Aegean and Near Eastern

# ~~Cylinder~~ Seal Impressions from Cyprus ~~at Bamboula~~

## ~~Part I: The Late Bronze Age~~ by J.L.Benson

In excavating the Late Bronze Age site of Bamboula, ~~near Episkopi, Limassol,~~ in Cyprus, J.F.Daniel[1] brought to light six sherds, examples of the practice of impressing pottery with cylinder seals, and one actual stamp seal ~~(in terracotta)~~ which is unusual in being made of terracotta, ~~which may well have been used for the same purpose.~~ Two of the most interesting of these sherds were unfortunately surface finds; however, these belong by general style of the representation and material of the pottery with the others, at least three of which occurred in datable contexts ~~were firmly stratified~~. Thus, there can be no reasonable doubt that all the examples, with one particular exception, pertain to the Late Bronze Age.

These finds are highly unusual: in their occurrence at this date and in Cyprus, in the variety and quality of their styles, in the variety of techniques they imply, and in the evidence they bring of ~~the manifold and cosmopolitan~~ cultural ~~connections of~~ stimulation from both East and West to what must have been a small, relatively modest kingdom at some remove from the more brilliant centers of contemporary civilization.[2]

NB → I The Near Eastern Background.

In order to give body to the above statements, it is desirable to review briefly the early history of pottery stamped or rolled with seals in the Near East. The related practices of impressing seals on clay stoppers in Babylonia, and on various artefacts in Tepe Gawra, necessarily fall outside the scope of this survey[3]; as does also a consideration of the exact connection they may have had with the custom of impressing stamp seals and cylinder seals on storage pots. Existing evidence suggests that this latter custom enjoyed its greatest vogue during the Early Bronze Age, with a considerably abated continuation into the Middle Bronze Age.

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Sherds with seal stamp impressions have been found at Troy,[4] Tarsus,[5] Mersin[6], and Byblos,[7] and Tell el-Farah.[8] Sherds with cylinder seal impressions have also occurred at all these sites except the last mentioned, and it has been suggested that one and the same cylinder seal with a design on sides and butt-ends may have been used to impress a given pot.[9] ~~However, in view of the existence of individual stamp seals of the stalk and other types with round shape, it will be well to apply this theory with reservations.~~ at Tarsus? One may want ? In addition to the sites mentioned above, sherds with cylinder seal impressions have been found ~~at all the sites mentioned above~~ (except Tell el-Farah) and at Hama[10], Jericho[11], Megiddo,[12] Tell ed-dschamid[13], and El-Karm[14], Tell et-Tabaiq, Tell Qurs and Bet Yerah.[15]

It is with the cylinder seal impressions that the Bamboula finds have the most to do. Therefore, a closer inspection of occurrence, dating and technique of the examples just adduced is appropriate. The greatest concentration of finds occurs at Byblos and Hama. Thanks to the efforts of C.Schaeffer in interpreting the publication of this site, it is possible to gain some orientation on the excavations at Byblos. The impressed sherds 4512, 5019, 5072, 5073 and 5684 were in Niveau III, assigned by Schaeffer to the Early Bronze Age.[16] 3282 belongs to Niveau II, the Middle Bronze Age. This could be a stray. ~~However,~~ 3081 bis was in a confused context adds to the evidence ~~for at least sporadic continuation of the practice into the~~ but possibly Middle Bronze Age. At Hama, numerous examples were found, of which at least twenty are mentioned in the preliminary report.[17] These occurred in levels G III-IV, which are assigned to the twenty-second or twenty-first century B.C. At Tarsus, seven examples occurred in Early Bronze III levels, three more in levels from the beginning of the Middle Bronze period. Three fragments, all considered to be from the same vessel, were found at Jericho in Levels 1-3, the Pre-Israelite period, to which the excavator gave a lower terminus of 1500 B.C.[18] There are four examples from Stage V at Megiddo, which appears to belong to the early part of the Early Dynastic Period, that is, the first century or so of the third millenium. The example from Tell et-Tabaiq ~~Single~~ Unstratified is dated to the end of the Early Bronze period.

sherds was found at Tell el-dschamid, and another at El-Karm.

All these representations have, as a group, much in common. Their occurrence is limited to a connected land area and to a connected time sequence. They show a certain stylistic homogeneity; however, it is not my purpose to discuss either this or their ultimate stylistic affiliations, since in this respect they have absolutely no connection with the Bamboula specimens. Technically, the representations of the group also have in common a flat, unmodelled surface. This again is generally not the case with the Bamboula specimens. In other matters of technique, however, there are some general resemblances between the Bamboula group and the mainland group. Among the latter, it appears that the majority of seal impressions are on the body of large storage jars, although there are deviations from this rule. Two of the Tarsus examples are described as being on the sides of bowls, another on a handle. Two of the Byblos examples are handles. One of the examples from Hama has the impression partly on the side of the rim. Several others appear to be on the side of a short flaring rim or neck. The El-Karm example is described as being on the side of a large bowl. The variety indicated here corresponds to the situation at Bamboula, where impressions occur on neck, side and rim of large storage jars and also on the handle of a jug.

The terracotta stamp seal from Bamboula is unusual not only in being terracotta (see below) but for its square shape. Square seal stamps are associated primarily with the Indus Valley civilization in the third and second millenia.[19] Hittite square and rectangular seals are also found with some frequency during the second millenium[20]; and it is with these that one might expect to find some relationship on the part of the Bamboula

There are a few parallels from the island of Cyprus itself (see below). If there are any foreign connections really discernible in this shape, the Amuq region seems to be indicated.[19] The representation on the Bamboula seal stamp, in any case, has nothing to do with Near Eastern prototypes.

## II Aegean and Near Eastern Themes

It is clear from the foregoing discussion that the general practice of rolling seal impressions on pottery was at home on the south Anatolian and Syro-Palestinian littoral. We shall return to a consideration of this fact after discussing in detail the actual finds from Bambula. It will emerge from this study that the pottery fabrics involved are native Cypriote and that themes of the representations are drawn from both the Near Eastern and Aegean areas.

S 102 (Fig. 1 Pl. ) is a fragment[19] from the neck of a wheelmade storage jar. The clay is brown at the core to light pinkish brown at the surface, with fine sand and lime. As far as it is possible to judge, the fabric is Cypriote. The seal impression, made while the clay was still fairly soft, runs continuously up and down. There are five standing human figures. For the essentials of the following description I am indebted to Professor Porada. From left to right: traces of a striding figure. A goddess, with hands clasped in front, wears an abbreviated horned miter and a robe decorated by drillings. Next to her is a kilted god, wearing a miter decorated by small drillings, in a wide stride or ascending posture. He brandishes an indefinable object in his right hand, holds a staff with seven globes in his left. A long-robed worshipper with cap raises his hand before the god. A nude bearded hero stands en face holding a vase from which streams of water flow down on either side to a round-bellied vase on the ground. Next to him is a worshipper with clasped hands, wearing cap and mantle, which

is open in front and decorated by drillings. Beyond this figure the arm, leg, and miter of a god brandishing an emblem or a weapon can be made out. A dot rosette occurs in the interstices between the heads of some of the figures. The god brandishing a weapon or emblem is a weather god type and the nude bearded hero with flowing vase is an adjunct of the water god.

Daniel described this piece as Pre-Kassite in style and dated it to the First Dynasty of Babylon ( on the authority of Olmstead and von der Osten, according to his notes). E.Porada dated this piece to the end of the First Dynasty of Babylon, very roughly about the end of the seventeenth century/ and beginning of the / sixteenth century B.C.[20], which indicates a lapse of perhaps three centuries between the manufacture of the seal and its occurrence in the late fourteenth century B.C. on the pithos neck at Bamboula. Such an object must have been a highly individual possession at Bamboula, perhaps a kind of heirloom which served as a coat of arms. Its use on the pithos, which its owner probably commissioned, would then have served the purpose both of absolute identification and of ornamentation. In any case, this cylinder stands out very distinctly from the group of nine obviously more commonplace cylinder seals[21] of Cypriote manufacture otherwise found at the site of Bamboula.

Sh 720 (Fig 2 Pl. ; Fig. 3 Pl. ) is a fragment[22] from the body of a large storage jar, probably from the lower shoulder or belly, to judge by thickness and curvature. The clay is light gray-brown at the core to (cont. next page)

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The clay is light gray-brown at the core to pinkish-brown at the surface, which is well smoothed and almost lustrous but still full of rather large multi-colored grits, and with a few pocks and air holes. It is not possible to be certain whether the pithos was made by hand or wheel, though the latter is more probable. The sherd may be classified as good quality Late Cypriote pithos ware. p.6

The impression, made while the clay was still damp, runs horizontally for at least more than one length of the cylinder seal, which had a double register. Its upper representation was apparently identical with, and staggered with, the lower representation. Circumference of the seal was 13.2 cm., so that the diameter must have been approximately 4.2 cm. Assuming equal height for the registers, one arrives at a total height for the seal of at least 5 cm. There is no reason to assume more than two registers from the sherd as it exists. The left side of the lower register seems either more worn or less carefully cut than the right. The representation consists of two bulls in side view, with horns locked. Their front feet are stationary - from the impact, for which heads and necks were lowered. The hind legs seem still to be in the act - or at least position - of running, and tails are flung around and over the shank of the left leg. Behind each bull is a man crouching on tiptoe, his head raised. In fact, he is looking slightly upward and over the bull, to the tail of which his head is very near. Arms are held down close to his sides, as if the hands were clasped behind the back.

The figures are given in low relief (about .5-.6 cm. maximum). Through realistic modelling the artist has laid great emphasis on the powerful musculature of the bull's legs and back, and even his bony structure. Likewise, the musculature of the man's calves and ankles is clearly indicated. On the

other hand, features of the bull's head have been summarily indicated. The eyes are not shown at all and one cannot be sure where the mouth is. Contrast this with the meticulously rendered hooves of the beast. The features of the man's head are rendered quite clearly, but all between head and calves is done most summarily. Hands are not shown at all and the crouching position is not really carried through anatomically, nor can one be sure what the man is wearing, if anything. All in all, we have before us the work of a man of considerable artistic talent and strong will, without the slightest pedantic ~~inclination~~ consistency.

Maximum dimensions of the fragment are 12.2 cm. and 5.6 cm. with a width of 3.1 cm. It was a surface find picked up about 10 meters south of the southwest corner of Area D.

The motif of confronted fighting bulls is purely Egyptian and occurs at least as early as the late Old Kingdom.[23] Although Egyptian representations countenance considerable variety in the posture of the bulls - which are sometimes even shown being separated[24] - the most usual representation is that of two bulls in profile pushing forehead to forehead, while an attendant with a stick stands behind each, to incite or to separate the bulls, as the case may be. A representation remarkably similar to the Bamboula one occurs in Tomb 17 at Beni Hasan (Fig.4 Pl. )[25]. The bulls' stance, position of tail, neck and head, proportions of men - all are ~~remarkably~~ in accord with the seal impression. However, three salient differences must be pointed out between the Egyptian prototype and the seal impression. The first is the position of the horns, which on the latter are locked in midair, keeping the foreheads of the bulls apart. The second is that the hind leg of the bull nearest to the observer is thrust forward rather than back. Thirdly, the men behind the bulls do not have sticks but appear to be leaping or crouching.

At first glance, the position of their hands reminds one of Egyptian representations[26] of prisoners with their hands tied behind their backs. Actually, we shall have to content ourselves with the fact that, for whatever reason, only the idea of the man behind the bull was taken over from the Egyptian prototype, whereas the unusual position[27] of the man himself - owing possibly to space limitations - is the invention of the adapting artist.

Stylistically, the bulls of Sh 720 belong to the Minoan world and rank among its finest glyptic representations. The forward thrust of the inward hind leg (that is, the one nearer the observer) seems to be the usual, though not exclusive, Minoan practice. Several examples of standing bulls (P.8) can be cited with hind legs in this position and with forelegs in various positions depending on the particular activity of the bull: a charging bull similar in many respects to the Bamboula example on a Late Minoan IIIa onyx[28] from Phaistos; and a bull being beset by a lion on a gem[29] from Vapheio in a Late Helladic IIa context. This latter example is particularly close in style to the Bamboula impression. One might also adduce the famous intaglio[30] of a bull captured while standing at a tank, for similarity in the expressive modelling of taurine strength. The horns of the Bamboula bulls are even longer and more graceful than those in the examples just cited. In the Minoan rendering the brutal shock of collision, so realistically portrayed by the Egyptians, has been eliminated in favor of an effective heraldic spacing of the animals and a gracefully decorative intertwining of the horns.

To conclude the question of stylistic comparisons, it will be sufficient to point to what Evans called the Late Minoan vogue of "true cattle pieces".[31] Several of the examples with which he illustrates this vogue have something in

common stylistically with the Bamboula piece. But one in particular is both remarkably close in feeling and technically of the same class: it is called an exceptionally large impression from the Northern Entrance passage at Knossos and shows walking oxen in what appears to be a double register representation (Fig.5 Pl. ). In the lower register is what Evans calls the capital of a pilaster flanked by bulls' heads. One cannot actually challenge this interpretation on the basis of his drawing, but it might be suggested in view of the Bamboula impression that what he interpreted as bulls' heads with horns could be bulls' rumps with tails, in other words the lower. The very existence of this vogue of scenes of cattle breeding suggests the reason why the artisan behind the Bamboula impression sought out an Egyptian representation from the same sphere of activity, and also suggests a date of manufacture in the Late Minoan I-II period. This would bring us to around 1500-1400 B.C.[24,32] and make it likely that the seal had existed a considerable length of time before it was used to impress the pithos at Bamboula.

