

THE ICONOGRAPHY OF RULERSHIP: A CONSPECTUS *

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* I am grateful to P. Rehak for suggesting that I compile this catalogue and for his helpful advice, encouragement, and gentle prodding. My thanks too to Barbara Olsen, who helped prepare the scale plans C-P.

INTRODUCTION

The following catalogues present a select number of plans, views, representations, and extant examples of subjects, both those discussed in most of the papers given at the Ruler Symposium (only Cline's paper is not represented here with illustrations), as well as related iconographic images and objects.

The Catalogues

Section I Catalogues: Plans and Reconstructed Drawings

Paul Rehak thought it would be helpful, if readers wish to appreciate the seats of power (both in the phrase's literal and metaphoric senses), to include plans of citadels, palaces, and villas, all to a single scale, and their identified throne rooms, again to a single scale, and with reconstructed views of what some of their interiors might have looked like.

The plans at a single 1:750 (2 cm. = 15 m.) scale are instructive; the palaces and throne rooms look like they followed some sort of standardized form. And the oddities stand out clearly: the possible throne emplacement (see item 265) in the porch of the megaron at Mycenae probably was not, even though we might like to see in the cavity nearby a parallel for the two near the Pylos throne (even if we do not know what they were used for); even the Tiryns dais looks proportionally out of scale from the conformist Mycenae, Pylos, and Knossos examples.

Section II Catalogues: Representations

The reader will note that while the speakers at the AIA conference in 1992 addressed certain images, the relevant catalogue not only includes these but also peripheral images and the extant objects themselves. As many illustrations as possible (some specially prepared) are included but the images most frequently illustrated elsewhere in this volume are not included here.

For example: several speakers address the images that show the Commanding Gesture¹, which should have a specific definition (person stands stiffly, his/her out-stretched hand holding a staff [*skeptron*] vertically in front). The catalogue gives a full list of these images (A1 and 2: Commanding Gesture with and without the *skeptron*) as well as other images of people holding staffs and lances, in other positions (vertically but not stiffly, obliquely, in back of the person -- hand-held sticks have a long history). Again, the speakers have used images of seated persons in their studies of possible authority figures; and again, while the catalogue includes those that do indeed seem to portray people of high status, it also includes a wide range of other seated people, as well as animals, so the reader may see in more detail where seated authority figures may differ from, say, seated symposiasts.

The purpose of such fulsomeness is to remind the reader that specific images exist in a broader context than the discussants present (they, after all, are arguing specific cases) and

1 NIEMEIER 1988: Commanding Gesture with *skeptron*: Master Impression (god; HALLAGER 1985 refuses to specify the figure), Knossos sealing HMs 141 etc. (*KSPI* M1-5) (goddess from afar), AM 1938.1127 (*CS* 250) (god from afar), Chieftain Cup (god), *CMS* V no. 608 (god), Knossos sealing HMs 383I (*KSPI* L46) (goddess) without *skeptron*: *CMS* XI no. 28 (god), *CMS* V no. 184 (god), AM 1938.1129 (god from a distance) total gesture not preserved: Knossos frescoes Priest King and Dancing Lady from the Queen's Megaron (*PM* III figs. 40 and 246, pl. XXV).

that the boundary between one discrete image and another may be more difficult to draw than is often supposed.

If, for instance, people with staffs in the Commanding Gesture pose are to be identified as gods, then when do they become so? Are they gods in the pose but without their staff? Are they gods in the becoming if they hold their staff vertically but in back of them or obliquely in front of them or by their side? Staffs may indeed be emblems of authority (cf. the sealings in A1: "Staff held Obliquely") but they probably started out as simple wood sticks used as weapons or as walking sticks (cf. the Pylos fresco in A1: "Staff held Vertically in Other Positions"); in other words, the staff as *skeptron* has a history and it has multiple usages conforming to the multiple personalities that use them; the stiff "commanding" pose is only the end result of a larger kinetic movement that begins with holding the staff relaxedly at one's side or in back. If the Commanding Gesture pose is indeed part of a larger kinetic movement involving a staff, then, while it may convey importance, it does so to humans.

Again, there is the rigid iconographical *topos* of "woman seated at right to left on a throne with figures in front facing her". Several of these representations also include top exergues containing suns, moons, and other probable heavenly bodies². The repetitiousness of this image is impressive and the *Potniai Theron* (perhaps including the women seated on animals [D5] and the possible *xoanon* on item 107 [CMS VII no. 118]) who appear in this *topos* suggest that the pose is reserved for a goddess.

But again the image of "seated being" occurs in other contexts (I have omitted kneeling figures) that suggest other kinds of activities that are also important for this conference on Minoan and Mycenaean representations of authority. A few speakers have drawn our attention to Aegean representations of symposia; these may have their earliest representations on the Mallia prisms (MM II) that seem to depict people seated next to large (beer?) pots; the terracotta model HMp 15074 from Kamilari [item 176] with people sitting and being served drinks and the figurine HMp 21979 from Mt. Juktas [item 173] who holds a cup in outstretched right arm continue to illustrate the symposion.

Perhaps, too, being depicted seated in other ways conveyed the special status of the figure: the seated women in flounced aprons in the Knossos Sacred Grove and Dance and Grandstand frescoes [item 131] are certainly set apart from those who stand on the parotids just wearing skirts; and when we view the Akrotiri Xeste 3 fresco above the lustral basin [item 134], while we may realize that the main focus must be the shrine on the wall to our right, it is the seated Wounded Girl with whom we identify. And this natural sympathy is reinforced when we realize that in the first floor fresco the figure directly above the ground floor's Wounded Girl is the Goddess.

Another type of important figure is the Master or Mistress (*Potnia*) of Animals (II F; the seated Akrotiri "goddess" [item 134] is also one. This *topos* is as impressive as it is highly conventional; its monotonous repetitiveness might seduce one into assuming that it is reserved for depictions of divinities. While some of these Masters and Mistresses might indeed be divinities, like those on Cypriot cylinders with Hathor wigs [item 203; cf. items 68 and 69], others seem more down-to-earth like the bearded Master of Lions on item 208 [CMS I no. 89], the Master of obediently sitting dogs on item 229 [HMs 382], and the Master of fish or dolphins on item 233 [CMS V no. 181].

2 Item 121 (CMS I nos. 17); item 153 (CMS I no. 179); item 19 (CMS V Suppl. IA no. 133); item 126 (CMS V no. 199); item 162 (Thebes Mus. 9909 etc.); also see CMS II 3 no. 114 and AT 143. Also see the floating boar heads on item 3 (CMS V Suppl. IA no. 142), item 158 (CMS X no. 261), and item 161 (AT 130) that might represent another astronomical feature -- a constellation, perhaps, or other asterism.

Because of the heraldic nature of the Master and Mistress of Animals and the limited number of animals that attend them (mostly lions, griffins, monkeys, and *genii*), I have included a short list of these -- the number of monkey representations is surprising.

One catalogue is included here to illustrate one topic that Ellen Davis introduced in her comments, that of representations of isolated (in the heraldic vocabulary, "erased") human heads -- I include both heads (profiles) and faces (frontal). This *topos* starts early, in MM III (now that hair styles are better understood we can appreciate the humanity of the youth on item 55 [CMS II 2 no. 251] who has been called a "demon" in the past). Heads and faces are used both as main motifs on seals and as fillers; and all are remarkably realistic and immediately recognizable as human. I find Boardman's comment that there is a "strong generic similarity between most of" the heads, "which indicates that we are dealing with a Minoan characterization of a male head, not of a particular person" ³ understandable but unsympathetic: veristic portraits, we are taught, are invented much later, although the mask "of Agamemnon" is so stunningly individualistic that it has been likened to a portrait of Kaiser Wilhelm II. The blobby and featureless "aniconic" heads on the gold rings, however, are a distinctive feature of only one group of LM I ring engravers, the Isopata and related Ring groups ⁴, the elliptical blobs being the same as those that make up the limbs and musculature of the figures; these aniconic heads should not be thought of as representing anything more than a technical trait appropriate for engraving in metal.

Let me add one more catalogue, bearded men besides those included in II C Heads ⁵:

From the Mainland:

catalogued below: CMS I no. 5 in II C1 Bearded Heads and Master of Lions on CMS I no. 89 in II F2;

add: CMS I no. 16, nude (defeated?) in a battle; men's heads on the niello cups from Mycenae ChT 24 ⁶ and Pylos ⁷; and *MycPictV-P*: XI.7 (man with horse) and XI.42 (warriors on the Mycenae Warrior Vase)

From Crete (a close examination of the Harvester Vase convinced both Paul Rehak and myself that the Leader does *not* wear a beard):

catalogued below: CMS II 3 no. 13a, probably AM 1971.1148, and undoubtedly CMS IX no. 6d and NYMM 26.31.218, all in II C1 Bearded Heads.

add: archer on stone rhyton fragment (*PM* IV fig. 59); shell inlay from the Messara ⁸; and a head vase from Phaistos ⁹.

Along with Betts ¹⁰, I agree that beards were sometimes worn by both Minoan and Mycenaean men and from MM III on down to the time of the LH IIIC Mycenae Warrior Vase¹¹.

3 BOARDMAN 1973, 116ff.

4 YOUNGER, *Masters/Groups* II 120-135.

5 Drawn mostly from BOARDMAN 1973: 116.

6 XENAKI-SAKELLARIOU, *MY ChT* 84-5, pl. 15.

7 MARINATOS and HIRMER pls. 196 above and 204 below, respectively.

8 *PM* II fig. 21a and b.

9 MARINATOS and HIRMER pl. 133 below.

10 BETTS 1981.

11 *Pace* BOARDMAN 1973: 116: if the beard is Mycenaean, "for a special class or classes of priests or rulers", then CMS I no. 5 was "very likely" made for a Mycenaean, and that on the MM gems the heads are beardless.

Section III Catalogues: Seats

Section III lists the various objects that people sit on, from nothing to rocky terrain, platforms, various stools, and then the thrones. Both represented varieties (with and without people sitting on them) and the actual extant versions are included, along with the Linear B texts that mention seats and the ideograms that depict them.

Section IV Texts

The last Section gives the texts, in transcribed form, Palaima's and other texts concerning the *wanax*, along with a chart of Linear A "O" [sign AB 61]-forms and possible Hieroglyphic prototypes.

The Entries

In each section of the catalogues, the media are arranged thus: first seals, rings, and seal impressions (*CMS* entries first, then other collections), then frescoes, ivories, and finally other materials. Probable forgeries (*e.g.*, *CMS* XI no. 30) are not included. All entries are numbered sequentially and internal references are to "item" numbers.

The entries present information in a specific order, which should be obvious upon some perusal. I have pared the bibliography to the original or most pertinent references. On the other hand, I have included information that I think bears upon the interpretation of the motifs, such as stringhole orientation for the seals. Seals with circular faces (lentoids, prisms, disks), usually have stringholes that are *vertical* to the image. Seals with elliptical faces (amygdaloids), usually have *horizontal* stringholes. But seals whose stringholes are the reverse of the usual practice (*i.e.*, lentoids with horizontal stringholes and amygdaloids with vertical stringholes) usually carry motifs that are special in some way¹². Iconographers who make use of glyptic evidence should pay careful attention to these features.

Seals are described as from their impression. When referring to people moving or facing right or left it is to our, the spectator's, right or left; when referring to people's right or left arm, for instance, it is to their proper right or proper left arm. Some motifs that are open to interpretation have received conventional names: Horns of Consecration, Snake Frames, etc. These terms are discussed in the Preface to this volume.

One class of objects, terracotta and stone figurines, has not received the same detailed treatment of the others -- there are too many of them. Instead, only a representative selection is given.

And finally, not all entries are illustrated here mainly when informative illustrations are not available; and one whole section, II F. Heraldic Animals, is not illustrated mainly because its members are well known.

An Appeal

In compiling this catalogue it has occurred to me that status is conveyed in these representations mainly through four factors: costume, hairstyle, jewelry, and gesture¹³. None of these has yet received a detailed treatment.

12 Cf. YOUNGER 1977: 153-157.

13 Costume: S. MARINATOS 1967b; SAPOUNA-SAKELLARAKI 1971; VERLINDEN 1984, 98-112; GIESECKE 1988; BARBER 1991. Hair-styles: S. MARINATOS 1967a; VERLINDEN 1984, 93-97; E. DAVIS 1986; and D. WITHEY 1992; cf. YOUNGER *Jewelry, passim* and p. 288, "Stages of Minoan and Theran adolescence".

In this catalogue, therefore, I have paid special attention to describing these four elements, and have tried to standardize my terminology (flounced aprons not skirts, backlocks and forelocks, necklaces and anklets, trailing hands), but without detailed studies of these factors, I cannot appeal to any objective identification of details or a typology of form and development.

It seems to me that without detailed archaeological studies of these subjects, costume, hair-styles, jewelry, and gesture, scholarship in the iconography of Minoan and Mycenaean society, in all its aspects, whether religion, administration, or economy, cannot progress on a sure footing. Without a detailed study of the trappings of status, assertions about the social ranks of people, who is and who is not a god, a priest, a priestess, a king, *et al.*, will remain subjective, undemonstrable, and unconvincing. There is clearly much work still to be done in these areas!

I. PLANS AND RECONSTRUCTED DRAWINGS

SITES

- Mycenae (PI. XLIIIa).
- Tiryns (PI. XLIV).
- Pylos Palace (PI. XLIIIb).
- Knossos Palace (PI. XLV).
- Mallia Palace (PI. XLVI).
- Phaistos Palace (PI. XLVII).
- Ayia Triadha (PI. XLVIII).

BUILDINGS/MEGARONS

- Nirou Khani (PI. XLIVa).
- Mycenae Megaron (PI. XLIVe).
- Tiryns Megaron (PI. XLIVf).
- Menelaion II (PI. XLIVb).
- Pylos Megaron (PI. XLIVg).
- Knossos Throne Room Complex (PI. XLIVc).
- Knossos Hall of the Double Axes (PI. XLIVd).
- Ayia Triadha Megaron (PI. XLIVh).
- Pylos Throne Room, reconstruction view (PI. LXXV).

II. REPRESENTATIONS

A. FIGURES WITH STAFF (*SKEPTRON*)

(also see: the small person in item 33 [CMS V Suppl. IA no. 177])

Men

Commanding Gesture (Staff held vertically in front in an out-stretched hand; for the pose, see NIEMEIER 1988; and compare the men holding staffs with globular attachments depicted on many three-sided prism seals from the Mallia Workshop [MM IIB] such as CMS II 2 nos. 214a and 203b, and AM 1910.237, face c (CS 45c) and 1938.754, face a [CS 5a]. Also compare the incompletely preserved pose for the Knossos relief fresco of the Priest King [IMMERWAHR, *Aegean Ptg Kn 7*; and this volume, pls. Ia, IIa, XVa]; item 121 [CMS I no. 17]; and item 129 [AT 142])

Jewelry: XENAKI-SAKELLARIOU *MY ChT* 292-312, a catalogue of the types of beads found in the Tsountas Mycenae tombs; and YOUNGER *Jewelry*.

Gesture: VERLINDEN 1984, 90-93; NIEMEIER 1988.

With *Skeptron*

1. CMS V no. 184, face b (**Pl. LIa**): lentoid sealstone of sardonyx, provenience unknown, attributed to the Island Sanctuaries Group (YOUNGER, *Masters/Groups* VI: 64), LM/LH IIIA-B.
Composition: on a boat sailing right, in the center a large man running or stepping vigorously to right, his left hand to his chest, his right hand stretched to hold obliquely a staff out in front him (this is not part of the rigging); in back of him, a smaller man at the tiller.
2. CMS V no. 608 (**Pl. LIb**; and this volume, pls. XLc, XLIIId): cushion-shaped sealstone of agate from Naxos, Aplomata T. B (LH IIIC context), unattributed.
Composition, with stringhole vertical: at the right edge, a man stands left, his left arm down, his right arm out to hold out a spear, blade up, vertically in front of him; crowded into the space between the man and his spear, and below his arm, are a table with two legs (apparently truncated to indicate it should have more) atop which are a jug, a rhyton, a bucket, and a sword (blade up) [cf. tablet KN K93a, *226^{VAS}]; at the left edge, a palm tree grows.
3. CMS V Suppl. IA no. 142, the Master Impression (this volume, pls. IX, XVib, XXIb, XLIIe): a sealing impressed once either by a ring (if so, the only figured ring with its long axis vertical) or, more likely, a ringstone (the thick, rounded forms [*e.g.*, the man and the Horns of Consecration] and the flat face of the Master, all suggest an engraved stone), from Khania, Kastelli (mixed, probably LM II-IIIa:1 context, containing earlier LM IB material including the sealing; *MycWorld* pp. 210-211 no. 191), unattributed.
Composition: at the top center, in a prominent space unusually open, a man stands left, his left arm akimbo, his right stretched out holding a staff or spear (point down) in front of him; he wears his hair long and is dressed in a breechcloth with codpiece, and boots (or sandals); for jewelry he wears a garland around his neck and arm rings on both arms (CMS: just the left); to the left of the staff/spear there are traces of objects (dots above a vertical form) and in back of the man is a thick form (cf. the boar's head that appears in the cult scenes on item 158 [CMS X no. 261] and item 161 [AT 130]). The man stands on the highest point of a complex city-scape (cf. HMs 25a [KZ 49] and 45 [KZ 131]) that includes two gates (with half-rosette cornices above the lintels) flanking a form difficult to interpret (acropolis; CMS: cave?), and many buildings, each topped with fenestrated clerestoreys and crowned with rounded merlins or Horns of Consecration. The city seems to front a rocky beach and the sea at the bottom.
4. AM 1938.1127 (this volume, pls. VIIIg, XVIa, XXVIa, XLb): gold finger ring obtained at Knossos (CS no. 250; *PM* I fig. 115), attributed to the Isopata Ring Group (YOUNGER, *Masters/Groups* II: 135), LM I.
Composition: at left, a woman in a flounced apron and skirt stands right, her right hand up to her head; in the top center, a small nude figure (male?) stands or floats left, its left arm akimbo, its right arm stretched out to hold a staff vertically in front; to the right of center, a tall pylon, its top out of sight; at right, a structure that seems to be an enclosure with an open gate containing a colonnette (pedestalled stand? or Linear A *171?) set at the left corner of an ashlar wall (cf. item 11 [CMS XI no. 28]); within the enclosure a tree (olive?) grows up and towards the center. At the left rim, rocks and plants; a short dado of vertical lines from the woman to the pylon.
5. HMs 52a (**Pl. LIc**): sealing impressed by a ring, from Kato Zakro (LM IB context; *KZ* 2), unattributed.
Composition (difficult to make out): two men seem to flank and salute a man in the center standing right, his right hand at his chest, his left holding a staff in front of him.
6. HMs 134 and 185 (**Pl. LIId**): sealings impressed by a lentoid, from Knossos Palace, South-West Basements, Room of the Seal Impressions (*KSPI* Q14; *PM* II fig. 497; IV fig. 597Bi), attributed to the Cretan Popular Group (YOUNGER, *Masters/Groups* II: 125), LM I.
Composition: at top, two plants (asphodels or lilies?) flank a man standing right in a long robe and holding vertically a staff out in front of him; below, two large birds fly antithetic above a knob-like form (omphalos?) rising from the center of the lower rim.
7. HMs 260 and 271 (**Pl. LIe**): sealings impressed perhaps by a ring, from Knossos Palace, East Wing, Doorway south from the Hall of the Colonnades (*KSPI* R60 + 63, pl. 15 no. R63; *PM* III fig. 205, illustrating R60 only; **Pl. LIe** puts the two together), unattributed.
Composition: a procession to the right consisting of (left to right) a nude man, hands up as if fingering a flute, three soldiers, all wearing a figure-eight shield; the middle soldier also wears a plumed zoned helmet (so might the other two) and holds vertically a staff (or spear) out in front of him (certainly the first soldier does not).
8. HMs 383I (**Pl. LIIf**; and this volume, pls. XXVIId, XLIIc): sealing impressed by a lentoid, from Knossos Palace, East Temple Repository (*KSPI* L46; CS no. 8S; *PM* I figs. 363a and 500a, II fig. 546, III fig. 325), unattributed.

- Composition: a man (NIEMEIER 1988: 240, woman) in a skirt and conical cap stands to left, his left arm trailing, his right arm holding vertically a staff out in front of him; behind him (*i.e.*, in the far plane), a lion stands to left, regardant in PT 2, L. Two groundlines below (one is illustrated).
9. HM 341, the Chieftain Cup: (this volume, pls. IIc, XIa, XVb) stone vase from Ayia Triadha, West Villa, NW Quarter, room 4 with the benches (LM IB context; for a general description of the area and its most relevant finds, see item 151 [AT Fresco, room 14]; WARREN, *Stone Vases* P197; KOEHL 1986; MARINATOS and HIRMER pls. 100-102; YOUNGER, *Jewelry*: 282).

Composition:

obverse: a boy and a youth stand facing each other. Both wear a kilt and boots.

The boy at left is shorter and probably younger; his hairstyle consists of three elements: a smoothly shaved area at the back of his head, his crown stubbly with new growth, so too, probably, the stippled area across his forehead. He wears smooth boots, a neck-ring and a bracelet. He holds a sword in his right hand and a crook-shaped object (resembling a *lituus* or whip) in his left hand.

The youth at right is taller and probably older. His forehead is shaved close but the hair in back is long, parted by a hair-band from a single lock of hair that projects over the forehead; the hair-band consist of three elements: a double cord across the crown, a broader band that curves lightly over the hair at the base of the skull, and a rosette at the temple that masks the join between the cords and the band. He wears three necklaces, and arm-rings and bracelets on both arms. His right arm holds out a staff in front of him.

A pillar of stacked masonry at extreme right, in back of the youth, probably designates architecture, perhaps the corner of a building or the frame of a doorway (cf. the Ayia Triadha Sarcophagus, Front Panel, Presentation Scene).

reverse: three youths stand right wearing or carrying bulky robes, cloaks, mantles, or hides that obscure whatever other costume they wear. They wear their hair long, swept back from the forehead, their sideburns shaved close.

10. NMA B7069: ivory plaque from Delos, the Artemision (POURSAT 1977b: 52, 54, 157, pl. XIV.1), attributed there to Cypriote workmanship. Kantor (cited in POURSAT) thought it "completely Mycenaean".

Composition: a warrior stands right, his right arm stretched out to hold vertically a staff or spear out in front of him; he wears a codpiece and a plumed boar's tusk helmet; a figure-eight shield, presumably held by his left hand, lies in the farther plane behind the warrior.

Without Skeptron

11. CMS XI no. 28 (Pl. LIg): gold finger ring said to be found in Cilia in the Thracian Chersonese, unattributed, although the tentative style seems close to that of item 12 (AM 1938.1129 [CS pl. 20]) below.

Composition: at left, a woman in a clumsily engraved flounced apron and skirt stands right; in the center, a man in a kilt stands left, his right arm outstretched towards the woman (as if to hold out a vertical staff in front); at right, a structure that seems to be an enclosure with a two-leafed gate (within oddly depicted jambs) set at the left corner of an ashlar wall (cf. item 4 [AM 1938.1127]); within the enclosure a tree (olive?) grows up and out toward the center. Top center, left, is a star (the only one so depicted); double groundline below.

12. AM 1938.1129 (Pl. LIh; and this volume, pl. XXVIb): gold finger ring said to be from the Harbor Town of Knossos, *i.e.*, Poros (PM II 250 fig. 147b; IV 953 fig. 923; ALEXIOU 1958), unattributed, although the tentative style seems close to that of item 11 (CMS XI no. 28) above.

Composition, left to right: object (pithos?); a woman stands frontal wearing a flounced apron, her right arm across her waist, left hand at her breast; a man stands right, his right arm trailing, his left arm stretched out; a boat (the boat's hull is decorated with zig-zags) with five rowers, a steersman at left, and a figure sitting near the prow at right; below the boat three dolphins leap right; above the boat at left a small figure (woman in a skirt?) stands or floats, its left arm akimbo, its right arm stretched out; at right are illegible forms.

Staff Held Vertically In Other Positions

13. HMs 91 (Pl. LIi): fragmentary sealing impressed by a ring?, from Kato Zakro (LM IB context; KZ 196), unattributed.

Composition (preserved): a nude? man at right stands left, his left hand holding a staff or sword vertically in back of him; at the extreme right, there is vertical stroke, perhaps indicating architecture. A groundline below.

14. Fresco fragments (**Pl. LIIa**) from Knossos, excavated from the small basement room (the "Corner Sanctuary") at the northwest corner of the Central Court next to the North Entrance Passage (*PM* III 82f. fig. 46; *KFA* pl. IV.2 and 3).
Setting: unknown; N. MARINATOS 1987 fig. 7 incorporates these scenes into item 131 [Grandstand Fresco].
Composition: a man in a kilt stands left, his left hand trailing and holding a staff vertically in back of him. There is also the possibility that the massed group of men looking right (*PM* III fig. 45) belongs; they also have staves, but they do not all seem to hold them in their upraised left hands.
15. Frescoes from the Pylos palace (LH III B context; LANG, *PN* II *passim*, esp. 190-220; IMMERWAHR, *Aegean Ptg* Py 10; MCCALLUM 1987).
Old Megaron, Vestibule 64: above the arc dado (1 D 64): a frieze of dogs (38-41 C 64); a battle (22-30 H 64) consisting of a horse-drawn chariot (26 H 64) with charioteer and an accompanying soldier in back carrying an oblique spear relaxedly in his right hand -- both wear helmets and a short tunic with vertical banding, a soldier standing to right wearing a helmet, his left arm up to support himself on a vertical staff; and an epikrinitis frieze of nautili and shrine façade.
16. NMA 7387: krater fragment, provenience unknown (not in *MycPictV-P*).
Composition: man at right stands to left with a sword or stick in back of him.
Staff Held Obliquely (cf. Frescoes from the Pylos Palace 1 D 64 from the Old Megaron, Vestibule 64 with soldiers carrying spears, and 16-20 H 43, 12-13 C 43, 21 H 48 from the upper storey over Hall 46, Corridor 48, and Bathroom 43 with hunters also carrying spears).
17. *CMS* I no. 101 (**Pl. LIIb**; and this volume, pl. XXXVIIIc): gold (electrum) ring from Mycenae ChT 66 (XENAKI-SAKELLARIOU, *MY ChT*: 191-2); though the ring is unattributed, it should be LH I-II in date.
Composition: at left, a man stands right, his right hand holding a staff obliquely at his side; at right, a woman sits on a stool, facing left; the two face each other, the man pointing his left hand toward her, the woman gesturing with her right hand toward him, as if they were conversing. There is a pile of rocks at the extreme right, and a groundline below.
18. *CMS* V no. 173 (**Pl. LIIc**): gold finger ring from Athens, Agora T. VIII (LH IIIA:1 context), attributed to the Athens Minotaur Group (YOUNGER, *Masters/Groups* IV: 63), LM I.
Composition (cf. item 19 [*CMS* V Suppl. IA no. 133] immediately below): a man strides left, holding a frond-tipped staff (cf. *CMS* XIII no. 39) obliquely in his left hand and, apparently in his upraised right hand, a double leash attached to two women in skirts in back of him standing left, all figures over a single groundline. In back of the women is a vertical line with short horizontal strokes at top and bottom (perhaps a column, Linear A sign *319, or a version of Linear A sign *171); top center is a small frond.
19. *CMS* V Suppl. IA no. 133 (**Pl. LIId**): a sealing impressed by 10 seals, one of which is a ring (YOUNGER 1984b: type VI; XENAKI-SAKELLARIOU 1989 type VII), from Khania Kastelli (LM IB context), unattributed.
Composition (cf. item 18 [*CMS* V no. 173] immediately above): a man in a kilt strides right, holding a staff obliquely in his outstretched left hand, while his right hand, arm bent at the elbow, holds a double leash attached to two (?) women in back of him standing right. At top center is a double wavy horizontal line like those that create an exergue for the moon and sun, etc. (cf. item 121 [*CMS* I no. 17]; item 125 [*CMS* no. 199]; item 153 [*CMS* I no. 179]; item 162 [Thebes Mus. 9909]; and cf. *CMS* II 3 no. 114, and *AT* 143); at lower right, in front of the man's outstretched left leg is a curved line, perhaps part of a continuous single groundline.
20. HMs 70: sealing impressed by a lentoid, from Kato Zakro (LM IB context; *KZ* 7), unattributed.
Composition: in the center, two men stand antithetic, each wearing a "hide" skirt; the man at left raises his left arm as if to greet the man at right, his left arm down to hold a staff obliquely behind him, his right arm down as well.
- 20bis. HMs 343 (**Pl. LIIe**): sealing impressed by a cushion seal, from Knossos Palace, Temple Repositories (*KSPI* L47; *PM* I fig. 363b, II fig. 547, III fig. 324A), unattributed but probably MM II.
Man walks right wearing a conical hat and carrying a shield and spear in his right hand. A dog accompanies before him (*i.e.*, in the nearer plane), also walking right.
21. HMs 441 (**Pl. LIIf**): sealing impressed by a ring, from Ayia Triadha (LM IB context; *AT* 125), unattributed.
Composition: two men in "hide" skirts walk left; the first man carries a staff in the crook of his left arm obliquely in back of him (*JGY* adds the staff to *LEVI*'s drawing), his right arm trailing; the

- second man is bundled up under a fringed cloak. Two pairs of vertical lines at right suggest a doorway.
22. HMs 485 (Pl. LIig): sealing impressed by a ring (YOUNGER 1984b/XENAKI-SAKELLARIOU 1989 type II), from Ayia Triadha (LM IB context; AT 135), unattributed.
Composition: two men in "hide" skirts face and flank a woman? in the center standing to left in a skirt and leaning backwards, her arms akimbo; the man at right holds a staff obliquely in front of him (with both hands?).
23. HMs 583a (Pl. LIih): sealing impressed by a lentoid, from Ayia Triadha (LM IB context; AT 126), unattributed.
Composition (half preserved): a man in a long robe stands to left on a groundline and carries a short staff across his right shoulder; at left, the horns of an agrimi salient left are preserved in front of the man.
24. Louvre AM 676 (Pl. LIii), the "Homage krater" from Aradeppo, Cyprus (*MycPictV-P* III.29, pp. 23-24, 197: LH IIIA).
Composition, side B, left to right: two men? in long robes decorated with dots stand right, their right hands holding swords at the side; a man walks right, holding a spear obliquely in his right hand, his left hand out towards a figure in a long robe decorated with dots seated to left on a throne (bird on top to right), its feet perhaps on a footstool; three men process right, their right hands holding spears obliquely at their side, their left hands out towards another figure in a long robe decorated with dots seated on a throne to left, its feet perhaps on a footstool. Two wavy tongue-like forms separate the sword-bearers from the first man with spear; a vertical row of dashes, perhaps representing architecture, flanks the second set of spear-bearers.

Women

Commanding Gesture (staff held vertically in front in an out-stretched hand; for the pose, cf. the incompletely preserved Knossos Dancing Lady from the Queen's Megaron [IMMERWAHR, *Aegean Ptg* Kn 24; NIEMEIER 1988] -- at the lower right there is a blue corner of object, not her dress).

With *Skeptron* (cf. item 129 [AT 142])

25. HMs 141, 166, 168, the Mother on the Mountain sealings (this volume, pls. VIIIh, XXa, XXIa, XLIIa): sealings impressed by a ring, from Knossos Palace, Central Shrine (*KSPI* M1-5; *PM* II fig. 528; III fig. 323; IV fig. 597Ae), unattributed.
Composition: in the center, a triangular pile of arcs, probably representing rocks, on the summit of which stands a woman in a skirt to right, her right hand at her waist, her left arm holding vertically a staff out in front of her; two lions flank the pile and stand salient on it in PT 31A. At right, in front of the pile, stands a man in a codpiece and perhaps also a kilt to left, his back arched backwards, his right? hand up to his forehead; at left, a building, probably a shrine surmounted by two Horns of Consecration, each containing a column that supports a raised cornice, perhaps a clerestorey, also surmounted by two Horns of Consecration.
26. *CMS* II 4 no. 125 (Pl. LIIIa): lentoid sealstone of black serpentine from Mavrospelio T. VII B, attributed here to the Cretan Popular Group (cf. YOUNGER, *Masters/Groups* II), LM/LH I-II.
Composition, with the stringhole horizontal: a woman stands right (not left, YOUNGER, *Iconography* p. 179), wearing a skirt and possibly a flounced apron, and throwing her head back; she holds out a spear (staff or *skeptron*?) vertically in front of her; in back of her there seems to be a vertically placed waterbird.

Other Gestures With Staff

Vertical In Front of The Figure

27. *CMS* V Suppl. IA no. 143 (Pl. LIIIb): roundel (with Linear A inscription, KH Wc 2117) impressed by an amygdaloid, from Khania Kastelli (LM IIIA:2/B:1 context), unattributed.
Composition, with stringhole vertical: a nude woman stands right, her head (with long hair) slightly bowed, her right wrist up to her forehead, her hand out to touch the top of a vertical staff that thickens toward the bottom; at right, an unidentifiable shape.
28. *CMS* XI no. 20a (Pl. LIIIc): three-sided prism of partly burnt cornelian with amygdaloid faces said to be from Crete, attributed to the Robed Priests Group (YOUNGER, *Middle Phase*: 174), MM III-LM I.
Composition, with stringhole vertical: a woman in a skirt stands right, holding a long papyrus stalk in front of her with both hands; at left, in back of her, another papyrus.

29. Fresco (Pl. LIII^d), about half preserved, from Mycenae, the Cult Center Room 31 (IMMERWAHR, *Aegean Ptg My* 6; FRENCH 1981; N. MARINATOS 1988; REHAK 1984 and 1992).

Setting: Room 31 is the western building of the House of the Idols, separated from the eastern Temple by an alley that leads past room 32 (an eastern extension to room 31) on to the Workshop Court at a higher level. In the eastern corner of room 31, next to the doorway that leads to the back room 32, are two platforms, a low one with a curved side abutting against the taller platform. The fresco is in two registers: the larger upper register spans the entire wall across the tall platform; the lower register occupies the lower, northern part of the wall over the low platform and the west side of the taller platform.

Composition:

upper register, from left to right: false doorway with jambs decorated with rosettes; a column with diagonal bands; a woman (with white outline feet) with upper torso and head missing, stands to right in a long carelessly painted or shaggy robe, presumably holding a sword, point down; at right, a woman in a flounced apron stands left, her left hand slightly forward and down, her right arm bent up to hold vertically a staff out in front that does not touch the groundline. The two figures stand facing each other, their sword and staff close to each other; finally, a second column with diagonal bands closes the scene. The two figures stand on an ashlar dado. Between the two figures are two miniature solid-painted, nude men, one red and one black, standing to left, one atop the other, arms out as if offering something, though what the offering was, was either not painted or is no longer discernible.

bottom register: below the threshold of the false door and to the right of a supporting column with diagonal bands stands a woman to right in a plumed cap and a skirt or flounced apron over which she wears a mantle fastened on her right shoulder; she holds up both hands holding what appear to be sheaves of grain, a sealstone on each wrist; in the nearer plane before her leaps a yellow quadruped right, probably a lion, less likely a griffin; the woman looks toward the west side of the tall platform, on which was painted something now almost completely lost but since it has a cornice of beam ends and is topped with three Horns of Consecration, it should be architecture. A yellow and black object (column?) is visible at the base of the wall.

Staff Held Obliquely

30. CMS I no. 226 (Pl. LIII^e): amygdaloid sealstone of sardonyx from the Vapheio Tholos chamber, attributed to the Buxom Women Group (YOUNGER, *Masters/Groups* III: 55), LH I.

Composition, with stringhole vertical: a woman dressed only in a skirt walks right over a groundline carrying a staff obliquely above her head with both hands.

31. CMS I no. 410 (Pl. LIII^f): dentine finger ring with circular bezel from Phylakopi House H2 room 14 (LM I context; RENFREW 1985: 295-6).

Composition: a woman stands facing left in front of a table topped with a Horns of Consecration, above which she seems to hold a stick that is tipped with two arcs ending in a star-like object; two (or three) palm fronds in back of the woman; arcs (decoration?) below the table.

32. CMS II 3 no. 16 (Pl. LIII^g): cushion-shaped sealstone of sard from Knossos, found with the bronze hoard found south-west of the South House (LM IA context), attributed to the Robed Priests Group (YOUNGER, *Middle Phase*: 174), MM III-LM I, and to the Buxom Women Group (YOUNGER, *Masters/Groups* III: 55), LM I.

Composition, with the stringhole vertical: a woman stands to left, dressed in a skirt and bodice, and another garment, apparently transparent, that is tied on her left shoulder and falls in a triangle over her skirt ending in a hem decorated with zig-zags -- perhaps a mantle (PINI, CMS II 3 p. L) or veil; she holds a sword up in her right hand and a whip (*lituus* or lustral sprinkler?) in back of her in her left hand (REHAK, 1984).

33. CMS V Suppl. IA no. 177 (Pl. LIII^h; and this volume, pl. XVII^d): roundel (with Linear A inscription, KH Wc 2097) impressed by a ring, from Khania Kastelli (MM III-LM I context), unattributed.

Composition: at left, a small figure (female since apparently dressed in a skirt), stands right (on a platform?) and holds a scepter (staff with knob tip) obliquely out toward a woman in a flounced apron at right, sitting left on the middle, extended tier of a three-tiered structure, her left arm trailing, her right hand held at her breast, her feet resting on the lowest tier. The structure resembles a step altar, consisting of three platforms, each supported by posts or legs; the lowest tier is broken in the middle (cf. the platform in item 134 [Xeste 3 fresco]), its two halves supporting the stepped-in middle tier, which in turn supports the stepped-in top tier.

