

**Cypro-Archaic Bird Iconography:
Types, Uses, and Meanings**

Alicia Marie Dissinger
Marysville, Pennsylvania

Bachelors of Art, College of Wooster, 2008
Masters of Arts, University of Texas at Austin, 2010

A Dissertation presented to the Graduate Faculty of the
University of Virginia in Candidacy for the Degree of
Doctor of Philosophy

McIntire Department of Art

University of Virginia
March, 2017

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Abstract

Images of birds became common in the art of Cyprus during the Archaic period, ca. 750-475 BC, and this study explores the types of birds created, the use of the images, and ultimately, the meanings imbedded in the representations. Despite their prevalence, most scholars have noted the birds in passing, and interpreted them as added decoration. A majority of scholarship about the decipherment of avian images in the ancient Mediterranean focuses on the Greek world, the Near East, and Egypt, while Cypriot bird portrayals lack in-depth analyses. Therefore, this project has three goals: first, to create a typological system for identification of bird images and objects, based on bird types; second, to establish a representative sample of known Cypro-Archaic bird images; third, to elucidate the cultural connotations associated with bird portrayals during the Cypro-Archaic period.

This investigation begins by providing an introduction to how avifaunae and their images were perceived during antiquity in the eastern Mediterranean. In two subsequent chapters, the sculpted and painted birds are discussed separately, and are analyzed based on their classified bird type, as derived from the typological system created. Birds of prey, songbirds, and waterfowl have been identified in the Cypriot artistic repertoire. The context of the bird portrayals are also examined in order to distinguish patterns of deposition which highlight the use of the artifacts. Bird images are also analyzed in relation to the many other types of animal representations made on Cyprus during the Archaic period. Such comparisons situate the bird depictions in the larger sphere of Cypriot art and culture. In the conclusion, each bird type (bird of prey, songbird, and waterfowl) is summarized to expose the cultural connotations associated with each, and additionally, two major themes, religion and death, drawn from the analysis are discussed.

It is demonstrated that each of the three identified bird types (bird of prey, songbird, and waterfowl) were deposited and used in particular ways during the Cypro-Archaic period, indicating that each type was perceived to have its own cultural connotation. The rarely created birds of prey were primarily deposited within private cultic contexts, suggesting they may have been apotropaic devices or manifestations of power. Representations of songbirds are mainly associated with ritualistic paraphernalia and have been found in sanctuaries, indicating their use in cultic rituals and thought. Waterfowl portrayals are most commonly discovered in mortuary assemblages, insinuating a relationship between the bird and conceptions of death. Thus, it is suggested that the three types of bird representations gained their cultural connotations by associations the ancient Cypriots attached to their live counterparts.

Table of Contents

Acknowledgements	i
Abbreviations.....	iii
Introduction: Birds, Art, and Cyprus.....	1
Chapter 1: Ancient Perceptions and Attitudes towards Birds	20
Chapter 2: Representations of Cypro-Archaic Sculpted Birds.....	64
Chapter 3: Bird Images on Cypro-Archaic Vases	100
Chapter 4: Archaeological Context of Cypro-Archaic Avian Images.....	152
Chapter 5: Representations of other Animals.....	203
Conclusion	251
Appendix A: The Cypro-Archaic Period: Dating and Brief Overview	266
Appendix B: Catalog: Cypro-Archaic Sculpted Birds	273
Appendix C: Catalog: Cypro-Archaic Vases Displaying Bird Images	317
Appendix D: Context for Cypro-Archaic Bird Representations	364
Figures	387
Bibliography	483

Acknowledgements

This study would not have been possible without the support of the University of Virginia, the McIntire Department of Art, the Center for Global Inquiry and Innovation, the Kapp Family, the Danielle Parks Memorial Fellowship, the Lindner Endowment, the Arts Humanities and Social Sciences Summer Research Fellowship, the Double Hoo Research Grant, the University of Texas' Charles Edwards Endowed Scholarship, the Cyprus American Archaeological Research Institute (CAARI), and the US Fulbright Program.

A special thank you must go to the Fulbright Program. With their support, I was able to access material which would not have been available otherwise, which greatly impacted the course of my study. It is an invaluable program which must persist for future scholars. With the help of Sondra Sainsbury and Anna Argyrou, in the Cyprus Fulbright office, I was able to expand my horizons and focus on my research.

The quality of this dissertation was heavily influenced by my “family” at CAARI. Academic tutelage under Dr. Andrew McCarthy was invaluable. He persuaded me to examine artifacts and material in new and different ways, which influenced the direction of the chapters I wrote during my time at CAARI. I cannot thank Vathoulla Moustoukki, Katerina Mavromichalou, and Fotoulla Christodoulou enough. If I felt tired, or needed a break, they were always there to encourage me with Cypriot words, as well as coffee. Everyone at CAARI made my husband and I feel so welcomed and at home. Of course the scholars and students I met while at CAARI were all so gracious with their time and shared much knowledge with me, as well as an occasional Zivania. Special thanks must go to Dr. Bernard Knapp, Dr. Jenny Webb, Dr. Smadar Gabrieli, Dr. Penelope Mountjoy, Dr. William Childs, Dr. Joanna Smith, Dr. Nancy Serwint, Dr. Cecilia Beer, Dr. Claudia Lang, Dr. Anja Ulbrich, Dr. Lisa Graham, Hazar Kaba, and Dr. Pamela Gaber.

An important thank you belongs to the Cyprus Department of Antiquities. The graciousness of Dr. Marina Solomidou-Ieronymidou allowed me to view many objects in person, which was invaluable to this dissertation. Additional thanks must go to Andreas at the Polis Museum, Thomas in the Larnaca Museum, and the entire staff in the Nicosia Museum. A thank you must also go to the Pierides Museum - Bank of Cyprus Cultural Foundation, and Katerina Prodromou. Their hospitality and access to material was very much appreciated and important to my work. Dr. Thomas Kiely and the British Museum workers were also very accommodating and helpful, and the access provided to objects was instrumental to my study. Furthermore, a large thank you must go to the Athienou Archaeological Project (AAP), Dr. Michael Toumazou, Dr. Derek Counts, Dr. P. Nick Kardulias, and Dr. Jody Michael Gordon. They indoctrinated me into the world of Cypriot art, archaeology, history, and culture.

The supervision of my advisor, Dr. Tyler Jo Smith, has been immeasurable. She pushed me so that I could rise to meet the challenge, which led me to become a better scholar. Additionally, she encouraged my love of birds, and helped me funnel my personal interests into an academic inquiry. Thanks must also be placed upon Dr. John Dobbins, who helped “water” my love of water birds. A thank you to Dr. Natasha Dakouri-Hild who showed me ways to think outside the box.

My past academic advisors have also been extremely influential on my life and career. Dr. P. Nick Kardulias is an inspirational person, who I am glad to call a friend. Without his advice and direction at the College of Wooster, I wouldn't have gone down this path to become the person I am today, let alone complete a dissertation in the field that I love with great passion. When at the University of Texas at Austin, Dr. Nassos Papalexandrou guided me through the few tough first years of a graduate program and showed compassion at every turn. Without him, I wouldn't have found my way into the Orientalizing or the Archaic period!

I'd also like to thank an "old friend" who helped send me on this path into academia, Dr. Daniel Jones. He was blessed with the Herculean task of forcing me to focus during high school history classes, and my assigned seat in the front row did the trick. Perhaps it was the term he used most often – "when pigs fly" – which somehow imprinted on my influential young mind, unknowingly leading me to the topic of ancient birds. It was his enthusiasm for history, and his presentation of the subject, which drew me to the study of Antiquity. For that, I will always be grateful.

To my friends and colleagues I met throughout my graduate career, you have always challenged and pushed me to be a better scholar. Without mentioning you all by name, you helped contribute with: coffee breaks/sanity breaks during construction noise; the confirmation that I am, in fact, working as hard as I can; encouraging my love of real birds, as well as the use of bird puns; help on my presentations (PowerPoints, timing, and wording); reading drafts. Most of all, I need to thank my "work wife," Dr. Veronia Ikeshoji-Orlati, who was my Rock (Dove).

I am lucky to have found a new family at the American School of Classical Studies at Athens (ASCSA), and they have been extremely supportive of me and my dissertation. They even, willingly, grilled me on my topic! Thank you to Ms. Destini Price and Dr. Colin Whiting for answering my editing questions and all their help. A special thank you to Ms. Mary Darlington, who has been a great mentor.

Of course, I couldn't have done this without the support of my family. My grandparents have been continuous voices of encouragement. My sister, brother-in-law, and my nieces have also been a great support system, as well as providing me much needed breaks. Most of all, my parents have been a pillar of support. Without their encouragement, constructive criticism, and unconditional love I would not be where I am today. My mother must be qualified for wings at this point because of the number of drafts she read. My father was always there reminding me of Herodotus and Thucydides, and encouraging me to look at the larger picture when I would get bogged down in "bird details."

