Prisms)

The scheme is represented by one example (*pl. III*). It is a device consisting of two motifs which become fused in a way that a crescent is created. Represented is a *Lunette of*

¹⁸⁶³ A.

¹⁸⁶⁴ B, C, D, E, F, G, H, I respectively. As regards *Rows of Blobs and Centred-circles*, despite the fact that the combination consists of different motifs, their similar shape and the fact that they interlock result in the perception of the combination as an entity.

¹⁸⁶⁵ Supplemented devices: *Running Disc S-spirals*.

¹⁸⁶⁶ Alone: e.g. **341 c**, **475 b**, **571 b**, **599 c**. With other devices: e.g. **21 a**, **259 a**.

¹⁸⁶⁷ Or an *Ellipse* whose interior takes the form of other devices? For a discussion on the subject of the difficulty in identifying the process of creation of the compounds, see pp. 305–306.

¹⁸⁶⁸ For a circle whose interior takes the form of *Stemless paisleys*, see the centre of the *Two-armed whirl of Leaves with stalk* CMS III no. 238 c.

ICONOGRAPHY

Heads of a 'dog/lion with hook'. The *Heads of a 'dog/lion with hook'* are fused at the base of the necks.

The existing device functions as a main device and is combined with a motif in a 'pictographic' (?) image.

Repetition compound 4: S-whirl

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences)

The scheme is represented by twenty one examples (*pls. 111–112*). It is a device formed by the combination of two motifs arranged in 180° rotational symmetry and fused in an S-shaped entity. The contact point of the basic elements on *S-whirls* is not visible. The combined motifs on the represented examples are fused at the base.

Composed of representational motifs are *S-whirls of Protomes of a bovine, of Protomes of a dog/lion, of Protomes of a quadruped, of Busts of a dog/lion, and of Busts of a quadruped*.¹⁸⁶⁹

The devices which consist of floral motifs are *S-whirls of Leaves with stalk, of Paisleys, and of 'Star flowers'*.¹⁸⁷⁰ The S-shaped stem of one example takes the form of a hatched *Grain ellipse*¹⁸⁷¹ and is easily comparable to the stems of some *S-spirals*.¹⁸⁷² Also represented is an *S-whirl of Unidentifiable motifs LXIV*.¹⁸⁷³

S-whirls function as main devices and as supplemented devices.¹⁸⁷⁴ As main devices, they always stand alone on the seal face.

Repetition compound 5: Z

(Malia/Eastern Crete Steatite Prisms)

The scheme is represented by one example (*pl. 112*). It is a device formed by the combination of two similar motifs arranged in 180° rotational symmetry and fused in such a way that a Z-shaped entity which is meant to stand vertically is created.¹⁸⁷⁵ The arms of the existing device are connected by an elongated intermediary motif.

Represented is a *Z of Stemless paisleys*, the *Stemless paisleys* being connected by a *Bar*. The device functions as a supplemented device.

¹⁸⁶⁹ A, B, C, D, E respectively.

¹⁸⁷⁰ F, G, H respectively.

¹⁸⁷¹ **226 b**.

¹⁸⁷² E.g. **287 b, 475 c**.

¹⁸⁷³ I.

¹⁸⁷⁴ Main devices: e.g. **44 a, 226 b, 393 c, 410 c**. Supplemented devices: e.g. **87 c, 287 a**.

¹⁸⁷⁵ Or a Z whose arms take the form of other devices? For a discussion on the subject of the difficulty in identifying the process of creation of compounds, see pp. 305–306.

ICONOGRAPHY

Repetition compound 6: Z-whirl (Malia/Eastern Crete Steatite Prisms)

The scheme is represented by twenty examples (*p.l.s. 112–113*). It is a device formed by the combination of two similar devices arranged in 180° rotational symmetry and fused in such a way that a Z-shaped entity which is meant to stand horizontally is created.¹⁸⁷⁶ The combined motifs can be directly fused or be connected by an elongated intermediary motif.¹⁸⁷⁷

Composed of representational motifs are *Z-whirls of 'Beaked busts with ponytail', of Protomes of a dog/lion, and of Headless dogs/lions*.¹⁸⁷⁸ The animal protomes are fused at the waist and the headless animals at the top of the necks. While most of these compounds are directly fused, two examples also exist whose arms are connected by an intermediary *Bar*.¹⁸⁷⁹

The devices which consist of floral motifs are *Z-whirls of 'Wheat stalks', of 'Ivy leaves' with stalk, of Shamrocks a, of 'Fern branches', of "Saw branches", and of Stemless paisleys*.¹⁸⁸⁰ All these compounds are indirectly fused by the mediation of a *Bar* or an elongated *Grain ellipse*.¹⁸⁸¹

Repetition *Z-whirls* function as main devices and as supplemented devices.¹⁸⁸² As main devices, they always stand alone on the seal face.

Repetition compound 7: Z-whirl with curved arms (Malia/Eastern Crete Steatite Prisms)

The scheme is represented by five examples (*pl. 113*). It is a device formed by the combination of two similar devices arranged in 180° rotational symmetry and fused in such a way that a Z-shaped entity with inwards curved arms which is meant to be seen horizontally is created. The combined motifs can be directly fused or be connected by an elongated intermediary motif.¹⁸⁸³

Composed of representational motifs are a *Z-whirl with curved arms composed of Protomes of a bovine*, a *Z-whirl with curved arms composed of Busts of a 'snake'*, and a

¹⁸⁷⁶ Or in some cases, e.g. **280 c** and **567 a**, a *Z-whirl* whose arms take the form of other devices? For a discussion on the subject of the difficulty in identifying the process of creation of compounds, see pp. 305–306.

¹⁸⁷⁷ Directly fused: e.g. **182 c**, **288 a**. Intermediary motif: e.g. **18 b**, **280 c**, **567 a**, **583 a**.

¹⁸⁷⁸ A, B, C respectively. Repetition *Two-armed whirls*, *Z-whirls*, and *S-whirls* of figural parts cannot always be clearly distinguished from each other. The classification is to a great extent based on the appreciation of the shape of the compound and is consequently not always absolute. As a rule, *Z-* and *S-whirls* show the corresponding shapes whereas in the *Two-armed whirls* the figural parts are combined in less flowing and less easily definable shapes.

¹⁸⁷⁹ B 2.

¹⁸⁸⁰ D, E, F, G, H, I respectively.

¹⁸⁸¹ *Grain ellipse*: **18 b**, **77 c**, **536 c**.

¹⁸⁸² Main devices: e.g. **182 c**, **569 a**. Supplemented devices: e.g. **115 c**, **557 c**.

¹⁸⁸³ Directly fused: e.g. **415 b**, **492 a**, **505 b**, **571 c**. Intermediary motif: e.g. **A.8 b**.

ICONOGRAPHY

Z-whirl with curved arms composed of 'Boars with centipede legs'.¹⁸⁸⁴ All the motifs of these compounds are fused at the waist or neck. The *Protomes of a bovine* and the *'Boars with centipede legs'* are directly fused, the former simply abutting, the latter sharing torso and legs. The *Busts of a 'snake'* are connected by a *Bar*.

Represented are also two examples of *Z-whirls with curved arms composed of "Toothed sickles"*.¹⁸⁸⁵ The *"Toothed Sickles"* are directly fused, sharing their straight part.

Z-whirls with curved arms function as main devices. All but one example, which is combined with fillers,¹⁸⁸⁶ stand alone on the seal face.

Repetition compound 8: Meander Z (Malia/Eastern Crete Steatite Prisms)

The scheme is represented by two examples (*pl. 113*). It is a device formed by the combination of two similar devices arranged in 180° rotational symmetry and fused in such a way that a meander-shaped entity is created.¹⁸⁸⁷ The combined motifs can be directly fused or be connected by an intermediary motif.¹⁸⁸⁸

Represented are a *Meander Z of Protomes of a horned ruminant* and a *Meander Z of 'Poles' slung with 'String vessels'*.¹⁸⁸⁹ The *Protomes of a horned ruminant* are directly fused at the waist whereas the *'Poles' slung with 'String vessels'* are connected by an intermediary *"Ladder band"*.

One of the existing repetition *Meander Zs* functions as a main device and one as a supplemented device.¹⁸⁹⁰ The example which functions as a main device stands alone on the seal face.

Repetition compound 9: Mirror pattern (Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms, British Museum Prisms)

The scheme is represented by twenty three examples (*pls. 113–114*). It is an entity formed by the fusion of two antithetical devices which abut or share one element.¹⁸⁹¹

Composed of representational motifs are *Mirror patterns of Protomes of a man, of Protomes of a dog/lion, of Protomes of an 'ellipse scorpion', and of 'Poles' slung with*

¹⁸⁸⁴ A, B, C respectively.

¹⁸⁸⁵ D.

¹⁸⁸⁶ A.8 b.

¹⁸⁸⁷ Or in the case of 511 c a *Meander Z* whose outer arms and body take the form of other devices? For a discussion on the subject of the difficulty in identifying the process of the creation of compounds, see pp. 305–306.

¹⁸⁸⁸ Directly fused: e.g. 394 c. Intermediary motif: e.g. 511 c.

¹⁸⁸⁹ A and B respectively.

¹⁸⁹⁰ Main device: 394 c. Supplemented device: 511 c.

¹⁸⁹¹ Abutting: e.g. the *Lilies with 'base' a 368 a*. Sharing one element: e.g. the *'Poles' slung with 'String vessels' 464 c*.

ICONOGRAPHY

'String vessels'.¹⁸⁹² The protomes are fused at the waist whereas the 'Poles' slung with 'String vessels' share the 'Pole'. Two examples of these devices are composed of somewhat different motifs. The first is **387 c**, whose one *Protome of a dog/lion* looks in front and has an open mouth and the other looks to the back and has a closed mouth. The second is **490 a** which differs from the others in that while from one side of the 'Pole' hang three 'String vessels', from the other only one hangs. This asymmetry can be seen as the result of lack of space on the seal face as next to the almost plain side of the 'Pole' a *Man in profile* is depicted. The *Mirror pattern of Protomes of an 'ellipse scorpion'* finds an excellent match on one side of a hippo ivory stamp cylinder from Archanes.¹⁸⁹³ The fact that all legs of the latter device are curved towards one direction suggests that, to a certain extent, it still has a representational character.¹⁸⁹⁴

Put together of floral motifs are *Mirror patterns of 'Wheat stalks' (?)*, *of Leaves with stalk*, *of Lilies with 'base'a*, *of 'Lily flowers'*, and *of Papyrus triangles*.¹⁸⁹⁵ The constituent motifs of all these examples are fused at their base. The combination of the conical bases of some *Lilies with 'base'a* creates a lozenge-shaped thickening at the centre of the compound which is reminiscent of the similar element of some "Columns".¹⁸⁹⁶ In one case, two slightly different *Lilies with 'base'a* are combined with each other.¹⁸⁹⁷

Mirror patterns function as main devices, basic elements of other repetition compounds, basic elements of border compounds, basic elements of miscellaneous compounds, and perhaps supplemented devices.¹⁸⁹⁸ As main devices they can stand alone on the seal face or be combined with other motifs and are encountered in 'pictographic' and ornamental images.¹⁸⁹⁹

¹⁸⁹² A, B, C, D respectively. In favour of the reading of the device **88 c** as a *Mirror pattern of Protomes of a man* and not as a *Spider* is the fact that its centre is marked by a blob. Blobs are often used to render the torso of human figures, e.g. the *Men in profile* **355 a** and **579 c**, but never mark the waist of *Spiders*.

¹⁸⁹³ Sakellarakis – Sapouna Sakellarakis 1997, 678 fig. 762.

¹⁸⁹⁴ Another abstract pattern of an 'ellipse scorpion' is encountered on the hippo ivory CMS II,1 no. 254 d. This, in combination with the fact that 'ellipse scorpions' are common on hippo ivory seals (e.g. CMS II,1 nos. 225 b, 248 b, 250 b) but are only found once (?) on a steatite seal (CMS IV no. 61), suggests that the process of creating ornamental patterns out of 'ellipse scorpions' took place on the hippo ivory glyptic (for a discussion of the device CMS IV no. 61 and its possible readings, see footnote 1147). It would seem that the *Mirror pattern of Protomes of 'ellipse scorpions'* **470 c** was copied from there as such.

¹⁸⁹⁵ E, F, G, H, I respectively.

¹⁸⁹⁶ See the "Columns" **60 c** and **235 a**.

¹⁸⁹⁷ **345 c**.

¹⁸⁹⁸ Main devices: e.g. **88 c**, **143 b**, **345 c**, and **413 a**. Basic elements of other repetition compounds: e.g. **475 b**. Basic elements of border compounds: e.g. **64 b**. Basic elements of miscellaneous compounds: **30 c**, **362 b**. Supplemented devices (?): **514 c**.

¹⁸⁹⁹ 'Pictographic': e.g. **88 c**. Ornamental: e.g. **143 b**.

ICONOGRAPHY

Repetition compound 10: Triskeles/Triangle pattern

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms, Central Crete Ornamental Prisms)

The scheme is represented by five examples (*pl. 114*). As repetition *Triskeles* are described devices which can be seen as created by the fusion of three motifs in a radial shape which has three arms;¹⁹⁰⁰ and as *Triangle patterns* devices formed by the combination of three round abutting or interlocking motifs arranged in a triangular configuration. The arms of the existing examples are directly fused.

Floral motifs are combined in a *Triskeles of Shamrocks a*.¹⁹⁰¹ Consisting of ornamental motifs are a *Triskeles of Centred-lunettes*, a *Triangle pattern of Blobs*, and two *Triangle patterns of Centred-circles*.¹⁹⁰² The represented *Triangle patterns of Centred-circles* are composed of double *Centred-circles* whereas on the surface of one *Centred-circle* on one pattern is drilled a *Blob*.¹⁹⁰³

Most of the existing repetition *Triskeles* and *Triangle patterns* function as main devices. Only one example could perhaps be seen as a filler.¹⁹⁰⁴ As main devices, these patterns stand alone on the seal face or are combined with other motifs and are encountered in ornamental images.¹⁹⁰⁵

Repetition compound 11: Cross/Saltire/Cross pattern

(Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences, Mesara Chlorite Prisms, Central Crete Ornamental Prisms)

The scheme is represented by twenty one examples (*pls. 114–115*). Those devices which can be seen as created by the fusion of two or more motifs in a radial shape which has four arms are described as repetition *Crosses/Saltires*.¹⁹⁰⁶ Devices formed by loosely combined round motifs which abut or interlock and are arranged in a cross configuration are described as *Cross patterns*. The repeated motifs of all examples are directly fused. Depending on the way the compound is composed two, four, or five motifs can make up its basic elements.¹⁹⁰⁷

Representational motifs are combined in a *Cross of Spiders* and in *Crosses of Amphorae*.¹⁹⁰⁸ These compounds have a blob as a centre which also comprises a shared element of their constituent motifs, i.e. the head of *Spiders* and the base of *Amphorae*.

¹⁹⁰⁰ Some devices such as **101 b** could also be seen as *Triskeles* whose arms take the form of other devices. For a discussion on the subject of the difficulty in identifying the process of creation of compounds, see pp. 305–306.

¹⁹⁰¹ A.

¹⁹⁰² B, C, D respectively.

¹⁹⁰³ **133 a**.

¹⁹⁰⁴ **439 b** (?).

¹⁹⁰⁵ Alone: e.g. **83 c**, **85 c**, **101 b**. With other devices: e.g. **133 a**.

¹⁹⁰⁶ Some devices e.g. **341 a** could also be seen as *Crosses* whose arms take the form of other devices. For a discussion on the subject of the difficulty in identifying the process of creation of compounds, see pp. 305–306.

¹⁹⁰⁷ Two: e.g. **523 c**. Four: e.g. **91 c**, **359 a**. Five: e.g. **328 a**, **409 c**.

¹⁹⁰⁸ A and B respectively.

ICONOGRAPHY

Floral motifs are combined in *Crosses of Leaves with stalk, of 'Lily flowers'*, and of *Leaves*.¹⁹⁰⁹ The compound **431 a** is asymmetrical in that the blossoms of two of the 'Lily flowers' are bi- instead of trifurcated. This inconsistency could be due to a lack of space in order to render the third spike.

Composed of ornamental motifs are *Saltires of Ellipses*, a *Cross pattern of Blobs*, and *Cross patterns of Centred-circles*.¹⁹¹⁰ The first of these compounds is created by two *Ellipses* which cross each other. The represented *Cross patterns of Centred-circles* are composed of single *Centred-circles*, double *Centred-circles*, or a combination of the two.¹⁹¹¹ Occasionally, some of the *Blobs* or *Centred-circles* on *Cross patterns* are placed at some distance to each other.¹⁹¹²

Repetition *Crosses/Saltires* and *Cross patterns* function as main devices and as supplemented devices.¹⁹¹³ As main devices, they stand alone on the seal face or, more rarely, are combined with other motifs. They are encountered in ornamental images.¹⁹¹⁴

Repetition compound 12: Star/Rosette pattern

(Malia/Eastern Crete Steatite Prisms, Central Crete Ornamental Prisms)

The scheme is represented by four examples (*pl. 115*). Repetition *Stars* correspond to those devices which can be seen as created by the fusion of similar motifs in a radial shape which has five or more arms.¹⁹¹⁵ *Rosette patterns* represent devices formed by loosely combined round motifs which abut or interlock and are arranged in a configuration which resembles a rosette. The repeated motifs of all existing examples are directly fused.

Floral motifs are combined in *Stars of 'Wheat stalks'*.¹⁹¹⁶ Composed of ornamental motifs are a *Rosette pattern of Blobs* and one of *Centred-circles*.¹⁹¹⁷ The surrounding *Blobs* of the *Rosette pattern of Blobs* are placed at some distance from the centre. The *Rosette pattern of Centred-circles* is composed of a double *Centred-circle* surrounded by single *Centred-circles*.

The existing repetition *Stars* and *Rosette patterns* function as main devices and stand alone on the seal face.

¹⁹⁰⁹ C, D, E respectively.

¹⁹¹⁰ F, G, H respectively.

¹⁹¹¹ Single *Centred-circles*: e.g. **16 a**. Double *Centred-circles*: e.g. **133 b**. Single and double *Centred-circles*: e.g. **21 b**.

¹⁹¹² E.g. **328 a**, **572 a**.

¹⁹¹³ E.g. the repetition *Saltires* **30 b** and **523 c**.

¹⁹¹⁴ Alone: e.g. **341 a**, **359 a**, **564 c**. With other motifs: e.g. **16 a**, **572 a**.

¹⁹¹⁵ Some devices, e.g. **391 b**, could also be seen as *Stars* whose arms take the form of other devices. For a discussion on the subject of the difficulty in identifying the process of creation of compounds, see pp. 305–306.

¹⁹¹⁶ A.

¹⁹¹⁷ B and C respectively.

ICONOGRAPHY

Repetition compound 13: Two-armed whirl

(Malia/Eastern Crete Steatite Prisms)

The scheme is represented by twenty one examples (*pls. 115–116*). It is a device formed by the combination of two motifs arranged in 180° rotational symmetry and fused in a scheme which resembles a *Two-armed whirl*.¹⁹¹⁸ The repeated motifs can be directly or indirectly fused.

Composed of representational motifs are *Two-armed whirls of Protomes of a dog/lion*, one of a *Protome of a dog/lion and a Protome of a horned ruminant*, and two of *Headless waterfowls*.¹⁹¹⁹ The protomes are fused at the waist and the headless animals at the root of the neck whereas all motifs are directly fused. In one case, the configuration of the legs of the combined protomes is different.¹⁹²⁰

Floral motifs are combined in *Two-armed whirls of 'Saw branches' with stalk, of Paisleys, of 'Nose paisleys', of 'Papyrus flowers', and of 'Lily flowers'*.¹⁹²¹ On all but one example, the motifs are fused at their base. The exception is **317 a** whose *'Papyrus flowers'* are fused at the blossoms. Most of the combined motifs have bent stalks which terminate in scrolls.¹⁹²² The point of contact between the two basic elements either remains plain, sometimes with the two devices barely touching, or is 'sealed' by a blob, a hatched *Grain ellipse*, a single or double *Circle*, or a *Wheel*.¹⁹²³

Repetition *Two-armed whirls* function as main devices and as supplemented devices.¹⁹²⁴ As main devices, they stand alone on the seal face or, occasionally, are combined with other motifs in ornamental images.¹⁹²⁵

*Repetition compound 14: Three-armed whirl (?)*¹⁹²⁶

(Malia/Eastern Crete Steatite Prisms)

The scheme is represented by one example (*pl. 116*). It is either a *Three-armed whirl* whose arms take the form of other motifs or a device formed by the combination of three motifs arranged in 120° rotational symmetry and fused in a configuration which resembles a *Three-armed whirl*.¹⁹²⁷

¹⁹¹⁸ Or in some cases, e.g. **35 b** and **311 c**, a *Two-armed whirl* whose arms take the form of other devices? For a discussion on the subject of the difficulty in identifying the process of creation of compounds, see pp. 305–306.

¹⁹¹⁹ A, B, C respectively.

¹⁹²⁰ **289 c**.

¹⁹²¹ D, E, F, G, H respectively.

¹⁹²² Only the stalks of the basic elements of **76 b** do not terminate in spirals.

¹⁹²³ Plain: e.g. **149 a**. Barely touching: e.g. **446 b**. 'Sealed' by a blob: e.g. **35 b**, **445 c** (in such cases, the possibility exists that, like on *Disc S-spirals*, the blob has substituted the scroll formed by the stalk of the motifs). 'Sealed' by a hatched *Grain ellipse*: e.g. **115 b**. 'Sealed' by a single or double *Circle*: e.g. **3 a**, **93 a**. 'Sealed' by a *Wheel*: e.g. **311 c**.

¹⁹²⁴ E.g. **115 b**, **555 b**.

¹⁹²⁵ Alone: e.g. **3 a**, **559 b**. With other motifs: e.g. **135 c**.

¹⁹²⁶ See footnote 1928.

¹⁹²⁷ For a discussion on the subject of the difficulty in identifying the process of creation of compounds, see pp. 305–306.

ICONOGRAPHY

Represented is a *Three-armed whirl of "Saw branches"*. The centre of the device takes the form of a large triangle from whose corners issue the arms. One of the branches is S-shaped and lacks dentation.¹⁹²⁸

The existing representation functions as a main device and stands alone on the seal face.

Repetition compound 15: Four-armed whirl

(Malia/Eastern Crete Steatite Prisms)

The scheme is represented by nine examples (*pl. 116*). It is a device formed by the combination of four motifs arranged in 90° rotational symmetry and fused in a configuration which resembles a *Four-armed whirl*.¹⁹²⁹

Represented are *Four-armed whirls of 'Beaked' busts, of Busts of a dog/lion, and one of three Headless ruminants (?)*¹⁹³⁰ and a *'Beaked' bust*.¹⁹³¹ The *'Beaked' busts* and the *protomes* issue from the centre by their base and the headless animals by the top of the neck. The centre of some devices is 'sealed' by a blob.¹⁹³²

Repetition *Four-armed whirls* function as main devices. They can stand alone on the seal face or be combined with each other or other devices.¹⁹³³ They take part in ornamental images.

Repetition compound 16: Swastika

(Malia/Eastern Crete Steatite Prisms)

The scheme is represented by nine examples (*pl. 117*). It is either a *Swastika* whose arms have been substituted by other devices, or a device formed by the combination of two or four motifs fused in a configuration which resembles a *Swastika*.

Consisting of representational motifs are a *Swastika of Dogs/lions* and two *Swastikas of Legs with claws*.¹⁹³⁴ The first device is created by the combination of two *Dogs/lions* which cross each other at the waist. It differs from the rest in that its arms are dissimilar, the two being represented by the foreparts and two by the hindquarters of the animals. The second compound is put together by the direct fusion of four *Legs with claws* at their upper part.

¹⁹²⁸ It is not certain whether the lack of dentation is intentional or whether it is due to abrasion or incompleteness. In the case that the arm was intentionally left plain, the possibility exists that a representational device was depicted and not a repetition compound.

¹⁹²⁹ Or in some cases, e.g. **123 a** and **480 c**, a *Four-armed whirl* whose arms take the form of other devices? For the subject of the difficulty in identifying the process of creation of repetition compounds, see pp. 305–306.

¹⁹³⁰ For this subject, see footnote 1099.

¹⁹³¹ A, B, C respectively.

¹⁹³² E.g. the centre of **73 c**, **480 c**.

¹⁹³³ Alone: e.g. **123 a**. With each other: e.g. **480 c**. With other devices: e.g. **84 c**.

¹⁹³⁴ A and B respectively.

ICONOGRAPHY

Floral devices are combined in a *Swastika of 'Fir branches'* and in four *Swastikas of "Saw branches"*.¹⁹³⁵ The inner arms of all but one example of these compounds remain plain, perhaps attesting to the transformation of motif *Swastikas* into repetition *Swastikas*.¹⁹³⁶ An exception is the inner arms of **291 a** which show dentation. Finally, a *Swastika of Stalk triangles*, whose basic elements are fused directly at their base, is composed of purely ornamental devices.¹⁹³⁷

The existing repetition *Swastikas* function as main devices. They stand alone on the seal face or are combined with other devices and are encountered in ornamental images.¹⁹³⁸

Repetition compound 17: Whirl (Malia/Eastern Crete Steatite Prisms)

The scheme is represented by thirteen examples (*pl. 117*). It is a device formed by the combination of five or more motifs arranged in rotational symmetry and fused in a configuration which resembles a *Whirl*.¹⁹³⁹

Comprised of representational devices are *Whirls of 'Beaked' busts* and a *Whirl of three 'Beaked' busts, a Protome of a dog/lion, and an Unidentifiable motif XXXIX*.¹⁹⁴⁰ The centre of some devices is 'sealed' by a blob.¹⁹⁴¹ A *Whirl of 'Fir branches'* is composed of floral motifs.¹⁹⁴²

Repetition *Whirls* function as main devices. They either stand alone on the seal face or, more rarely, are combined with other devices.¹⁹⁴³ They take part in ornamental images.

Repetition compound 18: Swastika cross (Mesara Chlorite Prisms)

The scheme is represented by one example (*pl. 118*). It is either a *Swastika cross* whose arms take the form of other devices or a device formed by the combination of similar motifs fused in a configuration which resembles a *Swastika cross*.¹⁹⁴⁴

Represented is a *Swastika cross of Leaves*. This device functions as a main device and stands alone on the seal face.

