

Linear style seals, glyptic networks, and cultural interconnections amidst Late Bronze Age Eastern Mediterranean turmoil: Some observations on a cylinder seal from Pyla-Kokkinokremos

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Abstract: The discovery of a haematite cylinder seal (LS1) at Pyla-Kokkinokremos offers valuable insights into the social dynamics of Late Bronze Age Cyprus and the Eastern Mediterranean. Found in an unrecovered cache from the site's final occupation phase, the Linear Style seal is linked to Cyprus but reflects broader, interconnected practices of craft production and glyptic use across the region, including the Syro-Levantine area and mainland Greece. These seals, seen as high-prestige items, likely functioned as boundary objects within elite networks, signifying personal identity and affiliation.

Keywords: Linear Style seals, Pyla-Kokkinokremos, Late Bronze Age, Eastern Mediterranean Social networks, interconnected practices.

A haematite cylinder seal was identified within a calcite container, obscured behind a larger ceramic vessel, during excavations at Pyla-Kokkinokremos in 2016 (JUSSERET *et al.* 2023, 30–32). This find is noteworthy in several respects. Firstly, its excavated context, dated to the terminal phase of occupation at the site, suggests the seal may have entered the archaeological record as part of an unredeemed cache hidden during the period of upheavals observable throughout the Eastern Mediterranean during the 13th to 12th centuries BCE (DRIESSEN *et al.* 2023). Secondly, the seal belongs to a distinctive group of cylinders which has been associated with Late Bronze Age Cyprus on stylistic grounds since its initial identification by Edith PORADA (1981/1982, 27). Despite the identification of such “Linear Style” seals as Cypriot, the group remains unusual in certain respects within the Late Cypriot glyptic corpus. The paper considers the recent find at Pyla-Kokkinokremos within these broader typological and archaeological contexts: situating Linear Style seals within apparent trends in Cypriot, Syrian and Mitannian glyptics and exploring the findspots of provenanced examples against the background of Late Bronze Age social disruption. It is suggested that the Linear Style defies simple regional stylistic categorisation, invoking the framework of constellations of interconnected practice as defined by Étienne WENGER (1998) to explore multi-regional processes of craft production and consumption which may have contributed to the complex picture evident in the archaeological record.

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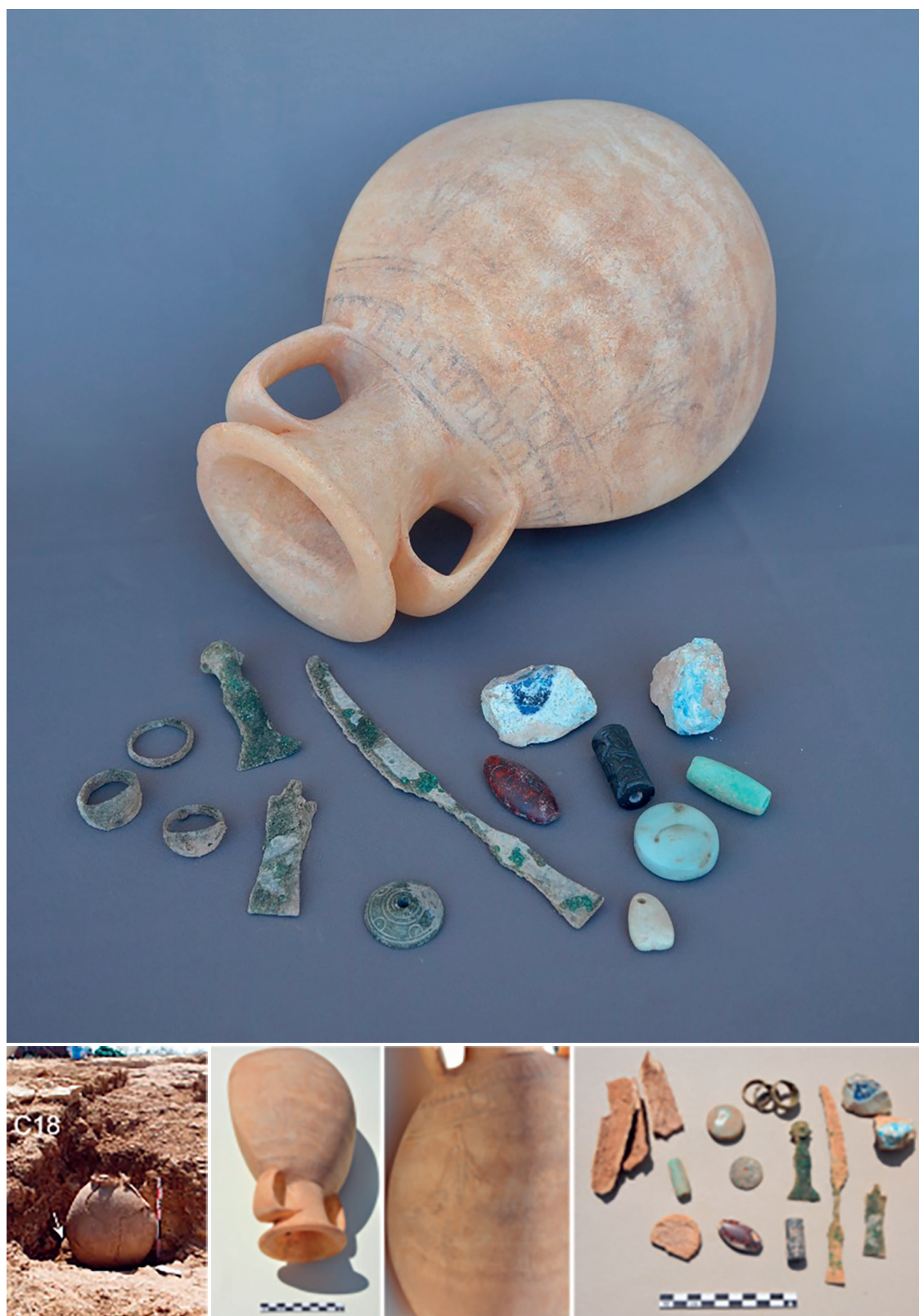


Fig 1a-e: Location of calcite flask within Space 3.3.8.3 and its contents
(Photographs: S. Jusseret (1b) and J. Bretschneider).



INTRODUCTION

During the 2016 excavations at Pyla-Kokkinokremos, Cyprus, by the *Pyla Excavation Project*, a distinctive haematite cylinder seal was found deposited within a calcite-alabaster vessel. This vessel appears to have been intentionally hidden prior to the site's sudden abandonment at the end of the Late Cypriot (LC) IIC cultural phase (*ca.* 1200 BCE) (BRETSCHNEIDER 2024; BRETSCHNEIDER *et al.* 2018, 50–51) (Fig. 1). The abandonment of Pyla-Kokkinokremos forms part of a broader pattern of cultural and economic dislocation observable in archaeological remains dating to the 13th to 12th centuries BCE across much of the Eastern Mediterranean. Some have explained this pattern as caused by conflicts with hostile incoming groups (FISCHER and BÜRGE 2017; OREN 2000). While the exceptional depositional context of the seal in a possible unredeemed cache may hint at a potential causal relationship with these upheavals (DRIESSEN *et al.* 2023, 89–93), the seal itself offers evidence of inter-regional interaction occurring across parts of the Eastern Mediterranean prior to this watershed.

This paper focuses on this cylinder seal in its immediate archaeological context and broader cultural milieu. The seal from Pyla-Kokkinokremos is introduced along with a corpus of related stylistic parallels from across the Eastern Mediterranean. Discussion is centred on the shared iconographic features of this group before turning to consider their archaeological findspots and broader iconological questions of what the distribution of seals bearing related motifs may tell us regarding social networks in a Late Bronze Age setting. Although the seal itself is of a type which modern scholarship associates with Late Bronze Age Cyprus, it is argued that such classifications obscure potentially more nuanced aspects hinted at by such objects. This includes questioning not only where such seals were produced, and by whom, but also what the distribution and contexts of such distinctive seals may tell us about social interactions within LBA Cyprus, and how Cypriots may have been incorporated in larger networks extending across the Eastern Mediterranean region. Close examination of the seal's iconography and style and a reconsideration of the findspots of related seals reveal interesting new aspects. Glyptic production and patterns of use are viewed not as being determined by innate cultural traits, but rather as emerging from contexts of situated social learning. As such, these seals provide a partial glimpse of intersecting communities of practice in the past.

PK16-3-5063-OB-010 AND THE LINEAR STYLE

DESCRIPTION

Dimensions: 31 x 9 mm

String-hole: 3.1–3.5mm

Material: Haematite

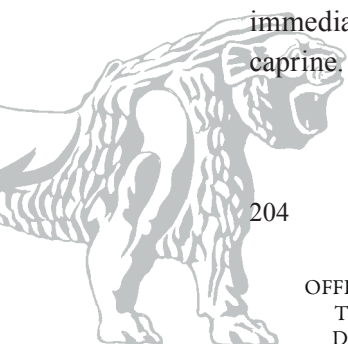




Fig. 2: Photographs of PK16-3-5063-OB-010: a) cylinder profile and top view (Credit: J. Bretschneider); and b) impression (Credit: H. Hameeuw).