I'm also extremely thankful to have gone down this academic path, because I met my husband along the way. He has been by my side every step of the journey, and I couldn't imagine this path without him. He has been a source of encouragement and mental strength. Last, but not least, I have to mention my inspiration for my topic: my cockatiel, Rhea.

Abbreviations

<i>Amathonte III</i>	Laffineur, R. 1986. <i>Amathonte III. Testimonia 3: L'orfèvrerie</i> . Paris: A.D.P.F.
<i>Amathonte V</i>	Hermay, A. 2000. <i>Amathonte V: Les Figurines en Terre Cuite Archaiques et Classiques, les Sculptures en Pierre</i> . Athens: École Française d'Athènes.
<i>Amathonte Tombes</i>	Karageorghis, V. 1990. <i>La nécropole d'Amathonte. Tombes 113-367. III.1: The terracottas</i> . Nicosia: A. G. Leventis Foundation.
<i>KBH</i>	Ohnefalsch-Richter, M. 1893. <i>Kypros, the Bible, and Homer</i> . London: Asher and Co.
<i>Salamis V</i>	Karageorghis, V. 1973-1974. <i>Salamis Vol. 5, Excavations in the Necropolis of Salamis III (Text and Plates)</i> . Nicosia: The Department of Antiquities, Cyprus.
<i>Salamis Necropolis II</i>	Karageorghis, V. 1970. <i>Excavations in the Necropolis of Salamis II</i> . Nicosia: Department of Antiquities.
<i>Salamine de Chypre XII</i>	Monloup, T. 1984. <i>Salamine de Chypre XII. Les Figurines de Terre Cuite de Tradition Archaique</i> . Paris: de Boccard.
<i>Samos VII</i>	Schmidt, G. 1968. <i>Kyprische Bildwerke aus dem Heraion von Samos, Vol. VII</i> . Bonn: Habelt.
<i>SCE II</i>	Gjerstad, E. 1935. <i>Swedish Cyprus Expedition, Vol II. Finds and results of the excavations in Cyprus 1927-1931</i> . Stockholm: The Swedish Cyprus Expedition.
<i>SCE III</i>	Gjerstad, E. 1937. <i>Swedish Cyprus Expedition, Vol III. Finds and results of the excavations in Cyprus 1927-1931</i> . Stockholm: The Swedish Cyprus Expedition.

Dikaïos, P., and E. Gjerstad. 1948. *The Swedish Cyprus Expedition: Vol. IV, part 2, The Cypro-Geometric, Cypro-archaic and Cypro-classical Periods*. Stockholm: The Swedish Cyprus Expedition.

All other abbreviations follow the *American Journal of Archaeology*'s standard abbreviations.

All species names follow the rules of “title case.” This approach is employed because it is used by the American Ornithologists’ Union, and has since been adopted by the National Audubon Society (Atkins 1983; Harbison 2014; Jannot 2014). “Title case” stipulates that the name of the species will be capitalized (i.e. “Rock Dove”), but when a bird species is discussed generically without reference to one specific species, the name will not be capitalized (i.e. “doves”). The capitalization helps differentiate the name of the species from adjectives placed before the species name – for example, there is a difference between a yellow warbler and the Yellow Warbler.

Introduction: Birds, Art, and Cyprus

Birds possess unique qualities that attract the human eye. Their flamboyant colors are hardly found elsewhere in nature, and they have the ability to fly and float effortlessly. Avifaunae maintain characteristics which humans do not have, thus enticing us further to notice their unique, or bothersome, songs. In fact, in the *Iliad*, the clamor the Trojans made before an attack is compared to the piercing boasts of migrating cranes.¹ The intent of Homer's simile is to characterize the Trojans as lacking order given their boisterous utterances, in comparison to the quiet, calm, and disciplined Greeks.² The passage surely indicates that people in antiquity observed and understood avifaunae to a certain extent, or else the comparison would have been lost on the listener. Such incorporation of birds into stories and mythology in antiquity is not uncommon.³ Just as widespread and commonplace are the depictions of avifaunae in art across the ancient Mediterranean.

During the Archaic period on Cyprus (ca. 750-475 BC), known as the Cypro-Archaic (hereafter CA; Appendix A), there is an explosion of avian imagery in Cypriot art.⁴ Avifaunae were portrayed in art on Cyprus before the 8th century, but during the CA they became one of the most commonly represented animals in sculpture and on decorated ceramics. Despite the plethora of avian depictions, birds have been relatively neglected in modern archaeological and art historical studies, and larger animals have been the focus of most investigations. Bird motifs can be small, or added to a larger composition, making them unassuming symbols. Given the pervasive nature of avian iconography during the CA, the images and objects portraying them

¹ *Iliad* 3.1-7; Pollard 1977, 83.

² Mackie 1996, 15-17.

³ March 1898.

⁴ Morris 1985, 225. For a brief overview of the CA period, and a chart of Cypriot archaeological time periods, see Appendix A.

most likely had associated connotations. How did ancient Cypriots depict birds and what did such images and objects imply?

Examining CA sculpted and painted birds can reveal possible meanings associated with their representations. How bird objects were used and deposited, as well as their iconography, can provide insight into conceptions ancient Cypriots may have held about live birds and their images on material artifacts.⁵ To be able to understand such connotations, the evidence needs to be examined in relation to the culture which produced it because “the meaning of a symbol is not arbitrary, it is relational...[and] we deduce the meaning of symbolic forms from their relational positing rather than considering the constitutive units in isolation.”⁶ To begin exploring such issues in detail, this introduction summarizes previous studies of bird and other animal representations created in the eastern Mediterranean. It then explains the classifications used to identify bird depictions in this study, followed by a brief summary of the chapters.

Previous Approaches to Avians and Animals

A vital part of conceptualizing CA bird imagery requires an understanding of previous scholarly approaches to avian and animal iconography in the ancient eastern Mediterranean. Previous studies have examined depictions of birds, and other animals, which were made on Cyprus and in other ancient Mediterranean cultures. However, there is a limited number of such studies, and most of the comprehensive analyses are related to ancient Greek culture.⁷ Information about avifaunae in the ancient Near East, Anatolia, Egypt, and Etruria is scattered across publications. Also, larger animals, such as oxen and horses, are given preferential

⁵ Hodder 2006, 10.

⁶ Shanks and Tilley 2006, 132.

⁷ One publication specifically addresses birds in ancient Egyptian art (Bailleul-LeSur 2012).

treatment in scholarship, while smaller animals like birds are somewhat neglected.⁸ The absence of discussions about birds in ancient art perhaps stems from their small physical stature or from their almost ubiquitous inclusion in art. Since avians are common motifs, most scholars treat the depictions as decorative elements or as the documentation of pets.⁹

Despite their neglect by modern researchers, ancient authors understood the importance of birds, and other animals.¹⁰ One of the first to examine the natural world closely was Aristotle in his *History of Animals*.¹¹ He devotes about 30 chapters in Book IX to descriptions of various avifaunae. Later, around 200 BC, the Roman author Aelian composes *On the Nature of Animals*, in which he discusses various avian species.¹² Continuing along similar lines, Pliny the Elder incorporates a section about birds into his *Natural Histories* in Book 3 which is devoted to geography and ethnography of the Iberian Peninsula and Italy. Alexander of Myndos, working in the first half of the 1st century AD, created a three volume work about animals, of which two volumes are dedicated to avifaunae.¹³ Most ancient authors describe birds as being food, pets, and entertainment, as well as being a part of religious rituals (such as sacrifices and omens).¹⁴ However, the artistic portrayals of the birds are rarely, if ever, discussed in these texts. Rather, most authors were interested in the habits and biology of live birds.

⁸ For example, Langdon's (1989) study on images of the Horse-leader, Crouwel's (1992) study on chariots and wheeled vehicles in antiquity, Kourou's (1997b) study on terracotta wheelmade bull figurines, Watt's (1999) study on oxen in antiquity, and Zuckerman's (2007) study on feasting at Late Bronze Age Hazor.

⁹ For a discussion of how bird motifs are viewed as decoration on "Pastoral Style" Cypriot pottery (ca. 1200 BC), see Karageorghis (2002, 85). For a discussion of various birds deemed to represent pets on Greek vases, see Lazenby (1949, 249).

¹⁰ Spittler 2008; Harden 2014.

¹¹ Pliny the Elder states that Alexander the Great delegated to Aristotle the project of recording legends and observations of the natural environment (Pollard 1977, 18).

¹² Pollard 1977, 22.

¹³ Pollard 1977, 21-22.