¹⁹³⁵ C and D respectively.

¹⁹³⁶ For a discussion on the subject of the difficulty in identifying the process of creation of compounds, see pp. 305–306.

¹⁹³⁷ E.

¹⁹³⁸ Alone: e.g. **6 b**, **426 a**, **497 c**. With other devices: e.g. **278 b**, **529 a**.

¹⁹³⁹ Or in some cases, e.g. **82 b** and **225 a**, a *Whirl* whose arms take the form of other devices? For a discussion on the subject of the difficulty in identifying the process of creation of compounds, see pp. 305–306.

¹⁹⁴⁰ A and B respectively.

¹⁹⁴¹ E.g. **82 b** and **408 b**.

¹⁹⁴² C.

¹⁹⁴³ Alone: e.g. **82 b**. With other devices: e.g. **39 c**.

¹⁹⁴⁴ For the subject of the difficulty in identifying the process of creation of compounds, see pp. 305–306.

ICONOGRAPHY

Repetition compound 19: Miscellaneous repetition compounds

This is a section for the presentation of repetition compounds which do not take on any of the above discussed ornamental schemes (*pl. 118*).

I. *Repetition compound of Protomes of a man?*¹⁹⁴⁵ If yes, the protomes are arranged in 180° rotational symmetry and are fused at the waist. Of particular interest is the fact that in the image each protome touches a “*Saw branch*”. This could suggest that the whole combination *Protome of a man* with “*Saw branch*” has been treated as a unit and has been doubled such that it can be used as part of a repetition compound. (Malia/Eastern Crete Steatite Prisms)

II. A repetition compound created by the fusion of two *Line combs* arranged in 180° rotational symmetry and sharing the main bar. It can be named a *Double Line comb*. (Central Crete Ornamental Prisms)

III. Four repetition compounds each of which consists of a large double or triple *Centred-circle* combined with one, two, or three adjacent small single *Centred-circles* which abut or interlock with its outer ring. The device, which is reminiscent of the *Rosette patterns* composed of the same motif, can be named *Gear combination*. (Central Crete Ornamental Prisms)

Supplementation compounds

Ornamental or, more rarely, floral devices are often adorned by the adhesion of small floral or ornamental motifs which function as supplements.¹⁹⁴⁶ Exceptional is the use of representational motifs as supplemented devices in two cases and as supplements in a further three cases.¹⁹⁴⁷ The units built by the adhesion of supplements on other devices are named supplementation compounds and are, with a few exceptions, characteristic of the Malia/Eastern Crete Steatite Prisms.¹⁹⁴⁸

Most often, supplements adhere to symmetrical radial or rotational devices and occur in groups of similar units arranged symmetrically on the surface of the supplemented device.¹⁹⁴⁹ On devices built along the lines of 180° rotational symmetry for example, they

¹⁹⁴⁵ The similarity of the pattern **10 c** with the *Unidentifiable motif LXII* whose linear central element cannot be interpreted as a *Repetition compound of Protomes of a man* does not allow an assertive identification of the middle device **10 c** as a compound. It is not clear whether **10 c** and **526 a** are meant to depict one thing or whether their similarity is accidental. In the case that they do depict the same thing, the whole pattern **10 c** would probably constitute one motif and its parsing in a *Repetition compound of Protomes of a man* and two “*Saw branches*” would be erroneous.

¹⁹⁴⁶ For the motifs which function as supplements, see pp. 163–164.

¹⁹⁴⁷ Supplemented devices: **206 b**. Supplements: **337 c**, **544 a**, **567 a**.

¹⁹⁴⁸ The atypical supplementation compound **337 c** is carved on a Mesara Chlorite Prism. The *Cross pattern 328 a* which is, in the broader sense, supplemented by *Centred-circles*, is encountered on a Central Crete Ornamental Prism. *Border supplements* are often encountered on devices carved on the Prisms with EM III/MM I Influences.

¹⁹⁴⁹ E.g. **9 a**, **9 c**, **82 a**, **86 c**, **195 b**, **264 c**, **452 b**, **523 c**, **532 c**, **533 a**, **539 c**.

ICONOGRAPHY

appear in pairs of similar units, each of which sits on rotationally opposite parts of the supplemented.¹⁹⁵⁰ Exceptions are the *S-spirals* **52 c**, each of which shows two supplements, one sitting on a vortex and the other on its back. This asymmetry in each of the supplemented devices is counteracted by their composition. The two are arranged in 180° rotational symmetry, such that within the composition each two supplements issuing from the same part of the two *S-spirals* function as a pair. Something similar can be said of the single supplements which ornament the scrolls of the *Paisleys* **553 c** and **521 a** and the bases of the *Amphorae* **206 b**. In all these cases, the two supplemented devices are arranged in 180° rotational symmetry such that the two supplements function as a pair which ornaments rotationally opposite parts of the composition. Only in two cases, **435 c** and **586 b** do one or two supplements issue from a device without finding a symmetrically placed counterpart in the overall composition.

Depending on the part of the device to which the supplements adhere, the latter take different names: Angle/curve supplements issue from the interior of an angle or a curve respectively; shoulder supplements sit on the backside of a curve or an angle; body supplements adhere to the body of the supplemented; edge supplements are attached to the edges of a device; and border supplements adhere to the periphery of *Borders*.¹⁹⁵¹

The majority of supplements are smaller than the device to which they adhere such that the fusion of the two results in a pattern whose character is defined by the supplemented device, the supplements being simple ornaments of secondary importance. Thus, the existence of supplements is justified only because of the existence of the supplemented device. The *S-spirals* **210 b** and **557 b** for example can be best described as *S-spirals with 'Papyrus flowers' as curve* and *shoulder supplements* respectively and the *Z-whirl* **470 b** as *Z-whirl with 'Wheat stalks' as angle supplements*.

However, in a few cases this balance is disturbed because the supplements play an active role in the formation of new ornamental schemes. The first such case is when supplements become as large as the supplemented device, such that the resulting compounds take ornamental shapes which are known from motifs and repetition compounds. **226 c** for example is a supplementation compound which consists of an *S-spiral with Leaves with stalk as shoulder supplements*. However, in this case, the leaves have become as large as the *S-spiral* and predominate in the composition such that a two-armed whirl is formed.¹⁹⁵² The role of the leaves in the compilation has become more important since they, and not the *S-spiral*, define the image theme.

A second case in which supplements can play a primary role in the composition is when they sit on the edges of the supplemented devices.¹⁹⁵³ By being placed on the edges of a device, supplements can appear not as its ornaments but as its basic parts, playing in that way

¹⁹⁵⁰ E.g. **470 b**, **452 b**, **539 c**, **591 c**.

¹⁹⁵¹ See *Devices with angle/curve supplements*; *Devices with shoulder supplements*; *Devices with body supplements*; *Devices with edge supplements*; *Devices with border supplements*.

¹⁹⁵² For the scheme two-armed whirl, see 'Appendix 5'.

¹⁹⁵³ See *Devices with edge supplements*.

ICONOGRAPHY

a significant role in the definition of its character.¹⁹⁵⁴ More to the point, equally significant are edge supplements and supplemented devices when through the combination of the two a new ornamental scheme is created which is known from motifs. The combination of the double *Centred-circles* with the 'Papyrus flowers' on **92 a** and of the 'Wheat stalks' with the *Saltire* on **316 b** for example, creates a two-armed whirl and a half swastika respectively in which each of the fused elements is of equal significance.¹⁹⁵⁵

Supplementation compounds are classified according to the kind of supplements they take. Like repetition compounds, they can occasionally become fossilised and be treated as motifs. They can be used themselves as basic elements for the creation of repetition or border compounds but also as supplemented devices which become further supplemented.¹⁹⁵⁶

Supplementation compound 1: Devices with angle/curve supplements (Malia/Eastern Crete Steatite Prisms, Central Crete Ornamental Prisms)

Sixty eight devices with angle/curve supplements are represented (*pls. 119–121*).¹⁹⁵⁷ The supplements spring out of the angles/curves and are directed outwards. Occasionally, they sit a little bit further out, on one of the long sides of each arm.¹⁹⁵⁸ In one case, they do not issue from the angles of the supplemented device but sit on them such that the resulting compound takes a roughly rectangular shape.¹⁹⁵⁹ When adorning radial shapes, angle supplements either issue from all angles or only from antithetical ones.¹⁹⁶⁰ Groups of angle/curve supplements ornament *S-spirals*, *Running Disc S-spirals*, repetition *Two-armed whirls*,¹⁹⁶¹ supplementation *Four-armed whirl spirals*, *Zs*, repetition *Zs*, repetition

¹⁹⁵⁴ The *Chevrons 475 b* and the *Heads of animals 337 c* appear as basic parts of the compounds such that their viewing as separate units seems unnatural.

¹⁹⁵⁵ For a table of the various ornamental schemes, see 'Appendix 5'.

¹⁹⁵⁶ Basic elements of repetition compounds: e.g. the *S-spirals with 'Papyrus flowers' as shoulder supplements 599 c*. Basic elements of border compounds: e.g. the *Border with Spike rows as border supplements 64 b*. Supplemented devices: e.g. the supplementation *Four-armed whirl spiral 362 c*. This device, which is created by the combination of an *S-spiral* with two *J-spirals* which function as body supplements (*S-spiral with J-spirals as body supplements*), is further supplemented by four 'Papyrus flowers' which function as curve supplements (*Four-armed whirl spiral with 'Papyrus flowers' as curve supplements*).

¹⁹⁵⁷ In this number are included the devices which only take one pair of supplements. For further examples of devices which take angle/curve supplements, see *Devices with more than one pair of supplements*.

¹⁹⁵⁸ E.g. **281 a**, **370 c**.

¹⁹⁵⁹ **328 a**.

¹⁹⁶⁰ From all angles: e.g. **51 c**, **237 b**, **427 a**. From antithetical angles: this is often the case with saltires, e.g. **24 a**, **523 c**. The *Saltire pommée 321 c* is an exception as only three of four angles take supplements.

¹⁹⁶¹ The supplements of repetition *Two-armed whirls* which are composed of floral motifs can also be seen as issuing from the scrolls of each individual motif. Each of the *Paisleys 115 b* for example is also a motif which takes a curve supplement, like **435 c**; and each of the 'Papyrus flowers' **555 b** a motif which takes a shoulder supplement, similarly to the *Paisleys 521 a*. However, the main role of such supplements is understood as that of ornamenting the curves of the broader iconographic unit, in a similar fashion to that of the supplements of repetition *Z-whirls*, and not each element by itself.

ICONOGRAPHY

*Z-whirls, Triskeles pommée, Crosses/Saltires, Quatrefoils, Cross/Saltire pommée, repetition Crosses/Saltires, and Mirror patterns.*¹⁹⁶² Individual curve supplements are encountered on the scrolls of *Paisleys*.¹⁹⁶³

The most common motifs used as curve supplements are '*Papyrus flowers*'. Occasionally, '*Lily flowers*', '*V-flowers*', '*Shamrocks b*', and '*Stemless paisleys*' are also met. Most often used as angle supplements are '*Wheat stalks*', '*Lily flowers*', and '*Papyrus flowers*'. Occasionally, also '*Ivy leaves with stalk, Js, Hook spirals, Spike rows, Lines, and Centred-circles*' are used. Depending on the supplemented device, a preference for certain supplements is observed. '*Wheat stalks*' for example, are very popular with *Zs*, '*Papyrus flowers*' with repetition *Z-whirls* and repetition *Two-armed whirls*, and '*Lily flowers*' with *Cross/Saltire pommée*.

In three cases, broader ornamental schemata are created which take precedence in the composition. The '*Ivy leaves with stalk* **281 a** sit on the inner sides of the arms of the *Z* and extend outwards considerably such that a supplementation *Two-armed whirl* is created.¹⁹⁶⁴ By the addition of the *Js*, a supplementation *Swastika cross* is formed on **370 c** and a *Whirl Saltire* on **205 a**, this latter being a scheme which is not encountered on motifs and repetition compounds.¹⁹⁶⁵

All the existing examples of *Devices with angle/curve supplements* function as main devices. They either stand alone on the seal face or, more rarely, are combined with each other in ornamental images.¹⁹⁶⁶

Supplementation compound 2: Devices with shoulder supplements (Malia/Eastern Crete Steatite Prisms)

Twenty nine devices with shoulder supplements are represented (*pls. 121–122*).¹⁹⁶⁷ The supplements, mostly met in pairs, issue from the backside of an angle or curve and most often, run in the direction of the stem of the supplemented device.¹⁹⁶⁸ Pairs of shoulder supplements adorn *Ss, S-spirals, Disc S-spirals, S-whirls, Z-whirls, Z-whirl spirals, repetition Z-whirls, and supplementation Meander Zs.*¹⁹⁶⁹ The backsides of the scrolls of two *Paisleys* are also adorned, each by one supplement.¹⁹⁷⁰

The majority of motifs which function as shoulder supplements are '*Papyrus flowers*'. Occasionally, also '*Lily flowers*', '*Leaves with stalk, Paisleys, Ivy leaves*', '*Stemless paisleys, Js, Spike rows, and Legs with claws*' are met. The supplements of **226 c, 287 a, and 516 b**

¹⁹⁶² B, C, D, E, F, G, H, I, J, K, L, M, N respectively.

¹⁹⁶³ A.

¹⁹⁶⁴ For a table of the various ornamental schemes, see 'Appendix 5'.

¹⁹⁶⁵ See footnote 1955.

¹⁹⁶⁶ With each other: **553 c**.

¹⁹⁶⁷ In this number are included the devices which only take one pair of supplements. For further examples of devices which take shoulder supplements, see *Devices with more than one pair of supplements*.

¹⁹⁶⁸ The shoulder supplements of **234 b** exceptionally look in the opposite direction to the body of the supplemented.

¹⁹⁶⁹ B, C, D, E, F, G, H, I respectively.

¹⁹⁷⁰ A.

ICONOGRAPHY

become larger and predominate in the composition such that supplementation *Two-armed whirls* are created.¹⁹⁷¹

The existing examples of *Devices with shoulder supplements* function as main devices, basic elements of repetition compounds, and as supplemented devices.¹⁹⁷² As main devices, they either stand alone on the seal face or are combined with each other in ornamental images.¹⁹⁷³

Supplementation compound 3: Devices with body supplements (Malia/Eastern Crete Steatite Prisms)

Ten devices with body supplements are represented (*pls. 122–123*).¹⁹⁷⁴ The supplements, always met in pairs, sit on the body of the devices or occasionally, extend from the body to the arms.¹⁹⁷⁵ Most often, they are placed near the edges of the body creating the impression that they have slid down from the angles/curves of the supplemented device. Body supplements adorn *Ss*, *S-spirals*, *Z-whirls*, repetition *Z-whirls*, and supplementation *Two-armed whirls*.¹⁹⁷⁶

Js, '*Papyrus flowers*', '*Lily blossoms*', *J-spirals*, *Stalk triangles*, *Lunettes*, and *Parallels* function as body supplements. Each of the supplements of the *S-spirals* **171 b** and **362 b** and of the *Z-whirl* **377 c** has the same size and shape as each half of the supplemented device. As a result of this, new ornamental schemes are created by the combination of the motifs, i.e. a *Four-armed whirl spiral* in the first two cases and a supplementation *Swastika* in the second.¹⁹⁷⁷

The existing examples of *Devices with body supplements* function as main devices and as supplemented devices.¹⁹⁷⁸ As main devices, they mostly stand alone on the seal face. Only **213 c**, whose identification as a supplemented *S* is not certain, is combined with other devices in an ornamental (?) image.¹⁹⁷⁹

¹⁹⁷¹ See footnote 1955.

¹⁹⁷² Basic elements of repetition compounds: **277 b**. Supplemented devices: **226 c**.

¹⁹⁷³ Alone: e.g. **348 b**, **516 b**, **557 b**. With each other: e.g. **277 b**, **521 a**.

¹⁹⁷⁴ In this number are included the devices which only take one pair of supplements. For further examples of devices which take body supplements, see *Devices with more than one pair of supplements*.

¹⁹⁷⁵ E.g. **226 c**.

¹⁹⁷⁶ A, B, C, D, E respectively.

¹⁹⁷⁷ See footnote 1955. For an example of an *S* with *Js* as body supplements, see CMS X no. 52 a and **205 c**. For an *S-Spiral* with '*Papyrus flowers*' as body supplements which has become a supplementation *Two-armed whirl*, see CMS XII no. 90.

¹⁹⁷⁸ **171 b**, **362 c**.

¹⁹⁷⁹ For an alternative reading of this device and of the image in which it takes part, see *Ripple* and *S*, especially footnote 1676.

ICONOGRAPHY

Supplementation compound 4: Devices with edge supplements (Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

Eleven devices with edge supplements are represented (*pl. 123*).¹⁹⁸⁰ Due to the position of the supplements, which sit on the edges of the devices, the created compounds are more coherent than the rest of the supplementation compounds. This is because the supplements appear as a continuation of the supplemented devices and more flowing schemes are created. In two cases, the supplements are antithetical with regard to each other.¹⁹⁸¹ Edge supplements adorn *Amphorae*, *Centred-circles*, *Lunettes*, *Zs*, and *Saltires*.¹⁹⁸²

Bars, *'Papyrus flowers' with spray*, *'Lily flowers'*, *'Fern branches'*, *'Wheat stalks'*, *"Saw branches"*, *One-armed whirls*, and *Heads of an animal* function as edge supplements. In five cases, broader ornamental schemata are created which take precedence in the composition. From the combination of the flowers with the *Centred-circles* on **92 a** and **468 a** supplementation *Two-armed whirls* are created.¹⁹⁸³ The fusion of the *'Fern branches'* on **326 c** and the *"Saw branches"* on **234 b** with a *Z* creates supplementation *Meander Zs*.¹⁹⁸⁴ Finally, the combination of the *'Wheat stalks'* with the *Saltire* on **316 b** results in a supplementation *Half swastika*.¹⁹⁸⁵

The existing examples of *Devices with edge supplements* function as main devices and as supplemented devices.¹⁹⁸⁶ The compounds which function as main devices either stand alone on the seal face or are combined with each other in ornamental images.¹⁹⁸⁷

Supplementation compound 5: Devices with border supplements (Malia/Eastern Crete Steatite Prisms, Prisms with EM III/MM I Influences)

Six devices with border supplements are represented (*pl. 123*). The supplements, always met in groups, sit on the inner or outer periphery of a *Border* and, as a rule, are distributed symmetrically on its surface. The only exception is the compound **286 a** whose two supplementary *Triangles* are placed the one next to the other. However, in this case it is possible that another two *Triangles* were initially placed on the now missing part of the *Border* under the *Agrimi*.

Triangles, *Hatched triangles*, and *Spike rows* function as border supplements. The first two always fill the gaps created by the devices or images enclosed within the *Border*.

¹⁹⁸⁰ In this number are included the devices which only take one pair of supplements. For further examples of devices which take edge supplements, see *Devices with more than one pair of supplements*.

¹⁹⁸¹ **100 a**, **586 b**.

¹⁹⁸² A, B, C, D, E respectively. Compare the supplemented *Amphorae* to the combination of the *'Spider' b 554 c* with a *Bar*. This combination is not seen as a supplemented device because it is not certain that the *Bar* has an ornamental function. See also the elongated front foot of the *Man in profile 494 a*.

¹⁹⁸³ See footnote 1955.

¹⁹⁸⁴ See footnote 1955.

¹⁹⁸⁵ See footnote 1955.

¹⁹⁸⁶ **234 b**.

¹⁹⁸⁷ With each other: **206 b**.

ICONOGRAPHY

The existing *Devices with border supplements* function as main devices and as basic elements of border compounds.¹⁹⁸⁸ Those which function as main devices are combined with other devices in descriptive and ornamental images.¹⁹⁸⁹

Supplementation compound 6: Devices with more than one pair of supplements (Malia/Eastern Crete Steatite Prisms)

Eleven devices are supplemented by more than one pair of supplements (*pls. 123–124*). The repetition *Two-armed whirl* **93 c** shows one pair of inner and one pair of outer curve supplements, the latter probably suggesting the origin of the device in *Z-whirls of Protomes of a dog/lion* like those met on **583 a** and **591 b**. The *S-spiral* **A.1 c** takes a pair of *J*s and a pair of 'Lily flowers' as body supplements, both issuing from the centre of the stem. One scroll of each *S-spiral* on **52 c**¹⁹⁹⁰ and both scrolls of the *Z-whirl spirals* **9 c**, **43 b**, and **449 c** take both curve and shoulder supplements. Moreover, **9 c** and **449 c** also take *Bars* and *Parallels* respectively as body supplements. The *S-spiral* **221 a** takes *Trefoils* as edge supplements and *Unidentifiable flowers* as shoulder supplements, the *Running Mirror pattern of Lilies with 'base' a* **475 b** has *Chevrons* as edge supplements and *Spikes* as body supplements, and the *Z* **47 b** shows '*Papyrus blossoms*' as edge supplements and *Spike rows* as body supplements. Finally, the repetition *Meander Z* **511 a** has *Spikes* as body supplements and *Spike rows* as shoulder supplements.

All these devices function as main devices and either stand alone on the seal face or are combined with each other in ornamental images.¹⁹⁹¹

Border compounds

Compounds created by the fusion of ornamental devices with their surrounding *Borders* are named border compounds. The fusion can be either direct, the edges of the surrounded devices abutting the inner sides of the *Borders*;¹⁹⁹² or indirect, being achieved by the addition of *Lines/Bars* or *Parallels* which link the surrounded device with the *Border*.¹⁹⁹³

Border compounds are classified according to the shape of the *Border* and the surrounded device. Occasionally, they become fossilised and are used as basic elements of repetition compounds.¹⁹⁹⁴

¹⁹⁸⁸ Basic elements of border compounds: **44 b**, **64 b**.

¹⁹⁸⁹ Descriptive: e.g. **23 a**. Ornamental: e.g. **23 c**.

¹⁹⁹⁰ For a discussion on the supplementation of only one scroll on these devices, see p. 318.

¹⁹⁹¹ With each other: the supplementation *S-spirals* **52 c**.

¹⁹⁹² E.g. **44 b**, **448 b**.

¹⁹⁹³ E.g. **64 b**. The mediation of *Lines/Bars* for the creation of border compounds is not represented in the existing examples of the scheme.

¹⁹⁹⁴ E.g. **311 c**.

ICONOGRAPHY

Border compound 1: Wheel

(Malia/Eastern Crete Steatite Prisms)

Four examples of the scheme are represented (*pl. 125*). *Wheels* are put together of linear radial motifs, i.e. triskeles,¹⁹⁹⁵ *Crosses/Saltires*, or *Stars* surrounded by round linear *Borders* with which they are directly fused. The surrounded motif is in all represented examples a *Star*.

Three of the existing *Wheels* function as main devices and one as basic element of a repetition compound.¹⁹⁹⁶ Two of the examples which function as main devices are combined with each other in one image.

Border compound 2: Framed devices

(Malia/Eastern Crete Steatite Prisms, Mesara Chlorite Prisms)

This is not a scheme but a category for the classification of border compounds which are not *Wheels* (*pl. 125*). Represented are seven devices: three *Framed Saltires*, each consisting of a *Saltire* inscribed in a rectangular or square *Border*;¹⁹⁹⁷ a *Framed Whirl*, a *Framed Grid*, and a *Framed Comb swastika*, all consisting of devices inscribed in circular *Borders*;¹⁹⁹⁸ and a *Framed Mirror pattern of 'Poles' slung with 'String vessels'*, the surrounded device being linked with a supplementation *Border* by four sets of *Parallels*.¹⁹⁹⁹

All examples function as main devices and are met alone on the seal face.

C-spiral roof compounds

(Mesara Chlorite Prisms)

Exceptionally, the motifs combined in this type of compound are not fused (*pl. 125*). However, they are put together in such a way that the resulting composition can only be seen as one entity. The scheme consists of a *C-spiral* combined with floral or ornamental motifs arranged with reference to it. The spiral constitutes the upper part of the compound, the remaining motifs being placed within it and in front of its mouth.

The device is only encountered on the Mesara Chlorite Prisms. It belongs to a group of compositions which are characteristic of these seals and are carved in round seal faces. The compositions are centre-orientated and combine a large *C-spiral* or *Paisley* with smaller ornamental or floral motifs. While those containing *Paisleys* can easily be broken down to their constituent motifs, those showing *C-spirals* cannot because the various motifs are fitted very close with each other. This point can be demonstrated by a comparison of the

¹⁹⁹⁵ The type *Triskeles* is not represented on the prisms.

¹⁹⁹⁶ 311 c.

¹⁹⁹⁷ A.

¹⁹⁹⁸ B, C, D respectively.

¹⁹⁹⁹ E.

ICONOGRAPHY

image carved on CMS II,1 no. 275 with the images met on CMS II,1 no. 110 and CMS VIII no. 22 b. On the first example, the *J-spiral* and the elongated *Fan motif* can easily be seen independently of the *Paisley*. On the other hand, the *Fan motif* on the latter two examples cannot be separated from the *C-spiral* because it is placed partly within it and is adjusted perfectly in its inner space. The interior of the *C-spiral* as well as its underside function as a matrix for the shaping of the motif which is placed in its interior. This feature suggests that the whole composition is meant to be understood as one entity.

The configuration of some *C-spiral roof compounds* brings to mind a tree, the foliage being represented by the *C-spiral* and the trunk by the remaining motifs.²⁰⁰⁰ However, whether such devices did actually have a floral character is unknown.

All *C-spiral roof compounds* function as main devices and are met alone on the seal face.

Miscellaneous compounds

Some combinations of ornamental and floral motifs can, in a broader sense, be seen as creating ornamental entities on account of the fact that the combined motifs abut (*pl. 125*). Such are the schemes that are created by the coalescence of the devices **30 c**, **362 b**, and **317 c**.

MISCELLANEOUS COMPOSITE DEVICES

The combination of an *Agrimi* and a *Dolphin* which cross each other at the waist on **502 b** is not seen as a repetition compound because, apart from the fact that the motifs combined are different, the created entity does not seem to have an ornamental character (*pl. 125*). It is uncertain whether the linear element which connects the hindquarters of the *Agrimi* to the underside of the *Dolphin* represents intentional engraving.²⁰⁰¹

GENERAL OBSERVATIONS ON THE SUBJECT OF THE ASSESSMENT OF THE DEVICES

Creating a typology of all devices which are encountered on the prisms has been a very demanding task. Assessing which devices cannot be broken down into their constituent elements, which can, and which combinations of motifs are so well bonded that they should be seen as an entity and not as a composition proved to be a very difficult undertaking. This is the case because of three considerations. The first is the inability to comprehend the nature of many devices. The second is that very often different devices touch each other, such that it is difficult to define when and in which combinations the blending of devices should be perceived as a unit. And the third is that the whole iconography is the product of

²⁰⁰⁰ E.g. **102 b**; CMS II,1 no. 110; CMS VIII no. 22 b.