PK16-3-5063-OB-010 is carved of a dark grey haematite (Fig. 2). It shows minor signs of wear or damage. Chipping is visible at the ends of the cylinder (largely within the linear borders) and minor longitudinal cracking is discernible across its surface. The linear borders which define the pictorial field of the seal are inconsistent in their depth of carving, indicating probable uneven wear of the cylinder's surface. Slight polish is also visible at the cylinder's edges, including within the string-hole. The string-hole itself is slightly ovoid, either as a result of the method of drilling or potential as a result of its mode of suspension prior to deposition. The seal engraving is arranged in two antithetical registers, each carved with a series of discrete motifs rather than a continuous related frieze. These registers are separated by a single horizontal line which serves as a common ground-line. This line is slightly off-centre, creating registers of uneven width, hereafter referred to as Register A and Register B.

Register A is divided into two or three motifs. The largest of these depicts a figure driving a chariot while drawing a bow. The figure stands on a small box chariot, over which a four-spoke wheel has been carved. One arm is extended forward to a schematically executed bow and the other is drawn back to hold it under tension. The pole and reins of the chariot are rendered as two lines connecting the waist of the figure and box of the chariot to a horse with its forelimbs elevated in movement. The horse is banded with lines indicating the animal's ribcage and volume of the body. A small cross is located between the fore and hindlimbs of the horse. The horse is facing a kneeling figure with outstretched arms. It is similar to another in Register B discussed below, with the qualification that it faces forward rather than outward from the seal's surface. It is unclear whether the charioteer and this kneeling figure are best understood as belonging to a single scene or motif or are less immediately related. Behind this kneeling figure is a seated figure on the back of a couchant caprine. A rampant and regardant caprine climbs upon the seated figure. The figure sits with



one arm extended toward the body of the rearing caprine while the other is held high with the palm open.

Register B depicts two crouching monkeys in antithetic opposition around a vertical staff with drilled terminals. These creatures are faced by a sejant sphinx with a displayed wing. A vertical line with perpendicular rounded markings is located high in the register between the sphinx and one of the monkeys. The remainder of Register B is occupied by a kneeling figure with its arms extended to hold an inverted caprine. This figure is depicted *en face*, looking outward from the surface of the cylinder.

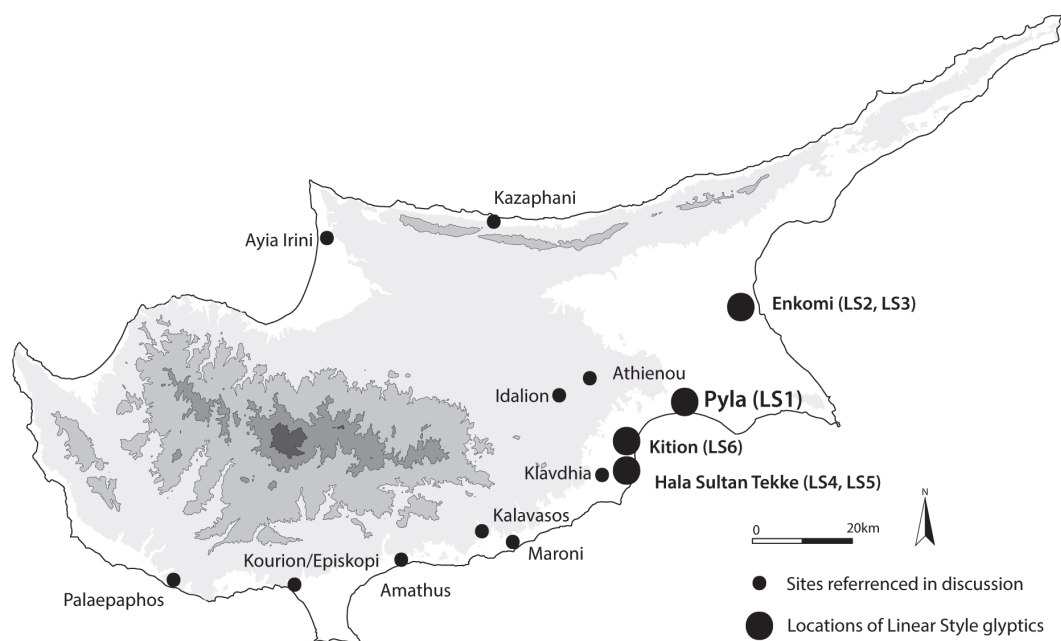


Fig. 3: Map of Late Bronze Age Cyprus with the distribution of discussed Linear Style seals.

INTERPRETATION SUPPORTED BY PARALLELS

Though it is never the predominant arrangement, Near Eastern seals divided into two registers are found among the Old Assyrian (PORADA and COLLON 2016, nos. OA24–26; TEISSIER 1994, nos. 240–242, 244), Anatolian (TEISSIER 1994, no. 385), Syrian (PORADA and COLLON 2016, nos. CLS34, CLS37, CLS50; HAMMADE 1994, no.3 27; TEISSIER 1984, nos. 330, 334, 337–339; COLLON 1982, nos. 50–51), Mitannian (HAMMADE 1987, nos. 183–186; COLLON 1982, nos. 74,75; PORADA 1947, nos. 483, 487, 488, 491, 497, 502, 503, 526, 786, 910; MOORTGAT 1940, no. 575) and Levantine (e.g. HAMMADE 1987, no. 168) glyptic traditions. While such precedents exist for PK16-3-5063-OB-010's double-register arrangement, the cylinder belongs to a group which on current evidence appears most closely associated with Cyprus (Table 1). The Pyla seal is referred to as **LS1** on Table 1. Securely provenanced

cylinder seals sharing a common underlying structure of arrangement, array of motifs and stylistic features have been recovered from Enkomi (**LS2**, **LS3**) (Fig. 4), Hala Sultan Tekke (**LS4**, **LS5**) (Fig. 5) and Kition (**LS6**) on Cyprus (Fig. 3), as well as from Thebes in Greece (**LS7**, **LS8**) and Lachish (**LS9**) on the Levantine mainland in LBA contexts (Fig. 5). A related sealing, identified as Cypriot in style, has also been found as far inland as Emar (**LS10**) on the Euphrates River (Fig. 8). Moreover, several seals of unknown provenance are held in museums or private collections (**LS11–LS17**) (Fig. 5). All seals are densely carved with several small motifs arranged either in two registers or formed into discrete visual units by changes of icon scale and orientation. The execution of the constituent signs of these motifs is notably distinctive and consistent within a LBA context. Its most diagnostic feature is the representation of the figures' head and face: a vertical column surmounted by a drilled dot emerges from the torso, indicating the neck and cheek structure. Around this is carved a rounded marking indicating the cranium and/or hair with the nose offset slightly to indicate the direction the figure is facing which creates a pocket for the eye, sometimes filled with a small, drilled dot. This style of representation was sufficiently distinctive for Edith PORADA (1981/1982, 27) to dub it "Linear Style"¹. Within this Linear Style corpus, subtle differences in the engraving style of **LS1** may be noted. Where much of the group has detail picked out with fine, drilled dots, this is limited largely to the termination of limbs and the facial detail of the monkeys on **LS1**. A greater tendency toward longer cut marks distinguishes the seal from the larger group. In this respect, its closest stylistic parallel may be the unprovenanced **LS14** from the Musée du Louvre.

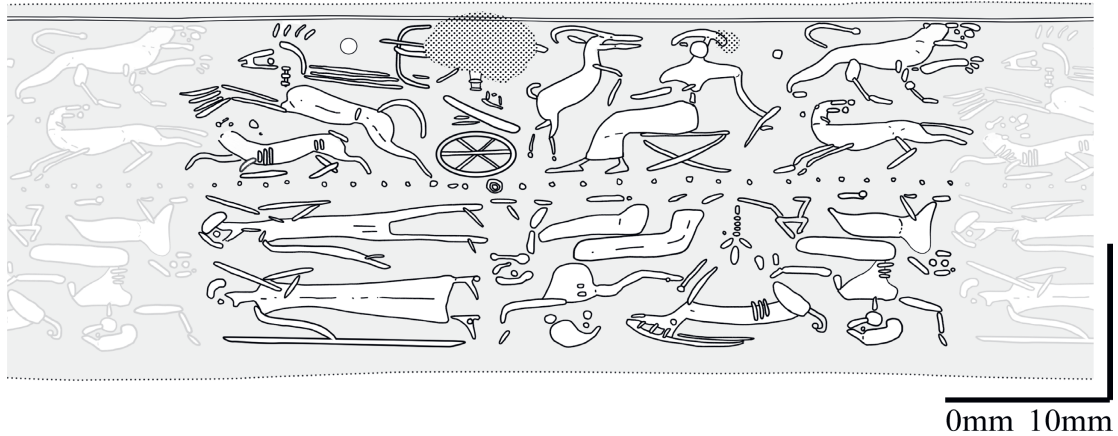
PORADA (1948, 187) initially associated Linear Style seals with Group II in her seminal work on Cypriot glyptic typology. It thus may be understood as broadly contiguous with what has come to be understood as the LC Elaborate Style². Elaborate Style seals are predominantly made of haematite and are generally typified by the presence of robed figures (sometimes winged or with animal heads) holding diminutive animals in positions of subjugation (rampant or inverted by one hindleg). Linear Style seals are further distinguished by several motifs which are found almost exclusively on seals of this type in LBA Cyprus. These include the representation of rampant animals rearing up on seated figures, kneeling "Atlantids", the chariot hunt and winged sphinxes in antithetic opposition. Though distinct in style of execution, the closest overall iconographic and structural parallels for the Linear Style may be a distinctive group of Mitannian seals and sealings documented across Alalakh, Nuzi and Emar (BEYER 2001, no. E.52; COLLON 1982, nos. 74–75; PORADA 1947, nos. 483, 487, 488, 491, 497, 502, 503, 526 and 786; see also MOORTGAT 1940, no. 575). These are similarly arranged in two registers, each further subdivided into smaller motifs generally depicting diminutive presentation scenes, figures subjugating animals, both people and animals arranged in antithetic opposition around focal signs, animal conflicts, and at least one chariot motif (Fig. 7). In her study of seal impressions from Nuzi, PORADA (1947, 32–38) attributed