PTO

3. Sh 580 is a fragment from the shoulder or belly of a large storage jar. (Fig.6 Pl. ) ; Fig.7 Pl. .

The clay: light to dark gray at the core, which appears as a definite layer, to light pink-brown elsewhere. In addition to there is much fine dark sand as well as scattered larger grits and a few quite large chips of soft red stone. The surface has a few pocks and air holes, but is well smoothed, perhaps even wet-smoothed. The sherd may be classified as good quality Late Cypriote wheelmade pithos ware.

Impressed horizontally in a band around the entire(?) pot is a

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Sh 580 (Fig.6 Pl. 33) is a fragment from the shoulder or belly of a large storage jar. The clay is light to dark gray at the core, which appears as a definite layer, to light pink-brown elsewhere. In addition to much fine dark sand, there are also scattered larger grits and a few quite large chips of soft red stone. The surface etc.. - - - -

frieze made with a cylinder seal. A long strip of probably quite soft and wet clay was placed around the pithos, after which the seal was rolled over it, causing excess clay to ooze out on the sides of the band rather unevenly. The height of the seal (representation) was 1.9 cm. It appears that the representation consisted of one long and two short units (to be described below) giving a cicumference of 7.6 cm. and a diameter of approximately 2.4 cm.

The representation consists of three creatures with long pointed snouts (or beaks?) and long mammalian bodies which flow into each other. Directly below each head on the lower part of their bodies is a kind of double curve which may be intended to represent feet or paws or fins. The snouts are furnished with four wavy lines which may represent wrinkles. Rising from the center of the back of each animal is a forward thrusting curve; along the back of the head and back of each animal is a row of dots. The relief is quite bold and deep, and the modelling vigorous.

Maximum dimensions of the fragment are 15.1 cm. and 9 cm. with a thickness of 2 cm. The height of the added band is .3 cm. It was found in the topsoil of the southeast part of Area E.

I have purposely retained a note of ambiguity in the description of the animals because it does not seen possible to decide once for all whether the artist had in mind the representation of an amphibian mammal or of a quadruped with bird's head, that is, a griffin. If it is the former, then the pointed wrinkled snouts and the faint suggestion of rudimentary paws might be the first known representation of the φῶκαι of Proteus[34], or some such thing. The secondary crest arising out of the middle of their backs would be an actual wave, while the dots along their necks and backs would represent foam or bubbles tossed back by the wind.[35] If it is the latter, then we have before us rather fearsome bird beaks and the forepaws of a lion's body. It is true that

griffin representations are not uncommon in the Late Bronze Age.[36] Most of these, however, have a different cut and measure from the Bamboula example.[37] Perhaps the most similar one occurs on the blade of a dagger from the Fifth Shaft Grave[38] of Mycenae, which is dated much earlier than, on grounds which will be discussed below, the Bamboula representation can be dated. It must be noted also that the Bamboula creature does not have the usual crest, as it appears, for example, on a sealing from Zakro[39] executed with fierce realism.

Underlying the representation as a whole - whether it be sea-dog or griffin - is certainly the scheme of decoration which appears on the hearth[40] of the Megaron in the Late Helladic III palace at Mycenae. This is a flame or wave pattern, the repetitive crests of which challenged the [redacted] seal cutter to breathe organic life into their rhythm. It is certainly not a common design: nothing much like it occurs in the ceramic repertory,[41] although a somewhat similar argonaut design occurring on several Mycenean pyxides[42] may be cited. All of these considerations bring us to a date, probably a fairly advanced date, in the Late Helladic III period for the Bamboula seal representation; in any case, not earlier than the fourteenth century B.C.

Sh 579 consists of two fragments (a,b) from the rim of a large storage jar, probably a vat. Fig.8 Pl. [7]; Fig.9 Pl. [8]; Fig.10 Pl. [9]; Fig.11 Pl. [10]. The rim was greatly thickened and squared, which provided a large flat surface on top.

The clay is pinkish brown throughout but light gray-green to light gray-pink on the exterior surface. It is fairly full of fairly large dark sand particles with small white grits and was apparently straw-bound. The surface is quite coarse and rough with many pocks; it chips easily. The sherd may be classified as probably handmade ordinary Late Cypriote III pithos ware.

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Sh 579 consists of two fragments (a: Fig. Pl. and Fig. Pl; b: Fig. Pl. and Fig. Pl. ) from the rim of a large storage jar, probably a vat. The rim was greatly thickened and and squared, which provided a large flat surface on top. The clay is pinkish brown throughout etc.

The top of the rim was impressed, while still damp, by a cylinder seal to form a continuous frieze, the height of which is approximately 2.5 cm. The width of the rim is slightly greater than that of the seal as is shown by a ridge at the inside of the rim. The representation consists of a large tree (or plant), a long-tailed bird flying right, a smaller, simpler tree (or plant) and a similar bird flying left. The circumference of the seal was approximately 12.6 cm. giving a diameter almost exactly of 4 cm. to the cylinder, which is close to the diameter of Sh 720. The first tree has seven leaves, the second, four. The design of the leaves is plain, like a tear drop. The birds are shown from above with wings spread out behind, but with head in profile; tails stream long and graceful. The eyes of the birds are given as two concentric circles and the feathers of the upper wing of the bird on the right are indicated by parallel incisions. In general the rendering is extremely simple without being entirely schematic.

The smaller fragment has maximum dimensions of 11.4 cm. length and 9 cm. height. Width of the rim is 3.6 cm. as against 1.9 cm. for width of the body wall. Length of the larger fragment is approximately 20 cm. These sherds are Find No.20 of Tomb 38. This was a Bronze Age tomb disturbed by an intrusive geometric burial and probably frequent flooding. A complete analysis of the situation will, of course, have to await publication of the tomb. The Bronze Age use of the tomb is inferentially late in the LC II period (1275-1225 B.C. according to Daniel's tentative scheme). The local context of Sh 579 and its position in the lowest level suggest that it belonged to the Bronze Age burial period. Although the general confusion in the tomb prevents this from being absolutely assured on the basis of stratification alone, a stylistic analysis confirms the probability.

The ultimate origin of the motif: animals flanking a plant, will certainly be Near Eastern. Nevertheless, even within this Oriental tradition

the motif of flying birds flanking a plant is not usual, although it does occur, as on a cylinder seal[44] classified as Cypriote in the Louvre. This has been assigned roughly to the second half of the first millenium[45]? As a glyptic theme, ~~this~~ the motif is too wide to be well suited to gems, intaglios and stamps, which the Minoan-Mycenean world generally preferred to cylinder seals. We may therefore not be too surprised to find that the Cretan or Greek artist who took over this rare oriental theme decided to put it on a cylinder seal. Formally, probably the closest parallel in Cretan art to the Bamboula impression is a Late Palatial representation[46] from Knossos (Fig. 11 Pl. ). Plants and birds are present, though differently arranged and with a weakened heraldic ~~significance~~ effect through the presence of the woman, The

For analyzing the birds of the Bamboula impression stylistically with real accuracy and nicety, the juxtaposition prepared by C. Krueger[47] of flying birds seen in profile, from various cultural areas, is most useful. The closest parallels to the Bamboula birds are a series of intaglio impressions on clay lumps from Hagia Triada.[48] Among all the prehistoric Aegean peoples, it is really only the Minoans (and then not always) who caught the swinging arc of a bird's body as it glides in flight. Cretan birds, at their best, are aerodynamic; oriental birds - even Egyptian birds - however magnificent and realistic, seem posed, not streaking through the air. The birds on the Bamboula seal, with their bodies moulded in a graceful, tapering double curve beginning with the beak and ending with the tail, seem just to have swooped down from upper regions to investigate the tree before them. Formally very similar, but executed in a somewhat different spirit, are the birds on a fragment of gold plate[49] from Tomb 3 at Mycenae. Similarly the

Bamboula tree or plant is at home in the Minoan environment. The general type occurs on the famous fragment of a silver vase[50] from Mycenae showing a battle before a city. Actually the Bamboula representation stands midway between this and the graceful, formal stylization of the lily motif which occurs in Minoan and Mycenean ceramics.[51]

All the parallels adduced seem to suggest a range of about 1600-1450 B.C. - with preference given to the upper terminus - for the creation of the cylinder seal used to impress Sh 579. It is not surprizing, therefore, since this impression was made in the thirteenth century B.C. - as the Bamboula evidence indicates - that the relief seems low and details somewhat obscured. One more final consideration besides the style seems to betray the Minoan-Mycenean connections of this sherd. Although, as we have seen, there is some precedent in the Near East for the application of cylinder seal impressions to rims of pots, we must perhaps rather look for the inspiration of Sh 579 to the common occurrence of relief decoration on rims and handles of metallic vessels of Minoan-Mycenean origin. It may well be that the ornamentation of the Bamboula pithos rim is an attempt to imitate this effect. Such an inference is strongly supported by the occurrence, at the same site, of an impressed handle, Sh 545, which will be discussed next.

PTO

Sh 545 is a complete handle, with small adjoining portion of wall at top and base, from a large jug of the Plain Wheelmade II ware (local Cypriote fabric) with handle from shoulder to mid-neck. Fig. 12 Pl. ; Fig. 13 Pl.

The clay is light pinkish to orange-buff fired light gray-green in patches; it contains much fine and medium, mostly dark, sand and a few very large white grits.

A continuous impression the length of the handle was rolled while the clay was quite soft: in addition to the ridge defining the pattern of

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Sh 545 ( Fig 12. Pl _ ; Fig. 13 Pl ) is a complete handle preserved with a small adjoining portion of wall at top and base, from a large jug of Plain Wheelmade II ware, of the type with handle from shoulder to mid-neck. The clay is light pinkish to etc.

of the cylinder seal, ~~an additional~~ yet another ridge of displaced clay was thrown up on each side, as in the case of Sh 580. The width of the design and presumably of the seal, was 1.7 cm. The design is of such a nature that no point of beginning and end can be established even by minutest observation of the handle itself. Although I have spoken of a cylinder seal, there might seem to be the possibility in this case of use of a wooden matrix instead.

The design consists of a stem, represented by two closely set parallel ridges, from which sprout, in close succession, finely outlined antithetical leaves, in the form of tear drops. The relief is deep and for the most part clear.

Maximum height of the fragment is 19.7 cm. Width of the handle is 3.5 cm. It is Find No.39 of Tomb ~~17~~ 19 and belongs to Burial Period B, which is dated LC II (1275-1225 B.C. according to Daniel's tentative scheme).

Although there are precedents for cylinder seal impressions on handles in the Levant, the inspiration for Sh 545 is almost certainly derived instead from the relief decoration on metallic vessels as it occurs in the Minoan-Mycenean world. The foliate band pattern is directly from the same source, occurring both in the ceramic repertory ~~52~~ 53 and as relief decoration on rims and handles of metal vessels. ~~53~~ 54 The pattern is also known in Cypriote or Cypro-Oriental workshops, as evidenced by ivory handles from Enkomi. ~~54~~ 55 But a comparison of the Bamboula handle with the Enkomi handles shows the metamorphosis which the delicate Minoan-Mycenean pattern underwent: the plasticity, the sharp definition, the clear outlining of each leaf, in the former, is lost in the flat, massive stateliness of the latter. Exactly the same thing may be said of the plant pattern of Sh 579. One has only to compare it - or yet another example ~~55~~ 56 from the graves of Mycenae - with the plants behind the resting bulls on the ivory

draught box[57/56] from Enkomi, in order to see what a Levantine artist did with western motifs. It is true there may be a considerable difference of time between the things just compared.[58/58] But the essential difference is not so much one of time as of outlook and temperament. The development of the foliate band in Greece in time took a quite different direction, if its fate as a ceramic motif is any criterion.

The seal (or matrix) used to impress Sh 545 will, on the basis of comparative material, have originated some time between about 1600 and 1450 B.C., although it cannot have been used on the Bamboula jug until much later. The parallel with Sh 579 in both of dates/manufacture and/of use is striking.

S3 (Fig. 15 Pl. ; Fig. 16 Pl. ) is a square seal stamp[59] with a ridged back, now partially broken off, and with a small round horizontal perforation at about the center of the ridge. The clay is red-brown at the core to brown outside, well-baked and slightly burnished.

Since the normal material for seals is stone, the fact that S3 is made of terracotta raises problems. It is scarcely durable enough for use as an ordinary seal; moreover it is rather longer than ordinary seals. The convenience of the ridge handle for large seals in particular may be worthy of notice. Professor F. Matz has suggested to me the possibility that the piece might be a kind of model or sample of this particular design. Another possible clue to its interpretation is provided by Professor Pendlebury, who has learned that somewhat similar matrices are still in use in Cypriote villages to stamp designs on cakes. By analogy, then, we might think that the destination of S3 was stamping ritual wafers, or some such thing.

In any case it is in Cyprus itself that comparative material must be sought. If there are any foreign connections at all discernible in this shape,

then the Annex region seems to be indicated.[60] But the most similar object in both shape and size, although of a different material, viz., serpentine, is a seal[61] from Aplici, which may have been used for stamping copper ingots. Since the design also has some rapport with S3 (see below), the theory that the latter may be a model for a stone stamp gains in attractiveness. Miss Taylor refers to another example from Sinda, as yet apparently unpublished. There are in the Cyprus Museum a few others[62] not obtained in regular excavations and not therefore certainly datable.

On the stamp face, in intaglio, is a quadruped facing right with forelegs placed up on an uncertain object which lies horizontally and has two vertical protuberances. The beast has an outspread wing (?) on either side in front, attached to its breast(?). The head is rendered vaguely with perhaps something above it. Daniel described it as the "tufted head of a bird of prey". All in all, the most likely interpretation of this beast is as a griffin, although, in view of the summary and rather crude workmanship, I should not categorically exclude every other suggestion. The object on which the griffin is standing is ~~again~~ no doubt best considered to be, as Professor Wace has suggested to me, horns of consecration. This would also relate S3 to the representation on the Aplici piece, which has a crude bull's head.