²⁰⁰¹ For this subject, see also footnote 2680.

ICONOGRAPHY

the human mind which allows for a vast amount of variation and creativity which can never absolutely fit in a typology.

Objections will exist on subjects as to why for example some devices are seen as motifs and not as composite devices or why some motif combinations are seen as compositions and not as compounds and vice versa. Below, are presented some of the basic rules according to which the decisions for differentiating between motifs, composite devices, and compositions have been taken. These rules are actually conventions which have seemed to the author more appropriate to make at a time where a choice had to be made concerning a place in the classification for each of the existing iconographic examples.²⁰⁰²

Starting with representational motifs, as an entity are seen those devices which represent one creature, plant, or object. In cases where the depicted could not be recognised, such as is the case with the π -legs,²⁰⁰³ the parsing has followed indications provided by the broader iconographic context. Free-standing examples of this motif for instance,²⁰⁰⁴ have been taken as an indication that its representatives on **50 c** and **458 a** also constitute separate entities. This is supported by the fact that '*String vessels*' such as those which hang from the '*II-legs*' on **50 c** are met hanging from various entities,²⁰⁰⁵ and that the '*II-legs*' on **458 a** are combined with a "*Saw branch*" in a similar way to that in which *Men in profile* often are.²⁰⁰⁶ On the other hand, the π -legs of the '*Boar with π -legs*' **260 c** are not separated from the boar because it cannot be determined whether they simply render the legs of the animal or whether they are an attachment which has a different significance. While the existence of a '*Boar with centipede legs*' could favour this second interpretation, that of a '*Crawling boar*' and of *Heads of a dog/lion with leg*/*'dog/lion with hook*', which are devices which cannot be broken down meaningfully into their constituent elements, could suggest that the π -legs could also represent the legs of the animal as rendered by an idiosyncratic hand.

The classification of ornamental devices has been a very demanding task and one for which the most conventions have had to be made. For example, as motifs have been seen line combinations, such as parallel lines or grid,²⁰⁰⁷ but not combinations of *Blobs* or *Centred-circles*. This choice is connected with the fact that lines are a very simple element used to create a variety of basic ornamental motifs, e.g. crosses, stars, and whirls, whose parsing would not be meaningful. For that reason, it is considered logical that ornamental motifs composed of lines are handled as primary entities and not as composite devices.

Turning to radial and rotating motifs, not only those with linear arms but also those with arms toothed on the inner side, terminating in blobs, and terminating in spirals have as a

²⁰⁰² Preparing a typology which presents and discusses the whole corpus of devices encountered on the known material as opposed to one which only presents chosen examples is a very difficult task because *every* device has to be definitely categorised.

²⁰⁰³ See '*II-legs*'.

²⁰⁰⁴ E.g. **285 a**.

²⁰⁰⁵ See *Elongated motif slung with 'String vessels'*.

²⁰⁰⁶ Compare for example **48 a**, **147 a**, **187 b**.

²⁰⁰⁷ See *Parallels* and *Grid* respectively.

ICONOGRAPHY

rule been seen as motifs.²⁰⁰⁸ This could initially create some confusion because very similar schemes can be classified as different kind of devices. Devices with arms toothed on the inner side for example are seen as motifs while devices with dentation on the outer side of the arms are seen as compounds.²⁰⁰⁹ The reason for this choice of classification has been that while dentation on the inner side of the arms seems more like part of a motif, on the outer side, it creates the impression that it belongs to “*Saw branches*” or *Legs with claws* which have been used to create or substitute for part of the motif. Among devices whose arms terminate in spirals, only the four-armed whirl spirals **171 b** and **362 c** are seen as compounds.²⁰¹⁰ This choice is dictated by the fact that their creation by the combination of other motifs is not only obvious by their shape but is also well-attested on similar devices met on other seals.²⁰¹¹

COMPOSITION

The term *composition* refers to the way the independent devices are combined with each other, the way they are organised and develop on the seal face, and ultimately to the effects created by this organisation.²⁰¹² Not only motifs and composite devices but also their combinations, i.e. whole images, can occasionally be treated as units and be combined with other devices or images in a broader picture.²⁰¹³

THE FUNCTION OF THE INDEPENDENT DEVICES

The independent devices are divided into main devices and fillers (*fig. 97*). Main devices are integral components of the image in that they define its subject. Not only free-standing devices, but also non free-standing representational devices coalesced with other representational motifs can function as main devices when each of them is equally important in defining the theme of the image (*fig. 97 a*).²⁰¹⁴ Motifs and composite devices can function as main devices.

Fillers are placed in the field around or between the main devices with the objective of enhancing or ornamenting the image (*fig. 97 b*). For the purposes of this work, in order for a motif to have a filling function, it must be combined either with representational devices

²⁰⁰⁸ Linear arms: e.g. *Cross/Saltire, Whirl*. Arms toothed on the inner side: e.g. *Z-whirl, Swastika*. Arms terminating in blobs: e.g. *Triskeles pommée, Cross/Saltire pommée, Whirl pommée*. Arms terminating in spirals: e.g. *S-spiral, Z-whirl spiral, Whirl spiral*.

²⁰⁰⁹ Arms toothed on the inner side: e.g. **143 a, 591 c**. Arms toothed on the outer side: e.g. **77 c, 278 b**.

²⁰¹⁰ See *Devices with body supplements*, supplementation *Four-armed whirls*.

²⁰¹¹ E.g. CMS II, I nos. 224 b, 227 b, 254 c.

²⁰¹² For another meaning of the term *composition* as it is used in this study, see p. 13.

²⁰¹³ E.g. the combination *Man in profile* and ‘*Pole*’ slung with ‘*String vessels*’ **579 a**. In this case, two similar images are combined in a broader picture.

²⁰¹⁴ E.g. the *Man* and the ‘*Pole*’ slung with ‘*String vessels*’ **389 b** and **502 c**, the kids and their mothers **294 a** and **425 b**, the *Headless dogs/lions* and the *Agrimi* **113 b**.

ICONOGRAPHY

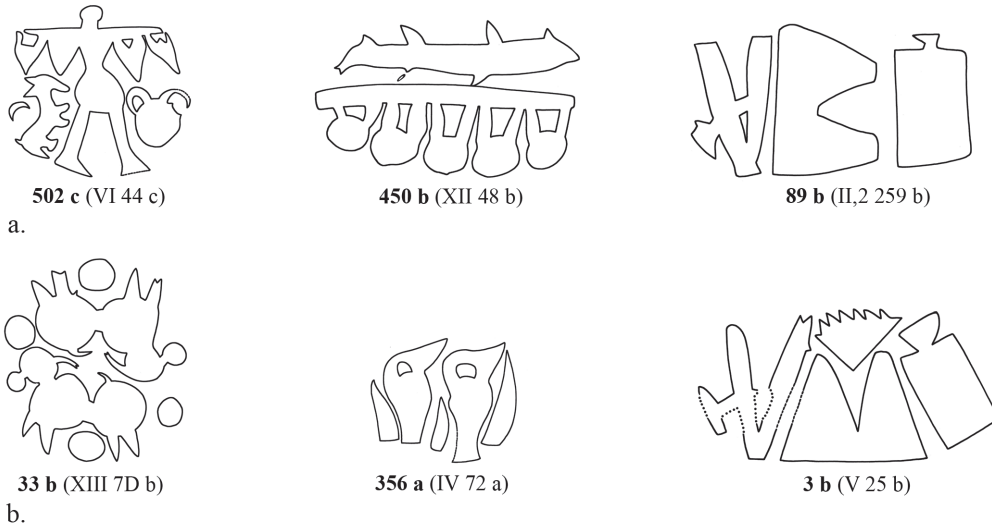


Fig. 97 a. Images in which all devices function as main devices; b. images in which some devices function as main devices and others as fillers.

or with script signs. On the other hand, fillers are not encountered in images which are put together from exclusively floral or ornamental motifs.²⁰¹⁵ In such cases, all free-standing devices independent of their size are seen as equally significant in defining the subject of the image.²⁰¹⁶ Mainly ornamental or floral motifs have a filling function. Commonly used as fillers are *Lines/Bars*, *Wedges*, *Triangles*, *S-spirals*, *J-spirals*, ‘*Fir branches*’, ‘*Fern branches*’, ‘*Saw branches*’, ‘*Lily blossoms*’, ‘*V-blossoms*’, *Papyrus triangles*, *Lily triangles*, *Chevrons*, and *Blobs*. Rarer are *Lunettes*, *Spiked blobs*, *Stemless paisleys*, ‘*Papyrus flowers*’, ‘*Lily flowers*’, ‘*V-flowers*’, *Grain ellipses*, *Heads of an agrimi*, *Profile heads of a ruminant*, *Two-armed whirls*, *Three-armed whirls*, *Trapeziums*, *Leaves*, ‘*Ivy Leaves*’, and perhaps ‘*Snakes*’ b.

Attempts to differentiate between main devices and fillers are not always easy or indeed possible. The criteria used are mostly connected with the nature, size, and positioning of the individual devices with respect to the overall composition. Fillers are mostly small motifs placed in the space created around larger devices without showing any interaction

²⁰¹⁵ E.g. 215 c, 410 a.

²⁰¹⁶ This choice is connected with the attempt to keep the definition of *filler* as clear as possible. In the opinion of the present author, the overall subject of an ornamental image changes even when small ornamental devices are added to it. New devices give the image a new character because its topic would change if they were to be removed. The ornamental image of a cross for example, is turned into a cross with angle-filling when triangles are added in its angles. On the other hand, small ornamental devices encountered in images composed of representational devices or script signs can be removed without having a significant effect on the subject of the image.

ICONOGRAPHY

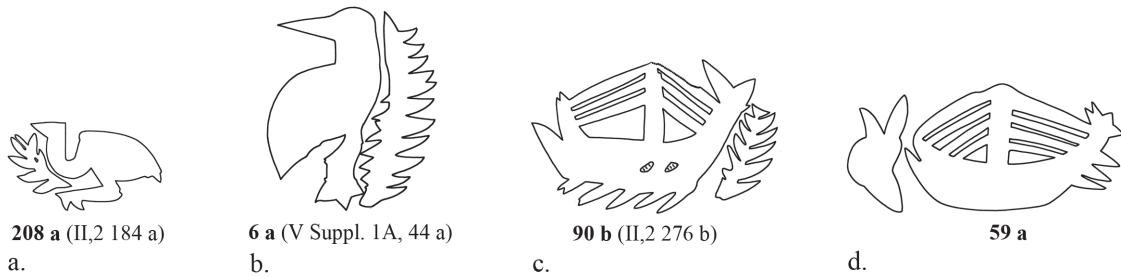


Fig. 98 Images in which similar representational devices are combined with vegetal or other representational devices of an uncertain function (compare a.–b., c.–d).

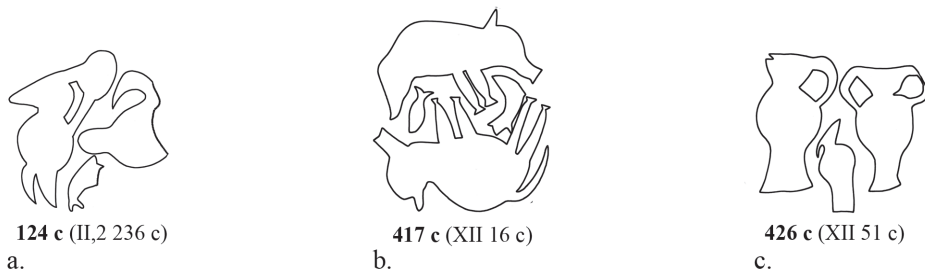


Fig. 99 Images in which the function of the small representational motifs is unknown: a. the *Dolphin*; b. the *Fish* and the *Dolphin*; c. the *Jug*.

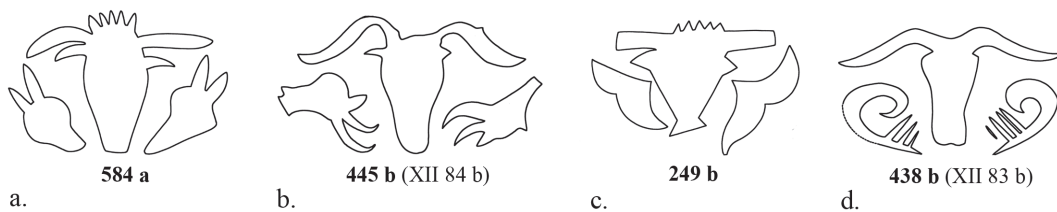


Fig. 100 Images in which small motifs function as fillers: a–b. representational motifs; c. floral motifs; d. ornamental motifs.

with them.²⁰¹⁷ However, they can occasionally be of the same size as the main devices, as can be the case, for example, with fillers placed on the edges of hieroglyphic inscriptions.²⁰¹⁸

It is often uncertain whether small vegetal motifs such as ‘*Fern branches*’ placed in front or behind other larger representational motifs like birds in profile and *Ships* function

²⁰¹⁷ For further examples of images enhanced with fillers, see 17 c, 54 b, 71 b, 129 b, 135 a, 155 b, 271 b, 277 a, 314 c, 366 c, 388 b, 396 a, 444 a, 510 b.

²⁰¹⁸ E.g. the *Two-armed whirl* 434 a and the ‘*Ivy leaves*’ 519 b.

ICONOGRAPHY

as fillers (*fig. 98 a, c*).²⁰¹⁹ This is the immediate impression created by both the small size and the vegetal nature of the small devices. However, similar representational motifs, i.e. in the examples in question birds in profile and *Ships*, can on other occasions be combined with larger vegetal or other representational motifs which seem to function as main devices (*fig. 98 b, d*). This leaves the possibility open that small vegetal motifs combined with such devices could also have had a similar function as the larger ones.

Occasionally, small representational devices are placed in the field around larger ones which preponderate in the composition by their size, without the devices showing any interaction (*fig. 99*). Also in such cases, it is unknown whether the small motifs have a filling function or whether they represent main devices.

As regards small representational motifs combined with larger ones in ways which do not denote interaction, it is only in compositions in which two *Heads of an agrimi* or two *Profile heads of a ruminant* flank the larger *Head of an 'ox'* or that of a *'goat'* that smaller representational devices are regarded as most probably exhibiting a filling function (*fig. 100 a, b*). This is in keeping with compositions in which the same frontal heads are flanked by smaller floral or ornamental devices, in the case of which there is no reason to suppose that they had anything other than an ornamental function (*fig. 100 c, d*).²⁰²⁰

THE COMBINATION OF THE ICONOGRAPHIC UNITS

Six basic strategies are mobilised for the combination of the iconographic units:²⁰²¹ parataxis, rotation, antithesis, flanking, angle/curve-filling, and enclosure (*fig. 101*). The units arranged with regard to parataxis are placed the one next, behind, or above the other.²⁰²² Those organised with reference to rotation are arranged in various rotational angles with regard to each other.²⁰²³ The units arranged with regard to antithesis stand antithetically on two sides of a common axis.²⁰²⁴ The tactic of flanking presupposes the combination of three units: one different which is placed in the centre, and two similar ones which are placed either side of it.²⁰²⁵ Often, the similar units, which are frequently smaller than the central unit, can be arranged with regard to 180° rotational symmetry with reference to each other or, alternatively, antithetically.²⁰²⁶ The angle/curve-filling is a scheme according to which

²⁰¹⁹ For some more combinations of animals with branches, see **74 b**, **167 a**, **207 a**, **262 c**; of ships with branches, see **87 b**, **266 a**.

²⁰²⁰ Further such compositions are **154 a**, **275 a**, **277 a**, **444 a**.

²⁰²¹ I.e. the devices or the device combinations.

²⁰²² E.g. the *'Spiders' b* **12 b**, the *Dogs/lions* **480 a**, and the *Bovine* with the *Waterfowl* **198 c** respectively.

²⁰²³ E.g. the *Man in profile* and the *Bovine* **278 c** (the latter is rotated 90° with regard to the former), the *Agrimi* and the *Waterfowl* **374 a** (the latter is rotated 180° with regard to the former), the *'Men with semicircular body'* **5 c** (90° rotational symmetry), and the *Pigs/boars* **462 a** (120° rotational symmetry).

²⁰²⁴ E.g. the *Headless waterfowls* **6 c**, the compositions of *Amphorae* and *Ball amphorae* **273 b**, the *'Arrows'* **a** **367 a**, the *C-spirals* **503 c**.

²⁰²⁵ E.g. **42 b**, **52 b**, **420 a**, **444 a**, **521 c**.

²⁰²⁶ 180° rotation: e.g. the *Profile heads of a ruminant* **584 a**. Antithesis: e.g. the *Heads of an agrimi* **93 c**.

ICONOGRAPHY

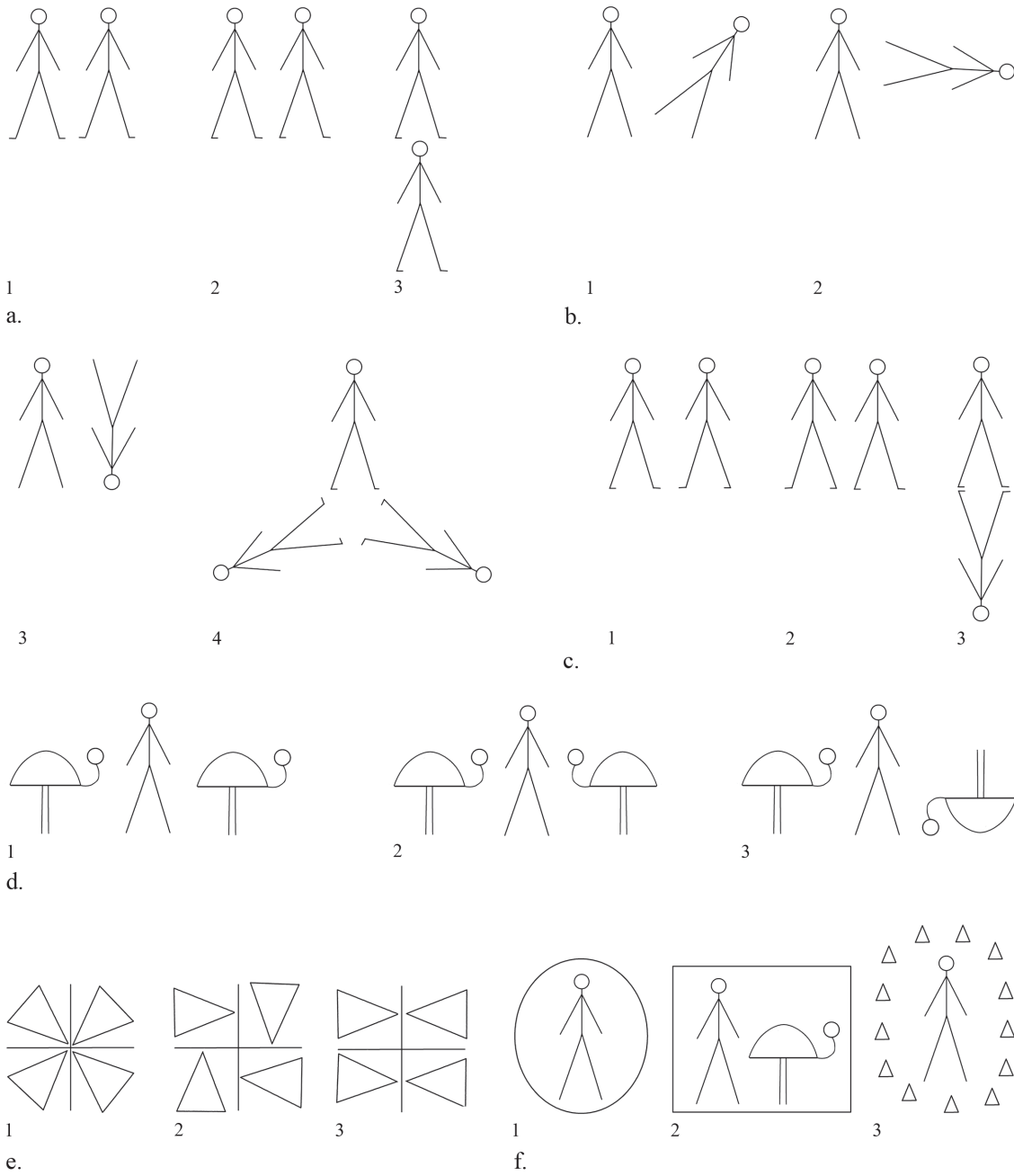


Fig. 101 The main strategies according to which the units are combined: a. parataxis; b. rotation; c. antithesis; d. flanking; e. angle/curve-filling; f. enclosure .

ICONOGRAPHY

small devices are placed in the angles/curves of a floral or ornamental device.²⁰²⁷ The devices which fill the angles/curves can occasionally be rotated or arranged antithetically with regard to each other.²⁰²⁸ In the tactic of enclosure, one unit is surrounded by another unit.²⁰²⁹ This latter can be one motif or else a combination of three or more motifs which form a ring of any shape around another device.²⁰³⁰

The first three of these strategies are particularly popular for the combination of similar units and particularly for that of representational devices. For example, frequent is the horizontal or vertical parataxis of two or more similar devices whereas very common is the combination of two similar units with regard to 180° rotational symmetry.²⁰³¹ Rarer are arrangements of more than two similar devices with regard to 90° and 120° rotational symmetries.²⁰³² Occasionally, three similar motifs, one of which is rotated 180° with regard to the other two, are arranged in a row.²⁰³³ Finally, two similar units are often arranged with regard to reflection symmetry such that the one appears as the mirror image of the other.²⁰³⁴

45°, 90°, and 135° rotations are most commonly used for the combinations of different units. 90° rotations often result from the attempt to squeeze more than one motif in a restricted space.²⁰³⁵ 45° rotations in particular, are often met with regard to motifs which function as signs of the hieroglyphic script or with fillers combined with hieroglyphic inscriptions whereas in most instances, 135° rotations are encountered in connection with fillers.²⁰³⁶ The three remaining strategies, i.e. flanking, angle/curve-filling, and enclosure, differ from the first three in that they are mobilised only for the combination of different units.

OBSERVATIONS REGARDING THE EFFECTS CREATED BY THE COMBINATION OF THE UNITS

The effects created by the mobilisation of similar strategies are not always the same. The outcome is largely depended on the combined units and the way in which these are

²⁰²⁷ E.g. **410 a**, **413 b**, **594 b**.

²⁰²⁸ Rotated: e.g. the *Spiked blobs* **215 c**. Arranged antithetically: e.g. the *One-armed whirls* **428 a**.

²⁰²⁹ E.g. **13 a**, **125 a**, **265 a**, **482 c**.

²⁰³⁰ E.g. the *Figure-of-eight shields* **13 a**, the *Wedges* **482 c**.

²⁰³¹ Parataxis: e.g. the *Jugs* **54 a**, the *Fish* **61 c**, the *Men in profile* **423 a**, the *Heads of an agrimi* **450 a**, the *Waterfowls* **479 c**, the *Ship* **509 b**. 180° rotational symmetry: e.g. the *Bovines* **33 b**, the *Heads of an agrimi* **77 b**, the pairs *Head of a 'goat'* and *Lily triangle* **86 b**, the pairs *'Sheep'* and *kid* **294 a**, the *Daggers* **308 c**, the *Paisleys* **319 a**, the *Dogs/lions* **347 b**, the *'Ivy leaves' with stalk* **348 c**, and the *'Papyrus flowers'* **555 c**.

²⁰³² 90°: e.g. the *'Men with semicircular body'* **5 c**, the *One-armed whirls* **85 b**, the *Waterfowls* **227 b**. 120°: e.g. the *Pigs/boars* **462 a**, the *Four-armed whirls* **547 b**.

²⁰³³ E.g. the *"Saw branches"* **448 c**, the *Fish* **340 b**, and the *Jugs* **263 a**.

²⁰³⁴ E.g. the *Amphorae* **91 b**, the *'II-legs'* **285 a**, the *Waterfowls* **418 c**, the *Men in profile* **455 b**, and the *"Saw branches"* **468 b**. Antithetical compositions of frontal devices are both mirror images and 180° rotational symmetries.

²⁰³⁵ This seems to be the case with **498 c**.

²⁰³⁶ 45° rotation of signs of the hieroglyphic script: e.g. the *"Bottle"* **3 b**, the *Shamrock* **89 a**, the *Bow with Linear arrow* **115 a**, the *'Arrow' b* **353 c**. 45° rotation of fillers combined with hieroglyphic inscriptions: e.g. the *'Ivy leaf' with stalk* **108 c**, the *S-spiral* **561 c**. 135° rotations: e.g. the *Lily triangle* **483 a**, the *Papyrus triangle* **588 a**.

ICONOGRAPHY

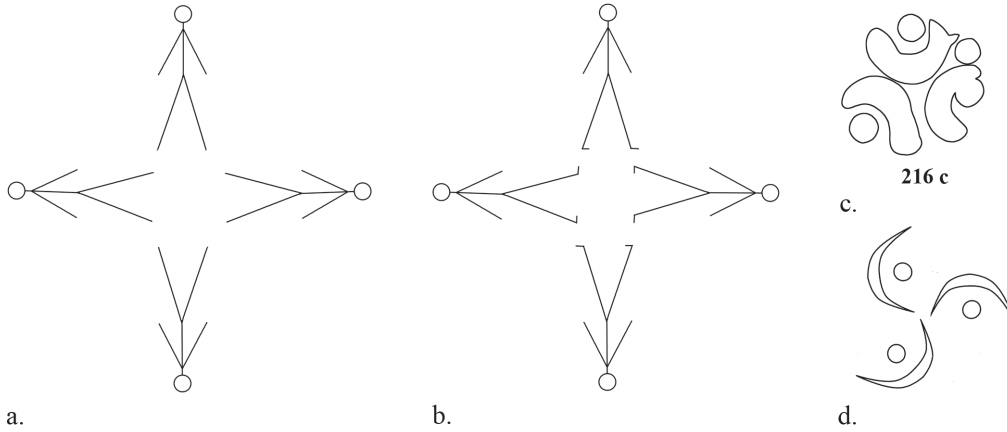


Fig. 102 Two different effects created from the mobilisation of rotation for the formation of a composition: a., c. radiation; b., d. rotation.

