Evans, Arthur J.: The Palace of Minos: a comparative account of the successive stages of the early Cretan civilization as illustred by the discoveries at Knossos (Band 4,2): Camp-stool Fresco, long-robed priests and beneficent genii [...]
London, 1935 Seite 466

in an Etruscan tomb at Orvieto. Rossbach rightly recognized the leonine character of the daemons' heads but owing to careless execution of the intaglio, his artist misinterpreted them as heads of bulls, and this feature has been repeated in subsequent illustrations of this subject. The object, formerly in the Castellani Collection,[1] has since disappeared.[2]

FIG. 390. ROCK CRYSTAL LENTOID FROM PHIGALIA; TWO GENII SALUTING MALE GOD.

The characteristic attitude of the male figure laying his outstretched hands on the heads of the Genii conforms with that of the young male God between two lions on a lentoid gem from Kydonia[3] (Fig. 391 *bis*).

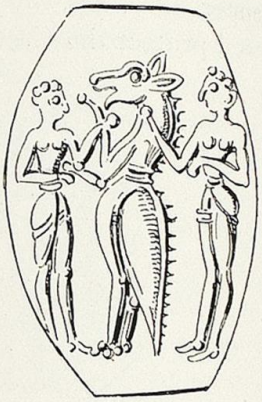

FIG. 391. GENIUS BETWEEN TWO YOUTHFUL ATTENDANTS. HYDRA. ($2\frac{1}{2}$)

An intaglio in rock crystal from Phigalia[4] (Fig. 390) shows two opposed Genii, without ewers, with a central male figure, who apparently raises his hands to be licked by their long tongues. The rendering of animals with protruding tongues is a recurring trait of the Minoan engravers; we see it in the case of the wolves, or dogs, of the hieroglyphic series, and of lions, bulls, and stags on bead-seals and signets.

The legs of the monsters here are abnormally attenuated. It was this, and similar representations, that suggested to Milchhöfer the idea of daemons with birds' or even insects' legs.[5]

On the banded cornelian from Hydra[6] (Fig. 391) we see the scheme reversed. The Genius here is essentially of the leonine type but has been alternatively invested with a horse's or an ass's skin, the youthful ministers being described as subduing it, 'probably by the help of incantations'. The beneficent Minoan daemon did not need to be dealt with in this way.

[1] Seen there by Furtwängler in 1884.

[2] Dr. A. H. Smith, Director of the British School at Rome, kindly looked through the Collection (now in the Villa Giulia), but all his investigations proved fruitless.

[3] A. E., *Myc. Tree and Pillar Cult*, p. 63, Fig. 43.

[4] *Berlin Cat.*, Pl. I, Fig. 10.

[5] Overbeck, *Kunstmythologie*, iii, 683 seqq.; Milchhöfer, *Anfänge der Kunst*, p. 58 seqq., and cf. p. 65, where they are compared with locusts and grasshoppers, and mythological consequences are drawn from this.

[6] Banded cornelian, B.M. Coll., no. 41, and cf. *J.H.S.*, 1897, Pl. III, 5 and p. 68. Furtwängler (*A.G.*, iii, p. 38) curiously misinterprets the ministering function of the two attendants —'sie bändigen ihn wohl mit Beschwörung, sie sind seine Herren'.

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