

FIG. 1
(a) Seal 1 (b) Seal 2 (c) Seal 3 (d) Seal 4 (e) Seal 5

EIGHT SEALSTONES AND A SEALING FROM THE STRATIGRAPHICAL MUSEUM AT KNOSSOS¹

PLATES 38-41

THE SEALSTONES

IN the summer of 1972, while participating in the excavation of the Royal Road South at Knossos under the direction of Professor Peter Warren now at Bristol University, I undertook a limited examination of certain boxes in the Stratigraphical Museum in the reasonable hope of supplementing John Betts's earlier discovery of five sealstones and sixty-six sealings that could be related to the Palace.² The boxes I examined all carry the label of 'Evans's Personal Property', and contain an extraordinary number of faience, clay, and stone objects, all with provenance unknown, but many, if not all, surely from Evans's own excavations. The box containing the seals was marked 'Box 1878, Evans's Material'.

Among the stone objects were eight sealstones: seven lentoids and one amygdaloid. All are made of serpentine from green to grey and black, and all are worn—lentoid no. 7 and the amygdaloid no. 8 are so worn that their designs, if any there were, are no longer comprehensible. Only one of these eight seals (no. 1) is important iconographically and stylistically; the rest are essentially unexceptional pieces, except perhaps for no. 4, which may originally have been aesthetically pleasing. Stylistically they should all date before the destruction of the Palace at Knossos, that is before the end of LM IIIA 1.

It has been requested that the sealstones be moved from the Stratigraphical Museum to the Herakleion Museum for safer keeping, but until they are inventoried their HM numbers cannot be given.

- I. PLATE 38a, b, FIG. 1a.
Lentoid (rounded back).
Serpentine, grey-green.
D. 1.8, th. 0.6, sh. 0.2.

A goat (above) and a bull (below) in axial symmetry stand facing clockwise. Though they use the same body, their hind quarters are added with the hind legs of each depicted upside-down.

CMCG no. 190, a chalcedony (?; see n. 11, below) prism from Vasilika Anogeia, employs for its side *b* a similar two-torso bull, but there the scene lacks added hind-quarters and, instead, supplies a man behind each bull. As Mrs. Sakellariou notes, this Z-composition is quite old, appearing on seals of the EM period. She also mentions HM 1200 as similar to the CMCG

¹ The section on the sealstones is by Younger, that on the sealing by Betts. We are indebted to the Managing Committee of the British School of Archaeology at Athens for permission to publish the material and to the Publications Fund of the University of Bristol for financial assistance. Photographs and drawings of the sealstones nos. 1-8 are by Younger. Our attention was drawn to the sealing by Mr. Mervyn Popham who kindly supplied photographs for PLATES 39g, 40a, b; the drawing for PLATE 40c was made by Mrs. Beryl Down. Photographs for PLATES 40e, 41a, e, g, h were graciously provided by Dr. Ingo Pini; for PLATES 40d, f by Dr. Carl Albiker; and for PLATE 41b by the Ashmolean Museum; PLATES 40c, 41c, d, f were prepared by Mr. Gordon Kelsey of the University of Bristol Arts Faculty Photographic Unit, the latter two (with permission) from published drawings. The illustrations are not to scale.

In addition to the commonly used abbreviations, the following are also used:

- AGDS *Antike Gemmen in deutschen Sammlungen* (Munich, 1968 ff.).
CMCG A. Xenaki-Sakellariou, *Cachets minoennes de la collection Giamalakis* (Paris, 1958).
CMS *Corpus der minoischen und mykenischen Siegel* (Berlin, 1964 ff.).
CS V. E. G. Kenna, *Cretan Seals* (Oxford, 1960).
GGFR J. Boardman, *Greek Gems and Finger Rings* (Oxford, 1960).
HM Herakleion Museum.

D. = diameter; H. = height; L. = length; SH. = diameter of string hole; TH. = thickness; W. = width; all measurements are given in centimetres.

² Betts, *BSA* lxii (1967) 27 ff.

piece. Also compare the double-bodied goat on *CMS* i. 396, a Cypriot conoid from Perati (LH IIIBii-Ci context). Stylistically, no. 1 seal belongs to a large group of solid animals whose heads are formed by three cup sinkings, for the muzzle, jaw, and eye. Around the eye is engraved a rhomboid. In addition, each hoof of both animals is rendered by a similar cup sinking for the ankle over a tear-shaped oval. Such feet are given only to bulls and goats, and the curved row of short strokes that emanates from the head of the lower animal thus supports the identification there as goat, while both the full jaw and the long stroke above the muzzle of the upper animal support its identification as a bull whose horns may have crossed the neck; compare similar goats on *CMS* xiii. 7 and the bull on HM 2301 from Archanes Tholos B (LM IIIA₁ context). Similar renderings on these and other seals also found in LB II-IM IIIA₁ contexts³ support a LM (II-) IIIA₁ date for our lentoid.