¹⁴ See Berthiaume (1982, 62-70), Detienne and Vernant (1989, 190 and 247), Faraone (1993, 72), Gilhus (2006, 102), Zuckerman (2007, 186-204) for references about birds in religion. See Gosling (1935), Miller (1990), Bigwood (1993) for references on birds as pets. See Beaumont (1994, 59-83) and Calder (2011, 59-97) for references to birds as entertainment.

The modern study of the artistic representations began in the late 19th century. D'Arcy Thompson's *Glossary of Greek Birds* of 1895 can be viewed as the start of modern scholarly interest in birds as a subject of Classical importance.¹⁵ The glossary lists avifaunae found in modern and ancient Greece, with additions of ancient literary references and folklore for each species. Occasionally, Thompson includes references to images of the birds in ancient art. The first modern scholar to take note of how animals can symbolize aspects of culture was H. Colley March in 1898. He examined various mythologies from around the world, and realized that birds usually reveal key elements imperative to the main character(s) in the story. In his view, avians were effectively enlightening humans on various subjects and supplying them valuable information.¹⁶ March arrives at the conclusion that because humans are naturally fascinated by birds, we supply avians with the characteristic of having "superhuman wisdom."¹⁷ March's publication is important because it foregrounds the idea that humans project cultural ideology onto living birds.

After March, scholars observed various animal iconography yet did not always search for deeper meanings and symbolism within the motifs. Sir Arthur Evans, while studying Minoan culture, noticed that birds were significant in ancient eastern Mediterranean religions.¹⁸ Despite his astute observations, his study lacks any speculation about what role the birds played and how they were intertwined with prehistoric religion. Around the same time, Morin-Jean noticed the prevalence of animals appearing on Greek vases in his study of vase painting. From the large quantity of animal images, he was able to attribute painters and workshops to the figures based

¹⁵ Thompson 1895.

¹⁶ March 1898.

¹⁷ March 1898, 209.

¹⁸ Evans 1901, 105.

on the styles of painting.¹⁹ Like Evans, Morin-Jean omits any discussion of the meanings of the animals considered, but acknowledges the importance of animals in art generally.

In the early 20th century, more studies concerning animal iconography began to emerge.²⁰ Even with more attention to the prevalence of animal images, few in-depth studies were conducted. In the 1930s, Richter's *Animals in Greek Sculpture*, synthesized canonical images of animals in Greek art, drawing on few Cypriot representations.²¹ She characterizes the study of animals in ancient art as being "strangely neglected," acknowledging that few scholars previously studied images of ancient Greek animals.²² Her work is an important step toward a corpus of animal and bird depictions. Despite her incorporation of numerous types of animals across a large period of time, she was only able to provide an overview of the portrayals of different animals. For instance, her discussion of birds mainly includes examples of which species were considered sacred to individual deities.²³

Gosling, writing around the same time as Richter, investigates images of animals on Greek vases on display in the British Museum in 1935.²⁴ He believes that most animals pictured were pets, and to prove this he incorporates ancient literary evidence to support the findings.²⁵ This study was one of the few early publications to combine ancient perceptions of, and interactions with, animals as attested in ancient texts with supplemental artistic evidence. Such renewed interest in animal studies in the 1930s may have led to the appearance of the second

¹⁹ Morin-Jean 1911.

²⁰ In the field of Renaissance studies, Edward Payson Evans publishes *Animal Symbolism in Ecclesiastical Architecture* and Holbrook composes his book *Dante and the Animal Kingdom*, while in the field of Mesoamerican Studies Selser writes *The Animal Pictures of the Mexican and Mayan Manuscripts* (E. P. Evans 1896; Holbrook 1902; Cohen 2014, 165; Sharpe 2014).

²¹ Richter 1930a.

²² Richter 1930a: ix. Before Richter, only Douglas (1929) had focused on animals in ancient Greek culture. Douglas' work compiled antidotes and stories about birds from ancient Greek poets.

²³ Richter 1930a, 37-40.

²⁴ Gosling 1935.

²⁵ Gosling 1935. Lazenby (1949) takes the same approach as Gosling in his study of Greek and Roman household pets.

edition of D'Arcy Thompson's *A Glossary of Greek Birds* in 1936.²⁶ In the first half of the 20th century, *A Glossary of Greek Birds* was the most comprehensive collection of information available on ancient avifauna.

About forty years later, birds were reexamined as a major theme in early Greek art by Benson in his book, *Horse, Bird, and Man*. Benson takes a great leap forward in understanding cultural connotations associated with various animals in Greek art. Studying late 8th century BC (Geometric style) Athenian vases, Benson recognizes that birds are often depicted with chariots, and that chariots are themselves traditionally linked to funerals. He concludes that from such associations, images of birds were being used as funerary symbols because of their appearance on mortuary objects and their exclusive associations with horses and chariots.²⁷ Benson states that "in light of all this [artistic evidence], it is undoubtedly arbitrary to refer to such birds as 'fill.'"²⁸ Throughout his work, it is demonstrated that the ancient bird images included in his study are embedded with meaning and are not purely decorative elements. Thus the study substantiates efforts to search for meaning in images of birds and animals in general.

Benson continued his study of birds in ancient art by analyzing figures on Greek and Cypriot vases. In 1975, he published an article with a collected assemblage of representative samples of avian figures painted on CG vases.²⁹ His examination focuses on the forms and styles of the images while leaving aside "the relation of bird representations to other motifs, as well as their absolute meaning."³⁰ Later, in 1982, Benson returns to the topic of CG vessels and expands his study to include painter attributions and styles of painted birds on CA vases.³¹

²⁶ Thompson 1936. Thompson's original book was published in 1895.

²⁷ Benson 1970, 29, 30, 66, 68.

²⁸ Benson 1970, 30. For animals as infill on East Greek vases, see Boardman (1998, 145).

²⁹ Benson 1975.

³⁰ Benson 1975, 129.

³¹ Benson 1982.

Again, he chooses to neglect possible meanings or contexts for the images. Instead he advances the study of birds on vases by creating typologies for the images and asserting their prevalence in Geometric and Archaic art.³²

Slowly, more scholars of ancient art saw the advantage of decoding animal motifs in order to gain insight into their uses and meanings in ancient cultures, but this approach was mainly employed in the study of Greek art and iconography. The most important publication during the second half of the 20th century about birds in ancient Mediterranean cultures was Pollard's *Birds in Greek Life and Myth* of 1972.³³ This work builds on D'Arcy's 1895 and 1936 publications by devoting itself to ancient ornithology and Greek myths about birds. Pollard's research focuses on how ancient Greeks understood and thought about avians, as illuminated through ancient Greek literature. For example, he notes that "in ancient times when the succession of the seasons was closely associated with natural phenomena, the behavior of birds was closely observed."³⁴ The images of the avians he discusses, however, are not included in the publication.

Moving forward into the 1980s, various scholars continue to explore images of animals in ancient Mediterranean art. Edlund displays a good example of how to understand animal symbolism on 6th century BC Greek vases.³⁵ He evaluates the animal iconography in light of literary evidence, and demonstrates that inclusions of animals in ancient art were given

³² Similar to Benson's approach to categorization and creating typologies for avian images painted on Cypriot vases, is Hazar Kaba's unpublished dissertation complete at the University of Ankara in 2008. The dissertation is written in Turkish, and a copy is housed at the Cyprus American Archaeological Research Institute. Kaba catalogs CA, and some CG, vases which carry images of birds, by using a typological system he created for the avian images (Types A through N). From his data, he states that he traces the origin of bird motifs on Cypriot pottery to the Bronze Age Greek/Aegean world. Kaba's findings are similar to Penelope Mountjoy's position on the origins of bird images on Cypriot vases. Mountjoy believes that Cypriot made representations of birds on vases during the LC were influenced by images of birds on vessels made in the Eastern Aegean, while such Eastern Aegean vases were inspired by vessels with images of birds made in Crete (from a personal communication between the author and Penelope Mountjoy, on November 20, 2014).

³³ Pollard 1977.

³⁴ Pollard 1977, 110.

³⁵ Edlund 1980.

associated connotations and symbolism. Birds specifically gain attention again in the mid-1980s when Morris devotes a section of his survey of Cypriot art to bird imagery.³⁶ Morris acknowledges the prevalence of avian representations in a variety of media on Cyprus throughout antiquity.

A milestone in understanding animal iconography occurred with Bevan's two volume publication based on her dissertation where she examines representations of animals found in sanctuaries dedicated to Olympian deities in Greece.³⁷ The purpose of her research was to determine if there is a correspondence between Olympian deities' animal attributes and associated mythology, and with the zooarchaeology remains and animal species represented in sculpture found dedicated at sanctuaries. From the evidence collected, Bevan concludes that the identity of the deity does not necessarily dictate the choice of the animal offering or image dedicated at a sanctuary. Thus, more can be learned about the act of dedications from the material record than from ancient textual documents and epigraphy in this instance.