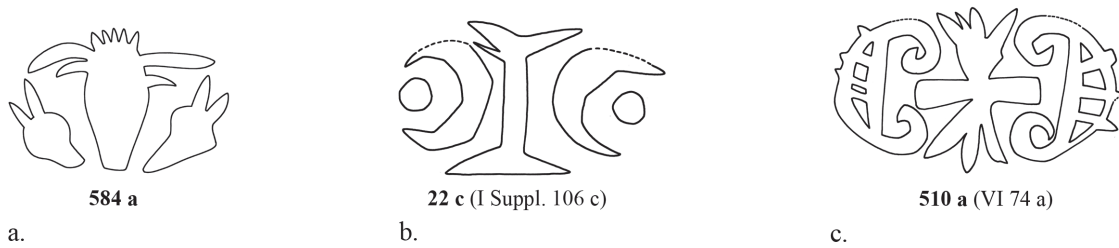


Fig. 103 Different effects created from the mobilisation of flanking and antithesis for the formation of a composition: a. centre-highlighting; b. centre-detachment; c. centre-orientation.

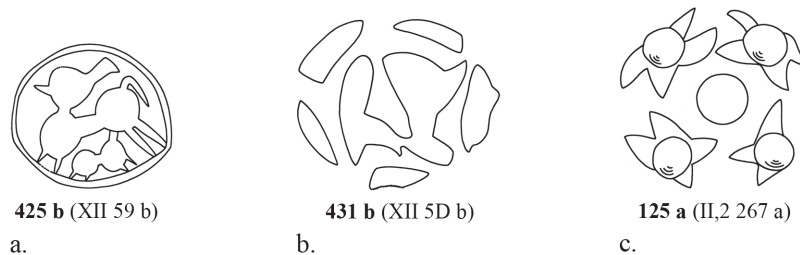


Fig. 104 Different effects created from the mobilisation of enclosure for the formation of a composition: a., b. image placed in a border; c. composition developing in two layers.

arranged with regard to the centre of the composition (*fig. 102*). Regarding the first point, the combination of similar frontal devices arranged in 90° rotation for example, will result in a radiating composition (*fig. 102 a*). On the other hand, a similar combination of the same

ICONOGRAPHY

devices depicted in profile will create a rotational effect (*fig. 102 b*). The importance of the position of the composition's centre with regard to the combined units can be demonstrated by the composition of the *Centred-lunettes* **216 c** (*fig. 102 c*). By being arranged around the central axis with their backs facing inwards, a radiating, outwards opening composition is created; were the axis of rotation situated near one of the edges of the motifs, the resulting composition would have a rotating character (*fig. 102 d*).

In the case of flanking, not only the combined units and the way the framing devices are organised with regard to the central device but also their size plays a significant role in the effect created by the arrangement. The combination of a *Head of an 'ox'* with smaller *Profile heads of a ruminant* on **584 a** for example, focuses the attention on the former (*fig. 103 a*). The V-shaped arrangement of the *Profile heads of a ruminant* creates a frame for the central motif, such that the profile heads are reduced to secondary elements of the composition and the importance of the central head is underlined. On the other hand, on compositions like **22 c** and **510 a**, all devices are of the same importance because of their similar size and the fact that they stand vertically the one next to the other, building an image which develops linearly (*fig. 103 b, c*). In these examples, it also becomes obvious how the effects of antithesis can vary according to the way in which the motifs are combined. Due to the fact that the *Centred-lunettes* **22 c** look away from the centre, their combination creates the effect of movement away from the centre. On the other hand, because the *Lunettes* **510 a** are facing each other, the created effect is that of orientation towards the centre.

Also the effects of enclosure vary depending on the nature and size of the combined motifs. The enclosing unit for example, can often be seen as a border for the central unit, such as is the case with **425 b** and **431 b** (*fig. 104 a, b*). However, when the framing unit is a composition which takes a larger space in the field than the surrounded unit, as is the case with **125 a**,²⁰³⁷ the framing unit constitutes the outer layer of a composition which develops in two levels, an outer and an inner one (*fig. 104 c*).

THE DECORATIVE EFFECTS OF THE COMPOSITION

The combinations of the various motifs may develop in a linear fashion or spread on the surface in a circular, quadrangular, or other manner.²⁰³⁸ The individual devices, their number, the way they are combined with each other, and the way their combination develops on the seal face, define the effects of the final composition. The ways in which the combinations of devices develop on the field and the decorative effects of the compositions are discussed below. The various effects do not exclude each other and often more than one effect can be created by one image.

²⁰³⁷ And **5 c**, despite the fact that the layer formed by the '*Men with semicircular body*' remains open.

²⁰³⁸ The analysis in this section partly follows Yule 1980 a, 186–188.

ICONOGRAPHY

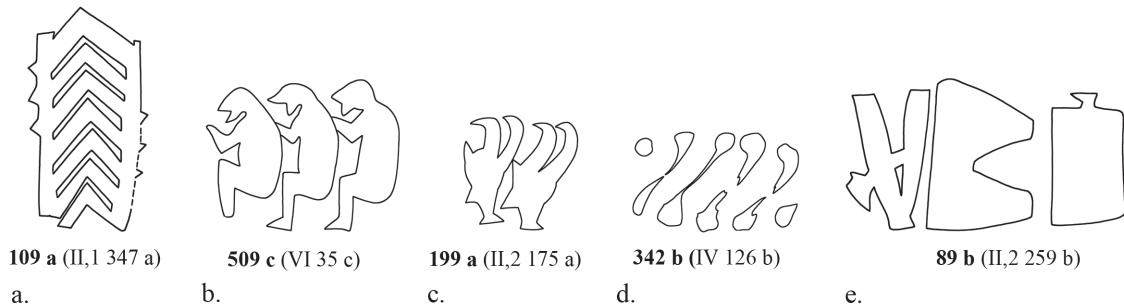


Fig. 105 Frieze effect.

Frieze: One or more devices arranged uniformly in a linear fashion along the length of a narrow field create friezes (*fig. 105*).²⁰³⁹ The most typical friezes on prisms are created by combinations of similar paratactically arranged motifs.²⁰⁴⁰ Such combinations are seen as friezes also when they are not engraved along the length of elongated seal faces because of their inherent quality of uniform continuation along the same lines.²⁰⁴¹ Apart from these, various combinations of different devices which extend along the length of elongated seal faces are seen as friezes when the effect of linear development prevails over those of rotation, centre-highlighting, centre-orientation, centre-detachment, or segmentation.²⁰⁴²

Rotation: A rotary effect is created either by the use of an individual device which has an inherent rotational character, e.g. a whirl or a swastika, or by the combination of two or more units arranged with regard to each other along the lines of rotation (*fig. 106*).²⁰⁴³ For such combinations to have a rotary effect the combined units must be rendered in side view and in the same profile and, when only two, they must be arranged with reference to 180° rotational symmetry.²⁰⁴⁴ A rotary effect can also be created by compositions composed of two devices arranged in 180° rotational symmetry on the two sides of another device. In these cases, the central device must either have an inherent rotational character and rotate towards the same direction as the combination of the devices which flank it, or must be a symmetrical motif of the same or smaller size than the side devices, such that it does not take over in the composition.²⁰⁴⁵

²⁰³⁹ E.g. **1 a**, **3 b**, **3 c**, **5 a**, **26 b**, **29 a**, **199 a** (*fig. 105 c*), **115 a**, **117 c**, **342 b**, **392 b**, **434 a**, **475 b**, **484 c**, **525 b**.

²⁰⁴⁰ E.g. **342 b** (*fig. 105 d*), **423 a**, **480 a**, **509 c** (*fig. 105 b*).

²⁰⁴¹ E.g. **199 a** (*fig. 105 c*), **315 b**.

²⁰⁴² E.g. **3 b**, **69 a**, **115 a**, **340 a**, **457 c**; but not **22 c**.

²⁰⁴³ Individual device with inherent rotational character: e.g. **3 a**, **149 a**, **341 b**, **403 b** (*fig. 106 a*). Combination of two or more units arranged along the lines of rotation: e.g. **5 c**, **73 a**, **85 c**, **227 b** (*fig. 106 c*), **504 a** (*fig. 106 b*), **516 c**, **553 c**.

²⁰⁴⁴ Combinations such as **278 c** for example, in which one device is rotated 90° with regard to the other create the effect of segmentation and not of rotation.

²⁰⁴⁵ Central device with inherent rotational character: e.g. **135 c** (*fig. 106 d*), **197 a**. Symmetrical motif of the same or

ICONOGRAPHY

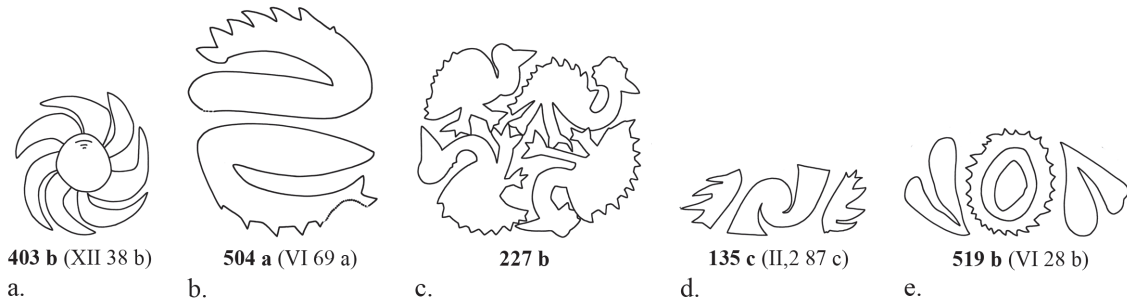


Fig. 106 Rotational effect.

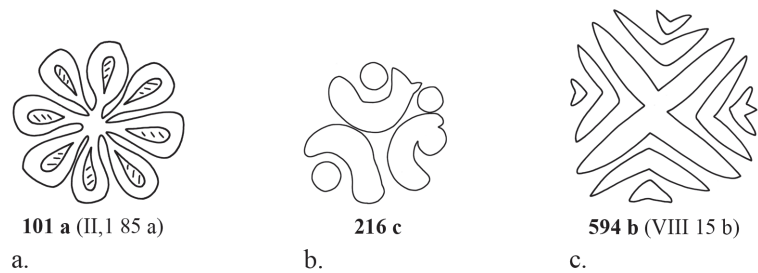


Fig. 107 Radiating effect.

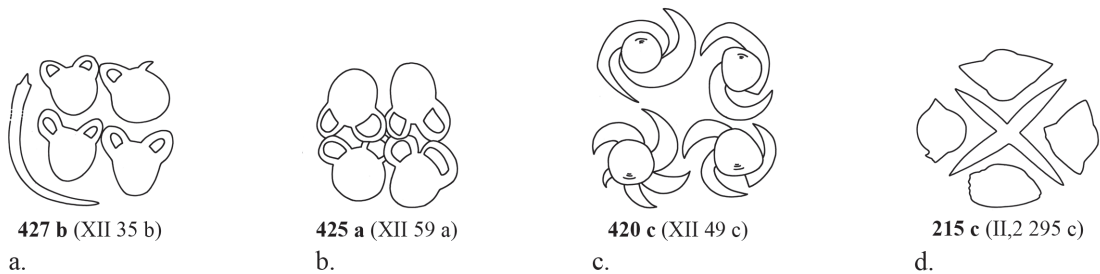


Fig. 108 Quartering effect.

Radiation: Radiating compositions are created either by the use of one device which has an inherent radiating character, e.g. a cross or a rosette, or by the combination of three or more devices which open outwards with reference to a common centre (*fig. 107*).²⁰⁴⁶ The filling of the angles on the cross **594 b** by *Chevrons* which echo its arms underlines the radiating effect of the device (*fig. 107 c*).

smaller size than the side devices: e.g. **478 a**, **519 b** (*fig. 106 e*).

²⁰⁴⁶ One device with inherent radiating character: e.g. **91 c**, **101 a** (*fig. 107 a*), **102 a**, **341 a**. Combination of three or more devices which open outwards with reference to a common centre: e.g. **216 c** (*fig. 107 b*).

ICONOGRAPHY

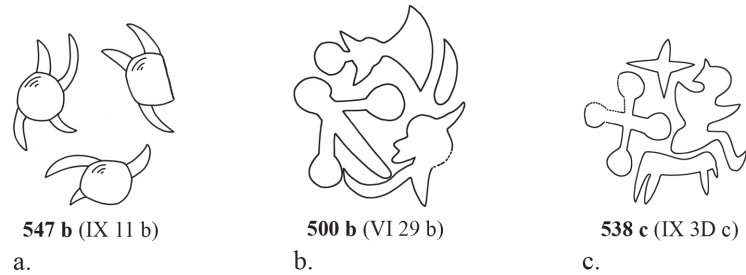


Fig. 109 Circular effect.

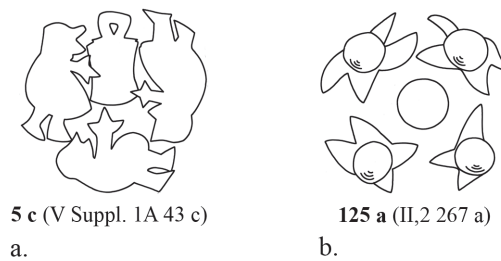


Fig. 110 Outline effect.

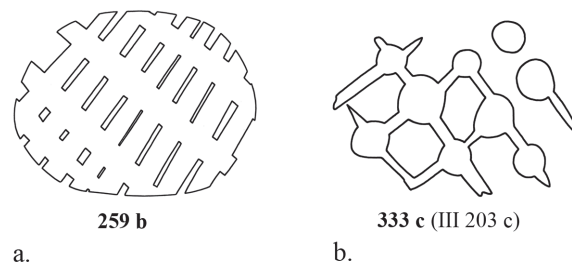


Fig. 111 Rapport effect.

Quartering: Compositions seen as quartered are those consisting of four units combined in such a way that each covers one quarter of a notional square of the field (*fig. 108*).²⁰⁴⁷ Crosses or cross-shaped devices also quarter the seal face and when their angles are filled with large devices which dominate in the composition, an intense quartering effect can be created.²⁰⁴⁸ The devices may be combined with each other along the lines of parataxis, rotation, or antithesis.²⁰⁴⁹ When the seal face is quartered by rotational devices the composition has a

²⁰⁴⁷ E.g. **13 c**, **420 c** (*fig. 108 c*), **427 b** (*fig. 108 a*).

²⁰⁴⁸ E.g. **215 c** (*fig. 108 d*).

²⁰⁴⁹ Parataxis: e.g. the horizontal and vertical pairs of the *Ball amphorae* **427 b** (*fig. 108 a*). Rotation: e.g. the *Spiked*

ICONOGRAPHY

rotational effect as well.²⁰⁵⁰ On the other hand, antithetically arranged devices add the effect of centre-orientation²⁰⁵¹ or centre-detachment.

Circle: Circular compositions are created by the combination of three or more devices arranged in a circular configuration around a common centre, this latter not being marked by a device (*fig. 109*).²⁰⁵² In one case, the motifs are arranged with regard to 120° rotation with reference to each other.²⁰⁵³ However, the composition has only a slight rotary effect for two reasons. Firstly, the motifs are not connected with the centre in any way but only float around it; and secondly, they are arranged ‘head to toes’ such that a sense of continuity is created and the notional contour of a circle is built.

Outline: Outline compositions develop in two or more zones placed the one around the other (*fig. 110*).²⁰⁵⁴ They differ from compositions with borders composed of more than one motif²⁰⁵⁵ in that the outer layer does not have a framing function but plays an essential role in defining the basic theme of the image.

Rapport: Rapport effect is created by single devices or combinations of similar devices which extend uniformly both horizontally and vertically covering the field like upholstery and extending notionally beyond its edges (*fig. 111*).²⁰⁵⁶

Centre-highlighting: These are compositions in which a central motif shown in frontal or overhead dorsal view is flanked by two smaller motifs arranged in such a way that makes the former stand out (*fig. 112*).²⁰⁵⁷ The flanking devices often frame part of the central device by following the direction of its sides. The most common such compositions are those of a *Head of an ‘ox’* or of a *‘goat’* whose face is flanked by smaller motifs.²⁰⁵⁸

Centre-orientation: Centre-orientated compositions are created either by the use of single devices whose centre of gravity is their interior, e.g. *C-spiral roof compounds*, or by the combination of two or more devices directed towards the centre or the central axis of the seal face (*fig. 113*).²⁰⁵⁹ Centre-orientated compositions are often built by mirror images of motifs which are facing each other whereas often, the centre of such compositions is marked by a third similar-sized or smaller device.²⁰⁶⁰

blobs 215 c (fig. 108 d). Antithesis: e.g. the vertical pairs of the *Ball amphorae 425 a (fig. 108 b)*.

²⁰⁵⁰ E.g. **85 b**, **129 a**, **420 c (fig. 108 c)**.

²⁰⁵¹ E.g. **425 a (fig. 108 b)**.

²⁰⁵² E.g. **500 b (fig. 109 b)**, **538 c (fig. 109 c)**, **547 b (fig. 109 a)**.

²⁰⁵³ **547 b (fig. 109 a)**.

²⁰⁵⁴ Two zones: e.g. **5 c (fig. 110 a)**, **125 a (fig. 110 b)**. Outline compositions which develop into more than two zones are not met on prisms.

²⁰⁵⁵ E.g. **13 a**, **482 c**.

²⁰⁵⁶ E.g. **259 b (fig. 111 a)**, **333 c (fig. 111 b)**.

²⁰⁵⁷ E.g. **249 b (fig. 112 a)**, **364 c (fig. 112 c)**, **420 a (fig. 112 d)**, **420 b**, **444 a (fig. 112 b)**, **556 c**.

²⁰⁵⁸ E.g. **48 c**, **154 a**, **275 a**, **352 b**, **438 b**, **518 a**.

²⁰⁵⁹ Single device: e.g. **45 c (fig. 113 c)**, **357 c**. Two or more devices: e.g. **91 b**, **273 b (fig. 113 b)**, **357 b**, **390 c**, **498 a (fig. 113 a)**, **503 c**, **510 a (fig. 113 d)**.

²⁰⁶⁰ E.g. **362 b**, **484 b**, **498 a (fig. 113 a)**, **534 c**.

ICONOGRAPHY

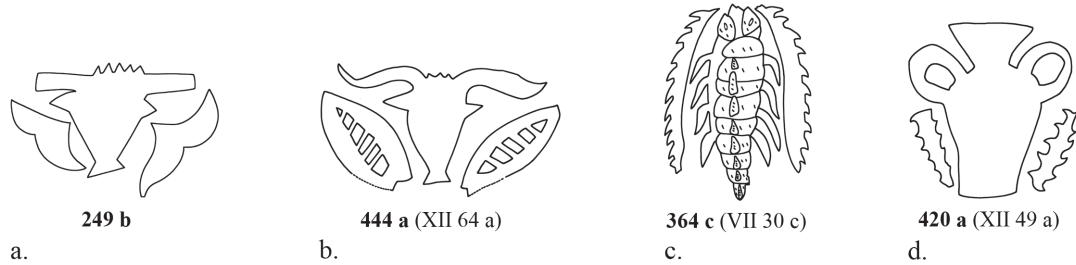


Fig. 112 Centre-highlighting effect.

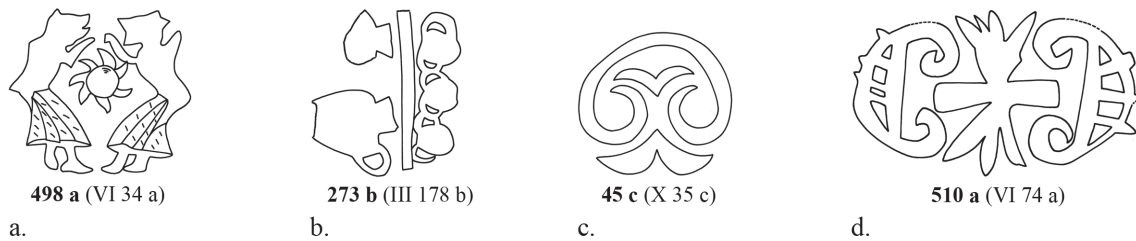


Fig. 113 Centre-orientation effect.

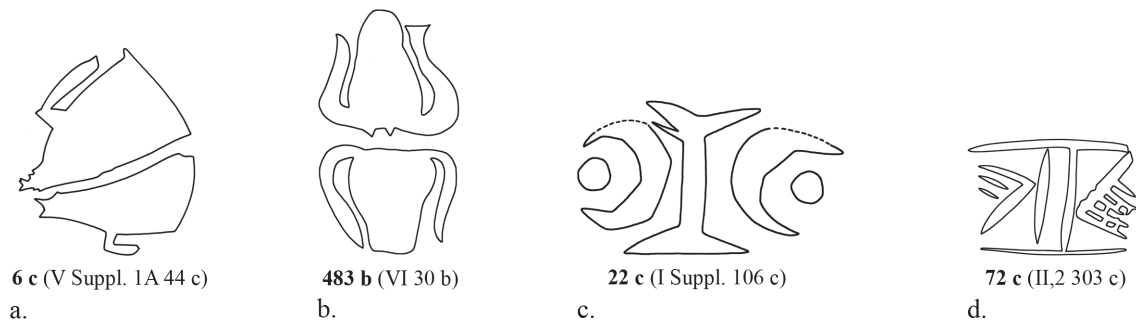


Fig. 114 Centre-detachment effect.

Centre-detachment: The effect of centre-detachment is created mostly by mirror images of devices which look away from the central axis of the seal face such that both appear to be moving away from the centre (*fig. 114*).²⁰⁶¹ Sometimes, a third similar-sized or smaller motif can be placed between the two.²⁰⁶² The two *Hatched triangles* on **72 c** are arranged in 180° rotational symmetry but the fact that the devices are placed either side of a large “Column” creates the effect of movement away from the centre rather than that of rotation (*fig. 114 d*).

²⁰⁶¹ E.g. **6 c** (*fig. 114 a*), **285 a**, **468 b**, **483 b** (*fig. 114 b*).

²⁰⁶² E.g. **22 c** (*fig. 114 c*) **98 b**.

ICONOGRAPHY

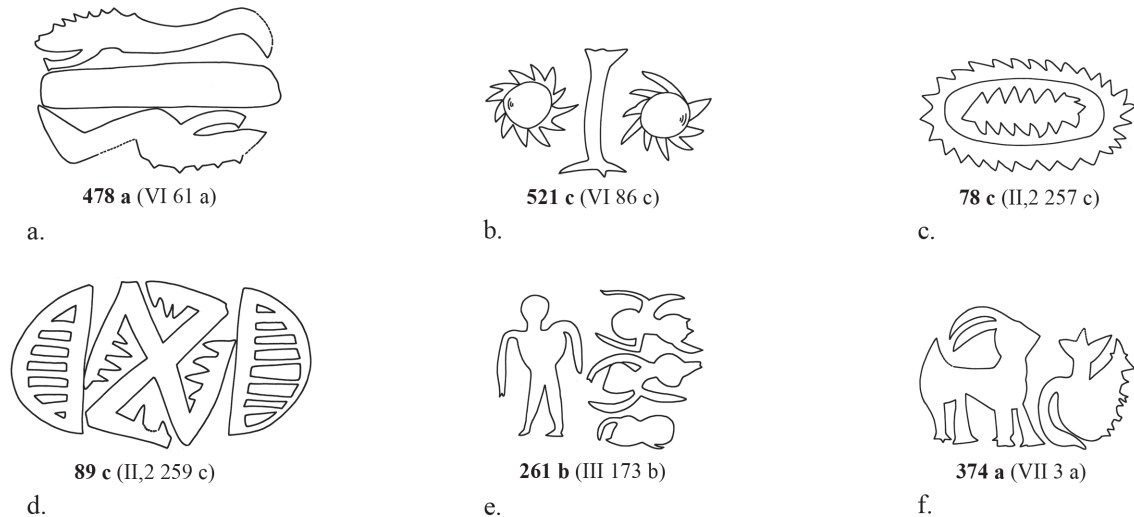


Fig. 115 Segmental effect.

Segmentation: Segmental compositions are created by the division of the field into two or more sectors (fig. 115). The division can be achieved in various ways. One is the use of devices such as *Lines/Bars*, “*Columns*”, *Zs*, *Mirror patterns*, *Crosses/Saltires*.²⁰⁶³ In these cases, the dividing motifs are as large as or larger than the remaining devices. Another way of creating segmental compositions is the enclosure of part of the field in a *Border* or in a circular composition.²⁰⁶⁴ A similar effect is also created by compositions in which two motifs flank a central device in a way that an inner and outer space is created on the seal face.²⁰⁶⁵ Apart from segmentation by the use of delimitating devices, notional partition of the field can also be achieved by 90° or 180° rotations as well as by mirror images of devices which look away from the centre.²⁰⁶⁶ Segmentation is in most cases combined with other effects, such as frieze, centre-orientation, centre-detachment, rotation, radiation, quartering, outline, and rapport. The existence of devices which segment the field can either accentuate or restrain such effects. “*Columns*” placed between antithetical devices which face away from the centre for example, accentuate the effect of centre-detachment.²⁰⁶⁷ On the other hand, the effect of notional extension beyond the field created by frieze, radiating, and rapport compositions is restrained by the enclosure of such compositions in borders.²⁰⁶⁸

²⁰⁶³ *Lines/Bars*: e.g. 478 a (fig. 115 a). “*Columns*”: e.g. 235 a, 521 c (fig. 115 b). *Zs*: e.g. 22 b. *Mirror patterns*: e.g. 382 a. *Crosses/Saltires*: e.g. 215 c.

²⁰⁶⁴ *Border*: e.g. 78 c (fig. 115 c). Circular composition: e.g. 13 a.

²⁰⁶⁵ E.g. 89 c (fig. 115 d).

²⁰⁶⁶ 90° rotation: e.g. 261 b (fig. 115 e), 278 c, 518 c. 180° rotation: e.g. 374 a (fig. 115 f), 490 b. Mirror image of devices which look away from the centre: see footnote 2061 and fig. 114 a, b.

²⁰⁶⁷ E.g. 22 c (fig. 114 c).

²⁰⁶⁸ E.g. 78 c, 160 c, 171 a.