2. PLATE 38c, d; FIG. 1b.

Lentoid (rounded back).

Serpentine, green.

D. 1.4, th. 0.55, sh. 0.2.

There is a hole in the centre of the engraved face

through to the stringhole, probably created mistakenly when the drill used in boring the stringhole pierced the face during the final stage of making the seal.

Lion right, head down under his chest.

In style and iconography this lion may be compared with those on the sealing (no. 9 below), and no. 2, therefore, probably belongs to the Circle of the Jasper Lion Master (see below, *The Sealing*, for the stylistic criteria).

3. PLATE 38e, f; FIG. 1c.

Lentoid (rounded back).

Serpentine, green.

D. 1.7 × 1.8, th. 0.6, sh. 0.2.

Goat stands left; a vertical row of small, horizontal strokes (= branch?) in front; above the back are a few strokes around a drilled dot (frond, rosette?).

Two sealstones (*CMS* vii. 89 from Crete and *CS* no. 285 from Ayia Pelagia) carry goats with similar long, curved and cross-banded horns. These goats seem grander than ours and are probably by one master, to whose hand or to a sibling's we may assign also *CMS* i. 155 from Mycenae Chamber Tomb 520 LH IIIA₂ context; HM 2301 from Archanes Tholos B (LM IIIA₁ context—see n. 3); *CMS* i. 95 from Mycenae Chamber Tomb 58; *CS* no. 308 from Avdou; *AGDS* ii. Berlin 53 from Boeotia; *CMS* x. 137 and 252; and *AGDS* iv. Hannover 7 from the Argolid; while *CMS* i. 93 also from Mycenae Chamber Tomb 58 seems close. *CMS* xiii. 33 and 43, *CS* no. 19P also from Ayia Pelagia (*CS* p. 158 quoting Evans, 'tholos tomb LM IIIB'), *AGDS* i. Munich 58, *CMS* vii. 128, *CMS* viii. 110c, and our lentoid are probably related.

From the two seals from the Ayia Pelagia cemetery north-west of Herakleion,⁴ we may call our group that of the Ayia Pelagia Goat and date it to LM IIIA₁ (on the basis of HM 2301 from Archanes) or more probably earlier.

4. PLATE 38g, h; FIG. 1d.

Lentoid (rounded back).

Serpentine, green/black.

D. 1.9, th. restored 0.7, sh. 0.2.

Almost the whole of the engraved face is broken away. Goat to left; a frond above the back.

³ Vapheio: *CMS* i. 220 (LH IIA context); Archanes, Tholos B: HM 2301 (LM IIIA₁ context), *Archaeology* xx (1967) 276 ff., fig. 7b; Kalyvia Tomb 9: HM 179 (LM IIIA₁ context), *MA* xiv (1904) 501-666, figs. 10a and 619, no. 4 (for the date of the tomb, Furumark, *Chronology* 104); Royal Tomb at Isopata: HM sealing 415 (LM IIB context), *PM* i. fig. 515 and *GGFR* pl. 98.

⁴ Ayia Pelagia is located approximately 20 km. north-west of Herakleion near the tip of Cape Rogdia. The change in the saint's status from Hosia (Blessed) to Ayia (Saint) constitutes no severe toponymic problem. Though

the late settlement (LM IIIB) nearby is partially excavated (*ArchRep* 1972-3, p. 30), the cemetery to the north has yielded a few finds mainly through tomb robbing. From another, or perhaps, the same tholos as *CS* no. 285 and 19P is said to come *CS* no. 357, which has been condemned as a forgery by Biesantz (*Kretisch-mykenische Siegelbilder*, p. 117 no. 4) and Gill (*BICS* viii (1961), 7 ff.). The cemetery, however, produced some genuine pieces: *CS* nos. 270, a 'talismanic' amygdaloid (MM III-LM I); 285, another amygdaloid (LM I); 14P and 15P, two good examples of the LM II-IIIa 'cut style'.

The style of the goat's head, its clean cut horn and muzzle and the eye rendered by a dotted circle (cf. no. 1 above), show this seal to have once been fairly fine. The rendering of the eye is typical of a large number of sealstones; where there are datable contexts for these, they suggest a Cretan origin for the style and a restricted popularity from LM IIIA_i to Bi.

There are several parallels for the motif: *CMS* iv. 261 from Knossos, and iv. 263 and vii. 153, and ix. 140, all of unknown provenance; these parallels suggest our goat to have been running, with a frond or *pica* above the back. The restored motif is a stylistically clearer (i.e. later) adaptation of an early composition that appears on many sealstones popular in the LM I period (e.g. *CMS* iv. 303).