The style of the representation - in so far as we can speak of style in so crude a design - seems to connect it with the Minoan - Mycenean world. The first parallel which might spring to mind upon seeing it is the Lion Gate at Mycenae; and indeed similar motifs - whatsoever their ultimate oriental derivation - occur on Mycenean artefacts, such as an ivory plaque[63] found in the House of the Sphinxes. On this same piece there are horns of consecration in somewhat the same position as those of S3. The wing position of the Bamboula animal is also attested in fragments of an ivory pyxis[64] from the same House of Sphinxes. The parallels cited, being in a Late Helladic III context, suggest a possible date for the version on which the Bamboula design - no doubt a local version - is dependent.

Sh 615 (Fig. 17 Pl. ; Fig. 18 Pl. ) is a fragment[65] from the rim of a large wheelmade pithos, or even a vat. The rim has been greatly thickened and appears to have been slightly ~~deverted~~ naked in position. It is profiled somewhat in the manner of a cornice, with a slight lateral depression delineating it from the wall of the vessel. The thickening and flattening of the rim provides an ample, almost flat surface on which to impress a design. no para. here!

The clay is gray-blue to light gray-brown throughout, but fired at the surface light pinkish-brown with gray-blue patches. It is exceptionally well cleaned for pithos ware with only occasional larger grits but numerous small white particles. The surface is well smoothed for the most part. While different from the fabrics discussed above, this sherd does not look non-Cypriote.

Impressed while damp on the top, inner side of the rim, in rather high relief, is an apparently continuous frieze, made perhaps by a matrix (see below). Only the upper part of the design is extant, the lower part having been struck off in a shallow fracture of the angulation between rim surface and inner wall. At first glance the design appears to consist of running spirals. A minute inspection of the sherd, while not entirely excluding the possibility, does not substantiate it, either, particularly because there is then no explanation for the cross-bar. It is, in fact, almost certain that the design consists of imperfectly made concentric circles (an inner and an outer) in groups (perhaps of two) interrupted at intervals by a vertical bar crossed at the top and possibly also at the bottom. The estimated height of the design is 1.9 cm. and it may be restored as in Fig. ~~18~~ 19 Pl. . The upper edge of the design is a slight ridge of clay thrown up in a somewhat uneven manner by the rolling, but still quite unlike what ~~we~~ one would expect from the rolling of an ordinary cylinder seal.

UNIVERSITY MUSEUM CORRESPONDENCE

The shape and technique of the pot represented by this fragment set it off from the others discussed. Equally different is the design. I do not, in this case, even propose that the design was impressed from a cylinder seal. Rather, a crude matrix of wood or bone - in something like the shape of a spindle whorl, perhaps - is likely to have been used. The restored design calls to mind ~~is not unlike~~ that on spindle whorls[66] found in considerable numbers at the settlement of Bamboula, viz., a series of incised circles (Fig. 20 Pl. ). If the storage jar is actually much later than the Bronze Age, as seems a priori likely from its rim, it is nevertheless to the spindle whorls that we shall look for a link with its decoration.

In the case of relief pithoi of the Archaic (Greek) period, a sharp distinction is made between those which have hand-moulded or hand-incised designs and those which have continuously stamped or rolled designs.[66 67] It is certainly with the latter that we are concerned, and these are now thought to have come into use around the end of the third quarter of the sixth century B.C.[68] Concentric circles play a considerable role in the decoration of both Cretan and Rhodian stamped pithoi;[68 69] and it would not be surprizing if this particular element of design is a revival or survival of the general Bronze Age prototype represented by the Bamboula spindle whorls. To be sure, there is no exact parallel for the design of Sh615. The "T" or "I" motif, as the case may be, is at least known on archaic relief pithoi of the hand-incised class.[70 69] In any case, the combination of circles and an Iota or Tau-shaped element[71] is not difficult to imagine in the period under consideration. A final consideration is that, although the decoration of archaic pithoi is generally on their sides, examples[72] of decorated rims are not unknown.

indistinct but possibly like that of (a). The left arm is at waist height, the right uplifted (and holding something?) A brimmed round hat is seemingly above the figure's head, which is small. (d) Figure walking to its left, with

## III Summary

The results obtained in the preceding discussion may be summed up in the following table.

| Object | Style | Approximate date of seal | Stratified date of sherd |
|---|---|---|---|
| S 102 | Babylonian | 17/16th century B.C. | 14th century B.C. |
| Sh 720 | Minoan | 16/15th century B.C. | ? |
| Sh 580 | Minoan-Mycenean | 14th Century B.C.(?) | ? |
| Sh 579 | Minoan-Mycenean | 17/16th century B.C. | 13th century B.C. |
| Sh 545 | Minoan-Mycenean | 17/16th century B.C. | 13th century B.C. |
| S 3 | Mycenean-Cypriote? | 13th century B.C.(?) | 13/12th century B.C. |
| Sh 615 | Cypriote | 8/7th century B.C.(?) | ? |

This study has presented us with several striking facts. A small but no doubt prosperous Cypriote kingdom is seen to have practiced, in the 14th to 12th centuries B.C., a well-documented Levantine custom, which, however, had apparently long since died out in the region of its origin. This apparently does not represent merely a tenacious survival in an out-of-the-way place, for there are no signs that the custom was practiced here at all during its hey-day on the mainland. Of course, new evidence may show that it was. In any case, there is a striking element of originality in the manner and content of the Bamboula seal impressions. Pictorial material of excellent quality was drawn from both East and West, demonstrating once again the cosmopolitan tendencies of Cyprus. A new technique of rolling the seal over a superimposed band of clay - to emphasize the frieze-effect, no doubt - was worked out. The handle Sh 545 and the ring impression Sh 579 seem to be original and successful adaptations of the practice with a view to imitating in a cheap medium the luxurious effect of metal relief work. Perhaps equally striking is the fact that seals which had originated considerably earlier, in other words, antiques, seem often to have been preferred by Bamboula craftsmen (or their clients).

The Bambouka mode of impressing pottery is seen to be quite different from the mainland mode. But the basic resemblance in this unusual practice is inescapable. What exactly the relationship between them is cannot be answered at present with any certitude.

An impressed sherd[73] from Enkomi proves, in any case, that the custom of putting seal impressions on sherds was not confined, in this Cypriote style, to Bambouka alone. The impression is apparently on a pithos fragment - a stray find - and in its representation provides a remarkable parallel to Sh 717. Its closeness to Egyptian prototypes is much more striking even than was the case with Sh 717. Once again one may cite the scene in Tomb 17 at Beni Hasan as being the closest prototype: in the stance of the bulls, including the backward thrust of the leg nearest the observer as well as the pressed-together heads; in the switching of the tails; and particularly in the fact that a man is holding, or striking, the bull's hind leg. In fact, the cutter's truly detailed knowledge of the Egyptian scene, together with the generally non-Minoan appearance of the figures, puts this impression into an entirely different category from the impression of Sh 717. One is inclined to look, to the Syro-Palestinian littoral, where direct Egyptian influence was strong, for the origin of the seal from which the Enkomi impression was made. Even there it would be an unusual artifact, for Egyptian influence, let alone purely Egyptian motives, is rare on cylinder seals of that region.[74] Still, if the connection can be upheld, it would at least be a contemporary link into the region where the practice of impressing seals on pottery originated.

Whatever the full explanation for the impressed sherds from Bambouka may be,

they add something to the brilliance of the Late Bronze Age culture of Cyprus as it is emerging from current excavations at Enkomi.

Moreover, ~~At any rate~~, one must note well that what appears to be a revived foreign custom, involving use of exotic "antique" designs, found its expression in ordinary native coarse Cypriote pottery. This circumstance is the surest guarantee we could have that not foreigners of any kind, but Cypriotes themselves using foreign artefacts, were responsible for the phenomenon.

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Notes

I wish to take this opportunity to thank Professors Hetty Goldman, ~~Axl~~ F.Matz, G. Mylonas, E.Porada and A.J.B.Wace for discussing various aspects of this paper with me and offering many very valuable comments and suggestions, not all of which it has been practicable to acknowledge individually in footnotes. Information from other scholars has been acknowledged in Antnotes. Also thanks are due to Dr. H.Fisher of the Egyptian Department, Dr. E.Gordon and Mr. R.Dyson of the Babylonian Department, The University Museum, Philadelphia, for very real assistance with bibliography and technical matters within their respective fields. Nevertheless, any errors in fact or interpretation are to be attributed solely to myself. R.Goldberg, photographer at the University Museum, produced excellent new photographs of Sh 720, Sh 580, Sh 579b, Sh 545 and Sh 615, ~~and has obtained good results with Daniel's negatives of Sh 579a and S 102, which are now in Cyprus, and S 3 which is missing.~~ All the sherds with the exceptions of Sh 579b and Sh 545 ~~just noted are now at the University Museum. However, Sh 720, Sh 580 and Sh 615~~ will ultimately be in the custody of the Cyprus Museum. Mr. G.R.H. Wright made the drawings of Sh 720, ~~Sh 580~~ and Sh 579. Thanks are due to Mr. Leonard Woodworth ~~Miss Nancy Yarnall~~ for generously contributing ~~the profiles~~ Figs. (Leave space for about 6-7 numbers). I finally wish to express my thanks to the Institute for Advanced Study, Princeton, for its support and ~~the~~ excellent facilities, ~~of~~ which were at my disposal during the writing of this article.

Leave for a few spaces

1. Provisional report AJA 42 (1938) 261 ff. The present writer is preparing the final publication of the stratigraphy and finds of the excavation.

2. A concise survey of the international culture of the period under consideration in this paper ~~in question~~ is given by T.B.Brown "1600-1400 B.C. in the Eastern Mediterranean" AAA 28 (1948) 8-26. His concern with the way in which ideas and techniques were spread (cf. esp.p.22) would find much to feed on in the material presented here.

3. Cf. L.Legrain, Archaic Seal Impressions (Oxford 1936) 1 ff. and A.J.Tobler, Excavating at Tepe Gawra II (Philadelphia 1950) 175; and, e.g. Pl.XXXVIIIb. This

latter occurs in Stratum XII, which is associated with the Ubaid period: see chart in Relative Chronologies in Old World Archaeology (Chicago 1954) 52.

4. H.Schliemann, Sammlung Trojanischer Altertümer (Berlin 1902) No.2552; idem, Ilios (New York 1881) 412 Fig.483.

5. The evidence will appear in the forthcoming volume Excavations of Gözlü Kule, Tarsus Vol.II by Prof. Hetty Goldman who has most obligingly put proofs at my disposal and discussed the matter thoroughly with me.

6. AAA XXVI (1939) Pl.75:17. Cf. M.Mellink BiOr X (1953) 60 who dates both the Troy and Mersin examples to the Early Bronze period.

7. M.Dunand, Fouilles de Byblos (Paris 1939) Nos.5972-3, on handles.

8. RBibl LV (1948) 551; Fig.3 and Pl. XXII; dated EB IIa.

9 M.Mellink op.cit. ~~One of the problems here is the boring of the cylinder seal which would produce a hiatus in the circular design.~~ Legrain, op.cit. 8, discusses the problem in connection with Archaic cylinder seals and refers to one known example with decoration on sides and butt-end: M. de Clercq, Catalogue I (Paris 1888) Pl.I:6 and 6 bis.

10 H.Ingholt, Rapport Préliminaire sur Sept Campagnes de Fouilles à Hama en Syrie (Copenhagen 1940) Pl.XIV-XV.

11 E.Sellin and C.Watzinger, Jericho (Leipzig 1913) 97 Fig.66.

12 R.Engberg and G.Shipton, Notes on the Chalcolithic and Early Bronze Age Pottery of Megiddo (Chicago 1934) 29 Fig.10:a-e and Ch. V ; idem, "Another Sumerian Seal Impression from Megiddo" PEFQ 1934 90 ff. and Pl.VI.

13 ZDPV XL (1917) 170 Fig.3.

14 PEFQ (1955) 89 and Pl.X. 15. These [illegible] are reported on by M. Prausnitz in 'ATIQOT I (1955) 139,

16 C.Schaeffer, Stratigraphie Comparée (London 1948) Pl.XVIII.

~~17 This was found in Demolition des Murs de la levée I a la levée X which appears by context to belong more to the Middle than to the Late Bronze Age 16. Ingholt, op.cit. 42.~~

17 Sellin and Watzinger, op.cit.108. I am grateful to Miss K. Kenyon for informing me that it is not possible ~~from the above publication~~ to give a more accurate date to the sherds in question. She suggests, however, on general grounds, a range from Late Chalcolithic to Early Bronze.

18. PEFQ (1934) 90.

19. AJA 42 (1938) 266 Fig. 5 The height of the fragment is 6.3 cm., its width 10.2 cm. and its thickness 1.9 cm. The height of the representation is 2.3 cm.; its length, giving the circumference of the seal, is 3 cm. requiring a diameter of .96 cm. It was found in Area A, Level B:5, which is assigned to the Late Cypriote IIB period, 1350-1275 B.C. in Daniel's tentative chronological system, explained in AJA 45 (1941) 271. Some revision of this chronology may be necessary in the final publication but it is adequate for the present purpose.

20. AJA 52 (1948) 181 s.v. No.6.

21. Published by E.Porada, AJA 52 (1948) 178 ff. A more complete analysis of this material, by the same writer, will appear in the final report of the excavation.

22. Maximum dimensions are 12.2 cm and 5.6 cm. with a thickness of 3.1 cm. It was a surface find picked up about 10 meters south of the southwest corner of Area D.