ICONOGRAPHY

THE IMAGES

THE NATURE OF THE IMAGES

The images can have a descriptive, ‘pictographic’, or ornamental character; or else they can represent script. As descriptive are seen those motif combinations which are understood as rendering a picture of everyday life, one seen in nature, or a static image (*fig. 116*).²⁰⁶⁹ The term does not rule out the possibility that the descriptive image had in Minoan times some symbolic significance but only refers to the way the images appear to the modern observer. ‘Pictographic’ is a conventional term to refer to images in which representational motifs or motif combinations are combined with each other in ways which so not find correspondence to images seen in the real world, such that the impression is created that the motifs/motif combinations function as kinds of symbols (*fig. 117*).²⁰⁷⁰ Ornamental are those combinations whose main function is adorning the seal face and which neither seem to depict any natural image nor appear to be ‘pictographic’ (*fig. 118*).²⁰⁷¹ Finally, as script are described motif combinations which have been identified by the CHIC as hieroglyphic inscriptions and some which, while not included in the CHIC, also seem to represent such inscriptions (*fig. 119*).

The nature of the images is defined exclusively by the nature of the depicted device only in two cases. The first is when the seal face bears only one device. An image which consists of a single representational motif for example has a descriptive character.²⁰⁷² The second case is when the main device(s) is/are of an ornamental or floral nature; in such instances, the image has an ornamental character.²⁰⁷³ In the remaining cases, the character of all main devices and the way these are combined with each other define the nature of the images, with possible fillers adding, regardless of their nature, an ornamental note to any kind of image. Descriptive and ‘pictographic’ images as well as inscriptions also take a more ornamental and playful character when the motifs are arranged with reference to each other along the lines of rotation.²⁰⁷⁴

Descriptive images constitute ca. 53 % of the images whose nature can be identified. They are mainly built of representational main devices (*fig. 116*). They are composed in ways which find correspondence to nature and in which most often, the depicted devices keep their relative proportions.²⁰⁷⁵ Apart from representational motifs which stand alone

²⁰⁶⁹ Picture of everyday life: e.g. **502 c** (*fig. 116 a*). Image seen in nature: e.g. **425 b** (*fig. 116 n*). Static image: e.g. **54 a** (*fig. 116 r*), **167 c**.

²⁰⁷⁰ E.g. **1 a**, **219 c** (*fig. 117 h*), **261 b** (*fig. 117 a*), **374 a** (*fig. 117 k*), **490 b** (*fig. 117 m*), **494 c**.

²⁰⁷¹ E.g. **22 c**, **45 b**, **47 c**, **60 b**, **61 a**, **259 a**, **277 b**, **394 a** (*fig. 118 a*), **503 b**. Those images whose main devices are floral motifs are also seen as ornamental. For the character of floral motifs, see p. 161.

²⁰⁷² E.g. **2 a**, **8 b**, **37 a**.

²⁰⁷³ E.g. **13 c**, **23 c**, **43 b**, **72 c**, **215 c**, **252 a**, **339 c**, **368 c**, **410 a**, **517 a**.

²⁰⁷⁴ E.g. **30 a**, **64 a**, **374 a**.

²⁰⁷⁵ The *Men in profile* **227 a** for example are larger than the *Ball amphora* and the *Pithos/jar* **389 a** is much larger than the *Jug*.

ICONOGRAPHY

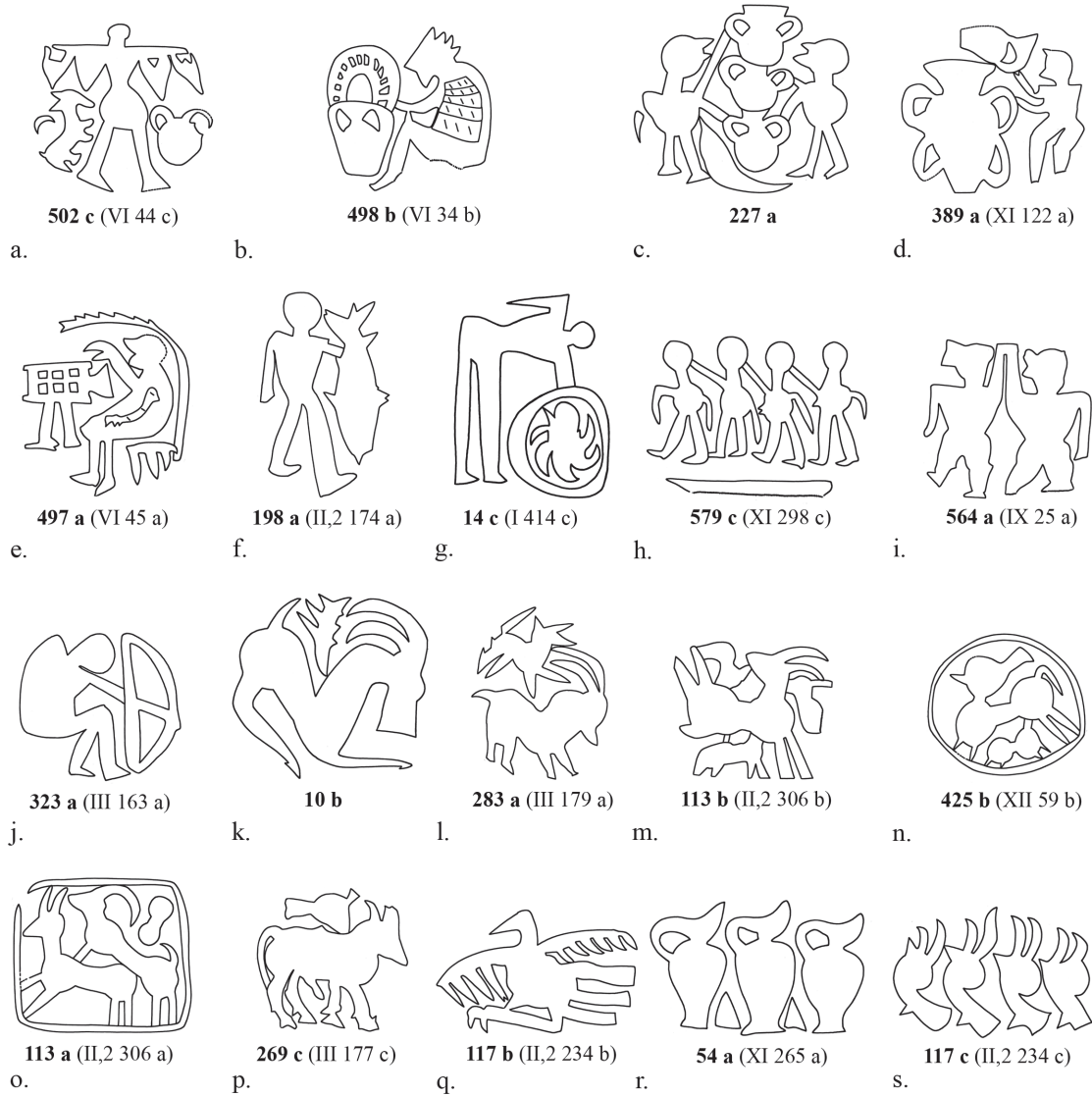


Fig. 116 Descriptive images; on o., an image ‘descriptive with symbol’.

on the seal face, also described as descriptive are paratactic combinations of similar representational motifs, and combinations of devices which seem to interact in a way which suggests narration.²⁰⁷⁶ Paratactic combinations of representational motifs between

²⁰⁷⁶ Representational motifs which stand alone on the seal face: see footnote 2072. Paratactic combinations of similar representational motifs: see footnotes 2087, 2107. Combinations of devices which seem to interact in a way which suggests narration: e.g. **113 b**, **227 a**, **389 a**, **389 b**.

ICONOGRAPHY

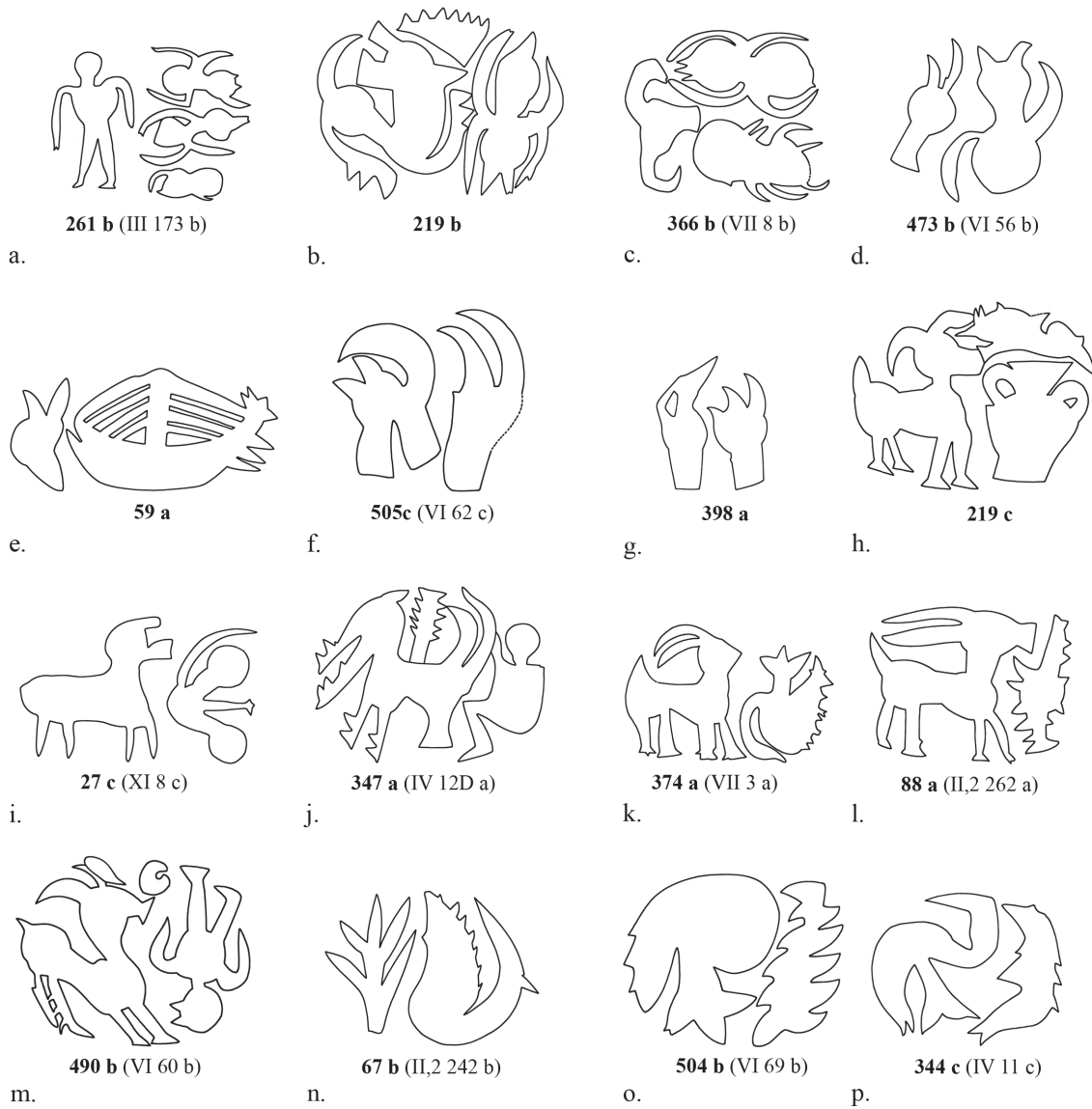


Fig. 117 'Pictographic' images, combination of different motifs with: a.–d. various types of spiders; d.–g. profile heads of a ruminant; h.–m. ruminants and especially *Agrimia*; n.–p. various types of waterfowls.

which are placed ornamental devices such as *Lines/Bars* and "*Columns*" are also seen as mainly descriptive in nature, the devices which function as separators seen as adding a more ornamental note to the image.²⁰⁷⁷ A variation on descriptive images are images

²⁰⁷⁷ E.g. 235 a, 263 c, 340 a.

ICONOGRAPHY

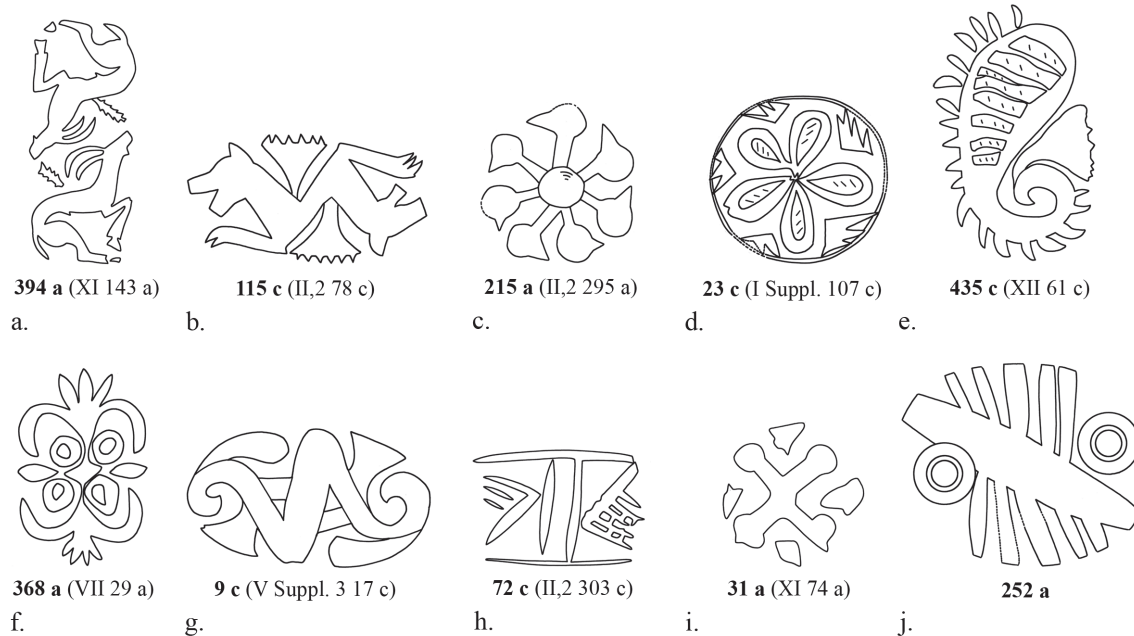


Fig. 118 Ornamental images.

on which a narrative theme is combined with a device whose size and position suggest a function as a symbol of some kind.²⁰⁷⁸ Such compositions are conventionally described as ‘descriptive with symbol’.

‘Pictographic’ images constitute ca. 6.1 % of the existing images of identifiable nature. They are built of two or more representational main devices (*fig. 117*). Characteristic of such images are incomprehensible combinations of devices which cannot be seen as depictions of images seen in everyday life or in nature.²⁰⁷⁹ Only occasionally, is some interaction between the represented entities seen.²⁰⁸⁰ More often, the devices are simply juxtaposed without showing any point of contact. Often, they have similar size which does not correspond to their relative proportions in nature.²⁰⁸¹ Furthermore, they are frequently arranged in 90° or 180° rotation with reference to each other. The fact both that the nature

²⁰⁷⁸ E.g. **113 a** in which the clearly narrative composition of two mating *Agrimia* is combined with a small ‘*Figure-of-eight shield*’ which floats in the field above the animals (*fig. 116 o*).

²⁰⁷⁹ E.g. the combination of an *Agrimi* with an *Amphora* **1 a**, with the *Head of an agrimi* **88 a**, with a *Waterfowl* **374 a**, and with a *Man in profile* rotated 180° with regard to it **490 b**; and the combination of a *Head of a ‘dog/lion with hook’* with a *Jug* **473 c**, with a *Spider* **494 c**, and with the *Head of an agrimi* **505 c**.

²⁰⁸⁰ The *Men in profile* **222 b** and **278 c** for example, have an outstretched arm touching the *Head of an agrimi* and the *Bovine* respectively.

²⁰⁸¹ E.g. the similarly sized *Spider* and *Dog/lion* **219 b**; and the *Men in profile* and *Spiders* **26 c** and **261 b**.

ICONOGRAPHY

of the relationship between these devices cannot be explained in terms of interaction and that, more often than not, they are combined in ways that totally dismiss natural principles could suggest that in such contexts these devices function as symbols whose combination transmits a certain message.²⁰⁸²

The boundaries between ‘pictographic’ images and ‘descriptive with symbol’ are not clear cut and it is by no means certain that the differentiation between the two is actually significant. ‘Pictographic’ images are understood as being composed of units of equal significance, each of which functions as a symbol, the combination of all units transmitting a message. On the other hand, the narrative theme in pictures described as ‘descriptive with symbol’ is seen as the main subject, the symbol providing an additional ‘declaration’. The main criterion for differentiation between the two is that on the second kind of images, a narrative theme which takes the largest part of the field is combined with a smaller motif which is known to have been an important symbol in Minoan iconography.²⁰⁸³

Ornamental images constitute ca. 37.3 % of the images whose nature can be identified. As ornamental are seen on the one hand those images which consist of floral and/or ornamental main devices;²⁰⁸⁴ and on the other, images built of similar representational devices combined in ornamental schemata when these cannot be read as descriptive (*fig. 118*).²⁰⁸⁵

3.6 % of the images of identifiable nature are hieroglyphic inscriptions.²⁰⁸⁶ For the definition of motif combinations as hieroglyphic inscriptions the CHIC is followed (*fig. 119*).²⁰⁸⁷ Apart from that, as possible inscriptions are also seen some compositions which are not included in the CHIC when the main devices are juxtaposed on the seal face as if they were script signs and find correspondents among the list of signs of the CHIC.²⁰⁸⁸ In most cases of hieroglyphic inscriptions, all main devices function as signs of

²⁰⁸² For a further discussion on this subject, see the section “‘Pictographic’ images”, pp. 354–356.

²⁰⁸³ Compare for example the use of the ‘*Figure-of-eight shield*’ **113 a** to that of the same motif on CMS I no. 216; CMS II,3 nos. 107, 111, 344; CMS II,8 no. 419.

²⁰⁸⁴ E.g. **22 c**, **60 b**, **95 a**, **102 a**, **103 a**, **259 a**, **277 b**, **410 a**.

²⁰⁸⁵ E.g. **45 b**, **60 c**, **61 a**, **65 a**, **91 b**, **116 b**, **118 c**, **214 c**, **469 c**, **555 c**. Whereas the nature of the compositions of similar representational motifs combined along the lines of 180° rotational symmetry is seen as ornamental, mirror images of such motifs are often seen as descriptive. The images of the *Men in profile* **227 a** and the *Women in profile* **498 a** for example, are considered descriptive as opposed to those of the *Amphorae* **91 b** and the *Heads of a ‘ram’* **469 c** which by contrast are seen as rather ornamental.

²⁰⁸⁶ And 2.8 % of all the existing images.

²⁰⁸⁷ For some remarks on the CHIC’s criteria for the definition of motifs as hieroglyphic signs and the organisation of that work, see Karnava 2000, 15–18. Karnava adds to the hieroglyphic prisms also **134 c**, **187 a**, **5 b**, **360 a** (Karnava 2000, 25). In a recent study, Anna Margherita Jasink taking into consideration suggestions made by other scholars suggests the acceptance of a larger number of motifs and motif combinations than those included in the CHIC as script signs and hieroglyphic inscriptions respectively (Jasink 2009). Thus, she sees as related to the hieroglyphic script also the following images: **5 b**, **5 c**, **48 b**, **48 c**, **52 a–c**, **64 a**, **75 b**, **75 c**, **128 b**, **134 a**, **134 c**, **187 a**, **187 b**, **346 a**, **346 b**, **360 a**, **392 a**, **392 c**, **420 a**, **420 b**, **512 a**, **512 b**, **522 a–c**, **546 c**, **598 a**, **598 b** (Jasink 2009, 191–195). For this subject, see also footnote 2088.

²⁰⁸⁸ These are **424 a** (CHIC signs 012 – 033 [?]), **543 c** (CHIC signs 032 – 065 [?]), **538 c** (CHIC signs X – 070 [?]). Other combinations which resemble inscriptions are **75 a** (the ‘*Arrow*’ *b* could represent the CHIC sign 049), **128 a**

ICONOGRAPHY

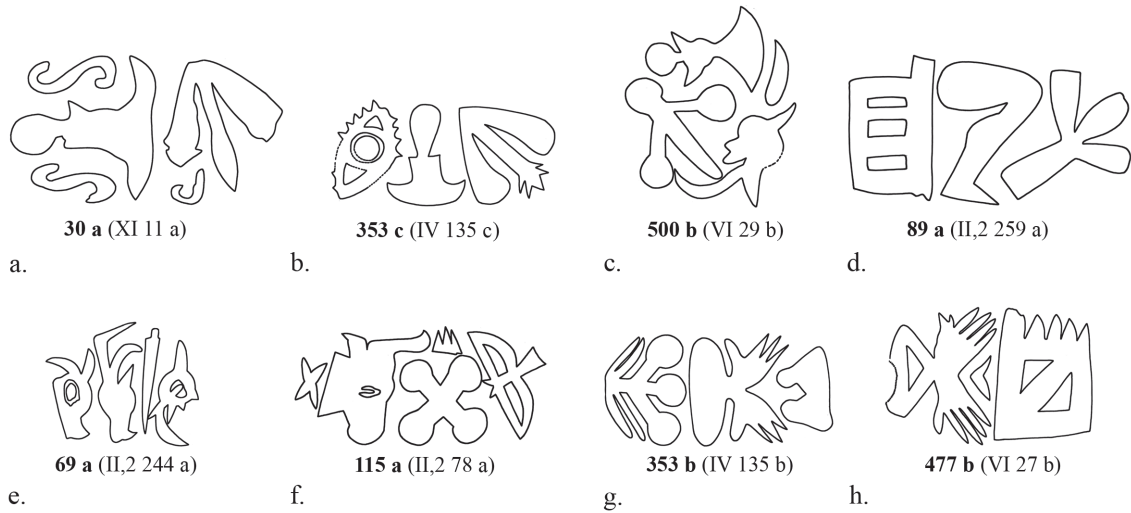


Fig. 119 Hieroglyphic inscriptions.

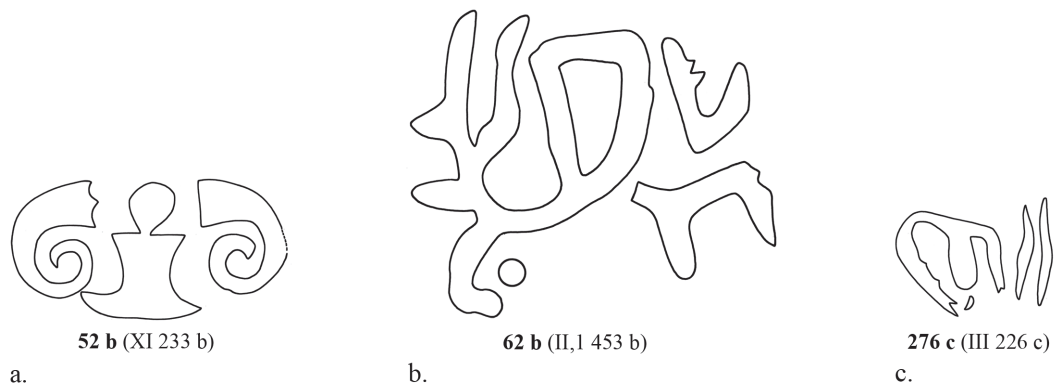


Fig. 120 Images of an unidentifiable nature.

the hieroglyphic script.²⁰⁸⁹ Worth noting is that among the sign combinations, the CHIC signs 044 – 049 clearly predominates with 24 examples, followed by the CHIC signs 010 – 038 with 7, CHIC signs 057 – 034 – 056 with 5, and CHIC signs 044 – 005 with 4 examples.²⁰⁹⁰ The remaining combinations are not met more than two times each.

(the *Whirl* could represent the CHIC sign 033), **128 b** (the *Leg* could represent the CHIC sign 010; for this subject, see p. 216 [Motif 92: Leg]), **598 b** (the *'Arrow'* could represent the CHIC sign 049). Other motifs whose form coincides with that of devices which function as hieroglyphs but are not seen by the CHIC as parts of inscriptions, e.g. the *"Trowel"* **52 b**, have not been seen as parts of inscriptions.

²⁰⁸⁹ The CHIC does not see the *Disc* **457 b** and the *"Textile"* **519 c** as script signs although they could, according to the present author, constitute the script signs CHIC sign 073 and 041 respectively. For three examples of compositions on which main devices which do not constitute script signs are combined with ones which do see CMS VI no. 95 a–c.

²⁰⁹⁰ These numbers also consider examples of these combinations when they are related with other signs. For example,

ICONOGRAPHY

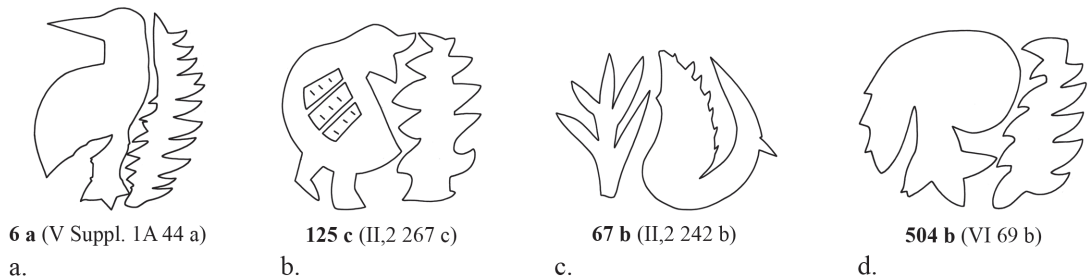


Fig. 121 Images of an uncertain nature.