Capitalizing on the corpus of data from her two volume publication, Bevan's 1989 article concludes that more bird votives were offered in sanctuaries to female deities than to male deities.³⁸ The link between female deities and birds, Bevan believes, may stem from mainland Greek Bronze Age religious ideas of a *potnia theron* ("mistress of the animals") who is tentatively associated with fertility.³⁹ Most *potnia theron* sanctuaries were near water, so the waterfowl that naturally resided in the habitat became associated with the deity, and as such, birds came to represent the qualities of the deity (moisture and fertility). Bevan's research acknowledges that the incorporation of bird, and animal, imagery is complicated and that a

³⁶ Morris 1985.

³⁷ Bevan 1986.

³⁸ Bevan 1989.

³⁹ Thomas and Wedde 2001; Kopaka 2001; Karageorghis 2001c.

holistic view involving the art, faunal material, and literary references should be considered when trying to decipher the meanings behind their use.

Portrayals of birds, as well as other animals, in wall-painting, became the focus of scholarship during the 1990s. Vanschoonwinkel, in a 1990 publication of collected articles, states the need to study and analyze animal representations in ancient Bronze Age Greek art because previous scholarship emphasized human figures, effectively neglecting the frequency and prevalence of animal images.⁴⁰ He catalogs all depictions of animals in the wall paintings at Thera to discuss canonical representations of animals in the Bronze Age Aegean. In 1997, Masseti builds on this call to arms by Vanschoonwinkel, and concentrates on representations of birds in Minoan art across media.⁴¹ Masseti provides a survey of avians portrayed in Thera and Cretan art in the second millennium BC, and delineates specific bird species in some reliefs and paintings. His work shows that the craftsmen observed nature and understood the various bird species in order to represent them accurately. Appearances of birds in wall paintings at Pompeii are also a focus of a short article in 1997 by Sparkes.⁴² These three studies display how avian images within different contexts may have diverse meanings and interpretations, calling for more work on relevant ancient artistic representations in general.⁴³

The next notable study of relevance is Karageorghis' 1996 volume on CA terracotta sculpture, which includes animal sculpture.⁴⁴ Specifically related to birds, the author constructs

⁴⁰ Vanschoonwinkel 1990, 327.

⁴¹ Masseti 1997.

⁴² Sparkes 1997.

⁴³ Other articles in the 1990s also specifically focus on birds mentioned in ancient Mediterranean literature. Miller (1990) discusses specifically how peacocks in Athens, during the second half of the 5th century BC, came to signify wealth and the status of their owners due to the bird's origins in Persia and its connection to the Persian Empire. Bigwood (1993) chooses to examine Ctesias' account of a parrot in the *Indica*, and compares the description to contemporary avian portrayals.⁴³ These publications are focused on specific foreign avian species and how such birds were incorporated into and viewed within Greek society as markers of status.

⁴⁴ Karageorghis 1993-1998, especially volume VI on CA animals.

five typologies based on stylistic attributes for terracotta bird figurines.⁴⁵ The publication lists many Cypriot terracotta bird figures which were previously unpublished, and it remains the best starting place for establishing a corpus of bird figurines.

Other scholars have continued to examine various animal and bird representations. For example, Hurwit's 2006 article in *Hesperia* is devoted to lizards, lions, and what he terms "the uncanny," in 7th century BC Greek art.⁴⁶ The study shows that small and seemingly unimportant details or animals in a composition on a vase can relate to the larger scene depicted. For instance, lizards are known for being able to live under the worst circumstances (such as having the tail cut off), and Hurwit finds that lizards appear in many scenes where death is imminent.⁴⁷ Therefore, lizards have come to signify death or impending death when drawn on some Greek vases. Additionally, since birds are frequently shown with lizards in vase painting, and some birds eat lizards, Hurwit proposes that the birds (by association) in certain scenes can also signify death or foreshadow demise.⁴⁸

Some recent scholars specifically focus on how birds are presented by ancient Greek authors. In 2007, Arnott compiled a source book which lists ancient literary references to avians.⁴⁹ He provides the names ancient Greeks gave to bird species, along with illustrations of each, and occasionally supplies references to ancient images. Thumiger delves more in depth than Arnott to discuss how animal and human interactions are described in Greek tragedy.⁵⁰ Some scholars also discuss ancient texts which mention bird sacrifices and their use in

⁴⁵ Karageorghis' categories are: birds with open wings and supported on short legs (Type A); birds on a cylindrical stand, usually with a splaying base, and have open or closed wings (Type B); hollow seated birds with closed wings, an oblong body, a short flat tail, and short legs (Type C); birds with a conical body and wings (Type D); birds in the shape of bells (Type E).

⁴⁶ Hurwit 2006.

⁴⁷ Hurwit 2006, 123.

⁴⁸ Hurwit 2006, 128 and 130.

⁴⁹ Arnott 2007.

⁵⁰ Thumiger 2008.

divination. Unfortunately, too few details are known about bird sacrifice and augury given the fragmentary or selective nature of the ancient literature.⁵¹ Nonetheless, such discussions about birds in ancient literature provide insights into how some people in the eastern Mediterranean perceived birds in their environment.

Shapland, in 2010, explores the quantitative difference between the types of animals presented in Neopalatial Cretan art and seeks to determine why non-domestic animals are painted in such great quantity.⁵² Woven into Shapland's analysis is the ecology of Crete, animals mentioned in Linear B tablets, animal logograms in Linear A records, images of fauna on seals and in frescos, how humans interact with animals in artistic depictions, and zooarchaeological material found at contemporary sites. The study shows that various animals were used for different purposes, ranging from their role as markers of status to their use as food/sustenance. He demonstrates that the animals portrayed reflect Minoan beliefs and signify how ancient Cretans interacted with the natural world. Birds in Minoan art, Shapland posits, were viewed as wild and the animal's image signified an exotic life "beyond domestication."⁵³ However, Shapland neither goes into great detail about each animal nor discusses in depth how Minoans may have thought about or interacted with each species. He uses a methodology which can be employed in order to understand connections between the animals themselves and their images.

The most recent publication about animals in the ancient world, with relatively substantial portions on birds, is *Cruelty and Sentimentality* by Calder.⁵⁴ Based on her Oxford Doctoral Thesis, Calder records ancient Greek and Roman authors' characterization of, and

⁵¹ Antonaccio 1995, 249; Hägg 1998b, 53; Graf 1999, 289; Graf 2005, 71.

⁵² Shapland 2010.

⁵³ Shapland 2010, 124.

⁵⁴ Calder 2011.

attitudes towards, birds.⁵⁵ She categorizes birds as either being wild or domesticated, based on Plato's and Aristotle's animal classifications during the 5th - 4th centuries BC. Specific animal species are discussed in relation to their characterization in ancient texts and, on occasion, to the animal's portrayal on Greek material culture. For example, the author discusses Aristotle's statement about how parrots (or Indian birds) are disposed to mimicry, and then gives an example of the animal in art by referencing an early 4th century BC Greco-Persian gem displaying two parrots and a cage.⁵⁶ Her research, which focus equally on art and text, supplies a solid foundation to understand how people in ancient Greco-Roman society thought about various birds and how they were used in ancient societies.

Bringing the conversation about the importance of animals and animal images in antiquity to the forefront is the appearance of *The Oxford Handbook of Animals in Classical Thought and Life* in 2014.⁵⁷ The book consists of 32 essays from different authors who incorporate various approaches in order to understand how animals and their iconography were intertwined in ancient Greek art, life, and literature. The chapters consist of overviews on topics ranging from husbandry, to insects, to animals used in spectacles, to ancient zooarchaeological knowledge, with substantial bibliographies allowing the reader to find further, more detailed, information on multiple topics. Each article can be read individually, but the when all chapters are considered together, the publication presents the most cutting-edge studies and interpretations related to ancient animals. The magnitude of such a publication demonstrates that animal studies are finally being recognized as a vital and necessary area of study, and that birds are no exception.

⁵⁵ Calder 2011, 59-97.

⁵⁶ Aristotle *History of Animals* VII(VIII).XII.25; Calder 2011, 90.

⁵⁷ Campbell 2014.

Identifying and Approaching Cypro-Archaic Birds

The aims of the current study of birds in CA art is three-fold. Since there is neither an established terminology for CA depictions of birds, nor a corpus of Cypriot avian iconography, a primary goal is to establish a typological system for the avian images and objects. The typology will help identify the CA bird iconography, and it will allow quantitative discussions about the forms created. The second objective is to determine if there is a pattern of archaeological deposition among the avian artifacts. Where the representations were deposited (i.e. in tombs, sanctuaries, etc.) and later found, can indicate how the objects were used, as well as if there are any regional patterns based on style. The third and final aspect of this study is to contextualize the CA bird representations in relation to other types of animal depictions in contemporary Cypriot art.