34. CMS XII no. 168 (PI. LIIIi): lentoid sealstone of serpentine, provenience unknown, attributed to the Cretan Popular Group (YOUNGER, *Masters/Groups* II: 123), LM/LH I-II.
Composition, with stringhole horizontal: two women in conical hats process left, their right hands up to their heads; the woman at right carries a staff in back of her tucked into the crook of her left arm.

B. PEOPLE IN GARMENTS WITH DIAGONAL BANDING

Long Robes with Diagonal Banding

Men (see P. REHAK, "The Aegean 'Priest' on CMS I.223", forthcoming in *Kadmos* [1994]).

35. CMS I no. 223 (PI. LIVa; and this volume, pls. VIc, XXIIe, XLd): lentoid sealstone of jasper from the Vapheio Tholos cist (LH IIA context), attributed to the Mycenae-Vapheio Lion Group (YOUNGER, *Masters/Groups* III: 48), LH I.
Composition, with the stringhole horizontal: a man, dressed in a long robe with diagonal banding, stands on a triple groundline to left, his left hand holding a leash that restrains a griffin (the leash's knot at its neck) standing in the far plane behind him regardant in PT 2, L; at his left wrist, a small dot undoubtedly representing a sealstone (observation by P. REHAK; cf. forthcoming article in *Kadmos*).
36. CMS I no. 225 (this volume, pls. VIg, XIIIf): amygdaloid sealstone of agate from the Vapheio Tholos cist (LH IIA context), attributed to the Robed Priests Group (YOUNGER, *Middle Phase*: 174), MM III-LM I.
Composition, with stringhole vertical: a man, dressed in a long robe with diagonal banding, stands to left holding in his left hand a lunate axe on his shoulder, his right hand up in front as if to salute.
37. CMS I no. 229 (PI. LIVb; and this volume, pl. VIIc): lentoid sealstone of agate from the Vapheio Tholos chamber, attributed to the Hollow Nose Group (YOUNGER, *Masters/Groups* III: 54), LH I.
Composition: two horses over a double groundline draw a chariot right with two passengers; the charioteer wears a long robe with diagonal banding (omitted in the CMS drawing) and leans forward to hold the reins; the passenger stands a little in back and holds a lance out horizontally in his right hand. (Presence of the passenger was not noted by Evans when he discussed this).
38. CMS I Suppl. no. 113 (PI. LIVc): amygdaloid cylinder of agate, provenience unknown, attributed to the Robed Priests Group (YOUNGER, *Middle Phase*: 174), MM III-LM I.
Composition: a man in a long robe with vague diagonal banding at left and a man in a kilt at right face each other; the robed man has short hair, holds his right hand to his chest, and seems to walk toward the kilted man, whose hair is long and who holds his left hand to his chest while stretching out his right arm towards the robed man.
39. CMS II 3 no. 147 (this volume, pls. VIIh, XIIIg): amygdaloid sealstone of burnt silicate from Mallia House Δβ (LM IB context), attributed to the Robed Priests Group (YOUNGER, *Middle Phase*: 174), MM III-LM I.
Composition, with the stringhole vertical: a footless man stands right in a long robe with diagonal banding; his left hand, crooked at the elbow, rests a short stick with object at the end (mace or ax?) on his right shoulder; below, there is deep groundline, probably a mountguide, and above are traces of another.
40. CMS V Suppl. IA no. 345 (PI. LIVd): fragment of an amygdaloid of glass from Routsis Tholos 2 (LH IIA-III A:1 context), unattributed.
Composition, with stringhole vertical (the seal was bored for a second stringhole as well): a figure in a long robe stands left, perhaps with an object in front; the robe is decorated with wavy horizontal lines, one of which extends to the right beyond the robe, perhaps a leash. In spite of the horizontal banding, the fulsomeness of the robe suggests it is the same garment as those with diagonal banding.
41. CMS X no. 268 (PI. LIVe): cylinder sealstone, provenience unknown though bought in Beirut, attributed to the Attacking Griffins Group (YOUNGER, *Masters/Groups* II: 122), LM I.
Composition: the Master stands frontal in a long robe with diagonal banding, his arms out to hold the two flanking griffins by a leash, a circle of six dots (wreath?) above his left hand (cf. CMS V Suppl. IA no. 337, in the same stylistic group). When addorsed, the griffins flank the Master; as antithetic, they stand salient in PT 31A upon a incurved base bisected by the stem of a tall papyrus stalk; there is a circle above each griffin's head, and miscellaneous lines in the field below. Single mountguides above and below.
42. HMs 133 (PI. LIVf; and this volume, pl. VI f): sealing impressed by an amygdaloid, from Knossos Palace, West Wing (KSPI O2; PM IV fig. 343b), found in the doorway between the Room of the Stone Bench and the Room of the Stone Drum, the two rooms west of the Room of Woman's Seat and north of the Throne Room (PM IV p. 414 fig. 343b, 877 for the provenience and the mistaken identification that

this sealing is a haematite seal, corrected on p. 925), attributed to the Robed Priests Group (YOUNGER, *Middle Phase*: 174 [HM no. unknown]), MM III-LM I.

Composition, with stringhole vertical: a man in a long robe decorated with diagonal banding stands to left on a groundline, his left hand resting a lunate ax on his shoulder; in back of him, there is a fish or dolphin upside down.

43. AM 1938.1049 (Pl. LIVg; and this volume, pl. VIId): amygdaloid sealstone of haematite from Knossos (CS no. 294; *PM* IV fig. 342), attributed to the Robed Priests Group (YOUNGER, *Middle Phase*: 174), MM III-LM I.

Composition, with stringhole vertical: a man stands right in a long robe decorated with diagonal banding, his hair short, his left arm trailing, his right hand up and visible at his right shoulder. Mountguide above (and once probably below: the lower part of the seal is broken away).

44. AM 1938.1050 (Pl. LIVh; and this volume, pl. VIb): amygdaloid sealstone of green jasper from Knossos (CS no. 293; *PM* IV fig. 336; *GGFR* pl. 102), attributed to the Robed Priests Group (YOUNGER, *Middle Phase*: 174), MM III-LM I.

Composition, with stringhole vertical: a man stands right on a groundline in a long robe decorated with diagonal banding, his long hair combed back from the forehead, his right hand trailing, his left up to hold out a bird.

45. AM 1953.122: lentoid sealstone of dark serpentine, said to be from Gaza in Palestine (CS no. 37P), attributed to the Cretan Popular Group (YOUNGER, *Masters/Groups* II: 123), LM I.

Composition, with stringhole horizontal: two men walk right in long robes decorated with diagonal banding, the left hand of each (?) up and visible at the left shoulder.

46. Fresco fragments (Pl. LVa; and this volume, pl. VIIb), the Charioteer Fresco, from Knossos Palace, East Wing, Lapidary's Workshop, other fragments from the North-West fresco dump (LM II-III A:1 on context and style; CAMERON 1967; IMMERWAHR, *Aegean Ptg* Kn 25, fig. 27; LONG 1974: pl. 13 fig. 29).

Setting: unknown, but Cameron and others associate this fresco with item 178 [Palanquin Fresco] found in another area of the palace; the total composition remains obscure.

Composition: against a light blue background, a charioteer in a long robe decorated with diagonal banding drives a chariot right drawn by horses; in back, a bull whose head is at the level of the chariot cab (if walking or being led, the bull would therefore be in a lower register than the charioteer [cf. similar split-register frescoes from Pylos]; if in the same register, could the bull be couchant or trussed on a sacrificial table?).

47. Fresco fragment (Pl. LVia; Pigorini Museum 71919) from a dump at Ayia Triadha (IMMERWAHR, *Aegean Ptg* AT 4; BORDA 1946: 75).

Left-going procession (see item 52 [AT fresco with women processing left]): against a light-colored background, a man (because of his dark feet; not a woman, as is usually identified) stands left in a long robe decorated with diagonal banding.

48. Frescoes (Pl. LXXV) from the Pylos Palace, Throne Room (6) (LH IIIB context; LANG, *PN* II *passim*, esp. 190-220; IMMERWAHR, *Aegean Ptg* Py 14, 16-18; MCCALLUM 1987).

on the NE wall against the middle of which the throne emplacement (see item 267) is situated, from left to right, in quarter sections of the wall: 1) surfaceless pieces; 2) lion and griffin (20 C 6) couchant right (*i.e.*, on the throne's proper right and facing it; cf. similar friezes of felines 28/29 C 43 from the bathroom 43, and hounds 41-40 C 64 from the vestibule of the old megaron), running spiral (for epikrinitis level?), handle of stone vase (2 M 6); 3) hairy bits from perhaps a lion (*i.e.*, perhaps from another set of lions and griffins couchant left facing the throne), the rest of the stone vase (2 M 6, *PN* II pl. 141), dado of same colors as vase (10 D 6) -- perhaps the stone vase was incorporated in the dado either to left or to right of the throne; 4) the vertical caduceus-like separator (1 M 6), 'Bard' holding a phorminx (Pl. XLVb; and this volume pl. XLIIb; *PN* II pls. 125-126) in a long robe with closely spaced diagonal banding or horizontal flounces, and a large bird (43 H 6), probably the men in long robes with diagonal banding sitting in pairs on "campstools" that have solid-painted bodies (actually an "hourglass" shape) at tripod tables (44 H 6), and the shoulder of a large bull (19 C 6).

on the SE wall to the left as you enter: men processing right, *i.e.*, away from the door (45 H 6), perhaps in long robes with diagonal banding.

on the SW wall opposite the throne was probably a scene with deer and papyrus (36 C 17, *PN* II pl. 136).

on the NW wall opposite the entrance were large-scale animals (21 C 46, lion and griffin?) and a life-size human (1 N 6), perhaps a Master of Animals against a rocky background and flanked by the animals.

49. Khania Museum no. unknown: pyxis from Kalami Apokoronou, Crete (LM IIIB context; TZEDAKIS 1970).
Composition: side a) a man at right in a long robe with horizontal or lightly diagonal bands holds a kithara to his right; two Horns of Consecration containing double axes superimposed on one another at left; two birds swoop upside down above; side b) three birds fly up and three bird heads in the field. On both sides, various hatchings, zig-zags, and floral motifs fill the field.
50. HMp 9429 (Pl. LVc): larnax from Nirou Khani (ZERVOS 1956: fig. 778; ALEXIOU 1958: 225; VERMEULE 1965: 136, Minoan larnax no. 3, fig. 2b; LONG 1974: fig. 31).
Composition on the end: a man stands frontal in a long robe with diagonal banding with both arms upraised.
51. Thebes Museum, no. unknown (Pl. LVd): larnax undoubtedly from Tanagra (LH IIIB?; VERMEULE 1965: 132, Mycenaean larnax no. 8, fig. 3b).
Composition on the end: figure to left in a long robe with diagonal (and horizontal) banding, arms upraised and hands on head.

Women

52. Fresco fragments (Pl. LVIIa, b drawn to same scale) from a dump at Ayia Triadha (IMMERWAHR, *Aegean Ptg* AT 3 and 4; LONG 1974: figs. 43 and 85; Pigorini Museum 71919 [BORDA 1946: 75]); the fresco is widely acknowledged to be by the same hand as the frescoed sarcophagus. Immerwahr distinguishes between the procession to the right (AT 3) and the procession to the left (AT 4) as being different in scale; she cites Cameron for the total height of the kitharode as 0.435 m.; and for the "height of the figures" in AT 4 about 0.25 m.
Setting: unknown.
Composition (one-quarter life size): a procession of figures to left and to right.
left-going procession (AT 4; LONG fig. 85): against a light-colored background, a woman stands left in a long robe decorated with diagonal banding; in front of her, at the left, a shrine; in back of her, at the right, a deer. In back, a second section, with a dark background, containing another deer standing left, regardant. Possibly the Pigorini figure goes here (see item 47).
right-going procession (AT 3; LONG fig. 43): against a light background, two men in long robes with vertical banding, the first, at the left, raises his right hand up (two bracelets each holding a sealstone) to support a yoke across his shoulders from which hangs a pair, presumably, of two-handled buckets; in front, the second figure, at the head of this section, wearing short, curly hair with a forelock, plays the kithara, which overlaps the border at the right.
53. Frescoed limestone Sarcophagus (the Ayia Triadha Sarcophagus) from Ayia Triadha ChT 4 (LM IIIA:1?; *Aegean Ptg* AT 2; LONG 1974).
the East end (Pl. LVIIa; LONG 1974: figs. 18 and 26) contains a single figured scene: a pair of griffins draws a chariot left in which stand two women in long robes with diagonal banding and plumed caps and wearing bracelets on their left wrists. The far woman holds the reins. The near woman stands with her back severely arched; one, perhaps both, of her bracelets carries a sealstone. Above the griffins a small griffin (probably a baby) stands or flies right.
the West end (Pl. LVIIb; LONG 1974: figs. 73 and 75) contains two registers: the top register presents a file of figures processing left, of whom are preserved only the lower halves of two men wearing kilts; the bottom register contains a chariot scene: two horses draw a chariot left in which two women in long robes with diagonal banding stand wearing plumed caps. The far woman stands straight, holds the reins awkwardly in one hand (presumably her left), and wields the whip with her right. The near woman stands with her back severely arched; one of the bracelets on her left wrist carries a sealstone.

Skirt with Diagonal Banding (cf. the child's skirt in item 142 [MY Ivory Trio])

54. CMS II 3 no. 198 (this volume, pls. VIe, XIIId): amygdaloid sealstone of haematite, said to be from Vatheia Pediados, Crete, attributed to the Robed Priests Group (YOUNGER, *Middle Phase*: 174), MM III-LM I.
Composition, with the stringhole vertical: a person¹⁴ with long hair combed back from the forehead stands left but looks right, the direction in which the left hand trails; the right hand, crooked at the

14 The figure's long hair seems distinctly masculine (cf. the portrait heads below, especially item 82 [CMS I no. 5]) and the diagonal banding is, apart from the two LM IIIA:1 paintings from Ayia Triadha (items 51 and 53 [AT Sarcophagus West end]) found otherwise only on men's long robes, but the bodice, the form of

elbow, rests a lunate "Syrian" axe (SCHIERING 1988: 432, *sistrum* on a long handle) on the right shoulder; the figure wears a long skirt with diagonal banding belted at the waist, a bodice (note the lines above each elbow designating the hem of the sleeves), and something (dangling necklace?) shaped like a half-catenary below the chest.

C. PORTRAITS

Faces

Youths, Beardless

55. CMS II 2 no. 251 (Pl. LVIIc): Petschaft of limestone from Mochlos T. X (neopalatial context), unattributed but must be MM II-III early.
Composition: person's face flanked by upraised hands; two long locks of hair (often described as the horns of an imp or other monster) stand up to flank a shorter central (forehead?) lock, all of which probably signifies an early stage of youth.
Men, Beardless (see item 239 [Aigina pendant] and item 110 [BM Enkomi cylinder]; and cf. "Human Masks", e.g., CMS II 2 no. 280 and 5, nos. 169, 171, etc. [YOUNGER, *Middle Phase*: 17-18]).
As Filler (probably men's faces, possibly women's).
56. CMS II 3 no. 33 (Pl. LVIIg): cylinder of limestone from Mavrospelio T. VIIA (LM IA context), unattributed.
Composition, left to right: a man in a kilt to right, his hands raised up over a salient agrimi regardant; in front, a caprid kid placed vertically; a human face above a hand; an unidentified object; lion? couchant right.
57. CMS II 3 no. 88 (Pl. LVIIId): lentoid sealstone of dark gray and orange conglomerate from Knossos, attributed to the Dot-Eye Mumps Group (YOUNGER, *Masters/Groups* IV: 71), LM/LH II.
Composition: a cow stands left, head bent down to lick her suckling calf in PT 18B, L; above, two waterbirds flank a human face.
58. CMS II 3 no. 115 (Pl. LVIIe; and this volume, pl. VIII f): lentoid sealstone of sardonyx from Kalyvia T. 8 (LM IIIA:2 context), attributed to the Spectacle Eye Group (YOUNGER, *Masters/Groups* V: 134), LM IIIA:1.
Composition, with stringhole horizontal: two couchant goats addorsed, *tête-bêche* in radial symmetry, in PT 35cl; between them, in the center, a human (male?) face.
59. HMs 136 (Pl. LVIII f): sealing impressed by a lentoid, from Knossos, Magazine 10 (*KSPI* G8; *PM* IV fig. 613), unattributed.
Composition: at least two, probably three quadrupeds surround a central human face with short hair at the forehead.
60. HMs 653 (Pl. LVIII a): sealing impressed by a lentoid, from Knossos, Little Palace? (*KSPI* U?) unattributed but possibly belonging to the Tamvaki Group (cf. YOUNGER, *Masters/Groups* V: 137), LM IIIA:1?
Composition: in the center, a bucranium flanked by two objects, probably antithetic animal heads; above and between the horns of the bull face is a human face with hair combed back from the forehead.
61. HMs 654 (Pl. LVIII b): sealing impressed by a lentoid, from Knossos, Little Palace (*KSPI* U106, pl. 8), unattributed.
Composition: two waterbirds, feet to center and arranged with heads counterclockwise, surround a central human face with hair apparently combed back from the forehead.
As Main Motif (men's faces)
62. CMS V no. 431 (Pl. LVIII c): lentoid sealstone of cornelian from the Nichoria Tholos (LH IIIA:2-B:1 context), unattributed.
Composition, with stringhole horizontal: man's face with long hair combed back from the forehead to frame the face; pleated hem of the garment at base of neck.
63. HM 2113: lentoid sealstone, stone unknown, from Ayios Ioannes, Phaistos, unattributed.
Composition: beardless man's face.

the close-fitting skirt, and the gesture (regardant, right hand toward chest, left hand trailing) are all found more often as attributes of women.

64. HM 2807, face b: lentoid sealstone of steatite? from Knossos, Stratigraphical Museum Extension (WEINGARTEN 1983: 141 and 10; YOUNGER, *Middle Phase*: 17, pl. 67), probably Cretan Popular Group (LM I).
Composition: beardless man's face, his hair combed back from the forehead.
65. HMs 10a (Pl. LVIIIId): sealing impressed by a lentoid, from Kato Zakro (LM IB context; KZ 78; PM I fig. 525a and p. 721), unattributed.
Composition: a frontal male? sphinx (*i.e.*, two short legs support a pair of displayed wings which in turn support a human (male?) face (cf. item 71 [KZ 44]) with short, bristly hair .
66. HMs 50a: sealing impressed by a lentoid, from Kato Zakro (LM IB context; KZ 76; PM I fig. 525g), unattributed.
Composition: male? face surrounded by a rayed corona or aureole.
67. Nafplion no. unknown: heart-shaped pendant from Tiryns, Geometric T. 1972.6 (AAA 7 [1974] 24, fig. 22).
Composition: schematic human face with bristly hair indicated across the top of the pendant.

Women

MM II-III

68. HM G3328, face a (Pl. LVIIIe): four-sided prism with rectangular faces said to be of chalcedony from Mallia (CMCG 112a), attributed here to the Mallia Workshop (MM IIB).
Composition: a woman's face, with two long, Hathor-like side locks, flanked by arcs and spirals.
69. HM G3337, face b (Pl. LVIIIg): four-sided prism with rectangular faces said to be of chalcedony from Mallia (CMCG 109b), attributed here to the Mallia Workshop (MM IIB).
Composition: a woman's face, with two long, Hathor-like side locks beginning from a pair of dots (earrings?; cf. item 90 [CMS IX no. 6D c]), flanked by two circles (= earrings?).
70. AM 1938.794, face a (Pl. LVIII f): four-sided prism with rectangular faces of burnt cornelian, provenience unknown (CS 169; GGFR pl. 75), attributed here to the Mallia Workshop (MM IIB).
Composition: a woman's face flanked by hieroglyphic sign Evans 41/Linear AB 31 ("SA") at left and hieroglyphic sign Evans 60/Linear AB 20? ("ZO"?) at right.

LM I

71. HMs 10 γ : sealing impressed by a lentoid, from Kato Zakro (LM IB context; KZ 44), unattributed.
Composition: two squatting legs, seen frontally, bird tail between, support a face ¹⁵ with a broad crown to the head and short, spikey hair.

Heads (S. MARINATOS 1962; BETTS 1981)

Men

Beardless

To Left

As Filler

72. CMS VII no. 180 (Pl. LVIIIh): lentoid sealstone of green jasper, provenience unknown, attributed to the Dot-Eye Mumps Group (YOUNGER, *Masters/Groups* IV: 72), LM/LH II.
Composition, with stringhole horizontal: a lion attacks an agrimi in PT 48A; at left a beardless man's head to left; figure-8 shield and dots below the animals; arcs at right.
As Main Motif
73. CMS X no. 278: amygdaloid sealstone of cornelian, provenience unknown, attributed to the Paris Portrait Group (YOUNGER, *Middle Phase*: 173), MM III-LM I.
Composition: at right, a boy's beardless head to left faces a bearded man's head, in the center, to right; both wear circular earrings; unfinished object above and room for an unattempted object at left .
74. CMS XI no. 18 (Pl. LVIIIi): disk of black serpentine said to be from Athens, attributed to the Chanting Priest Group (YOUNGER, *Middle Phase*: 173), MM III-LM I.
Composition: man's beardless head left, his hair rendered by dots probably representing curls; two arcs at his neck represent either a choker necklace or the top hem of a garment.

15 The figure is usually considered female because of other figures on the Kato Zakro sealings with bird-tails and breasts; the short, spikey hair, however, may indicate that this figure is male, perhaps another male sphinx like item 65.

75. HMs 180b: sealing impressed probably by a disk, from Knossos, Hieroglyphic Deposit (no *KSPI* no., but the impression [still unpublished] is on the same sealing as item 81 [HMs 180a = *KSPI* Pf, below]) attributed to the Chanting Priests Group (YOUNGER, *Middle Phase*: 173), MM III-LM I.
Composition: man's head to left, either wearing a smooth cap or, more likely, his scalp completely shaved.
To Right (see item 220 [Nicosia Museum cylinder]).
As Filler
76. *CMS* XIII no. 22D (**Pl. LVIIIj**): lentoid sealstone of chalcedony said to be from Mycenae, unattributed.
Composition, with stringhole probably horizontal: surrounding a central lion face, counterclockwise are: a man's bearded head to right; an agrimi's head right; a bull face; a goat head, dog head, stag? head, boar head, and kid head, all to right; below is a line of rocks?
77. HM G3211 (**Pl. LVIIIk**): lentoid sealstone of steatite, provenience unknown (*CMCG* 338), attributed to the Dot-Eye Mumps Group (YOUNGER, *Masters/Groups* IV: 71), LM/LH II.
Composition: a lion stands in PT 1A, R; horse? protome (as if in PT 1B) to right in front; above, a man's head with short hair to right.
As Main Motif
78. *CMS* IX no. 6D a (**Pl. LIXa**; side b is item 85; side c is item 90, below): three-sided prism with circular faces of agate, provenience unknown, attributed to the Keos Lion Group (YOUNGER, *Masters/Groups* IV: 64), LM/LH I-II.
Composition: a boy's head with curls to right.
79. HMs 26b (**Pl. LIXb**): sealing impressed by a lentoid, from Kato Zakro (LM IB context; *KZ* 70; *PINI* 1992: pl. IVb), attributed to the Mycenae-Vapheio Lion Group (YOUNGER, *Masters/Groups* III: 48), LH I.
Composition: a palm frond or a double row of feathers to right terminate in a man's head right, his hair short except for a top knot; it is possible that this image represents a prow aegis (cf. MORGAN 1988: fig. 84 lower right, a prow aegis shaped like a lioness's head whose open mouth holds a bearded man's head between the teeth, from an Egyptian fighting ship depicted in a relief at Medinet Habu).
80. HMs 179a (**Pl. LIXc**): sealing impressed probably by a disk (as well as by a hieroglyphic seal), from Knossos, Hieroglyph Deposit (*KSPI* P71a2; *PM* I figs. 2a, 201a, 206; IV fig. 399; *GGFR* pl. 14), unattributed.
Composition: man's head to right, his hair consists of knobs (curls?) on the crown above long strands that sweep back from the forehead down to the nape of the neck where they flip up.
81. HMs 180a (**Pl. LIXd**; and this volume, pl. VIIIe): sealing impressed probably by a disk, from Knossos, Hieroglyphic Deposit (*KSPI* Pf; *PM* I figs. 2b and 201a; *GGFR* pl. 15) attributed to the Chanting Priests Group (YOUNGER, *Middle Phase*: 173), MM III-LM I.
Composition: boy's head right, his short curly hair indicated by small dots.
Bearded (cf. item 208 [*CMS* I no. 89]; item 73 [*CMS* X no. 278]; and the warriors on item 140 [MY Warrior Stelai]).
To Right
82. *CMS* I no. 5 (**Pl. LIXe**; and this volume, pl. VIIIc): disk sealstone of amethyst from Mycenae, ShGr Gamma (MH III-LH I context; BETTS 1981), attributed to the Chanting Priests Group (YOUNGER, *Middle Phase*: 173), MM III-LM I.
Composition: man's bearded head to right, mouth open; he wears his long hair combed back from the forehead which sports a frontlock.
83. *CMS* II 3 no. 13a (**Pl. LIXf**; face b, **Pl. LIXg**, carries a bull head; and this volume, pls. VIIIA, b, XIIA, b): lentoid sealstone of steatite from Knossos, Little Palace, attributed to the Chanting Priests Group (YOUNGER, *Middle Phase*: 173), MM III-LM I.
Composition, with stringhole horizontal: man's bearded head to right, mouth open; he wears his long hair combed back from the forehead.
84. *CMS* VIII 110b (**Pl. LIXh**): three-sided prism with amygdaloid faces, provenience unknown, attributed to the Chanting Priests Group (YOUNGER, *Middle Phase*: 173), MM III-LM I.
Composition, with stringhole vertical: a bearded man's head to right, wearing a circular earring and his long hair combed back from the forehead; bow at left and arrow at right, both flank his beard.
85. *CMS* IX no. 6D b (**Pl. LIXi**; side a is in item 78, above; side c is item 90): three-sided prism with circular faces of agate, provenience unknown, attributed to the Keos Lion Group (YOUNGER, *Masters/Groups* IV: 64), LM/LH I-II.

- Composition: a man's bearded head to right, mouth open?; he wears his long hair combed back from the forehead.
86. AM 1971.1148 (Pl. LIXj): lentoid sealstone of serpentine probably from Crete (BOARDMAN 1973: no. 2, pl. XII.1.2), attributed to the Chanting Priests Group (YOUNGER, *Middle Phase*: 173), MM III-LM I. Composition, with stringhole horizontal?: a man's bearded head right, mouth open; his hair is indicated by a cluster of dots on an oval crown.
87. New York Metropolitan Museum 26.31.218, face a: three-sided prism sealstone with circular faces of burnt silicate, provenience unknown (BETTS 1981: 5 and 8, n. 19; YOUNGER, *Middle Phase*: 18, pl. 68), attributed to the Paris Portraitist Group (YOUNGER, *Middle Phase*: 173), MM III-LM I. Composition: bearded man's head to right, wearing short curls; a double line at the base of the neck may represent either a necklace or the hem to a garment.
To Left (also see item 73 [CMS X no. 278]).
88. CMS II 3 no. 196 (Pl. LIXk): lentoid sealstone of dark serpentine, said to be from Anopolis Pediada, Crete, attributed to the Chanting Priests Group (YOUNGER, *Middle Phase*: 173), MM III-LM I. Composition, counterclockwise from right: bearded man's head to left (he wears his long hair combed back from the forehead), bull's head to right, boar's head to right, calf or kid head to left.
89. BM 98.12-1.63 (Pl. LIXl): Cypriote conoid sealstone of gray-green steatite from Maroni, Cyprus, T. 17 (KENNA 1971: no. 74), unattributed. Composition: at the left, a bearded man's head to left with short hair; at the right, a bird to left, one wing up.
Women
90. CMS IX no. 6D c (Pl. LIXm; side a is item 78; side b is item 85): three-sided prism with circular faces of agate, provenience unknown, attributed to the Keos Lion Group (YOUNGER, *Masters/Groups IV*: 64), LML/LH I-II. Composition: probably a woman's head to right; she wears her hair short in front and on top with perhaps two long tresses in back; a large circumscribed dot where the tresses meet the body of the hair may represent a circular earring (cf. item 69 [HM G3337]).
91. BM Catalogue of Jewelry no. 761 (Pl. LXa): gold pectoral, part of the Aigina Treasure, perhaps from Mallia, the Chrysolakkos (HIGGINS 1957: 42-57; KAISER, *Relief* 206). Composition: a gold torque with human head finials at either end; each head has two long curls at the back, the eyes once filled with blue inlay. Higgins thinks the heads are of sphinxes; Kaiser compares them to the head of the Mallia Sword acrobat; also see the sphinx terracotta appliqué from Mallia Quartier Mu (*EtCrét XXVI* 116-118, figs. 164-5 [HMP 19818]).

D. SEATED FIGURES

1. **Seated Men** (see item 48 [PY Throne Room fresco]; cf. Evans Hieroglyphic sign 2 which appears only on the tablet HM 1285, the clay bar HM 1286, and the prism HM G3111 [CMCG 111a]).

Neolithic Figurines, two examples

92. Volos Mus. M2429: terracotta figurine of a pudgy nude man seated on a stool from Pyrasos (CHRISTOPOULOS and BASTIAS 1970: 89 bottom right).
93. NMA 5894: terracotta figure (H. 49 cm.) of an ithyphallic man from Thessaly, seated once on something, his right hand to his jaw, his left hand on his left knee (CHRISTOPOULOS and BASTIAS 1970: 90 at left; BUCHHOLZ and KARAGEORGHIS 1973: no. 1176).

Early Cycladic Figurine, an example

94. NMA 3908: marble figurine from Keros of a man seated on a throne playing a lyre (CHRISTOPOULOS and BASTIAS 1970: 114; BUCHHOLZ and KARAGEORGHIS 1973: no. 1212).

MM II, Mallia workshop seals

95. CMS II 2 no. 76: stamp sealstone of steatite from the Mallia Palace, Central Court, attributed here to the Mallia Workshop (MM IIB). Composition: a fat man sits right on a campstool, his arm up; in front of him, a top row of four pitchers and a branch above a bottom row of a branch and three pithoi.
96. CMS XII no. 94c (Pl. LXd): three-sided prism of conglomerate, provenience unknown, attributed here to the Mallia Workshop (MM IIB).

- Composition, with stringhole horizontal: a nude person (man?) sits left, an arm out to touch or hold pithoi or two goat heads in front.
97. AM 1938.745, face a (Pl. LXb): three-sided prism of white steatite with circular faces said to be from Kastelli Pediada (CS no. 38a; *GGFR* pl. 5; *PM I* fig. 93Aa2), attributed here to the Mallia Workshop (MM IIB).
Composition: a man sits to left on a throne, his hand up toward what appears to be a Sennet gaming-board mounted on a two-legged stand.
98. AM 1938.746, face b (Pl. LXc): three-sided prism of gray steatite with circular faces, said to be from Kastelli Pediada (CS no. 39b; *GGFR* pl. 6; *PM I* fig. 93Ab2), attributed here to the Mallia Workshop (MM IIB).
Composition: a man sits at right to left, his hair bristly, one arm out to touch an amphora in front of him below a curved ladder-like object (*PM I* 124: kiln?).
99. AM 1938.750, face a: three-sided prism of green steatite with circular faces, provenience unknown (CS no. 37a), attributed here to the Mallia Workshop (MM IIB).
Composition: a man sits to left on a stool, each hand inside an amphora to hold it.
100. AM 1938.759, face b: three-sided prism of brown steatite with elliptical faces, provenience unknown (CS no. 51b), attributed here to the Mallia Workshop (MM IIB).
Composition: a man sits at left to right, his left arm out to hold a jug in front of him.
101. AM AE 1220, face b: three-sided prism of dark green steatite with circular faces, provenience unknown (CS no. 48a), attributed here to the Mallia Workshop (MM IIB).
Composition: a man sits at left to right, his left arm out to touch the horns of an agrimi head to left in front of him.
102. HM G3000, face c: three-sided prism of steatite with circular faces said to be from Siteia (*CMCG* 84c), attributed here to the Mallia Workshop (MM IIB).
Composition: a fat person (man?) sits on a campstool? and holds out in front of him a vertical staff that has three horizontal globular attachments; there is a groundline below.
103. HM G3312, face a: three-sided prism of steatite with square faces said to be from Siteia (*CMCG* 80a), attributed here to the Mallia Workshop (MM IIB).
Composition: a person (man?) sits right on a stool, both arms up; object(s?) appear in back
104. HM G3461, face c: four-sided prism of steatite with rectangular faces said to be from Mallia (*CMCG* 108c), attributed here to the Mallia Workshop (MM IIB).
Composition, with stringhole vertical: a person (youth?) sits right wearing a long pony tail.
- MM Figurines, two examples**
105. Hmp 9854: terracotta from Petsofa/Khamezi/Kalo Khorio.
Composition: man in a codpiece and belt sits, his hands once up at his chest; a four-legged stool is associated with him.
106. HM ivory 142 (Pl. LXe): ivory figurine from Palaikastro, Block ζ (BOSANQUET and DAWKINS 1923: 125, fig. 107 left, pl. xxvii bottom).
Composition: boy with stippled hair sits, leaning forward, his right arm out and supported on his right knee which is bent up with the foot flat on the ground, his left left curled in front of him.
- LM / LH**
107. *CMS VII* no. 118 (Pl. LXf): lentoid sealstone of sard, provenience unknown, attributed to the Goober-Head Lions Group (YOUNGER, *Masters/Groups III*: 61), LH I-II.
Composition: an armless man (a *xoanon*?) wearing a long, undecorated robe and a cap sits right on a lion face; two salient lions, regardant, face and flank him in PT 31B, the forepaws of the left lion above the lion face, those of the second lion on the man's lap.
108. HMs 171 (Pl. LXg): sealing impressed by a lentoid, from Kato Zakro (LM IB context; KZ 171), unattributed
Composition: seated nude man viewed frontally, his arms up, his legs splayed out to either side.
109. HMs 656: fragmentary sealing impressed by a lentoid, from Knossos, Little Palace (*KSPI U115*, pl. 8), attributed to the Spectacle Eye Group (YOUNGER, *Masters/Groups V*: 135), LM IIIA:1.
Composition: preserved are (from left to right, *i.e.*, clockwise) an agrimi head, a centered circle, a bull head, a sitting nude figure, and a dog or lion head, all figures facing right.
110. BM 97.4.64 (Pl. LXi): cylinder sealstone from Enkomi Old T. 2 (Pini 1980: no. C3), attributed to the Rhodian Hunt Group (YOUNGER, *Masters/Groups VI*: 64), LM IIIA-B.
Composition: the field is chaotically filled with figures, one of which is a V-shaped, wing-like form

with the stringhole horizontal: two nude male figures sitting right, one on a campstool; upside down to them is a bull to left above two long-tailed quadrupeds, perhaps large dogs.

with the stringhole horizontal: a female figure in a skirt stretches her displayed wings out and stands above a bull to left, its head down in PT 10C, L -- these two figures are near the two sitting men; below the wing-like, V-shaped form, runs a bull in PT 5A to left.

111. Fresco (Pl. LXI; and this volume, pls. VIIa, XLa), Campstool Fresco, from Knossos (*PM* IV 379-390; IMMERWAHR, *Aegean Ptg* Kn 26; CAMERON 1987: 324-5 fig. 2, reconstruction; BOULOTIS 1987 fig. 6 reproduces Platon's reconstruction; *PM* IV 379-396, col. pl. XXXI).

Setting: the fragments were found on top of and on both sides of the West Court's bastion, specifically the west ends of Magazines 11-13; Evans (*PM* IV fig. 316) restored a room for them at the west end of the N.W. Sanctuary Hall on the upper floor, and would put them over the room's windows, those that would have been located in the West Court façade's upper recess, whose lower part is visible in the exterior wall of the bastion. CAMERON'S reconstruction (Pl. LXIa) characterizes the fresco as a repeating wall-paper design; he seems to envision it running along the walls opposite Evans's window in this room

Composition: the fresco was in two registers, each containing repeating pairs of antithetic men sitting on cushioned, tasseled campstools (Pl. LXIb); they wear their hair moderately long with forelocks, and are dressed in shawls and long robes with diagonal banding; and they each raise a hand to toast each other, as it were, with a single goblet. The new addition to La Parisienne makes her larger in scale than the rest of the figures; she may belong to this scene, but she is apparently armless (= *xoanon*?) and standing; Cameron's reconstruction places her on a raised, stepped podium (at extreme left and right. Another fragment carrying a figure in a similar garment but facing left is on display in the HM. Evans restores a small, problematic fragment (Pl. XLIIc; *PM* IV pl. XXXI.H; fig. 330) as belonging to a woman sitting on a solid altar-like structure with a volute terminal, a construction that has no parallel; Cameron puts her too in the fresco on a raised platform (center).

112. Fresco from Thera, Akrotiri, Xeste 3, ground floor, room 3b (IMMERWAHR, *Aegean Ptg* Ak 6; DOUMAS, *Praktika* 1987 p. 245, fig. 2, and *Wall Paintings*: 130 pls. 109-115; MARINATOS 1993 figs. 211 and 215).