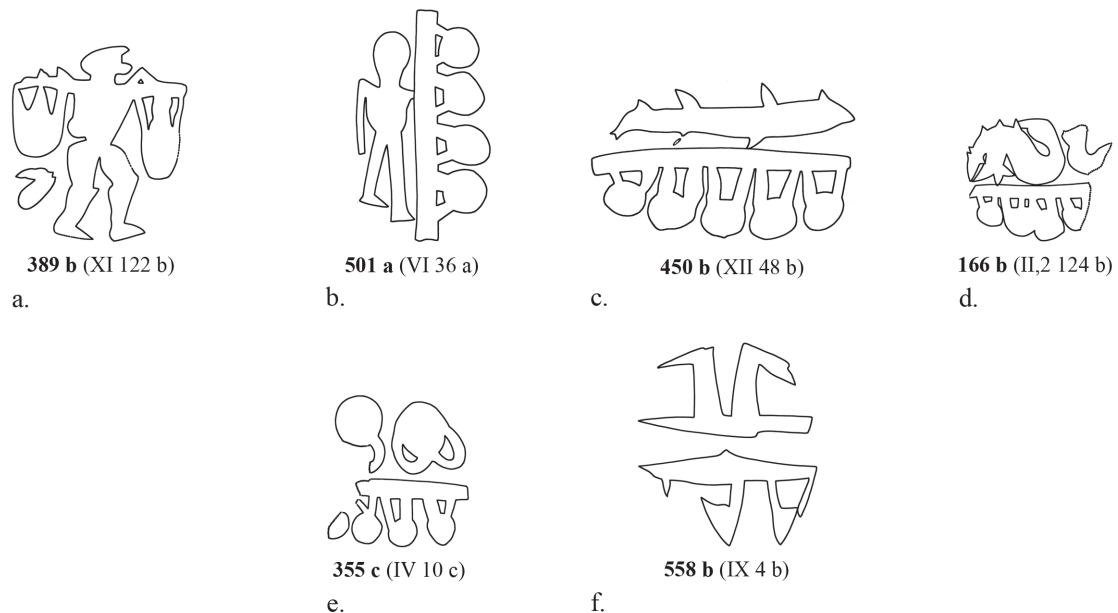


Fig. 122 The appearance of a ‘Pole’ slung with ‘String vessels’ in images of a different nature: a. descriptive; b. descriptive or ‘pictographic’; c.–f. ‘pictographic’.

Despite the fact that the nature of a considerable number of images can be conventionally identified following the above criteria, the nature of others remains elusive (*fig. 120*).²⁰⁹¹ This is often due to the inability to identify the depicted device(s)²⁰⁹² in cases in which

in the image **500 b** the combination CHIC signs 044 – 049 is met in connection with a third sign, i.e. the CHIC sign 018. For the sign combinations CHIC signs 044 – 049 and CHIC signs 044 – 005 and their possible significance, see also Olivier 1990, 16–18, especially 18 where he suggests that the two sign groups could represent two ‘entities’ active in the same sphere, such as ‘palace’ and ‘temple’; also Karnava 2000, 192–193, 199–201.

²⁰⁹¹ The nature of ca. 13.3 % of the existing images cannot be defined.

²⁰⁹² Either because of fragmentary preservation or because the motifs do not find matches in devices known from the ancient or modern world.

ICONOGRAPHY

their identification is needed in order to define the nature of the image.²⁰⁹³ In other cases, this inability is further combined with the inability to define the relationships between the depicted devices.²⁰⁹⁴ Finally, it is not always easy or indeed possible to differentiate a descriptive from a ‘pictographic’ image.

This latter difficulty is well exemplified by a glance at images which contain branches and those with ‘Poles’ slung with ‘String vessels’ (figs. 121, 122 respectively). **6 a** and **125 c** for instance, could be seen as descriptive images displaying a *Bird in profile* and a ‘*Man with semicircular body*’ respectively behind a vegetal motif represented by a ‘*Centipede branch*’ (fig. 121 a, b). However, the way the *Legless waterfowl* and the ‘*Wheat stalk*’ are arranged on **67 b**, in which no association whatsoever can be made between them, as well as the combination of a *Headless waterfowl* with a ‘*Centipede branch*’ on **504 b** could suggest that all these images²⁰⁹⁵ are ‘pictographic’ instead (fig. 121 c, d).

Examples of images containing ‘Poles’ slung with ‘String vessels’ suggest that the same device combinations can, according to the way the units are composed in an image, result in compositions which would seem to be of a different nature (fig. 122). In the case of **389 b** and **502 c** for example, narrative images are created by the fact that the device is carried on the shoulders of a *Man in profile* (fig. 122 a). On the other hand, less clear is the nature of the image **501 a** in which the device is rotated 90° with reference to the *Man in profile* who is touching it (fig. 122 b). Although this rotation could be the result of the restricted space, the stillness of the image combined with the unnatural positioning of the ‘*Pole*’ does not allow a conclusive assertion regarding the nature of the representation. On the other hand, ‘pictographic’ seem to be the images of a ‘*Pole*’ slung with ‘*String vessels*’ combined with a *Fish* on **450 b**, with *Waterfowls* on **166 b**, with *Ball amphorae* on **355 c**, and with ‘*II-legs*’ on **558 b** (fig. 122 c–f). In such cases, the possibility that the images had a descriptive character seems rather faint in light of the fact that no association between the motifs can be made.

The discussion of the nature of the images above refers to the images created by the combination of all iconographic units encountered on the seal face. However, occasionally combinations of motifs which constitute independent images themselves are integrated within broader images. In the case of **490 c** for example, the descriptive theme of a *Man in profile* holding a *Jug* above an *Amphora* is combined with another motif, a ‘*Figure-of-*

²⁰⁹³ In cases for example, where an unidentifiable device which functions as a main device stands alone on the seal face or is combined with fillers. The lack of knowledge for instance of whether the “*Trowel*” always functioned as a script sign or whether it could also have been a representational device or a symbol of some kind, does not allow identification of the nature of the image **52 b** (fig. 120 a). The ‘*Papyrus flowers*’ which flank it seem to function as fillers, and thus do not give any hint towards the identification of the nature of the image.

²⁰⁹⁴ This is the case for example with the images **62 b** (fig. 120 b), **62 c**, **106 c**, **276 a–c** (fig. 120 c). Especially **62 b**, **276 a**, and **276 c** create the impression that they could represent some kind of script. In favour of the opinion that in such cases we are not dealing with random engraving are the similarities of the *Unidentifiable motif LI 62 a* and the “*Ram’s head*” **276 c** with the two such devices on the stamp cylinder CMS III no. 35 a, as well as the similarity of the motif **62 a** with the Π -shaped device on CMS II,1 no. 109.

²⁰⁹⁵ **6 a**, **67 b**, **125 c**, **504 b**.

ICONOGRAPHY

eight shield' such that it becomes part of a phenomenally 'pictographic' image or of one which is 'descriptive with symbol' (*fig. 123 b*).²⁰⁹⁶ Similarly, the descriptive images of a 'Sheep' being suckled by its young and of an *Agrimi* hit by an arrow on **294 a** and **394 a** respectively become integrated in ornamental images (*fig. 118 a*).

Descriptive images

As mentioned above, as descriptive are described motif combinations which seem to depict natural or every-day life images (*fig. 116*). Several depictions of humans interacting with each other or with other motifs appear like snapshot images of everyday life. Such are for example the images of a man touching a vessel, holding a *Bow with Linear arrow*, holding a *Fish* or a 'Ring vessel' with an 'Octopus', carrying a 'Pole' slung with 'String vessels' on his shoulders, pulling up a "Saw branch", extending his arm to a 'Gaming table', or holding a *Jug* above a large vessel (*fig. 116 a, b, d–g, j*).²⁰⁹⁷ In such examples, the thought that a person is depicted while making a pot, hunting/fighting, holding the sea-creatures he/she fished, transporting an object, holding an unidentifiable device, playing a game, and taking some liquid out of a large pot respectively is reflexive. To which extent such compositions were actually simply narrative or functioned as symbols of some sort is unknown.²⁰⁹⁸ Evans saw in this kind of image representational declarations of the profession of the seal owner, e.g. a potter and a hunter.²⁰⁹⁹ However, the lack of human depictions on many seals as well as the existence of pieces which are only decorated with ornamental images place such an interpretation in the realm of hypothesis.²¹⁰⁰ Jasink suggests that the depictions of humans on the seal faces of prisms with hieroglyphs on one or two sides are not chosen by chance but have a meaningful value being related to 'a specific use of the seal' on which they were

²⁰⁹⁶ For a discussion of this image, see pp. 353–354. For an example of the combination *Man in profile – Jug – Amphora* standing alone on the seal face, see **355 a**.

²⁰⁹⁷ Touching a vessel: e.g. **203 a**, **300 a**, **396 b**, **498 b**. Holding a *Bow with Linear arrow*: e.g. **191 c**, **301 b**, **323 a**, **597 b**. Holding a *Fish*: e.g. **198 a**. Holding a 'Ring vessel' with an 'Octopus': e.g. **14 c**. Carrying a 'Pole' slung with 'String vessels' on his shoulders: e.g. **389 b**, **502 c**. Pulling up a "Saw branch": e.g. **365 a**. Extending his arm to a 'Gaming table': e.g. **497 a**. Holding a *Jug* above a large vessel: e.g. **389 a**, **486 a**. The combinations of a *Man in profile* with a *Bovine* **190 b** and **278 c** are read as rather 'pictographic' in character. However, the possibility cannot be ruled out that the images are descriptive instead showing bull-leaping scenes. For further images that could potentially be interpreted in a similar manner see also **347 a** (although this could also be interpreted as a hunting scene) and CMS III no. 239 b. Should these scenes depict bull-leaping, they would represent the first examples of the depiction of animal games in Minoan glyptic.

²⁰⁹⁸ For a further discussion on this subject, see pp. 352–354.

²⁰⁹⁹ Evans 1909, 131–134. The combination of the 'archer' CMS VIII no. 12 with a *Dog/lion* could support the idea that the combination *Man in profile – Bow with Linear arrow* depicts a hunter. However, this does not necessarily mean that hunting was the profession of the owner of the seal.

²¹⁰⁰ Lack of human depictions: e.g. **6**, **36**, **47**, **68**, **78**, **94**, **129**, **332**, **577**. Pieces decorated only with ornamental images: e.g. **44**, **76**, **100**.

ICONOGRAPHY

carved and being in some cases connected somehow to the ‘words’ carved on the other faces.²¹⁰¹

Also paratactic compositions of humans appear narrative in nature.²¹⁰² Images of similar standing *Men in profile* placed the one next to or behind the other could represent some kind of processions (*fig. 116 h*). Often, the arm of each figure is stretched upwards to touch the head of the figure in front of it.²¹⁰³ Three similar seated *Men in profile* in a row have been seen by various scholars as rowers.²¹⁰⁴ Occasionally, each of a pair of standing or seated *Men in profile* has his arms differently positioned than the other. In one case for example, two standing figures are holding hands which are raised as if they are dancing (*fig. 116 i*). In another example, the first figure has the back arm and perhaps the front leg raised as if hopping while the figure behind it has hanging arms.²¹⁰⁵ In an image consisting of two seated figures, the back figure has the front arm raised upwards and the front figure has it extended in front.²¹⁰⁶ While the meaning of such images remains vague, they all have in common a more ‘animated’ character than the ones combined of identical figures. Unlike humans, paratactic compositions of other representational motifs such as animals, heads of animals, spiders, branches, vessels, and weapons do not have a narrative character because the combined devices do not interact with each other (*fig. 116 r, s*).²¹⁰⁷

Rare are narrative images composed of more than two main devices, such that whole scenes placed in a broader setting are created. In one such example, the image is composed of a *Man in profile* who carries a ‘Pole’ slung with ‘String vessels’, a *Dog/lion* jumping up to him, and a pot on the other side (*fig. 116 a*). In another case, a ‘*Man with semicircular body*’ is seating on a stool while extending one arm towards a ‘*Gaming table*’; a “*T-branch*”, perhaps representing a tree (?), issues behind him and extends above his head (*fig. 116 e*). A feature of the setting is perhaps depicted by a ‘*Kiln*’ combined in an image with a *Man in profile* and an *Amphora* (*fig. 116 b*). In another case, two *Men in profile* arrange pots which are placed between them in a pile (*fig. 116 c*).

Snapshot images of animal life with a narrative character are also met. Often is the occurrence of an *Agrimi* struck on the back by an arrow (*fig. 116 k*).²¹⁰⁸ Animal interactions are represented by animal attack scenes, suckling scenes, and mating scenes. In animal attack scenes, ruminants are attacked by *Dogs/lions* (*fig. 116 l, m*).²¹⁰⁹ Most often, the aggressor, smaller, larger, or having the same size as the victim, attacks from above. In

²¹⁰¹ Jasink 2009, 116, 117.

²¹⁰² E.g. **4 c**, **120 a**, **130 b**, **306 a**, **340 c**, **509 c**, **579 c**, **A.3 a**.

²¹⁰³ See also the raised arm of the *Women in profile* **A.3 a**.

²¹⁰⁴ **509 c**. For the relevant bibliography, see Wedde 2000, 332 no. 710. For a somewhat similar image in which the figures are interpreted as rowers, see Wedde 2000, 345 no. 954.

²¹⁰⁵ **464 a**.

²¹⁰⁶ **363 a**.

²¹⁰⁷ Animals: e.g. **480 a**. Heads of animals: e.g. **117 c**, **167 c**, **450 a**. Spiders: e.g. **12 b**, **306 b**. Branches: e.g. **15 a**, **604 c**. Vessels: e.g. **54 a**, **198 b**, **546 b**. Weapons: e.g. **48 b**.

²¹⁰⁸ E.g. **10 b**, **347 a**, **405 a**, **554 b**. Only in **566 b** is another ruminant depicted in this state.

²¹⁰⁹ E.g. **34 b**, **113 b**, **283 a**, **299 a**, **300 b**, **415 c**.

ICONOGRAPHY

one case, three small aggressors assault the prey, one from above, one from the front, and one from under.²¹¹⁰ Suckling scenes are represented only among ruminants (*fig. 116 n*).²¹¹¹ One small headless young, most often shown in different profile than the mother,²¹¹² is attached with the neck to the underside of the mother's hindquarters. Pairs which consist of a larger and a smaller *Dog/lion* could also represent a mother with her young.²¹¹³ However, the small animal is never depicted suckling and no actual interaction is seen between the quadrupeds. Mating scenes are represented by one depiction of mating *Agrimia* (*fig. 116 o*).²¹¹⁴ Static images of animal life are animal echelons, i.e. images of animals depicted the one beside the other in such a way that the bodies of those meant to be standing further in the background are covered by that of the animal which is depicted in the foreground (*fig. 116 p*).²¹¹⁵ As a result of this, the background animals are only represented by heads or, in one case, by its forepart.²¹¹⁶ The heads are always looking back with regard to the body of the foreground quadruped such that they can be differentiated from the heads of the latter, which are looking in front. Further scenes from animal life are that of a *Bee* which sits on an *Open lily blossom* (?) and that of an *Agrimi* which carries an unidentifiable load.²¹¹⁷

Occasionally, narrative compositions are created by single 'animated' motifs. The outstretched wings of the bird **117 b** for example create a vivid impression of the animal flying or opening its wings while sitting (*fig. 116 q*). The hanging tongue and the walking pose of the *Dog/lion* **389 c** create a vivacious image of a quadruped in motion.

Turning to the size of the motifs, some care is taken for the relative size of each motif to broadly correspond to the relative size of the depicted quantity in nature. Most humans for example are taller than vessels, the young smaller than their mothers, *Amphorae* and *Jugs* smaller than *Pithoi/jars* (*fig. 116 a–d, n*).²¹¹⁸ However, compositions also exist in which the importance of a motif is underlined by its large size. The *Fish* **198 a** for example is almost

²¹¹⁰ **113 b**. For parallels to this scene on a LM sarcophagus, see footnote 1106.

²¹¹¹ E.g. **425 b**; also **294 a** and **347 c** which are integrated in broader ornamental images. The identification of the two animals and consequently the nature of the image **64 c** is uncertain. Both a suckling scene and an animal attack scene could be depicted. In this second case, the small animal would represent an attacking *Dog/lion* and the large one a ruminant.

²¹¹² But not in the case of **347 c** in which it is shown in the same profile as the mother. For a discussion on the identification of the scene as a suckling scene, see *Torso of a kid* and especially footnote 1121.

²¹¹³ E.g. **7 c**, **269 b**.

²¹¹⁴ **113 a**. The image constitutes part of a broader image whose nature is 'descriptive with symbol'.

²¹¹⁵ E.g. **269 c**, **271 b**, **286 b**, **304 a**, **560 c** (?). In the case of **560 c**, if the *Head of an agrimi* behind the *Headless ruminant* does actually represent the head of a quadruped whose body is meant to be hidden by that of the ruminant. However, because the *Head of an agrimi* does not have a neck to connect it with the body of the animal under it, the possibility that it is not meant to be seen as the head of a background animal also seems probable. For examples of LM animal echelons, see CMS III nos. 406, 408–410.

²¹¹⁶ **304 a**.

²¹¹⁷ *Bee* sitting on an *Open lily blossom* (?): **287 c** (for a discussion on the identification of this scene as such, see p. 195). *Agrimi* carrying an unidentifiable load: **106 b**.

²¹¹⁸ Humans taller than vessels: e.g. **66 a**, **123 b**, **292 c**, **500 a**, **502 a**. Young smaller than their mothers: e.g. see footnote 2111. *Amphorae* and *Jugs* smaller than *Pithoi/jars*: e.g. **172 b**, **332 c**, **389 a**.

ICONOGRAPHY

as long as the *Man in profile* who is carrying it and the *Pithos/jar* **497 b** is much larger than the human next to it (*fig. 116 f*).

As regards the conventions used for rendering space, the compositions are rendered in two dimensions. The motifs are almost always depicted in the same distance from the viewer. It is unknown whether parataxis functions in some cases as an iconographic convention for rendering foreground and background motifs.²¹¹⁹ It would for instance seem possible that the '*Kiln*' on **498 b** was meant to be depicted in the background whereas the *Man in profile* and the *Amphora* in the foreground (*fig. 116 b*). If that were the case, its small size would be due to the restricted space left on the seal face above the *Amphora* rather than to intentional foreshortening. On the other hand, it has been noted above that the front legs of the '*Goat*' **190 a** could be depicted longer than the rear ones in an attempt to render the animal with its front part depicted closer to the viewer than its hindquarters. The device of overlapping bodies in animal echelons is a first clear step towards understanding the techniques by which depth of field can be rendered.

Landscape elements are, to the extent that the function of the vegetal and ornamental motifs in each composition is rightly understood, scarce. Some lines or bars placed under representational images can be seen as rendering of the ground,²¹²⁰ although the possibility cannot be ruled out that at the same time they functioned as fillers (*fig. 116 h*).²¹²¹ Small vegetal and ornamental motifs, e.g. branches and blossoms which are often placed on the field around compositions of representational nature, are better seen as fillers rather than landscape elements for three reasons. First, they appear in the same positions with regard to the main devices as fillers of clearly ornamental nature, e.g. *Lines/Bars*, *Wedges*, and *Triangles*.²¹²² Secondly, they are often rotated with regard to the main composition such that they cannot be seen as part of a landscape.²¹²³ And thirdly, they can be combined with representational motifs which would not normally be placed among a vegetal landscape, e.g. a *Ship*.²¹²⁴

Turning to the subject of the significance of descriptive images, it is considered very likely that each of the independent devices or more so, the whole images also had a symbolic character which may even have been their primary character. The fact that the size of a motif can in certain cases depend on the level of its importance combined with the lack of

²¹¹⁹ Whether for example motifs placed the one behind the other, e.g. **117 c**, **480 a**, **583 b**, or the one above the other, e.g. **3 c**, **198 c**, **581 c**, are meant to be depicted the one beside the other.

²¹²⁰ E.g. **361 c**, **374 b**, **455 a**, **455 b**, **579 c**. For lines which render the ground, see *Ground-line* and *Parallel ground-lines*.

²¹²¹ E.g. the lines **449 a** and **471 a**. In both these cases, the lines under the main devices would not make sense as ground-lines. Moreover, the fact that a second line is depicted above the '*Pole*' slung with '*String vessels*' **449 a**, suggests that the two lines function as fillers, similar to the lines **283 c** and **306 c** (for lines which have an ornamental character, see *Line/Bar*).

²¹²² Compare for example the position of the *Triangle* **601 a** to that of the '*Lily blossom*' **580 c**; that of the *Bars* **222 a** to that of the '*Saw branches*' **270 c**; and that of the *Wedge* **322 a** to that of the '*Fern branch*' **167 a**.

²¹²³ E.g. '*V-blossom*' **196 a**.

²¹²⁴ E.g. **266 a**, **583 c**.

ICONOGRAPHY

landscape elements in the majority of represented images seems to suggest that descriptive images are perceived primarily as a group of symbols rather than as coherent images which should render things as close to nature as possible. In favour of this speaks also the fact that descriptive images can occasionally function as units and be combined with other motifs in broader images of ‘pictographic’ nature in which they could possibly have had a symbolic meaning. Such examples are the combinations of an *Agrimi* hit by an arrow²¹²⁵ with a *Fish* on **554 b** and with a *Man in profile* on **347 a** (fig. 117 j).

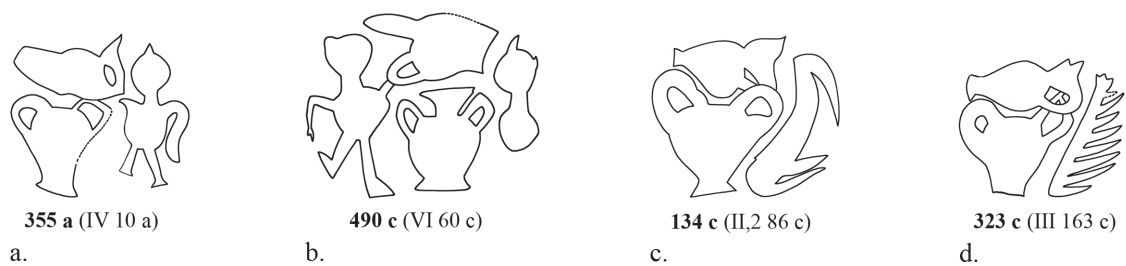


Fig. 123 The image ‘man taking liquid out of a vessel’ in different combinations: a. alone; b. with a ‘*Figure-of-eight shield*’; c. with the *Unidentifiable motif XXVI*; d. with a “*Saw branch*”.

The possible use of descriptive images as ‘pictographs’ can be followed in a series of representations which contain the combination of a jug placed above another standing vessel²¹²⁶ and rotated 90° with regard to the latter such that its front side is directed upwards (fig. 123).²¹²⁷ The combination is most often encountered in connection with a human figure²¹²⁸ which stands on the side of the standing vessel and holds the handle of the jug (figs. 116 d, 123 a). The composition is understood as a snapshot image of a human taking a liquid or another substance out of a storage vessel by submerging a jug in to it.

On **490 c** this combination is combined with a ‘*Figure-of-eight shield*’ which does not seem to be related with it in any obvious way (fig. 123 b). This could suggest that either the image is ‘descriptive with symbol’, the ‘*Figure-of-eight shield*’ functioning as a symbol, as it does on **113 a** (fig. 116 o); or that the combination human with vessels and the motif ‘*Figure-of-eight shield*’ have each a ‘pictographic’ value and that their combination transmits a message. On **134 c** and **323 c** the combination of the vessels is met but the human is omitted (fig. 123 c, d). In both images another motif, the *Unidentifiable motif*

²¹²⁵ For two examples in which the combination stands alone on the seal face, see **10 b** and **495 a**.

²¹²⁶ An *Amphora* or, more rarely, a *Pithos/jar* or a *Vessel without handles*.

²¹²⁷ E.g. **5 b**, **134 c**, **187 a**, **323 c**, **355 a**, **389 a**, **463 a**, **486 a**, **594 c**. The jug **463 a** stands straight whereas the *Amphora* **64 a** is rotated 180° with regard to the *Man in profile* such that the jug is adjacent to its base. This combination is seen by Karnava and Jasink as the hieroglyphic inscription CHIC signs 053 – 054 (Karnava 2000, 25; Jasink 2009, 82).

²¹²⁸ Mostly a man. On **187 a** two men and on **463 a** a woman is depicted.

ICONOGRAPHY

XXVI and a “*Saw branch*” respectively, appears to the side of the composition at the place where on **490 c** the ‘*Figure-of-eight shield*’ was depicted. It seems that in these examples an abbreviated version of the combination human and vessels is depicted. If that is indeed the case, one could suggest that the combination of the vessels would have the symbolic meaning it had on **490 c** but its combination with another motif would transmit a different message.²¹²⁹

It is unknown whether the examples on which the combination human with storage vessel and jug appears alone on the seal face could also have had the same symbolic meaning, although this would seem possible.²¹³⁰ In any case, of particular interest is the fact that, if the hypothesis that the devices function as some kind of symbols is right, in these images and in **490 c**, **134 c**, and **323 c** there can be followed the process whereby an image with a descriptive connotation is transformed into a ‘pictograph’. The image becomes combined with another motif on **490 c** and functions as a ‘pictograph’. Having totally lost any narrative connotation on **134 c** and **323 c**, the ‘pictograph’ becomes abbreviated.

‘Pictographic’ images

The question of what kinds of symbol are represented by the devices combined in ‘pictographic’ images cannot be answered. It would seem possible to see the use of these representational motifs as symbols which transmit a certain message but do not have a phonetic value, something like the modern road and warning signs for example (*fig. 124*). It would seem rather unlikely that signs of a writing system other than the Cretan hieroglyphic script are represented although a considerable number of motifs and motif combinations which could be seen as functioning as a unit are found in ‘pictographic’ contexts.²¹³¹ Against the classification of the ‘pictographs’ as a separate script would speak the fact that the number of the combined motifs rarely surpasses two.²¹³²

Another possibility would be that the devices understood as ‘pictographs’ constitute script signs of the Cretan hieroglyphic script. Partly following other scholars, Jasink proposes that a larger number of motifs and motif combinations than those included in the CHIC are part of the hieroglyphic corpus.²¹³³ In the case that this were true, the question of

²¹²⁹ It is unknown whether combinations of the same vessels in different schemata, e.g. **172 b**, **332 c**, **360 a**, **366 a**, **411 c**, **497 b**, had the same meaning.

²¹³⁰ E.g. **486 a**.

²¹³¹ Syllabaries and logographic scripts in general require a large number of signs in order to cover the need of expressing even the basic terms. Motif combinations which can be seen as functioning as a unit are those of the *Men in profile* **26 c** and **455 a** as well as those of the *Spiders* on the same seal faces. Also that of the *Frontal man* **490 c** holding a *Jug* above an *Amphora* (for this image, see pp. 353–354). For the motifs which function as main devices in ‘pictographic’ images, see p. 402.

²¹³² An example of a clearly ‘pictographic’ image in which more than two main devices are combined is **219 c**.

²¹³³ See footnote 2087, also p. 402.