The enormous quantity of CA bird images and objects, as well as the lack of published excavation material in some instances, makes the compilation of a complete corpus of CA images virtually impossible.⁵⁸ A wide variety of sources have been utilized to create the Catalog with the aim of presenting a representative sample of CA avian depictions discussed throughout the chapters (Appendices B and C). It is important to note that the dates for artifacts included here have not been established by the author, and that the chronology for the objects is derived from previous publications. While interesting and important in their own right, the identification of workshops, artists, and provenance are not the focus of this study. If such identifying elements have been emphasized by scholars, then they are noted accordingly in individual catalog entries. The artifacts listed in the Catalog, and thus discussed in the text, include sculpted objects

⁵⁸ For publications discussing the large amount of avian representations in Cyprus, see Karageorghis and des Gagniers (1979), Morris (1985), and Karageorghis (1996b). For an example of under-published material from excavations or expeditions, see Murray, Smith, and Walters (1900), Herscher (2007), Thomas (2009), Kiely (2011), and Villing (2013).

(Appendix B, 389 entries) and painted images (Appendix C, 342 entries) of avifaunae. Sculpted representations include sculptures and figurines in the round, reliefs, birds sculpted as part of a larger object or composition, and gems. The painted depictions of avians included in this study take the form of motifs on vases because thus far no birds in wall painting survives from the CA period.⁵⁹ Images of birds in various other media have also been considered where known and relevant.

Since little scholarly work has focused on portrayals of Cypriot avifaunae, a method for classifying and identifying the various birds represented has been created here. From published material, and limited access to unpublished finds, a representative sample of the bird forms made during the CA is identified and classified in accordance with a typological system. Typologies are modern constructs imposed on data as a way to classify and identify images, as well as a tool to quantify and understand visually distinct iconography.⁶⁰ Each category, or bird type, in this study is defined by shared physical attributes, and the grouping are visually distinct from each other due to differences purposely rendered by the CA craftsmen. Therefore, after examining a large representative sample of CA avian images, it appears that ornithological identifying markers can be used to create typologies for the portrayals. The images of birds are naturally divided into three visually similar categories, or typological constructs, based on the identification system for live bird species in the wild.

The Cornell Ornithology Lab, one of the main centers in the United States for ornithological research, provides four main factors to aid in the identification of birds in the wild,

⁵⁹ Very few fragments of CA wall painting survive “which is surprising considering the sticking wall painting to be seen in neighboring areas at [this] time” (Wright 1992, 425). Fragmentary pieces of colored, non-figural, wall painting has been recovered from domestic contexts on the western acropolis at Idalion and from the Sanctuary of Aphrodite-Astarte at Tamassos (Wright 1992, 425). A figural scene, devoid of bird images, was discovered in Tomb 80 in the Royal Necropolis of Salamis, dating to the late CA (ca. 6th century BC), and displays Nilotic imagery with papyrus and lotus motifs (Wright 1992, 425; Guimier-Sorbets and Michaelides 2009, 216-218).

⁶⁰ Spaulding 1960, 437-456; Spaulding 1968, 33-40.

and these criteria are useful to classify the avian images.⁶¹ The main elements to consider when identifying a bird in the wild are its size and shape, color patterning, behavior, and habitat. Behavior and habitat are aspects which cannot faithfully be gained from pictorial vase painting or sculpted figures. Occasionally, an avifauna is shown in a Nilotic setting or is presented performing an action, but such examples are few making the criteria rarely reliable. The color patterning may help identify a bird if the animal is rendered fairly naturalistically with important markers, such as a distinct beak shape or detailed leg anatomy. But, color alone cannot be a determining factor for identification because of the limited range of color applied to the relevant vases and sculptures. Thus, the size and shape (the silhouette) of the birds are a viable criteria with which to distinguish the types of birds represented.

A useful and logical way to classify the birds in CA art is to divide them into three categories: *birds of prey* (Figure 1), *waterfowl* (Figure 2), and *songbirds* (Figure 3). It is difficult to sort the images by species, because most of the depictions, regardless of medium, are highly stylized; therefore, these three groupings can be used because each bird type has similar physiological characteristics allowing for such natural typologies.⁶² Each bird type taxonomically share features among the category, and each has a distinctive silhouette. *Birds of*

⁶¹ The Cornell Ornithology Lab 2009; Cornell Ornithology Lab 2014. Animal remains and the use of the live animals in antiquity have also become prominent areas of study (Croft 1989; Cohen and Serjeanton 1996; Snyder 1999; Croft 2010; Zeder and Lapham 2010; Mylona 2013; Ekroth *Forthcoming*). For example, Russell (an anthropologist at Cornell University working on the material at Catalhöyük) partnered with McGowan (an ornithologist in the Cornell Laboratory of Ornithology) to examine the significance of the crane images and crane bones at the site (Russell and McGowan 2003). Many of the common crane bones sustained cut marks signifying that the wings were dismembered, instead of being butchered for meat. The authors suggest that the wings were most likely attached and fastened to a costume for ritual performances since similar costumes are shown being worn during ritual dances in a wall painting at the site (Russell and McGowan 2003, 451). Since wild cranes dance as a sign of mating and pairs remain monogamous, the animals may have symbolized monogamy and marriage (Russell and McGowan 2003, 453). For more on cranes, see Calder (2011, 91-92).

⁶² John Wyatt (2012), an ornithologist, examines portrayals of birds in Egyptian art and identifies some bird species, but the author is not able to determine species for every avifauna analyzed. Antero Tammisto (1997) also took a similar approach to Wyatt in his study of birds in Hellenistic and Roman mosaics by identifying specific avian species. The Egyptian, Hellenistic, and Roman avifaunae are rendered more naturalistically with detailed color patterning, which is lacking in the CA repertoire.

prey customarily possess large wingspans, pointed beaks, and sharp claws. *Waterfowl* have small heads and large rounded bodies. They can be shaped for floating like a Mallard, with fat bodies, short necks, and small wings; or they can be designed for wading with long necks and legs like a Grey Heron. *Songbirds* typically have short legs and necks, and small beaks, with generally proportionate or balanced features.⁶³ The proportions of the birds, in relation to their bodies, neck, and legs, are most important when identifying the types. Additionally, some avifaunae are rendered generically and stylized, making it difficult to clearly assign them into one category; therefore, some avifaunae are classified as *possible* representations of the three bird types. If a bird cannot firmly be identified within the established typology, it is noted.



Figure 1: A drawing of a generic bird of prey.⁶⁴



Figure 2: A drawing of two types of generic waterfowl.⁶⁵



Figure 3: A drawing of a generic songbird.⁶⁶

Even though the typologies are imposed on the material, the groupings may not be completely artificial. Since the representations fall in line with avian taxonomic classifications (elements that can be observed in nature), the typologies applied to the CA birds are most likely a reflection of ancient Cypriot mentalities. Ancient CA craftsmen created distinct bird images based on consistent physical attributes, revealing that avifaunae were not thought of as a single

⁶³ Chickens, cocks and hens, are classified as songbirds due to their small heads and short wings. Chickens are usually rendered distinctly with a comb and waddle.

⁶⁴ The Cornell Ornithology Lab 2015d.

⁶⁵ The Cornell Ornithology Lab 2015c and 2015a.

⁶⁶ The Cornell Ornithology Lab 2015b.

homogenous group.⁶⁷ Rather, ancient Cypriots differentiated between various bird types in art, indicating that each distinguished bird type held specific cultural connotations.

An assumption made in this study is that almost all avifaunae which frequented Cyprus or resided on the island in the past also visit the island today. Many species use migration routes their ancestors followed at the end of the last Ice Age, 15,000 years ago.⁶⁸ Blondel and Vigne examined the development of avian species in the Mediterranean, and showed that Cyprus has been a long term refugium for multiple avifaunae.⁶⁹ Faunal analysis of some of the earliest evidence of birds on the island support such assumptions. The earliest known evidence of birds on the island of Cyprus was uncovered at Aetokremnos on the Akrotiri Peninsula, in the southern portion of the island.⁷⁰ Bird bones belonging to over 70 individual avians were discovered at the site which date to about 10,000 BP (during the 11th millennium BC).⁷¹ Most of the identified faunal material belong to the Great Bustard, the heaviest flying bird. Other remains belong to more commonly known birds, such as doves, geese, Shags, Teals, and Water Rails.⁷² The bones were found in association with human tools and most of the bones were burnt, but it is debatable as to whether the bones were naturally deposited in the cave or brought in by humans or other animals. Hadjisterkkotis and Reese suggest that the other skeletal material found in conjunction with the avifaunal assemblage were brought to the site (and presumably eaten) by humans, helping to substantiate the idea that at least some of the bird remains were part of a human's

⁶⁷ Spaulding 1960, 437-456; Spaulding 1968, 33-40.

