

MYCENAEAN SEMINAR

The following are summaries of papers read at meetings of the Mycenaean Seminar of the Institute of Classical Studies during the Session 1978–79:

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Origins of the Mycenae-Vapheio Lion Master

This paper supplements my article, "The Mycenae-Vapheio Lion Group" in *AJA* 82 (1978) 285–299.

More works attributable either to the Master himself or to his workshop or milieu can be found among the sealings from Knossos, Ayia Triada, and Kato Zakro.* Iconographic comparisons with the sealstones listed in my article (cited by M-V no.) are given, where applicable, for convenience.

Knossos

Vc – M-V 30 and 25

L46 – M-V 19

HMs. 347 and HMs. 353 and HMs. 1041 (Betts 31) – M-V 16–19

If so, then probably add also *CMS* I 102, 293 and 304

R37 – M-V 6

Related

Kn Ec/AT 44 – M-V 14

Ayia Triada

47 and 82 – *CMS* I 255 and 256, at least related to the Master

48 – M-V 30 (the arrow of 48 – M-V 10 and 32)

97

Kato Zakro

193 – *CMS* I 224 (close to the Master)

105 – M-V 6 (compare Kn R37)

60, 93, 111, 112, 113, 167, 222

The examples from Knossos and Ayia Triada seem characteristic of his style.

A few of those from Kato Zakro, however, deserve comment. Almost all of the KZ sealings impressed by lentoids depict bizarre monsters (probably most by one artist), while the Lion Master's products are conspicuous in their relatively conventional motifs. A few of these preserve two traits not previously

* Numbers here refer to: Knossos – either HMs. inventory numbers, M. A. V. Gill, "The Knossos Sealings: Provenance and Identification" *BSA* 60 (1965) 58–98, or J. Betts, "Some Unpublished Knossos Sealings and Sealstones", *BSA* 62 (1967) 27–45; Ayia Triada and Kato Zakro – D. Levi, "Le Cretule di Haghia Triada", and "Le Cretule di Zakro", both in *Annuario* 8–9 (1925–1926) 71–201.

associated with the Master's distinctive style: the profile head of KZ 113 (compare the Middle Minoan profile types of the so-called Priest and Princes on Kn P79 and Pf [HMs. 179 and 180 = *GGFR* pls. 14 and 15], HM 1623 from Profitis Elias, and *CMS* VIII 115 – all probably by one Minoan hand whom J. Betts and I call the Portrait Master); and the drooping lip of KZ 111 and 113 (compare *CMS* I 243 and 244) is fairly restricted to sealstone artists working in Crete at the beginning of the Late Minoan period. These latter artists form what Betts and I call the larger Line-Jawed Lions Group (examples: *AGdS* II Berlin 36, *CMS* IV 258, *CMS* I 272) which can be subdivided. These two traits, the head-in-profile and the drooping lip, are to be associated with Cretan artists, thus implying that the Lion Master was a Minoan, whose early works were preserved at Kato Zakro, where, therefore, he might have had close connections before he moved to Mycenae.

This possible move from Kato Zakro to Mycenae can be further illustrated by the appearance of a scalloped motif at both sites (KZ 76 and 77, and both the earrings [*Mycenae* ill. 293] and gold plaques from Shaft Grave III, the earliest Shaft Grave in which the Master's work appears). In Shaft Grave IV, the next one to contain his work, this Cretan connection, as well as other Minoan traits, like his Minoan-type gold cushion seals (M-V 7, 8, 12) of the earlier Shaft Grave, no longer appear.

If the Mycenae-Vapheio Lion Master was a Minoan by race, while his products in the Shaft Graves are usually considered Mycenaean in style, then it is obvious that our present-day usage of the terms Minoan and Mycenaean when applied to art is imprecise. At the moment the two terms have rather specific meanings only for most pottery and for the people; we need both more work on the identification of artists, as well as a fair understanding of their careers and personalities, however, before the terms Minoan and Mycenaean can be used for art in any significant way.