Setting: for a description of Xeste 3, see item 134, below. To the west of room 3a (which contains the polythyron and lustral basin) is the smaller room 3b, just north of an east-west corridor leading to the staircase in room 8. At the south end of room 3b are two partial corridors leading from 3a through polythyra. None of the descriptions of this area is totally clear: on the north wall of the south corridor is the fresco with two boys carrying a cup and a textile; on the south wall of the north corridor is the fresco with the boy with the basin; and on the west wall opposite these two corridors is the fresco with the seated man tilting the hydria. For the three frescoes to make some sense, the boy with the textile and the basin-bearer must both be able to see, as it were, the hydria-tilter with only a partial wall between them (dividing the north from the south corridor) preventing them from seeing each other -- the frescoes would make the best sense if there were no dividing wall between the corridors, but then these corridors would be replaced by a small room (see MARINATOS'S drawn reconstruction, fig. 211) measuring something over 1.82 m. wide and 1.93 m. long (compare Ayia Triadha's frescoed shrine room 14, ca. 1.50 m. wide by 2.20 m. long).

Composition: on the south wall, left to right, a young nude boy stands right carrying a gold cup (accidentally erased during cleaning) in front of him in both hands, while an adolescent walks right but looks back, holding a banded textile (and a transparent textile?) vertically in front of him in both hands; on the north wall, a young nude adolescent stands left holding a gold basin in front of him in both hands; and, on the west wall, the focus of the fresco, a young man apparently sits right on something, wearing a white kilt wrapped about his middle and leaning slightly forward to tilt a hydria with gold handles.

113. HMp 16479: terracotta figurine from Koufinas/Traostalos.

Composition: man in a codpiece (torso missing) sits on a stool with arched spaces between the legs (like the lower part of a throne) standing on a long platform that extends beyond the legs.

114. HM no. unknown: bronze figurine, provenience unknown (VERLINDEN 1984: no. 178, pp. 152-153, 213, pl. 73).

Composition: man seated, his hand probably once resting on his knees his gaze straight ahead; he wears a cap and a belted kilt.

2. Seated Women (see item 111 [KN Campstool fresco] and item 136 [PY fresco]).**Neolithic Figurines, two examples**

115. Volos Mus. M168: terracotta figurine from near Pharsala (CHRISTOPOULOS and BASTIAS 1970: 71).
Composition: woman sits on the ground, her left ankle tucked under her right leg, her hands on her knees.
116. NMA 5937: terracotta figurine from Sesklo (BUCHHOLZ and KARAGEORGHIS 1973: no. 1180; CHRISTOPOULOS and BASTIAS 1970: 93).
Composition: woman sits on a bench holding a child (*kourotrophos*), her right arm across to support the child, her left arm around the child's shoulders; the entire figurine is painted in red stripes.

EC Figurines, an example

117. HM 287: marble figurine from Knossos (BUCHHOLZ and KARAGEORGHIS 1973: no. 1209)
Composition: woman sits on a stool with arms folded across under her breasts.

EM Jug

118. Hmp 8660 (Pl. LXh): short bridge-spouted jug from Mallia (*ÉtCrét* VIII pl. xxxi, 1, 1; DEMARGNE 1932: fig. 1 pl. III).
Composition: incised squatting woman (pubic hair hatched) seen frontally with legs splayed and bent to bring the heels up to the buttocks (indicated by the incised line [verified by inspection and restored in the illustration] below and obliquely left of the loop [heel] below her right buttock representing part of the lower leg); holds her elbows out with hands to chest. At left on the pot, is incised a man to right with bristly hair and hands out.

MM II

119. HMs 661 (Pl. LXj): sealing impressed by a three-sided prism with circular faces, from Knossos, East Wing Archives Deposit (*KSPI* Cb; *PM* IV fig. 376b), attributed here to the Mallia Workshop (MM IIB).
Composition: a woman in a skirt sits right on a stool and holds out an amphora in front of her; at right, a branch. Evans mistakenly has the woman pouring a liquid from a pot into the amphora and the amphora sitting on a Horns of Consecration.
120. Hmp no. unknown: large rhyton, provenience unknown, in the shape of a seated woman with pubic area graphically painted, her right hand up to her head, her left hand held below her left breast.

MM III - LM/LH (cf. item 24 [Homage krater]; and a fresco from Amnissos [IMMERWAHR, *Aegean Ptg* Am 1; Cameron incorrectly reconstructs the scene with a woman, for which there is no evidence).

121. *CMS* I no. 17 (Pl. LXIIa): gold finger ring from the Mycenae Treasure, attributed to the Danicourt Ring Group (YOUNGER, *Masters/Groups* III: 60), LH I.

Composition: in the center, two adult women in flounced aprons and a girl in a skirt stand right to face a woman facing left in a flounced apron seated on the ground under a tree (olive?) growing in back of her; the woman at the extreme left holds up lilies in her left hand, her right hand held at her waist; the second woman holds her hands in the same position but they hold nothing; the seated woman imitates their hand postures, holding poppies aloft in her right hand while her left hand rests at her waist; the girl, apparently standing on an outcropping of rock, bends her elbows and holds up plants in both hands; all three women have flower hair pins in their hair (P. Rehak draws our attention to this detail not noticed in YOUNGER, *Jewelry*: 284).

at the left rim: a vertical column of six lion faces.

at the right rim: a second girl in a skirt stands on the ground to left and touches the lowest foliage of the tree with both hands.

at the top rim: a double wavy horizontal line creates an exergue for a crescent moon and sun (cf. item 19 [*CMS* V Suppl. IA no. 133]; item 125 [*CMS* V no. 199]; item 153 [*CMS* I no. 179]; item 162 [Thebes Mus. 9909]; and cf. *CMS* II 3 no. 114, and *AT* 143).

in the field:

at the upper left, between the left edge of the double wavy line and the first woman's up-raised lilies, a small figure of indeterminate sex stands right with pony tail, its body obscured by a figure-eight shield; it holds a staff out in front in a relaxed version of the Commanding Gesture (REHAK, 1984).

above the center of the ring, a large double axe.

122. *CMS* I no. 361 (Pl. LXI**ib**, drawing without the VINUM ideogram; and this volume, pl. XXXIXd): prismatic sealing, countermarked (PY Wr 1361: VINUM) and impressed by a ring, from the Pylos Palace Wine Magazine (room 105; LH IIIB:2-C context), unattributed.
Composition: three women in skirts stand right to face a woman in a flounced apron seated to left on a stool; the woman at the extreme left is smaller than the others and holds her hands down; the second woman? holds a phorminx (the only woman, if such she is, associated with a musical instrument in Aegean art), and the third figure may carry furniture.
123. *CMS* II 3 no. 103 (Pl. LXIIc): gold finger ring from Kalyvia T. 2 (LM IIIA:1 context), unattributed.
Composition, left to right: a woman stands right wearing a flounced apron over a skirt, her left arm up (right arm too?); a tailed animal (monkey?) sits or stands salient to right; a nude woman sits to left but looks right at the column (anta? with, at the extreme right rim, ashlar masonry, traces of which are visible in the impression), her left arm up. Above, in the field, there is a dot in front of the saluting woman, another dot with vertical line below above the animal, a curved thick line in the top center (like the "shooting stars" of *CMS* I no. 179), and two dots above and flanking the head of the seated woman.
124. *CMS* II 3 no. 252, the "Mochlos Ring" (Pl. LXII**d**): gold finger ring from Mochlos, over T. IX (LM IB context; SOURVINOU-INWOOD 1973), attributed to the Isopata Ring Group (YOUNGER, *Masters/Groups* II: 135), LM I (the ring was stolen in 1910 [KARO, *AM* 35 {1910} 343-344]; an electrotype copy made by Gilliéron père is now on display in the HM).
Composition, left to right: at the left rim there is part of an ashlar wall with its anta, in front of which, at the bottom, are dots (beach?); a boat, low bifurcated frond bow to left toward the structure and regardant animal-head stern aegis (WEDDE 1990). In the boat a woman sits left, her right arm up, her left arm trailing, and, in back of her at the stern, a stepped altar from the top of which grows a tree (olive?). In the field, at left, two large dots with oval extensions (Seager: "flaming omphaloi"), and at top center, Linear A sign *171; and between the "omphaloi" and the sign is an dotted oblong form (YOUNGER, *Iconography*: 283 and 350, "Sacred Heart").
125. *CMS* V no. 199 (Pl. LXII**e**; and this volume, pl. XXXVIIIa): gold finger ring, said to be from Thebes, attributed to the Isopata Ring Group (YOUNGER, *Masters/Groups* II: 135), LM I.
Composition: at left, a man, wearing a codpiece, stands to right, his right hand down, his left up to salute the woman in a skirt at right, sitting left on the first, extended tier of a two-tiered structure, her left arm trailing, her right hand held at her breast. The structure resembles a step altar, consisting of two platforms, each supported by a column, the upper one shorter, closed at the right by an arc, and topped with a Horns of Consecration containing a branch. Top center is a wavy horizontal line above which is a sun (cf. items 19 [*CMS* V Suppl. IA no. 133], 121 [*CMS* I no. 17], 153 [*CMS* I no. 179], 162 [Thebes Museum 9909], and cf. *CMS* II 2 nos. 114 and A 143). Groundline below.
126. *CMS* V Suppl. IA no. 179 (Pl. LXII**f**): prismatic sealing impressed by a ring, from Khania, Kastelli (MM III-LM I context), unattributed.
Composition: at either side, two women in skirts stand, their right arm trailing, their left hand held to their breast; they flank a central woman, perhaps nude, seated on something (rocks?) to right, her right arm trailing, her left arm up. A double groundline below.
127. HMs 283 (Pl. LXII**g**; and this volume, pls. XVII**b**, XXXVII**e**, f): a clay facsimile (*i.e.*, a terracotta cast, usually called "the matrix") of a gold ring (YOUNGER 1984b/XENAKI-SAKELLARIOU 1989 type II), from Knossos Palace, South-West Basements, Room of the Clay Signet (*KSPI* Q22); and at least eight sealings impressed by the ring itself from Knossos Palace, the East Wing (HMs 281? = *KSPI* R1: Upper East-West Corridor, HMs 280? = *KSPI* R51: Lower East-West Corridor, and HMs 277-279 and 282, and AM 1938.1015 a and b [CS 41S and 42S] = *KSPI* R54: Doorway South from the Hall of the Colonnades), as well as HMs 85b, another sealing from the same ring, from Kato Zakro (LM IB context; *KZ* 3; *PM* II fig. 499).
The facsimile or "matrix" and the sealings have been much discussed. The facsimile has not been properly published (*PM* II pp. 767-770, but illustrates only the sealings, II fig. 498, and IV figs. 331 and 591; PINI 1984: 79-80 pl. XVIa also discusses the object, illustrates only a plasticine impression of the face of the "matrix", as well as a photograph, pl. XVIb, of one of the sealings; WEINGARTEN 1988: 9, fig. 4b also illustrates one of the sealings, and 1991: 307-8 pl. 8 illustrates an impression of the "matrix" and casts of the sealings; BETTS 1967a: 20f., fig. 10 illustrates the Kato Zakro sealing). Recent photographs of the "matrix" and the sealings by M.R. Popham (not published) reveal that the "matrix" was formed like other terracotta facsimile stamps (see PINI 1984: pls. XIV and XV): a thin terracotta cast of the ring was set onto a short terracotta stamp. WEINGARTEN 1991 discusses reasons why it was made. The original ring is attributed to the Isopata Ring Group (YOUNGER, *Masters/Groups* II: 135), LM I.

Composition: in the center, a woman wearing a flounced apron moves right, both her hands holding a two-handed goblet out in front of her to offer it to the woman, also in a flounced apron, sitting at the extreme right, and facing left, on a two-tiered or stepped structure topped with a Horns of Consecration, her feet on a footstool or on the extension of a lower tier, her left hand to her breast, her right hand lying above her lap; at the extreme left, a third woman in a flounced apron walks left, away from the central scene, her hands up and out in front of her apparently carrying something. The engraved oval blobs above are possibly meant to convey rocky terrain. The circles above (and below) the goblet reflect the rivets typical of Type II rings.

128. HMs 421 (Pl. LXIIh): sealing impressed by a lentoid, from Knossos, the Little Palace (*KSPI* U2; *PM* IV fig. 322), unattributed.

Composition: at left, a nude? man stands right, his left hand out holding an object (a helmet, basket, or bowl) to a woman in a skirt or flounced apron at right sitting to left on a campstool, and leaning forward with her right hand to take the object, her left arm trailing.

129. HMs no. unknown (Pl. LXIIIa; and this volume pl. XXXVIIIb): sealing impressed by a lentoid, from Ayia Triadha (LM IB context; *AT* 142; *PM* II fig. 500), unattributed.

Composition: at left, a small figure in a skirt (girl?) stands right on terrain, its right hand at the waist, its left arm stretched out to hold an object with a V-shaped profile (conical rhyton?) vertically in front in a Commanding Gesture as if to offer it to the woman at right in a flounced apron seated on rocks, whose left hand lies in her lap and right hand reaches forward.

130. AM 1938.1013 (Pl. LXIIIb): lentoid sealstone of red jasper from Khania (*CS* no. 295; *PM* IV fig. 461a), unattributed.

Composition, with stringhole horizontal: a central woman wearing a skirt sits left on a column or stool, but faces right, her arms up; two thin figures flank and face her, bending in to her.

131. Fresco (this volume, pls. IVa, XXIIIb, XIXa), Grandstand and Dance in the Grove or Temple Fresco (this volume, pls. IVb, XXII, from Knossos, excavated from the small basement room (the "Corner Sanctuary") at the north-west corner of the Central Court next to the entrance of the North Entrance Passage (IMMERWAHR, *Aegean Ptg* Kn 15; CAMERON 1987: 325 figs. 8, 9, 11).

Setting: the original setting is unknown, but Cameron has reconstructed the frescoes as belonging to a small room (Dance/Temple on the wall opposite the entrance, and relief fresco of spirals on the ceiling) and its entrance corridor (Grandstand), apparently adapting the plan published of the room in *PM* III p. 19, fig. 9, the room of the Miniature Frescoes. N. MARINATOS 1987 fig. 7 incorporates item 14 [KN fresco with a small group of men with spears and a man with staff (*PM* III 82ff., figs. 45 and 46)]. The Dance/Temple and Grandstand frescoes may not belong closely together -- their top borders differ: the Grandstand has a blue band over red dentils, and the Dance/Grove has blue, red, yellow, and white horizontal bands, top to bottom).

Compositions:

Dance in the Grove Fresco: around a grove of trees (olive?) sit women wearing long hair, necklaces and flounced aprons; all around them stand men wearing moderately short hair with forelocks, necklaces or garlands, and codpieces with backflaps. A causeway separates this group from a smaller group of women (a thiasos?) with hair long standing in the foreground in skirts and flounced aprons over skirts, their arms making a variety of expressive gestures (cf. the Isopata ring for the variety of both costume and gestures).

Grandstand Fresco: the central scene consists of a tripartite shrine on a raised wide podium; this central scene is reconstructed as being flanked by two side scenes (not only not joining but apparently in different techniques; e.g., the left side scene has incised guide lines cutting across figures, the right side scene with no incised guide lines) each consisting of a short staircase? on a low podium flanked by ashlar parotids (the inner two of which abut the podium on which sits the tripartite shrine); before (i.e., in the near plane) each of the parotids a pylon with pylon boxes stands and rises above it. On the raised podium of the central scene, flanking the tripartite shrine, and on the staircase of the right side scene sit women wearing long hair and flounced aprons and bodices; on the parotids and on the staircase of the left side scene stand women in skirts (no preserved fragment with them also in flounced aprons) and bodices. Above the women in the central scene and those on the side stairs are five or six rows of men's heads, each with moderately long hair (held in place by hairbands) and forelocks, and wearing a necklace or garland; the same men also occupy the field of the central podium, interspersed here, however, with some women's heads with similar hair styles and hairbands but no necklaces/garlands.

132. Fresco fragments from a dump at Ayia Triadha (IMMERWAHR, *Aegean Ptg* AT 5; unpublished).
 Setting: unknown, though Cameron assigns the fresco to Shrine H with the fresco marine floor, thus making it LM IIIA.
 Composition: Two registers below a moulded cornice of beam ends and Horns of Consecration; in the upper register, four women process left, carrying offerings to a seated woman, a stylized palm between each; in the lower register, six or seven women with their arms resting on each other's shoulders.
- 132bis. CMS IX no. 115 (Pl. LXIIIc): amygdaloid sealstone of haematite, provenience unknown, attributed to the Isopata Ring Group (YOUNGER, *Masters/Groups* II: 135), LM I
 At right, a woman sits left; in front of her, a woman? stands right, leaning towards her and raises her left? arm above her head. Foliage flanks.
133. Fresco from Thera, Akrotiri, House of the Ladies, room 1, eastern section (IMMERWAHR, *Aegean Ptg* Ak 5; S. MARINATOS, 1972: 11-15, pls. E-H, 9-12; YOUNGER, *Jewelry*: 277; Doumas, *Wall Paintings*: 33-35, pls. 6-12).
 Setting: The frescoes come from the second storey, room 1, which was divided into two sections by a short partition wall. The western section was decorated with a wall-paper frieze of large pancratium lilies. The eastern section was decorated with the women in a reserved zone below a double wavy band above which is a diaper net pattern.
 Composition:
 the south wall: at right, a lone woman with long hair walks left, her right arm trailing, her left arm probably out; she wears a bodice, a skirt over which is tied the flounced apron, and a circular earring; two lines at the neck may represent a double necklace.
 the north wall: at left, a woman with long hair and a pendulous breast leans forward towards a seated woman at right. The leaning woman wears the same costume as the woman on the south wall: circular earring, bodice, flounced apron over a skirt; as she leans, her left arm reaches out, her right arm down as if to pick up the flounced apron apparently set in a pile on the floor. An isolated fragment carries the leaning woman's left hand touching the shoulder of another woman; this fragment has been interpreted as representing a seated woman in front of whom the apron is piled -- and it is for this reason this fresco is included here. As P. Rehak has observed, however, the veil should hang vertically and therefore the fragment needs to be rotated slightly counterclockwise from its present restored placement, which will then make the woman's right arm move to her left, a gesture more in keeping with a standing figure (cf. item 138: Pseira Relief fresco).
134. Fresco (Pl. LXIVa; and this volume, pls. XVIIa, XXXVIIc) from Thera, Akrotiri, Xeste 3, ground floor, room 3a, over the Lustral Basin (IMMERWAHR, *Aegean Ptg* Ak 6; S. MARINATOS 1976: 32-38, pls. A-K, 58-66; N. MARINATOS 1984: fig. 43; TELEVANTOU 1992: pl. 32; YOUNGER, *Jewelry*: 277-8; DOUMAS, *Wall Paintings*: 127-131 pls. 100-108).
 Setting: Xeste 3 is an imposing building with ashlar revetments to its north-east corner (eastern wall and the eastern section of its north wall) outside the important frescoes of room 3a. The entrance, room 5, on the south-east was decorated with frescoes (a mountainous setting and a life-size male figure); the first main room 4 was decorated with swallows and monkeys engaged in human activities (at least two play kitharas, one holds a sword, another holds a scabbard); room 2 to the east contained a spiral frieze. The polythyron room 3a, ground floor and second floor held the most narrative of the frescoes (below). A corridor on the south leads west to the stairwell 8. To the north of this corridor is room 3b (item 112); probably from the room above come three mature women and ducks. And from the second storey, somewhere over room 9, comes the relief fresco with rosette-filled lozenges tied by gold rings drawn in perspective. One further note: as P. Rehak will discuss in an article forthcoming, there are no such things as sideburn ornaments or papyrus-shaped hairband tassels or finials (pace YOUNGER, *Jewelry*: 259) -- such earlier identifications were based on a misinterpretation of the figures' shaved sideburns.
 Composition of rooms 3a, ground and second floors (esp. the Wounded Girl from the ground floor, and the seated Goddess and Curly-Headed Girl from the second floor).
 ground floor, on the walls over the lustral basin: on the north wall are, from left to right, the Necklace Swinger, a rocky pile under the window, the seated Wounded Girl, and the Veiled Girl; on the east wall (published only in drawings) is a shrine topped with Horns of Consecration, both spattered with red, presumably representing blood.
 The Necklace Swinger walks right in a diaphanous bodice decorated or bestrewn with crocus stamens and a flounced apron over a skirt; her right arm trails, her left out to hold the necklace; she wears her hair long and lots of jewelry: a hair band knotted in front over the

forehead, a gold circular earring, a choker of gold crosses, a beaded ribbon choker, a loose necklace of (actual?) crocus flowers, and a blue beaded bracelet on the left wrist.

The Wounded Girl sits on the rocky terrain to right and leans slightly forward, dressed also in a diaphanous bodice decorated with a net pattern, a long scarf about her neck, and a flounced apron (no skirt) bound up, it seems, in a long sash; her left hand is held at her forehead and her right hand reaches to the top of her outstretched left foot, from the ball of which drips blood and below the toes lie two crocus stamens; she too wears her hair long and jewelry: a long hair band knotted above the forehead, a gold and silver myrtle spray in the hair above the forehead, a gold hair pin with lily finial in the hair at the nape of the neck, and a gold circular earring.

The Veiled Girl stands left but looks right, presumably at the shrine, her right arm out and up to hold a diaphanous veil decorated with red dots away from her face and body, her left hand down in front; she wears a bodice, and a flounced apron over a skirt. Though most of her head is completely shaved, she has a long curled forelock at the forehead, separate curled locks at the crown, and at least two separate long locks of hair that hang from the back of her head. She wears some jewelry: a gold earring, a blue beaded choker, bracelets of red beads on her right wrist and of yellow (or a yellow band) on her left, and a blue anklet on each ankle.

second floor: on the north wall are, from left to right, the Basket-Tipper; the Goddess sitting on a two-tiered platform flanked by a blue monkey on the left (stepping up onto the lower tier to offer crocus stamens; cf. the monkey on HM G3054 [CMCG 359]) and a griffin on the right salient on the upper tier and leashed to the actual window in back -- these two animals thus form a kind of PT 31A; then, in back of the window, the Blue Eyed Girl. On the east wall are the Curly-Headed Girl and the Rock Climbing Girl.

The Basket-Tipper stands right and leans slightly forward, looking at the Goddess, both her arms down and in front to overturn a basket of crocus stamens into the large flat *kanoun* in front of her; she wears her hair short and curly with forelock and long backlock, a bodice, and flounced apron (no skirt); she wears jewelry: a blue hair band, a gold circular earring, a bracelet (once blue?) at the left wrist, and a blue anklet on each ankle.

The Goddess sits to left on a pile of saffron colored cloth on a two-tiered raised platform; her position is awkward -- she rests her left foot on the top tier and tucks it in toward the pile of cloth, stretches her right foot forward to rest it on the second tier, holds her left hand in her lap, and reaches her right hand out to take the monkey's offering. The goddess wears her hair long, with a forelock and separate curls at the top of the head; from the crown the backlock falls separately outlined by beads; she wears a diaphanous bodice decorated or bestrewn with crocus stamens (two more lie on or decorate her cheek), crocus flowers on the selvedge and beam ends on the sleeve hem, and a flounced apron (no skirt); she wears lots of jewelry: more red beads entwine her hair, a blue head band, a gold circular earring, a blue beaded choker, a necklace of red, white, and blue duck beads, a loose necklace of gold and blue displayed dragonflies strung on a gold chain, and a pair of beaded bracelets on both wrists.

The Blue Eyed Girl walks left, holding a basket filled with crocus stamens on her right shoulder, supporting it with her left hand supporting the base, her right hand up holding on to a cord tied to the handle. She wears a blue (diaphanous?) bodice and flounced apron (no skirt); she wears her reddish hair short with incised curls with a forelock over the forehead and a short backlock; she wears some jewelry: a beaded blue and gold hair band, a gold earring of two looped chains (P. Rehak suggests she has looped her right earring on to her left to avoid catching it on the basket), a red beaded necklace, a beaded bracelet at each wrist, and a red beaded anklet at each ankle.

The Curly-Headed Girl sits frontal (thus I interpret her position from the otherwise abnormally short lower part of her body and the slightly spread knees rendered foreshortened); she looks to her left, her left arm trailing to hold her basket, her right arm out to pluck crocus stamens. She wears a white bodice and a flounced apron (no skirt); she wears her hair short with incised curls, a forelock over the forehead and a moderately long backlock, and jewelry: a blue hairband, a gold circular earring, a gold choker necklace, two loose necklaces, one blue and one yellow with red beads, a gold armband on the upper right arm and a loose gold bracelet on the right lower arm, a blue beaded bracelet at each wrist, and a gold beaded anklet at each ankle.

- The Rock Climbing Girl climbs rocks to left, her right leg raised. She wears a bodice and flounced apron (no skirt); her head is shaved and stubbly except for a forelock over the forehead and a moderately long backlock from the crown; she wears jewelry: a beaded pale headband, a gold circular earring, dress beads from the sleeves, a gold arming on the right upper arm, a loose gold bracelet on the left lower arm, and a blue beaded bracelet at each wrist and anklet at each ankle.
135. Fresco (Pl. LXIII^d) fragments from Mycenae, the Cult Center, the corridor M to Mylonas's building B, south of Tsountas's House (IMMERWAHR, *Aegean Ptg* My 4; KRITSELE-PROVIDI 1982: 41-43 nos. B2 and B3; *MycWorld* p. 183 no. 152-3).
 Setting: unknown, but the area also included the so-called Mykenaiia, women within an architectural setting, women's costumes, and a female hand apparently holding an amphora.
 Composition: a woman, apparently sitting to right, wearing perhaps a flounced apron, her feet on a simple yellow footstool; in her hand she holds a very small female standing left in a long robe with vertical banding, her left arm down and right arm up, her partially shaved head tilted up with a single long visible lock. This figure is usually called a figurine, but its lively pose and human hairstyle makes it seem alive. Another white fresco hand from Tiryns holds a more schematic figure, undoubtedly a figurine (IMMERWAHR, *Aegean Ptg* Ti 4c, fig. 33b).
136. Frescoes (Pl. LXIII^{e, f}) from the Pylos Palace (LH IIIB context; LANG, *PN II passim*, esp. 190-220; MCCALLUM 1987).
 Settings and compositions:
 Inner propylon 2 (IMMERWAHR, *Aegean Ptg* Py 12): registers of nautili, horses, deer, antithetic seated women in flounced aprons and bodices (1-2 H 2, *PN II* pl. M) on the right wall.
 From the North-West dump (IMMERWAHR, *Aegean Ptg* Py 9): a more than half-life sized woman (50 H nws) standing right in a white robe with vertical banding; in front of her, a footstool, implying a figure seated left, perhaps 49 H nws, a woman in a (plumed?) cap to left, though this figure seems larger than the standing woman 50 H nws.
 As wall temper: seated women to left in flounced apron (3 H 23) and bodice (4 H nw).
137. Relief Fresco from Khania Kastelli (IMMERWAHR, *Aegean Ptg* Ch 1; KAISER, *Relief* 305, fig. 471, pl. 25).
 Setting: unknown.
 Composition: woman seated to left in a flounced apron.
138. Relief Fresco (Pl. LXV^a) from Pseira, House B room 4, the Bench Sanctuary (IMMERWAHR, *Aegean Ptg* Ps 1; *PM III* 38, fig. 15A; KAISER, *Relief* 299-302, figs. 469a-c, pl. 24A-B).
 Setting: unknown, but the fragments apparently fell from an upper floor (Gesell 1985: 132-3 does not mention the frescoes).
 Composition: the fragments come from two women in flounced aprons seated perhaps on high stools, perhaps facing each other (KAISER, *Relief* pl. 24B; P. Rehak observes the lower right arm of one figure preserves no dress pattern and that the gesture, both hands pointing left, away from the direction of the woman's face, would suit a standing figure better -- cf. item 133 [Akrotiri, Ladies fresco]).
139. Relief Fresco fragments from either Tiryns or Mycenae (IMMERWAHR, *Aegean Ptg* p. 194, My uncat. no. 1; KAISER, *Relief* 306, fig. 473, pl. 26).
 Setting: unknown. Rodenwaldt found one fragment in the Nafplion Museum, which Kaiser could not find, though he found a second one.
 Composition: Kaiser's fragment comes from a woman in a flounced apron seated right.
140. NMA 3256, the "Warrior Stele": limestone stele engraved in an early Mycenaean period, then plastered and painted by the same artist who painted the Warrior Vase (*MycPictV-P* XI.42) in LH IIIC:1, and finally reused as blocking material in the niche of Mycenae ChT 70 (XENAKI-SAKELLARIOU, *MY ChT*: 203-204, color frontispiece; *MycPictV-P* XI.43, pp. 132-134, 222, 230).
 Composition, top register, left to right: woman in long blue robe sits right on a cushion? (red and blue?) set on a yellow stool or throne with lathed legs (cf. item 257: Thebes, lathed ivory legs); in front of her is a vertical red band ending at the bottom in a curve to the left (perhaps a man's leg with very large foot, or a column); at right, a yellow triangular patch (perhaps the lower corner of a skirt).
141. NMA 5897 (Pl. LXIV^b): ivory plaque from Mycenae (POURSAT 1977a: 19, no. 48, pl. IV; MARINATOS and HIRMER pl. 217; REHAK 1992, pl. XVII^b).
 Composition: a woman wearing a broad necklace, bodice, and flounced apron sits to left on rocks.
142. NMA 7711: ivory group, the "Ivory Trio" or "Ivory Triad", from the Mycenae Acropolis (POURSAT 1977a: 20-21, no. 49, pl. IV; MARINATOS and HIRMER pls. 218-219).

Composition: two women in flounced aprons and open bodices sit side by side; on the lap of the woman on the left, a young child (probably a girl since the figure is not nude; cf. item 106) in belted skirt leans forward toward the woman on the right. Both women wear broad necklaces. The woman on the left wears a flounced apron but no skirt; her scalp is depicted smooth with a hair band across the front; her right hand is up to her right shoulder to hold the end of a shawl that trails down her back and across to the buttocks of the woman on the right; her left arm drapes across the shoulders of the woman on the right to rest on her left shoulder; and she wears her top knot long, over and in front of her right ear. The woman on the right wears a flounced apron but no skirt (is the "shawl" her skirt?), and her hair long down her back; her left hand rests on top of the left woman's left hand at her left shoulder, her right hand stretches down to touch the left shoulder of the young girl as her left hand curls around her arm to rest on the inside of her right elbow, her right hand up to finger her necklace.

143. NMA 2369, 2399, 2413: ivory mirror handle from Mycenae ChT 2 (POURSAT 1977a: 80, no. 270, pl. XXIV; XENAKI-SAKELLARIOU, *MY ChT*: 54 pl. 2); POURSAT 1977b: 170, attributes this mirror to the same workshop that did item 144, the Dendra wood mirror below.

Composition: faces a and b: two women antithetic sit on stools; the woman at right holds grain sheaves up (on face b, woman at left may hold up a mirror).

144. NMA no. unknown: wood mirror handle from Dendra ChT 2 (PERSSON 1931: 96-97 no. 20, figs. 71 and 72, pl. 33.1); POURSAT 1977b: 170, attributes this mirror to the same workshop that did item 143, the Mycenae ivory mirror above.

Composition: two women sit antithetic; the woman at left holds up a mirror, the woman at right holds up a branch.

Figurines, a selection

Ivory

145. Ayios Nikolaos Museum no. unknown: ivory pin, provenience unknown.
Composition: woman seated on a throne shaped like those for terracotta figurines.

Terracotta

Neopalatial

146. HMp 3039 (Pl. LXIVc): terracotta group from Phaistos, MM to LM I-II (*PM* IV 24-27, fig. 13a and b; ZERVOS 1956: fig. 578).

Composition: an elaborately painted woman (?; no breasts are depicted) with applied hair falling across her chest and an arc at the waist sits on a swing suspended by two pylons surmounted by birds (cf. item 53: AT Sarcophagus, Pouring Scene). The reconstruction of this group seems improbable, though personal inspection seems to verify it.

147. HMp 16443: terracotta figurine from Koufinas/Traostalos (RUTKOWSKI 1986: 86 fig. 109).
Composition: woman with disk hat, skirt, and thickened left leg sits on a bench.

LH

148. NMA and Nafplion Museum nos. unknown: terracotta figurines, Mycenaean (LH III; MYLONAS 1956; FRENCH 1971).

Composition: women seated on a throne.

many examples: MYLONAS; FRENCH 167-172.

Composition: women *kourotrophoi* seated on a throne.

one is said to be from Mycenae (Louvre no. unknown; MYLONAS 1956: 115-116 no. 10, pl. XV.7).

another comes from Voula Tb A (MYLONAS 1956: 116 no. 14; *Ergon* 1954-4, 25 fig. 21).

3. Women with Flexed Knees

149. HMs 576: sealing impressed by a ring (YOUNGER 1984b/XENAKI-SAKELLARIOU 1989 type II), from Ayia Triadha (LM IB context; AT 137), attributed to the Avgo Ring Group (YOUNGER, *Masters/Groups* II: 135), LM I.

Composition: two women face and flank a tree growing in the center from rocks; the woman at left wears a flounced apron, her right hand is at her breast, her left arm trails or stretches out toward the tree; the woman at right, apparently nude, sits perhaps on terrain at the right rim or stands with flexed knees, both arms up toward the tree.

150. HMs 1017 (Pl. LXVb): sealing impressed by a seal, from Knossos, the West Quarter (BETTS 1967b: no. 53), unattributed.

Composition: flexed legs of a nude woman?, vertical line at left.

151. Fresco (PI. LXVf), half-preserved, from Ayia Triadha room 14 (LM IB context; IMMERWAHR, *Aegean Pig* AT 1; CAMERON 1987: 326 fig. 10 gives a reconstruction [published backwards, unfortunately, but corrected in MARINATOS 1993: fig. 121] that has the wrong proportions and is far too spacious; Gesell 1985: 76 no. 18, fig. 10; REHAK, forthcoming in *FunctMinVilla*).

Setting: the polythyron complex of the West Villa, NW Quarter (see GESELL 1985: 76 fig. 10 for a clear plan) was obviously a special area. On the south side of the complex KOEHL (forthcoming in *FunctMinVilla*) identifies room 4 with the benches along the three interior sides and a side room with a raised platform as an *andreion*; from the bench room comes the Harvester Vase, from this general area comes the Boxer Rhyton, sealings, and Linear A tablets, and from the area of the storage rooms farther south comes item 9 [Chieftain Cup]; on the north side of the complex, most of the AT sealings come from a gypsum chest built in the south wall of room 55, and some others come from room 13; on the east side of the polythyron room 13 was an interior space which was partitioned into rooms 52 and the closet-like room 14 (ca. 1.50 m. wide by 2.20 m. long; cf. item 112 [Xeste 3, frescoed room 3b, minus the central partition]: over 1.82 m. wide and 1.93 m. long) with a low bench against the back wall -- this held the fresco.

Composition:

on the right wall as one entered: a rocky landscape with agrimia, cats stalking pheasants, and plants including perhaps dittany.

on the left wall as one entered: a woman in a skirt and bodice kneeling right in a less crowded rocky landscape with lilies and short fan-like sprays of flowers, perhaps crocus.

on the back wall, above the bench: a two-tiered platform before which (*i.e.*, in the near plane), a woman in flounced apron and bodice standing to right in a rocky landscape with dittany or ferns, her knees flexed, her arms apparently raised. Perhaps she is depicted sitting on the lower tier in three-quarter view with foreshortened knees.

4. Seated Women with Animals (see item 134: Xeste 3 fresco: Goddess).

152. CMS I no. 128 (PI. LXVc; and this volume, pl. XXXVIIId): gold finger ring from Mycenae ChT 91 (XENAKI-SAKELLARIOU, *MY ChT*: 259; SAKELLARAKIS 1974: LH II-III context), unattributed.

Composition: a griffiness sits to right in PT 7, facing a woman in a skirt seated to left on a throne and holding the griffiness by a leash attached to a collar; ribbed dado below.

153. CMS I no. 179 (PI. LXVd; and this volume, pl. XXXVIIa): gold finger ring from the Tiryns Treasure (SPYROPOULOS 1972: 177ff.), attributed to the Tiryns Ring Group (YOUNGER, *Masters/Groups* IV: 53), LH IIA, though GILL 1964: 12-13 thinks the ring may be a forgery (compare now item 162, the Thebes sealing).

Composition:

the central scene: a frieze of four *genii* stand right, each carrying a jug in both hands; below the lower hand of the first three *genii* there is a cypress branch and below the lower hand of the fourth *genius* there is a column or stand which supports a vessel; the *genii* face a woman (her headdress is worn only by women and sphinxes) wearing a long dotted robe and a plumeless cap, sitting at the extreme right on a throne (tasseled campstool with throne back), her feet resting on a footstool; her right hand rests in her lap and her left holds up a chalice (WARREN, *Stone Vases*: type 15); in back of the first *genius*, at the extreme left there is a cypress branch; and in back of the throne at the extreme right there are two objects: in back of the campstool, there is an angle filled with a half-rossette, perhaps meant to be part of a bench like that at Knossos seen in profile; and in back of the throne back there is a bird.

above the central scene: a single wavy horizontal line creates an exergue filled with dots (stars?), four cypress branches (shooting stars? comets?), a crescent moon and a sun or spoked wheel (cf. item 19 [CMS V Suppl. IA no. 133]; item 121 [CMS I no. 17]; item 125 [CMS V no. 199]; item 162 [Thebes Mus. 9909]; and cf. CMS II 3 no. 114, and AT 143).

below the central scene: a row of dots creates a lower exergue filled with a dado of half-rosettes and triglyphs.