⁶⁸ Berthold 2001.

⁶⁹ Blondel and Vigne 1993. Also see Abramsky and Safriel (1980), Sfikas (1992), Newton (2008), Serjeantson (2009, 14), BirdLife International (2010a), Unwin (2011, 80).

⁷⁰ Swiny 1995, 10.

⁷¹ Simmons 1991, 865; Swiny 1995, 10.

⁷² Simmons 1991, 862.

diet.⁷³ Even if some of these birds were not eaten by early humans on the island, it creates the scenario that some of the same birds from antiquity currently visit and reside on Cyprus.

In the chapters that follow, the avian representations collected for this study will be analyzed and discussed in order to understand the meanings bird iconography may have held in CA society. Before examining the Cypriot avian images, ancient perceptions and uses of birds in general in antiquity will be discussed in Chapter 1. Since no study thus far has supplied a comprehensive examination of birds during antiquity in the eastern Mediterranean, the chapter provides a framework for understanding cultural conceptions associated with live birds. Textual, epigraphical, zoological, and iconographical evidence from various societies in the ancient eastern Mediterranean are brought together to display insight into how birds (of all varieties) were thought about, perceived, and portrayed.

Chapters 2 and 3 present the data on the CA avian representations collected for this investigation, as listed in the Catalog (Appendices B and C). Cypriot sculpted birds are the focus of Chapter 2, while Chapter 3 centers on birds painted on Cypriot ceramics. In each chapter the avifaunae are quantified and discussed in terms of bird types and the media in which they are produced, along with other observable elements. Generalities among the bird images, dissimilarities between the objects, and unique aspects are noted and discussed. Context is lightly addressed within Chapters 2 and 3, while Chapter 4 is concerned specifically with the archaeological and cultural contexts for the bird depictions. A majority of the cataloged objects, about 55% of the artifacts studied, do not have associated find spots. For the contextualized objects, regional and site distributions are analyzed in order to determine patterns of deposition. Case studies are also performed on nine sites where between 11 and 62 avian objects have been

⁷³ Pigmy hippopotamus and pigmy elephant bones were found in conjunction with the avian bones (Hadjisterkotis and Reese 2008).

discovered. As will be made clear, trends appear with the find spots for the bird types. Chapter 5 examines the CA avian material in light of the many other types of animal depictions made on Cyprus during the CA. This chapter highlights how bird images compare or contrast with the other contemporary animal portrayals created on the island, finding that the avian representations have many commonalities with the contexts and iconography of the other animals. An explanation of the CA period and its chronology, as well as the Catalog of objects each appear as an appendix at the conclusion of the main chapters.

This study collects, organizes, and contextualizes an important corpus of data which has, until now, been unexamined. As will be demonstrated, CA avian representations correspond to live bird forms, and they have connotations manifested in their images. As we shall see, each bird type appears to have been understood and viewed differently within Cypriot society. It is hoped that this investigation will create an awareness of the important role of birds in Cypriot art, and make new strides towards understanding them and their significance on Cyprus during this dynamic period. Birds capture the attention of humans because they “exceed in beauty, but also on account of the intensity of life they exhibit – a life so vivid, so brilliant, as to make that of other beings, such as reptiles and mammals, seem a rather poor thing by comparison.”⁷⁴

⁷⁴ W. H. Hudson (1918) as quoted in Hill (1999, 226).

Chapter 1: Ancient Perceptions and Attitudes towards Birds

Humans attach symbolisms and connotations to various avian species, and these qualities become encoded in the images of such birds in ancient art. Understanding the cultural values associated with the birds elucidates their meanings in art. Ancient literature is a valuable tool which helps reveal such perceptions. Today, however, few ancient writings survive pertaining to how people on Cyprus coexisted with and thought about birds from the 8th through the 1st centuries BC. This lack of contemporary documentation creates an obstacle to understanding how perceptions are intertwined with the representations of birds during the CA. There is, however, a wealth of knowledge about human interactions and representations of birds from other ancient Mediterranean cultures.

In order to contextualize CA avian representations, general conceptions about birds in antiquity in the eastern Mediterranean must be understood. This chapter is divided into sections which represent the diverse ways ancient people thought about birds in their environment, as well as how images of birds and the birds themselves were used and viewed in society. The main categories are based on perceptions espoused in ancient literature, evidence for use of live birds found in archaeological contexts, and representations of birds in ancient art. The groupings are: a) birds as pets and as entertainment, b) birds as food, hunting birds, and birds for sport, c) associations with deities, d) birds as omens and use in augury and divination, e) avian bones in burials and in sanctuaries, f) use and context of bird eggshells, g) the association of birds with child burials, toys, rattles, bells, and music, and h) birds as a metaphor for battle and death.

a) *Birds as pets and as entertainment*

Pet birds were a source of entertainment in antiquity.¹ Birds are small, relatively easy to care for, active, vocal, tamable, and can tolerate human interaction, making them amenable to domestication. The best avians for entertainment within the home are species that can talk and sing on command or at random, such as parrots, magpies, and starlings.² For amusement outside of a domestic setting, cock fighting was a popular pastime.³ In addition, peacocks, native to India, were prized for their exotic nature, and enjoyably displayed.⁴

Evidence of birds as pets across the ancient Mediterranean is found in both ancient text and art. For example, a pet bird is displayed on a red-figure knee guard (epinetron) from Eretria in the National Archaeological Museum, Athens, dating between 450 and 400 BC (Figure 4).⁵ A woman near the center of the composition tilts her head down to look at a small songbird perched on her hand.⁶ Since the bird is resting on her hand and is not flying away, the avian is presumed to be tamed. Such docility is also seen on a Parian grave stele, dating ca. 450-440 BC, where the deceased girl gently holds and kisses one dove, while another dove rests on her left hand.⁷ Buitron-Oliver has accurately interpreted the doves on the stele as depicting the girl's

¹ Pogiatzis 2003, 73. The domesticated species frequently depicted in art and literature as companions are dogs and cats.

² For examples of such birds, see Aristotle *History of Animals* 8.12; Pliny the Elder *Natural Histories* 10.59.118, 10.60.124, 10.60.121-123, 10.59.120; Calder (2011, 90).

³ Csapo 2012; Hunter 2012, 218. As an example of cock fighting depicted in art, a late Hellenistic terracotta composition found at Amisos dating, between the 2nd and 1st centuries BC, depicts children watching a cock fight (located in the Walters Art Museum, no. 48.1714) (Oakley 2003, 282).

⁴ Aristophanes *Acharnenses* 61-63. Since peacocks were part of the practice of elite gift exchange between the Persian ruling class and Greek elite, the bird became an exotic status symbol (Athenaeus *Deipnosophistae* 397-398; Miller 1989; Pollard 1977, 92-93; Calder 2011, 88; Auth 2012, 79).

⁵ National Archaeological Museum of Athens CC1528, Beazley no. 216971; Boardman 1989, 98, fig. 235. On the shape and more on epinetra, see Mercati (2003).

⁶ Wilson 1969, 61; Pogiatzis 2003. There is also a similar image of woman with a song bird standing on her hand depicted on a red-figure squat lekythos in the Metropolitan Museum of Art (inventory no. 28.57.10) dating to the Late Classical Period (340-320 BC).

⁷ Metropolitan Museum of Art 27.45; Richter 1930b, 132, fig. 426; Beaumont 2003, fig. 11.

pets, since the birds do not try to flee.⁸ If the birds had been held by the wings or feet, such actions would have indicated they were not pets for it is inhumane to hold an avian in such a way. Holding a bird by its wings or feet as it struggles, will cause the fragile bones to break.⁹ Therefore, when birds are depicted as being held by the feet or wings, such actions indicate their status as sacrificial animals, captured wild species, or an eventual meal, as discussed below.