5. PLATE 39*a, b*; FIG. 1*c*.

Lentoid (rounded back).

Serpentine, brown.

D. 1.6, th. 0.55, sh. 0.2.

The seal is so worn that the motif is very unclear; compare the equally unclear though apparently

similar motif on *CMCG* no. 277 from Mallia. What seems definite is an animal, perhaps a deer, or less likely a bull (probably not a lion) running(?) left regardant. Above and to the right is a dot below a cluster of blobs.

The dot and blobs may comprise the eye and mane of an attacking lion (cf. *CMS* v. 222 and 688; *CMS* viii. 154), or possibly some type of frond (cf. the similar 'blobby' group on *CMCG* no. 267 from Knossos). If this group of dots represents a lion's eye, the lion's head is rather large, which is often the case especially when the attacked animal is the more slender deer.

The body of the lion could have assumed one of two positions: (1) it might have curved over the victim's head—in which case, the dot at the left edge might be the tip of the lion's tail rather than a front hoof of the victim (cf. *CMS* viii. 154, and *CS* no. 316 where the lion is actually posed behind the nanny); or (2) the lion's body might have curved behind the victim's hind quarters—in which case, the slightly modelled surface below and to the right of the 'eye' might have constituted a part of the lion's body, perhaps the more deeply engraved shoulder (cf. *CMS* v. 222, a LH I lentoid from Epidaurus and 688, a LH III-III A(?) lentoid from Orchomenos). If tortured to go beyond the limit of academic caution, the writer would consider the second reconstruction the more probable.

Finally, the style of the engraving does not seem later than LM IIIA, and the seal more probably dates to LM I.

6. PLATE 39*c, d*.

Lentoid (rounded back).

Serpentine, green.

D. 1.6, th. 0.6, sh. 0.2.

One side of the seal's engraved face (with the stringhole vertical) is chipped away. There is a hole in the centre of the back, probably created mistakenly when the drill used in boring the stringhole pierced the back during the final stage of making the seal.

Four rays quarter the field. In two(?) opposite quadrants (with the stringhole vertical, the right and left) appeared a circle (d. 0.3) with central dot; in the other two quadrants are three horizontal lines crossed by one vertical. A dot appears in the centre of the face and may have been part of another centred circle.

Though I am unaware of an exact parallel, a similar motif with each quadrant containing a centred circle is extremely common, appearing probably as early as the end of the Middle Minoan period (cf. e.g. *CMS* v. 494 from Kea).

7. PLATE 39*e*.

Lentoid (rounded back).

Serpentine, grey.

D. 1.4 × 1.5, th. 0.6, sh. 0.2.

No design visible; the surface is probably too worn, although it is regular and smooth, and the rim of the stringhole is not excessively worn. Perhaps the stone was originally just a lentoid bead.

8. PLATE 39*f*.

Amygdaloid (rounded back).

Serpentine, black.

L. 1.8, w. 1.3, th. 0.5, sh. 0.2.

No design visible due to much abrasion of the surface

THE SEALING

My attention was drawn to this sealing by Mervyn Popham who kindly provided me with photographs and a detailed description, and also supplied the following information concerning its context.

"The sealing was found in a container which held, as well, a small ivory rosette carved in relief (c. 3.0 width), a number of clay 'counters' of pyramidal and cylindrical shapes (c. 1.0 in height and diameter), some fragments of wall plaster and part of a faience roundel, together with a note by J. Raison stating that he had found here fragments of Linear B tablets, nos. MSK 29-35, for which see *BSA* xlvii (1962) 58-9. The container is part of the contents of box F.1.13 (now 737) labelled K 04 Area of Cists, south of Throne Room Antechamber 1st Cist, 70A '04, and the pottery in it, mostly large and coarse, is consistent with Evans's dating of the cists to MM IIIB. The objects in the container appear to have come from elsewhere and to have been misplaced."

9. PLATES 39g, 40a, b, c.

Roughly circular nodule impressed once by a lentoid sealstone.

Clay, fine reddish, hard baked.

Sealing: l. 2.2, w. 1.1, th. 1.5.

Impression: d. approx. 1.5.

Two lions, legs outstretched in 'flying gallop', antithetically disposed around the field.

The nodule is broken in half along its stringhole which is thus laid open (PLATE 40a), showing that the sealing surrounded a stout twisted cord whose nature can be readily seen when a plasticine impression is taken (PLATE 40b); the cord impression is very similar to that illustrated by Evans (*PM* iv. 597, fig. 592) from the Archives Deposit. This type of nodule is generally roughly triangular in section (cf. *PM* iv. 562, fig. 530b, from the Royal Tomb at Isopata) and rarely bears more than a single seal impression. The sides reveal, as in this case on the surviving side, the prints of the fingers that pinched the clay as it was pressed against the sealstone. Usually two ends of cord were sealed, sometimes knotted together and sometimes overlapping, where the clay nodule itself formed the fastening.