154. CMS I Suppl. no. 114 (PI. LXVe): gold finger ring, provenience unknown, attributed to the Cretan Popular Group (YOUNGER, *Masters/Groups* II: 124), LM I.

Composition: at left, an animal (lion?, monkey?) salient to right and, at right, a tree (palm?) flank a woman sitting in the center, facing the animal, her right hand raised up as if to salute it.

155. CMS II 3 no. 168 (PI. LXVIa): lentoid sealstone of serpentine, said to be from Knossos, unattributed.

Composition, with stringhole horizontal: a woman wearing a skirt sits in the center facing left, her arms stretched out in front of her; in back of her stands a boar vertically.

156. CMS V no. 253 (Pl. LXVIb; and this volume, pl. XXXVIIIId): lentoid sealstone of steatite from Armenoi T. 24 (LM IIIA:2-B:1 context), attributed to the Armenoi Group (YOUNGER, *Masters/Groups* V: 140), LM IIIA:1.
Composition: at left, a woman in a flounced apron and bodice, sits right on rocky terrain from which a plant (lily?) grows in back of her, her right hand in her lap, her left arm reaches out to touch the muzzle of a lion or dog at right salient left on rocky terrain.
157. CMS V Suppl. IA no. 175 (Pl. LXVIId; and this volume, pl. XXXVIIe): sealing impressed by a ring, from Khania, Kastelli (MM III-LM I context), unattributed.
Composition: at right, a woman in a flounced apron and bodice sits to left on a table or stool, her left arm up, her right hand reaching forward, offering something to an agrimi at left that stands right, slightly bowed forward like a suckling animal. A dado of vertical lines below.
158. CMS X no. 261 (Pl. LXVIc): lentoid sealstone of serpentine, provenience unknown, attributed to the Cretan Popular Group (YOUNGER, *Masters/Groups* II: 124), LM I.
Composition: at left, a man in a backflap (with codpiece?) stands right, his right hand held to his chest, his left hand out toward the outstretched right hand of a nude woman at right sitting left on the rocky terrain that forms the groundline across the entire bottom of the seal; in the top center, there appears what seems to be a boar's head (cf. item 3: CMS V Suppl. IA no. 142, and item 161: AT 130) and a cypress branch (since the cypress branch appears in other top exergues [cf. item 19: CMS V Suppl. IA no. 133; item 121: CMS I no. 17; item 126: CMS V Suppl. IA no. 179; item 153: CMS I no. 179, item 162: Thebes Mus. 9909; and cf. CMS II 3 no. 114, and AT 143], where it may represent shooting stars or comets, it is tempting to regard the boar's head as another astronomical feature -- a constellation, perhaps, or other asterism).
159. HMs 157 (Pl. LXVIe): sealing impressed by a lentoid, from Knossos, East Wing, Wood Staircase B (KSPI R91, pls. 7 and 16), attributed to the Cretan Popular Group (YOUNGER, *Masters/Groups* II: 124), LM I.
Composition: at right, a woman in a flounced apron sits to left on rocks, her left arm trailing, her right held out to touch (?) a lion in front of her standing also on rocks in PT 1A, R and facing her. In back of the woman, there is wavy object (not in Evans's sketch), perhaps a throne back.
160. HMs 584: sealing impressed by a ring (YOUNGER 1984b/XENAKI-SAKELLARIOU 1989 type II), from Ayia Triadha (LM IB context; AT 128), attributed to the Hollow Nose Group (YOUNGER, *Masters/Groups* III: 54), LM/LH I.
Composition: at left, a goat walks right toward a woman in a flounced apron at right sitting to left perhaps on rocks, her left hand at her breast, her right hand laid above her lap toward the goat's muzzle.
161. HMs no. unknown: sealing impressed by a ring (YOUNGER 1984b/XENAKI-SAKELLARIOU 1989 type II?), from Ayia Triadha (LM IB context; AT 130), unattributed.
Composition: at left, a large boar's head looks right towards a woman, apparently nude, at right sitting left.
162. Thebes Museum 9909, 9910, 9924: sealings inscribed (TH Wu 49, 50, 63; PITEROS, *et al.* 1990) and impressed by a ring (seal E, unpublished), from Thebes (LH IIIB context).
Composition (seen in a slide during a lecture by ARAVANTINOS 1990): in the center, a woman in plumed cap sits left on a throne, her feet resting on a footstool, all supported by a two-tiered platform resting on three incurved bases; a pair of *genii* flank and face her, each with a jug, to the one on the left the woman raises her right hand; in back of each *genius* stands a griffin also facing in toward to the center. Above, top center, is a sun and crescent moon, but these are not in a separate exergue (cf. item 19: CMS V Suppl. IA no. 133; item 121: CMS I no. 17; item 125: CMS V no. 199; item 153: CMS I no. 179; and cf. CMS II 3 no. 114, and AT 143).

5. Women Seated on Animals

Seals

163. CMS I no. 167 (Pl. LXVI f): lentoid sealstone of agate from Mycenae, the Clytemnestra Tholos (LH IIIA context), attributed to the Dot-Eye Group (YOUNGER, *Masters/Groups* IV: 73), LM/LH II.
Composition: a woman rides a striped Babylonian Dragon running left over a dado of overlapping vertical arcs; she holds her arms up (cf. items 167 and 168: terracotta figurines).
164. CMS V no. 584 (Pl. LXVI g; and this volume, pl. XXXIXb): cylinder sealstone of amethyst from the Kazarma Tholos (LH I-II context), attributed to the Jasper Lion Group (YOUNGER, *Masters/Groups* II: 119), LM I.

- Composition: a woman in a skirt rides a lion walking right in PT 1A, R, in front of which a griffin sits left in PT 7, L as if on the chip at the lower rim.
165. HMs 73: sealing impressed by an amygdaloid, from Ayia Triadha (LM IB context; AT 132), unattributed. Composition: a woman in a flounced apron rides a Babylonian Dragon walking right in PT 1A, R, her left hand up toward her face, her right arm up as if to hold a stick or staff; another vertical line between her and the animal's head.
166. AM 1938.1090 (Pl. LXVIh): cylinder sealstone of haematite said to be from a tomb at Ayia Pelagia (and said to have been found with LM II pottery; CS no. 357; PM IV fig. 436; GILL 1961), attributed to the Jasper Lion Group (YOUNGER, *Masters/Groups* II: 120), LM I. Composition: at left, a man stands holding a griffin to right on his shoulders; at right, a woman rides a Babylonian Dragon right. Long papyrus stalks separate the two scenes (three between the man and the woman, two between the woman and the man) and two appear in the far plane behind the woman. **Glass**
167. NMA nos. unknown (Pl. LXVII): glass plaques from the Midea Tholos (LH IIIA:1 context; PERSSON 1931: 65 fig. 43, 121, pl. XXVI). Composition: a woman with upraised arms sits side-saddle riding a bull to right. **Terracotta figurines**
168. NMA no. unknown, Stathatos Collection (MYLONAS 1956: 112 no. 2 pl. XIV.4): a woman with upraised arms sits side-saddle riding an animal to right; her saddle has a high pommel and similarly high back, prompting comparisons with Horns of Consecration.
169. HMp 18505 from Archanes (SAKELLARAKIS and SAPOUNA-SAKELLARAKI 1991: fig. 10): a woman sits side-saddle riding a horse? to left; her saddle has a high pommel and similarly high back. The woman's left hand is on the back of the saddle, her right hand on the horse's mane.
- 6. Seated Persons of Indeterminate Sex** (cf. EC figurines of seated harp-players, etc.; item 24: Homage krater; and the Mycenaean terracotta figurine from Amyklai: BUCHHOLZ and KARAGEORGHIS 1973: no. 1247, whose hand holds a goblet as do other seated figures, e.g., on CMS I no. 179). **Middle Minoan Terracottas**, a selection. **Individual Figures**
170. HMp 1815: terracotta figure from Kamilari? Composition: a small figure sits with elbows on the knees, hands up toward the lowered chin.
171. HMp 3426: terracotta figure from Petsofa (RUTKOWSKI 1991: 79, pl. XXXIV). Composition: a figure in a brown-painted skirt? with arms out (and up?) sits on a separate, modeled four-legged stool painted white.
172. HMp 14165: terracotta figure from Kamilari. Composition: seated figure (seat and lower legs not preserved) with elbows out and hands at chest.
173. HMp 21979: terracotta figure from Mt. Juktas. Composition: seated figure with right hand out and left hand at the waist.
174. HMp 22346: terracotta figure from Mt. Juktas. Composition: only the torso is preserved of a once probably seated figure with its right arm outstretched holding a cup. **Groups**
175. HMp 15072: terracotta group from Kamilari. Composition: kneeling woman and sitting figure doing something over a table.
176. HMp 15074: terracotta group from Kamilari (RUTKOWSKI 1986: p. 103 fig. 139, p. 116 no. 11 [giving the inventory number as 2632]). Composition: within a distyle stoa with three window high in the back wall sit four people on squat stools, each with its right hand extended, the left hand on the left thigh (figures one and two are the same size, three is smaller, and on the head of figure four is a knob of clay [bun of hair?]); in front of each figure stands an incurved circular stand with a cup on top. An obviously male figure stands in front of figures two and four (counting from the left to right), holding up a large jug with pinched spout in both hands.
177. HMp no. unknown: terracotta group from Knossos, Loomweight Basement (PM I 221 fig. 166G). Composition: a litter equipped with a bench in the back and lots of leg room; remains of a figure in a skirt seated in the center of the bench. An article by R. MERCEREAU is forthcoming in BSA (1994).

Late Bronze Age

178. Fresco fragments (**Pl. LXVIIa**), the Palanquin Fresco, from Knossos Palace, South-West Basements, Room of the Clay Signet (IMMERWAHR, *Aegean Ptg* Kn 25; *PM* II 770-772 figs. 502 and 503).
 Setting: unknown, but Cameron and others associate this fresco with item 46 (KN Charioteer Fresco) found in another area of the palace; the total composition remains obscure, especially since the sex of the seated person is not truly identifiable, the palanquin frame makes little sense, and the background colors differ -- perhaps the fragments do not really belong together.
 Composition: person in a long robe or tunic with vertical banding seated left on a campstool within some kind of framework; similarly clad men in the scene stand to left and right.
179. Fresco fragments (**Pl. LXVIIIa**) from Phylakopi, Melos, the hypostyle building G3, rooms 6-7 (IMMERWAHR, *Aegean Ptg* Ph 1-3; N. MARINATOS 1984: 87 fig. 59 in color).
 Setting: unknown. The two outlined figures, the Woman with the Net and the Stooping Figure, should belong in the same wall composition, but the flying fish fresco probably decorated another part of the suite, perhaps the floor or an upper wall zone.
 Composition: outlined figure (Ph 1) seated right wearing a heavily belted robe decorated with winged animals (swallows or, according to Cameron, griffins), colored bands, and "Easter egg" rockwork; the figure also wears bracelets, but is apparently nude from the waist up; what the figure is sitting on is not preserved but Immerwahr notes that "other fragments supply marine setting"; perhaps she is thinking of the flying fish fresco. The second outlined figure (Ph 2) preserves the upper chest, arms held forward (thus obscuring whether the figure is male or female), and the lower part of the neck bound with a knotted cord. L. Morgan's reconstruction (reproduced in *AJA* 96 [1992] 731, fig. 13) suggests a women's dressing scene outdoors, but the parti-figured robe of Ph 2 is unusual for a woman and the only other figure with a knotted cord around the neck is the Fisherboy standing to left from Akrotiri.
180. Nafplion Museum 15 37 (**Pl. LXVIIb**): krater fragment from Tiryns (*MycPictV-P* IX.11.1 pp. 91 and 212: LH IIIB).
 Composition: a figure, perhaps nude, sits on campstool to left, flanked by pairs of parallel vertical lines.
181. Nafplion Museum 11 638 (**Pl. LXVIIIb**): krater fragments from Tiryns (*MycPictV-P* XI 19.1, p. 230: LH IIIC).
 Composition: in the panel preserved at the right of the handle are two chariots drawn by horses in flying gallop to left; in the panel preserved at the left of the handle is a figure seated to left on a throne, holding a kylix with ring handles; in front of the seated figure is an object, perhaps, as *MycPictV-P* suggests, a krater set on a ring stand.
7. **Sitting Monkeys** (see item 123: *CMS* II 3 no. 103. Also see other sitting animals in YOUNGER, *Iconography* PTs 7 and 8, as well the KZ sealings with sitting bull-men [KZ 17-18], winged goat-men [KZ 19 and 37], eagle-women [KZ 38], and with squatting bull-headed eagle-women [KZ 43] and other figures [KZ 45, 46, 77]).

Represented on Seals**EM II-MM IA**

182. *CMS* II 1 no. 473: piriform stamp of dentine from Mochlos T. II (EM II-MM IA context).
 Composition: two monkeys sit addorsed; horizontal line above.

MM II-III

183. *CMS* V Suppl. IA no. 131 (**Pl. LXVIIc**): sealing impressed by a ringstone? (*CMS*: diskoid?) or a spacer bead (cf. the marks of two strings in the *CMS* photograph), from Khandia Kastelli.
 Composition: two monkeys sit antithetic, arms up.
184. HM G3438 (**Pl. LXVIId**): amygdaloid said to be of chalcedony and said to come from Prassa (*CMCG* 372), unattributed but should be MM III.
 Composition, with the stringhole vertical: in the center, a man stands left in a backflap (and codpiece?), his right hand up holding a flower?, his left akimbo holding a leash attached to a monkey sitting at left to right, arms up; double mountguides above and below.
185. HMs 160 (**Pl. LXIXa**): fragmentary sealing impressed by a lentoid, from Knossos Palace, South-West Basement, Room of the Egyptian Beans (*KSPI* Q19; *PM* II fig. 491; IV fig. 321), unattributed but should be MM II-III early.
 Composition: in the center, a man in a long robe stands right, wearing a "pony-tail", and looking at the monkey sitting at right on a campstool to left, its left arm raised up as if in greeting; below the

- man, a quadruped, possibly a calf or dog lies couchant right in PT 10A, R. Between the man and the monkey is a stalk ending in a flower consisting of a set of parallel lines; another set appears below the quadruped; a dotted arc appears below the monkey's feet (footstool?).
186. HMs 478: sealing impressed by a lentoid, from Ayia Triadha (LM IB context; AT 106; *PM* II fig. 492h), unattributed but should be MM II-III early.
Composition: monkey sits right, arms up; fronds in the field.
LM
187. HM G3054 (Pl. LXIXb): lentoid of steatite said to come from Siteia (*CMCG* 359), attributed here to the Cretan Popular Group (YOUNGER, *Masters/Groups* II).
Composition: at left, a monkey sitting right, one arm up holding a basket or vase as if offering it to the woman at right, standing left dressed in a flounced apron, both her hands down; at extreme right, a frond, and a groundline below.
188. HMs 83: sealing impressed by a lentoid, from Kato Zakro (LM IB context; KZ 5), unattributed.
Composition: at left a woman in a skirt stands right, her right arm trailing, her left up as if to salute the monkey sitting at right to left.
Represented as Seal Shapes (also see the following probable imports: a vase, HM 110, in the form of a sitting monkey [WARREN, *Stone Vases* 104], two monkey pendants of lapis lazuli from Knossos, the Royal Tomb [EVANS 1905-6: 152-3, fig. 131, nos. 26 and 27], and a yellow steatite figurine [Munich 10.369; BUCHHOLZ and KARAGEORGHIS 1973: no. 1184]).
189. HM G300: dentine stamp seal in the form of a sitting monkey, provenience unknown (*CMCG* 2).
190. *CMS* II 1 no. 20, dentine stamp seal in the form of a sitting monkey, from Ayia Triadha Tholos A (EM II-MM II context).
191. *CMS* II 1 no. 249, dentine stamp seal in the form of a sitting monkey, from Platanos Tholos A (EM II-MM II context).
192. *CMS* II 1 no. 435, dentine stamp seal in the form of a monkey sitting on a sphere, from the Trapeza Cave (EM II-MM I context?).

E. MISTRESSES AND MASTERS OF FLANKING ATTENDANT ANIMALS

(cf. woman in center of KN South Corridor Procession fresco; and HMs 669/*KSPI* C9 [woman with upraised arms flanked? by two? branches]).
(the stringholes of all the lentoids with Potnia listed below are presumed to be horizontal unless otherwise stated; the opposite assumption obtains for Masters listed below -- all these lentoids have vertical stringholes, unless otherwise stated).

Πότνιαι Θηρῶν Flanked by Two Animals

Πότνιαι with Snake Frame (also see item 239 [Aigina pendant]; for animal faces carrying Snake Frames in their mouths: KZ 59, 60, 63-66, 69, 81, 82, 88).

Lions Flank

193. *CMS* I no. 144 (Pl. LXIXc): lentoid sealstone of cornelian, from Mycenae ChT 515 (LH IIB context), attributed to the Potnia Leonton Group (YOUNGER, *Masters/Groups* II: 136), LM I.
Composition: Potnia, in flounced apron and open bodice with dress beads, stands right, arms up to support the Snake Frame with double ax; the lions (tails curve out) stand salient in PT 31A; below, there is a double ashlar dado.
194. *CMS* I no. 145 (Pl. LXIXd): lentoid sealstone of cornelian, from Mycenae ChT 515 (LH IIB context), attributed to the Potnia Leonton Group (YOUNGER, *Masters/Groups* II: 136), LM I.
Composition: Potnia, in flounced apron and open bodice with dress beads, stands right, arms up to support the Snake Frame with double ax; the lions (tails curve in) stand salient in PT 31A; below, there is a double ashlar dado.
195. *CMS* IV no. 295: lentoid sealstone of serpentine, said to be from Knossos, attributed to the Cretan Popular Group (YOUNGER, *Masters/Groups* II: 124), LM I.
Composition: Potnia stands frontal in flounced apron, a double Snake Frame flanking? her head, her arms perhaps outstretched over the heads of the two addorsed couchant lions that flank her in PT 34B.
196. *CMS* X no. 242; lentoid sealstone of agate said to be from the Islands, attributed to the Attacking Griffins Group (YOUNGER, *Masters/Groups* II: 122), LM I.

Composition: Potnia stands frontal in a flounced apron, her arms up to support a triple Snake Frame; two addorsed lion protomes flank her in PT 29A, each over a double groundline.

197. CMS XI no. 112: lentoid sealstone of agate from Menidi (LH IIIB context), attributed to the Bulbous Nose Group (YOUNGER, *Masters/Groups* II: 122 [AGDS III 6]), LM/LH I-II.

Composition: the Potnia stands frontal in a skirt, her feet to left, her arms up as if to support the vestigial double/triple Snake Frame atop her aniconic head; two addorsed lion protomes flank in PT 29A; below her arms and above each lion protome is a long convex line, perhaps a leash.

Griffins Flank in Pt 28a, 1 Wing Up.

198. CMS II 3 no. 63: lentoid sealstone of agate from Ayios Ioannes T. 3 (LM II context), attributed to the Tragana Duelist Group (YOUNGER, *Masters/Groups* IV: 64), LM/LH II.

Composition: the Potnia stands frontal in the center, her feet to left over a double groundline; she wears a skirt, her arms up to support the double Snake Frame surmounted with a double ax; two antithetic griffins flank, slightly salient.

199. CMS II 3 no. 276: lentoid sealstone of red jasper from the Sphakia Tholos (LM IIIB context), attributed to the Attacking Griffins Group (YOUNGER, *Masters/Groups* II: 122), LM I.

Composition: the Potnia stands in the center, frontal, wearing a flounced apron over a skirt, her arms up to support the triple Snake Frame (the field above is chipped away; a double ax could have surmounted the Snake Frame); two antithetic griffins flank, each salient on a vertical line (column?) and standing on a single groundline.

200. CMS V no. 654 (Pl. LXIXe): lentoid sealstone of agate from Rhodes, Ialysos T. 20 (LH IIIC:1 context), attributed to the Attacking Griffins Group (YOUNGER, *Masters/Groups* II: 121), LM I.

Composition: the Potnia stands frontal, feet right, her arms up to support the double Snake Frame topped with a double ax; two antithetic griffins flank her in PT 28A, each on a double groundline.

201. AM AE 689: lentoid sealstone of cornelian from the Diktaian cave (CS no. 351; PM IV fig 130; GGFR pl. 145), attributed to the Attacking Griffins Group (YOUNGER, *Masters/Groups* II: 122), LM I.

Composition, with no stringhole (= unfinished): the Potnia stands frontal wearing a flounced apron, her arms up to support the triple Snake Frame over her aniconic head; two antithetic griffins flank her in PT 28A, each on a single groundline.

Genii and Stags Flank

202. CMS I no. 379 (Pl. LXIXf): sealing impressed by a lentoid, from Pylos Palace (LH IIIB context), attributed to the Rhodian Hunt Group (YOUNGER, *Masters/Groups* VI: 64), LM/LH IIIA-B.

Composition: the Potnia stands to right, nude from the waist up, her hands up to support the triple Snake Frame surmounted by vestigial Horns of Consecration. Two pairs of standing *genii* (outside) and stags (inside) flank and face her; each *genius* holds a cypress branch.

Πόρνιαι without Snake Frame (also see waterbirds flank on CMS I no. 233a; VII no. 134; IX no. 154; dolphins flank on CMS I no. 344; II 3 nos. 279 and 327; HMs 164 [KSPI K3]; AM 1971.1145).

Lions Flank

203. CMS II 3 no. 199: cylinder of haematite from Astrakoi, Crete, attributed to the Spectacle Eye Group (YOUNGER, *Masters/Groups* V: 135), LM IIIA:1.

Composition: two registers upside down to each other.

top register: a man walks left in back of a one-horse chariot which carries one driver (hand above) and in front of which another man leads the horse, his right hand up; in front of this scene is a Potnia (the gender is not totally clear; the costume seems right for a Potnia but no breasts are depicted) standing to left in a flounced apron over a skirt, her hands out to touch the hip of an upside down agrimi at right and a salient lion to right at left which is crossed by another salient lion as if to attack the man in back of the chariot.

bottom register: a man walks left, arms up, in back of a one-griffin chariot which carries one driver and in front of which another man leads the griffin, his right hand up; in front of this scene is a frontal Potnia, nude except for a short skirt, wearing a Hathor-like hairstyle, flanked by two salient lions; a double wing-like form separates this scene from the chariot scene.

204. HMs 158+662: sealings impressed by a lentoid, from Knossos Palace, East Wing, Landing on Grand Staircase (KSPI R32; PM IV fig. 597Aa and c), attributed to the Jasper Lion Group (YOUNGER, *Masters/Groups* II: 120), LM I, although the large lion heads resemble most those on the mirror handles from Kouklia and Enkomi (POURSAT 1977b: pl. XVI).

Composition: the Potnia stands frontal but looking right in a flounced apron, both arms flexed to touch the muzzles of the two addorsed and regardant lions that flank her, salient on the rim of the seal in PT 32B.

205. CMS V Suppl. IB no. 195 (Pl. LXIXg; and this volume, pl. XVIIc): a cast in the British School of Archaeology, Athens, preserves the bezel of a gold finger ring said to be from Amari, Crete (*JHS* 45 [1925] 66 fig. 56; *BSA* 42 [1947] 189 no. 47), unattributed.

Composition: in the center, a woman, apparently nude, sits left on a platform, her left arm trails, her right hand up; two lions flank, salient on the platform in PT 31A; the platform consists a base indicated by a double line, on which the first tier is raised on two slender supports; the woman sits on the second tier which seems low and abbreviated. A groundline below.

Agrimia Flank

206. HM Giamalakis Collection: a gold diadem probably from the Zakros Treasure (ALEXIOU *et al.*, *Ancient Crete* 171 below; LONG 1974: 55, fig. 78).

Composition: in a tondo, the Potnia, in a flounced apron and cap, stands frontal but faces right, her hands out to hold two addorsed long-tailed agrimia upside-down by their hindlegs.

207. Louvre AO 11601: ivory pyxis lid from Ras Shamra, Minet el-Beida (13th century B.C. context; POURSAT 1977b: 144-145 and *passim*, pl. XIX.1; GATES 1992, pl. XLVIIc).

Composition: a woman in a flounced apron sits left on an incurved base, her hands up holding what seem to be sheaves of grain, her feet resting on rocky terrain; she wears her hair cropped short with a long forelock and backlock, a headband, and a necklace; two antithetic goats face and flank her, both salient, the one on the left on what seems to be a shrub, the one on the right on the foot of the base. The rim of the lid is decorated with a wavy design.

Masters of Animals

(see item 240 [PY Throne Room fresco]; cf. men vs. animals, *e.g.*, CMS I no. 331).

(the stringholes of all the lentoids with Masters listed below are presumed to be vertical unless otherwise stated; the opposite assumption obtains for Potnia listed above -- all these lentoids have horizontal stringholes, unless otherwise stated).

Two Animals Flank a Master

Lions Flank

Aegean Seals (also see item 203 [CMS II 3 no. 199]; and two men flank a lion on CMS I no. 374 and IX, no. 7D).

208. CMS I no. 89: finger ring of jasper from Mycenae ChT 58 (XENAKI-SAKELLARIOU, *MY ChT*: 182; *MycWorld* 200 no. 175), attributed to the Mycenae Lion Gate Relief Group (YOUNGER, *Masters/Groups* III: 64), LH IIA.
Composition: the bearded Master stands right in kilt with sash and boots; he holds his arms out to hold aloft two lions in PT 35, counter-clockwise (the lions are belly to belly in radial symmetry facing clockwise); the Master holds the left lion [regardant] upside down by its right hindpaw and the lion at right by the throat.
209. CMS I Suppl. no. 27: lentoid sealstone of agate from Prosymna, ChT 33 (LH IIIA:1 context), attributed to the Spectacle Eye Group (YOUNGER, *Masters/Groups* V: 134), LM IIIA:1.
Composition: Master stands right, his arms out over the two antithetic lions that flank him *tête-bêche* in radial symmetry counter-clockwise in PT 35, counter-clockwise (lion at left regardant).
210. CMS V no. 675: cylinder sealstone of agate from Thebes, the Kadmeion (LH IIIB context), attributed to the Spectacle Eye Group (YOUNGER, *Masters/Groups* V: 134), LM IIIA:1.
Composition: with the stringhole vertical, the Master stands left, facing right, his arms outstretched over two lions upside down, each couchant left (if the stringhole were now horizontal and the seal were turned 90 degrees clockwise) and regardant in PT 11; with the stringhole horizontal (and the seal turned 90 degrees counter clockwise), a griffin attacks a stag from above, both left in PT 39A.
211. CMS V Suppl. IA no. 123: lentoid sealstone of serpentine from Khania Kastelli (LM IIIC context), attributed here to the Cretan Popular Group (cf. (YOUNGER, *Masters/Groups* II).
Composition: a winged figure (male?) stands right, its wings stretched out over two small addorsed quadrupeds (lions?) that flank, each couchant along the rim and regardant in PT 32B.
212. CMS XI no. 177: lentoid sealstone of lapis lacedaemonius said to be from Crete, attributed to the Shoulder Group (YOUNGER, *Masters/Groups* III: 62) [AGDS I 57], LH I-II.
Composition, stringhole horizontal: Master stands right, nude but for a belt (and dagger?), his hands down to touch the chests of the two rampant lions that flank and face him.

213. CMS XI no. 301: lentoid sealstone of cornelian, provenience unknown, attributed to the Conch-Blower Group (YOUNGER, *Masters/Groups* III: 61 [Vienna 1357]), LH I-II.
Composition: Master, perhaps wearing a codpiece, stands left, his arms tightly bunched at his chest to hold over his shoulders two upside down lion protomes *en face*, as if hanging from an undepicted yoke.
214. HMs 218: fragmentary sealing impressed by a lentoid, from Knossos Palace, East Wing, Lower East-West Corridor (KSPI R44, pl. 15), unattributed.
Composition (restored): in the center, the Master stands left in a kilt, his arms flexed over the two antithetic lions that flank him salient in PT 31A.
215. HMs 219: sealing impressed by a lentoid, from Knossos Palace, East Wing, Lower East-West Corridor (KSPI R43, pl. 14), unattributed.
Composition: in the center, the Master, apparently nude, stands left his arms stretched out over the two antithetic lions that flank him salient in PT 31A.
216. HMs 663 (Pl. LXXa): sealing impressed by a lentoid, from Knossos, Little Palace (LM IB context?; KSPI U114?; PM IV fig. 597Ah), unattributed.
Composition: in the center the Master stands in a kilt left? but looks right, his hands down to hold the leashes? attached to the two antithetic lions *en face* that flank him, apparently salient in PT 31A.
217. HM G3117 (Pl. LXXb): lentoid sealstone of a black and red stone from Knossos (CMCG 358), unattributed.
Composition: the Master stands left, his hands up to his chest, flanked by two addorsed lions salient on the rim in PT 32A.
218. AM 1938.1054 (Pl. LXXc): lentoid sealstone of agate, provenience unknown (CS no. 9P; PM IV fig 391 bis), attributed to the Spectacle Eye Group (YOUNGER, *Masters/Groups* V: 133), LM IIIA:1.
Composition: the Master stands right wearing a kilt, his arms stretched out over two antithetic upright lions in PT 34A.

Cypriote Cylinders

219. CMS VII no. 173: cylinder sealstone of haematite from Golgoi, Cyprus, attributed to the Spectacle Eye Group (YOUNGER, *Masters/Groups* V: 132), LM IIIA:2.
Composition: the Master stands frontal, facing left, his hands up to hold the extended hindlegs of the two antithetic lions that flank him, each regardant and upside down in PT 31B. Beginning at the right, a vertical griffin and horizontal dog above attack an agrimi; a calf? salient right and regardant; an agrimi salient right above the Master's left lion.
220. Nicosia Mus. no. unknown: cylinder sealstone from Enkomi (PINI 1980: no. A7), attributed to the Spectacle Eye Group (YOUNGER, *Masters/Groups* V: 133), LM IIIA:1.
Composition: in the center, the Master stands to right in a kilt with moderately short hair ending in a pony tail, his arms stretched out over the two antithetic lions that flank him in PT 31B, each salient on a base (the bases take the form of Linear A *171, perhaps a schematic variant of the incurved base). Two antithetic birds flank the Master's head; a griffin in flying gallop to right attacks the head of the left lion and below the griffin stands a *genius* with jug to right -- when the cylinder is rolled out and the *genius* appears twice, it appears to flank the lions; below the left lion is an upside down dolphin and below the right lion is a beardless man's head to right. Miscellaneous dots fill the field, two pairs forming figure-eight shields that flank the griffin.
221. Istanbul Mus. 12 807: cylinder sealstone, provenience unknown (PINI 1980: no. A3), attributed to the Tamvaki Group (YOUNGER, *Masters/Groups* V: 137), LM IIIA:1.
Composition: the Master stands to left, arms up between two upside down addorsed lions regardant; bull-headed robed figure stands frontal, arms up, flanked by two salient agrimia; dots in the field.
222. Erlenmeyer Collection: cylinder sealstone of haematite, provenience unknown (PINI 1980: no. A9), attributed to the Dot-Eye Group (YOUNGER, *Masters/Groups* IV: 71), LM/LH II late.
Composition: in the center, the Master wearing a conical cap with plume, stands left, his left hand at his waist, his right out to hold the hindleg of the lion at right; he is flanked by two lions, the one at the right facing him and salient on an incurved base, the one at the left with his back towards the Master, upside down, and regardant. Above this group and to the left is another Master, standing left, whose arms bend at the elbow to touch the throats of two addorsed dogs, regardant, sitting in PT 32B and flanking him. Below this group, a griffin salient right attacks a regardant stag running left in PT 46. A double-headed displayed eagle hovers above the attack scene and separates the two Masters.

Griffins Flank (also see item 41 [CMS X no. 268], and the two Masters flanking a griffin on CMS I no. 309).

223. CMS I no. 324 (PI. LXXd): trapezoidal sealing, inscribed (PY Wr 1327) and impressed by a ring, from the Pylos Palace room 98 (LH IIIB:2-C:1 context), attributed to the Rhodian Hunt Group (YOUNGER, *Masters/Groups* VI: 64), LM/LH IIIA-B.

Composition: two pairs of griffins attack stags, each pair in PT 39A, to form PT 29A flanking two Masters, one running right to restrain a griffin by the wing atop the other Master running left to restrain a stag by its haunch; each Master wears a kilt with dangling dress-beads and a long pony-tail.

224. CMS V no. 669 (PI. LXXe): jar sealing impressed at least seven times by one lentoid, from Thebes, the Kadmeion (LH IIIB:2 context), unattributed.

Composition: the Master stands right, facing left, his arms outstretched over two couchant griffins, addorsed and *tête-bêche* in radial symmetry counterclockwise in PT 36 counter-clockwise.

Lion and Griffin Flank

225. CMS II 3 no. 167: lentoid sealstone of serpentine, said to be from Knossos, attributed to the Armenoi Group (YOUNGER, *Masters/Groups* V: 139), LM IIIA:1.

Composition: the Master stands in the center to left, arms possibly out to touch the muzzle of the salient griffin at left and salient lion at right that face and flank him.

Agrimia Flank

226. CMS I no. 163: sealings inscribed and countermarked (Wr 501-507) and impressed by a lentoid, from Mycenae, House of the Sphinxes (LH IIIB context; *MycWorld* p. 210 no. 189), unattributed.

Composition: Master stands right, his arms out to touch the throats of the two antithetic salient quadrupeds, probably agrimia, that flank and face him in PT 31A.

227. CMS IV no. 38D (PI. LXXf): lentoid sealstone of lapis lacedaemonius said to be from Vrontisi, Crete, attributed to the Spectacle Eye Group (YOUNGER, *Masters/Groups* V: 133), LM IIIA:1.

Composition: the Master, nude but for a belt, stands left, his arms out to touch the necks of the two addorsed, salient, and regardant agrimia that flank him in PT 31B.

Dogs Flank (also see item 222: Erlenmeyer cylinder).

Aegean Seals

228. CMS II 3 no. 193 (PI. LXXg): lentoid sealstone of agate said to be from Poros, Crete, attributed to the Spectacle Eye Group (YOUNGER, *Masters/Groups* V: 138), LM IIIA:1.

Composition: the Master stands to right, both his hands at his chest; two salient antithetic dogs in PT 31A flank and face him.

229. HMs 382 (PI. LXXh): fragmentary sealing probably impressed by a lentoid, from Knossos Palace, East Wing (*KSPI* Ca; *PM* II fig. 495, IV fig. 566), unattributed.

Composition: in the center, the Master in a kilt and plumed? cap stands right, his hands in to his chest to hold the leashes leading to the two antithetic dogs that apparently sit or perhaps stand salient on something; at the left, a vertical row of illegible forms.

Genii Flank

Aegean Seals

230. CMS XI no. 36: lentoid sealstone of rock crystal said to be from Phigalia, attributed to the Almond-Eye Group (YOUNGER, *Masters/Groups* IV: 62 [AGDS II 27]), LM/LH II.

Composition: the nude Master stands right, his arms up to touch the muzzles of the two antithetic *genii* that face and flank him, their near arms up to his chest, which is rendered by a single large dot, as if once planned to be the body of a single jug the monsters would have held together.

231. CMS XI no. 290 (PI. LXXi): lentoid sealstone of agate, provenience unknown, unattributed.

Composition: in the center, the Master, nude but for a belt, stands right, his arms up over the heads of the two antithetic *genii* that face and flank him, each holding a jug in both paws; two branches flank the scene.

Cypriote Cylinder

232. Colville Collection: cylinder sealstone of haematite, provenience unknown (PINI 1980: no. B3), unattributed.

Composition: two registers. In the middle of the top register, a bull-faced Master in a long robe stands frontal, his arms in at the waist to restrain on leashes the two antithetic *genii*, perhaps with jugs, that flank him; below each leash is a column. Next to this scene is a displayed eagle flanked by two

addorsed calves in PT 29B, all above what appears to be a Cypriote inscription. In the lower register, two antithetic lions in PT 31A attack a couchant calf in PT 11, L; a displayed eagle hovers below the Master. Miscellaneous lines and dots fill the field, including two hands near the lions attacking the calf.

Miscellaneous Animals Flank

Aegean Seals

233. CMS V no. 181 (Pl. LXXIa): lentoid of lapis lacedaemonius, provenience unknown, unattributed.
Composition: in the center, a Master, belted and perhaps in a kilt, stands to right, his hands outstretched to hold two flanking upside-down fish by their tail; two branches flank his feet, and two sets of lines flank the entire scene.
234. CMS V no. 201 (Pl. LXXIb; and this volume, pl. XLe): lentoid of lapis lacedaemonius, said to be from Pyrgos Psilonero, Crete, once thought to be a forgery (BETTS 1965), now attributed here to the Spectacle Eye Group (cf. YOUNGER, *Masters/Groups V*), LM IIIA:1.
Composition: in the center, a belted Master stands to left on Horns of Consecration, his hands at his chest; flanking and facing him are, on the left a winged agrimi salient on the Horns, and, on the right, a *genius* standing to left with its jug.
235. CMS V no. 594: sealing impressed by a lentoid and countermarked (MY Wt 700), from Mycenae, the South House (LH IIIB:2 context), unattributed.
Composition: in the center, a Master stands to left, arms up; flanking and facing him are a pair of antithetic quadrupeds, perhaps stags, salient in PT 31A.
236. HMs 650: sealing impressed by a lentoid, from Knossos, Little Palace? (*KSPI U?*), unattributed.
Composition: in the center, a man, apparently nude, stands right, his arms up to support a yoke across his shoulders from which dangle two antithetic quadrupeds (probably a boar at left and a kid at right).
237. HMs 652: sealing impressed by a lentoid, from Knossos, Little Palace (*KSPI U104*, pl. 8), unattributed.
Composition: in the center, the Master, perhaps in a kilt, stands left, his hands down; two addorsed and regardant quadrupeds, perhaps calves, flank him, salient on the rim of the seal in PT 32B.