Keeping birds as pets in the ancient eastern Mediterranean must have been common given the abundance of ancient literature mentioning pet birds, as well as the artistic representations of tamed songbirds. Furthermore, it was not uncommon for members of ruling families to keep birds as pets. According to Pliny, for example, the young Nero and Britannicus played with starlings and nightingales that were able to speak Greek and Latin words.¹⁰ Most avifauna which were tamed or caged to be household companions are relatively small birds that can survive in cages. Songbirds are ideal pets because of their intriguing colors, song variety, portability, and simple diet. Birds of prey are difficult pets because they have a complex diet, and need a large amount of space to survive in captivity. Waterfowl can be caged and tamed, but they are never household pets because they require large amounts of water near them, and they have complex diets that usually necessitates foraging. Some species take better to humans and human interaction than others, making some avifaunae natural choices as pets, such as doves, parrots, and starlings. Such avian species were also most likely kept as household pets on Cyprus during the CA. Even though no Archaic or Classical literature specifically mentions the keeping of birds

⁸ Buitron-Oliver 1992, 141, no. 28. Another example of a pet bird at rest on a girl's lap can be seen on an Attic red-figure pyxis lid by the Aberdeen Painter, dating between 450 and 440 BC, located in the Dallas Museum of Art (no. 1968.28a-b) (Oakley 2003, 234).

⁹ Additionally, grasping a bird by its feet or holding its two wings together above its back are the most successfully way to control a wild bird, not a tame pet. Holding a bird by grasping over the bird's back to hold down the wings is not a good method of subduing the animal because its wings can easily force open the hand. Also, in such a position where the hand is on the back, the bird is able to turn its head and bite the hand. If a bird is held by its feet or with its wings above its back, the position diminishes the likelihood of being bitten or accidentally releasing the bird.

¹⁰ Pliny the Elder *Natural History* 10.59.

as pets on Cyprus, the few artistic representations of tamed songbirds combined with the contemporary widespread practice of keeping birds as pets in the eastern Mediterranean, supplies evidence that various birds were household pets on Cyprus during the CA period.

b) Birds as food, hunting birds, and birds for sport

Birds are a good source of food and protein.¹¹ In antiquity, wild avifaunae, like quails and partridges, were hunted for their meat. Other birds were domesticated and bred for food, such as cocks and hens.¹² Evidence for birds as part of the ancient Mediterranean diet is derived from literary references, representations of birds as food in art, and remains of bird bones in archaeological contexts. Ancient texts identify some birds as part of an ancient Mediterranean diet, such as ducks, coots, geese, pigeons, thrushes, blackbirds, larks, jays, swans, pelicans, wagtails, cranes and even cuckoos, owls and nightingales.¹³

Bird bones found in domestic contexts (in private homes and wells) help verify that various avifauna were consumed. A well-studied assemblage of avian bones from the Late Bronze Age (1450-1050 BC) settlement at Hala Sultan Tekke, located outside Larnaca along the southern coast of Cyprus, shows that at least garganeys, mallards, rock doves (*Columba livia*), and geese were eaten at the settlement.¹⁴ Birds were not a primary food source for people in all cultures across the ancient Mediterranean. For inhabitants “on islands, in high altitudes or at glacial margins, and on the coast,” birds became a major part of the diet given the relative

¹¹ Birds in ancient Egypt were highly valued as nutritional sources (Bailleul-LeSur 2012, 31).

¹² Calder 2011, 91.

¹³ Athenaeus *Deipnosophists* IX. 372-397; Pollard 1977, 104.

¹⁴ Reese 1998, 136. The bird bones found in wells at Hala Sultan Tekke were also discovered with other animal bones which were also consumed as part of the inhabitants’ diet, such as ovis/capri, cattle, pig, fish, and deer (Ekman 1976, 168; Reese 1998, 136). The garganey and mallard bones found within the site are both winter migrants which breed in the area of Hala Sultan Tekke, indicating these species were hunted during the winter months (Ekman 1976, 168).

paucity of large edible mammals in those environments.¹⁵ Therefore, an ancient Cypriot diet may have consisted of a relatively large percentage of bird meat and byproducts.

From a bioarchaeological standpoint, the nutritional value of a bird is related “to the ratio of fat to protein,” which can vary widely in avifauna.¹⁶ Catching a few small to medium sized birds (such as doves and sparrows) in isolation is inefficient since one would spend more calories to catch the bird than he or she would gain from eating it. Therefore, most ancient people, if not hunting birds for sport, would have tried to catch flocking birds since they would get the most return for the effort put forth.¹⁷ Small to medium sized birds would have been targeted during migration months or when the seasons changed, times when bird species typically flock together. Waterfowl would have been perfect targets given their large and meaty bodies. Cyprus, as it was in antiquity, is located on a major avian migration route north-south.¹⁸ The island’s location makes it a stopping point for migrating species (called passage migrants) during the fall and spring, as well as a home to summer and winter visitors.¹⁹ Therefore, trapping and killing flocking birds and passage migrants at the turns of seasons would have been relatively easy on Cyprus during antiquity, as it is today.

Ancient hunting tactics include the use of decoys, nets, liming rods, and various other methods.²⁰ If birds are nesting, sometimes the animals will refuse to leave the nest and can be clubbed to death.²¹ Projectiles, such as arrows, were also used to knock down or kill a bird in

¹⁵ Serjeantson 2009, 251.

¹⁶ See table 10.2 in Serjeantson (2009, 223).

¹⁷ Serjeantson 2009, 235. The importance of hunting in Egypt is described in a Middle Kingdom narrative, set in the wetlands of Lower Egypt, called “The pleasures of fishing and fowling” (Bailleul-LeSuer 2012, 24).

¹⁸ Birds in the Black Sea/Mediterranean flyway and East Asia/East Africa flyway pass by Cyprus, the Levantine coast, and Egypt (BirdLife International 2010a and 2010b). On flyways see: Sfikas 1992; Berthold 2001, 60; Boere and Stroud 2006.

¹⁹ Also, since the last climate change took place at the end of the last Ice Age, most bird populations in the Mediterranean today are similar to such populations in antiquity (Carenti and Minunno 2013, 119).

²⁰ Serjeantson 2009, 238.

²¹ Michaelides 1998, 25.

flight.²² During the 4th century AD, Palladius, a Roman writer known for his book on agriculture, wrote about how snares were used to catch wild fowl.²³ Dogs were also used to hunt avifauna with tactics similar to today's sport of hunting with bird-dogs, as seen in a 4th century AD mosaic in the baths at Mansoura in Cyprus.²⁴ The mosaic shows a dog with a chukar under his paw near an inscription which says, in Greek, "Good Hunting" (Figure 5).²⁵

Using live birds as decoys to catch other birds is another technique discussed in ancient literature from the Hellenistic period onward. Xenophon, writing around 300 BC, mentions that decoy birds were used to attract various avifauna so that the hunter would pass unnoticed.²⁶ Later, Athenaeus and Pliny the Elder each mention that live partridges would be used as decoys to attract partridges of the opposite sex.²⁷ Some scholars believe that these practices were also occasionally rendered in Athenian vase-painting well before the time of Athenaeus and Pliny. On a black-figure amphora found in Taranto, dating around 520 BC, an owl decoy is depicted before a tree with many birds perched on the branches.²⁸ Fake owls repel certain small species due to their fear of being eaten by the larger bird, but Aristotle states that some bird-catchers used owls to attract small birds that would "admire" the owl during the day.²⁹ Therefore, decoys may have been used during the 6th century, or perhaps earlier, to aid in capturing birds.

²² The first evidence of the bow and arrow in the Mediterranean dates to the Upper Paleolithic period, ca. 50,000 – 10,500 BC (Serjeantson 2009, 246-248). Some evidence of bow hunting a bird can be seen on CA vases and in Egyptian wall painting.

²³ Palladius 13.6. He is also known as Rutilius Taurus Aemilianus Palladius.

²⁴ The mosaic is now housed in the Cyprus Museum and is on display, Cyprus Museum B 47.403 (Michaelides 1992; Michaelides 1998, 25, Figure 6)

²⁵ Michaelides misidentifies the ground bird in the mosaic as a partridge (1992, 76). Due to the markings of the fowl's feathers, the bird is a chukar.

²⁶ *Cyropaedia* 1.6.

²⁷ Athenaeus *The Deipnosophists* 9.42; Pliny the Elder *The Natural History* 10.51.

²⁸ Stager 2008, 140. The vase is in the Taranto, Museo Archeologico Nazionale, inventory no. 114326, Beazley no. 42029.

²⁹ Aristotle *History of Animals* IX.1.609a; Marsh et al. 1992. The most current research on owl scarecrows shows that most small birds are deterred by owl decoys unless the small bird has not been exposed to the dangers of owls (such as a juvenile) or the avian learns that the decoy is not a real threat (Montevecchi and MacCarone 1987). Therefore, some owl decoys, as painted on vases, may not have been erected to attract birds, but to repel them

Liming rods are the second most efficient methods of trapping avians, which is why this technique is still used today in Cyprus and other countries.³⁰ Birdliming is the practice of putting a sticky substance (a glue) on a rod and placing it in a tree that birds frequent.³¹ When the bird lands on the liming rod to eat the berries or bugs on the tree, the bird becomes stuck to the rod. The bird's feet are immediately trapped; as the bird tries to free itself with its wing, the wing then becomes glued to the stick making escape impossible. The bird may starve to death if the person who laid the rods does not find the entrapped bird for a few days, or the bird's neck will be broken by the hunter if the bird is found alive on the trap.