¹ Though the term "Linear Style" has been applied other glyptic types found in the Near East (e.g. TEISSIER 1984, 34, 59–60 nos. 144–235, 334–336), Porada provides no indication that she was seeking to establish a direct parallel with such examples through the use of this label.

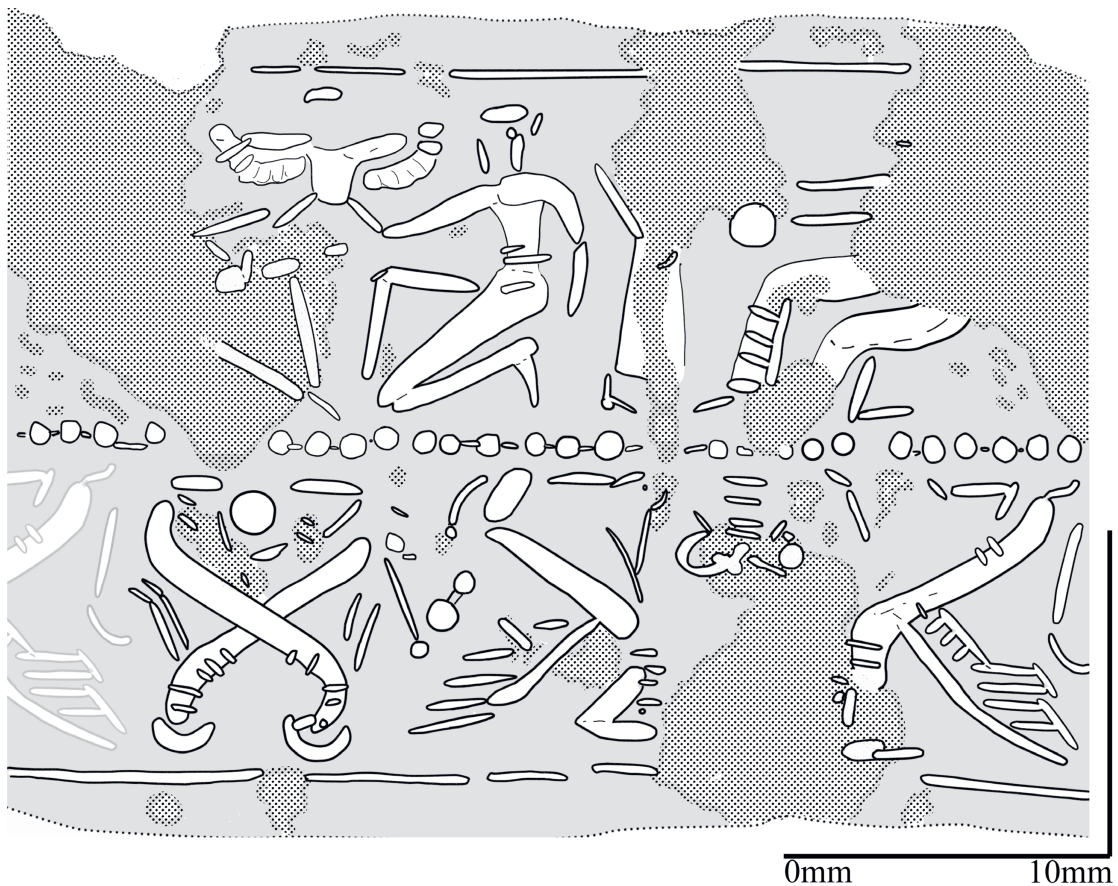
² On contemporary definitions see e.g. WEBB 2002, 118.



most of those found at the site to her Groups XI and XII, highlighting in particular the common appearance of animals surrounding a central vegetal motif and the prevalence of sphinx iconography among such sealings. While the material from Nuzi is fragmentary, it appears most motifs found on Linear Style glyptics are present in some form on the Mitannian seals.



a)



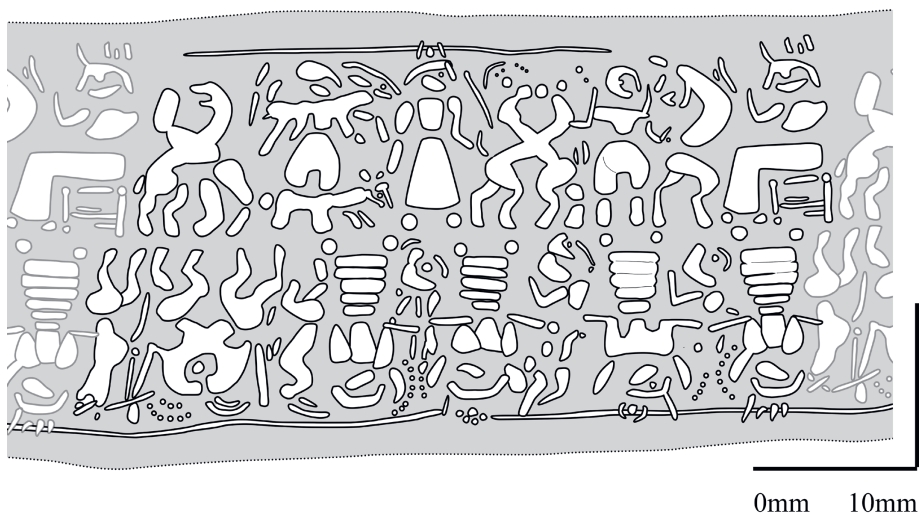
b)

Fig. 4: Comparable Linear Style seal impressions, (a) LS2 and (b) LS3 (Images: A. Donald).

An important exception to this observation, and both the most common and diagnostic feature of the Linear Style, is the figure seated on a caprine in Register A facing a rampant caprine. Described by WEBB (1988) as the “Cypriot Caprid Goddess”, a seated figure with a rampant caprine is found with some variation on most seals attributed to the Linear Style. The earliest securely datable example is from an LCIIA or LCIIB (*ca.* 1450–1300 BCE) context at Hala Sultan Tekke (**LS4**). This has the figure seated on a couchant caprine, as is the case on **LS1**. Another from Enkomi (**LS2**) has figures seated on lions, but other seals depict the figure seated on low chairs (**LS11**, **LS12**, **LS13**, **LS14**) or are ambiguous (**LS3**, **LS5**, **LS6**). Beyond the Linear Style, seals from across the Near East represent figures standing on the backs of animals (*e.g.* TEISSIER 1984, Nos. 123, 236, 426, 437, 477, 503, 505, 586) or, in rare instances, on thrones on the backs of animals, but the depiction of figures seated on animals appears exceptional.



a)



b)

Fig. 5: Comparable Linear Style seal impressions, (a) LS4 and (b) LS17 (Images: A. Donald).

Atlantid motifs have two opposed figures supporting a central sign, often a winged sun-disk (MATTHEWS 1990, 106–110). This scheme is adapted on Linear Style glyptics to have two kneeling figures flanking a disk (**LS6**, **LS10**, **LS14**), displayed bird (**LS3**) or sun-disk and rosette (**LS12**). Kneeling figures are found on Syrian, Mitannian and Levantine glyptics (e.g. TEISSIER 1984, nos. 427, 495, 509, 524, 526–531, 551–552, 556, 576; COLLON 1982, nos. 51–55, 67, 75; MOORTGAT 1940, no. 573) but are otherwise quite rare on Cypriot seals. Those which are found on the island appear to be predominantly Near Eastern imports (e.g. FISCHER and BÜRGE 2014, 52, fig. 52; PORADA 1990, 338–339; PORADA 1987; PORADA 1976, 97–101, fig. 75; PORADA 1974: 163–164, fig. 1; PORADA 1971, 785, 788, pl. 180.1, pl. 182.3a; MYRES 1914, 430, 433, MM74.51.4308, MM74.51.4301; OHNEFALSCH-RICHTER 1893, 356, 422, pl. XXXI.11, XCIV.10). There are two kneeling figures on **LS1**, one facing the chariot in Register A and the second holding an inverted caprine in Register B. In each case, the second, opposing figure is missing, but the posture of the figures with their arms outstretched in front suggests that they are more closely associated with the Atlantid motifs observed on other Linear Style seals than the more varied kneeling figures found elsewhere on Near Eastern glyptics. This interpretation is strengthened by the figure in Register B which looks outward from the cylinder's surface in a manner which corresponds closely to Atlantid figures on **LS3**, **LS6**, **LS12** and non-Linear Style seals (e.g. MATTHEWS 1990, nos. 450, 453, 462, 472, 484; TEISSIER 1984, no. 427). These figures –one reaching out toward the chariot-hunt motifs, the other holding an inverted caprine –therefore appear to be a variant of the Atlantid motif. Reasons for the absence of opposing figures or central signs are speculative, but it appears both figures were engraved prior to their adjacent signs: the horse in Register A is cut over the figure's outstretched hand, while the displayed wing of the sphinx appears to be cut over the hindleg of the inverted caprine.