Cypriote Cylinder

238. Cesnola Collection (Pl. LXXIc): cylinder sealstone of unknown stone, provenience unknown (MYRES, *Handbook of the Cesnola Collection* no. 4329, p. 435 fig.; FURUMARK, *OpAth 1* [1953] 52 fig. 2), unattributed but should be near the Spectacle Eye Group (cf. YOUNGER, *Masters/Groups V*), LM IIIA:1.
Composition: in the center, the Master in a kilt stands right, his arms to his chest; flanking and facing him are a long-tailed agrimi couchant and regardant in PT 11, R on the left and, on the right, a seated griffin in PT 7, L. Above the agrimi is a man standing right, his right hand at his waist, his left up, and a dolphin to right; above the griffin is Linear AB *120 GRANUM and an upside-down dolphin.

Miscellaneous Media

239. BM Catalogue of Jewelry 762 (Pl. LXXId): gold pendant from the "Aigina Treasure" perhaps from Mallia, the Chrysolakkos cemetery (HIGGINS 1957: 42-57).
Composition: in the center, the Master in a kilt, blouse (if the bands on the arms are the hems to the sleeves), lofty headdress, and circular earrings, stands to right, face frontal, his arms out to grasp two addorsed waterbirds by the neck; the waterbirds stand on a double Snake Frame; the Master stands on a base with three papyrus flowers that support him and the Snake Frame.
240. Frescoes from the Pylos Palace, Throne Room (6) (LH IIIB context; LANG, *PN II passim*, esp. 190-220; MCCALLUM 1987).
Composition: on the wall opposite the entrance were large-scale animals (21 C 46, lion and griffin?) and a life-size human (1 N 6), perhaps a Master of Animals against a rocky background and flanked by beasts.

F. HERALDIC ANIMAL PAIRS

(lions, griffins, and monkeys [also see item 182: CMS II 1 no. 473]).

(the following list of abbreviated citations does not pretend to be complete, just indicative; for animals in other poses on seals and for other animals on seals, see YOUNGER, *Iconography* under the appropriate PTs).

- 241. Pair standing antithetic in PT 28A**
 lions, men fighting: *CMS* I no. 307, I Suppl. no. 173, XI no. 272.
 griffins: *CMS* I no. 218 (assis), VII, no. 187 (protomes); *MycPictV-P* XI.91 (the Lefkandi pyxis; *MycWorld* p. 128 no. 68), side b (nest with baby griffins between).
 monkeys: *CMS* X no. 50.
- 242. Pair standing antithetic, regardant in PT 28B**
 lions: *CMS* I no. 172 (assis flanking a *genius*), HMs 42 (*KZ* 128; flanking an incurved base topped with a column); HMs 256a (*KSPI* R88).
 griffins: *CMS* I nos. 171 (flanking a column topped with a Horns of Consecration or a nest to which they are leashed), and 304 (two griffinesses suckling their babies); relief fresco from Knossos, East Hall (*PM* III 510ff., fig. 355 [leashed to a column between]).
- 243. Pair standing addorsed in PT 29A**
 lion protomes: *CMS* II 4 no. 218; HMs 60a (*KZ* 111).
- 244. Pair standing addorsed, regardant in PT 29B**
 lions: AM 1938.1126 (*CS* 340; leashed to a central column).
 griffins: *CMS* I no. 102; HMs 259 (*KSPI* C15 with baby griffin between).
- 245. Pair standing antithetic, salient in PT 31A**
 lions: Mycenae Lion Gate Relief (en face?, on incurved bases, column between); *CMS* I nos. 46 (conjoined with a single en face, on incurved base), 319 (column between); IV no. 40D (incurved base and tree between); HMs 138 (no *KSPI* no.), 285 (*KSPI* G14), 419 (*KSPI* U107), 577 (*AT* 49; on incurved base); sealing from Thebes (conjoined with a single face, on bucranium).
 griffins: *CMS* I no. 73 (conjoined with a single face, on incurved base); HMs no. unknown (*AT* 96; papyrus between); Private Collection from the Argolid (conjoined).
 monkeys squatting: see item 183 [*CMS* V Suppl. IA no. 131].
- 246. Pair standing antithetic, rampant, regardant in PT 31B**
 lions: *CMS* II 3 no. 306 (bull face and dots between); XI nos. 47 (on incurved base, sun above), and 176 (on incurved base, bucranium between); HMs 38 (*KE*?); Lamia Museum BE 956 and no. unknown (*PINI* 1981: nos. 81 and 82).
 griffins: *CMS* I no. 98 (on incurved base, column between), and 196 (leashed together); HMs 163 (*KSPI* R92).
 monkeys: HM G3311 (*CMCG* 355; kantharos between).
- 247. Pair standing addorsed, salient in PT 32A**
 griffin at left and agrimi at right: HMs 68 (*KZ* 177; kantharos between).
- 248. Pair standing addorsed, salient, one animal regardant in PT 32C**
 lion regardant at left and griffin at right: HMs 68 (*KZ* 181).

III. SEATS

(also see YOUNGER, *Iconography*: 256-257)

A. FIGURES SITTING ON NOTHING (DEPICTED OR PRESERVED)

Women

Catalogued in Section II

item 111 [Campstool Fresco]; item 123 [*CMS* II 3 no. 103]; item 151 [Fresco, Ayia Triadha]; item 136 [Fresco, Pylos]; item 137 [Relief Fresco, Khania]; item 138 [Relief Fresco, Pseira]; item 139 [Relief Fresco, Mycenae?]; item 142 [Ivory Trio]; item 155 [*CMS* II 3 no. 168]; item 161 [*AT* 130]; item 179 [Fresco, Phylakopi].

Additional

- 249.** Terracotta figurines of women with flexed knees (LH III; MYLONAS 1956; FRENCH 1971).
 from Mycenae ChT 91 (NMA 3193; MYLONAS 111-112 no. 1, pl. XIII; FRENCH 167; XENAKI-SAKELLARIOU, *MY ChT*: 255, pl. 128).
 from Mycenae West House (*Mycenae Tablets* III fig. 56; FRENCH 167).
 from Mycenae Atreus bothros (FRENCH 167f. pl. 14a).
Men: item 96 [*CMS* XII no. 94c]; item 109 [HMs 656]; item 104 [*CMCG* 108c]; item 110 [BM 97.4.64].
People: item 150 [HMs 1017].

B. FIGURES SITTING ON ROCKY TERRAIN**Catalogued in Section II**

Women : item 149 [HMs 576]; item 126 [CMS V Suppl. IA 179]; item 129 [AT 142]; item 134 [Fresco, Akrotiri, Xeste 3 lower level]; item 156 [CMS V no. 253]; item 158 [CMS X no. 261]; item 159 [HMs 157]; item 160 [AT 128]; item 207 [Ivory lid, Ras Shamra].

Men : item 48 [Fresco, "Orpheus", Pylos].

C. FIGURES ON OR WITH PLATFORMS**Women****Catalogued in Section II**

directly: item 151 [Fresco, Ayia Triadha room 14]; item 205 [BSA Cast 135].

on seats supported by platforms: item 134 [Fresco, Akrotiri, Xeste 3 upper level]; item 162 [Thebes Museum 9909, 9910, 9924].

Genii**Additional**

250. Ayios Nikolaos Mus. no. 11246 (**Pl. LXXIIa**): triton of chlorite from Mallia, quarter NE of the palace (LM IB context; *BCH* 107 [1983] 3-73; BAURAIN 1985: fig. 1).

Composition: two antithetic *genii* stand on a platform supported by a long base (although this looks like a two-tiered platform, no legs are depicted); the smaller *genius* at right tilts its jug (apparently outfitted with a hinged lid, visible above the mouth) to pour its contents into the cupped paws of the larger *genius* at left. Diagonal bands of scallops decorate the surface of the triton.

D. CAMPSTOOLS**Catalogued in Section II**

women sitting on : item 128 [HMs 421]; item 153 [CMS I no. 179, campstool with back = throne].

men sitting on : item 95 [CMS II 2 no. 76]; item 102 [CMCG 84c]; item 110 [BM 97.4.64]; item 111 [Fresco, Campstool Fresco, Knossos (IID1, seated men)].

people sitting on : item 178 [Fresco, the Palanquin Fresco]; item 180 [Krater, Tiryns, *MycPictV-P* IX.11.1].

monkeys sitting on : item 185 [HMs 160].

E. STOOLS**Low (= stone cushions?)****Extant (3)**

251. Stools (2), limestone, Knossos Palace, Service Section, north of the Throne Room (*PM* IV pp. 924-928, fig. 877).

L. 55 cm.; W. 46 cm.; H. 13 cm. (presumably, both stools have the same measurements, with a slightly larger seat area than the throne's from the Throne Room).

Stool 1: found just inside the north doorway.

Stool 2 (**Pl. LXXIIb**; and this volume, pl. XXXIVa): found in the Section's last room, the "Kitchen", cemented in the floor.

Commentary: the stools may be earlier than the latest developments in the Throne Room complex; the Kitchen and back rooms had been walled off (AE/NB 1901 p. 19); a hieroglyphic bar prism was found on the Kitchen floor (DM/NB 1900 p. 39L). Evans (p. 926) assumed the stools's squat height (5 inches) and their "amplified proportions" were for women. The use of the stools is debatable; in front of the "Kitchen" stool was a low plaster "table"; "at the end nearest the seat was a bowl-like hollow, the other part being occupied by a shallow elongated depression rounded at one end". Against the rear wall of the Kitchen is a low bench in two steps with another bowl-like hollow in the center of the top step. Parallels for this narrow room with tiered bench against the back wall suggest a shrine area (perhaps the same case can be made for the first two rooms of the Service Section, the second having a "low base" of gypsum [DM/DB 1900 p. 46L] against its north wall; the Kitchen's plaster "table" somewhat resembles the plaster "altar" in the Mycenae Cult Center, building Gamma .

252. Stool (Pl. LXXIe; and this volume, pl. XXXIVb), poros limestone, Myristis/Anemospelia (Geometric pithoi found in the same olive field may indicate a date; SAKELLARAKIS and SAPOUNA-SAKELLARAKI, *Praktika* 1982: 528-529, fig. 24).
L. pres. 25 cm., reconstructed 43.5 cm.; W. 35.0 cm.; H. 6.5 cm.

Tall**Extant (6?+)**

253. Stool (Pl. LXXIf; and this volume, pl. XXXIb), poros limestone, Katsamba (PLATON 1951: 385-388, figs. 22, 23, 24 γ).
H. 0.48 m.; W. top 0.49 m., bottom 0.54 m.; Depth 0.33 m.
254. Stool, poros limestone, Priniias (ASAtene 1 [1914] 107 fig. 61).
H. pres. 0.30 m.; W. fully preserved 0.48 m.; Depth pres. 0.34 m.
255. Stool, stone, Akrotiri (S. MARINATOS 1971: 22, pl. 22.2).
the stool was found under the east section of the court in front of the West House, in a burnt level with MC pottery.
256. Stool (Pl. LXXIg), wood, Akrotiri D2 (S. MARINATOS 1971: pls. 102 and 103).
the stool (preserved in a cast) was found with the bed in the Spring Fresco room.
257. Stool legs (Pl. LXXIIIa), ivory, Thebes Kadmeion (POURSAT 1977b: 33, pl. V2).
H. 38.5 cm.
258. Stool?, wood? (Pl. LXXIIIb), Knossos Hall of the Double Axes (*PM* III 333-8, figs. 222-5).
H. Stool ca. 60. cm.; W. Stool ca. 35 cm.

Commentary: the stool (if such it was) sat against the center of the east half of the north wall of the Hall of the Double Axes (supplemental plans E and G [the latter a cut-away view, excerpted in fig. 225]), p. 333: "The masses of lime which, in view, it would seem, of some restoration, had been heaped against its North wall, preserved in part the cast of a large wooden object, with fluted columns on each side in which a throne and canopy has been recognized". This sentence seems to describe a baldachino (figs. 223, 224), fluted super-imposed columns flanking the wood throne on "a low base", perhaps a dais similar to that in the Throne Room, indicated on plan E but not visible in the photograph fig. 222. In de Jong's section (fig. 223, right), a dotted line represents where the plaster mass covered the flat, seat portion, but does not record that the plaster mass preserved a cast of the backing of a throne; we might therefore restore only a wood stool.

A second stool may have occupied the center of the north wall of the Throne Room's Anteroom (*PM* IV 905).

A third stool, portable, is hypothesized for the polythyron east of the Hall of the Double Axes, center of the north wall (343, color pl. xxiv, and plan E); there is no evidence for this.

Representations**Catalogued in Section II**

women sitting on campstools: item 17 [*CMS* I no. 101]; item 119 [*HMs* 661]; item 122 [*CMS* I no. 361?]; item 143 [*Mycenae Mirror*]; item 157 [*CMS* V Suppl. IA no. 175]; item 140 [*Painted Plastered Stele*].

men sitting on campstools: item 103 [*HM* G3312a].

Additional

259. Fresco (Pl. LXXIIIc) from the Pylos Palace, Vestibule (5) (LH IIIB context; (LANG, *PN* II, p. 192, 5a and b H 5, pls. 3 and N (IMMERWAHR, *Aegean Ptg* Py 8; MCCALLUM 1987: pl. VIIIc).
Composition: one-quarter life-size men and women process left in two registers and in three groups. In the upper register, right to left: men run left in the rear of the procession wearing shorts, one carrying a stool with straight legs (5a and b H 5), another some object; men walk left in long robes with vertical banding, carrying trays; a large bull L fills both registers; a man stands to left at an altar or table. In the lower register three figures stand: a youth and a man, both in long robes with vertical banding, and a small woman in flounced apron.
260. HMP 4867: terracotta stool figurine from Petsofa with remains of brown paint articulating it and hatching on the seat.
261. HMP 22416: terracotta stool figurine from Ayia Triadha with modeled seat painted in broad red stripes.

Textual Mentions (see I, below).

F. THRONES (STOOL AND BACK) AND THEIR EMPLACEMENTS

Extant (1 stone; perhaps the cast of a wooden example).

262. Throne (Pls. LXXIII^d, LXXIV; and this volume, pl. XXXIIa, XXXIIIa), gypsum, Knossos Throne Room (PM IV 915-919, figs. 887, 889-893).
 Throne: H. total 138.5 cm.
 Stool: H. 48 cm.; W. 45 cm.; Depth (top) 32 cm.
 Back: H. total 138.5 cm.; H. above stool 90.5 cm.; Th. ca. 3.8 cm. (calculated).
 Dais: W. 62 cm., L. 77 cm.; H. 8 cm.
Commentary
 The throne is in two parts, stool and separate back slab.
 The back is a single slab separate from the stool, and slopes back away from the stool so that its top is embedded in the wall plaster and flush with it. The back has an undulating outline with a rolled torus moulding. The slightly concave surface of the back was thinly plastered; impressed string lines formed a grid, presumably to guide painting.
 The stool has a sitting surface carefully modeled to fit the human contours. Though solid, the stool is articulated with four legs supported by two side bar-struts and a front catenary strut; the front "legs" are fluted and ornamented with crockets on the inner sides and horizontally fluted feet. Unlike the back, the stool was not plastered but instead was given a thin wash of white and red paint.
- Emplacements Extant** (5?, omitting the one claimed for Knossos, the Royal Villa [cf. PM II p. 404 fig. 232], for which there is no evidence: see HOOD, forthcoming in *FunctMinVilla*).
263. Dais, gypsum, Knossos Throne Room (PM IV 915-919, figs. 887, 889, 890).
 W. 62 cm., L. 77 cm.; H. 8 cm.
264. Sunken Rectangular Space, Mycenae Palace room 52, the "Room of the Throne" (WACE *et al.*, BSA 25 [1921-1923] 186-188, pls. II and XXXIIIa), set against the middle of the opposite, north wall as one enters the room.
 L. 108 cm., W. 82 cm., Depth 15 cm.
 The plaster of the wall runs up to this space and lapped up onto the object that occupied it, forming now a lip. The plaster floor to the west (to the left of the emplacement) was decorated with a row of free-hand drawn rosettes along the wall; a blue band between red lines with string mark on the exterior ran around the emplacement; and the wall above the emplacement was painted red, though the rest of the wall seems to have been white with a dark stripe below.
265. Sunken Rectangular Space, Mycenae Palace room 55, The Megaron Porch (PAPADEMETRIOU, *Praktika* 1955, 230-231, fig. 7 and pl. 79; BCH 80 [1956] 261-262 fig. 1; BSA 56 [1965] pl. 57.2).
 W. (e-w) 120 cm., L. (n-s) 120 cm. (as measured against the scale in *Praktika* fig. 1; the text gives 110 x 110 cm.).
 Set inside the SW corner of the Porch (*i.e.*, in the extreme right-hand corner, beyond the south column, as one enters the area) is a rectangular area (L. 190 cm. [e-w], W. 120 cm. [n-s]), consisting of the sunken emplacement next to a gypsum block (L. 70 cm. [n-s], W. 120 cm. [e-w]) into the center of which is sunk an elliptical depression (40 x 68 cm.). To the north was found the block identified by PLOMMER (BSA 56 [1965] 207-211) as the abacus probably to the porch's south column; and between were burnt gypsum plaques mingled with fragments of plaster offering tables.
266. Dais base? frame (this volume, pl. XXXVI) of green-gray Tenaion marble from Tiryns Megaron (*MycWorld* 100, no. 29; SCHLIEMANN, *Tiryns* 226, pl. II).
MycWorld: L. ca. 185 cm. (reconstructed), W. 136.6 cm., H. 13 cm.
 Schliemann (*Tiryns* pl. II): L. ca. 210 cm.; W. ca. 80 cm.
Commentary: the rectangular frame enclosed something (earth?) and supported a second tier?); the sides were carved with running spirals in relief.
267. Sunken Rectangular Space, Pylos Throne Room (PN I 87-88, fig. 70), set against the middle of the right wall as one enters the room; see ill. R.
 L. 107 cm., W. 90 and 91 cm.
 The plaster of the wall runs up to this space and lapped up onto the object that occupied it, forming now a lip. The fill of the space consisted of 40 cm. of burned red earth, in the upper part of which were found two groups of jewelry: an agate pendant, blue glass, a gold bead; and a metal ring, a loop of silver wire, beads of cornelian, agate, bronze, and amethyst, a whorl, and a bronze fragment (PN I fig. 273.2-11).

Representations**Thrones****Catalogued in Section II**

women sitting on thrones: item 153 [CMS I no. 179, campstool with back]; item 162 [Thebes Museum 9909, 9910, 9924]; item 145 [Ayios Nikolaos Museum, ivory pin]; item 148 [terracotta *kourotrophoi*].

men sitting on thrones: item 97 [AM 1938.745a]; item 113 [HMp 16479].

people sitting on thrones: item 24 [Homage krater]; item 181 [Tiryns krater].

Additional (also the small bronze throne from Enkomi [RICHTER 1966: 6, pl. 6] 12th-11th c. B.C.).

268. Rethymnon Museum, no. unknown: larnax from the Armenoi cemetery (LM IIIA context?). Composition on one end of the lid subsequently painted over in a light black wash: small prothesis consisting of (left to right) a woman standing right; a four-legged bier with a figure stretched out on top, head at right; man in a short skirt or tunic standing left; throne with three (four?) legs whose back is tall and thick.
269. Terracotta thrones (RICHTER 1966: 6, pls. 8-19; MYLONAS 1956: all with three-legs; two types: A with solid back, B with lattice-back; FRENCH 1971).

Throne Backs**Additional****genii flank**

270. Ivory Pyxis fragment (NMA 7359), Dendra Tholos (LH IIIA:1 context; PERSSON 1931: 41 no. 6; POURSAT 1977a: no. 358; P. REHAK, article forthcoming). *genius* at left holding a cypress branch and salient caprid at right flank what looks like the top of a throne back.
271. Ivory Mirror Handle, Phylaki Apokoronou (LM IIIA; unpublished; autopsy, summer 1993). two antithetic *genii* with jugs flank throne back.

agrimia flank

272. HM 2764, the Kato Zakro "Peak Sanctuary Rhyton": piriform rhyton of chlorite from Kato Zakro (PLATON, *Zakros* 150-151, pls. 76-77, 94; WARREN, *Stone Vases*: 87, type 34B2; SHAW 1978, figs. 5-8; CHAPIN 1992; REHAK and YOUNGER, 1994).
The central scene, occupying half the vase, the front, consists of a sanctuary in three basic sections: an entrance system at the bottom, a walled courtyard in the middle, and a single grand staircase leading to a false-door shrine decorated with running spirals and flanked by a pair of open shrines on ashlar podiums or parotids (cf. the Grandstand Fresco); a pair of pylons with pylon boxes flanks each shrine. In the middle of the courtyard, stands a long altar or table; in the center of the first step of the staircase stands an incurved base; and at the base of the staircase, at the left, stands a stepped altar. A single set of Horns of Consecration tops the entrance and the lower side wall on the right, while pairs of them top the remaining walls seen in elevation and the open shrines, where they are themselves surmounted by birds. On top of the false-door shrine recline two antithetic pairs of agrimia (the one on the extreme right, regardant) flanking a throne back. The rest of the vase is carved with rockwork indicating the terrain; at the left of the left open shrine, an agrimi stands on the rocky ground as if rearing salient on the shrine's podium; at the lower right, an agrimi runs in flying gallop as if toward the entrance; at the upper right, to the right of the right open shrine, plants grow from the rocks, a lower patch of crocus between two higher broom-like sprays with no flowers (picked crocus?; cf. the wall-paper design behind the crocus pickers and goddess in the upper fresco of room 3, Xeste 3, Akrotiri). A rosette at the bottom of the vase surrounds the pouring hole.

Textual Mentions (see I, below).

G. FOOTSTOOLS

(POURSAT 1977b: 31-3; also compare HMp 10560 from Phaistos, a small terracotta basin, oval in plan with one end higher than the other, and in the middle a raised block with textured top -- is this a foot-washing basin?).

Extant (11?).

273. Footstool, ivory, *Midea T. 8* (POURSAT 1977b: pl. II.3; PERSSON 1942: 47, pl. II).
L. total ca. 35 cm.
274. Footstool (NMA 6443), ivory, Mycenae ChT 518 (POURSAT 1977a: no. 322).
L. total ca. 35 cm.
275. Footstool, ivory, Archanes Tholos A (POURSAT 1977b: 32 no. 3, pl. VII.3; SAKELLARAKIS and SAPOUNA-SAKELLARAKI 1991: 82 figs. 52, 59, 60).
L. total ca. 35 cm.
276. Footstool? (NMA 6303), ivory, Prosymna T. II (POURSAT 1977a: no. 368, pl. XXXIX).
277. Footstool, ivory, Mycenae, Aigisthos Tholos (POURSAT 1977b: 32 n. 1; BSA 25 [1921-1923] 303).
278. Footstool? (Nafplion 13969), ivory, Mycenae Acropolis (POURSAT 1977b: 32 no. 4, pl. IV.1; MYLONAS, *Mycenae and the Mycenaean Age* fig. 142).
279. Footstool?, ivory, Thebes (POURSAT 1977b: 32 no. 5, pl. IV.3).
280. Footstool? (HM 335), ivory, Kato Zakro Palace (POURSAT 1977b: 32 no. 6; *KretChron* 25 [1973] pl. 15.1).
281. Footstool?, ivory, Phylaki Apokoronou (AR 28 [1981-2] 58; AJA 86 [1982] 553-4: description matches that of a footstool).
282. Footstool?, ivory, Pylos Tholos III (PN III: 84-5, fig. 170: pieces from the sides [NMA 7890 + 7846 + 7854] and one leg [NMA 7854]; POURSAT 1977a: no. 398, pl. XL).
Leg: H. 5.4 cm., W. 2.6 x 2.7 cm.
All pieces carry engraved nautili, including two contiguous faces of the leg.
283. Footstool? (NMA 7504), wood, Mycenae, House of Shields (LH IIIB; POURSAT 1977b: 33-4; BSA 50 [1955] 184, pl. 27: leg).
Leg: H. 5.4 cm.
Two contiguous faces carry spirals.

Representations**Catalogued in Section II**

item 127 [HMs 283]; item 135 [Mycenae Fresco]; item 136 [Pylos Fresco].

Textual Mentions (see I, below).

H. PEOPLE SITTING ON MISCELLANEOUS OBJECTS**Catalogued in Section II****on cushions**

woman sits on a stack of 3 cushions? on a stepped platform supported on incurved bases: item 134 [Xeste 3 Fresco].

on tiered shrine

woman: item 33 [CMS V Suppl. IA no. 177]; item 127 [HMs 283]; item 125 [CMS V no. 199].

on a incurved base

item 207 [Ras Shamra ivory pyxis lid].

in/on boat

woman: item 124 [CMS II 3 no. 252].

man: item 12 [AM 1938.1129].

on column

woman: item 130 [AM 1938.1013].

on animals (see IID5, seated women on animals, items 163-169).

man sits on lion face: item 107 [CMS VII no. 118].

I. TEXT IDEOGRAMS FOR AND TEXTUAL MENTIONS OF THRONES, STOOLS, AND FOOTSTOOLS (VANDENABEELE 1979: 161-176; HIGGINS 1956).

Stools (ideogram *169, preceded by "DE" on PY Pa 49 and 53, perhaps as an abbreviation of the word: though δέμνια "bed" comes to mind [cf. PY Vn 851 without ideogram], the form of the ideogram does not resemble the extant bed from Akrotiri but rather the stools painted on Geometric funerary vases with lathed legs; cf. the bed from Akrotiri D2 [MARINATOS, *Thera* IV pls. 34 bottom, 35 bottom, 36, 104, 105]).

PY Pa 30, 49, 53, 889+1002.

Footstools (ideogram no. 220).

PY Vn 46: ta-ra-nu-we (plural: θρήνυες).

KN V 1521: ta-ra-nu (θρήνυς).

Stools ("Thrones") and Footstools (5 "thrones" as sets?; no ideogram; to-no = θόρνο/θρόνο and 15 decorated "footstools" ideogram *220; ta-ra-nu = θρήνυς).

PY Ta 707, 708, 710, 714, 721, 722.

IV. TEXTS

A. TEXTS MENTIONED IN PALAIMA'S PAPER

KN K 740

SUPRA MUTILA

- .1:]VESTIGIA[
- .2: dī-pa AES *214^{VAS} 30 [
- .3: qe-ro₂ "AES" *255 16
- .4: ku-ru-su-*56 *207^{VAS} 1
- .5: pi-ri-je ze 1
- .6:]mē-no-ηο[

INFRA MUTILA

KN WS 8497 = HMs 129; Class VI/A sealing

A: AES *246 SUPRA SIGILLUM (*KSPI* J1) (CS 45S).

B: ke-ni-qa

G: a-sa-mi-to

A: AES supra *246, see VANDENABEELE, *Les Idéogrammes* p. 176-7: *246 identified as a shallow bath basin; also see KN U 437? (a-]ko-so-ni-ja = ἀξόνια small handles") and 5186.1

B: -qa and remainder of face after it over [[]]; VANDENABEELE, *Les Idéogrammes* p. 176-7: related to χέρνιψ, "for taking by the hands"

PY Er 312

- .1: wa-na-ka-te-ro , te-me-no [
- .2: to-so-jo pe-ma GRA 30
- .3: ra-wa-ke-si-jo , te-me-no GRA 10
- .4: (VACAT)
- .5: te-re-ta-o[]to-σο pe-ma GRA 30
- .6: to-so-de , te-re-ta VIR 3
- .7: wo-ro-ki-jo-ne-jo , e-re-mo
- .8: to-so-jo , pe-ma GRA 16[
- .9: (VACAT)

PY Er 880

- .1: e]ke-ra₂[-wo] ki-]ti-me-no , e-ke
- .2: sa-ra-pe-do[]pu₂-te-me-no
- .3: to-so [pe-ma] GRA 30[](VACAT)
- .4: to-so-de , []to , pe-ma GRA 42[
- .5: to-sa , we-je[-we]1100[
- .6: to-sa-de , su-za[]1100[
- .7: (VACAT)
- .8: ku-su-to-ro-qa , to-şo , pe-ma 94
- .9: (VACAT)
- .10: (VACAT)
 - .1: Palmer: e]ke-ra₂[-wo] ki-]
 - .2: Palmer: pe-ma] GRA
 - .5: Palmer: [-we

PY Fr 1235

- .1: wa-]na-so-i , wa-na-ka-te , pa-ko[-we]OLE+PA 1
- .2:]wa-na-so-i , po-ti -ni-ja , pa-ko-we OLE+PA V 3

PY Ta 707 (VENTRIS and CHADWICK, *Documents* p. 342 no. 242)

A01 ku-te-ta-jo

- .1: to-no , ku-ru-sa-pi , o-pi-ke-re-mi-ni-ja-pi , o-ni-ti-ja-pi 1 ta-ra-nu-qe , a-ja-me-no , e-re-pa-te-jo , au-de-pi 1
- .2: to-no , ku-te-se-jo , e-re-pa-te-ja-pi , o-pi-ke-re-mi-ni-ja-pi , se-re-mo-ka-ra-o-re , qe-qi-no-me-na , a-di-ri-ja-te-qe , po-ti-pi-qe 1
- .3: ta-ra-nu , ku-te-so , a-ja-me-no , e-re-pa-te-jo , au-de-pi
- .4: (VACAT)

PY Ta 708 (VENTRIS and CHADWICK, *Documents* p. 344 no. 243)

- .1: to-no , ku-te-se-jo , a-ja-me-no , o-pi-ke-re-mi-ni-ja , e-re-pa-te 1 [[ta-ra-nu , ku-te-se-jo , a-ja-me-no , e-re-pa-te-jo , au-de-pi]]
- .2: to-no , ku-te-se-jo , e-re-pa-te-ja-pi , o-pi-ke-re-mi-ni-ja-pi , se-re-mo-ka-ra-a-pi , qe-qi-no-me-na , a-di-ri-ja-pi-qe
- .3: ta-ra-nu , ku-te-se-jo , a-ja-me-no , e-re-pa-te-jo , a-di-ri-ja-pi , re-wo-pi-qe 1

PY Ta 711 (VENTRIS and CHADWICK, *Documents* p. 335 no. 235)

- .1: o-wi-de , pu₂-ke-qi-ri , o-te , wa-na-ka , te-ke , au-ke-wa , da-mo-ko-ro
- .2: qe-ra-na , wa-na-se-wi-ja , qo-u-ka-ra , ko-ki-re-ja *204^{VAS} 1 qe-ra-na , a-mo-te-wi-ja , ko-ro-ne-we-sa
- .3: qe-ra-na , wa-na-se-wi-ja , ku-na-ja , qo-u-ka-ra , to-qi-de-we-sa *204^{VAS} 1

PY Ta 714 (VENTRIS and CHADWICK, *Documents* p. 344 no. 244)

- .1: to-no , we-a₂-re-jo , a-ja-me-no , ku-wa-no , pa-ra-ku-we-qe , ku-ru-so-qe , o-pi-ke-re-mi-ni-ja
- .2: a-ja-me-na , ku-ru-so , a-di-ri-ja-pi , se-re-mo-ka-ra-o-re-qe , ku-ru-so [[]], ku-ru-so-qe , po-ni-ki-pi 1
- .3: ku-wa-ni-jo-qe , po-ni-ki-pi 1 ta-ra-nu , a-ja-me-no , ku-wa-no , pa-ra-ku-we-qe , ku-ru-so-qe , ku-ru-sa-pi-qe , ko-no-ni-pi 1

PY Tn 996 (VENTRIS and CHADWICK, *Documents* p. 338 no. 238)

- .1:] , a-te-re-e-te-jo , re-wo-te-re-jo ALV *225 2[](VACAT)
- .2: u-do-ro *212^{VAS} 3 pi-a₂-ra *219^{VAS} 2 [
- .3: a-po-]re-we *209^{VAS} 2 ka-ti *206^{VAS} 1 a-te-we AES *205^{VAS} 7 AUR[

.4:] *250^{VAS} 3 po-ka-ta-ma , AUR *208^{VAS} 1 AES *208^{VAS} 3 [

PY Un 2

- .1: pa-ki-ja-si , mu-jo-me-no , e-pi , wa-na-ka-te ,
 .2: a-pi-e-ke , o-pi-te-ke-e-u
 .3: **HORD 16 T 4 CYP+PA T 1 V 3 V 5**
 .4: **FAR 1 T 2 OLIV 3 T 2 *132 S 2 ME S 1**
 .5: **NI 1 BOS 1 OVIS:-M 26 OVIS:-F 6 CAP-M 2 CAP-F 2**
 .6: **SUS+SI 1 SUS-F 6 VIN: 20 S 1 *146 2**
 .0: (SUPRA MUTI LA)

PY Un 718

- .1: sa-ra-pe-da , po-se-da-o-ni , do-so-mo
 .2: o-wi-de-ta-i , do-so-mo , to-so , e-ke-ra₂-wo
 .3: do-se , **GRA 4 VIN: 3 BOS-M 1**
 .4: **TU-RO₂ , TURO₂ 10 ko-wo , *153 1**
 .5: me-ri-to , V 3
 .6: (VACAT)
 .7: o-da-a₂ , da-mo , **GRA 2 VIN: 2**
 .8: **OVIS-M 2 TURO₂ 5 a-re-ro , AREPA V 2 *153 1**
 .9: to-so-de , ra-wa-ke-ta , do-se ,
 .10: **OVIS-M 2 ME-RE-U-RO , FAR T 6**
 .11: **VIN S 2 o-da-a₂ , wo-ro-ki-jo-ne-jo , ka- "ma"**
 .12: **GRA T 6 VIN S 1 TURO₂ 5 me-ri[**
 .13: (VACAT) [] 1 V 1

Larnax: a-sa-mi-to (KN Ws 8497) vs. re-wo-te-re-jo (PY Tn 996)

B. LINEAR B TEXTS MENTIONING "WANAX" AND DERIVATIVES

Note: texts given above are in bold face

Nouns

- N. sing. wa-na-ka = *ῥάναξ*: KN Vc 73; KN Vd 136; PY Na 334A; Na 1356A; **Ta 711.01**; TH Of 36.01; TI Z 29
 G. sing. wa-na-ka-to = *ῥάνακτος*: PY La 622v.1
 D. sing. wa-na-ka-te = *ῥάνακτι*: KN Ga 675; PY Fr 1220.02; Fr 1227; **Fr 1235.01**; Un 2.01; **Un 1426.02**
 wa-na-ke-te = *ῥάνακτι* (variant): PY Fr 1215.01
 D. dual objective, wa-na-so-i = *ῥάνασσοιν* (feminine as conventionally construed) or *ῥάνασσοιν* (more sensibly masculine), "as regards the two royals, ...": PY Fr 1222; Fr 1227; Fr 1228; Fr 1235.01, 02; Fr 1251

Adjectives

Nom. sing. Masculine

wa-na-ka-te-ro: KN X 976B.01; PY Eb 903A; En 74.03, 23; En 609.05; Eo 160.03; Eo 276.02; Eo 371A; **Er 312.01**; TH Z 839

Nom. sing. Feminine

wa-na-se-wi-ja: PY Fr 1221; Ta 711.02, 03

Nom. plur. Neuter or Feminine

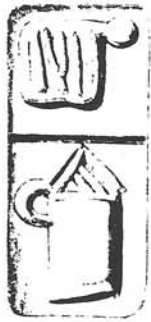
wa-na-ka-te-ra: KN Lc 525A

Masculine or Neuter

wa-na-se-wi-jo: PY Fr 1215.01

C. A CHART OF LINEAR A "O" [AB 61] SIGNS

Palaima (this volume) has made a case for Linear B sign 61, "o", representing a throne with the crook of a sceptre above it. In Linear A, the sign usually appears differently; the closest to the Linear B sign occurs on the inscribed stone ladle TL Za 1a from Troullos above Archanes. But more often Linear A 61 squares up the sign, puts the 'crook' at the top, and includes an internal arc. On two texts¹⁶, PH 2.2 and HT 93a.6, the sign resembles a vessel. Thus, it might be possible to derive the sign from the Hieroglyphic jar-sign, Evans nos. 47-49, which occurs rarely on seals and occasionally on written documents. The jar-sign is related to the Tankard and Mug which occur on two seals accompanying fractions.