Here, however, and in the example illustrated by Evans, a single cord seems to have run straight through the sealing. The sealing may thus have been intended to prevent the untying of a knot further along the cord. This type of sealing is found at other Cretan sites but is most common at Knossos amongst sealings preserved in the LM IIIA1 destruction deposits; it is also found on the Greek mainland, where it is represented by the majority of the sealing nodules from Pylos and Mycenae. It is possible that at Pylos, for instance, a wineskin, or at Mycenae and Isopata, a door or its key, was fastened by a cord whose free end was sealed without the sealing being in direct contact with the object secured.⁵

The sealstone was not pressed centrally into the sealing with the result that the right-hand side (PLATE 39g and 40c) is lost; thus the hind legs of the upper and forelegs of the lower lion are missing. In addition, the left-hand side of the nodule is broken along its stringhole, and so the forelegs of the upper and hind legs of the lower lion are also lost. Enough remains, however, to be certain that the sealstone used to make the impression was of lentoid shape and, to judge from the clear definition it produced and the smoothness of the field in which the lions appear, it was of relatively hard, smooth, semi-precious material; softer stones, such as serpentine, tend to wear more and produce a rougher impression with an outline somewhat less crisp. And other reasons for suggesting a hard stone—possibly jasper—may emerge from the following discussion of the motif and its parallels.

The motif of two running lions antithetically disposed around the lentoid's circular field—

⁵ Pylos: Lang, *AJA* lxiii (1959) 134 f.; Mycenae: Bennett, *The Mycenae Tablets* ii (1958) 102 ff. and *Eranos* lvii (1959)

1 f.; Knossos: Betts, *Kadmos* vi (1967) 1 ff. and *BSA* lxii (1967) 27 f.

with one attempt too on an amygdaloid (*CMCG* no. 296)—is common in the Minoan repertoire in LM IB to LM II and is frequently found on soft materials (serpentine or steatite) in a variety of styles executed with differing degrees of competence; almost all examples on soft stones can be traced to a Cretan provenance and at least three specifically to Knossos.⁶ I know of no similar examples in soft stones from certain mainland provenances; when the motif is found there, it is in harder stone and in much more elaborate versions. There is one (*CMS* i. 250) of carnelian from the chamber of the Vapheio Tholos (probably LH II) and another (*CMS* i. 249) of agate from the same source, which has the two lions hunched back to back with their heads contorted downward between fore and hind feet; a third example (*CMS* ix. 134) of chalcedony has no known provenance, and a fourth (*CMS* i. 103) of agate from Chamber Tomb 68 at Mycenae has the two lions each attacking a horned sheep; these four bear little relation to the Minoan group under discussion.

It is a general characteristic, both of the Minoan soft stone pieces and the mainland hard stone versions so far mentioned, that the two lions are depicted in a 'crouching-running' position with their hind legs tucked under and their long tails curling upwards around the edges of the field.

By contrast the lentoid which impressed our sealing showed the lions in 'flying gallop' with both fore and hind legs outstretched around the field and their short tails curling in to the centre. The tip of the tail, the eye, and the ends of the rather beak-like jaws were produced with a small circular solid drill sinking, while the mane consists of two rows of vertical strokes; the profile of the body is strongly outlined and the powerful, rather square heads have a similar firm outline of strokes. Most of these features can be closely paralleled on a clearly defined group of seals—so closely in fact that it seems possible that all are by the same hand as the lentoid which impressed the sealing. The four closest are:

(i) (PLATE 40*d*) *CMS* vii. 90, a red jasper lentoid (d. 1.5–1.6) from Crete. The position of the legs and tails is the same, as is the drilling of eyes, tail-tip and jaws, the two rows of strokes for the manes, and the strong outlining of bodies and heads. This seal also preserves three other features that cannot be detected within the surviving portion of our sealing: there is a ground line close to the edge of the engraved face below the belly of each lion; the forelegs seem somewhat unwieldy, attenuated and bent to enhance the circular movement around the field; on fore and hind feet the claws are disproportionately emphasized, each set depicted as a row of short vertical strokes.