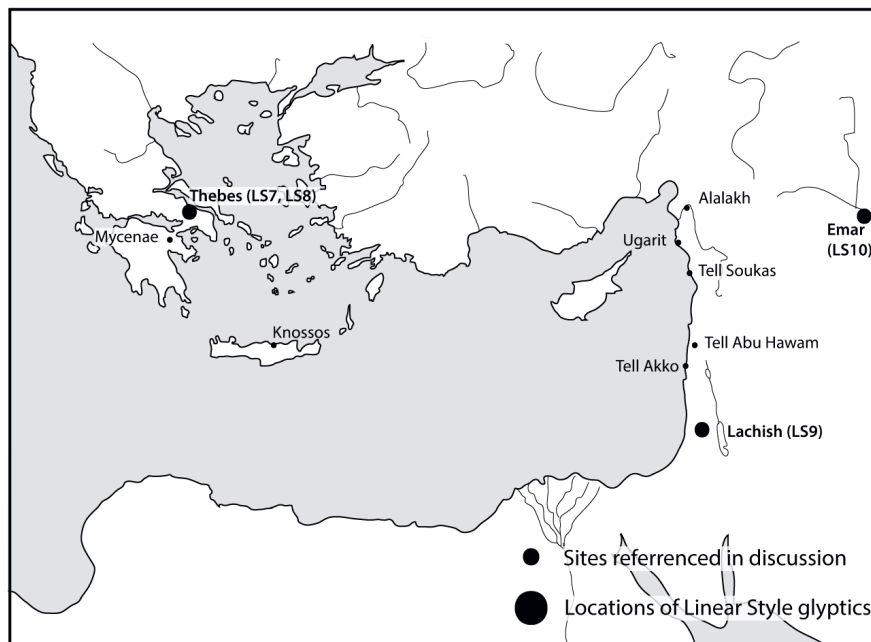
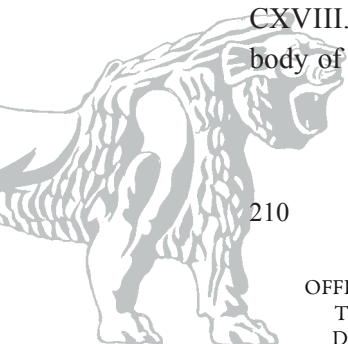


Fig. 6: The Late Bronze Age Eastern Mediterranean with distribution of Linear Style seals found outside of Cyprus indicated.

A more elaborate version of the chariot hunt motif observable on **LS1** Register A is found on **LS2**. While the horse on **LS1** is depicted with its forelimbs slightly raised facing the kneeling figure, that of **LS2** is rendered in a full flying gallop trampling lions and facing a lioness in an attack posture. The representation of both the figure and the chariot is also somewhat abbreviated on the Pyla cylinder, with the figure's head "flattened" to remain within the border line, the bow intersecting with the reins/pole of the chariot, and the wheel cut over the box, making it difficult to ascertain both the supposed form of the chariot and the number of spokes of the wheel. Chariot imagery is comparatively common on imported Mycenaean ceramics found on Cyprus and occurs, for example, on kraters from Pyla-Kokkinokremos and Pyla-Verghi (KOSTOPOULOU and JUNG 2023, fig. 6.3.8; KARAGEORGHIS and DEMAS 1984, pl. XVIII,12; VERMEULE and KARAGEORGHIS 1982, fig. III.13; CROUWEL 1981, 169). The Enkomi game box offers an exceptional example of the chariot hunt motif in a different medium (FELDMAN and SAUVAGE 2010, 140–141; MURRAY *et al.* 1900, 31, pl. 1), but such imagery is not commonly attested on glyptics on the island. A seal from Enkomi with an attendant trailing the charioteer is the only other clear representation of a chariot on a securely provenanced cylinder found on Cyprus to date (KENNA 1971, pl. XXIV.91), although at least two others executed in more schematised engraving styles have been attributed to the island (MERRILLEES 2015, fig. 5; PORADA 1986, pl. XIII:1). Chariot motifs also occur on several impressed relief bands formed with wooden rollers applied to pithoi at Alassa-Palaeotaverna, Analiondas-Palioklissia and Maa-Palaeokastro (SMITH 2007, 361–362, fig. 3). Glyptic representations of chariots appear somewhat more common in the Levant. Fifteen examples have been recovered from Ugarit alone (AMIET 1992, 129–133, figs. 55–57), with isolated finds at Alalakh (COLLON 1982, 129–130, no. 119), Tell Abu Hawam (HAMILTON 1935, 35, pl. XXXVIII) and Tell Sukas (RIIS 1970, 36, 39–40, no. 55). Potentially significantly, chariot scenes appear on a double-register Mitannian seal from Nuzi (PORADA 1947, no. 910) and Syro-Mitannian sealings from Emar (BEYER 2001, 264–266, nos. F22, F23). These seals are all stylistically heterogeneous, and no close stylistic parallels for **LS1** are discernible, but general iconographic and compositional similarities for representations of the chariot hunt from Cyprus, with animals turning to confront the charioteer, may be noted. Chariot representations are comparatively rarer among the major Mesopotamian traditions while those of the Southern Levant appear predominantly on scarabs and incorporate evident Egyptian influence (FELDMAN and SAUVAGE 2010, 148–155).

The cross sign below the horse's body is simple and not restricted to Cypriot glyptics (*e.g.* AMIET 1992, nos. 104, 105, 146, 175, 216; COLLON 1982, 124, no. 114), but within the island is most commonly associated with more schematised types. For example, it appears repeatedly on Common Style seals (*e.g.* PORADA 1976, fig. 77; KENNA 1971, pl. VII.32; CESNOLA 1903, pl. CXVIII.2; CXXI:11,15; CESNOLA 1884, pl. XII.10) and one discrete group of Derivative Style glyptics (ARUZ 2017, fig. 1.1; PORADA and COLLON 2016, pl. 28.CYP12; CESNOLA 1903, pl. CXVIII.6,8, CXX.4). The cross is commonly associated with animal signs on the island, and in several instances (*e.g.* ARUZ 2017, fig.1.1; CESNOLA 1903, pl. CXVIII.2,6; CESNOLA 1884, pl. XII.10; see also PORADA 1986, pl. XX:1) is placed below the body of a quadruped in a manner akin to that observed on **LS1**. The sign and its relationship



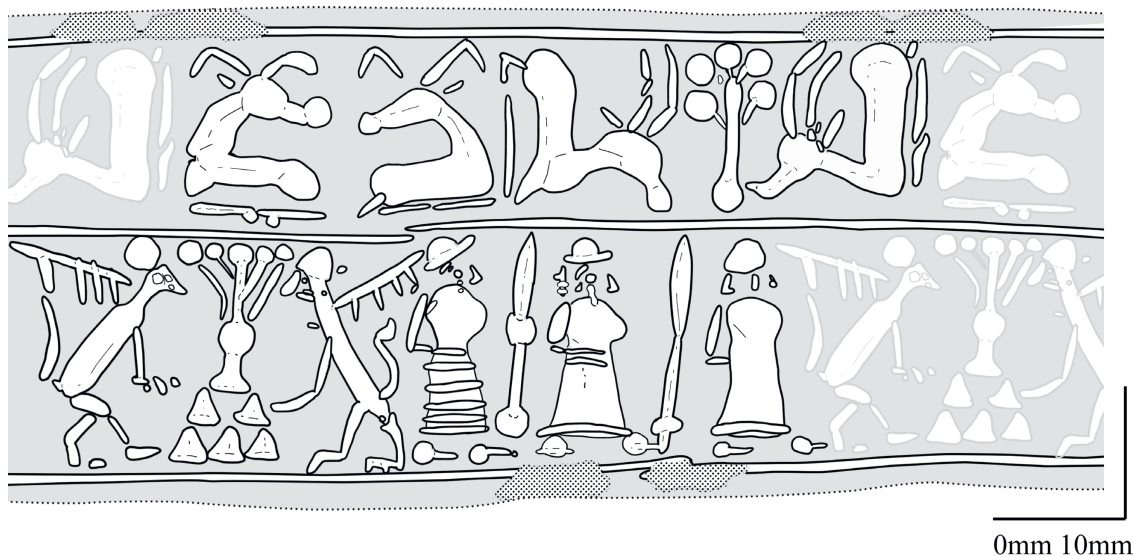
with the equid has potential semantic value within the symbolic system of LC glyptic, though the specific meaning is uncertain.