23. W.Smith, A History of Egyptian Sculpture and Painting in the Old Kingdom (London 1946) 220; L.Klebs, "Die Reliefs und Malereien des mittleren Reiches" Abh. der Heidelberger Akademie der Wissenschaft Phil.-Hist.Klasse 6. Abh. (Heidelberg 1922) 88, with further references. The motif is most popular in the Middle Kingdom. It occurs seldom in the New Kingdom and offers fewer points for comparison. Cf. L.Klebs, same series: 9.Abh. (Heidelberg 1934) 67, with references.

24. A. Blackman, The Rock Tombs of Meir, I (London 1914) Pl.XI.

25. P.Newberry, Beni Hasan, II (London 1894) Pl.XII; also PTO - PTO

26. E.g. L.Borchardt, Das Grabdenkmal des Konigs Sa Hu-Re, II (Leipzig 1913) Blatt 5. The position, of course, became well known in the whole Egyptian world, cf. G.Loud, Megiddo Ivories (Or. Inst. Studies No. 52.) Chicago 1939 Pl.4.

27. The position superficially suggests Kuhblasen, but this, of course, is excluded by the sex of the animal. Though apparently not documented for ancient times this custom is referred to as a genuinely Hamitic practice: H. Baumann, Völkerkunde von Afrika (Essen 1940) 90-91. I owe this reference to Mr. R.Dyson of the Museum staff.

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25. (cont.) Monuments de l'Egypte et de la Nubie (sous la direction de Champollion-le-Jeune) Paris 1845 Vol. IV, Pl. 365 (from which Fig. 4 is taken).

27. (cont) Prof. Pranda has suggested to me that the forward thrust of the head seems reminiscent of the attitude of the small head of the Toreador from Knossos (Bossert Fig. 303-304).

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UNIVERSITY INTRAMURAL CORRESPONDENCE

28
30. MonAnt XIV (1904) 618:Fig.88. Dates for Minoan-Mycenean glyptic representations in this paper are those of H. Biesanz unless otherwise indicated.

29 31. Ephem 1889 Pl.10:18 (PM III 124 Fig.74 and Bossert Pl.231:a).

30 32. PM I 377 Fig.274 dated by Evans ibid to "the transition from the Middle to the Late Minoan Age"; also PM IV Pt.2, 500:e and Bossert Pl.238:i.

31 33. PM IV Pt.2, 563. Cf. especially Fig.532-4, the last of which is, however, a cow. Cf. also ibid p.609:m, which Biesanz, p.134 dates LM I-II.

32 34. Cf. A.Furumark, The Chronology of Mycenean Pottery (Stockholm 1941) 110.

PTO — 33 —

34 35. Cf. Odyssey IV: 404, 450. In any case, in spite of a dearth of surviving illustrations, there is ample proof that seals were well known in the Mediterranean in pre-Classical times. See O.Keller, Die Antike Tierwelt (Leipzig 1909) 407 ff; RE sv.Robbe. Prof. Porada has suggested that these creatures might represent Scylla.

35 36. For a similar unmistakable representation of this idea cf. G. Karo, Schachtgräber 226 Fig.95.

36 37. Cf. AAA 28(1948) 19; J. Leibovitch "Griffons" ATIQOT Journal of the Israel Dept. of Antiquities I (1955) 75-88.

37 38. Cf. e.g., Hesperia 9 (1940) 208 Fig.29.

38 39. Karo, No.747 Pl.XCII (Bossert Pl.86:166). Karo, p.345, suggests a terminus antequem for these graves of ca. 1500 B.C. AJB.Wace (Mycenae p.87) dates Graves 1-5 at 1600 to 1500 B.C.

39 40. PM I 712 Fig.536; cf. also Bossert Pl.37:53 dated c. 1500 B.C.

40 41. Mycenae Pl.97a. The megaron itself has a terminus antequem of 1350 B.C. (see p.89) The pattern on the vertical edge of the hearth in the throne room at Pylos: AJA 57 (1953) Pl.34 Fig.7 may also be cited as related.

41 42. The only remotely similar motif of those collected by Furumark is the crested rock pattern: cf. MP 323 Fig.54. It can be seen at once that the Bamboula pattern is quite another thing.

42 43. ABSA 49 (1954) Pl.39a (LH IIIB); Hesperia 9 (1940) 289 Fig.31 (early part of

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34. Maximum dimensions are 15.1 cm. and 9 cm. with a thickness of 2 cm. The height of the added band is .3 cm. It was found in the top soil of the southeast part of Area E.

14th century). ~~I am indebted to Prof.Wace for these references.~~

44. G.Conteneau La Glyptique Syro-Hittite (Paris 1922) Pl.XXX:201 and p.151.

45. Kruger 16: No.16.

46. PM II Pt.2, 766 Fig.497; PM IV Pt.2,609 Fig.597B:i.

47. ← Pl.I-X. ~~I am indebted to Prof.F.Matz for this reference.~~ knowledge of Dirig book.

48. Cf. particularly Kruger Pl.5:I 13 (Annuario 8, 1925-6, 89:Fig.39), dated MM III-LM I by Kruger, 28.

49. Karo Pl.XXI:24; drawing: R.Dussaud, Les Civilizations Prehelleniques (Paris 1914) 74 Fig.104. For dating see footnote 39.

50. Karo Pl.CXXII: 481 and p.107 Fig.35.

51. Cf. MP 258, esp. k and i, suggesting a lower terminus of about 1450 B.C. It is only just, in view of the potential range of date allowed by the ~~stratification~~ find circumstances, to point out a startlingly similar representation of palms on a relief from Nineveh: cf. H. Schmökel, Ur, Assur and Babylon (Stuttgart 1955) Pl.101. But the very similarity also makes clear the difference in conception: the essential grace of the Minoan representation; the (monumental) rigidity of the Assyrian. The same remark may be made about the birds of Kruger Pl.2:IV 23b, dated 722-705 B.C.

52. MP 397 Fig.69: Hatched Loop 9; Foliate Band 11 and 24.

53. PM II Pt.2, 638-39; 642-43 etc. All these are dated by Evans MM III-LM I (p.623). Karo, Pl.CXXXVI: 786-7 (Grave 5).

54. ExC Pl.II:872 a-b. H.Kantor in AJA 51 (1947) 98 quite rightly distances herself from the view that these ivories are the products of Mycenean craftsmen.

55. Karo Pl.CXIII:390 (Grave IV).

56. ExC Pl.I.

57. E.Sjöquist, Problems of the Late Cypriote Bronze Age (Stockholm 1940) 196, dates the tomb from which they come to the LC IIIA period.

*UNIVERSITY INTRAMURAL CORRESPONDENCE*

.43. The smaller fragment has maximum dimensions of 11.4 cm. length and 9 cm. height. Width of the rim is 3.6 cm. as against 1.9 cm. for width of the body wall. Length of the larger fragment is approximately 20 cm. Profile of the rim is quite similar to that of P2833, a large rat fragment from ~~and~~ LC III A level of Area E.

52. Maximum height is 19.7 cm. Width of the handle is 3.5 cm. It is Find No. 39 of Tomb 19 and belongs to Burial Period B, which is dated LC II C1275-1225 B.C. according to Daniel's system.

59. AJA 42 (1938) 268 Fig.10a; p.270. 5 cm. square with a present height of 3 cm. It was found in a re-used pit in the north corner of Room 8 of House VII in Area A in Level D:2, which is the LC IIIA period (1225-1150 B.C., in Daniel's tentative chronology). Being in a pit, it must have been discarded already in antiquity, perhaps because its top was broken off then.

60. Prof. Ponsa tells me, on the basis of Prof. R.J. Braidwood's manuscript on the early levels of the excavations in the Plain of Antioch, that ledged stands occur there, and that there are also a few examples from the Amuq region datable in the earlier part of the first millennium. But she emphasizes that Cypriote examples do not necessarily have to be derived from Syria, especially since chronological indications are not in accord.

61. AntJ 32 (1952) 163 and Pl. XXVI:4; P. Dikaios, A Guide to the Cyprus Museum (Nicosia 1953) 99:13.

62. 1935 XII-23/1; 1954, III-4/7 I owe my knowledge of these to Prof. Ponsa.

63. ABSA XLIX Pl.38:c. Cf. also PM IV Pt.2,608:e.

64. Ibid Pl.39:c. Cf. p.239 for dating of this and the foregoing pyxis.

65. Maximum height ~~of the piece~~ is 4.8 cm. with a width of 4.4 cm. The thickness of the wall at the lowest preserved point is 2.2 cm (and still diminishing). It was found in a pit which apparently belongs with a series of geometric-archaic cuttings made in Room 9 of House VII in Area E long after the house had ceased to be inhabited. The pit contained numerous fragments of a Mycenean IIIC:1(?) coarse ware krater (Sh 617), some gypsum fragments and the following distribution of sherds of native ware.

| | |
|---|---|
| Plain ware (including pithoi) | 83.0% |
| Red Polished (Bronze Age) | .7 |
| Black Slip ( " " ) | .4 |
| Base Ring | 1.8 |
| Wash ware | 2.4 |
| White Slip II | 1.0 |
| LC III Decorated | 1.0 |
| Black-on-Red I | 3.8 |
| Red Wheel Burnished | 2.8 |
| Bichrome | .7 |
| White Painted III | 2.4 |

It can thus be seen that there is a preponderance of Late Geometric

sherds among those decorated (about 10% out of 17%). Since the latest ware in the deposit belongs to the Cypro-Geometric III period, the terminus ante quem is about 700 B.C. Thus, as far as the context is concerned, it appears that Sh 615 could range in date from the Late Bronze Age to the eighth century B.C. But these cannot be conclusive termini because the deposit does not appear to have been a sealed one.

The context of Sh 615 has been presented in detail in view of the possible importance of this fragment. However, even if the deposit had been sealed, it would be difficult to date its lower limit more than roughly because one cannot necessarily guarantee a distinction between Cypro-Geometric III and Cypro-Archaic I pottery classifications from sherds alone. Whole shapes and contexts are needed for real certainty. More evidence must therefore be forthcoming before we believe that the practice of rolling matrices on pithoi existed in Cyprus from 75-100 years prior to the first reported instances elsewhere. The fact that the practice of making rolled impressions on pithoi is attested for the Late Bronze Age at Cypriote sites, but not at Greek sites, may lend a certain credence to the idea that the custom was first revived in Cyprus.

66 ~~65~~. E.g. Mi 106 from Tomb 9 (LC IA); Mi 104 Area D (LC II-III); Mi 136 Area E Level D:1h (LC IIIA).

67 ~~66~~. Lindos 255 ff.; T.Dunbabin in ABSA 47 (1952) 156.

68 ~~67~~. Dunbabin, loc.cit. Cf. also S.Weinberg in Hesperia XXIII (1954) 117.

69 ~~68~~. Cf. Hesperia XIV (1945) Pl.32; BCH LXXIV (1954) Pl.20:1; Lindos Pl.40:912c.

70 ~~69~~. BCH LXXIV (1954) 163 Fig.15:10.

71 ~~70~~. Cf.Lindos I Pl.14:394.

72 ~~71~~. Cf. Hesperia XIV (1945) Pl.30:2.

73 C. Schaeffer, Missions en Chypre 1932-1935 (Paris 1936) 83 Fig. 34. Dated by Schaeffer to the 14th century B.C. This piece is presumably part of a storage jar of the same sort as the Bamboula specimens.

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74. At least one example, dated considerably later than in all probability the Enkomi seal can be dated, can be cited from Beth-Shan: A. Rowe, The Four Canaanite Temples of Beth-Shan, Vol. I Pt. 2 (Philadelphia 1940) Pl. XXXVIII :3.

and 3 jugs have been adapted to the wheel). Being also the parent of the Iron Age ware designated in SCE as Black Slip Bucchero (I,II,etc.), it may appropriately retain the related designation given it here (Late Cypriote III Black Slip Bucchero). If an infallible distinction cannot always be drawn between parent and offspring, this is no more confusing than the similar situation with Proto-White Painted and White Painted ware. No other shape than the jug is represented. Only B 693 appears to have plastic ribs added over the body, in literal imitation of the Handmade Bucchero technique. In all other instances, the ridges would appear to have been created by shaving out inside indentations. However, this is often done carefully enough to create the illusion of widely spaced, plastically added ribs. Occasionally, however, the process was reversed and only narrow grooves, more or less square in section, were gouged out. At first these tended to be widely spaced. In the Iron Age they were often close-set.

Type 2 (of Problems 53,Fig.13)

B 693 (P 1206) E-D:1f LC IIIA Handle missing Taut ovoid body; concave lip. C: g. lt.gray-brown clay. S: m. reddish brown to dk.gray. H: 16.9 cm. D: 9.5 cm.

B 694 (P 1301) T.33:28(B) LC IIIA Ci Almost spherical body; bevelled lip; rather wide stem. Fluting of sides very restrained. C: dk. gray at core to lt. gray; well cleaned, hard. S: sl. ls. red-brown to dk. gray, much worn. PH: 6.5 cm. D: 6.5 cm.

use original sheet B694-695-696

B 696 (Sh 524) B-D:2 LC IIIA Non-joining frags. of neck, shoulder and handle. C: g.lt. gray at core to brown-buff. S: gray, crackled, thin. L(diagonal): 6 cm.