(ii) (PLATE 40*e*) *CMS* v. 493, a red-brown terracotta lentoid with jasper-like 'coating' or slip⁷ (d. 1.3–1.5) from Ayia Irini (Kea), House B, Room II (context LM IB/LH II). The pose, the drilling of tails, jaws, and eyes, the treatment of forelegs and claws, and the firm outlining of bodies and heads are all very close to those of (i). There is a ground line and an additional drill sinking below one lion; whether the same arrangement appeared below the other is impossible to tell because there is a break at the end of the string hole. The mane of one of the lions has three, rather than two, rows of strokes, but the only essential difference between this

⁶ e.g., *BSA* lxii (1967) 28, no. II (Knossos, LM IIIA context?); *CMS* vii. 238 (Knossos, north of the Palace); *CMCG* no. 300 (Knossos); *AGDS* iii. 354 no. 8, pl. 247 (from the Johannes Jantzen Collection which seems wholly Cretan); *CMS* xiii. 125 (from the Edith Hall Dolan Collection which came essentially from Crete); *CMS* viii. 79 (from the Richard M. Dawkins Collection which contained mostly Cretan pieces); *CMCG* nos. 296–9 and 301 (all from Cretan provenances); *HM* 72, 888, 1217

and 2138 (all from Crete); *CMS* ix. 143 (provenance unknown); and *CMS* x. 155 and 156 (both from unknown provenances).

⁷ This method of producing material can be paralleled in the same period (LM IB) by a lentoid or discoid seal from Gournia House D 11, which is of clay with a black coating to resemble steatite; Boyd-Hawes, *Gournia* (1908) 54, fig. 28, 4*a*.

piece and (i) is the appearance of a spikey blob or 'star' between each lion's head and forepaws—a feature shared with (iii).

(iii) (PLATE 40f) *CS* no. 245, a white agate lentoid (d. 1.4) from Knossos. At least one of the markedly similar lions on this piece has three rows of strokes for its mane. There are ground lines beneath each lion as on (i) and a 'star' filler between each lion's head and forepaws as on (ii).

(iv) (PLATE 41a) *CMS* x. 250, a red and black mottled jasper lentoid (d. 1.45–1.5) now in the Musée d'Art et d'Histoire, Geneva, but with no known provenance. On this piece the artist is rather less assured; for he has attempted to elaborate on his usual motif by introducing a third lion, thereby cramping his composition.⁸ The tails stream out behind rather than curl in to the centre; but the long forelegs, claws, manes, and the use of drill sinkings for eyes, jaws, and tail-tips all suggest the same hand as (i)–(iii).

A more assured feel for circular composition is achieved by the same artist on two other pieces where the bodies are less outlined, somewhat more slender and sinuous, the heads more rounded and the legs and claws slightly less heavy and clumsy. The lack of ground lines perhaps enhances the circular whirling quality of the motif. These two pieces may thus represent an advance in the same artist's style:

(v) (PLATE 41b) *CS* no. 244, a lentoid of red-brown jasper with whitish markings (d. 1.7) from central Crete.

(vi) (PLATE 41c) *GGFR* pl. 116, a red-brown jasper lentoid (d. 1.5–1.55) with a (perhaps archaic) gold attachment, formerly in the Webb Collection, and since 1863 in the Victoria and Albert Museum, but with no known provenance.

A number of lions in poses different from those of (i)–(vi) have enough characteristics in common with them to be by the same artist or by hands very closely related to his. As with the whirling lions of (i)–(vi), the motif of (vii) and (viii), a lion attacking the back of an animal placed vertically in front, is found also in soft stone (serpentine/steatite) versions from Crete:⁹

(vii) (PLATE 41d) *CMS* viii. 154, a red jasper lentoid (d. 1.7) of unknown provenance. The standing lion has the same eye, tail-tips, and beak-like jaws formed with the characteristic drill sinkings. The solid head is outlined in the same manner as those of both (i)–(vi) and the sealing, and the mane and claws follow the pattern established for the group. The lion raises its head and its jaws fasten on a slender victim (perhaps a sheep or fawn) which is outstretched, as if it were in 'flying gallop' around the field. The pose and strong outlining of the victim's slender body would suggest the same hand as the antithetic lions of (i)–(vi), even if the lion itself did not have so many similar features.

(viii) (PLATE 41e) *CMS* xii. 271, a red-brown jasper lentoid (d. 1.66–1.72) formerly in the Richard B. Seager Collection and therefore most probably from Crete. The motif is exactly similar to that of (vii) and, though worn, shows many of the group's characteristic features; the lion is a little more slender and the victim more clearly articulated, with drill sinkings for eye, hooves, and leg joints.¹⁰

⁸ The pose, with three or more animals in this kind of radial symmetry, was compositionally ambitious and not often attempted. A carnelian lentoid with three small crouched lions depicted full face, in radial symmetry, comes from Dendra/Midea—*CMS* i. 194.

⁹ e.g., *CMS* i. 510 (Mitsotakis Collection, from Crete); *CMS* iv. 302 (Metaxas Collection, from Spilia in north central Crete)—close in style to our group; *CS* no. 370; a not dissimilar version of the same motif also occurs on an

agate lentoid from the cist of the Vapheio Tholos (context LH IIA)—*CMS* i. 254, whose style is very close to that of i. 194 from Midea (see above, n. 8).