Monkeys are not native to Cyprus or the Levant and their appearance in glyptic iconography from the region is likely the product of Egyptian artistic influence (TEISSIER 1996, 112). Apes and monkeys are primarily depicted in positions of adoration or worship on Levantine seals, in a possible appropriation of the Egyptian representation of “jerboas” (TEISSIER 1996, 92, 112). Monkeys are frequently found on COLLON’s (1986; 2001) Middle Bronze Age (*ca.* 1900–1540 BCE) Egyptianising “Green Jasper Group”, at least two of which were found on Cyprus at Kition (PORADA 1974, 163–164, fig. 1) and *Klavdhia-Tremithos* (MERRILLEES 2003, 144–145) in later contexts. The monkey motif of the former seal is broadly comparable to that of **LS1**, with two antithetic monkeys extending their arms toward a central palmette, while the latter has a single ape added to an Old Babylonian presentation scene as an ancillary sign. Monkeys are otherwise rare on the island, with only one clear example on a probable Mitannian import (KENNA 1971, 24, pl. XI.46) and one more dubious example of schematised apes in addorsed opposition (PORADA 1980, 69–70, pl. XII.45). It is not observed on other Linear Style glyptics. The prevalence of monkey imagery appears to diminish in the later second millennium generally, but a limited number of examples identified as Syrian (HAMMADE 1987, no. 172) and Syro-Mitannian (BEYER 2001, nos. F1, F5) in style attest to its limited persistence in a Near Eastern context.

The sphinx of Register B is of the winged Syrian type. Such creatures are attested on Anatolian and Syro-Cappadocian glyptics from the early Middle Bronze Age (*e.g.* ÖZGÜÇ 1965, 63, pl. XXI:71, XXIV), and are distinct from the Egyptian sphinx which is subsequently incorporated into the region’s iconography (TEISSIER 1996, 12–13, 80–88, 144–149). The representation of sphinxes with one displayed wing is noted by TEISSIER (1996, 144) to be a Levantine development. Sphinxes on LC glyptics generally draw from this Syro-Anatolian prototype. They are found on imported Syrian (WEBB 1987, 35–37, 39–41, pl. I.1, II.1, I.3, II.3), Syro-Mitannian (PORADA 1971, 786–787, pl. 179.2), and Kassite (MYRES 1914, 430, MM.74.51.4301) cylinders, as well as several identified as Cypriot. These include Elaborate Style glyptics (PORADA 1971, 789–790, pl. 180.4; 1983, 120–121, pl. 38/4) and heraldic scenes of animals (MYRES 1914, 436, MM.74.51.4313; OHNEFALSCH-RICHTER 1893, 365, pl. XXXI.14; Unpublished: CM1941/X-21/1) but sphinxes are most consistently associated with Linear Style seals. Sphinxes occur on securely provenanced Linear Style seals from Hala Sultan Tekke (**LS4**, **LS5**), Kition (**LS6**) and Enkomi (**LS3**) on Cyprus, a cylinder from Lachish (**LS9**) and sealing from Emar (**LS10**), and at least one seal without recorded provenance (**LS11**). Such sphinxes are almost invariably represented in a sejant posture with one wing displayed, as is observed on **LS1**. In most instances these sphinxes are arranged in antithetic opposition, surrounding vegetation signs (**LS3**, **LS9**), a possible caprine protome (**LS6**), a vessel icon (**LS10**) and a fantastic two-faced creature observed on several Linear Style seals (**LS11**, see also **LS6**; **LS12**, **LS17**, for additional examples of this creature). It is only on **LS4** and **LS5** from Hala Sultan Tekke that the sphinx is depicted in isolation. In both instances the sphinx faces a vegetation sign or Tree of Life, although the former seal is distinguished by being the only one to represent the creature in a rampant posture. The association of the



sphinx with antithetic monkeys on **LS1** Register B is thus distinct. As with the Atlantid motif above, it suggests that a larger motif has been truncated on **LS1**. Once again, potential reasons for this are uncertain, but it appears in this instance the sphinx was considered partible from elements with which it was commonly associated. No clear signs of re-engraving or the erasure of a prior arrangement are discernible on the impression, and the sequence of the Register B engraving is uncertain, although the wing of the sphinx is cut over the border line.



a)



b)

Fig. 7: Comparable Mitannian double-register seals from Alalakh, (a) AT/38/184, and (b) AT/46/73 (Image: A. Donald after COLLON 1982, nos. 74 and 75).



DISCUSSION

The Linear Style has been associated with LBA Cyprus since its initial identification by Porada, but close stylistic analysis of **LS1** and the broader Linear Style assemblage suggests a more complex picture. It is possible, given the distribution of finds (addressed in greater detail below) that the seal was carved on Cyprus (perhaps at Enkomi or on the Bay of Larnaca), but mainland manufacture cannot be excluded given close stylistic parallels from the Levant and Greater Syria, in conjunction with a dearth of close Cypriot parallels for several iconographic features of the group. As noted above, the Linear Style has been described as a distinct sub-type of the more abundant and varied Cypriot Elaborate Style. It is therefore worth noting that while Elaborate Style seals are generally thought to have been produced on Cyprus in response to Syrian and Mitannian influence, their largest documented concentration is located outside of Cyprus at Ugarit (AMIET 1991, 190–191, nos. 452–458; see also SMITH 2022³). In general, the close stylistic and iconographic entanglement of **LS1** and the broader Linear Style with Syrian, Mitannian and Levantine glyptics hint at a greater interconnection of styles than is commonly accommodated by current typological schemes. Questions of archaeological provenance are discussed further below, following consideration of the find spot of **LS1** and the archaeological contexts of well-published parallels.

PK16-3-5063-OB-010 IN CONTEXT

The seal was located within an Egyptian or Egyptianising calcite-alabaster flask, containing also three beads of semi-precious stones (brecciated red jasper, turquoise and/or picrolite), a spindle whorl, a broken ivory horn instrument, a blue glass fragment, bronze rings, a knife and an ox-hide shaped metal implement. One of the beads retained traces of thread within its string-hole, and it is possible the seal, beads and potentially the spindle whorl were suspended together to form a single piece of jewellery (JUSSERET *et al.* 2023, 30–32; DRIESSEN *et al.* 2023, 91–92; POLIG *et al.* 2023, 46–71; BRETSCHNEIDER *et al.* 2018, 51).

The calcite-alabaster flask and its associated assemblage were deliberately concealed behind an Egyptian tall ovoid jar (PK16-1105) which featured pre-fired simple vertical strokes⁴. This setup was located within Space 3.3.8.3, at the north-eastern edge of the settlement (JUSSERET *et al.* 2023, 30–31; BRETSCHNEIDER *et al.* 2018, 50–51). The calcite-alabaster flask, lying on its side, was partially buried in the earth behind the ovoid jar (PK16-1105), which rested on the bottom of an irregular pit. The flask was not visible from inside the room, indicating that it was likely intentionally hidden (JUSSERET *et al.* 2023, 30, fig. 3.16). It remains uncertain whether the tall ovoid jar (PK16-1105) was an integral part of the pit's installation, as seen in other round pits at Pyla, or whether it was deliberately concealed as well.

³ For broader discussion of the Cypriot relations with Ugarit see KNAPP 2024, 36 with references.

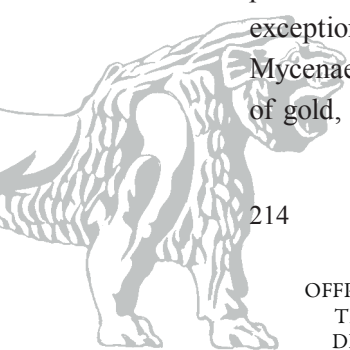
⁴ For Egyptian pottery at Pyla-Kokkinokremos see: KOSTOPOULOU and JUNG 2023, 277–281.



Space 3.3.8.3 had largely been cleared of additional artefactual material, but adjacent spaces showed possible evidence of metallurgical activity (JUSSERET *et al.* 2023, 29–30). This deposit is datable to the final phase of LC IIC occupation at the short-lived settlement, likely late 13th to early 12th centuries BCE. It is therefore possible that the seal, along with its associated artefacts, was cached or hoarded for subsequent (unsuccessful) recovery during the period of cultural and economic dislocation which marks the transition from the 13th to 12th centuries BCE (DRIESSEN *et al.* 2023; KOSTOPOULOU and JUNG 2023, 288).