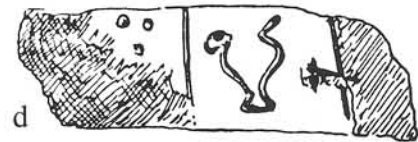
a



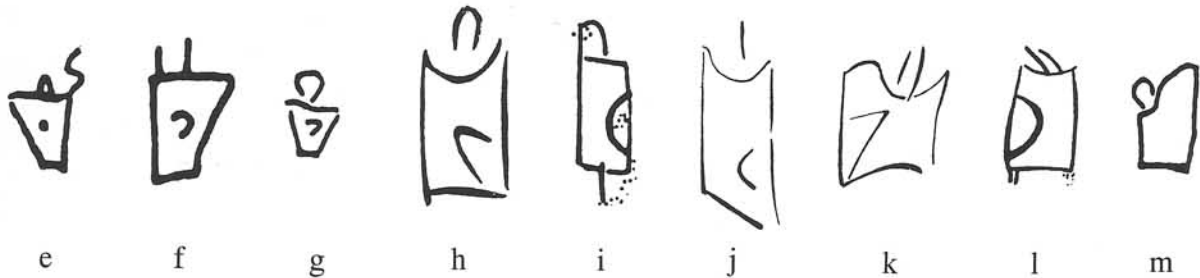
b



c



d



e

f

g

h

i

j

k

l

m

- a. MUG, TANKARD: CMS II 2 no. 315d
 b. Evans 36-47: CMS II 5 no. 239
 c. Evans 47-47-93: Evans, *Scripta Minoa* P87
 d. Evans 47: Evans, *Scripta Minoa* P117c
 e. Linear A tablet PH 2.2 (*GORILA* 1: 288-9)
 f. Linear A tablet HT 113.3 (*GORILA* 1: 184-5)
 g. Linear A tablet HT 93a.6 (*GORILA* 1: 146-7)
 h. Linear A roundel KH Wc 2104 (*GORILA* 3: 144)
 i. Linear A nodule HT Wa 1281 (*GORILA* 2: 28)
 j. Linear A roundel KH Wc 2033 (*GORILA* 3: 127)
 k. Linear A roundel KH Wc 2035 (*GORILA* 3: 127)
 l. Linear A nodule HT Wa 1279 (*GORILA* 2: 28)
 m. Linear A stone ladle TL Za 1a (*GORILA* 4: 58-59)

16 For the Linear A texts, see L. GODART and J.-P. OLIVIER, *Recueil des inscriptions en Linéaire A* (*EtCrét* 21, 1976-1985), abbreviated *GORILA*.

V. CONCORDANCE

A. SEALS, RINGS, SEAL IMPRESSIONS

CMS

Collections by City

Miscellaneous Collections

B. FRESCOES by Site

C. RELIEF FRESCOES by Site

D. MISC. PAINTED OBJECTS

E. SCUPTURE (Lion Gate Relief, Stone Vases, Figurines)

F. CERAMIC VESSELS, LARNAKES, MISCELLANEOUS

G. IVORIES AND WOOD OBJECTS

H. FURNITURE

I. JEWELRY

J. TERRACOTTAS

K. BRONZES

L. GLASS PLAQUES

A. SEALS, RINGS, SEAL IMPRESSIONS		II 1 473	182
CMS	ITEM		
I 5	82	II 2 76	95
I 17	121	II 2 251	55
I 46	245	II 3 13a	83
I 73	245	II 3 16	32
I 89	208	II 3 33	56
I 98	246	II 3 63	198
I 101	17	II 3 88	57
I 102	244	II 3 103	123
I 128	152	II 3 115	58
I 144	193	II 3 147	39
I 145	194	II 3 167	225
I 163	226	II 3 168	155
I 167	163	II 3 193	228
I 171	242	II 3 196	88
I 172	242	II 3 198	54
I 179	153	II 3 199	203
I 218	241	II 3 252	124
I 223	35	II 3 276	199
I 225	36	II 3 306	246
I 226	30		
I 229	37	II 4 125	26
I 304	242	II 4 218	243
I 307	241	IV 295	195
I 319	245	IV 38D	227
I 324	223	IV 40D	245
I 361	122		
I 379	202	V 173	18
I 410	31	V 181	233
		V 184,b	1
		V 199	125
I Suppl. 27	209	V 201	234
I Suppl. 113	38	V 253	156
I Suppl. 114	154	V 431	62
I Suppl. 173	241	V 584	164
		V 594	235
II 1 20	190	V 608	2
II 1 249	191	V 654	200
II 1 430	192	V 669	224

V 675	210	HMs 576 (AT 137)	149
		HMs 577 (AT 49)	245
V Suppl. IA 123	211	HMs 583a (AT 126)	23
V Suppl. IA 131	183	HMs 584 (AT 128)	160
V Suppl. IA 133	19	HMs no. ? (AT 96)	245
V Suppl. IA 142	3	HMs no. ? (AT 130)	161
V Suppl. IA 143	27	HMs no. ? (AT 142)	129
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VI. BIBLIOGRAPHY

ABBREVIATIONS

Abbreviations follow those listed in the *American Journal of Archaeology* 95 (1991) 1-16. Additional abbreviations include:

- AM = Ashmolean Museum, Oxford
 AT = D. LEVI, "Le cretule di Hagia Triada", *ASAtene* 8-9 (1925-6) 71-156;
 CMCG = A. XENAKI-SAKELLARIOU, *Les cachets minoens de la collection Giamalakis (ÉtCrét X: 1958)*;
 CS = V.E.G. KENNA, *Cretan Seals* (1960) (numbers refer to his catalogue of the seals in the Ashmolean Museum);
 DOUMAS, *Wall Paintings* = C. DOUMAS, *The Wall-Paintings of Thera* (1992);
 Eikon = R. LAFFINEUR and J. CROWLEY, eds., *EIKΩN. Aegean Bronze Age Iconography. Shaping a methodology. Proceedings of the 4th International Aegean Conference, University of Tasmania, Hobart, Australia, 6-9 April 1992 (Aegaeum 8: 1992)*;
 FunctMinPal = R. HÄGG and N. MARINATOS, eds., *The Function of the Minoan Palaces. Proceedings of the Fourth International Symposium at the Swedish Institute in Athens, 10-16 June, 1984. Skrifter utgivna av Svenska Institutet i Athen 35* (1987);
 FunctMinVilla = R. HÄGG, ed., *The Function of the 'Minoan Villa'. Proceedings of the Eighth International Symposium at the Swedish Institute in Athens, 6-8 June, 1992. Skrifter utgivna av Svenska Institutet i Athen* (forthcoming);
 GGFR = J. BOARDMAN, *Greek Gems and Finger Rings* (1970);
 IMMERWAHR, *Aegean Ptg* = S. IMMERWAHR, *Aegean Painting in the Bronze Age* (1990);
 KAISER, *Relief* = B. KAISER, *Untersuchungen zum minoischen Relief* (1976);
 KSPI = M.A.V. GILL, "The Knossos Sealings: Provenance and Identification", *BSA* 60 (1965) 58-98;
 KZ = D. LEVI, "Le cretule di Zakro", *ASAtene* 8-9 (1925-6) 157-201;
 LANG, *PN II* = M. L. LANG, *The Palace of Nestor at Pylos in Western Messenia, II. The Frescoes* (1969);
 MARINATOS and HIRMER = S. MARINATOS and M. HIRMER, *Crete and Mycenae* (1960);
 MycPictV-P = E.T. VERMEULE and V. KARAGEORGHIS, *Mycenaean Pictorial Vase-Painting* (1982);
 MycWorld = K. DEMAKOPOULOU, ed., *The Mycenaean World. Five Centuries of Early Greek Culture, 1600-1100 B.C.* (1988);
 NMA = National Museum, Athens;
 PT = Pose Type, conventional poses for animals on Aegean seals; see YOUNGER, *Iconography* pp. xiv-xix and 1-3;
 Sanctuaries and Cults = R. HÄGG and N. MARINATOS, eds., *Sanctuaries and Cults in the Aegean Bronze Age. Proceedings of the First International Symposium at the Swedish Institute in Athens, 12-13 May, 1980. Skrifter utgivna av Svenska Institutet i Athen 28* (1981);
 Sk = S. MARINATOS, "Το Μινωϊκόν Μέγαρον Σκλαβοκαάμπου", *ArchEph* (1939-1941) 69-96;
 WARREN, *Stone Vases* = P. WARREN, *Minoan Stone Vases* (1969);
 XENAKI-SAKELLARIOU, *MY ChT* = A. XENAKI-SAKELLARIOU, *Οι Θαλαμωτοί Τάφοι των Μυκηνών. Ανασκαφής Χρ. Τσουντα (1887-1898)* (1985);
 YOUNGER, *Iconography* = J.G. YOUNGER, *The Iconography of Mycenaean Sealstones and Finger Rings* (1988);
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 YOUNGER, *Middle Phase* = J.G. YOUNGER, *Bronze Age Aegean Seals in their Middle Phase (ca. 1700-1550 B.C.) (SIMA CII:1993)*.

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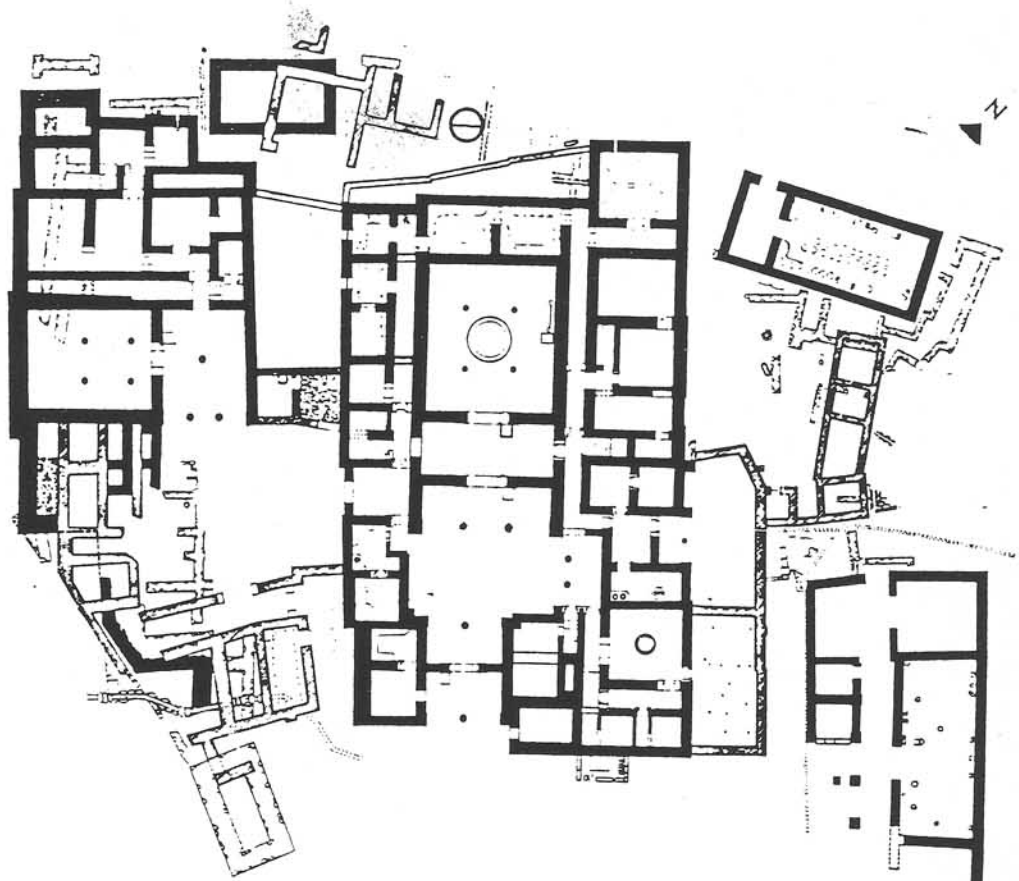
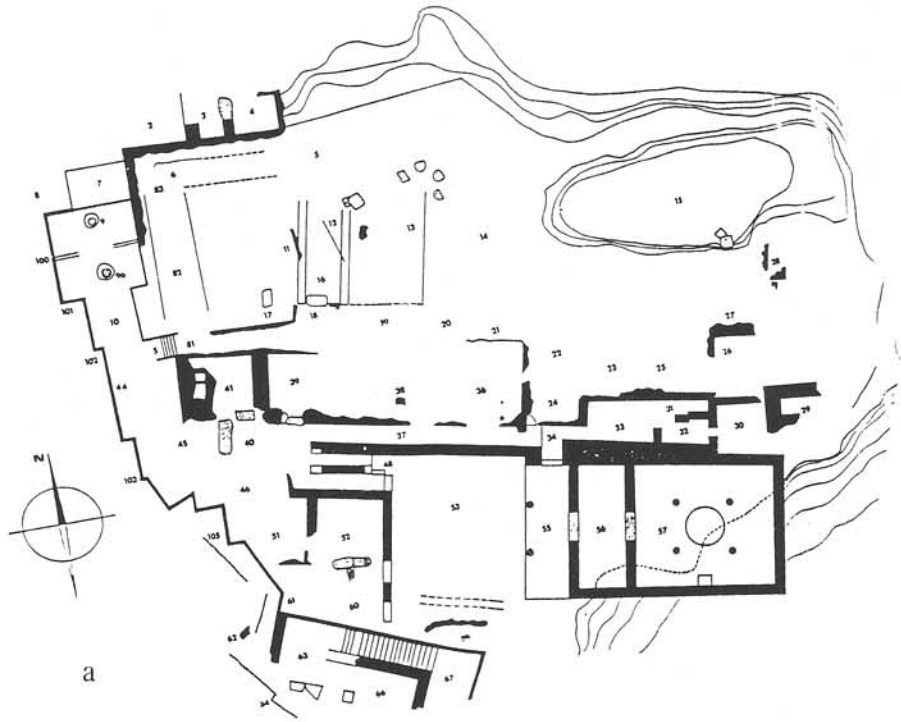
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 Pl. XLIXe Mycenae Megaron (1: 750; from MYLONAS, *Mycenae and the Mycenaean Age* [1966] fig. 16).
 Pl. XLIXf Tiryns Megaron (1: 750; from MYLONAS, *Mycenae and the Mycenaean Age* [1966] fig. 16).
 Pl. XLIXg Pylos Megaron (1: 750; from MYLONAS, *Mycenae and the Mycenaean Age* [1966] fig. 16).
 Pl. XLIXh Ayia Triadha Megaron (1: 750; from W. MYERS *et al.*, *Aerial Atlas of Ancient Crete* [1992]).
 Pl. L Knossos Throne Room Complex (1:200, from S. HOOD and W. TAYLOUR, *The Bronze Age Palace at Knossos. Plan and Sections* [BSA *Suppl.* vol. 13: 1981]).
 Pl. LIa *CMS V* no. 184, face b (# 1) (from *CMS*).
 Pl. LIb *CMS V* no. 608 from Naxos (# 2) (from REHAK 1992: pl. XIVa).
 Pl. LIc HMs 52a from Kato Zakro (# 5) (from *KZ* fig. 165).
 Pl. LId HMs 134 and 185 from Knossos Palace (# 6) (from *PM II* fig. 497).
 Pl. LIe HMs 260 and 271 from Knossos Palace (# 7) (a composite from *KSPI* pl. 15 no. R63 and *PM III* fig. 205).
 Pl. LIf HMs 3831 from Knossos Palace (# 8) (from *PM I* fig. 363a).
 Pl. LIg *CMS XI* no. 28 from "Cilia" (# 11) (from *CMS*).
 Pl. LIh AM 1938.1129 (# 12) (from *PM II* 250 fig. 147b).
 Pl. LII HMs 91 from Kato Zakro (# 13) (from *KZ* fig. 234).
 Pl. LIIa Fresco from Knossos (# 14) (from *PM III* 82f. fig. 46).
 Pl. LIIb *CMS I* no. 101 from Mycenae ChT 66 (# 17) (from *CMS*).
 Pl. LIIc *CMS V* no. 173 from Athens, Agora T. VIII (# 18) (from *CMS*).
 Pl. LIId *CMS V Suppl. IA* no. 133 from Khania Kastelli (# 19) (from *CMS*).
 Pl. LIIe HMs 343 from Knossos (# 20bis) (from *PM I* fig. 363b).
 Pl. LIIf HMs 441 from Ayia Triadha (# 21) (from *AT* fig. 141: staff drawn in by JGY).
 Pl. LIIg HMs 485 from Ayia Triadha (# 22) (from *AT* fig. 151).
 Pl. LIIh HMs 583a from Ayia Triadha (# 23) (from *AT* fig. 142).
 Pl. LIII Louvre AM 676, the Homage krater from Aradeppo (# 24) (drawn by JGY from *MycPictV-P III.29*).
 Pl. LIIIa *CMS II* 4 no. 125 from Mavrospelio T. VII B (# 26) (from *CMS*).
 Pl. LIIIb *CMS V Suppl. IA* no. 143 from Khania Kastelli (# 27) (from *CMS*).
 Pl. LIIIc *CMS XI* no. 20a from "Crete" (# 28) (from *CMS*).
 Pl. LIIId Fresco from Mycenae, the Cult Center Room 31 (# 29) (from N. MARINATOS 1988: fig. 1).
 Pl. LIIIe *CMS I* no. 226 from the Vapheio Tholos (# 30) (from *CMS*).
 Pl. LIIIf *CMS I* no. 410 from Phylakopi (# 31) (from *CMS*).
 Pl. LIIIg *CMS II* 3 no. 16 from Knossos (# 32) (redrawn by P. REHAK from *PM II* fig. 517).
 Pl. LIIIh *CMS V Suppl. IA* no. 177 from Khania (# 33) (from *CMS*).
 Pl. LIIIi *CMS XII* no. 168 (# 34) (from *CMS*).
 Pl. LIVa *CMS I* no. 223 from the Vapheio Tholos Cist (# 35) (drawn by P. REHAK from *CMS* with addition of sealstone).
 Pl. LIVb *CMS I* no. 229 from the Vapheio Tholos Chamber (# 37) (from *CMS*).
 Pl. LIVc *CMS I Suppl.* no. 113 (# 38) (from *CMS*).
 Pl. LIVd *CMS V Suppl. IA* no. 345 from Routsis Tholos 2 (# 40) (drawn by P. REHAK from *CMS*).
 Pl. LIVe *CMS X* no. 268 (# 41) (from N. MARINATOS 1993: fig. 96).
 Pl. LIVf HMs 133 from Knossos Palace (# 42) (from *PM IV* fig. 343b).
 Pl. LIVg AM 1938.1049 from Knossos (# 43) (*CS* 294; from *PM IV* fig 342).

- Pl. LIVh AM 1938.1050 from Knossos (# 44) (*CS* 293; from *PM* IV fig 336).
- Pl. LVa Fresco, the Charioteer Fresco, from Knossos (# 46) (from CAMERON 1967: fig. 12).
- Pl. LVb Fresco from the Pylos Palace, Throne Room, "Bard" (# 48) (drawn by JGY from *Archaeology* 13.1, Spring 1960, cover; also see Pl. LXXV).
- Pl. LVc HMp 9429 from Nirou Khani (# 50) (from VERMEULE 1965: fig. 2b).
- Pl. LVd Thebes Museum no. unknown from Tanagra (# 51) (from VERMEULE 1965: fig. 3b).
- Pl. LVia, b Frescoes from Ayia Triadha (# 52) (drawn by JGY from PARIBENI 1908: figs. 21-23; the fragment Pigorini Museum 71919 drawn from BORDA 1946: 75).
- Pl. LVIIa, b Frescoed limestone sarcophagus, the Ayia Triadha Sarcophagus, East and West ends from Ayia Triadha ChT 4 (# 53) (from J. CROUWEL 198, pls. 32a and b).
- Pl. LVIIc *CMS* II 2 no. 251 from Mochlos (# 55) (from *CMS*).
- Pl. LVIIId *CMS* II 3 no. 88 from Knossos (# 57) (from *CMS*).
- Pl. LVIIe *CMS* II 3 no. 115 from Kalyvia (# 58) (from *CMS*).
- Pl. LVIIIf HMs 136 from Knossos, Magazine 10 (# 59) (*KSPI* G8; from *PM* IV fig. 613).
- Pl. LVIIg *CMS* II 3 no. 33 from Mavrospelio (# 56) (from *CMS*).
- Pl. LVIIIfa HMs 653 from Knossos, Little Palace? (# 60) (from *KSPI*: pl. 9).
- Pl. LVIIIfb HMs 654 from Knossos, Little Palace (# 61) (from *KSPI*: pl. 8).
- Pl. LVIIIfc *CMS* V no. 431 from the Nichoria Tholos (# 62) (from *CMS*).
- Pl. LVIIIfd HMs 10a from Kato Zakro (# 65) (*KZ* 78; from *PM* I p. 721).
- Pl. LVIIIfe HM G3328, face a from Mallia (# 68) (from *CMCG* pl. iv no. 112a).
- Pl. LVIIIfg AM 1938.794, face a (# 70) (from *CS* 169).
- Pl. LVIIIfh HM G3337, face b from Mallia (# 69) (from *CMCG* pl. iv no. 109b).
- Pl. LVIIIfi *CMS* VII no. 180 (# 72) (from *CMS*).
- Pl. LVIIIfj *CMS* XI no. 18 from "Athens" (# 74) (from *CMS*).
- Pl. LVIIIfk *CMS* XIII no. 22D from Mycenae (# 76) (from *CMS*).
- Pl. LVIIIfl HM.G3211 (# 77) (from *CMCG* pl. XII).
- Pl. LVIIIfm *CMS* IX no. 6D a (# 78) (from *CMS*).
- Pl. LVIIIfn HMs 26b from Kato Zakro (# 79) (from PINI 1992: pl. IVb).
- Pl. LVIIIfo HMs 179a from Knossos, Hieroglyphic Deposit (# 80) (from *CS* 40 fig. 58).
- Pl. LVIIIfp HMs 180a from Knossos, Hieroglyphic Deposit (# 81) (from *CS* 40 fig. 59).
- Pl. LVIIIfq *CMS* I no. 5 from Mycenae, ShGr Gamma (# 82) (from *CMS*).
- Pl. LVIIIfr *CMS* II 3 no. 13 sides a and b from Knossos (# 83) (from *CMS*).
- Pl. LVIIIfs *CMS* VIII no. 110b (# 84) (from *CMS*).
- Pl. LVIIIft *CMS* IX no. 6D b (# 85) (from *CMS*).
- Pl. LVIIIfu AM 1971.1148 from Crete? (# 86) (from BOARDMAN 1973: pl. XII.1.2).
- Pl. LVIIIfv *CMS* II 3 no. 196 from "Anopolis Pediada, Crete" (# 88) (from *CMS*).
- Pl. LVIIIfw BM 98.12-1.63 from Maroni, Cyprus, T. 17 (# 89) (from KENNA 1971: pl. XVIII.74).
- Pl. LVIIIfx *CMS* IX no. 6D c (# 90) (from *CMS*).
- Pl. LVIIIfy BM Catalogue of Jewelry no. 761 from Mallia, the Chrysolakkos cemetery? (# 91) (from HIGGINS 1980: pl. 7B).
- Pl. LVIIIfz AM 1938.745, face a from "Kastelli Pediada" (# 97) (from *PM* I fig. 93Aa2).
- Pl. LVIIIfg AM 1938.746, face b from "Kastelli Pediada" (# 98) (from *PM* I fig. 93Ab2).
- Pl. LVIIIfh *CMS* XII no. 94c (# 96) (from *CMS*).
- Pl. LVIIIfi HM ivory 142 from Palaikastro (# 106) (from BOSANQUET and DAWKINS 1923: 125 fig. 107).
- Pl. LVIIIfj *CMS* VII no. 118 (# 107) (from *CMS*).
- Pl. LVIIIfk HMs 171 from Kato Zakro (# 108) (from *KZ* fig. 209).
- Pl. LVIIIfl HMp 8660 from Mallia (# 118) (from DEMARGNE [1932] fig. 1 pl. III).
- Pl. LVIIIfm BM 97.4.64 from Enkomi Old T. 2 (# 110) (from PINI 1980: fig. 14).
- Pl. LVIIIfn HMs 661 from Knossos, East Wing Archives Deposit (# 119) (from *PM* IV fig. 378 b).
- Pl. LVIIIfo Fresco, Campstool Fresco, from Knossos (# 111) (from CAMERON 1987, fig. 2; b, c from *PM* IV figs. 323 and 330).
- Pl. LVIIIfp *CMS* I no. 17 from the Mycenae Treasure (# 121) (from *CMS*).
- Pl. LVIIIfq *CMS* I no. 361 from Pylos (# 122) (redrawn by JGY from *CMS* without the VINUM inscription).
- Pl. LVIIIfr *CMS* II 3 no. 103 from Kalyvia T. 2 (# 123) (from *CMS*).
- Pl. LVIIIfs *CMS* II 3 no. 252, the Mochlos Ring from Mochlos, over T. IX (# 124) (from *CMS*).
- Pl. LVIIIft *CMS* V no. 199 from "Thebes" (# 125) (from *CMS*).
- Pl. LVIIIfu *CMS* V Suppl. IA no. 179 from Khania, Kastelli (# 126) (from *CMS*).
- Pl. LVIIIfv HMs 283 from Knossos Palace (# 127) (from *PM* II fig. 498).

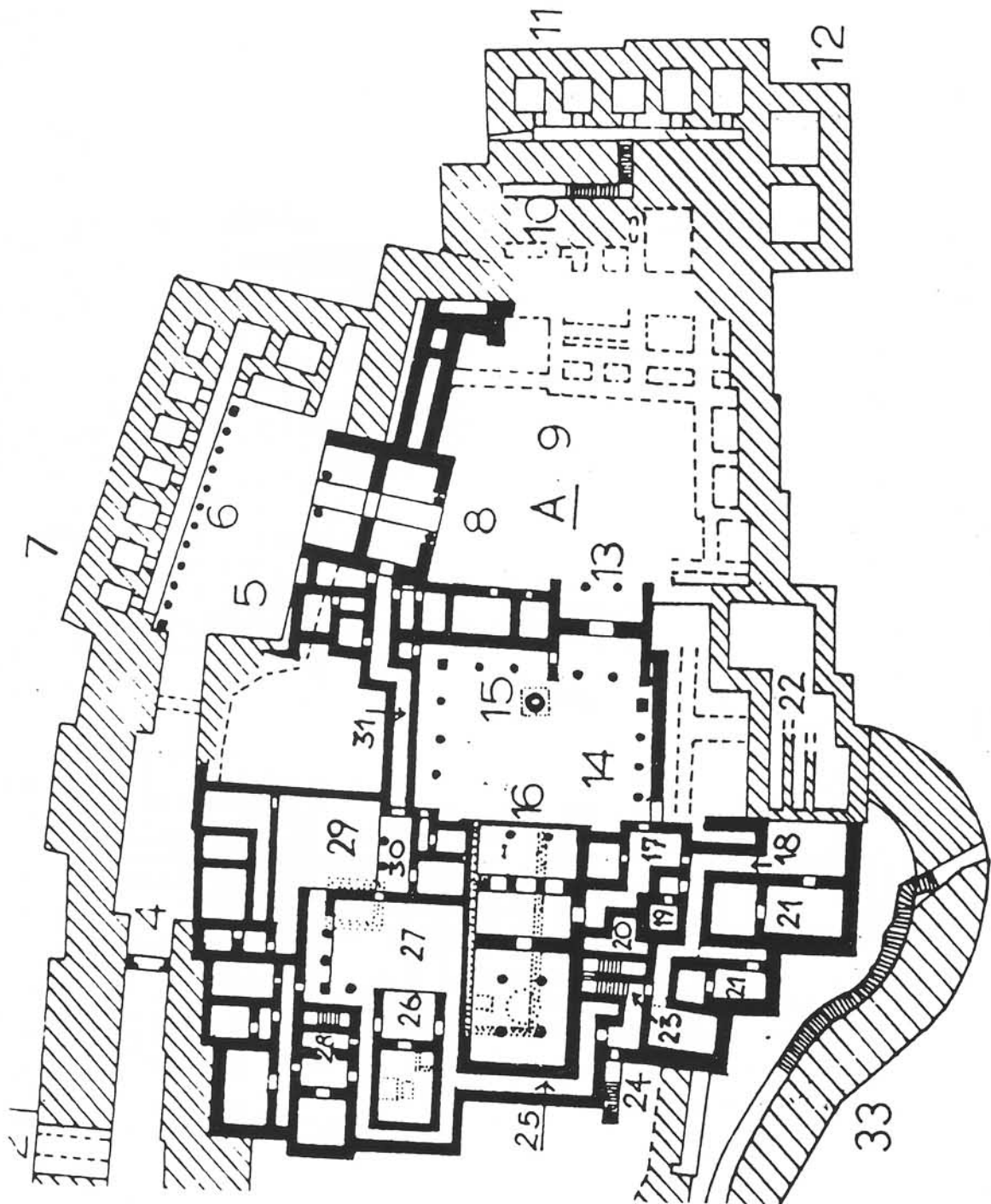
- Pl. LXIIIh HMs 421 from Knossos, the Little Palace (# 128) (from *PM* IV fig. 322).
- Pl. LXIIIa HMs no. unknown from Ayia Triadha (# 129) (*AT* 142; *PM* II fig. 500).
- Pl. LXIIIb AM 1938.1013 from Khania (# 130) (from *PM* IV fig. 461a).
- Pl. LXIIIc *CMS* IX no. 115 (# 132bis) (drawn by P. REHAK after *CMS*).
- Pl. LXIIId Fresco from Mycenae, the Cult Center (# 135) (from *IMMERWAHR* 120 fig. 33a).
- Pl. LXIIIe, f Frescoes (e) 1-2 H 2 and (f) 50 H nws from the Pylos Palace (# 136) (from *LANG*, *PN* II pls. M and N, respectively).
- Pl. LXIVa Fresco from Thera, Akrotiri, Xeste 3, ground floor, room 3a, over the Lustral Basin (# 134) (*IMMERWAHR*, *Aegean Ptg* Ak 6, fig. 20).
- Pl. LXIVb NMA 5897 from Mycenae (# 141) (from *REHAK* 1992: pl. XVIIIb).
- Pl. LXIVc HMp 3039 from Phaistos (# 146) (from *PM* IV fig. 13a).
- Pl. LXVa Relief Fresco from Pseira, House B room 4, the Bench Sanctuary (# 138) (from *KAISER*, *Relief* pl. 24A-B).
- Pl. LXVb HMs 1017 from Knossos, the West Quarter (# 150) (*BETTS* 1967b: no. 53).
- Pl. LXVc *CMS* I no. 128 from Mycenae ChT 91 (# 152) (from *CMS*).
- Pl. LXVd *CMS* I no. 179 from the Tiryns Treasure (# 153) (from *REHAK* 1992: pl. XIIIb).
- Pl. LXVe *CMS* I Suppl. no. 114 (# 154) (from *CMS*).
- Pl. LXVf Fresco from Ayia Triadha room 14 (# 151) (redrawn by P. REHAK from N. MARINATOS 1993: fig. 121).
- Pl. LXVIa *CMS* II 3 no. 168 from "Knossos" (# 155) (from *CMS*).
- Pl. LXVIb *CMS* V no. 253 from Armenoi T. 24 (# 156) (from *CMS*).
- Pl. LXVIc *CMS* X no. 261 (# 158) (from *CMS*).
- Pl. LXVID *CMS* V Suppl. IA no. 175 from Khania, Kastelli (# 157) (redrawn by P. REHAK from *CMS*).
- Pl. LXVIE HMs 157 from Knossos, (# 159) (*KSPI* R91: pl. 7).
- Pl. LXVIF *CMS* I no. 167 from Mycenae, the Clytemnestra Tholos (# 163) (from *CMS*).
- Pl. LXVIG *CMS* V no. 584 from the Kazarma Tholos (# 164) (redrawn by P. REHAK from *CMS*).
- Pl. LXVIH AM 1938.1090 from "Ayia Pelagia" (# 166) (from *PM* IV fig. 436).
- Pl. LXVIi NMA nos. unknown, glass plaques from the Mideia Tholos (# 167) (from *ALEXIOU* 1958: pl. 1B' fig. 9).
- Pl. LXVIIa Fresco, the Palanquin Fresco, from Knossos Palace (# 178) (from *PM* II fig. 502).
- Pl. LXVIIb Nafplion Museum 15 37 from Tiryns (# 180) (from *MycPictV-P* IX.11.1).
- Pl. LXVIIc *CMS* V Suppl. IA no. 131 from Khania (# 183) (from *CMS*).
- Pl. LXVIId HM G3438 from "Prassa" (# 184) (*CMCG* 372, pl. VIII).
- Pl. LXVIIIda Fresco from Phylakopi, Melos, (# 179) (at the same scale from *PM* I fig. 396, III fig. 26).
- Pl. LXVIIIdb Nafplion Museum 11 638 from Tiryns (# 181) (from *KILIAN*, *AM* 95 [1980] 22 fig. 1).
- Pl. LXIXa HMs 160 from Knossos Palace, (# 185) (from *PM* II fig. 491).
- Pl. LXIXb HM G3054 from "Siteia" (# 187) (from *CMCG* pl. XII).
- Pl. LXIXc *CMS* I no. 144 from Mycenae ChT 515 (# 193) (from *CMS*).
- Pl. LXIXd *CMS* I no. 145 from Mycenae ChT 515 (# 194) (from *CMS*).
- Pl. LXIXe *CMS* V no. 654 from Rhodes, Ialysos T. 20 (# 200) (from *CMS*).
- Pl. LXIXf *CMS* I no. 379 from Pylos Palace (# 202) (from *CMS*).
- Pl. LXIXg *CMS* V Suppl. IB no. 195 from "Amari", Crete (# 205) (from *JHS* 45 [1925] 66 fig. 56).
- Pl. LXXa HMs 663 from Knossos, Little Palace (# 216) (from *PM* IV fig. 597Ah).
- Pl. LXXb HM G3117 from Knossos (# 217) (from *CMCG* 358, pl. XII).
- Pl. LXXc AM 1938.1054 (# 218) (from *PM* IV fig. 391 bis).
- Pl. LXXd *CMS* I no. 324 from Pylos (# 223) (from *CMS*).
- Pl. LXXe *CMS* V no. 669 from Thebes (# 224) (from *CMS*).
- Pl. LXXf *CMS* IV no. 38D from "Vrondisi", Crete (# 227) (from *CMS*).
- Pl. LXXg *CMS* II 3 no. 193 from "Poros", Crete (# 228) (from *CMS*).
- Pl. LXXh HMs 382 from Knossos Palace (# 229) (from *PM* II fig. 495).
- Pl. LXXi *CMS* XI no. 290 (# 231) (from *CMS*).
- Pl. LXXIa *CMS* V no. 181 (# 233) (from *CMS*).
- Pl. LXXIb *CMS* V no. 201 from "Pyrgos Psilonero" (# 234) (from *CMS*).
- Pl. LXXIc Cesnola Collection (# 238) (from *FURUMARK*, *OpAth* 1 [1953] 52 fig. 2).
- Pl. LXXId BM Catalogue of Jewelry 762 from Aigina Treasure (# 239) (from *GILL* [1969] fig. 6a).
- Pl. LXXIe Stool from Myristis (near Anemospelia) (# 252) (from *SAKELLARAKIS* and *SAPOUNA-SAKELLARAKI*, 1982: fig. 24).
- Pl. LXXIf Stool from Katsamba (# 253) (photo P. REHAK).

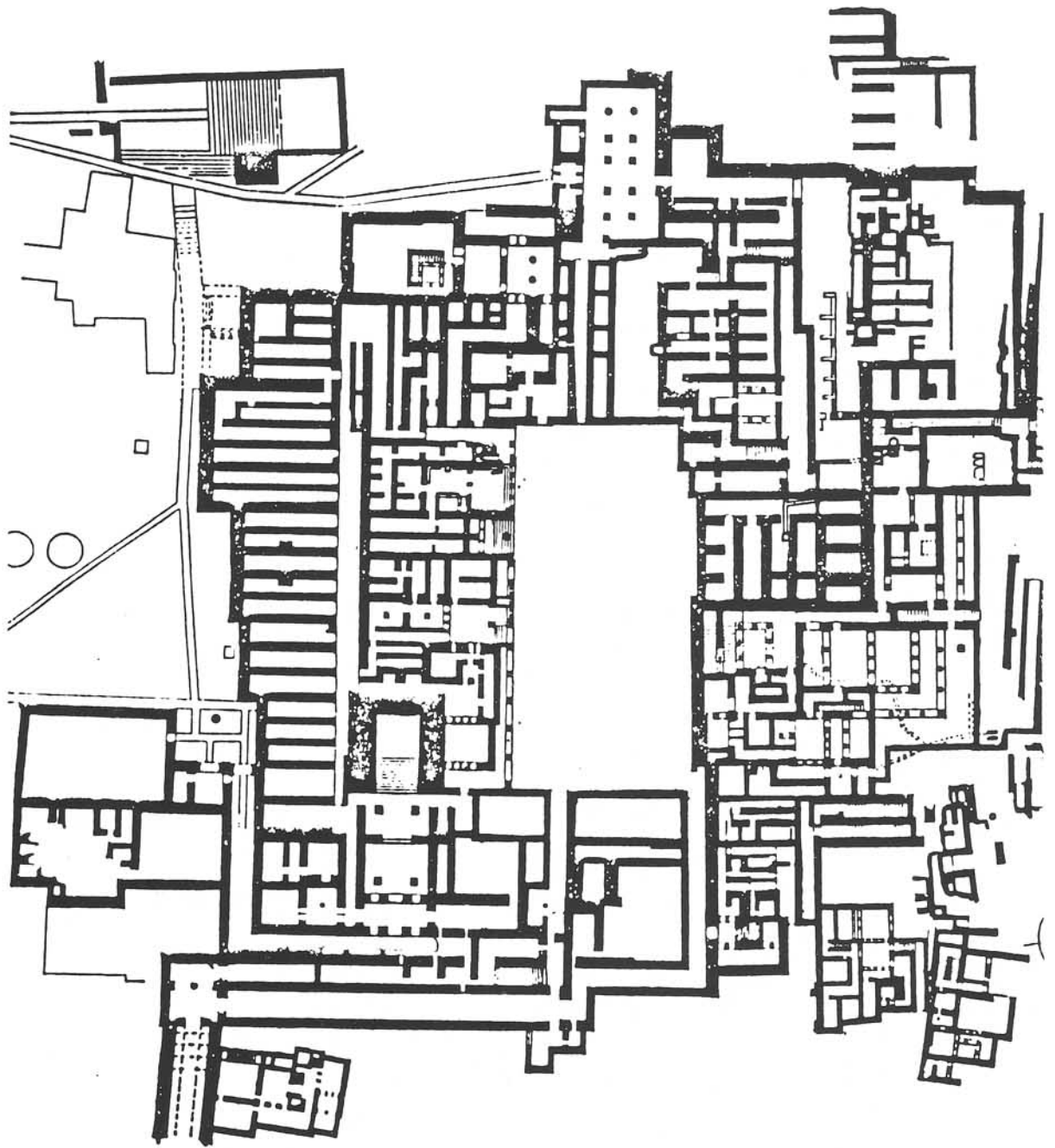
- Pl. LXXIg Stool from Akrotiri, once of wood? (# 256) (from S. MARINATOS 1971: pl. 103, below [reconstruction in olive wood]).
- Pl. LXXIIa Ayios Nikolaos Mus. no. unknown (# 250) (from BAURAIN 1985: fig. 1).
- Pl. LXXIIb Stool from Knossos palace, "Kitchen" behind the Throne Room (# 251) (from *PM IV* fig. 899).
- Pl. LXXIIIa Stool legs of lathed ivory from the Kadmeion, Thebes (# 257) (from POURSAT 1977b: pl. V2).
- Pl. LXXIIIb Stool? once of wood? from Knossos (# 258) (from *PM III* fig. 223).
- Pl. LXXIIIc Fresco from the Pylos Palace (# 259) (from REHAK 1992: pl. XIVb).
- Pl. LXXIIId Knossos Throne Room, north wall (# 262) (from M. SHAW, *AJA* 97 [1993] fig. 16).
- Pl. LXXIV Throne from Knossos Throne Room (# 262; from *PM IV* figs. 890 and 891 [to the same scale as fig. 890]).
- Pl. LXXV Pylos Throne Room, view of NE wall (# 48) (foldout reconstruction by YOUNGER).