Abbreviations
(other than those current in The American Journal of Archaeology)

| | |
|---|---|
| ATIQOT | Journal of the Israel Department of Antiquities (Jerusalem) |
| Biesanz | H.Biesanz, Kretisch-Mykenische Siegelbilder (Marburg 1954) |
| Bossert | H.Bossert, The Art of Ancient Crete (London 1937) |
| ExC | A.Murray, A.Smith, H.Walters, Excavations in Cyprus (London 1900) |
| ~~Hogarth~~ | ~~D.Hogarth, Hittite Seals (Oxford 1920)~~ |
| Karo | G.Karo, Schachtgräber von Mykenai (Munich 1930-33) |
| Krueger | C.Krueger, Der fliegende Vogel in der Antiken Kunst bis zur klassischen Zeit (Quakenbrück 1940) |
| Lindos | C.Blinkenberg, Lindos I (Berlin 1931) |
| MP | A.Furumark, The Mycenean Pottery (Stockholm 1941) |
| Mycenae | A.J.B.Wace, Mycenae (Princeton 1949) |
| PM | A.Evans, The Palace of Minos at Knossos, I-IV (London 1921-35) |
| ~~SCE~~ | ~~E.Gjerstad, J.Lindros, E.Sjöquist and A.Westholm, The Swedish Cyprus Expedition 1927-1931 (Stockholm 1934-48) Vols. I-IV.~~ |

Chronological limit
Non typo - mix ete?

in their true historico-geographical setting

In order to place the finds at Bamboula it is necessary to discuss the occurrence of stamped pithoi in the Aegean area. The custom of rolling cylinder seals on the surface of large storage jars while the clay was still damp appears to have enjoyed the greatest vogue in the Early Bronze Age, Individual storage jars seal impressions are made as early as the Tell-Halaf period ca. 4100 BC. Stamped pithoi have been reported from Byblos, Hama, Tarsus and to the south Jericho, Megiddo and Tell ed-dschamid. Practically all of these have stylistic connections with the Jemdet Nasr period of Susa, which suggests the antiquity of the practice. At Byblos and Hama occur the densest concentrations. Thanks to the efforts of C. Schaeffer in interpreting the publications of Montet and Dunand, it is possible to gain some orientation on the excavations at Byblos. The impressed sherds 4512, 5019, 5072, 5073, and 5384 belong to Niveau III, the Early Bronze Age. No. 3282 belongs to Niveau II, the Middle Bronze Age. This might be a Thay. However, the existence of 3081 bis adds to the evidence for at least sporadic continuation of the custom into the Middle Bronze Age. (It was found in Déblaiement des Murs de la Levée I à la Levée X, which is inexactly detailed but appears by context to belong more to the Middle than to the Late Bronze Age). At Hama numerous examples were found, of which at least twenty are mentioned in the preliminary report. These are assigned to Levels G III-IV (= J, apparently) which are given the date of the twenty second to the twenty first century B.C. (Report pl. XIV-XV) At Tarsus pottery impressions begin with simple stamps in EB II and continue in EB III and the beginning of MB with impressions of both stamps and cylinders, the latter more numerous (altogether ). At least one, and possibly others, was thought to have been made with a wooden cylinder. Three fragments, p 97 fig. 68 all considered to be from the same vessel were found at Jericho in Levels 1-3, the Pre-Israelite period, which the excavator thinks cannot have lasted beyond 1500 BC at the latest (Sellin + W Leipzig 1913, 108). A similar sherd was found at Tell-ed-dschamid unfortunately not stratified (Z d. deut. Palästina v. XL 1917 p 170, fig 5).

The dominant characteristic of all these representations is a very flat, unmodelled surface. The Tarsus seals have stylistic affinities, on the one hand with glyptic seals of the Jemdet Nasr period at Susa, according to the excavator, whereas the Syro-style representations, both continuous and panelled, are affiliated with stamps and tablets from Syria, Cappadocia and Nuzi. The same apparently holds true of the representations

UNIVERSITY MUSEUM CORRESPONDENCE

9. A. J. Tobler Excavations at Tepe Gawra II Pl. 88 b and p. Date ?
Philadelphia 1950

2 B.C.XXX.11
5972-3 handles

X Four examples have been reported from Megiddo V (SAOC No. 10 Fig 10-11; PEFQ 1934, 90 ff. + Pl. VI) - early part of the Early Dynastic period.

H. Schliemann Ilios New York 1881

Ilios p. 412 No. 483 Troy IIg (Burnt city)

Schliemann Trojan pottery catalog

Bibliotheca Orientalis V 1953 p60

Bittel Prähistorische Forschung p60 pl. 9, 14

UNIVERSITY INTRAMURAL CORRESPONDENCE

from Hama which have both animal and floral or geometric motifs. The stratified sub-bronze Byblos have only animal subjects, in one case with a person included in the frieze; likewise the Palestinian representations have animals.

duck- At Hama it was apparently most normal to impress seals on the body of pots, there are deviations from this rule. Two of the Byblos examples are handles. Some of the Hama duck examples are rims.

UNIVERSITY MUSEUM CORRESPONDENCE

handle side, top, top, handle

Stamp seals 1111 EB II

cylinder ~~HHT~~ II EB III side of gr. rest pedestal, hand, pot
half hand

hand of rest pedestal woman

join with waist with neck-
ring remains was pot

stamp ~~cylinder~~ II
cylinder III

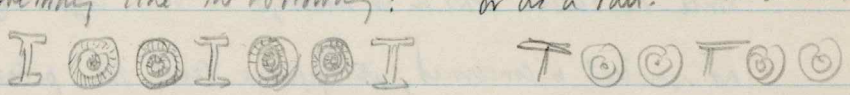
MB side of cone handle pot
hand
side of pot
side of leg woman
handle —

Turns

Cylinder seal impression on pithos

Sh 615 Fragment from rim of large pithos; vat, or even larnax. / The rim has been greatly thickened and appears to have been slightly deverted. It is profiled somewhat in the manner of a cornice, with a slight lateral depression delineating it from the wall of the vessel. The thickening and flattening of the rim provides an ample, almost flat surface on which to impress a design. Clay: gray-blue to light gray-brown throughout fired, light pinkish brown with gray-blue spots. Exceptionally well cleaned for pithos ware with only occasional larger grits but numerous small white particles. Surface areas seem well-smoothed for the most part. While different from the fabrics of other fragments discussed above, this fabric does not look non-Cypriote.

Impressed while damp on the top, inner side of the rim in rather high relief is an apparently continuous frieze possibly by a ~~cylinder seal~~ matrix. Only the upper part of the design is extant, the lower having been struck off in a shallow fracture of the angulation between rim surface and inner wall. At first glance the design appears to consist of running spirals. A minute inspection of the sherd, while not entirely excluding the possibility, does not substantiate it, either. It appears more probable that the design consists of imperfectly made concentric circles (an inner and an outer) which are not tangent. These are interrupted, possibly at intervals of three by a vertical bar crossed at the top, the presence of which virtually obviates the possibility that we have here to do with a running spiral. If the vertical member be completed as an iota the design may look something like the following: or as a Tau. It is not likely to have been any thing else.



The upper edge of the design is a slight ridge of clay thrown up in a somewhat irregular manner by the rolling, quite unlike what one would expect had an ordinary cylinder seal been used. The effect is much too irregular, with a kind of overlap over the "iota"

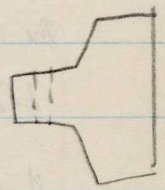
EH of design!

Max. height 4.8 cm. Thickness of wall at lowest preserved point: 2.2 cm. (it becomes still thinner.

Found in a pit which apparently belongs with a series of archaic semitic- cuttings made in Room 9 of House VII of area E (long after the house had ceased to be used). The pit contained numerous fragments of a Mycenean III C:1 coarse ware krater (sh 617), some gypsum fragments and the following distribution of sherds of native ware.

83% Plain ware (including pithoi)

| | |
|---|---|
| Red polished | .7% |
| Black Slip | .4% |
| Base Ring | 1.8% |
| Wash ware | 2.4% |
| White Slip II | 1.0% |
| LC III Decorated | 1.0% |
| Black-on-Red I-II | 3.8% |
| Red Wheel-Burnished | 2.8% |
| Bichrome | .7% |
| White Painted III | 2.4% |



It can thus be seen that there is a preponderance of geometric sherds among those decorated (about 15%) and that the terminus ante quem for the deposit is about 700 B.C. since the latest ware in it belongs to the Cypro-Geometric III period. Thus, as far as context is concerned, it appears that the pithos sherd under consideration could range in date from the Late Bronze Age to the seventh century, B.C.

Lindos I Les Petits Objets Berlin 1931

The shape and technique of the pot represented by this fragment sets it off from the others discussed. Equally different is the design. I do not, in this case, even propose that the design was impressed from a cylinder seal. Rather, a matrix of wood or bone, perhaps even an incised spindle whorl will have been used to make the impression. The design as I have restored it is not unlike that on spindle whorls found in considerable numbers at the settlement of Bamboula*, viz., incised circles. If the stratigraphic fix is actually much later than the Bronze Age, as seems likely from its rim, it is even better to the spindle whorls that we shall look for a link with its decoration.

* cf. e.g. Mi 106 Tomb 9 (LC I A) Mi 104 D(A) below LC II-III Mi 136 E D 1h LC III A

In dealing with relief pithoi of the Archaic (Greek) period, one makes a sharp distinction between those which have hand-modelled or hand-incised representations and designs and those which have stamped and rolled designs°. It is, of course, with the latter that we are concerned, and these are now thought to come into use around the end of the third quarter of the sixth century B.C.* Concentric circles play a considerable role in the decoration of both Cretan and Rhodian stamped pithoi+; and it would not be surprising if this particular element of design is a survival or continuation of the Bronze Age type represented by the Bamboula spindle whorls. To be sure there is no exact parallel available for our design. The "T" or "I" motif, as the case may be, is at least known on archaic relief pithoi of the hand incised class.x In any case, the combination of circles and an iota or tau-shaped element is not difficult to imagine in the period under consideration++. And although archaic pithoi have decoration on their sides, par excellence, the rims too are sometimes decorated°°

C. Blinkenberg Lindos I 255 ff T. Dunbabin "Cretan pithoi in Dr. Grammikakes' collection" BSA 47 1952 186.

* Dunbabin loc. cit

+ cf. Hesp. XIV pl. 32 BCH LXXIV pl. 20:1 Lindos pl. 40: 912 c

x BCH LXXIV 163 Fig. 15:10

++ cf. Lindos I pl. 14: 394

°° cf. Hesp. XIV pl. 30:2

The above discussed context of sh 615 allows only a rough dating, especially as it is difficult to guarantee a distinction between Cypro-Archaic I and II classifications when one has only sherds and not whole pot shapes to go by, as in the present case. More evidence is needed to be sure that the practice of rolling seals or matrices on pithoi existed in Cyprus 50-75 years prior to the first reported instances elsewhere. Tentatively, however, this would seem to be the case. And such a conclusion is strengthened by powerful circumstantial evidence:

inspiration in the form of spindle whorls, and probably other artefacts, must have been abundant in re-used Bronze Age graves Ⓑ for the design; and the very practice of making relief impressions on pithoi is attested at Bamboula, if not elsewhere in Cyprus, in the Bronze age ~~[illegible]~~. Fragments of such pithoi or even whole pithoi may well have been seen by early geometric or early archaic potters who adapted the custom to their own taste. It must not be forgotten that two of the impressed designs discussed in this paper were on face knobs.

Total ht. of 402 = 1.7cm.
Eh. of design ca. 7cm } check with Sh 615 design ht.

T38/Bamboula is an example of this w.p.

I do not propose actual use of a Bronze age spindle-whorl, as this would not have worked well, and would have produced very small cones.

cf. Lindos I pl. 14 : 402 (in bone) for type of rounded matrix which ~~cones~~ could have been used to prepared in larger format.

~~cones~~, there is no guarantee for the dating of these artefacts. Some may well be Br. Age. cf Lindos I 134

It is true, of course, that concentric circles were common on Cypriote pots since Cypro-Geometric III (beginning ca. ) but these seldom have an orthostat fresco character or are combined with rectilinear elements.

Cylinder Seal impression on jug handle

Sh 545 complete handle, with small adjoining portion of wall at top and base, from a large jug of the Plain Wheelmade II variety with handle from shoulder to mid neck. Clay: light pinkish To orange-buff fired light grey-green in spots. Contains much fine and medium, mostly dark, sand and a few very large white grits.

A continuous impression the length of the handle was rolled while the clay was quite soft: in addition To the ridge defining the pattern of the cylinder seal, an additional ridge of displaced clay was thrown up on each side, as in the case of Sh 580. The width of the design, and presumably of the seal, was 1.7cm. The design is of such a nature that no point of beginning and end can be discerned and hence no estimate can be provided of circumference and diameter.

The design consists of a stem, represented by two closely set parallel ridges, from which sprout, in close succession, finely outlined antithetical leaves, in the form of tear-drops. The relief is deep and, for the most part, clean.

Maximum height of the fragment is 19.7cm. Width of the handle is 3.5cm.