Whether the seal indeed forms part of an unredeemed cache, a structured deposit created during the abandonment of Pyla-Kokkinokremos, or simply *de facto* refuse left as the populace moved elsewhere, it is clear that the person or persons storing the seal within an imported calcite vessel containing ivory had access to imported artefacts, while the association with semi-precious stone beads could be further evidence of the seal's use in personal display. Ivory objects are quite rare in the material culture of Late Bronze Age Cyprus and, so far, remain unique to Pyla. Such objects are predominantly associated with elite grave contexts (*e.g.*, Hala Sultan Tekke, Enkomi, Kition and Palaepaphos). Furthermore, worked ivory fragments –crafted from hippopotamus and elephant tusks imported from North Africa or the Levant– have been uncovered at Hala Sultan Tekke and Kition. This evidence points to the possible existence of a local ivory workshop (VON RÜDEN 2016, 340–345 with references; REESE 2006–2007, 192). The seal's context may, further, be situated within broader trends discernible in the find spots of other Linear Style seals and sealings. Specifically, the hidden find-spot suggests that such objects were perceived as items of symbolic and/or economic value which become visible in the archaeological record as a result of processes related to the disruption and dissolution of pre-existing cultural systems and social networks throughout the 13th and 12th centuries BCE.

As noted, Linear Style seals and sealings have been recovered from secure contexts ranging from Boeotian Thebes to Emar on the Euphrates River. Three Linear Style seals, **LS3**, **LS4** and **LS6**, were found in funerary contexts on Cyprus. Recovered in a tomb dated to LC IIA or LC IIB (*ca.* 1450–1300 BCE), **LS4** is the earliest Linear Style seal from a secure context. Hala Sultan Tekke Tomb 4 is published in only limited detail, but **LS4** is said to have been associated with a sintered quartz vessel and Mycenaean ceramics (BAILEY 1976, 11–14). The contexts of **LS3** and **LS6**, are more thoroughly documented. **LS6** was found in Kition Tomb 9, one of the wealthiest LC tombs excavated to date, with large quantities of imports including artefacts of gold, silver, carnelian, rock crystal, faience, glass, Egyptian alabaster and imported Minoan and Mycenaean ceramics (KARAGEORGHIS 1974, 43–56, 62–83). The tomb also contained the most concentrated glyptic deposit recorded on the island, with three cylinder seals, four scarab seals and two signet rings. Dated to the 13th century BCE, it was divided into two discrete burial phases, with **LS6** recovered from the lower burial. Although sealed by a culturally sterile soil deposit, the lower burial immediately preceded the upper burial (KARAGEORGHIS 1974, 42–43, 93–94). While comparatively less wealthy than the exceptional upper burial, the lower burial included a large quantity of imported (primarily Mycenaean and Minoan) ceramics in addition to fragmentary alabaster vessels, display items of gold, ivory and composition and a gold signet ring depicting a bird (KARAGEORGHIS 1974,



44, pl. LXCI). **LS3** was found in British Tomb 32 at Enkomi (TATTON-BROWN 2003, 20). The tomb contained a small quantity of gold, silver and electrum jewellery, as well as an ivory disk and a fragmentary alabaster vessel. It has been dated variously to LC IB/IIA (*ca.* 1550–1375 BCE) (ÅSTRÖM 1972, 829) and LC IB–III (*ca.* 1550–1050 BCE) (DALTON 2007, 8)⁵.

Two additional Linear Style seals have been recorded in settlement strata on Cyprus. **LS2** was found in Schaeffer's Quartier 3 West at Enkomi (COURTOIS 1986, 8). The seal is published with limited contextual detail, although the room in which it was found also yielded pyramid-shaped terracotta weights, copper ingot fragments, Mycenaean ceramic fragments and a spindle whorl. The context of **LS5** at Hala Sultan Tekke has been more thoroughly published. The seal was found in a courtyard within what has been identified as a mixed domestic and medium-scale industrial building (FISCHER and BÜRGE 2018, 114–115, 120–123). The courtyard also contained several Base-Ring II, White Painted Wheel-made and White Slip bowls, gold and bronze jewellery and spindle whorls. These two seals were not intentionally removed from social circulation through structured deposition, and the relationship between their find contexts and aspects of glyptic practice remain ambiguous; however, a loose association between these seals and evidence for industrial or exchange activity may offer circumstantial evidence for their owner's access to supra-local trade networks.

In addition to Linear Style seals from secure contexts on Cyprus, at least three Linear Style cylinders and one sealing have been identified outside Cyprus. The two cylinders to which Porada initially assigned the name "Linear Style" were found together in the Kadmeion Hoard at the Mycenaean palace at Thebes. How these seals came to be stored within the "Treasury Room" of Thebes at the time of its destruction at the end of LH IIIB (*ca.* 1200 BCE), along with 40 other seals (including Old Babylonian and Kassite glyptics) and a collection of precious artefacts, remains unclear (KOPANIAS 2008). Uniquely within the Linear Style, and unusually within the context of the Kadmeion Hoard, **LS7** and **LS8** were made of gilt composition. It is likely that the hoard as a whole served to demonstrate the wealth and prestige of the Theban kings, whether acquired gradually as prestige goods or raw materials or as a result of a discrete diplomatic gift from an external power (KOPANIAS 2008, 56–58). Given the question of how this assemblage came to be located in Thebes (KOPANIAS 2008, 58–65; PORADA 1981/1982, 68–70), it is worth noting that the Kadmeion Hoard includes a Hittite seal (KOPANIAS 2008, 54; PORADA 1981/1982, 46–49). Hittite seals are currently conspicuously absent from the Cypriot glyptic record, undermining the argument advanced by Porada that the assemblage represents a gift from a potentate on the island. **LS9** was found in a sounding below the foundations of the Iron Age gate at Lachish Area G (BECK 2004, 1529; USSISHKIN 2004b, 685). Its connection with surrounding contexts is not well understood (USSISHKIN 2004b, 626–631), but it was associated with a scarab of Ramesses III, composition figurines of Thoth and Bes, food, animal and human remains and local and Cypriot ceramics. This assemblage was located on a floor surface, sealed by a destruction horizon (USSISHKIN 2004b, 631; 2004c, 1235), and assigned to Level VI, meaning that the seal en-

⁵ The material of **LS3** is notable: initially identified as "blue porcelain" (TATTON-BROWN 2003, 20), the lustrous blue-green cylinder was subsequently identified as plancheite (JOYNER *et al.* 2006, 130).

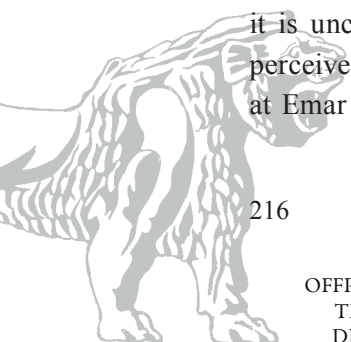


tered the archaeological record prior to the destruction of the Canaanite city in approximately 1130 BCE, the retrenchment of Egyptian administration from the southern Levant, and the temporary abandonment of the site (USSISHKIN 2004a, 60–72).

LS10 is the only known sealing of a Linear Style seal (Fig. 8), and one of a small number of sealings which have been identified as Cypriot on stylistic grounds (SMITH 1994, 167–175 with references). The sealing was impressed on tablet ME73, recovered from the city of Emar on the Upper Euphrates River (BEYER 2001, 281–282). As a personal sealing, it is unique insofar as it is the only Linear Style seal which may be associated with a named individual: Li-Dagan, son of Uznu. It is intriguing, given the appearance of **LS1**, **LS2**, **LS5**, **LS7**, **LS8** and **LS9** in contexts which appear either directly related to the widespread disruption and abandonment of LBA Mediterranean and Near Eastern centres (**LS1**, **LS7**, **LS8**, **LS9**), or at least contemporary with such phenomena (**LS2**, **LS5**), that **LS10** was impressed on a tablet which immediately predates the devastation of Emar and alludes to hostile forces besieging the settlement (ARNAUD 1987, 20). The use of **LS10** as a personal seal in this context is especially significant as personal seals have been linked with the performance of identity at the site (YALÇIN 2022, 206–214; BEYER 2001, 420–429). The differentiation of Syrian and Syro-Hittite scribal traditions, along with concomitant differences in the glyptics employed, indicate that seal use contributed to the negotiation of communal boundaries at Emar. Beyer did not explicitly link **LS10** with either of these scribal communities, and it remains an open question how use of a Linear Style seal in this context should be interpreted.

DISCUSSION

Linear Style seals with known findspots thus attest to the circulation of such seals across Cyprus and the Syro-Levantine region. The greatest concentration has been recovered on Cyprus; but given the relatively small number of Linear Style cylinders with contextual data, this picture could change rapidly with new finds. The two gilt faience seals from the Kadmeion Hoard are the only Linear Style seals found in the Aegean, but their association with a large collection of Near Eastern seals suggests that this assemblage was acquired piecemeal from the region or as part of a diplomatic gift. The presence of **LS4** in an LC IIA or IIB tomb at Hala Sultan Tekke indicates that seals of this type were in circulation by the 14th century BCE, but the apparent peak of deposition occurred around the end of the 13th century. This broadly corresponds with a period of social and economic upheaval observable archaeologically across much of the Eastern Mediterranean (FISCHER and BÜRGE 2017; OREN 2000). **LS1** was apparently cached at this time with a small collection of imported goods. Other Linear Style seals were similarly associated with collections of prestige goods, suggesting that such seals were associated with integrated into supra-regional exchange networks. The most intriguing outlier in the group is **LS10** from Emar, where seal style has been linked with the performance of personal identity. While it is unclear how Li-Dagan, son of Uznu, acquired the cylinder or how it may have been perceived in this context, its use as a personal seal toward the end of the cultural sequence at Emar is notable.