¹⁰ The identification of the animal as a griffin in *CMS* xii is patently wrong and that of the victim as a goat questionable. A broken lentoid of dark-red jasper bears a similar motif in the same style as (vii) and (viii); it is in the Edith Eccles collection, to be published shortly in *BSA*.

(ix) (PLATE 41f) *CMCG* no. 260 (HM 3285), a 'chalcédoine'¹¹ amygdaloid (l. 2.2, w. 1.5) from Apesokari in the Mesara. The lion stands with head turned back, foliage and/or rocks in the field, and an uncertain object, perhaps a waterbird—or, less likely, a cub—below its belly. The outlining of its head and body, the two rows of vertical strokes for the mane, the use of solid drill for the eye, jaws, and the tip of the curling tail, the treatment of claws and perhaps the ground line, all suggest a close relationship to the work of our artist.

(x) (PLATE 40g) *CMS* v. 304, red-brown, probably jasper lentoid with yellowish markings (d. 1.5) from Volimidia in Messenia, Angelopoulou Grave 8 (context LH I-II). A lioness stands with head turned back, a waterbird above—cf. perhaps (ix)—and bucranium below. The mane is more schematic and the body more clumsy than most of the group so far discussed, but the outlining of the neck and head, the distinctive claws, the use of solid drill for the eye, jaws, tail-tip, and, in this case, dugs, as well as the ground line may all put it close to the work of our artist.

Finally a number of other pieces share certain characteristics with (i)–(x). Four of them have clearly stratified contexts which help to pinpoint the chronological horizon of the artist or at least his style. *CMS* v. 690, a red-brown jasper lentoid (d. 1.4) from Akrotiri, Thera (context LM IA), depicts a sphinx with fish and ground line below; the drilled dot eye, tail-tip and dugs, the over-emphasized claws and perhaps the ground line put it close to the group, and the material is typical. *CMS* v. 584, an unusual amethyst cylinder (h. 1.9, d. 1.1) from the Kasarma Tholos (context LH I-II) shows a griffin and lion with a human figure; the lion's large claws, mane, outlined head and drilled dot tail-tip, eye, and jaws make comparison with the general style of the group worthwhile. A sealing from Ayia Triadha—HM sealing 470—and one from Zakro—HM sealing 79—(contexts LM IB) were both impressed by lentoids depicting lions which share some of the group's characteristics.¹²

The pieces without context are as follows: *CMS* x. 303, a pale red-brown steatite or perhaps jasper lentoid (d. 1.6), showing a lioness standing with head turned back; HM 661, a lentoid of unusual creamy-white to orange-brown opaque stone, perhaps burnt jasper (d. 1.8) said to be from Porti in the Mesara, showing a lioness, standing with head turned back, foliage spray below her belly, two vertical lines in front and behind, and the head of another animal above her back; Copenhagen, Nationalmuseet 1364 (PLATE 41h), a red-brown, probably jasper lentoid, showing a lion in standing position with head turned back, lines in front and behind, and the head of another animal above its back. These three are all closely related to (x) above. HM 888 is a small lentoid of red-brown stone depicting two lions displayed in flying gallop around the field; it is rather clumsier in style but should be closely related to (i)–(iv) above. There is in the collection of casts in the British School at Athens (no. 184) one made by a lentoid showing two lions displayed in flying gallop around the field, with double zig-zag lines and foliage of a type common on LM I seals of the 'talismanic' group. The cast is marked 'Munich' but the seal's present whereabouts is unknown. Its engraving is close in many respects to that of (v) and (vi) above. A deep red jasper lentoid (d. 1.65) from the collection of Miss Edith Eccles (see above n. 10) shows a lion with long claws, depicted full-face, grasping in its jaws a

¹¹ Normally the French 'chalcédoine' refers to chalcedony, similar to the material of no. (iii). Mrs. Sakellariou, however, also describes the material of most of the so-called talismanic seals in the Giamalakis Collection as 'chalcédoine' (e.g., *CMCG* nos. 217–20, 347, 356, 381–7, 390–3, 399–409, etc.), many of which must be really of carnelian. In fact, nowhere in the book is carnelian (French 'cornaline') mentioned as a material for sealstones; instead, 'chalcé-

doine' is used throughout as a generic term for all chalcedonies: agate, sard, sardonyx, carnelian, etc. It is possible, therefore, that our no. (ix) is really of carnelian, and its amygdaloid shape does not preclude this; well over 50 per cent of Minoan amygdaloids are carnelian.

¹² *AASA* viii–ix (1925–6) 71 ff., no. 45, fig. 66, pl. viii; *JHS* xxii (1902) 76 ff., no. 109, pl. ix.

slender victim; there are double zig-zag lines in the field above; the piece may be related to (vii) and (viii) above, linking them more closely with *CMS* i. 254 from Vapheio, which is mentioned below.