ICONOGRAPHY



Fig. 124 Warning sign at the Australia Zoo (adapted from Wikipedia 2009).

why many of the devices which are seen as ‘pictographs’ are not encountered in inscriptions found on other kind of hieroglyphic documents would remain open.²¹³⁴

A further possibility would be that combinations of ‘pictographs’ represent attempts to imitate the hieroglyphic script. This would mean that the motifs would be intentionally composed in the same ways in which signs in hieroglyphic inscriptions are, but would not have any script value. Pursuing this hypothesis further, the large predominance of the combination CHIC signs 044 – 049 could be seen as the imitation of a simple inscription from engravers who did not actually understand its significance.²¹³⁵ Following this hypothesis, the combination of motifs which are primarily used as script signs with representational motifs which are not²¹³⁶ could be explained as an attempt to create the impression of writing on seals engraved by people who did not actually know the script value of the used signs.

Against this theory would speak two points. On one hand, there is the fact that some more elaborated hieroglyphic inscriptions are also encountered on prisms²¹³⁷ while on the other, there is the fact that an hieroglyphic inscription other than the one composed of the CHIC signs 044 – 049 is encountered on the medium-hard stone CMS II,2 no. 168 a, which was recovered at the Malia Workshop. If the opinion is accepted that this seal was engraved by one of the hands which cut the steatite seals, the existence on it of a different hieroglyphic inscription could suggest that at least one of the Malia Workshop engravers responsible for the ‘pictographic’ images on the prisms was acquainted, at least to a certain extent, with the hieroglyphic script. However, one could also suggest that the depictions on the seals were not a choice of the engravers but one of their clientele. In this latter case, the hypothesis that the ‘pictographic’ images were imitating hieroglyphic inscriptions could still be pursued. One could then suggest that the poorer illiterate clients or lower officials could have ordered a seal with images resembling hieroglyphs cut in a cheaper soft stone whereas the higher ranked literate clientele would have ordered seals cut in more precious materials bearing one or more inscriptions.²¹³⁸

²¹³⁴ One criterion adopted by the CHIC authors for recognising a script value on devices engraved on seals was their appearance also on other documents (CHIC, 13–14).

²¹³⁵ For the possible significance of this combination, see footnote 2090.

²¹³⁶ E.g. the ‘Arrow’ b which is combined with a Bovine on 27 c or with a Scorpion (?) on 224 c.

²¹³⁷ E.g. 3 b, 69 a, 115 a, 353 b.

²¹³⁸ For this subject, see also pp. 357–358.

ICONOGRAPHY

On discussing hieroglyphs, Jasink proposes that devices which resemble well-known script signs and stand alone on the seal face are actually ideograms.²¹³⁹ She suggests that the same script signs can in different cases constitute ideograms, determinatives, and syllables. Furthermore, attention is drawn to the fact that some hieroglyphic three-sided prisms show inscriptions composed of script signs met on different seal faces.²¹⁴⁰ This idea has also been put forward by Olivier who suggests that **519** was actually a ‘printing matrix’ whose individual hieroglyphic signs on the three sides were combined with each other to create hieroglyphic inscriptions.²¹⁴¹ Following this hypothesis, one could ‘read’ also ‘pictographic’ images not only in cases in which the ‘pictographs’ are combined in one seal face but also in the combination of whole images on different sides of the prisms.

IMAGES EXCLUSIVE TO SOFT STONE GLYPHTIC

Of particular interest is the fact that while soft stone and hard stone iconography overlap to a certain extent,²¹⁴² some of the devices and images common on the prisms and the stylistically related seals are scarcely or not at all encountered on the contemporaneous hard stone seals.²¹⁴³ *Elongated motifs slung with ‘String vessels’, ‘Men with semicircular body’, ‘II-legs’, Heads of a ‘dog/lion with hook’, Heads of a dog/lion with leg, fictional creatures like the ‘Boar with centipede legs’, ‘Squid’ b, animal whirls like 218 c and 373 a, “Toothed sickles”, ‘Papyrus flowers’, “Saw branches”, Wedges, Papyrus triangles, Coil spirals, double and triple Centred-circles and their combinations, Meander Zs, Swastikas, Cross pommée with ‘Lily flowers’ as angle supplements, whirls of ‘Beaked’ busts, and Zs with angle supplements* are only some examples of such devices.

Moreover, a large number of the descriptive images met on the prisms as well as ‘pictographic’ images in general are not encountered on the MM II hard stone seals. The previously discussed images of men engaging in various activities such as taking some quantity out of a storage vessel or firing the bow and paratactic images of men or animal heads for example, are very seldom or not at all encountered on hard stone seals.²¹⁴⁴ As

²¹³⁹ Jasink 2009, 113–114.

²¹⁴⁰ E.g. **519**; CMS VI no. 95.

²¹⁴¹ Olivier 1990, 17, footnote 27.

²¹⁴² Compare for example the *Spider* CMS III no. 20 to the one on **456 b**; the man CMS III no. 65 a to the man on **330 a**; the device CMS III no. 110 to that on **226 c**; the devices CMS III no. 237 c to that on **287 a**; the image CMS IV no. 132 b to those on **52 c** and **277 b**; the image CMS V Suppl. 3 no. 41 to those on **469 a** and **555 c**. For this subject, see also the section ‘Seals close to the Malia/Eastern Crete Steatite Group but engraved with tools mounted on the horizontal spindle’, pp. 108–109. For a comparison of soft stone and hard stone iconography with regard to the appearance and configuration of the hieroglyphs, see the section ‘The prisms as carriers of script’, pp. 66–70

²¹⁴³ For some examples of MM II hard stone seals see CMS I no. 425; CMS I Suppl. no. 73; CMS II,2 nos. 249, 282, 296; CMS II,6 nos. 176, 200; CMS III nos. 19, 27, 65, 237, 238; CMS IV nos. 132, 156, 29D; CMS VI nos. 93–95, 97, 98, 100–107, 124, 125, 127–133, 138, 139, 143–149.

²¹⁴⁴ For the descriptive images, see the section ‘Descriptive images’, pp. 349–354.

ICONOGRAPHY

regards ‘pictographic’ images, these are, with a few exceptions, not encountered elsewhere but on steatite seals.²¹⁴⁵

Similarly, some devices such as the cat or the head of a cat, as well as compounds put together from perfect circles are, with a very few exceptions, exclusive to hard stone seals.²¹⁴⁶ Moreover, the hieroglyphic inscriptions on hard stone seals tend to be more complex and certainly more elaborate than those encountered on soft stone seals.²¹⁴⁷

The existence of some devices exclusively on hard stone seals could be connected with the different technique used to engrave these stones.²¹⁴⁸ Cats, heads of a cat, and compounds made of circles are schematic devices containing perfect circles created by the use of the fast rotated tubular drill, a technique not used in connection with soft stones.²¹⁴⁹ It would therefore seem that the hard stone engravers were making use of the possibilities provided to them by the use of new tools and techniques, in this way creating more ‘progressive’ motifs. The fact that these techniques were not utilised by soft stone engravers would explain why such devices are not encountered on seals cut in the freehand technique.

However, not all differences in MM II soft stone and hard stone iconography can be explained on the strength of the use of different techniques. The question remains open for example why hieroglyphic inscriptions are more common, more complex, and more elaborate on hard stone than on soft stone prisms and why certain devices, certain descriptive images, and the ‘pictographic’ images as a whole are exclusive to the prisms and the stylistically related soft stone seals. As regards the question of the differential use of hieroglyphs on hard and soft stone three- and four-sided prisms, Poursat uses statistical data to put forward the hypothesis that hard stone hieroglyphic pieces belonged to higher officials who had more than one responsibility at an administrative/palatial level, each of which was expressed by an inscription on their seals.²¹⁵⁰ In contrast, he accounts for the single inscription most often observed in soft stone hieroglyphic prisms with reference to lower officials who only had a restricted number of responsibilities. The scarcity of single-faced hieroglyphic hard-stone seals, the vast majority of which are Petschafte,²¹⁵¹

²¹⁴⁵ Exceptions are for example the images on the cornelian CMS II,2 no. 230 a, that on the agate CMS VI no. 139, and that on the breccia CMS XII no. 94 b (cut with tools operated on the spindle) which are ‘pictographic’ in nature. CMS VI no. 95 a and CMS VI no. 95 b resemble at first glance ‘pictographic’ images. However, the CHIC reads the “*Ladder*” and the axe on these seal faces as part of one inscription (CHIC no. 256). This would suggest that the *Pig/boar* and the *Bovine* on these seal faces cannot be read as ‘pictographs’ connected to the “*Ladder*” and the axe respectively. For the ‘pictographic’ images, see the section “‘Pictographic’ images”, pp. 354–356.

²¹⁴⁶ One such exception is the head of a cat on the steatite signet CMS I no. 423. For examples of cats or the heads of a cat on MM II hard stone seals, see for example CMS II,2 nos. 3, 316 d; CMS II,8 no. 90; CMS IV no. 156 b; CMS VI nos. 93 a, 100 a, 138; CMS XII no. 112 b. For examples of compounds put together from perfect circles on hard stone seals, see for example CMS I no. 425 b; CMS II,1 no. 118; CMS II,2 no. 19; CMS XII no. 93 b.

²¹⁴⁷ See the section ‘The prisms as carriers of script’, pp. 66–70.

²¹⁴⁸ For the different techniques and tools used in MM seal engraving, see the section ‘Tools and techniques’, pp. 37–47.

²¹⁴⁹ For this subject, see also pp. 37, 42–43, 109, 155, 270.

²¹⁵⁰ Poursat 2000, especially 189, 190.

²¹⁵¹ E.g. CMS II,2 no. 249; CMS VI nos. 124, 125; CMS XII nos. 101, 102.

ICONOGRAPHY

could be used to support this hypothesis. However, Poursat's interpretation is less effective in explaining why lower officials with a single responsibility denoted by one inscription owned multi-facial as opposed to single-faced seals.

Regarding the 'pictographic' images, the opinion has been expressed by the present author that they could represent attempts to imitate hieroglyphic inscriptions.²¹⁵² If this were the case, the relative scarcity of hieroglyphic inscriptions on prisms in combination with the presence there of 'pictographic' images and their absence from hard stone seals could perhaps be indicative of the possession of such seals by individuals of a lower social status and/or, following Poursat's hypothesis, of a lower office. These individuals would perhaps try to imitate the behaviour of an elite or higher officials to which belonged the hard stone hieroglyphic seals. The 'pictographic' images would then be a way to give hieroglyphic prisms with a single inscription the appearance of one with more inscriptions.

ICONOGENESIS

New devices are created in various ways. The most easily identifiable is the process whereby new devices are formed by the combination of other devices (*fig. 125*). Within this framework, the iconographic units can be seen as belonging to three levels. To the first belong motifs which cannot be parsed into smaller units meaningfully.²¹⁵³ To the second level are placed those composite devices which have been formed by the combination of motifs.²¹⁵⁴ To the third level belong composite devices which have been composed by the combination of other composite devices or of composite devices and motifs.²¹⁵⁵

The creation of new units by the combination of other devices is done in two basic ways. The first is the substitution of parts of ornamental motifs by other devices and the second is the fusion or very close fitting of devices into one unit.²¹⁵⁶ The first is relevant only to a restricted number of repetition compounds such as the *Swastikas of "Saw branches"* and of *'Fir branches'*.²¹⁵⁷ The second is the process whereby all the representational composites,

²¹⁵² See the section 'Pictographic images', pp. 354–356.

²¹⁵³ E.g. the *Lilies with 'base' a*, the *Spikes*, and the *Chevrons 475 c*; the *Paisleys* and the *'Lily flowers' 575 b*; the *Paisleys 287 a*; the *Z* and the *'Wheat stalks' 264 c*; the *S-spiral*, the *Leaves with stalk*, and the *Parallels 226 c*; the *S-spiral* and the *J-spirals 171 b* (*fig. 125 a–c, j–l*).

²¹⁵⁴ E.g. the *Mirror Patterns of Lilies with 'base' a 475 b*; the *S-whirl of Paisleys 287 a*; the *Z of Stemless paisleys 575 b*; the *Z with 'Wheat stalks' as angle supplements 264 c*; the supplementation *Two-armed whirl 226 c* which is built by an *S-spiral with Leaves with stalk as shoulder supplements*; the supplementation *Four-armed whirl spiral 171 b* which is built by an *S-spiral with J-spirals as body supplements* (*fig. 125 d–f, m–o*).

²¹⁵⁵ E.g. the *Running Mirror pattern of Lilies with 'base' a 475 b*; the *S-whirl of Paisleys with Paisleys as shoulder supplements 287 a*; the *Z of Stemless paisleys with 'Lily flowers' as angle supplements 575 b*; the supplementation *Two-armed whirl with Parallels as body supplements 226 c*; the supplementation *Four-armed whirl spiral with Papyrus flowers' as curve supplements 171 b* (*fig. 125 g–i, p, q*).

²¹⁵⁶ By very close fitting of the devices the *C-spiral roof compounds* are created.

²¹⁵⁷ E.g. **278 b** and **529 a** respectively. For the subject of the difficulty in identifying the process whereby compounds are created, see pp. 305–306.

ICONOGRAPHY

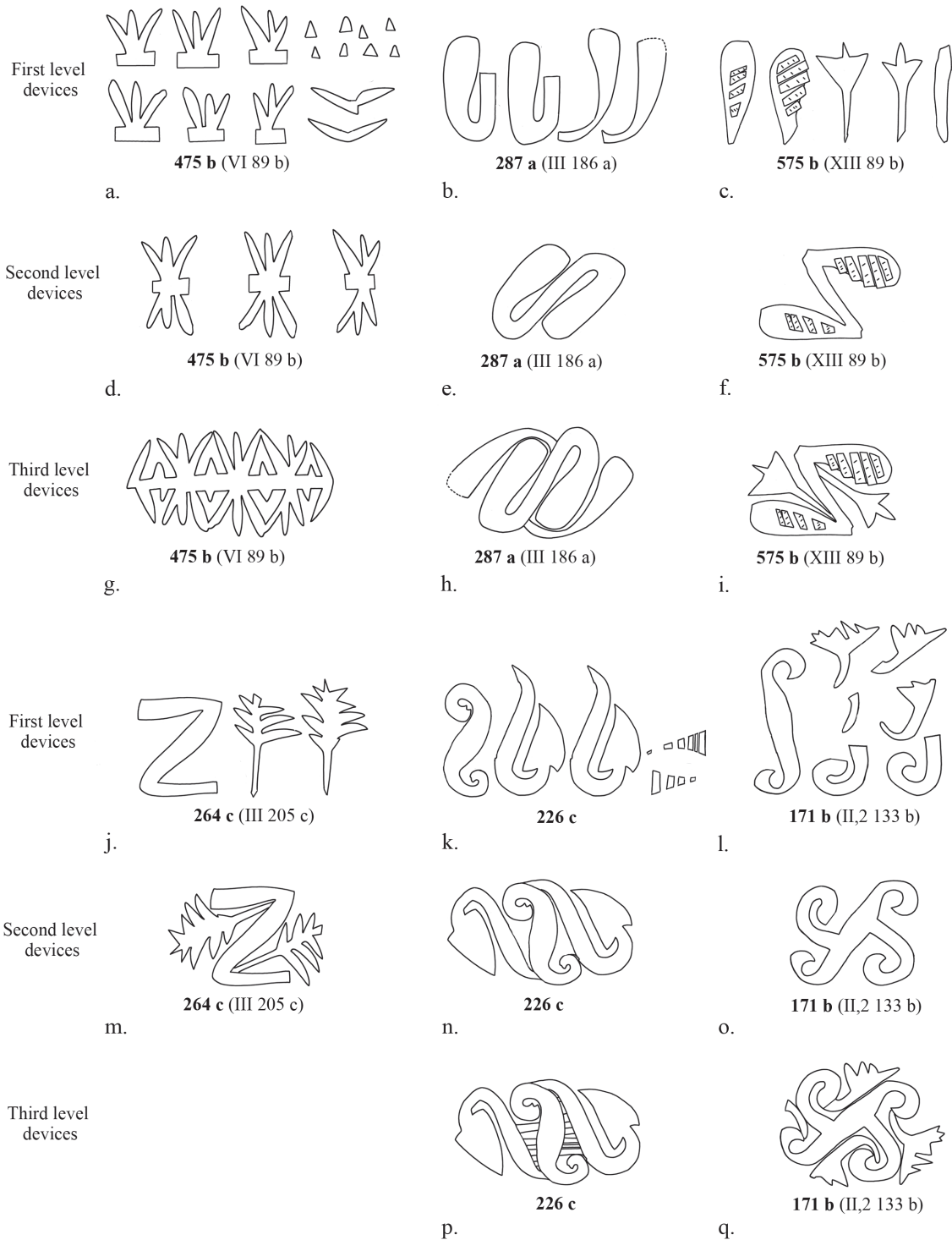


Fig. 125 The three levels to which belong the iconographic units.

ICONOGRAPHY

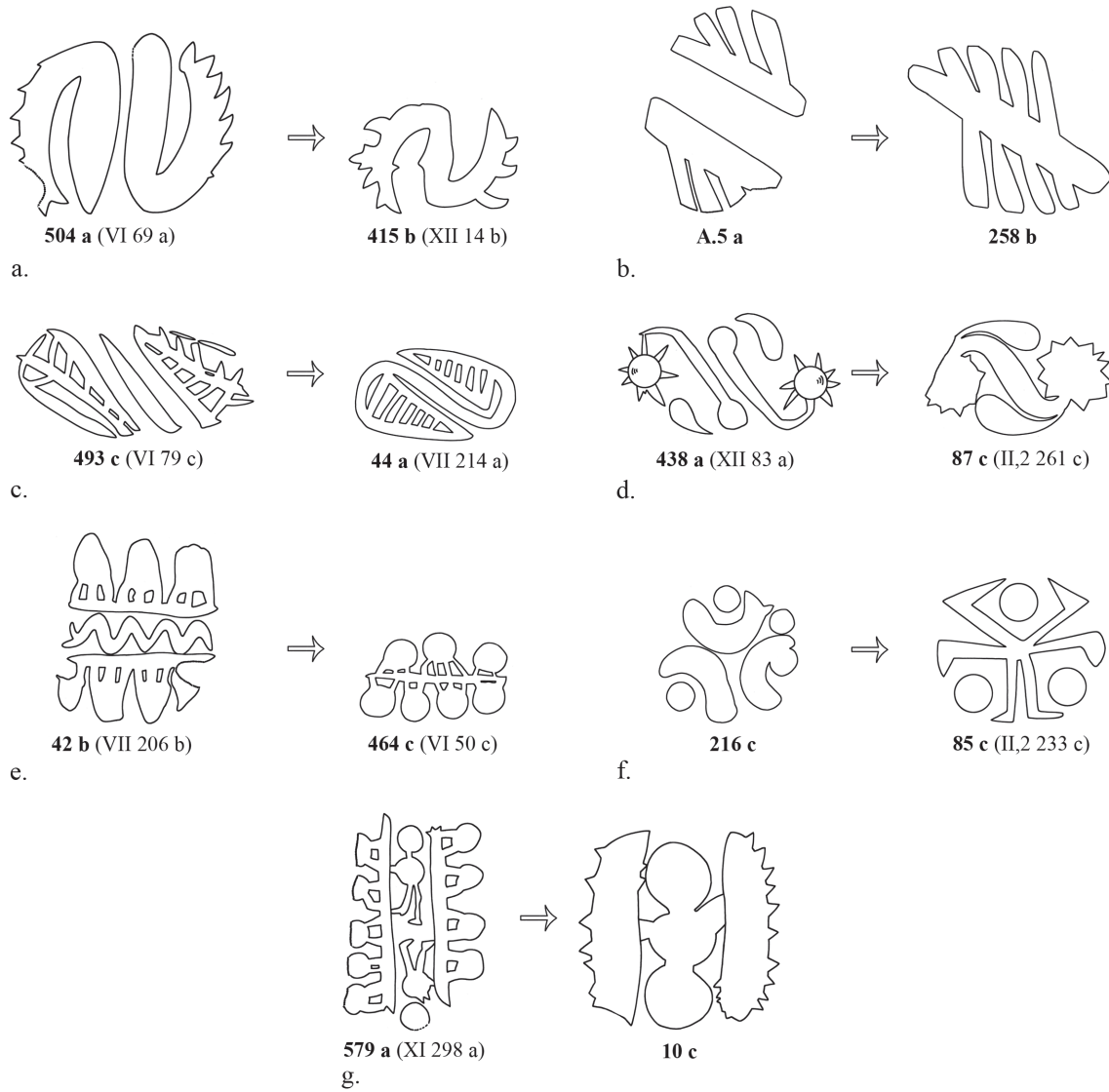


Fig. 126 The creation of repetition compounds by the fusion of compositions: a.-g. to the left is the composition and to the right the compound.

most of the compounds, and the miscellaneous composite devices are created (*figs. 94, 95*). Many devices formed by this second process result from the fusion of ornamental compositions in a single entity. This latter sub-process is relevant to the formation of repetition compounds (*fig. 126*), supplementation compounds (*fig. 127*), and border

ICONOGRAPHY

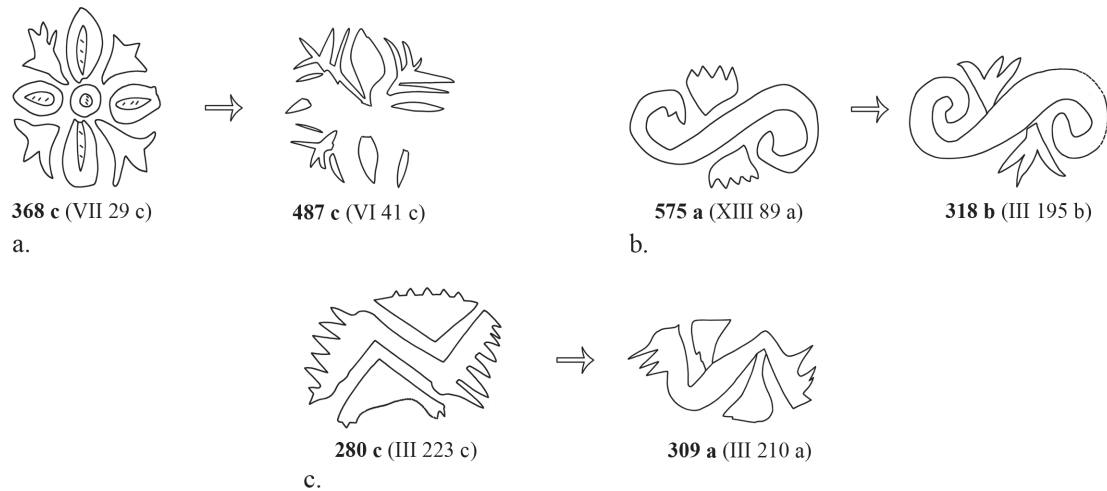


Fig. 127 The creation of supplementation compounds by the fusion of compositions. a.–c. to the left is the composition and to the right the compound.

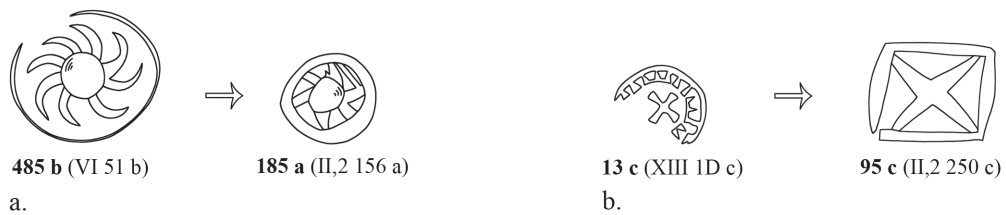


Fig. 128 The creation of border compounds by the fusion of compositions. a., b. to the left is the composition and to the right the compound.

compounds (fig. 128) and can be seen in the comparison of various compositions with composite devices. The two “Toothed sickles” **504 a** which are arranged in 180° rotational symmetry for example,²¹⁵⁸ have been fused in repetition *Z-whirls with curved arms* on **415 b** and **505 b** (fig. 126 a). The two *Line combs* **A.5 a** have been fused in one device on **252 a** and **258 b**, the *Wedge* **493 c** has become the shared stalk of the *Leaves with stalk* on the *S-whirl* **44 a** and the *Star flowers* **438 a** with the small *Stemless paisleys* near their base have been fused in the *S-whirl* **87 c** (fig. 126 b–d). Also, the two antithetical ‘Poles’ slung with ‘String vessels’ **42 b** have been united in a *Mirror pattern* on **464 c**, and the three *Centred-lunettes* **216 c** have been fused into a repetition *Triskeles* on **85 c** (fig. 126 e, f). A comparison of the compositions **10 c** and **579 a** could suggest that on **10 c** the whole composition *Protome of a man* holding a “Saw branch” has been treated as a unit and rotated 180° to be fused with its twin image in a new device (fig. 126 g).

²¹⁵⁸ A similar composition is created by the ‘Beaked busts with ponytail’ **508 b**.

ICONOGRAPHY

Free-standing floral motifs, such as those placed on the angles of the *Quatrefoil* **368 c** and **461 c** have become supplements by adhering to the angles of the *Quatrefoil* **487 c** (fig. 127 a). Similarly, floral motifs which fill the curves of the *S-spiral* **575 a** and the angles of the *Z-whirl* **280 c** find equivalents on the supplements issuing from the body of similar devices on **318 b**²¹⁵⁹ and **309 a** respectively (fig. 127 b, c). Finally, the images of *Whirls* and *Saltires* surrounded by *Borders* on **485 b** and **13 c** respectively find equivalents on the images of similar devices inscribed in *Borders* on **185 a** and **95 c** (fig. 128).²¹⁶⁰

These considerations show that the fusion of motifs arranged in 180° rotational symmetry forms composite two-armed whirls whereas the coalescence of those arranged along the lines of 120° and 90° rotational symmetry forms composite whirls with three or four arms respectively. Mirror images of devices become fused into mirror patterns, radiating compositions to triskeles, crosses/saltires, and stars. Small vegetal, ornamental, and occasionally representational motifs become supplements by adhering to other devices, whereas devices which abut the inner sides of their borders are fused with them into border compounds.