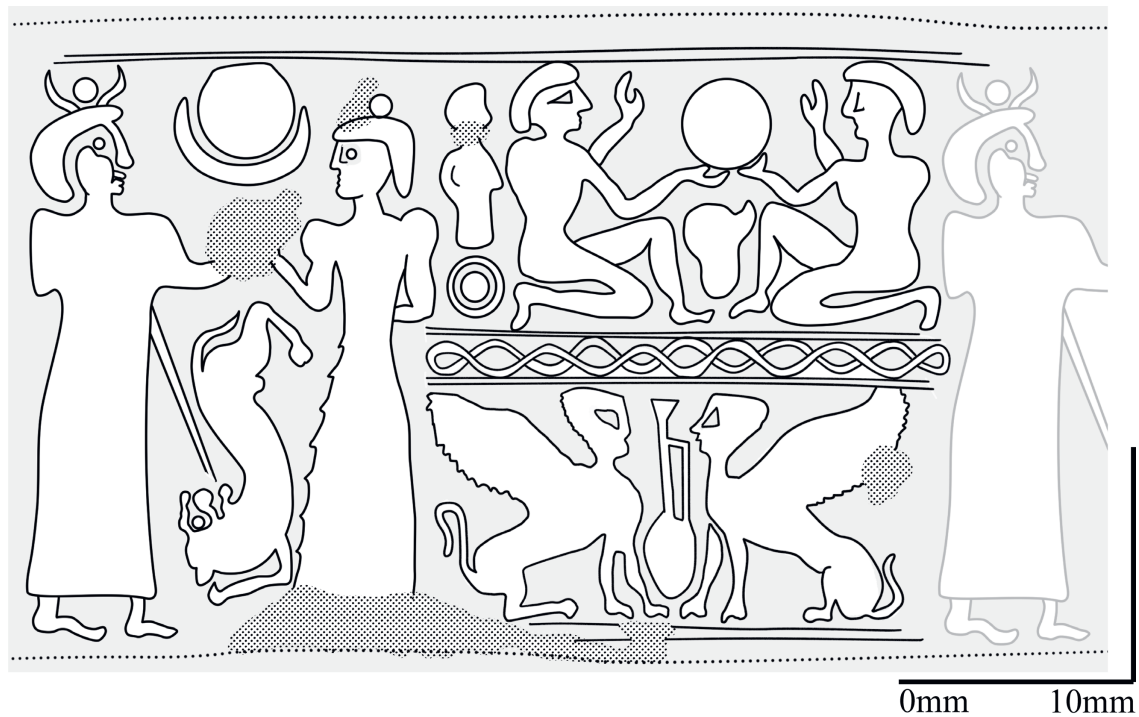


Fig. 8: Line drawing of seal impression LS10 from Emar (Image: A. Donald, after BEYER 2001, 282, pl. 46c).

LINEAR STYLE AS A WINDOW INTO GLYPHTIC COMMUNITIES

The above discussion of Linear Style cylinder seals permits some general comments on the group as a whole. It may be defined by a shared repertoire of commonly repeated signs, generally formed into closed, antithetical motifs arranged in multiple registers. While there is significant similarity in the execution of the majority of the group, subtle differences in style may be noted, with **LS1** in particular representing a stylistic outlier. It is therefore unlikely that the group is the product of an individual “hand” or “workshop” (e.g. WINTER 2005). Indeed, while the essential features of the group may be broadly defined, its boundaries are somewhat indistinct: sharing many elements with what have come to be understood as the Cypriot Elaborate Style, as well as Mitannian and Syrian glyptics. Both the similarity of these seals with other glyptic styles and minor inconsistencies in their execution, however, are unsurprising given the spatial and chronological distribution of the seals, from Cyprus, east to Emar and west to Thebes, and from the 15th and 14th centuries BCE to the latest occurrence in the 12th century at Lachish. Most seals with secure findspots were, however, recovered in contexts dating to the late 13th or early 12th centuries BCE, broadly corresponding with the period of social flux associated with the disruption of interregional networks toward the end of the LBA. The seals themselves, whether made of composition and faced in gold or of haematite, were typically found with rare or otherwise exceptional non-local artefacts and appear to have been accorded significant prestige value. It is therefore likely that the owners of Linear Style seals were “elites” within their communities, or at least had immediate or mediated access to inter-regional networks of exchange.

Such general observations describe patterns in the Linear Style dataset, but only dimly reflect the social practices which gave rise to them. While glyptic research in general and Cypriot glyptic scholarship in particular has often viewed the description and classification of seals as an end in itself, recent Near Eastern and Aegean case studies have explored how art objects and artefacts may be understood in relation to specific cultural practices and notions of collective memory, and in the negotiation of identity and communal boundaries (YALCIN 2022; DRIESSEN 2021; ANDERSON 2016; FELDMAN 2014). Two studies of particular significance to the present discussion are FELDMAN's (2014) analysis of portable luxury arts in the Iron Age Levant and Assyria and ANDERSON's (2016) exploration of the role of glyptic in the development of Minoan identity on Crete. Both describe how artefacts sharing formal similarities emerge from and perpetuate networks of actors engaged in common social activity, whether as craftspeople or users incorporating material things in shared practice. In doing so, they describe what may be defined as "communities of practice".

The concept of a "community of practice" is derived from the theory of situated learning advanced by LAVE and WENGER (1994) and subsequently elaborated upon by WENGER (1998). It explores how skills and ideas are shared within and through social groups, and the commensurate effects the embodiment of cultural practice, the reification of underlying concepts and the development of shared symbolism and artefacts have on individual and group identity. According to WENGER (1998, 72–73), a community of practice achieves coherence through the mutual engagement of participants, the negotiation of joint enterprises and the development, maintenance or utilisation of a shared repertoire, including both physical artefacts and accepted normative styles and underlying concepts, shared history and cultural memory (WENGER 1998, 72–85). Communities of practice are not mutually exclusive, meaning that a given individual may belong to any number of distinct communities of practice depending on the activities they undertake and the skills or knowledge they acquire. The concept is not, however, infinitely scalable, and clusters of related communities of practice may be conceived of as constellations of interconnected practice linked by "boundary objects": physical artefacts, concepts, or zones of interaction open to distinct perspectives or divergent practice (WENGER 1998, 103–133). Individuals existing in the liminal spaces between multiple communities of practice may also link larger constellations of practice (WENGER 1998, 108–113).

The concept of communities of practice has been used in the analysis of crafting traditions (e.g. RODDICK and STAHL 2016, WENDRICH 2013; GOSSELAIN 2008), patterns of consumption (e.g. ECHENIQUE *et al.* 2021; BLAIR 2016; MILLS 2016) and mortuary behaviour (BAITZEL 2023; CHESSON 2023; DONNELLAN 2021). For LBA Mediterranean glyptics the concept allows us to go beyond implicit assumptions of production and consumption. Rather than viewing Linear Style seals as the product of an imagined Cypriot craftspeople working in an inherent cultural style (e.g. MERRILLEES 2006, 241–243⁶) at a centralised or localised workshop for distribution among the island's elite (or export beyond its borders), we may reframe their production and usage in terms of more distributed processes occurring across space and through time among more dynamic networks of craftspeople and seal us-

⁶ On conflation of culture and style, see FELDMAN 2014, 18–31.



ers, linked by practice, the acquisition of technical skills, encoded knowledge and social interaction (KNAPPETT 2011, 102–123). Such communities of practice may not correspond with contemporary archaeological expectations regarding the boundaries of a given culture (FELDMAN 2014, 31–41), but viewed through this lens the repetition and distribution of stylistic features may be understood as reflecting networks of craftspeople and/or consumers in the past. Furthermore, the principle of “legitimate peripheral participation” implies the gradual acquisition of skills, knowledge and understanding, and their negotiation alongside existing practices and perspectives. This provides a means of contextualising stylistic hybridization and outliers within a group of artefacts sharing diagnostic features as the result of inherent variability within communities and constellations of practice.