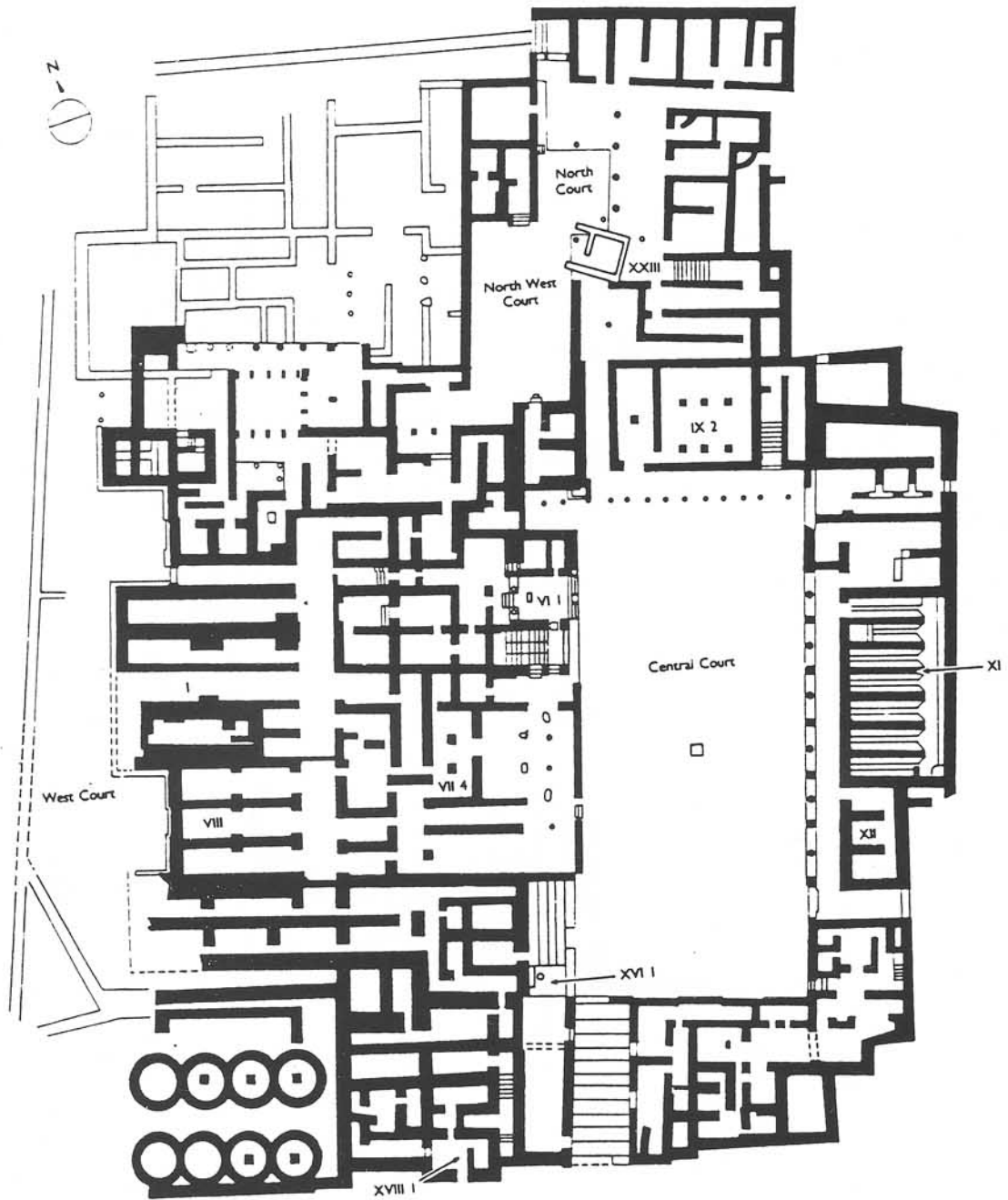


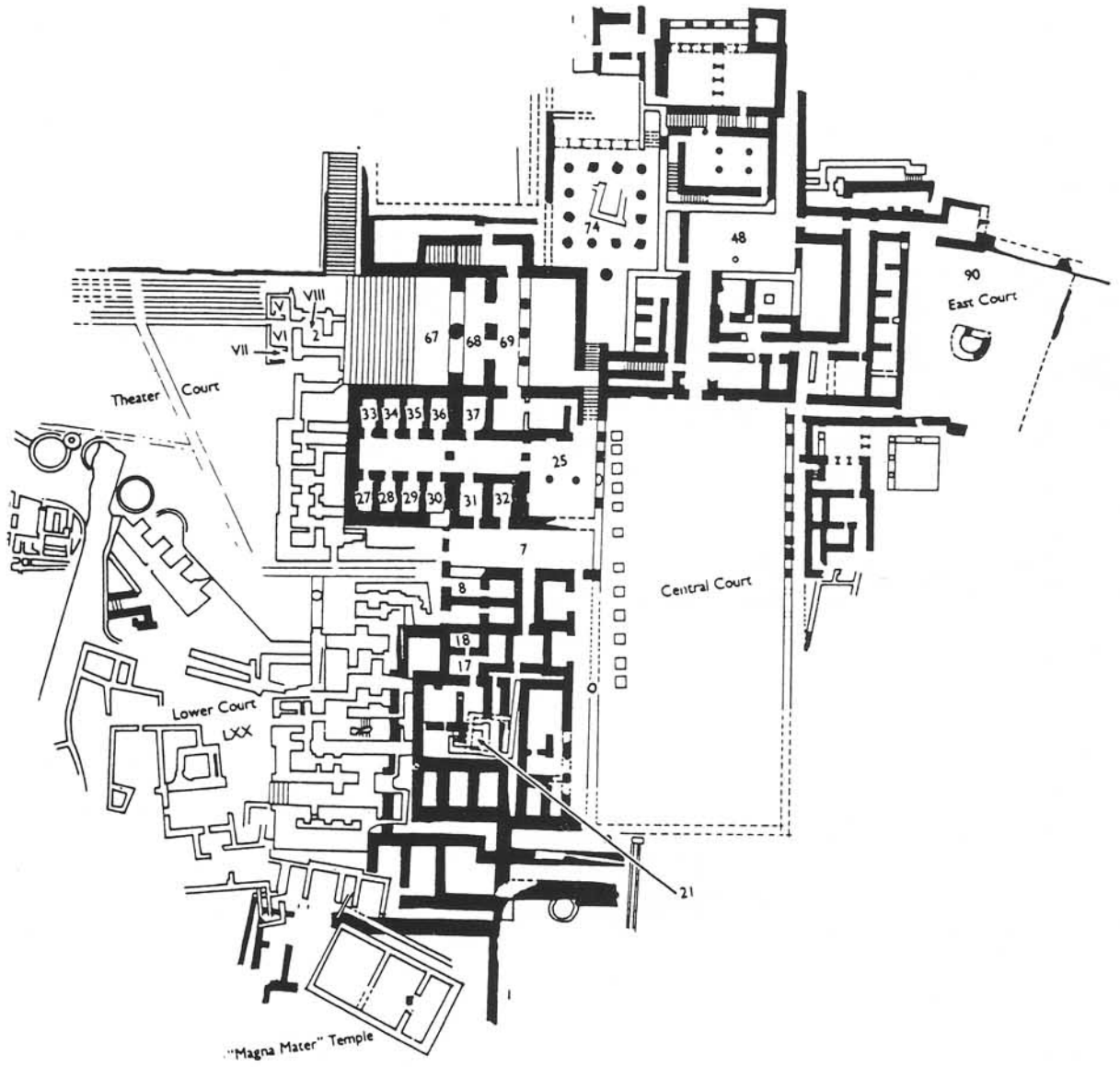
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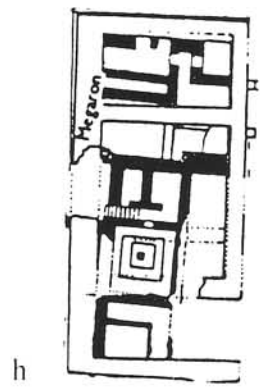
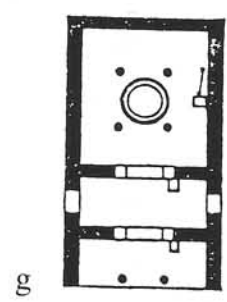
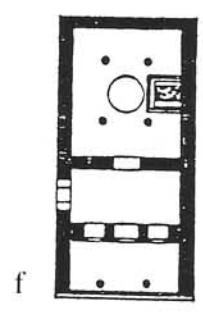
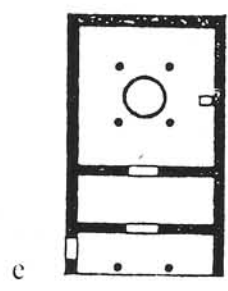
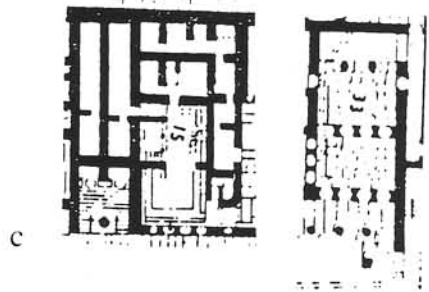
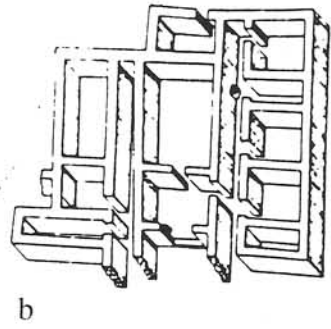
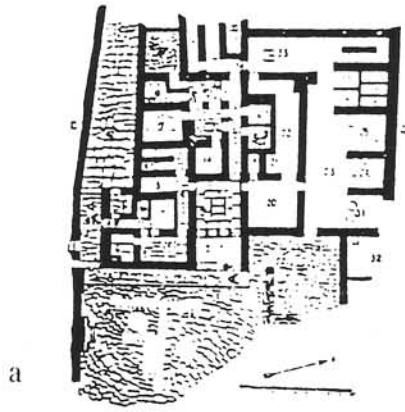


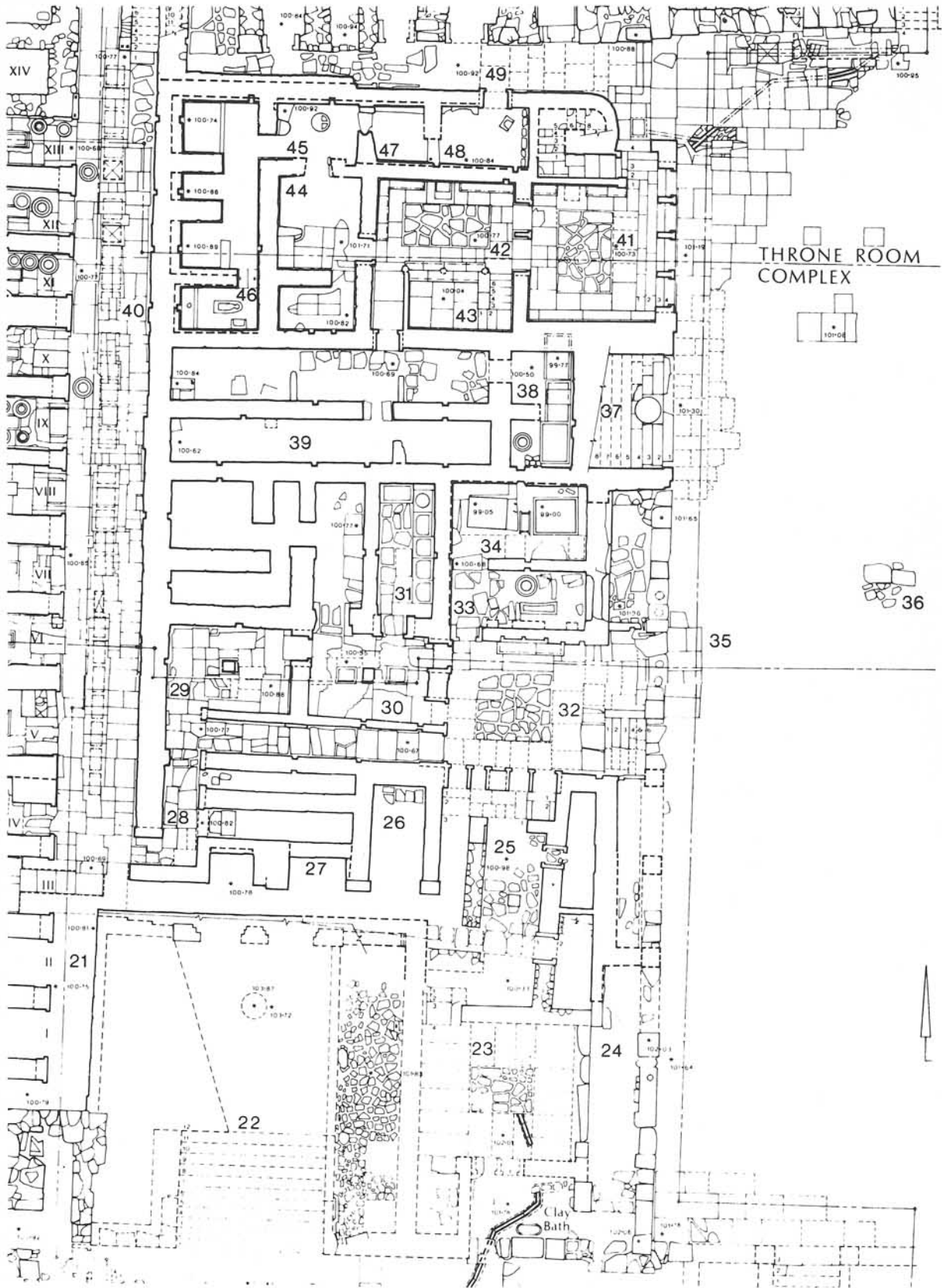






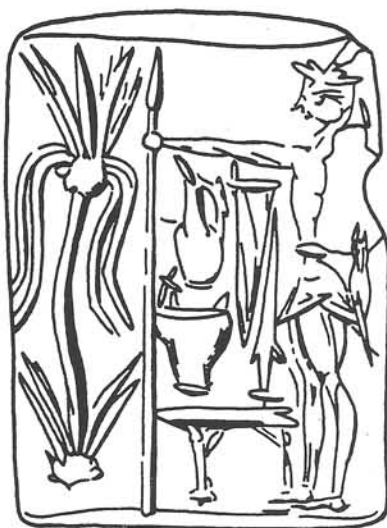








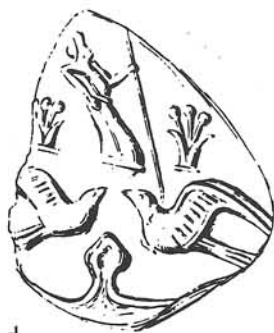
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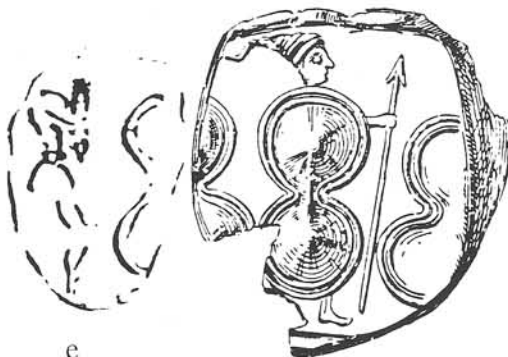
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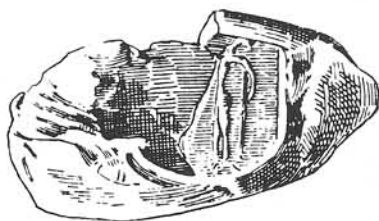
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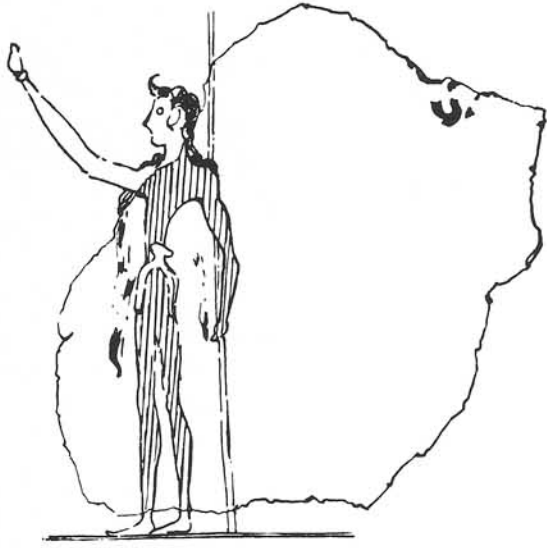
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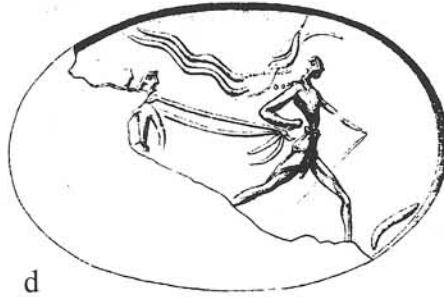
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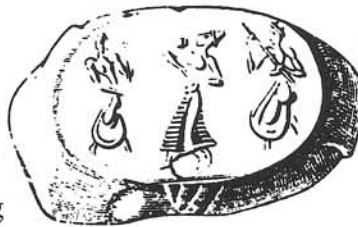
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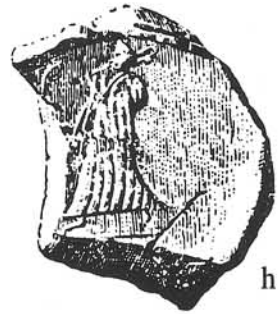
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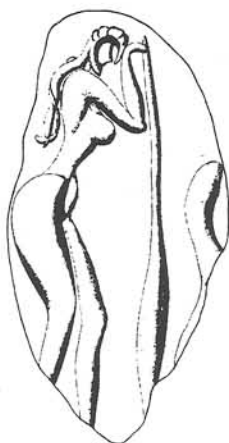
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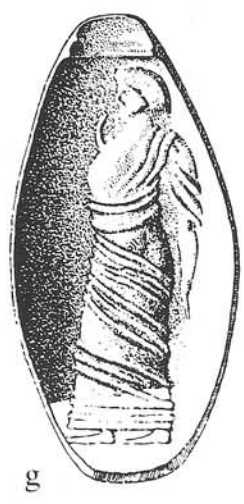
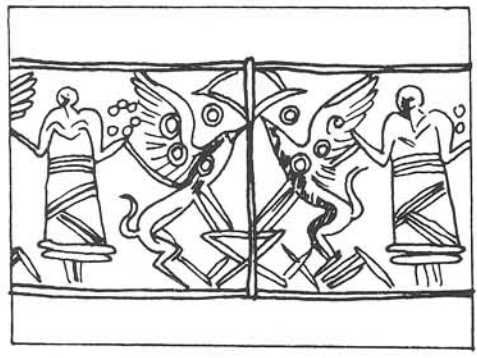
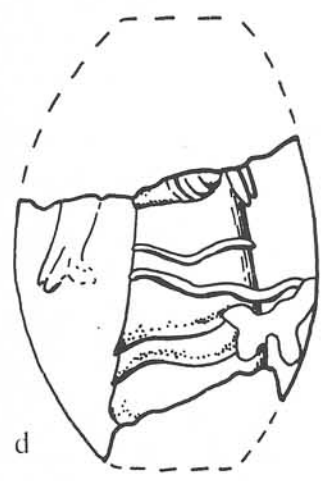
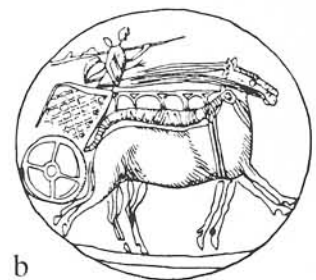


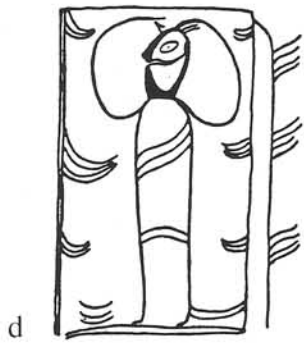
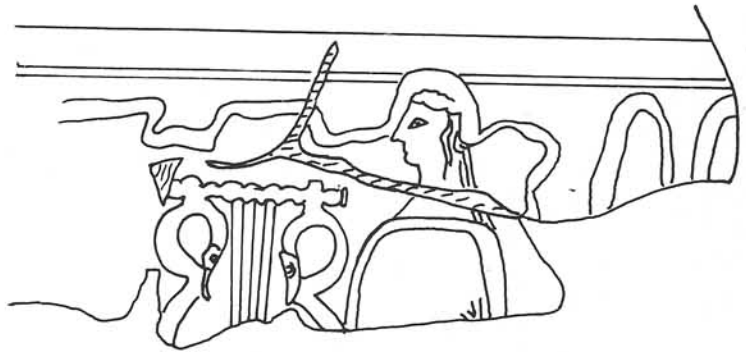
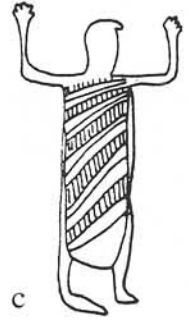
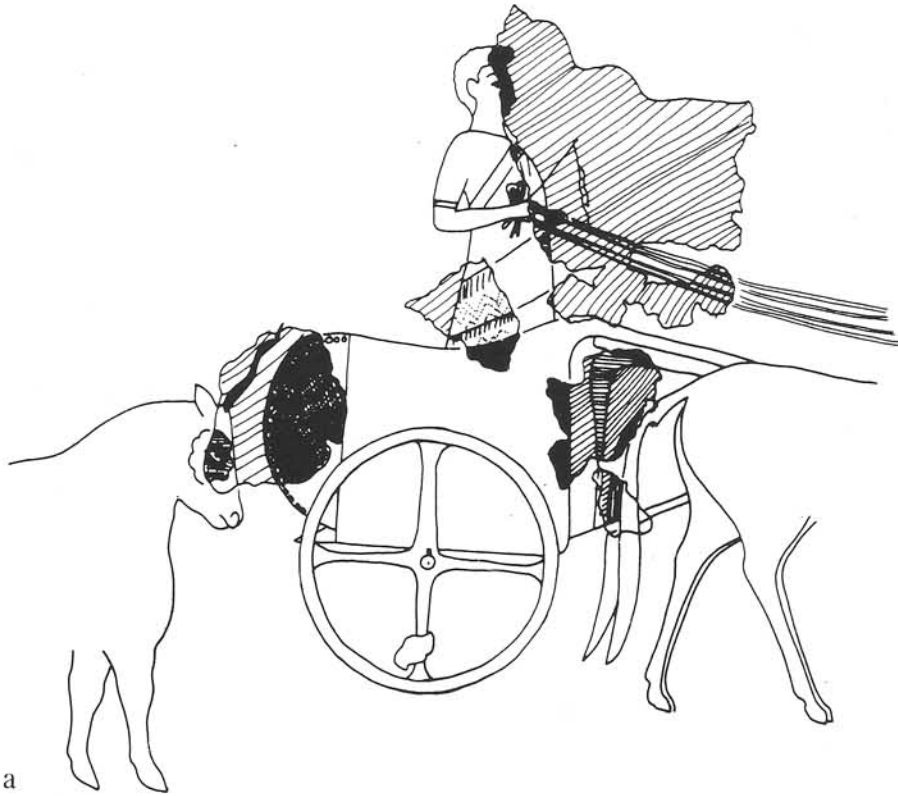
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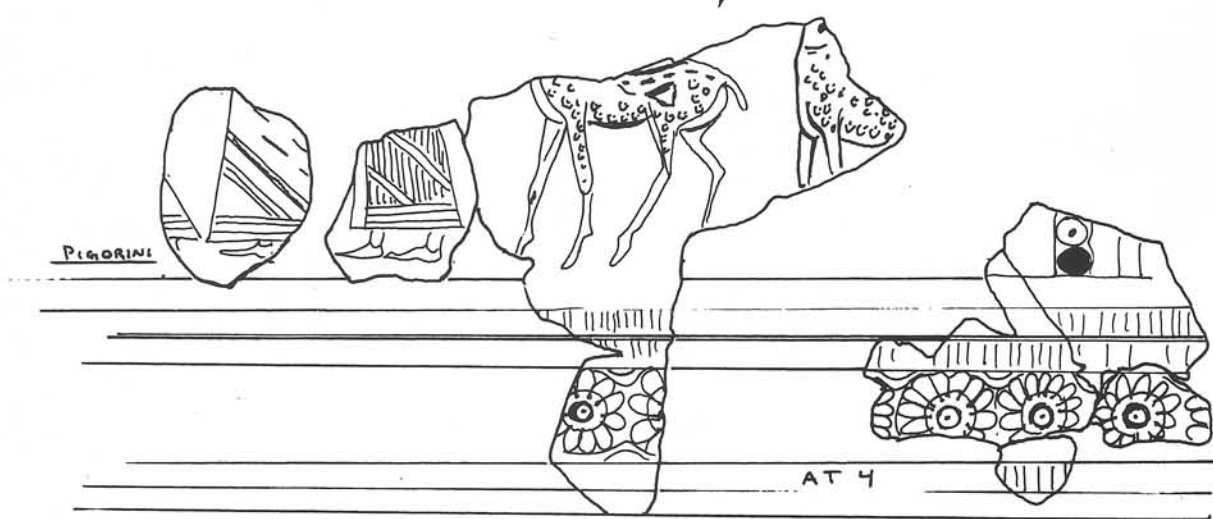


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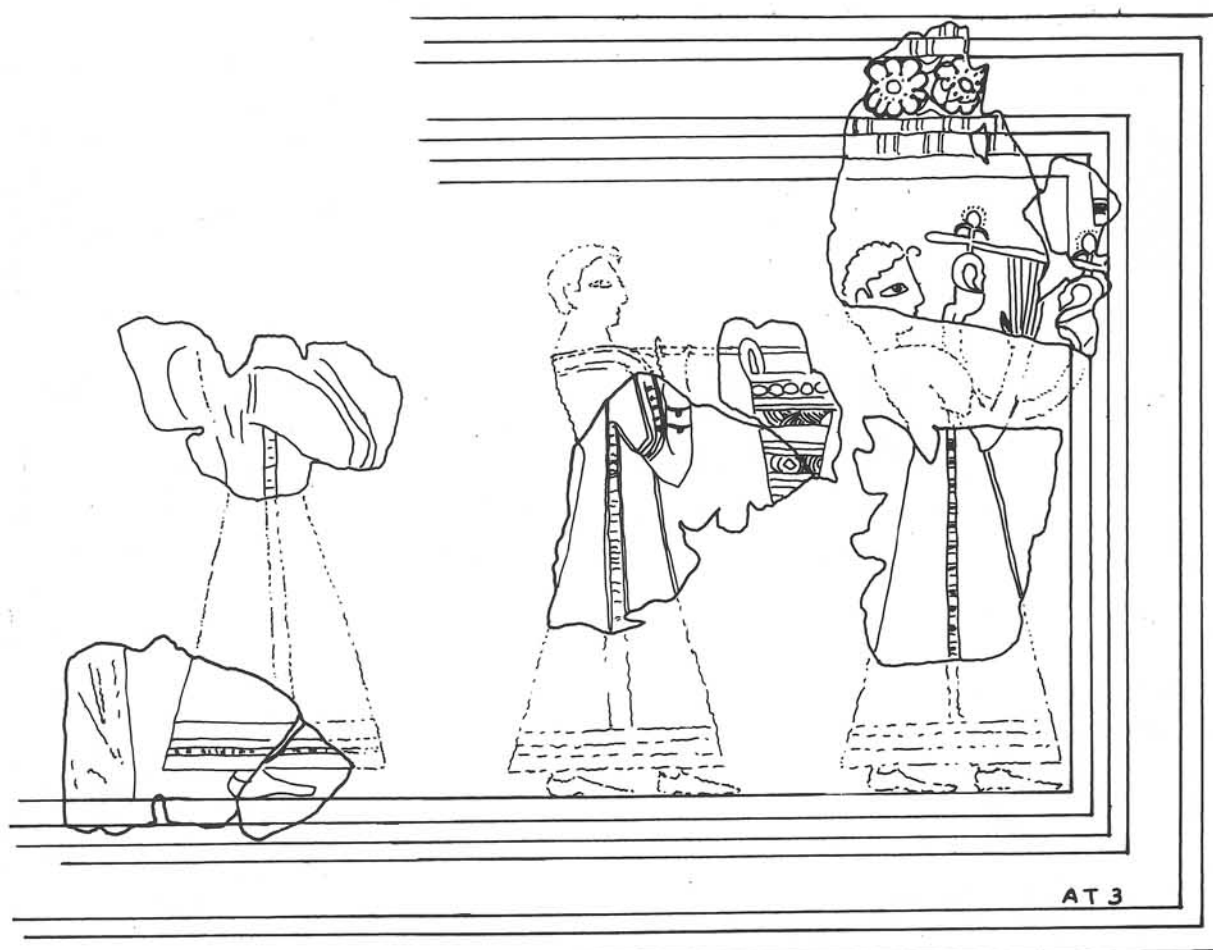








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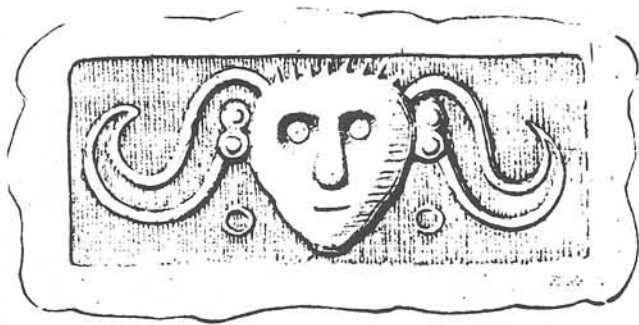
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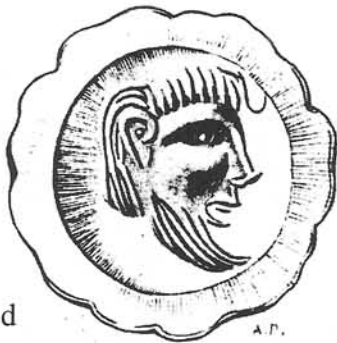
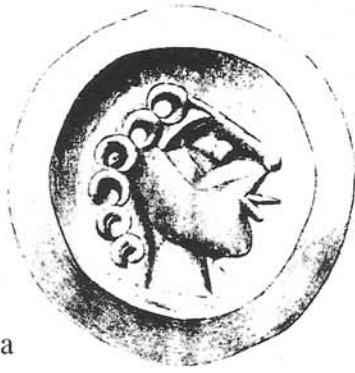


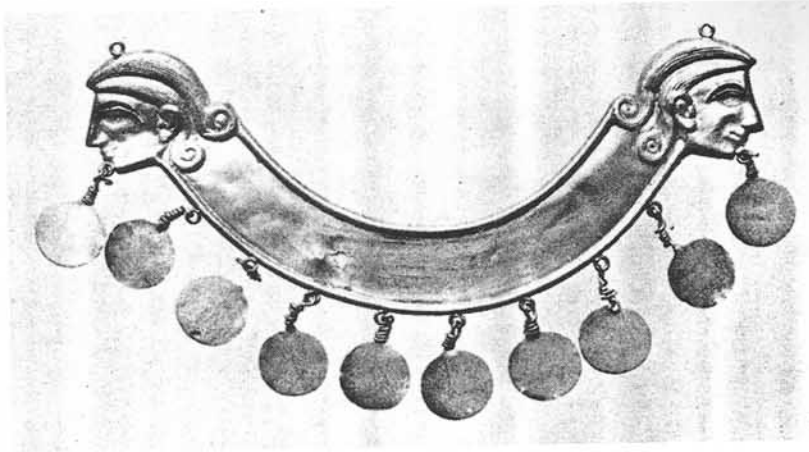
g



f







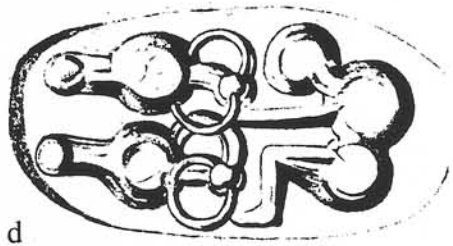
a



b



c



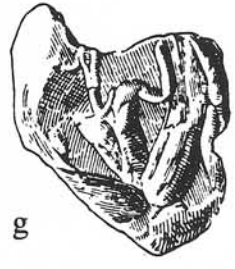
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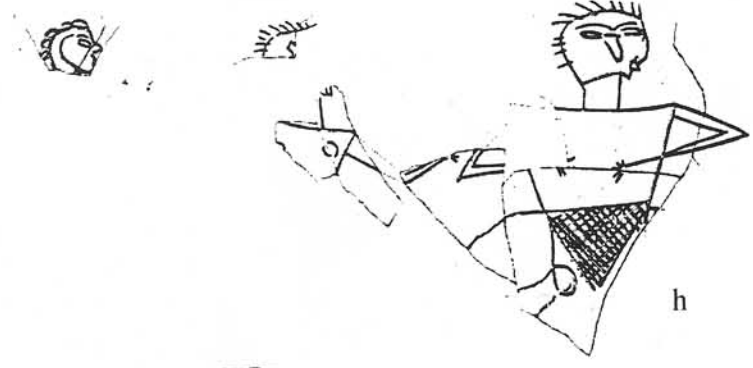
e



f



g



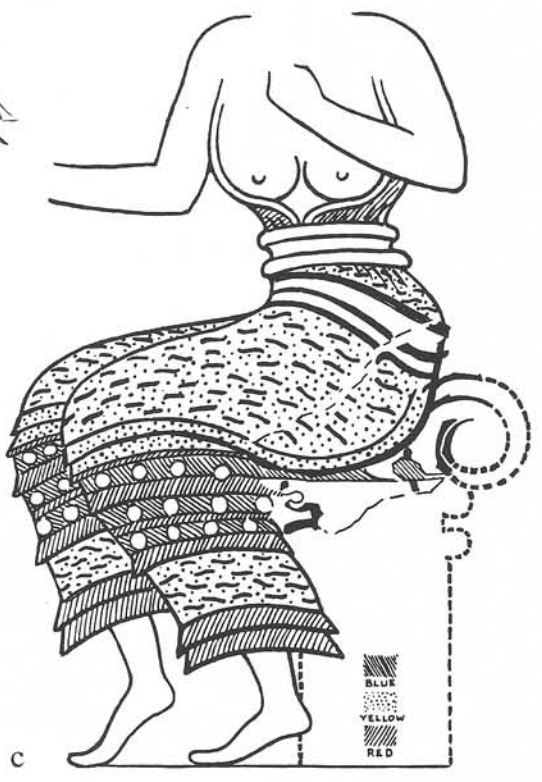
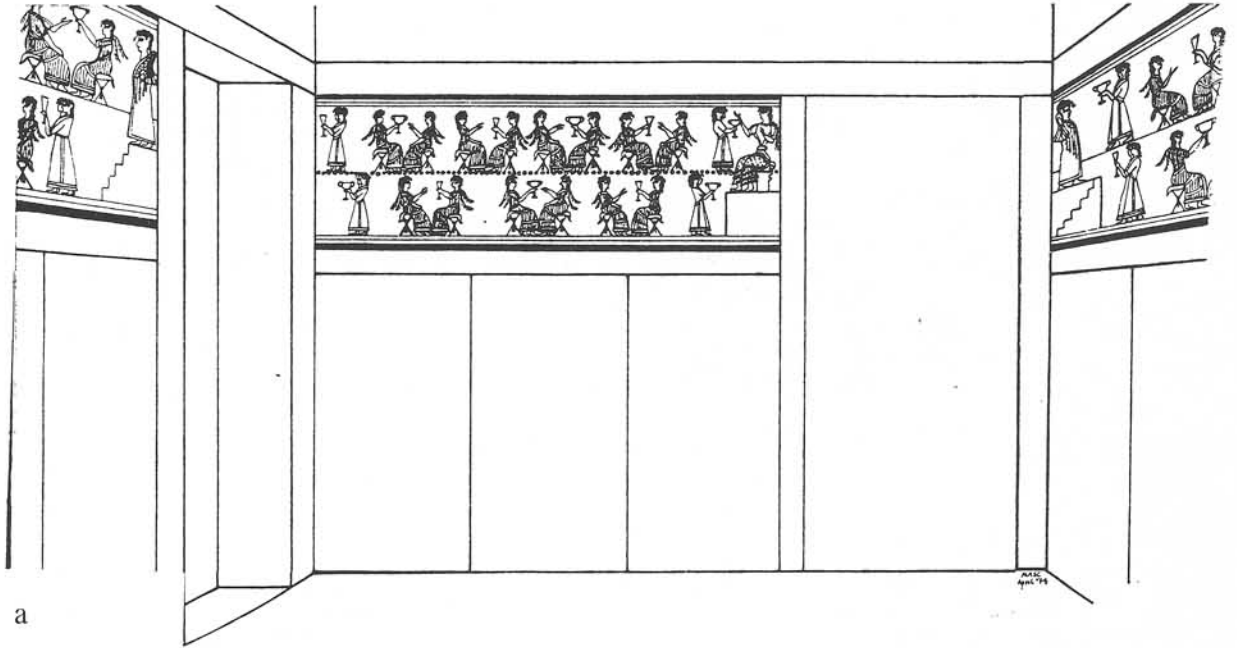
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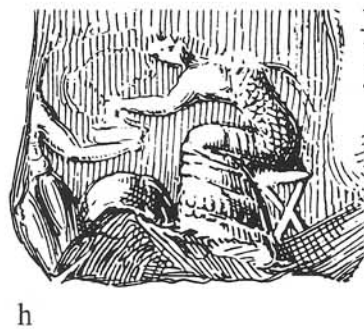
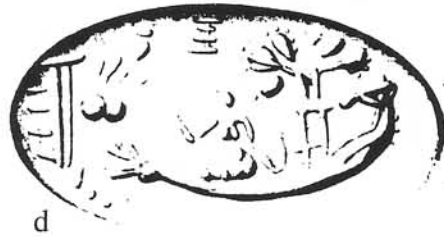
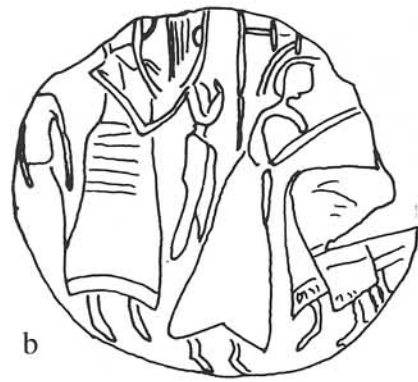