The way the motifs are combined plays a decisive role in the likelihood that new devices will be created by fusion. While for example paisleys and flowers arranged in 180° rotational symmetry with the axis of symmetry located between their inner sides often become fused into one device,²¹⁶¹ those combinations in which the axis of symmetry is located between the outer sides of the motifs do not form new entities.²¹⁶²

Transformation and abstraction are further processes by which new ornamental devices are created (fig. 129). Occasionally, these processes can result in the creation of motifs, i.e. units which cannot be broken down into smaller entities, from compounds (fig. 129 a–d). While the *Triangles* **44 b** for example, can still be seen as separate units, those on **64 b** have become an indispensable part of the *Border* and cannot be detached from it (fig. 129 a). Each of the devices on **448 b** can be parsed to a *Star* and a *Border* as opposed to the device **67 c** (fig. 129 b). In this latter case, the arms of the star project further than the border making the device an entity which cannot be broken down into its constituent elements in a meaningful way. The *Unidentifiable motif LXIII* **430 c** and the *Segmented circle* **398 c** could be seen as abstracted versions of *Z-whirls with curved arms composed of “Toothed sickles”* (fig. 129 c). The *Z-whirl with curved arms composed of ‘Boars with centipede legs’* **492 a** has been transformed into the abstract pattern **260 b** (fig. 129 d).²¹⁶³ By the abstraction of necks and face, the two motifs combined on the whirl **492 a** have already lost part of their representational character. This has totally vanished in **260 b** whose connection with **492 a** is no longer detectable.

²¹⁵⁹ And **533 a**.

²¹⁶⁰ Also **171 a** and **44 b**.

²¹⁶¹ But not always, e.g. **45 b** and **214 c**.

²¹⁶² The axis of symmetry located between their inner sides: e.g. **3 a**, **115 b**, **445 c**, **555 b**. The axis of symmetry located between their outer sides: e.g. **76 c**, **319 a**, **438 a**, **553 c**, **555 c**.

²¹⁶³ See *Abstract Z-whirl pattern*.

ICONOGRAPHY

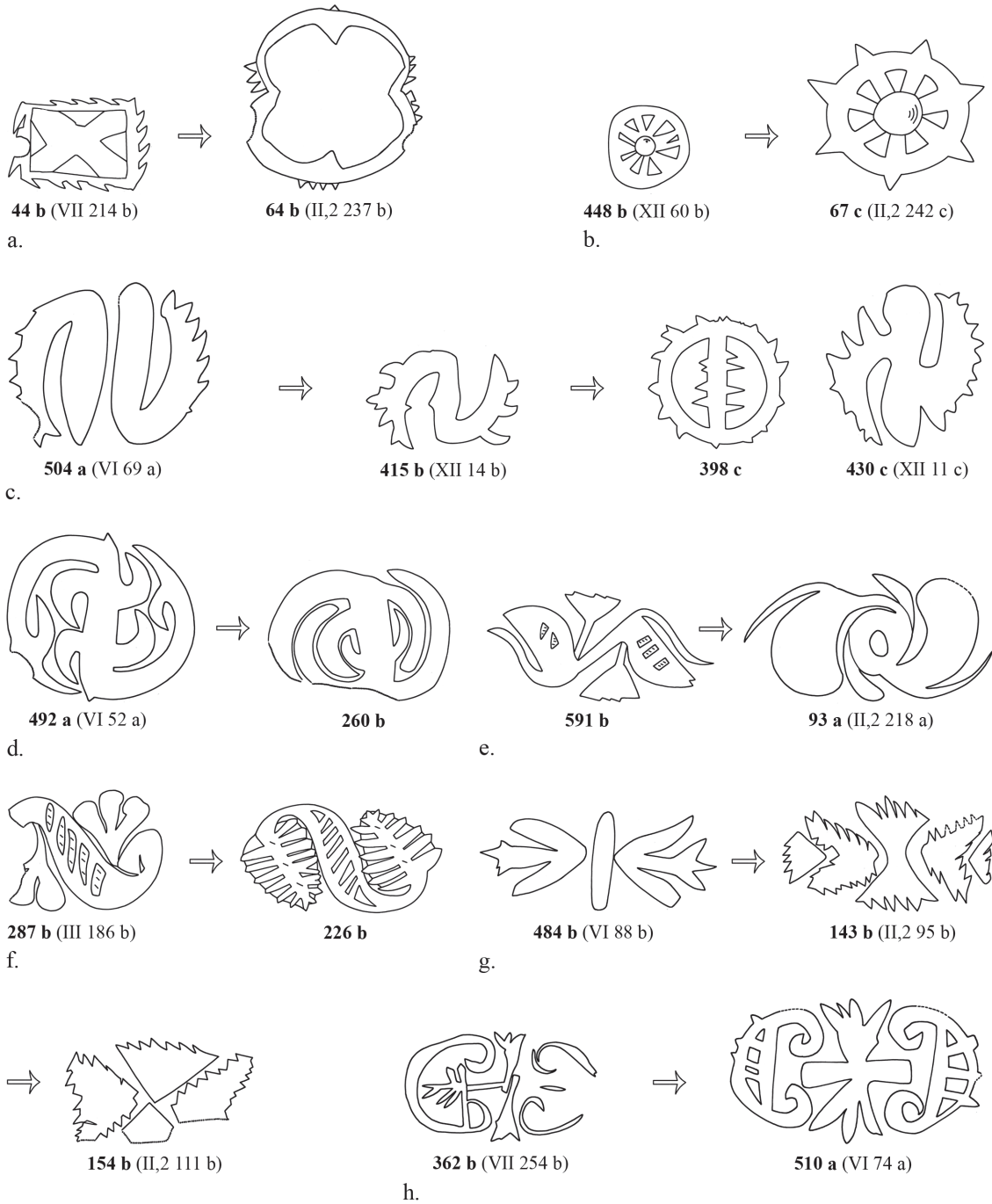


Fig. 129 The process of abstraction and transformation in the creation of new devices. On c., one can follow the fusion of a composition into a compound and the subsequent transformation of the latter into a motif.

ICONOGRAPHY

Abstraction and transformation can be followed on a larger range of devices. The *Protomes of a dog/lion* of the repetition *Z-whirl* **591 b** for example, have been transformed to *Paisleys* on the repetition *Two-armed whirl* **93 a** (fig. 129 e). Only the *Line* which issues from the shoulder of each *Paisley* and which is the remnant of the *Protome's of a dog/lion* front leg betrays the origin of these *Paisleys* on figural motifs. In the process of transformation to ornamental motifs, the *Protomes of a dog/lion* of the repetition *Z-whirl* **288 a** have lost their muzzles in the repetition *Z-whirl* CMS III no. 112. The fused stalks of the *Leaves with stalk* on the *S-whirl* **226 b** have been transformed into an S-shaped entity whose ornamental character is well demonstrated by its similar configuration to the stem of the *S-spiral* **287 b** (fig. 129 f).

Further examples of similar transformations are the “*Arrows*” **484 b** which have been replaced by combinations of *Chevrons* and *Papyrus triangles* on **143 b**, these latter having been further abstracted to simple *Chevrons* in **154 b** (fig. 129 g). A similar example is also the inner hatching of the *C-spirals* **510 a** which is possibly an abstraction of the combination of the upper part of the ‘*Wheat stalks*’ with the *C-spirals* on **362 b** and **30 c** (fig. 129 h).

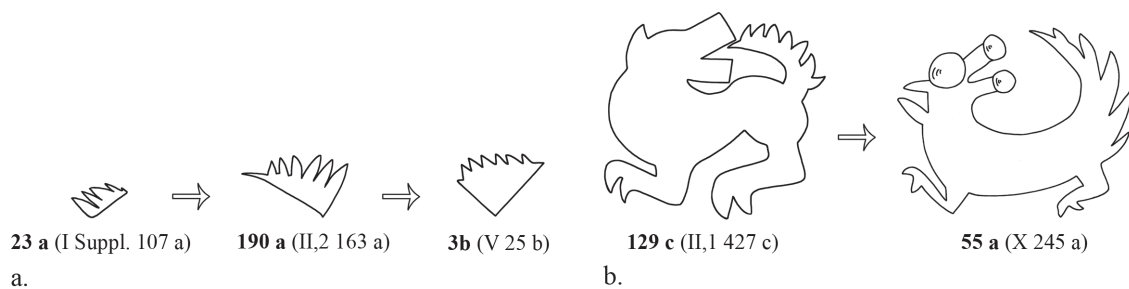


Fig. 130 Transformation in the creation of new devices.

The process of transformation, but not abstraction, can be followed in more examples (fig. 130). The *Hatched triangles* **23 a** for instance, transform into a *Papyrus triangle* on **190 a** which shows signs of its origin in that its form is still that of a scalene triangle and the dentation on its upper part issues from a deeper part within the body (fig. 130 a). On **3 b** on the other hand, the *Papyrus triangle* has taken the shape of an isosceles triangle, which is typical of the motif, and shows a massier body and dentation of short spikes issuing from the upper side. Finally, the ‘*Minoan dragon*’ **55 a** can be seen as a *Dog/lion* which has been transformed to another creature by acquiring an oblong one-piece body (fig. 130 b).

ICONOGRAPHY

THE ICONOGRAPHY OF THE PRISMS WHICH COME FROM THE MALIA WORKSHOP

A large variety of devices is represented on the prisms which come from the Malia Workshop. Among the motifs, most popular are *Men in profile*, *Dogs/lions*, *Bovines*, *Heads of an agrimi*, *Waterfowls*, *Spiders*, *Amphorae*, *Jugs*, “*Saw branches*”, *S-spirals*, *Lines/ Bars*, *Wedges*, *Whirls*, and *Blobs*.²¹⁶⁴ Apart from these, also *Agrimia*, *Pigs/boars*, *Heads of an ‘ox’*, *Heads of a ‘ram’*, *Fish*, “*Arrows*”, *Ships*, *Hatched Ds*, ‘*Wheat stalks*’, *Papyrus triangles*, *Chevrons*, “*Columns*”, *Cross pommée*, *Swastikas*, *Triangles*, *Zs*, “*Trowels*”, and ‘*Arrows’ b* are met more than once.²¹⁶⁵ Repetition, supplementation, and border compounds as well as representational composites are also represented.²¹⁶⁶

Descriptive, ‘pictographic’, and ornamental images as well as inscriptions are met (fig. 131). *Men in profile* can stand alone on the seal face, be paratactically combined with other men or touch another motif.²¹⁶⁷ When seated, they are often depicted to the side of a vessel or holding a *Bow with Linear arrow*.²¹⁶⁸ Quadrupeds and *Waterfowls* can stand alone, be accompanied by fillers and occasionally be combined with other main devices.²¹⁶⁹ Frontal heads of animals often stand alone or are flanked by fillers whereas paratactic combinations of *Heads of an agrimi*, *Amphorae*, and *Jugs* are frequently met.²¹⁷⁰ *S-spirals* and *Zs* can function as main devices or be supplemented whereas *Cross pommée* always take ‘*Lily flowers*’ as angle supplements.²¹⁷¹ ‘*Wheat stalks*’, *Wedges*, and occasionally *Blobs* are used as fillers, *Blobs* being also encountered in combinations of more than one

²¹⁶⁴ *Men in profile*: e.g. 198 a. *Dogs/lions*: e.g. 134 b, 135 a. *Bovines*: e.g. 164 a, 198 c. *Heads of an agrimi*: e.g. 184 b, 195 a. *Waterfowls*: e.g. 188 a, 207 a. *Spiders*: e.g. 146 a. *Amphorae*: e.g. 134 c, 206 b. *Jugs*: e.g. 186 b, 187 a. “*Saw branches*”: e.g. 147 a. *S-spirals*: e.g. 177 c. *Lines/Bars*: e.g. 196 c. *Wedges*: e.g. 196 b. *Whirls*: e.g. 191 b. *Blobs*: e.g. 145 c.

²¹⁶⁵ *Agrimia*: e.g. 136 a. *Pigs/boars*: e.g. 159 a. *Heads of an ‘ox’*: e.g. 154 a. *Heads of a ‘ram’*: e.g. 156 a. *Fish*: e.g. 135 b. “*Arrows*”: e.g. 163 a. *Ships*: e.g. 145 a. *Hatched Ds*: e.g. 189 a. ‘*Wheat stalks*’: e.g. 207 a, 207 b. *Papyrus triangles*: e.g. 143 b. *Chevrons*: e.g. 143 b. “*Columns*”: e.g. 235 a. *Cross pommée*: e.g. 191 a. *Swastikas*: e.g. 158 b. *Triangles*: e.g. 145 a. *Zs*: e.g. 149 b. “*Trowels*”: e.g. 145 b. ‘*Arrows’ b*: e.g. 145 b.

²¹⁶⁶ Compounds: e.g. 44 b, 160 b, 168 c, 170 b, 171 b, 177 c, 182 c, 206 b, 208 b. Representational composites: e.g. the ‘*Pole’ slung with ‘String vessels’* 167 b, the *Bow with Linear arrow* 191 c.

²¹⁶⁷ Alone: e.g. 149 c. Paratactically combined with other men: e.g. 187 b. Touching another motif: e.g. 147 a.

²¹⁶⁸ To the side of a vessel: e.g. 203 a. Holding a *Bow with Linear arrow*: e.g. 191 c.

²¹⁶⁹ Alone: e.g. 150 a, 155 c, 164 a. With fillers: e.g. 147 b, 155 b, 208 a. With other main devices: e.g. 147 c, 182 a, 198 c.

²¹⁷⁰ Frontal heads of animals standing alone: e.g. 156 a, 162 b. Frontal heads of animals flanked by fillers: e.g. 154 a. Paratactic combinations of *Heads of an agrimi*: e.g. 167 c. Paratactic combinations of *Amphorae*: e.g. 198 b. Paratactic combinations of *Jugs*: e.g. 196 b.

²¹⁷¹ *S-spirals/Zs* functioning as main devices: e.g. 149 b, 163 a. *S-spirals/Zs* functioning as supplemented devices: e.g. 208 b, 299 b. *Cross pommée* functioning as supplemented devices: e.g. 184 a, 199 c. However, the *Saltire pommée* on the hemicylinder CMS II,2 no. 112 which could constitute the CHIC sign 070 (CHIC no. 199) does not take supplements.

ICONOGRAPHY

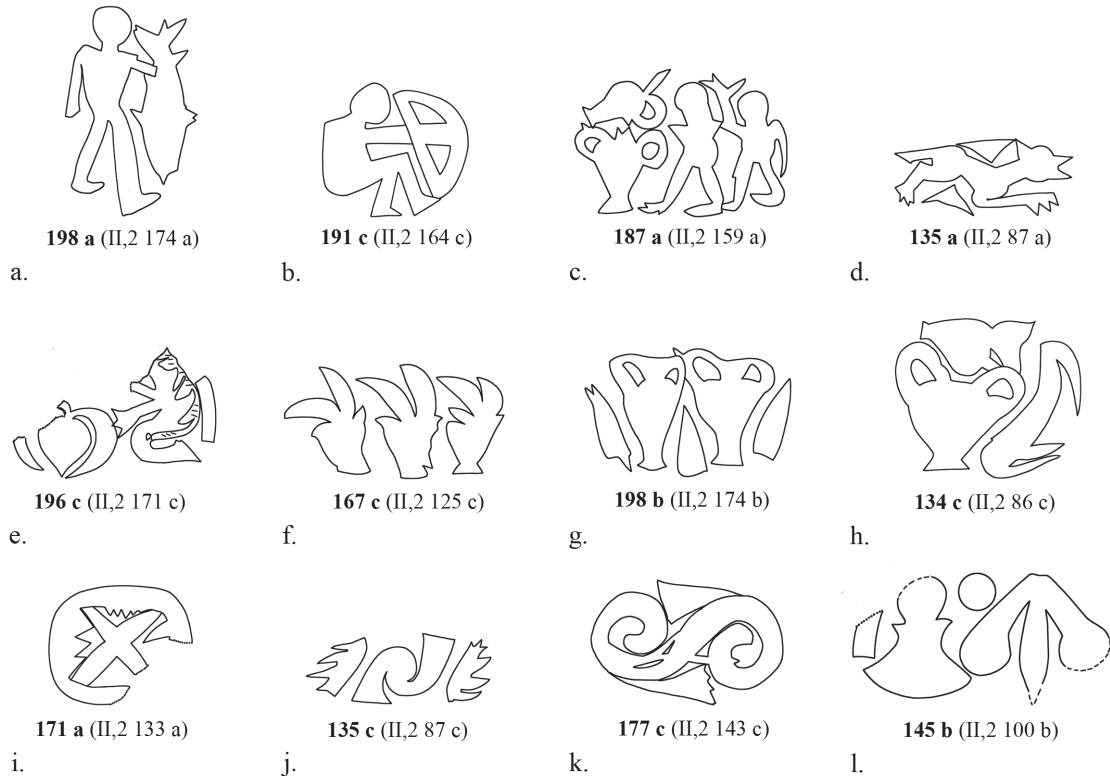


Fig. 131 Images on prisms from the Malia Workshop.

in which they function as main devices.²¹⁷² *Swastikas* either stand alone or are placed at the centre of a composition.²¹⁷³ Finally, the “Trowel” and the ‘Arrow’ *b* are only found combined with each other, making up the inscription CHIC signs 044 – 049.²¹⁷⁴ This is the only hieroglyphic inscription represented on the prisms of the Workshop.²¹⁷⁵

Some iconographic observations on the figural motifs encountered on the steatite seals which come from the Workshop are of particular interest because they provide useful guidelines for the classification of such motifs. The first is that all three devices, *Head of a ‘ram’*, *Head of an ‘ox’*, and *Head of a ‘goat’*, are represented on seals of the Deep Cut Style (fig. 132). If the opinion is accepted that seals of this style are the work of one hand,

²¹⁷² ‘Wheat stalks’, *Wedges*, *Blobs* as fillers: e.g. **145 b**, **183 a**. *Blobs* as main devices: e.g. **159 a**.

²¹⁷³ Alone: e.g. **143 a**. Centre of a composition: e.g. **158 b**.

²¹⁷⁴ E.g. **158 a**.

²¹⁷⁵ Another hieroglyphic inscription is encountered on side a of the breccia three-sided prism CMS II,2 no. 168 (CHIC no. 234 α); also on the side a of the amygdaloid CMS II,3 no. 151 (CHIC no. 204 α) and perhaps on the hemicylinder CMS II,2 no. 112 (CHIC no. 199).

ICONOGRAPHY

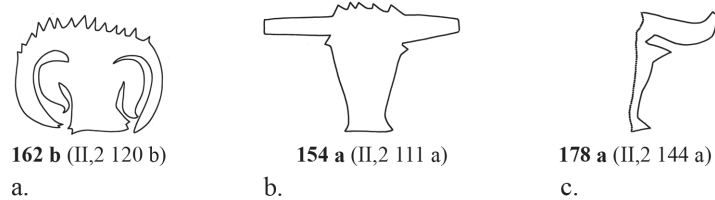


Fig. 132 *Head of a 'ram', Head of an 'ox', and Head of a 'goat' on prisms of the Deep Cut Style.*

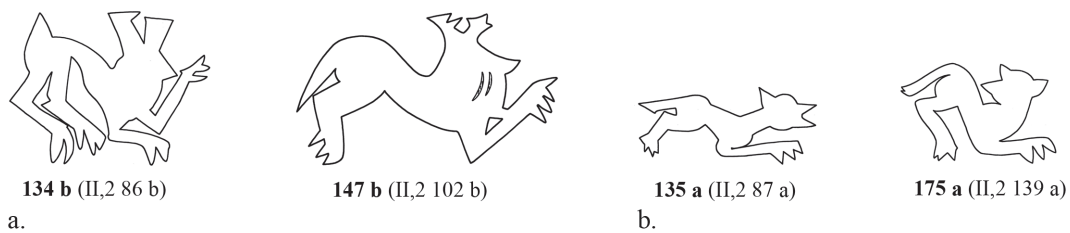


Fig. 133 *Dogs/lions on prisms of the Deep Cut Style: a. robust version; b. slimmer version.*

the existence of three kinds of frontal heads of a ruminant in this group would suggest that each of them is a depiction of the head of a different animal.

Among the *Dogs/lions* a more robust and an overall slimmer version are met (*fig. 133*).²¹⁷⁶ The first shows very broad chest, neck and head which are not differentiated from each other, and long thick jaws which terminate in small triangles, perhaps denoting the lips. The second subtype is less robust; the chest is slimmer, the head, represented by a boring, is clearly differentiated from the neck, and the jaws are rendered by short spikes. It is thought possible that the two versions are the depictions of two different animals, i.e. a lion, represented by the robust variation and a dog with an overall thinner body. In the case that this is true, the broad thick neck of the first subtype would represent the mane of the lion, which is not rendered by hatching in the quadrupeds of the Workshop.²¹⁷⁷ In view of the fact that most examples of the two subtypes belong to the Deep Cut Style, the possibility that the two actually render the same animal created by different hands would seem improbable.²¹⁷⁸ A differentiation between the two animals on the prisms of the Workshop can to a certain extent help distinguish dogs and lions among the rest of the material.²¹⁷⁹

The large majority of *Dogs/lions* are crouching and all have open mouths. On the other hand, *Bovines*, some of which have a markedly long tail,²¹⁸⁰ are most often standing or

²¹⁷⁶ More robust: e.g. also **155 c**. Slimmer: e.g. also **137 a**.

²¹⁷⁷ However, it is rendered by hatching on the *Busts of a dog/lion* of the *S-whirl 160 b*.

²¹⁷⁸ For the Deep Cut Style, see pp. 75–77.

²¹⁷⁹ For a discussion on this subject, see *Dog/lion*.

²¹⁸⁰ E.g. **155 b**, **164 a**.

ICONOGRAPHY

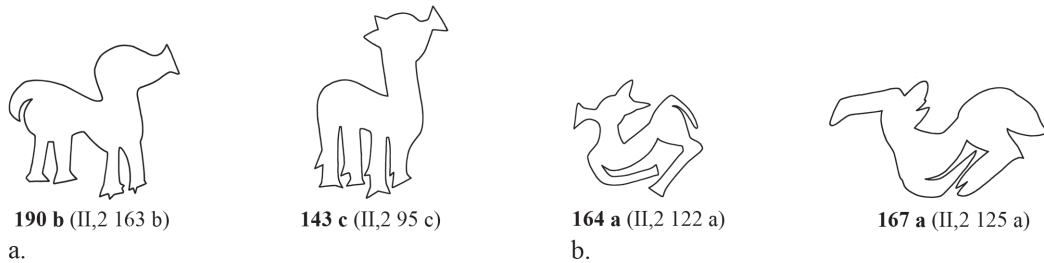


Fig. 134 a. Standing *Bovines* on prisms of the Deep Cut Style; b. seated *Bovines* on prisms of the Deep Cut Style (left) and the Hasty Cut Style (right).

seated and always have a closed mouth. Among the *Ships*, the Kolonna type predominates with only one example belonging, according to Wedde, to the Platanos type.²¹⁸¹ ‘*Papyrus flowers*’ and ‘*Lily flowers*’ are the most commonly used supplements.

As a rule, motifs in right side view predominate. All the *Heads of an agrimi* for example, are depicted in right profile as are also the majority of *Men in profile*, *Dogs/lions*, *Waterfowls*, *Jugs*, and *Ships*. Among a subtype of *Bovines* which have long legs and necks, the standing animals are depicted in right profile and the seated ones, represented by examples which belong to both the Deep Cut Style and the Hasty Cut Style, are shown in left profile (fig. 134).²¹⁸² This suggests that, at least in this case, the pose and not the idiosyncrasy of the particular hand defines the direction of the quadrupeds. In favour of this, would also speak the fact that the standing *Bovines* belong to the Deep Cut Style and were thus probably made by the same hand which created the seated animals of the same style.²¹⁸³

The number of the quadrupeds’ legs seems to be connected with the pose of the animal and also the mood of the engraver when creating a certain motif. On the other hand, it does not seem to be denotative of a particular hand. All standing quadrupeds for example, show four legs²¹⁸⁴ whereas the seated ones and most crouching ones have two legs. The only crouching animal with four legs is the ‘*Goat*’ 190 a, which like many animals depicted in a crouching pose belongs to the Deep Cut Style. This suggests that, in this particular example, the larger number of legs is a testimony to the somewhat more ‘adventurous’

²¹⁸¹ The *Ship* 232 c constitutes the exception. The possibility exists for the present author that this example also belongs to the Kolonna type (for the relevant discussion, see *Ship*). The *Ship* 181 b cannot be identified as belonging to any of Wedde’s clusters. For the two clusters, see Wedde 2000, 41–50.

²¹⁸² Subtype of *Bovines* which have long legs and necks: e.g. 143 c, 155 b, 164 a, 190 b, 201 c; but not 169 b, 177 a. Standing animals in right profile: e.g. 143 c, 190 b, 198 c. Seated animals in left profile: e.g. 155 b, 164 a (Deep Cut Style), 167 a (Hasty Cut Style); for the two styles, see pp. 75–77.

²¹⁸³ E.g. 155 b, 190 b.

²¹⁸⁴ But not the *Dog/lion* on the conoid CMS II,2 no. 173, which has three legs.

ICONOGRAPHY

mood of the engraver when working on the specific device as opposed to a witness of the idiosyncrasy of a hand.

Noteworthy is the appearance of almost identical motifs on different pieces.²¹⁸⁵ At times, the size of such motifs is the same, a feature which could suggest that they were traced on stone from templates.²¹⁸⁶ On the other hand, slight size differences among other almost identical devices could speak against such a hypothesis.²¹⁸⁷ The fact that various iconographic versions of one type exist on pieces which belong to the same style could also suggest free creation of each motif.²¹⁸⁸

Some iconographic clusters of pieces belonging to the same style which show the same motifs on two seal faces are encountered.²¹⁸⁹ Most times, such pieces are fragments, a feature that could be taken as an indication that one of the pieces in each cluster represents a further attempt to manufacture again a seal which broke during manufacture. On the other hand, the possibility cannot be excluded that a serial construction of pieces with similar motifs was undertaken. Whether the motifs were randomly chosen from the extant repertoire or whether their combination had any particular meaning is a question which cannot find an answer in this study as this would require extensive research on the subject of the significance of the used motifs.

²¹⁸⁵ Compare for example 167 a/168 a, 135 c/197 a, 201 c/231 a.

²¹⁸⁶ Compare for example 167 c/170 a.

²¹⁸⁷ E.g. 183 b/185 c, 135 c/197 a.

²¹⁸⁸ E.g. 134 b, 147 b, 155 c.

²¹⁸⁹ E.g. 135/197, 183/185, 195/199, 201/231.