YALÇIN (2022, 86) has observed that a seal is a “... product of the dialogue between artisan, patron and societal norms”. The shared stylistic and iconographic traits of Linear Style seals thus hint at entangled networks of seal carvers and users within the broader cultural context of the LBA Mediterranean world. How seals were produced and distributed in Cyprus and the broader Eastern Mediterranean remains poorly understood. Despite Akkadian references to “stone carvers” (*purkullu/parkullu*), seal engraving as an activity has left few discernible archaeological traces outside of the glyptics themselves (e.g. TOPÇUOĞLU 2014). A lapidary’s workshop has been identified at Enkomi (MERRILLEES 2006) but this remains uncertain (DONALD 2016, 75, 142–143; SMITH 1994, 125). Putative “workshops”, visible in shared stylistic and iconographic traits and assumed to be indicative of vertical processes of transmission within defined geographic locales, are, however, widely treated as fundamental units of glyptic analysis (e.g. AL-GAILANI WERR 1986; COLLON 1981; 1986). While the existence of such a workshop producing Linear Style seals throughout the 14th and 13th centuries (perhaps located at Enkomi or on the Bay of Larnaca) cannot be completely excluded, it does not offer the most parsimonious explanation of the stylistic and iconographic data discussed above. In the context of assessing first millennium Levantine ivory carving and Proto-Palatial stamp seal production, FELDMAN (2014) and ANDERSON (2016) argue for the existence of dynamic and extended networks of craftspeople engaged in the dissemination and exchange of specialised knowledge and skills. The overall consistency of the Linear Style, combined with specific points of variability, such as the distinct stylistic treatment of **LS1** and the apparent incomplete rendering of some repeated motifs, suggests a comparable community of craft practice. Such a community may be conceived of as a network of lapidaries, among whom practices and crafting knowledge was disseminated. This community of craft practice may have been embedded within larger constellations of practice, including communities of glyptic users, lapidaries throughout the Cypro-Levantine region (especially those engaged in working harder stones such as haematite) and those engaged in the trade and distribution of raw materials. As noted above, the Linear Style appears distinctive in its incorporation of elements familiar from other Syro-Levantine and Cypriot glyptic traditions. While it is possible that this reflects our partial knowledge of glyptic variability in the region, it remains likely that the Linear Style is the result of a community of craft practice extending across Cyprus and the Levant in a manner which is difficult to incorporate into typological schemes predicated on differentiating between the products of these regions.



CONCLUSION

The intersection of the Linear Style with broader constellations of interconnected practice raises more intriguing questions regarding the distribution and findspots of such seals. While they may be suggestive of regions of production, the archaeological contexts of seals ultimately result from patterns of glyptic consumption. The range of cultural contexts and diversity of findspots of Linear Style seals exceed what may be understood as reflecting a single community of sealing practice. For example, **LS10** was used as a sphragistic device on a cuneiform document at Emar while **LS1–6** were recovered on Cyprus, where evidence for the administrative use of seals is sparse. Linear Style seals were incorporated into different communities of glyptic practice. It is therefore worth considering whether Linear Style glyptics may have functioned as boundary objects in a supra-regional constellation of interconnected seal practice linking Cyprus, the Syro-Levantine region and (more tangentially) mainland Greece. Associated finds, as already noted, suggest that these seals had high prestige value and belonged to elite members of their communities. Is it possible that their distribution reflects extended social networks? Linear Style seals found outside Cyprus have been viewed as evidence of the diffusion of artefacts beyond their assumed location of production and thus indicative of patterns of exchange. However, seals were also potent symbols of personal identity, worn upon the body and used in the performance and negotiation of the self in social interaction (e.g. DONALD 2024; YALÇIN 2022). Is it possible that Linear Style seals were signifiers of a self-identifying group, or more likely chains of personal affiliation, which extended across the region? Can (or should) the movement of Linear Style glyptics be disentangled from that of other Cypriot Elaborate Style seals or the broader exchange of fine-quality haematite glyptics in the Eastern Mediterranean in the LBA? These remain open questions, but the power of the communities of practice framework is its capacity to shift attention from large ethno-cultural blocs to the constituent social interactions which define communities at varying scales and their myriad interactions in the past.

These perspectives help to establish a larger series of relationships for **LS1** and assist in understanding its significance in a LCiIC context at Pyla-Kokkinokremos. Although it is unclear precisely where **LS1** was produced, it is possible that it was viewed as a material correlate of affiliation networks extending well beyond Cyprus and of specific glyptic practices and shared identities, a conclusion supported by the seal's associated finds. Its recovery in an unredeemed cache at Pyla-Kokkinokremos also has resonance for the group as a whole. The site's abandonment is part of a widespread pattern of dislocation witnessed across the Eastern Mediterranean during the late 13th and 12th centuries BCE. There is a peak in the archaeological visibility of Linear Style seals at this juncture, with **LS1** and **LS7–9** found in destruction or abandonment contexts and sealing **LS10** appearing on a document related to the devastation of Emar. This suggests that the conditions which led to the distribution and consumption of Linear Style glyptics were closely associated with circumstances in the Eastern Mediterranean prior to this watershed, and that Linear Style seal production and distribution were both instrumental in the development and maintenance of supra-regional social networks and severely disrupted by the instability which brought many of those networks to an end.

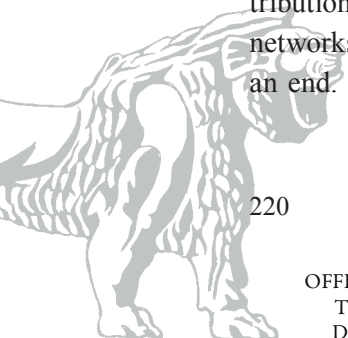


Table 1 : Catalogue of comparanda for PK16-3-5063-OB-010 Linear Style seals from secure contexts and unprovenanced material from museum collections.

<i>Site</i>	<i>Catalogue No.</i>	<i>Possible deposition date/ range</i>	<i>Object No.</i>	<i>Material</i>	<i>Context/Details</i>	<i>Publication</i>
Pyla-Kokkinokremos	LS1	LC IIIA	PK16-3-5063-OB-010	Haematite ?	In calcite vessel in Space 3.3.8.3. Associated with semi-precious beads, a spindle whorl, ivory container blue glass fragment, bronze rings, a knife and oxide shaped implement.	BRETSCHNEIDER <i>et al.</i> 2018, 51 ; 2023, 30-32 ; DRIESSEN <i>et al.</i> 2023, 91-92
Enkomi	LS2	LC IIC/IIIA	1960 Inv. no. 110	Haematite with gold caps	Associated with pyramid-shaped terracotta weights, copper ingot fragments, Mycenaean ceramics and a spindle whorl in a small room in Quartier 3 West.	COURTOIS 1987, 8, fig. 7 ; WEBB 1987, 47-52, pl. III.8
	LS3	LC IB-III	BM 1897.4-1.41	planchette	Recovered from British Tomb 32 associated with beads and jewellery of gold, silver and electrum, a fragmentary carved ivory disk, bronze artefacts and a broken alabaster vessel.	KENNA 1971, 27, pl. XVI.66 ; TATTON-BROWN 2003, 20
Hala Sultan Tekke	LS4	LC IIA/IIB	BM 1898.12-1.183	haematite	Recovered from Tomb 4 by the British Museum expedition. While the context is poorly documented, recorded associated finds include a zoomorphic oenochoe, Mycenaean ceramics, decorated stone slab and faience pot.	KENNA 1971, 28, pl. XVII.71 ; BAILEY 1976, 5, 11-14 ;
	LS5	LC II-III	N41	haematite	N41 was recovered Area 6, Room 11. It has been suggested that the area may have served as a domestic and workshop space, with Room 11 in particular forming part of a potential administrative structure.	FRANZ 2012 ; FISCHER 2012, 98, fig. 4 ; BÜRGE 2016, 230-232
Kition	LS6	LC IIC	Tomb 9/16	haematite	Recovered from the lower, poorer phase of the wealthy Tomb 9 associated with a signet ring. The upper phase contained a further 2 cylinder seals, 1 signet ring and 4 scarab seals.	KARAGEORGHIS 1974, 44, 72-73, 79 ; PORADA 1974, 166-167, fig. 2

Thebes	LS7	Late Helladic IIIIB :2	Find no. 184	Faience with gold foil	Kadmeion Hoard – Formed part of a large collection of lapis lazuli, carnelian and gold-faced faience seals and beads recovered from the Mycenaean acropolis. Thought to have been collected in wooden chests along with ivory hair ornaments.	PORADA 1981/1982, 26-27
	LS8		Find no. 209	Faience with gold foil	Ibid.	PORADA 1981/1982, 27-28
Lachish	LS9	First half of the 12 th century BCE	Reg. no. 31509/50	Haematite	Area G, Level VI, Locus 4584. Discovered in a trench cut below the foundations of the Iron Age gate. Found with a scarab of Thutmosis III and Cypriot pottery.	BECK 1983 ; 2004, 1529-1532
Enar	LS10	Early 12 th century BCE	II	Clay sealing	Cylinder of Li-dagan, impressed on tablet ME73.	BEYER 2001, 281-282
Unprovenanced - British Museum	LS11		BM 89512	Haematite	Uncertain	PORADA and COLLON 2016, pl. 27.CYP8
Unprovenanced - Musée de Louvre	LS12		A.1191	Haematite	Uncertain	DELAPORTE 1923, 211-212, pl. 306.18
	LS13		A.1194	Haematite	Uncertain	DELAPORTE 1923, 212, pl. 106.21
	LS14		A.1196	Haematite	Uncertain	DELAPORTE 1923, 212, pl. 106.23
	LS15		A.1198	Haematite	Uncertain	DELAPORTE 1923, 212, pl. 106.25
Unprovenanced - Walters Gallery	LS16		WAG 42.423	Haematite	Uncertain	GORDON 1939, 22-23, pl. VIII.61
Unprovenanced - Private Collection (Formerly Colville Collection)	LS17			Haematite	Uncertain	WEBB 1988

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