Tomb 13 No. 39 Burial Period B LC II C

hunting frieze (CXXVI)

Although there are precedents for the cylinder seal impressions in the Levant, the example from Bamboula is almost certainly derived instead from the relief decoration on metallic vessels as it occurs in the Minoan-Mycenean world. The foliate band pattern is directly from the same source, occurring both in the ceramic repertory (CMP 397 Fig 69 Hohlschlopp 9 Foliate band II 424) and directly as relief decoration on rims and handles of metal vessels (CPM II M2:6389). The pattern is also known in Cypriote or Cypro-Minoan workshops Schmidt/Furumark (CXXXVI) p 642-643, etc. all these are dated LMIII-LM I p. 623

No: 786/7 grave 5

A. Murray

B&C. Pl II:872ab as demonstrated by the handles of the bronze vases from Enkomi. But a comparison ~~between~~ of one handle with the Enkomi handles shows the metamorphosis which the delicate Minoan-Mycenean pattern underwent: ~~there is no parallel~~ The plasticity, the sharp definition, the clear outlining of each leaf is lost in the flat, massive stateliness. Exactly the same thing may be said of the tree pattern ~~which we considered~~ of the ~~cup~~ seal impression on Sh 589. One has only to compare it with the plastic ~~leaves~~ leaves of the rising branches on the ivory draught box from Enkomi to see what an essentially Eastern artist does with Aegean motifs

B&C Pl. 1

or yet another example Schachtgräber Pl. CXIII top.

see H. Kantor AJA 51 (1947) 98 for a recent discussion of these ivories. She quite rightly distances herself from the view that these ivories are the product of Mycenean craftsmen.

p. 196

390 Grave IV

about .5-6cm. maximum

The figures are given in low relief. The modelling is realistic and the artist has laid great emphasis on showing the powerful musculature of the bull's leg. The musculature of the man's calves and ankles is also clearly indicated. On the other hand features of the bull's head have been summarily indicated. The eyes are not shown at all and one cannot be sure where the mouth is. This is in contrast to the meticulously rendered hooves of the beast. The features of the man's head are rendered quite clearly but all between head and calves is done most summarily. Hands are not shown at all and the encircling position is not really carried through anatomically. It is possible that the man is supposed to be wearing a knee length garment

Max. length 12.2cm. Max. h. 5.6 width 3.1 cm.

Surface Find. Picked up about 10 meters south of the southwest corner of Area D

Only in the Late Old Kingdom [W. Smith A History of Egyptian Sculpture & Painting in the Old Kingdom London 1946, 220] 732 Sm65

The motif of confronted fighting bulls is purely Egyptian and occurs at least as early as the Middle Kingdom [L. Klebs Die Reliefs und Malereien des mittleren Reiches" Abh. der Heidelberger Akademie der Wissenschaft Phil-Hist. Klasse 6. Abh. (Heidelberg 1922) p. 88, with references] Although Egyptian representations are quite consistent in the posture of the bulls – in fact, they are often shown being separated at times [A. Blackman The Rock Tombs of Meir I London 1914 / Pl. XI] - the most usual representation is of two bulls seen in profile pushing forehead to forehead, while an attendant with a stick stands behind each, to spur on or separate the bulls as the case may be. A representation startlingly similar to ours occurs in Tomb 17 at Beni Hasan [P. Newberry Beni Hasan II London 1894 Pl. XII]. The bulls' stance, position of tail, neck and head, proportions of men, are remarkably in accord

Nu 913.32 K673.2

with the seal impressions. The motif occurs seldom in the Near Eastern iconography and offers fewer points for comparison (L. Klebs Die Reliefs u. Malereien des neuen Reiches 2. Abh. Heidelberg 1934, 67, with references). Three salient differences must be pointed out between the Egyptian prototype and the seal impression. The first is the position of the horns which on the latter are bothered in miniature, keeping the foreheads of the bulls upright. The second is that the hind leg of the bull nearest to the observer is thrust forward rather than back; thirdly, the men behind the bulls do not have sticks but appear to be leaping or crouching. Superficially the position of their hands reminds one of the position representations with hands tied behind the back (Cf. e.g. L. Borchardt Das Grabdenkmal des Königs Sa1hu-Re Bd II Leipzig 1913 Blatt 5) Actually, we shall probably have to content ourselves with the fact that, for whatever reason, only the idea of the man behind the bull belongs to the Egyptian prototype, whereas the position of the man himself is the invention of the adapting artist. [ The size of the bull ~~must be~~ probably excludes any possibility — which in any case would be remote — that the artist knew of Kuhblacken which, though apparently not encountered in ancient times, presumably a northern custom is reported to be a genuinely Hamitic practice H. Baumann Völkerkunde von Afrika (Essen 1940) 90-91.

913 B458

The position became well-known in the whole Egyptian world, of course. Cf. Megiddo Pl. 4 Chicago 1939

Stylistically the bulls derive from the Minoan tradition and rank among the finest glyptic representations of that tradition. The forward thrust of the outward hind leg seems to be standard Minoan practice ~~(cf. e.g. MA 14 618 Fig 88)~~. Several examples of standing bulls can be cited with hind legs in this position and with fore legs in various positions depending on the particular activity of the bull: a charging bull similar in many respects to ours on an oval onyx from Phaistos (MA XIV (1904) 618 Fig 88); and a bull being beset by a lion on a gem from Vapheio (Ephemeris 1889 Pl. 10:18 = Tsountas and Manatt The Mycenaean Age 1897 225 Fig 108 = PM VIII 124 Fig. 74)

LM III a

LH II a

Ch 720

dated by Evans *loc. cit.* to the transition from the Middle to the Late Minoan Age

This latter example is particularly close in style to the Bamboula piece. One might also adduce the intaglio of a bull captured while standing on a tank, from ——— , for similarity in the expressive modelling of tensive strength. The horns of the Bamboula bulls are even longer and more graceful than those in the examples just cited. In the Minoan rendering the brutal shock of collision, so dear to Egyptian realistic feeling, is eliminated in favor of an effective spacing of the animals and a graceful decorative interlacing of the horns. Yet another example exhibiting some stylistic and leg position similar to our bull occurs on an entrance passage at Knossos (PM II Pl 2 568 Fig 512a). This is spoken of as an exceptionally large impression and appears likewise to be of double register with representations staggered. Yet another representation occurs on an oval seal from ——— (PM IV Pl 2 809 m)
LM II-I

PM I 377 Fig 274 cf. also PM IV Pl 2 564 Fig 534 (cow)

cf. also the Vapheio cups Eph. 1889 Pl. 9 lower right for bull position + modelling (MP Fig 27 top right)

Vapheio cups apparently LM II cf. Chamberlain, 49.

Discuss how happened

Stamp Seal

S3 published AJA 42 (1938) 268 Fig. 10a cf. p. 270 Square stamp with pierced lug handle, the top of which is broken off Clay: red-brown at core to brown outside; said to be well-baked and slightly burnished. The object itself is now missing. Quadruped to right with two legs placed up on uncertain object which lies horizontally with two vertical protuberances, ~~perhaps the corpse of another~~ animal with legs extended into the air. The standing quadruped has an outspread wing(?) on either side in front, attached to its breast(?). Its head is rendered vaguely ~~but more seems to be no justification for its published description~~ with perhaps something above it. Daniel described it as the "tufted head of a bird of prey. In view of the summary workmanship, the possibility cannot be excluded that what has been interpreted as wings and uncertain object below shared perhaps entirely may be attempts to indicate mountainous terrain, particularly since the so-called "wings" seem to be quite in front of the animal.

5 cm. square PH: 3 cm. Thickness of stamp part 1.7 cm.

Area A Level D:2 House VII (2) LC III A 1225–1150 B.C.

Found in a re-used pit in the north corner of Room 8, therefore discarded, perhaps because the top of it was broken in antiquity.

The fact that this seal exists in Terracotta raises problems. The normal material for seals is stone, obviously for durability. Furthermore, the usual seal is in intaglio technique and produces a relief impression. But the representation on S3 is, apparently already in relief. It would appear that an approximation of a stamp seal with a blank surface was prepared in clay, and an impression stamped from an actual seal while the clay was still damp; after which it was fired. Had a mould been made of an actual seal, the

$\frac{2.6}{11.4} = \frac{4.6}{x}$

11.4 × 4.6 = 684 + 4.56 = 52.44

2.6 ) 52.44 = 20 (52 ÷ 2.6)

figures would be negative. Prof. F. Matz has suggested to me the possibility that our piece may be a kind of sample of this particular design, which could thus conveniently be sent from one workshop to another to be copied.

The overall shape of this terracotta stamp seal allows it to be ranged with the so-called Sliced-Type* of native seal although there are, to my knowledge, no really close parallels. Perhaps the nearest parallel which can be cited is one† which Hogarth assigns to Class II, the Hattic period, 1500–1200 BC, which would also accord well with the date of our piece. The square shape of the face is paralleled by a small number of green Steatite found at Idalion° with the representation of a Boxer Ring Type bull. / The style of the representation on the terracotta stamp – in so far as one can speak of style – seems to connect it with the Minoan-Mycenean world. The first parallel which might spring to mind upon seeing it is the Lion Gate at Mycenae; and the same motif, whatever its ultimate oriental derivation, occurs on Mycenean artefacts, such as an ivory plaque found in the House of the Sphinxes.⊕ Professor Wace is inclined to regard the standing figure of S3 as a griffin and the object to the right below as horns of consecration. These latter have a somewhat similar position in the ivory pyxis just cited. The wing position of S3 is also attested ~~in Mycenean art~~, on fragments of an ivory pyxis∞ from the same House of Sphinxes. Certainly the execution of the seal is very coarse and crude; it may moreover be badly worn. In any case I should hesitate to think of the design as more than merely local or at best Cypriote imitation of a motif perhaps not completely understood.

The Mycenean parallels cited are apparently in an LH IIIB context⊙, thus suggesting the period within which the original of our slightly later stamp probably was produced.

* Hogarth 21 Fig 17 : up. A+F

† Hogarth, 33 no. 148 Pl. II

° SCE II 536 : 941 and Pl. CLXXXIV Pan. 1 = LC IIIA?

cf. BSA IV 618 &

⊕ ABSA XLIX Pl. 38 : C I am indebted to Prof. A. Wace for suggesting this comparison

∞ ibid Pl. 39 : C

⊙ ibid p. 239

However,
of this fragment. / even if the deposit had been sealed, it would be difficult to date its lower limit more than roughly because one cannot necessarily guarantee a distinction between Cypro-Geometric III and Cypro-archaic I pottery classifications from sherds alone while shapes and contexts are needed for absolute certainty. More evidence must therefore be forthcoming before we believe that the practice of rolling matrices on pithoi existed in Cyprus anywhere from 75-100 years prior to the first reported instances elsewhere. Tentatively, however, ~~I suggest this interpretation and point to pivotal circumstantial evidence brought~~ It is nonetheless, that the very practice of making rolled impressions on pithoi is attested at Bamboula, if not elsewhere in Cyprus - in the Late Bronze Age, but nowhere else in the Greek (or for that matter, non-Greek) world. Fragments of such pithoi or even whole pithoi may well have been seen by Late Geometric or early archaic potters who adapted the custom to suit their taste.[72] It must be remembered that Sh 579 was actually found in a reused Bronze Age Tomb and that Sh 720 and Sh 580 were surface finds.

| Style | | Date | Use |
|---|---|---|---|
| Baby/Levantine | S102 | c. 17th B.C. | c. 14th B.C. |
| Minoan | Sh 720 | LM I-II | ? |
| Min/Myc | Sh 580 | LH III | ? |
| Min/Myc. | Sh 579 | ca 17/16th B.C. | 13th B.C. |
| Min/Myc. | Sh. 545 | ca 17/16th B.C. | 13th B.C. |
| Myc/Cypriote | S 3 | LH III | 13/12th B.C. |
| Cypriote | Sh 615 | late 8th B.C. (?) | ? |

Although two of the Sh sherd specimens are unfortunately incomplete their inclusion in the same general LC II-III context is justified by the context of the shortlisted examples

We have thus seen that a well-attested Levantine custom was being practiced in a/ no doubt small but prosperous Cypriote kingdom in the 14-12th centuries B.C.[72] What is striking is that this custom is attested (so far at least) nowhere else at this time and had apparently long since died out in the region of its origin. The

potters ~~as practised~~ working at Bambhora, ~~operating with~~ used both levantine and Greek styles. Minoan Myc.
In technique they did not slavishly follow eastern practice but innovated, as the in the sense of material mind
handle Sh 545 shows. Bamb. craftsmen ~~apparently~~ They were also ~~patently~~ prominently conversant with native Cypriote (S3). Equally sub-
Shishing is the fact that they seemed to prefer ~~to work back for~~ seals which ~~originated~~ and originated
considerably earlier, in other words, antiques. For the present, there is no possibility
of explaining this complicated situation, nor even any bases for speculation. In any
case, the circumstances that ~~a great~~ an antique ~~exotic~~ practice involving use of
exotic, antique designs ~~as~~ found its
expression on ordinary native/Cypriote pottery is the surest guarantee ~~that~~ we
could have that ~~not~~ Aegeans of any kind but Cypriotes themselves
were responsible for this phenomenon.

It is not possible to be certain whether they intended the impression ~~of~~ to merely decorate or merely to identify
the jar – or to do both; but in any case the decorative appeal ~~effect~~ of ~~complete~~ an impressed
border around an entire pot must not be underestimated.

Cylinder seal impression on pithos

Sh 579 Two fragments from rim of a large vat. The rim has been gently thickened and squared and provides a large flat surface on top. Clay: pinkish brown throughout; light gray-green to light gray-pink on the exterior surface. Full of fairly large dark sand particles with small white grits; apparently shaw bound. The surface is quite coarse and rough with many pocks, chips rather easily. Probably handmade

6.3
12.6

Impressed while damp on top of rim in quite low, flat relief is a continuous frieze by a cylinder seal, the height of which was approximately 2.5 cm. and the circumference approximately 12.6 cm., giving a diameter of

The representation consists of a large tree (or plant) a bird with long tail flying right, a smaller simpler tree (or plant) and a similar bird flying left. The first tree has seven leaves, the second, four. The design of the leaves is plain, like a few drops, suggesting a willow tree. The birds are shown from above with wings spread out behind, but with head in profile; the tails stream long and graceful. The eyes of the birds are given as 2 concentric circles and the feathers of the upper wing of the right bird are indicated by parallel incisions; but in general the rendering is extremely simple almost naturalistic

H (of smaller bird) 9 cm. L. 11.4 cm W. of border 1.9 cm W. (of rim): 3.6 cm.