The weight of evidence given above suggests that the artist who engraved the sealstone which impressed the Knossian sealing and whom we may perhaps call 'The Jasper Lion Master' worked in north central Crete, probably at Knossos, in the early fifteenth century (LM IB—early LM II) and may be as early as the end of the sixteenth century (LM IA). His distinctive lentoids have smooth rounded backs and vary little in size, all being between 1.4 and 1.7 cm. in diameter. Varieties of red-brown jasper not otherwise commonly used in the period constitute his favourite materials. When these jaspers were not available to him, he was at pains to recreate them by other means, as in the case of the 'porcelain jasper' of (ii). Like red-brown jasper, the white agate of (iii) is a rather unusual material in this period.

One of his products seems to have found its way to Kea (ii) and one close to his style to Messenia (x) by the LH II period; in addition his motif of whirling lions was masterfully adapted for *CMS* i. 250 from the Vapheio Tholos in LH IIA, while both his attack motif and general style were imitated (with full-face lions) on *CMS* i. 254 from the Vapheio Tholos and *CMS* i. 194 from Midea—these two perhaps by the same hand. Imitations of his style and of his two main motifs also occur on the mainland in LH II contexts and, with even more frequency, in soft stones, in central Crete in LM IB contexts.

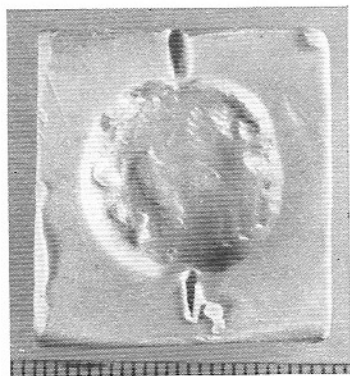
The Jasper Lion Master's style is distinctive. His slender, sprightly, whirling lions on small lentoids represent the closing stage of smoothly flowing Minoan 'naturalism'. What follows is more formal, more bold, more 'tectonic'. His pieces were influential and had a continuing charm; for one of his products was still in use in Knossos in the early fourteenth century, as were a number of LM IB seals,¹³ and it accounts for our sealing.

JOHN G. YOUNGER
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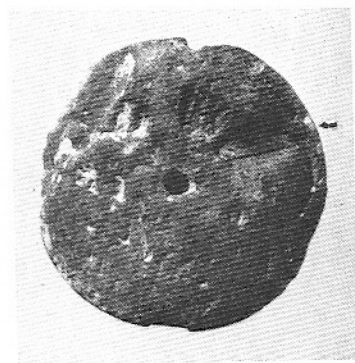
¹³ Cf. e.g. *Kadmos* vi (1967) 39 f.



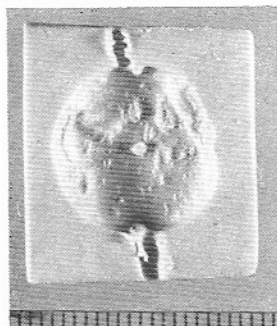
(a)



(b)



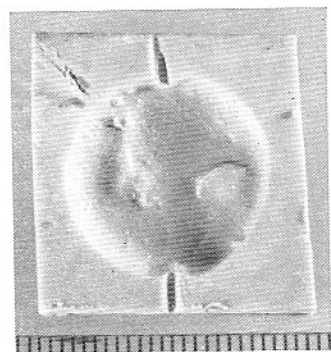
(c)



(d)



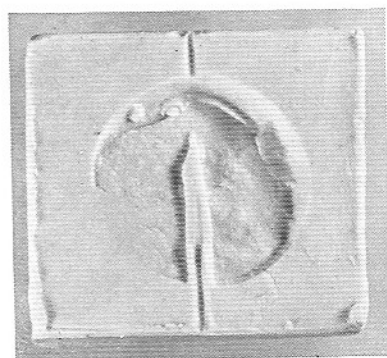
(e)



(f)



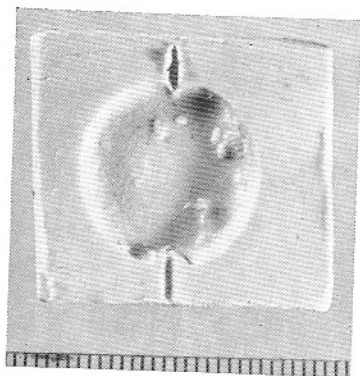
(g)



(h)

EIGHT SEALSTONES AND A SEALING

(a) Seal 1 (face); (b) seal 1 (impression); (c) seal 2 (face); (d) seal 2 (impression); (e) seal 3 (face); (f) seal 3 (impression); (g) seal 4 (face); (h) seal 4 (impression)