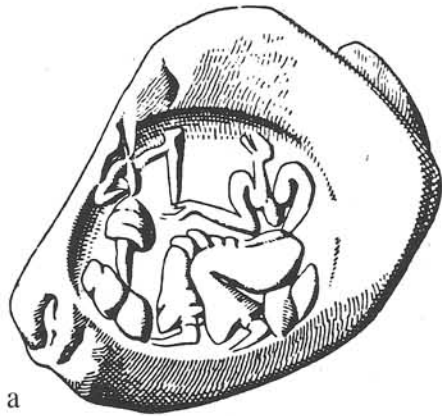
i



j







a



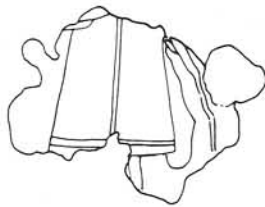
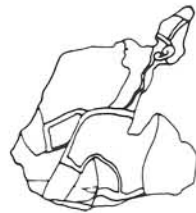
b



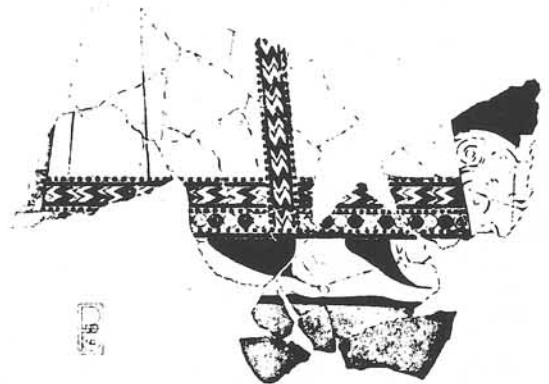
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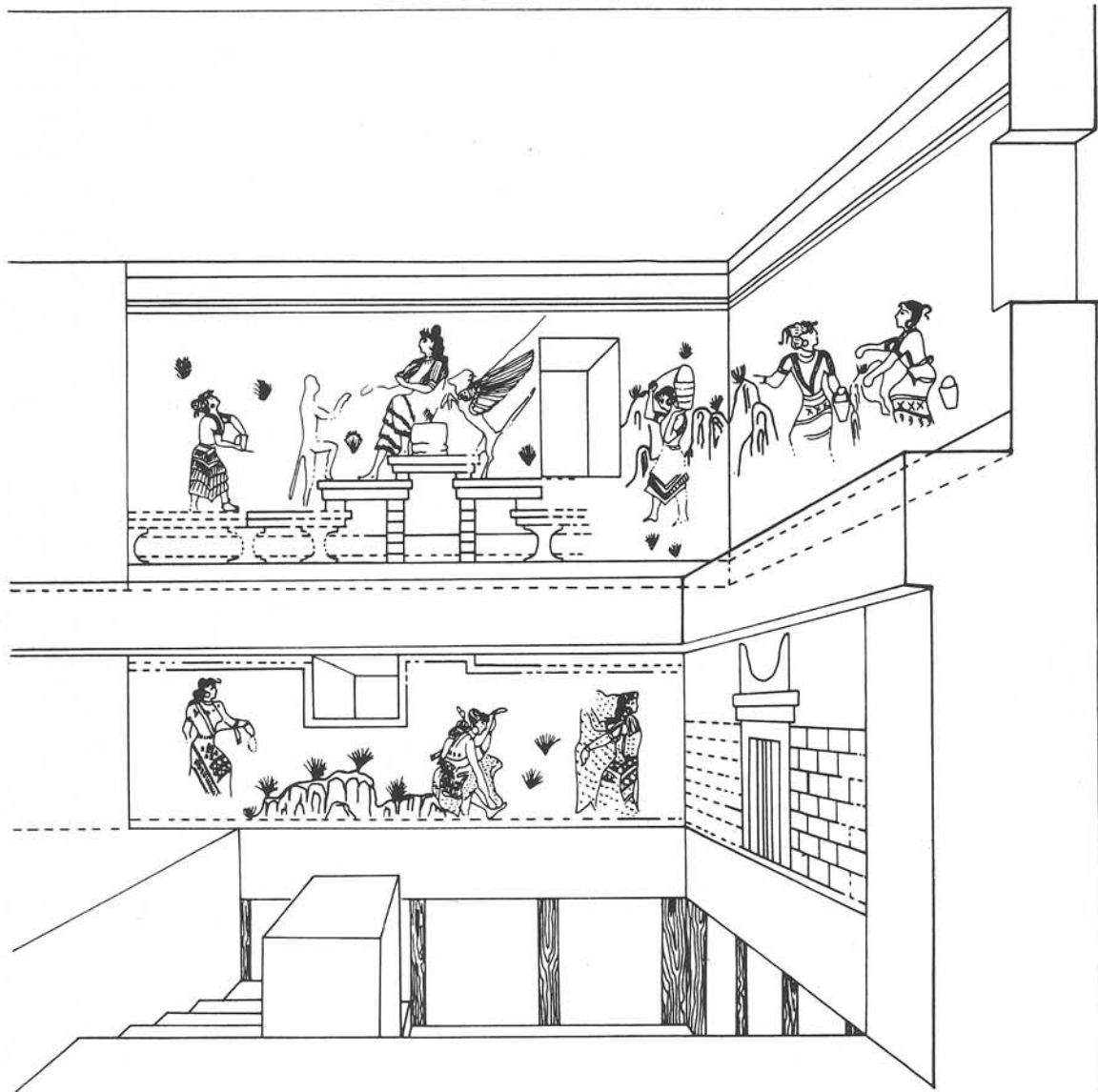


e



d

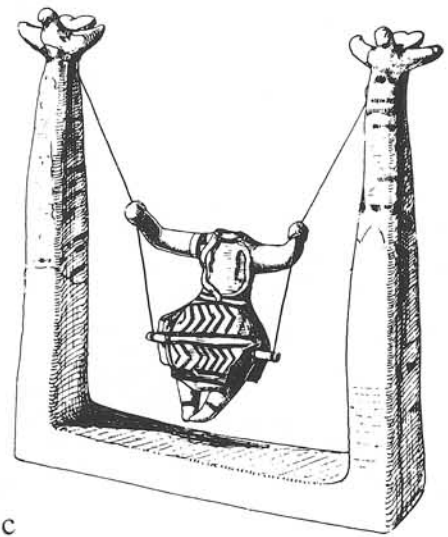




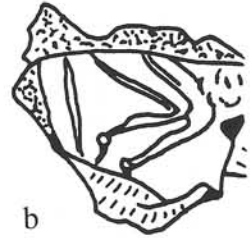
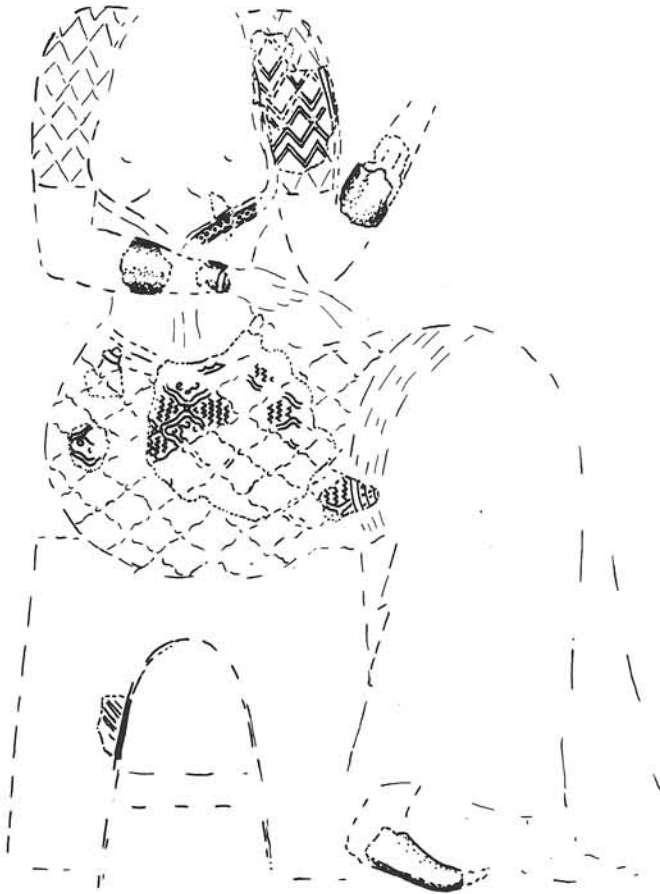
a



b



c



b

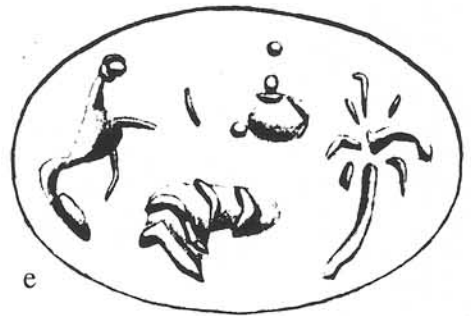


c

A. П.



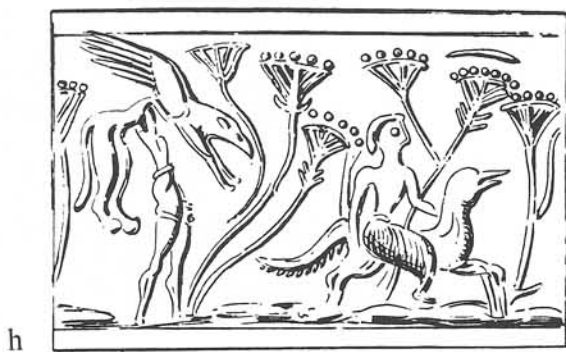
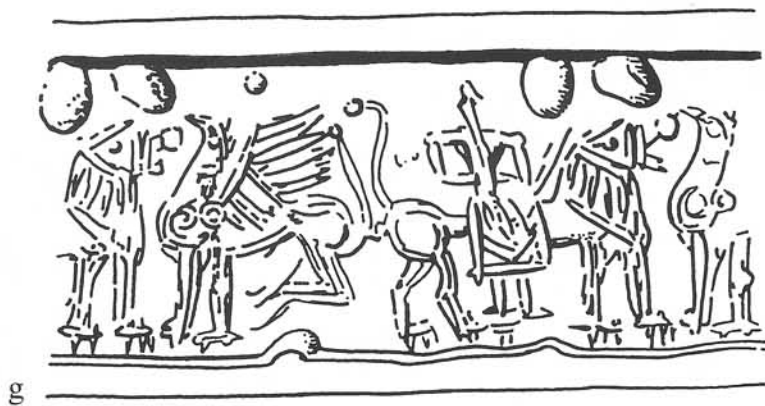
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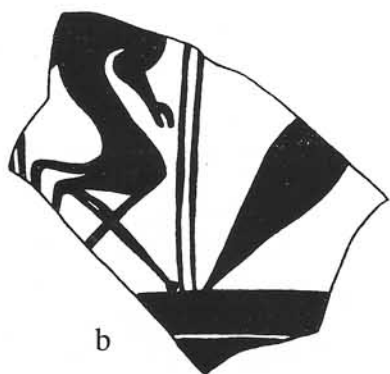
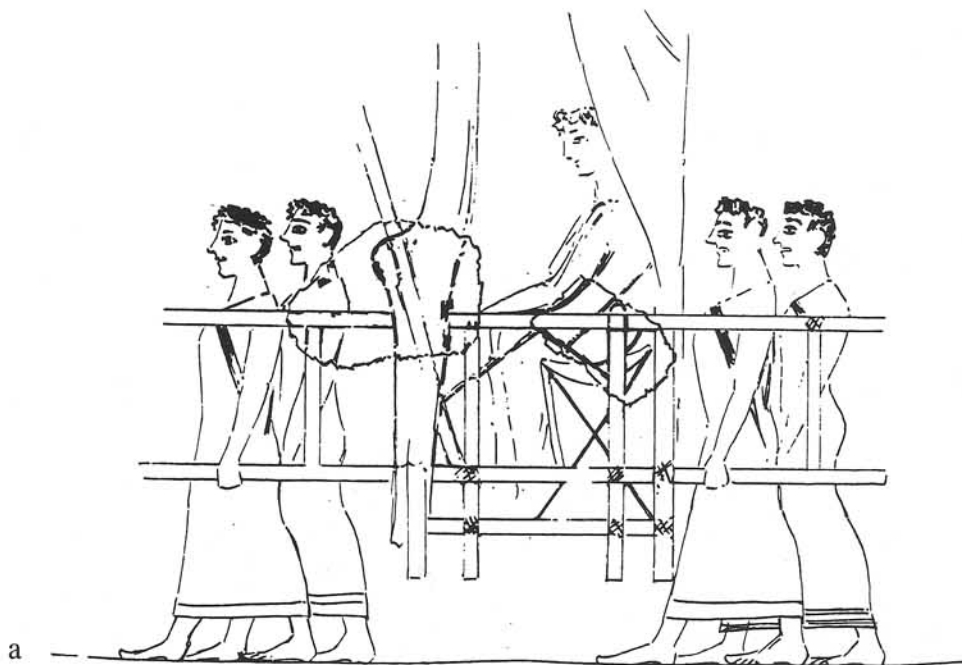


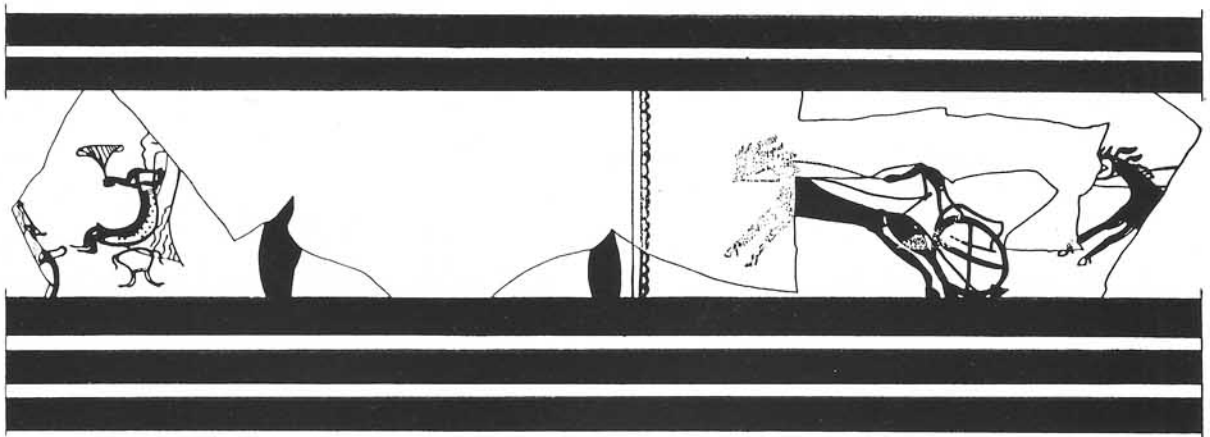
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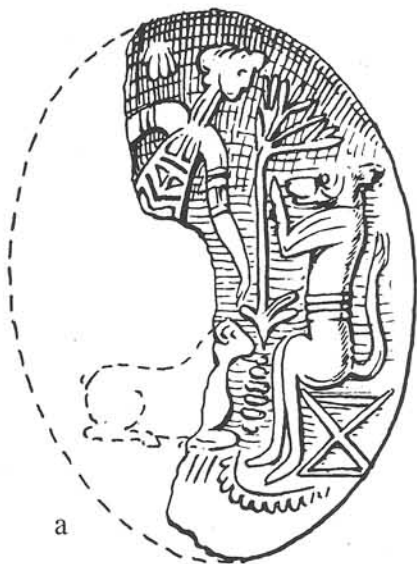
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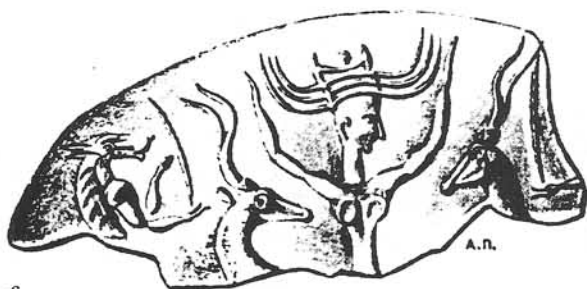




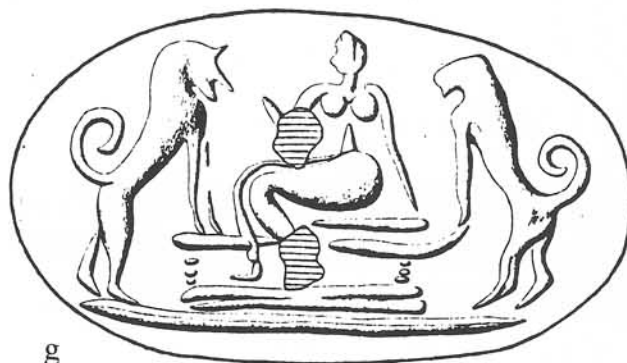
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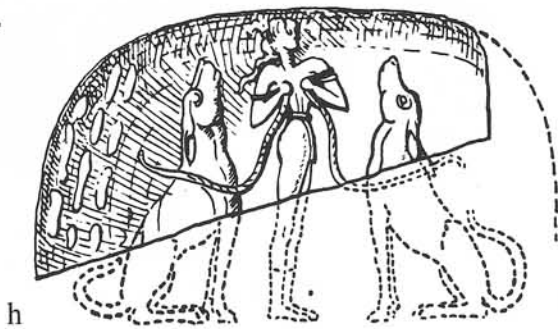
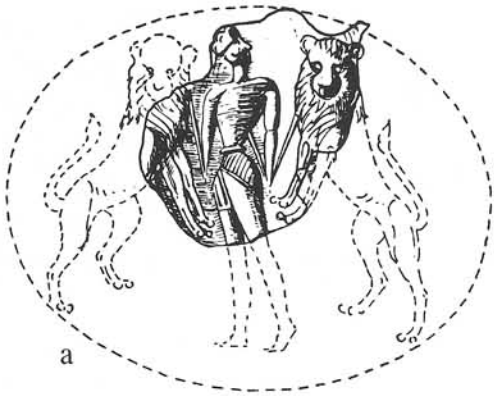
A. n.



A. n.



g





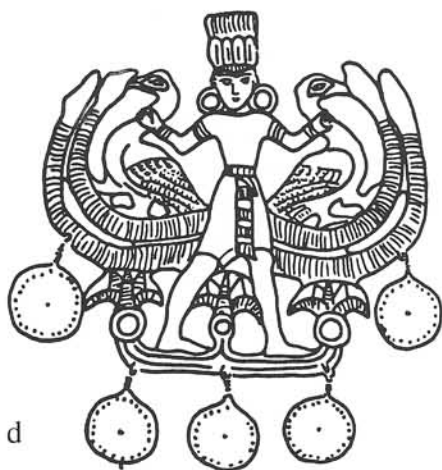
a



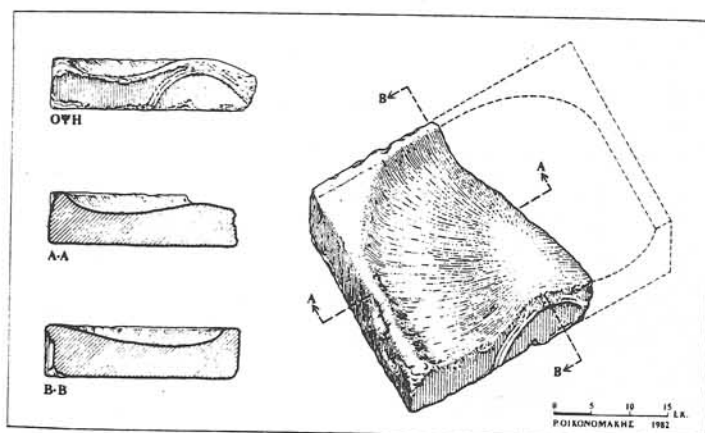
b



c



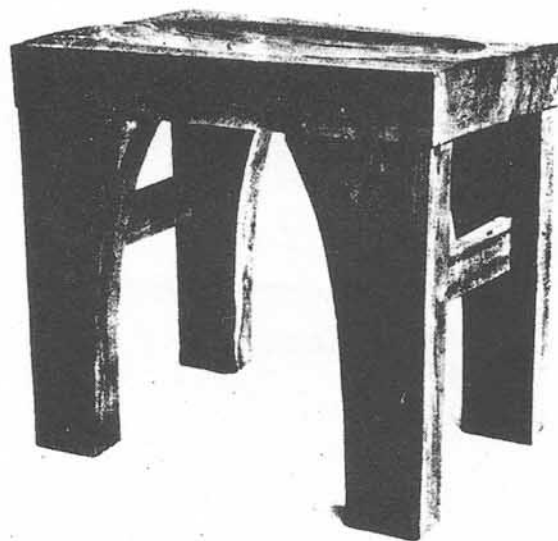
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e



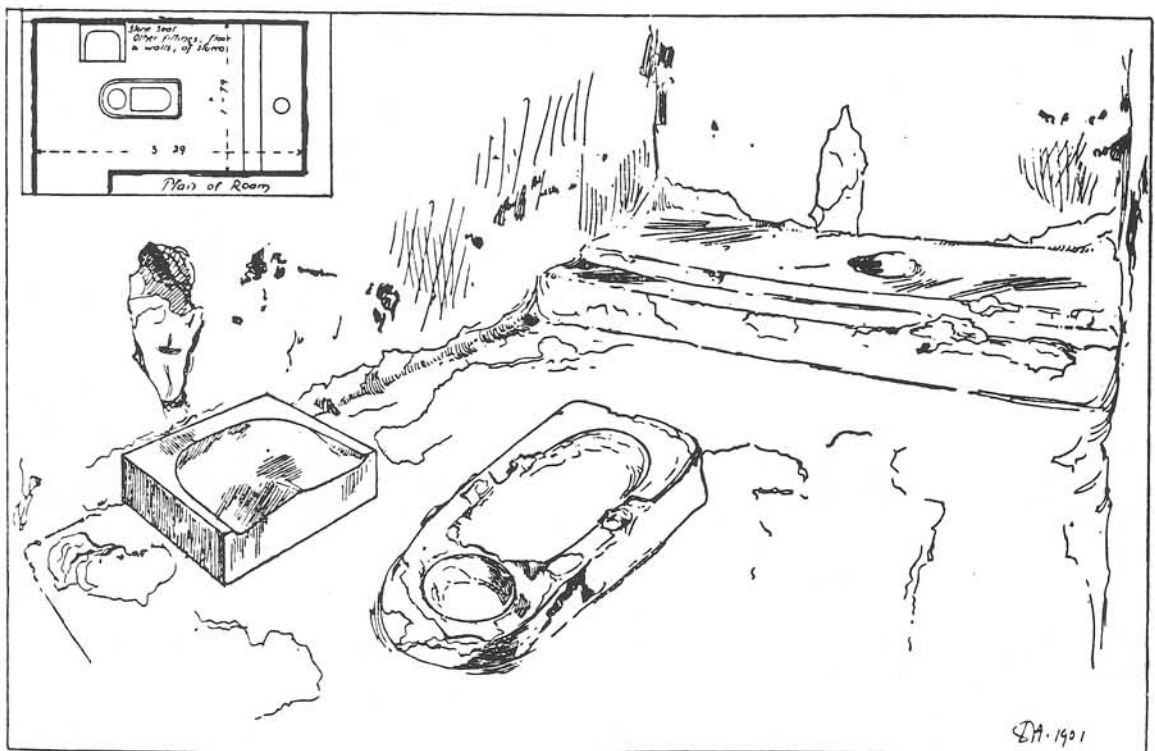
f



g



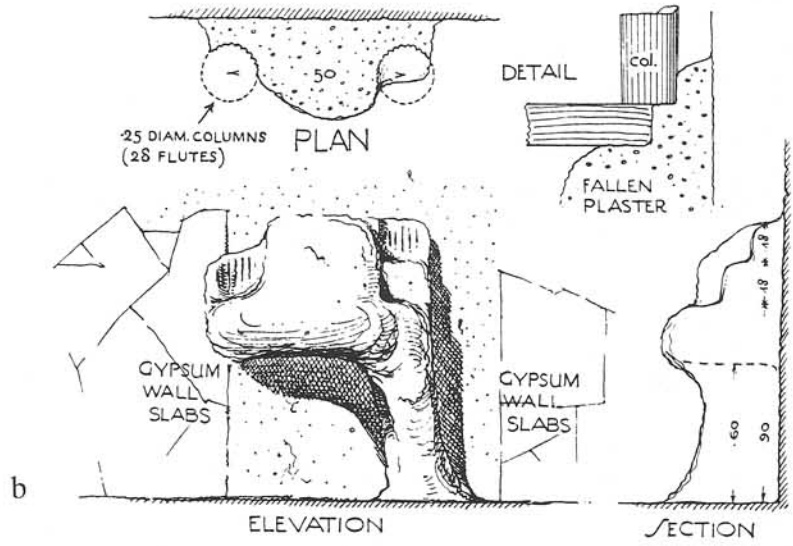
a



b

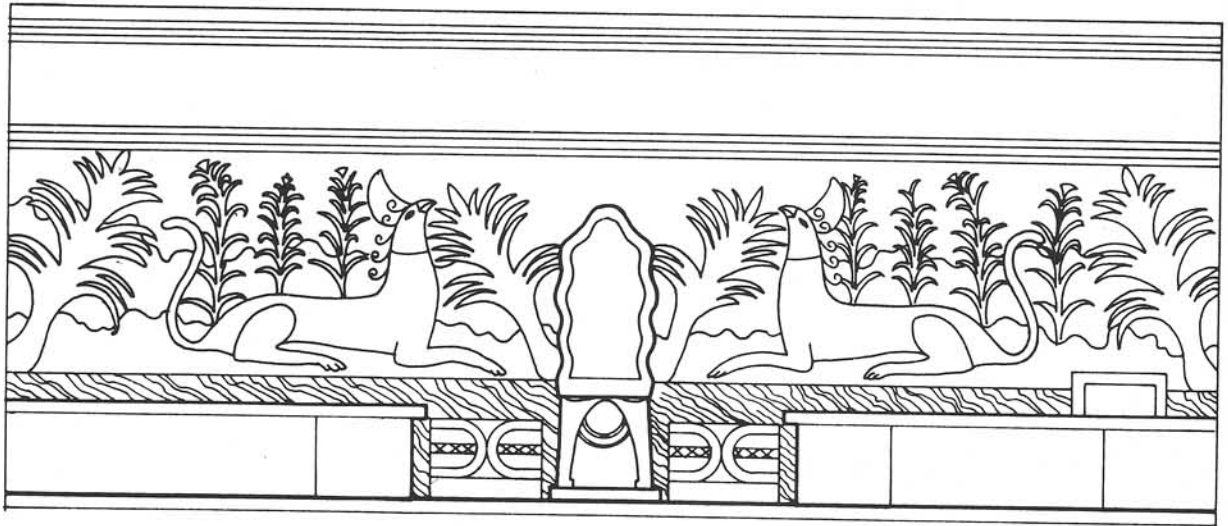


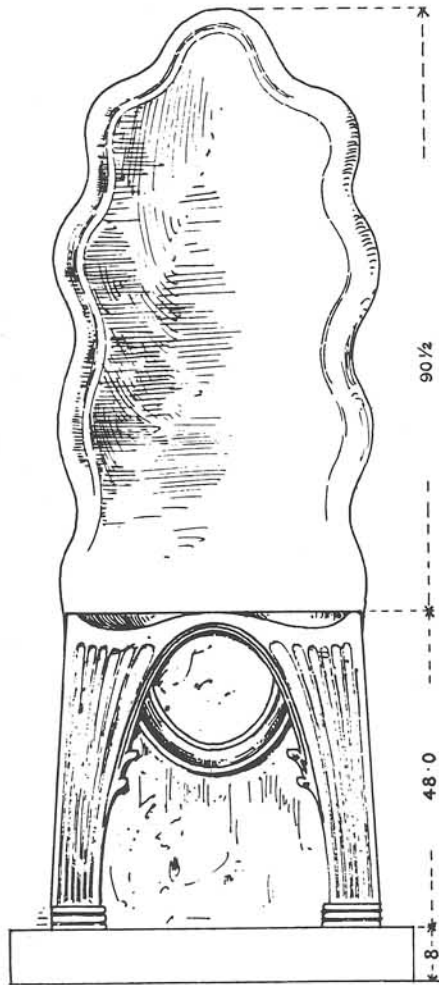
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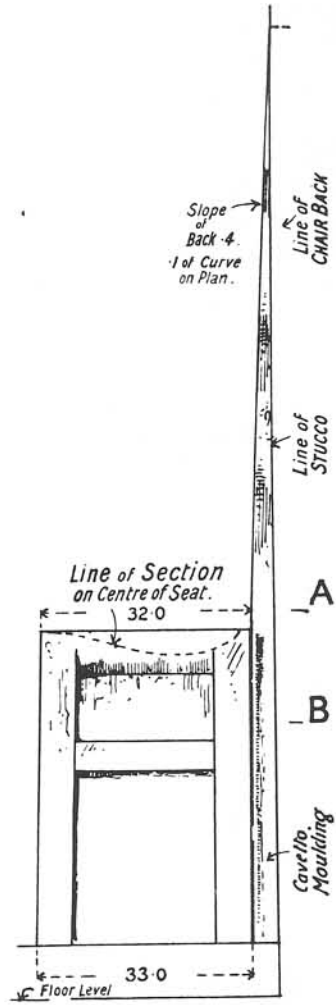
c

d

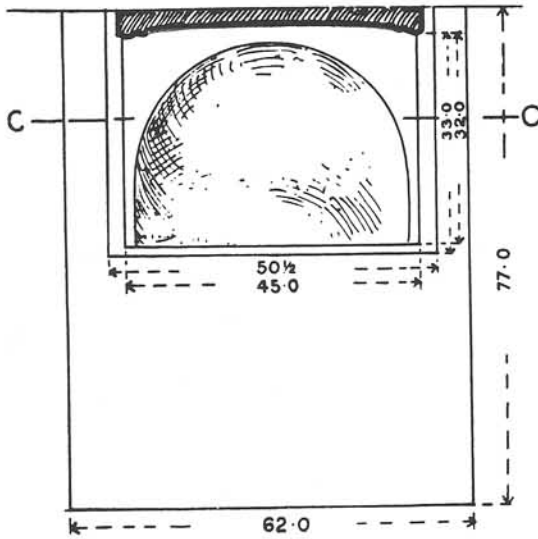




A. FRONT ELEVATION



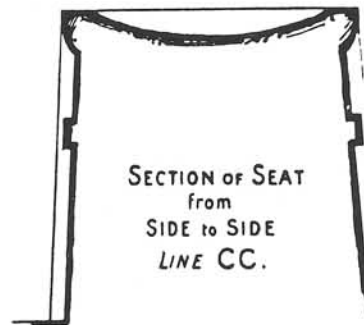
B. SIDE ELEVATION.



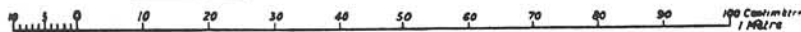
PLAN AT A.



PLAN AT B.

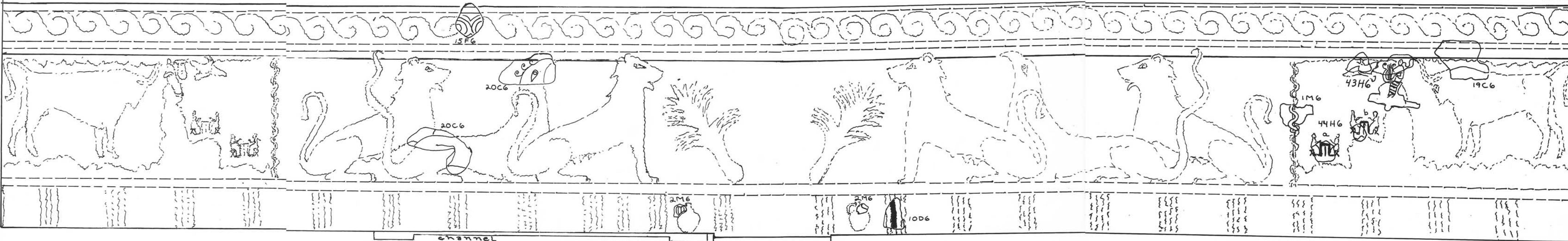


SECTION OF SEAT
from
SIDE to SIDE
LINE CC.



NW

SE



2 4 6 8 10m

early paving

channel

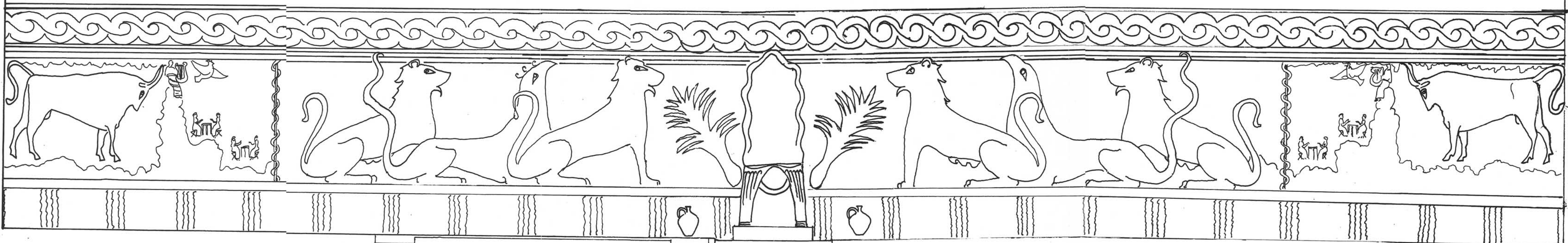
hollow

fill

col.

hearth

col.



2 4 6 8 10m

col.

hearth

col.