T38 No. 20 This was a Bronze Age tomb disturbed by a geometric intrusive burial and probably subsequent flooding. A complete analysis of the situation will of course, have to await publication of the Tomb. The bronze age use of the Tomb is inferentially late in the L C II period. The local context of Sh 579 (and its position in the lowest level) suggest that it belongs to the Bronze age burial. However, the general confusion in the Tomb prevents this from being absolutely assured.

PM IV 2
609 i

A final consideration:

although, as we have seen established, there is some precedent for the application of cylinder seal impressions to vases of pots, we must point to the rather common occurrence of relief decoration and (metallic) vessels of Minoan-Mycenaean origin, which may It may well be that the ornamentation of our pithos vase is in imitation of an attempt to imitate this effect. Such an inference is strongly supported by the occurrence of the impressed handle, Sh 545, which will be discussed below as an obvious case of such imitation at the same site.

extra examples in connection with Sh 545

The occurrence of these patterns from the Minoan-Mycenaean world on ordinary native Cypriote pottery of the humblest kind is the surest guarantee that we have to do directly only with imports, not mere makers. It would be the worst misuse interpretation of evidence to suppose that because Minoan-Mycenaean seals were in circulation at Kommos that there were therefore also Minoans and Mycenaeans there. There may have been there, or in Cyprus; but these facts cannot be made to say so. Rather they indicate that the finest products from the main land in many cases were freely exported to the Near East. How exported and for what, we do not know. But we shall no more assume the presence of Minoan-Mycenaean craftsmen in Cyprus from these seals than we should assume the presence of a Babylonian craftsman, from the existence of the Babylonian seal

White Cretan seals H. Frankfort Mesopotamian Syrian & Egyptian & Early Indication London 1924 Pl. X

Syria Vol. XV 1934 P XLI No. 1 Sarcophagus with two Columns

" 12 1920-21 series of articles by Potter on Hittite art with many drawings.

V 1924 Pl. XVI Sarcophagus

VIII Pl. 31 "

IX R. Dussaud Observations sur la chronologie du IIe millénaire avant notre ère. p. 131

X Joseph Walter Le Prototype Ionique des Animaux galopants dans l'art de l'Asie antérieure. p. 85

XI Pl. VII pp. 68 Louvre picture

Pw. (Gorgon) SV with Robbe This might be a welcome illustration of the peculiar which stood at the beck and call of Proteus; in any case, the Odyssey must have proves that seals ~~were known to~~ known to in the Mediterranean in pre-classic times

cf. O. Keller Die Antike Tierwelt I (Leipzig 1909) 407

A. Kalkmann u. Pflanzenleben auf Münzen u. Gemmen IV 22-24 CJ 265 .I6 +

BM VI A 21

The ultimate origin of the motif (still containing the Near Eastern); animals flanking a plant

C. H. Frankfort, Cylinder seals (London 1939) 205. Nevertheless, even within the Oriental Tradition the motif of birds flanking a plant is not unusual, though it does occur, as on a cylinder seal classified as Cypriote in the Louvre, assigned roughly to the 2nd half of the first millennium

Cyprus

Eg. Contenau La Glyptique Syro-Hittite Paris 1922 Pl. XXX: 201 and p. 158

C. Krüger Der fliegende Vogel in der Hittiten Kunst bis zum klassischen Zeit Quakenbrück 1940, p. 16. Since this as a plyptic theme is essentially unsuitable for anything but cylinder seals, we might well expect the motif to occur much less often in Mycenaean glyptic which as a matter of course preferred ~~flat stamps~~ gems and intaglios. Nevertheless, the elements

* The actual juxtaposition of bird and plant (Cretan heraldic) occurs on inlaid dagger blades from Mycenae cf. Karo Schachtgräber Pl. XC III 765 ~~XCIV~~ Egyptianizing

gyptus of. Brown AAA 1948

Cylinder seal impression on pithos

Sh 580 Frag. from belly or shoulder of a large storage jar. Clay: light to dark grey at the core, which appears as a definite layer, to light pinkish-brown elsewhere. The surface is well-smoothed, perhaps even wet-smoothed. Much fine dark sand as well as scattered larger grits, and a few quite large chips of soft red stone. The surface has a few pocks and air holes. Wheelmade. Appearance and technique perfectly normal for LC pithos ware.

Impressed horizontally in a band around the entire pot(?) is a frieze made with a cylinder seal. A long strip of probably quite soft and wet clay was placed around the pithos and then a seal rolled across it, causing the excess clay to ooze out from the band rather unevenly. The height of the seal was 1.9 cm. (or at least of the representation). It appears that the representation consisted of one long and two short units (to be described below) giving a circumference of 7.6 cm. and a diameter of approximately 2.4 cm.

The representation consists of three creatures with long pointed snouts large eyes, and long, mammalian(?) bodies which flow into each other. Just below the head in each case is a kind of double curve which may be intended to represent feet or paws or even fins. The snouts are furnished with four wavy lines which seem to represent wrinkles. Rising from the center of the back of each animal is forward curving curve; along the back of the head and on back of each animal is a row of dots. The exact biological determination of these animals is difficult but there can scarcely be any doubt that the artist had in mind seals or otters or some such amphibian mammal. The curves over their backs must represent waves and the dots spray.

The relief is quite bold and deep and the modelling vigorous; but the upper frieze band of Sh 720

max. L. 15.1 cm. Max. L. 9 cm Thickness 2 cm Height of added band .3 cm

Sq {81/73 - 2 unpubl. unidentifiable sherds from Tiryns seem to be certainly same ware but shapes have rims

Found in the topsoil of the southeast part of Area E.

Underlying the representation as a whole is certainly the ware pattern as it appears on the hearth of the megaron in the Palace at Mycenae (Wace Mycenae Princeton 1949, p. 89). This is not, to my knowledge, a common pattern; nothing very much like it is presented seems to occur in the ceramic repertory, either. One can however cite the approximate design on several Mycenaean pyxides as being fairly similar. ++ ABSA 49 (1954) pl. 39 a (LH IIIB) On the other hand But neither is our design a common one. Once the artist breathed organic life into the waves, their repetitive crests as the living creatures, he posed for us a most difficult interpretative problem. Are the creatures thus suggested - with their pointed, mumbled snouts - really water animals - or amphibian at least? One might think of seals/ - the dog of the sea, - for example. Accordingly, the faint suggestion of a hind foot would correspond to this or rudimentary paws, the secondary crest arising out of the middle of their back would be an actual wave, the dots along their neck and back would represent drops or bubbles tossed back by the wind. × Alas, I can this explanation may not satisfy all comers. The pointed head might be perhaps interpreted as a bird-head, the subordinate crest as a bird arising

The entire creature as a griffin, such as occurs on the famous dagger blade from Mycenae (PM I, 711 Fig. 534), If this explanation is accepted, It must be noted from Jones Schachtgräber 747 Pl. XCII Tiryns Vorbericht ca. 1500 p. 345 Bossert 287 att. 51 in this case, however that the griffin has no crest and that the dots become meaningless ornamentation. However the representation on the dagger as it is far from being typical. Most griffins of the period have an altogether [It must be admitted that this would not be close to usual griffin representations as I have already indicated. See A. Brown AAA 28 (1948) 19 for a recent compilation of contemporary examples & literature.

× Is this perhaps a welcome illustration of the φῦκος of Proteus? In any case, there is ample proof that seals were known of in the Mediterranean in pre-Classic times. See O. Keller Die Antike Tierwelt (Leipzig 1909) 407 ff; also PW sv. Robbe.

Pylos? ojpa 1956

the only remotely similar motif of those collected by Furumark in MP is the cuttlefish pattern MP 323 Fig 54. It can be seen at once that our pattern is quite another thing

for a similar unidentifiable representation of this idea by some means of Furumark Motifs Fig. 95. 226 Bibl. 95.

Tiryns I, 192 Abb. 139

different cut. + cf Hesp. 9 (1940) 288 Fig. 29

Wace suggests 1 of 2 or 3 bands pl. 1-5 shipyard p. 87

earlier within limits of MM II Gaul contemporary with Middle Cycladic III

perhaps closest in type could be a sealing from Hagia Triada PM I 712 Fig. 536 Zakros hand which indicates just how far an artist is from a realistic bird repr...

ASA Cens 8, 1925/6 71-156

Comparisons

JdI 13 (1898) 29 Fig 1 Rim of a bronze bowl

Sh 579 a-b birds Kano, Schachtgräber Pl. XVIII

DF 221 M9 K3 XXI : 24

XCIII : 765

Same Plate reliefs as oriental + correct sub effect

cf. also Megiddo Ivories

Ditto, p. 45 DF 221 M9 K6

MP 258 Fig 32 replica

PM Vol. II 93 flower (or tree) Ephh 1889 Pl. 9 CX

Rodenwaldt Der Fries des Megarons von Mykenai, p. 13

Megiddo Ivories Wilson + Alley pl. 51

PM V.II Pl. 1 : 340

Babylon Expedition Series A: Cuneiform Texts Vol. XIV A.T. Clay Philadelphia 1906 p. 15

Pt 2 : 614

Frankfort Arrhaeology Pl. XX 1 h-l middle register

892, 3 Un 35 cl. sem.

Sh 545 handle Kano op. cit Pl. CXII

Enkomi Br Ea. Pl. 21, CXXXVI

MP 397 Fig 69 Hatchet Imp 9 Polished bowl 11 + 24

p. 282 Fig. 129

p. 226 Fig. 95

PM V.II Pl. 2 : 639

Sh 720 ball PM V. I : 398, 432

698

pointers of prisoners with hands behind back Megiddo Ivories Pl. 4 Wilson Alley cf. also Pl. 51

PM V. III : 92

129

187

Tsountas + Manatt, The Myc. Age, 225 Heritages adapted from PM or Ev.

AK 1150 K2

PM V. IV Pl. 2 : 564

568

609, m

83 bird-lion? PM V. IV Pl. 2 613, 608, e

Sh 615 running spiral (later) Kano op. cit. LXXXII : 727

V

A. Persson Royal Tombs at Dendra near Midea p. 95

" Near Tombs " " " Pl. VI

similar distortion of animal bodies in the horizontal plane Kouo Schachtgräber, 136
Dog heads are adaptation of wave pattern cf. Wace Mycenae Pl. 97a

Bull ... cf. MP 241, 3

Circles on archaic pithoi: Desp. XIV Pl. 32 Crete

Design on rim " " Pl. 30:2 "

Rhodian body BCH LXXIV P 20; 1 Rhodian

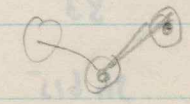
Pl 23: 1 wave connected ~~Lotus~~ p. 163. obliquely:

wave Pl. 24: 2

Tor I motif: Rhodes p. 163 Fig 15: 10[1] hand-made design

Griffin's Progymna II, 143 Fig. 576

C. Blinkenberg Lindos I Berlin 1931 Pl. 40 912c



Piggott Prehist. of India

Schaeffer dates Byblos Level III -2100 SC, p. 72

Level II 2100 - 1600

Level I 1600 - [illegible] Montet + Dunand

q. SC Pl. XVIII Thanks to the efforts [illegible] it is possible to gain some orientation on the excavations at Byblos. All the impressed sherds from 4512 to 6050 belong to Neolithic III or Early Bronze Age; the relative concentration suggests that the practice was most widespread in that period. No. 3282 belongs to Neolithic II or Middle Bronze Age, this might be a survival. The existence of 3081 bis and 3082 bis (Neolithic II) was found in "Démolition des murs de la levée I-X", which is not exactly datable but appears by context to belong more to Middle than Late Bronze Age,

Démolition des murs de la levée I à la levée X

Hama occur generally on what according to descriptions appear to be large plain white storage jars.

Numerous examples found at least 20 mentioned in text with annual band or geometric representations; no sizes given. Subjects: similar subjects found on other seals q. p. 42 N. 6 appear to be large. Dates G III-II (= J apparently) to the 22nd-21st c. B.C. Pl. XIV-XV

H. Ingholt Rapport Préliminaire sur Sept Campagnes de Fouilles à Hama en Syrie Kjbenhavn 1940 Engravings of type mix: q. XV -5,6.

Earlier occurrences

Byblos, Fouilles de M Dunand 1939 Paris No. 3232; repetitions 5072, 5073
5684 ; also 6050, 4512, 5019, 3081 bis Pl. CXX XIII

one frieze only — all use flat relief

G-L. XII - Niv. II 3232 : 8.3 by 8.1 width of frieze 1.6 cm — lions r., stag r. (upside down)

Denomination of levels of Level I-X — 3081 bis : handle 17.1 cm high — frieze not identified

Lev. XXII - Niv. III 4512 : handle 6.8 cm long — 2 grazing bulls (or cows) between them a person with one arm raised the other pointed down, apparently holding back, bearded? Fish? one each end

XXIV 5019 sherd 2 cm h. ~~relief~~ impression Largest d. of sherd 7 cm. Apparently an antelope with long horns.

XXV 5072 sherd 8 cm. l. h. of frieze 3.5 cm. lion standing + an ibex half kneeling reversed directions i.e. upside down

XXV 5073 ~~Shaft~~ Lion neck 9.5 cm 3 cm high frieze 2 quadrupeds (goats?) going to right with 2 angles as filling ornaments

XXXVII 5684 - sherd from lower part of pot in ordering clay with flat bottom. ht. of frieze 2.3 cm. An animal with 2 heads at each end - goat + lion is attacked by a winged lion with indistinct object between them.

surface — 6050 - Handle red clay with calcite lime particles l. 11 cm. Signs

Wilke altorientalische Siegelbilder Leipzig 1910 MVS 25
Moortgat Frühe Bildkunst in Sumer Leipzig 1935) 61

Ref. Sellin - Watzinger Jericho p. 97 Fig. 66 — Troy I - p. 18-20

R M Engberg & G. M. Shipton Notes on the Chalcolithic and Early Bronze Age Pottery of Megiddo p. 31-39, PEF 1934 Pl. VI - 90-93 Ztschr d. deutschen Palästina Vereins t. XL (1917) p. 170 Fig 3+4. t. XLIX (1926) p. 143 Fig. 125

Symmes seals of the Stalk + gotte type in copper age

Skokloster Högåker Symmes of 1930-32 Pt I van der Osten 184, ~~185~~ 186
generally with Germ. designs

From Miss Goldman's ms.