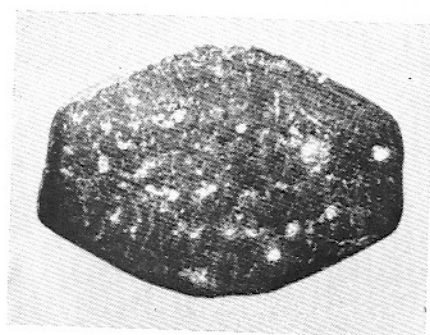
(b)



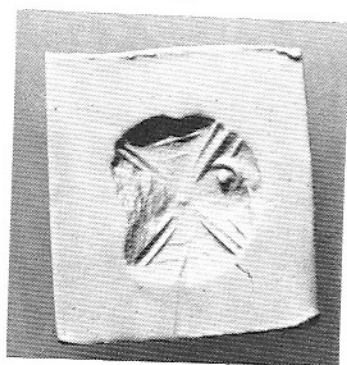
(a)



(c)



(f)



(d)



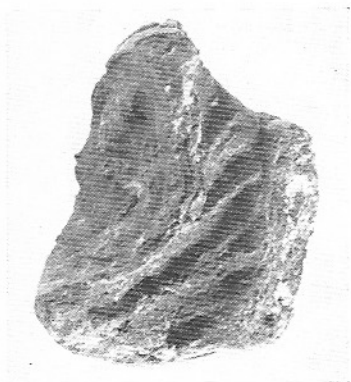
(e)



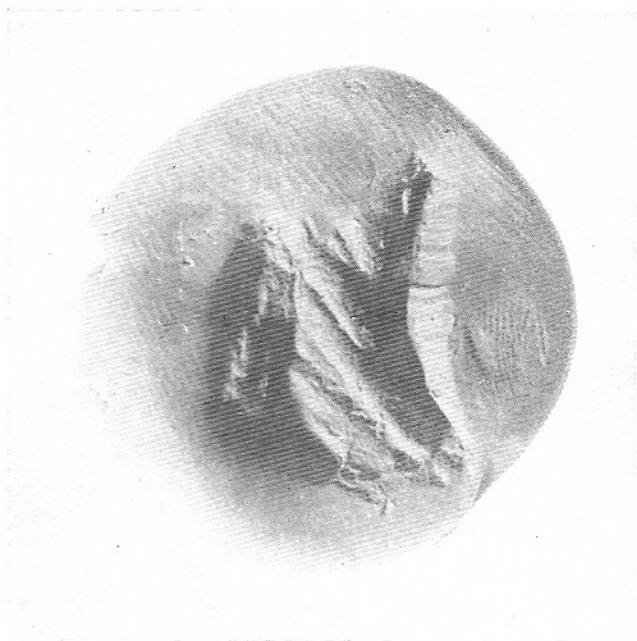
(g)

EIGHT SEALSTONES AND A SEALING

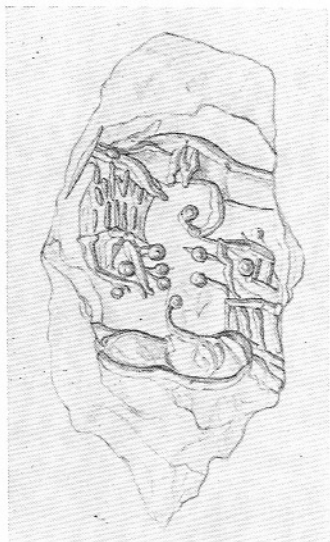
(a) Seal 5 (face); (b) seal 5 (impression); (c) seal 6 (face); (d) seal 6 (impression); (e) seal 7 (face);
 (f) seal 8 (face); (g) sealing 9 (obverse)



(a)



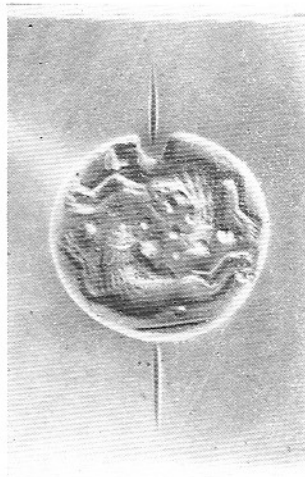
(b)



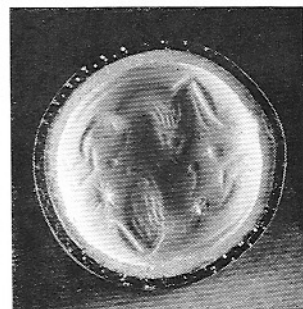
(c)



(d)



(e)



(f)

EIGHT SEALSTONES AND A SEALING

(a) Sealing 9 (reverse); (b) sealing 9 (plasticine impression of reverse); (c) sealing 9 (drawing of motif);
 (d) *CMS* vii. 90 (impression); (e) *CMS* v. 493 (impression); (f) *CS* no. 245 (impression)