No 2. is a porphyry rectangular stamp, with bar grabbed back, 1 hex to left hand missing, crude work cf. Chantre Museum en Cappadoce Fig 147, p. 162 (pre-dates Bronze II

pottery impressions begin with simple stamps in EB II + continue into EB III and beginnings of MB with impressions of both stamps + cylinders, latter being more numerous are 14-made by wooden cylinders, probably others

2 kinds: a) more close to geometric seals of Tarsus Mersin pers. at Susa

b) figure style including both contorsions + panel arrangements with close affinities with stamps on tablets from Syria, Cappadocia + Nuzi

Tarsus-on body - Horses or rein

simple impressed pot boss at Troy - cf?

Inscribed Seals Oxford 1920

Square seals Hittite D.G. Hogarth Pl. VII 209, 210, 211 (all studs cf. esp. No 211

Class III Aeschian-Hattic 1200-1000 B.C.

Pl. V p. 33 No. 148 - Class II Hattic 1500-1200 B.C.

Hittite

Square seals are found with some frequency during the second millennium. While there is never the slightest resemblance in the style of the representation, it is those which in anything approach the Babylonian seal amulet in shape, particularly one assigned by Hogarth to class II, the Hattic period 1500-1200 B.C. In general the shape of our seal belongs to the stud type (Hogarth p. 21 Fig. 17), (cf. esp 4 and 5) though here are two really close parallels.

ADI Pl 8:19a Bearded man standing behind a boar which is walking. L. hand raised to nose, R. extended as if to grasp leg of animal, although clothed in a tight fitting garment reminiscent of that worn by Padded Dancers, he has no padding. However, the genitalia are indicated as if placed outside the clothing. Countrain pinax, probably EC.

CVA Heidelberg Pl. 12:8 Bearded man in short garment running behind horse in Kniclauf His arms appear to be extended before him but it cannot be made out with certainty what he is doing MC amphallos

F. Matz Torsion Akademie der Wissenschaften u. Literatur
Abh. der geistes- u. sozialw. Klasse
1951 Nr. 12
Ak. der Wiss. u. Lit. in Mainz

hydrialamp Kylix Pl. CXXX 1α

5390 - Pl. CL 11

~~Childe BSA 1901/02 7f Abb. 43~~

MA 14 1904 Tf. 40, 2 + p. 618 Abb 87
40: 5 626 926
40: 19 618 87
520 11

Bulletin 4 1918 Pl. 5, 1
4 " " 5, 4
" 5, 5
5, 6

Wace 1932 Ch. Tombs Pl 28, 34

Ephem. 1889 Tf. 10, 9
p. 165 Nr 9
10, 10 Nr 10
10, 11 Nr 11
10, 19 Nr 19
10, 20 Nr 20
10, 22

Asine 372

Pylos II 145 Abb. 556
144 a 582

p. 173
Nr 576 - Tomb Chamber
interesting!

cf. Tf 7 Dor Amn

Up arch design p. 546 Fig 30. P ——— Pylos II p. 148 Fig 609

~~knife~~ bacile

Marinatos: Asine 237 Nilsson Stockholm 1938 Fig 169 (232)
pictorial with hands of overlapping discs + broad raised bands - zig zags, dotted
triangles, cuttlefishes having bone, unusual spirals; in area of arms disks
ripe decoration, etc.

Compagnie de Fouilles à Ras Shamra 1-2, 289 Fig 3 - Assyro-Hittite?
5-6; 149 Pl. XXX :2 Syrian Bichrome krater
3-4, 11 Fig 7 " " "

SCE [illegible] Pl. LXV no no! engraved relief pithos sherd?

R. Engberg & G. Shipton Notes on the chalcolithic and Early Bronze Age pottery of Megiddo chicago 1934 31-39 very flat velvet like Byblos [illegible] 2 rather abstract animal (A-B) & (C) more naturalistic. one floral design derived from Mesopotamian culture sphere all strap S [illegible] Later Jemdet Nasr and early dynastic period in Summer

Frankfort Cylinder Seals London 1939 Pl. XXXI 1-k; Tues

A. Moortgat Vorderasiatische Rollsiegel P 70: Hess O'Callaghan Aram Naharaim later a list of Cylinder seals

Watzinger Denkmäler Palästinas Leipzig (1933) Pl. 33 Abb. 76

~~Ivory Idols with Goats 3-4, Pl. VIII, 2~~

origin of Canaanite ware Corpus of new Eastern seals in N.A. Collections Pl. XVII 105-6E
also P. XVIII XIX ; XCIX

Bossert [illegible] relief pithoi

K. Masner Die Sammlung Antiker Vasen u. Terracotten Wien 1892 p. 18-20
Nr. 207-210 (pithoi)

William Robins Richardson The Minoan-Mycenean Background of Greek Athletics Philadelphia 1935 Diss.

Stamped Pithos sherd

S102 published AJA 42 (1938) 266 Fig. 5 Frag. from neck of a wheel-made storage jar. Clay: brown at core to light pinkish brown at the surface, with fine sand and lime

cf. AJA 52 1948 181 SN.NO.6

WM?

made while clay still soft.

Impression runs up and down and was continuous; Four human figures, all debout and with hats. From right to left: (a) figure in long garment split at front between the legs and open, embroidered with arrow dots. Arms held against side and perhaps holding an object in front of the chest; sword(?) at left side; Hat tilted to figure's right; (b) figure standing with legs athwart, arms bent and hands folded (?) on abdomen; clothed in a tight-fitting garment (?) with a diaphanous garment hanging from arms or shoulders; wearing conical or brimmed hat; (c) figure apparently moving to its right; garment indistinct but possibly like that of (a); left arm at waist height, right uplifted; perhaps holding something; border hat seeming to above the figure's head, which is small. (d) figure walking to its left, with right arm raised and left arm holding long bough with leaves (?); wearing a tight-fitting knee-length skirt and a hat like (a)'s, but outlined with dots. Dot rosette interstice between head of (a) and (b); and (b) and (c).

two of figures identified by Daniel as Ea and Shamash; described as Pre-Kassite in style; dated First dynasty Babylonian on the authority of Olmstead and v.d. Osten.

H: 6.3 cm W: 10.2 cm. Thickness 1.9 cm.

Area A Level B:5 LC II B 1350-1275 B.C.

AJA 1948: no. 6, the seal impression from Kouyunjik, manifests in the predominant use of a fine drill a style which was in use at the end of the First Dynasty of Babylon, cf. Louvre A 570 a sealing of the time of Ammizaduga, who reigned 146 years after the beginning of Hammurabi's reign (ca. 1728 B.C.)

Cylinder seal impression on pithos

Sh 720 Frag. from body of large storage jug, probably from mid-belly or in lower shoulder to judge by thickness and curvature. Clay, l. gray-brown at core to pinkish brown at surface which is well smoothed and almost lustrous; clay full of rather large multi-colored grits. The surface shows a few pocks and air holes. It is not possible to be certain whether the pithos was made by hand or wheel, though the latter seems more probable. Appearance and technique perfectly normal for LC pithos ware.

Impressed horizontally (while the clay was still damp) in a band around the middle of (?) a pot frieze made with a large cylinder seal with a double register; the upper representation being identical with the lower, the two being staggered. Circumference of the seal was 13.2 cm. so that diameter must have been approximately 4.2 cm with a height of 5 centimeters. The possibility of more than two registers is not excluded by the sherd as it exists but is scarcely to be entertained on the ground that any other number of registers than two would give unusual proportions to the seal. The left side of the lower register seems either more worn or less completely carved than the right.

The representation consists of two bulls represented in side view, with horns locked. Their front feet are stationary - from the impact, for which heads and necks were bowed. The hind legs seem still to be in the act - or at least position - of running and tails are flung around over the shank of the left hind. Behind each bull is a man crouching on tiptoe, his head raised. In fact, he is looking slightly upward and over the bull to the tail of which his head is very near. Arms are held down along the side. It may possibly have been intended to show the hands clasped behind the back.

Stance

Chanyuhsien MA 14, 618 Fig 88 seen by front and

Shantung town MA 14, 529 Fig 86a " "

griffin head
1889 Ephemeris Pl. 10 #32

head bag based by Lion Ephemeris 1889 Pl. 10 #18 " = Bowdler + Manatt Jour. Hellenic Stud. 1897
PM Vol III 124 fig 74 - horns also Figs ~~108~~ 108 p. 225

PM I 377 Fig 274 - similar modelling and horns head in full
angles of skull captured while standing at rest

Impressed Pl. Ware

other representations on coins
man between horses CVA Heidelberg Pl. 12:8 Cf. man between bulls
JdI (13 (1898) 29 hoopse rim of bowl other examples CesAt. Vol III pl.
Khania. Pl. 8 pl. XXXIII

sterlite intaglio Bull cited up ExC Pl. IV no. 4 from T. 102! cf. with other intaglios
+ with Sh 720

Rassam Shamra - II Pl. I other examples -
suggested frieze? Idea?

Various Bellypots of Khania
for KP comparisons

Baur p. 135 Fig 99

B. Stamp Seals

Call of here here assembled are from L C III a ?

Stamp seals appeared in Cyprus at the end of the Bronze age, probably introduced by the Myceneans as will be demonstrated elsewhere[1]. The domed shape of these Cypriote stamps w hich have an oval base and perforation through the narrow side and are usually of black or dark grey steatite, however, is distinctive of Cyprus and not precisely paralleled elsewhere.[2] It may have originated on the Island perhaps in imitation of a fetish such as the ovoid object found in the Temenos at Aja Irini.[3] A few of these stamp seals were carved by thensame men who also made cylinder seals but in the majority a new spirit makes itself felt, they are either very carefully done showing a naturalism in motif and execution not seen earlier, or they are very crude but still have motifs for which few/parallels if any can be found among cylinder seal designs.

No. 10 i an example of the first type, the archer of that seal so closely resembles the one on No. 9, tha t stamp seal and cylinder surely derive from the same workshop. With considerable recervations No. 11 may also be considered as a stamp which seems to be related in general to some of the cylinder se al designs, although no specific example can be cited and the hatching of certain parts of the body suggests a later date than that of the bulk of the cylinder seals.

Such hatching is found in even more characteristic manner in No. 12/which shows a seal of grey paste a bird grasping a branch. Close parallels for such renderings of birds in which the plumage is indicated by hatching in different directions, are found in the designs of birds on Late Mycenean vases,[4] indicating that there was a closer relation than usual between the workers in the different crafts at the end of the Bronze Age.

No. 12 was found together with No. 13 which is of the same material and could have been made at the same time and by the same man. Here the hatching which appears on the neck and foreparts of the animal is more irregular than in the foregoing seal and appears like a naturalistic rendering of the long hair of a mountain sheep or goat.

The tendency toward naturalism, noted in No. 13 is brought to a climax in No. 14, a rock crystal seal with a recumbent bull and cow. The engraving recalls Late Minoan examples[5] and the only cylinder seals to which it can be compared are those of a group[6] considered specifically Aegean by this writer. Only Minoan glyptic, furthermore, provides any comparable examples of the motif. A very close parallel for the latter, however, is given by the narrow side of the well-known ivory box from Enkomi,[7] dated in LCIII a, contemporary with the stamp seal from Bamboula. One may wonder in which way a seal-cutter could copy a motif shown on an ivory gaming box. Were different craftsmen concentrated in the same artisans' quarters of Enkomi? The relation between vasepaintings and seal designs mentioned in connection with No . 12 might indicate such a state of affairs , to which should be added the fact that stamp seal engravers were apparently creating a new repertory and were thus as open to influences from other works of art as their cylinder carving colleagues had been two centuries earlier when glyptic art seems to have taken its inception in Cyprus.[8]

It is of course also possible, that both the gaming board and the stamp seal derived their inspiration from a mural in one of the sanctuaries of the Island. or, lastly, that the seal was cut at the express wish of the future owner who was familiar with the motif on the gaming board. At any rate, the seal is one more indication of the high quality of workmanship available in Cyprus while the Mycenean palaces of Greece were disintegrating .

In contrast to these high class products, there are others which are cruder like No. 15 though that seal is of interest for the religious concept of the last phase of the Cypriote Bronze age. The sealing surfac shows a large bucranium , below which are two human figures. Between the bull's horns is a large disk which can confidently be interpreted as a solar disk because the two stars at the sides indicate the presence of heavenly bodies. It seems as if the bucranium were supported on a pole and thus

and as if both human figures were extending their arms toward that pole. At any rate, they seem to wor hip the bucranium, a fact which supports Sjöqvist's suggestion that it was an epiphany of the bull-god.

Even poorer in execution that No. 15, is No . 16 having on its base a design which might be a lion done in purely linear manner , (and with some misleading lines), but nevertheless reminiscent of the Egyptianizing group represented by Nos. 9 and 10 . The absence of hatching in the body, however, makes it seem less likely that No. 16 belongs to that group

A different shape and style are manifested in No. 17 a terracotta stamp with ledge handle which has a griffin engraved on its square base. No suggestions can be made for the classification of this piece which was found in a context the dateof which is also uncertain.