References to birdliming are found in ancient Mediterranean literature. Aristophanes in *The Birds* (written in the 5th century BC) and Oppian in his book the *Cynegetica* (written in the 3rd century AD), mention the practice of birdliming.³² Nearly two millennia later, Meinertzhagen (writing in the 1930s) discusses similar liming methods still in use today in the Mediterranean.³³ Liming rods are so effective and require minimal effort on the part of the hunter that the

instead. An Attic black-figured neck-amphora from the White-Levy collection, attributed to the Bucci Painter and dated ca. 540-530 BC, is described as depicting a farmer driving his yoke of oxen opposite a scene where song birds cover a bare tree while an owl decoy has been set nearby (Shefton 1970, 59-60; Von Bothmer 1990; Stager 2008, 139). Since the neck-amphora depicts a farmer sowing his field, the decoy may have been placed to scare away the birds which wanted to eat his newly planted seed before the seed could take root. Given the current ornithological research, the owl decoys were meant to scare away birds, not to attract them to the tree.

³⁰ Trapping with liming rods, a currently outlawed tactic, kills endangered and threatened bird species indiscriminately. Recently (in the last five to eight years), due to such illegal practices, migratory bird populations have plummeted along with the number of endangered and threatened avian species which pass through and/or mate on the island (Birdlife Cyprus 2016, 15 March). A recent museum exhibition entitled "From the World of Cyprus Birds," sponsored by BirdLife Cyprus in conjunction with the Leventis Municipal Museum and the Cyprus Department of Antiquities, displayed large photographs of wild birds on Cyprus, as well as ancient artifacts portraying birds from antiquity through the 19th century AD. The goal of the exhibit was to create awareness about the importance of avifauna on Cyprus by demonstrating how integral such small animals are, and were, to Cypriot society. Driving this exhibition was the determination of BirdLife Cyprus to educate Cypriots on the necessity of wildlife conservation because Cyprus is one of the top two countries where illegal bird trapping is prevalent. The exhibition first ran at the Leventis Municipal Museum from October 2013 to March 2014, and then from March 2014 to spring 2015 was located in the Nea Paphos Archaeological Park.

³¹ One of the most popular plants from which to make a glue for birdliming is *Cordia myxa*, a plant which used to grow throughout the coastal Levant, in North Africa, the Greek islands, and on Cyprus (Kislev 2008, 131; Stager 2008, 137).

³² Aristophanes *The Birds* 1372; Oppian *Cynegetica* 1.47-76.

³³ Meinertzhagen 1930, 78.

technique has persisted for centuries.³⁴ Occasionally, bird-liming was also depicted in ancient art. For example, an Athenian black-figure amphora from Taranto, dated ca. 520 BC, depicts a scene which shows liming rods in a tree.³⁵ Such practices were in use since at least the 6th century BC, if not earlier, and were most likely used on Cyprus given the effectiveness of the trap.

Nets are the most successful and efficient way to trap wild birds. One of the least intensive netting tactics is to erect a large net, called a mist net or air net, across “flyways” which are “suspended from trees or poles” to detain any bird flying between the uprights.³⁶ In CG and early CA vase painting, comb motifs represent traps or nets for wild birds.³⁷ Another way to use nets to ensnare birds is by having a team of coordinated fowlers herd waterfowl or game birds towards a pre-erected net.³⁸ Use of fowlers and nets have been documented in Egyptian art, such as the use of a clap-net on a stone stele from Abydos in Upper Egypt dating between 1366 and 1333 BC.³⁹ Other netting tactics were used in antiquity as known from depictions in Mediterranean art and ancient literature.⁴⁰ The use of nets probably extends into prehistory or earlier since nets are so successful.

When hunting birds for sport, efficiency is not the priority, but rather the thrill of tracking and killing are usually the main objectives. Hunting various avifaunae by bow and arrow can be effective if one is intending to kill a relatively large, and fairly slow, avian. Ground dwelling birds and waterfowl make the best targets for archers. Small songbirds are never a target for bow

³⁴ Spencer 1970, 109.

³⁵ Stager 2008, 140. The vase is in the Taranto, Museo Archeologico Nazionale, inventory no. 114326, Beazley no. 42029.

³⁶ Schemnitz 2009; Serjeantson 2009, 244.

³⁷ Vlachou 2012.

³⁸ Bailleul-LeSuer 2012, 24.

³⁹ MacPherson 1897, 271; Serjeantson 2009, 245.

⁴⁰ Serjeantson 2009, 245. The Middle Kingdom narrative, “The pleasures of fishing and flowing,” discusses such methods (Bailleul-LeSuer 2012, 24). Papageorgiou (2014) discusses the use of nets to catch swallows during the second millennium BC in Crete, as evident in Minoan wall painting.

hunting since the size of the arrow is almost the size of the bird. Hawking, or falconry, was also a popular sport where wild mammals and birds were caught by a trained bird of prey. The captive birds were taught to hunt the prey spotted in the wild and bring it back to the falconer.⁴¹ Training the wild bird is a difficult task to accomplish, requiring great expenditure of time and effort, making hawking a sport for pleasure.⁴² The activity can be traced back to a 2nd millennium BC Hittite text, and can be seen represented on Hittite seals.⁴³ Hawking may have been known, and perhaps practiced, on Cyprus in the CA period.

Besides hunting wild birds for sustenance, various avian species were able to be domesticated and bred in captivity. Some of the major domesticated birds in antiquity were cocks, geese, pigeons, peacocks, pheasants, guinea-fowls, quails, and partridges.⁴⁴ The smaller birds (such as doves and pigeons) multiply quickly and are good fare, but they also serve other purposes such as being sacrifices to deities. Most domesticated species, however, are large meat-bearing birds kept as food. One of the earliest mentioned domesticates in Greek literature is the goose, as described in the *Odyssey*.⁴⁵ Later, Sophocles and Athenaeus also discuss keeping domesticated geese.⁴⁶ Large birds, like geese and ducks, can be kept in captivity as long as they lose their ability to fly by being too heavy or by being pinioned (having the third and fourth metacarpal bones, the area responsible for growth of flight feathers, amputated). Other smaller species can be kept successfully in cages.

⁴¹ The raptors used to hunt the smaller prey cannot be bred in captivity, so the birds were usually caught young or hatched from an egg stolen from a nest (Serjeantson 2009, 317-319).

⁴² Prummel 1997; Canby 2002.

⁴³ Canby 2002. The oldest evidence of falconry in Korea is a wall painting dated to the 5th century AD (Chun 2005, 287). Zooarchaeological evidence of hawking is difficult to determine, but in some instances, evidence of the sport can be identified (Cherryson 2002).

⁴⁴ Pollard 1977. See Athenaeus on how sweet the meat of a francolin tastes (*Deipnosophists* 9.387-388). Geese were bred in captivity in Egypt during the Middle Kingdom (2030-1640 BC) (Koch 2014, 164).

⁴⁵ Penelope's geese are described as domesticated birds (*Odyssey* 19.535-37). Villing 2008.

⁴⁶ Athenaeus *The Deipnosophists* 2.50, 9.383-384; Sophocles *De sollertia animalium* 2. Athenaeus mentions various recipes for goose meat, and one of the popular recipes is cooking the bird in a vinegar-oil sauce (*The Deipnosophists* 9.384-385).

Cocks and hens, favorite domesticates included in ancient cuisine, are an intrusive species in the eastern Mediterranean. The cock (*gallus gallus*, or traditionally called a chicken) is a descendant of the Red Jungle Fowl, a species native to India.⁴⁷ A cuneiform text confirms that by the middle of the 2nd millennium BC, chickens were present in Mesopotamia.⁴⁸ Subsequently, in the middle of the 15th century BC, the first literary reference to the chicken in the Mediterranean occurs in the annals of the eastern campaign of Tuthmoses III (1479–1425 BC).⁴⁹ The cock reached Greece, and most likely Cyprus, during the 7th century BC. Given that the bird is described as a “Persian bird” in ancient Greek literature, it suggests that it was introduced from the east during the 7th century when trade and cultural contact with the Persian Empire were frequent.⁵⁰

Representations of chickens in Greek and Cypriot art help substantiate when the animals may have arrived to these areas and when they were incorporated into the diet. Images of chickens, specifically cocks, appear in Greece around the end of the Geometric period and the beginning of the Archaic period (ca. 800-600 BC). Wheel-made terracotta bird askoi, resembling a rooster with a short tail and crest of feathers, were created and deposited in tombs at the Kerameikos beginning around 750 BC.⁵¹ Cockerels are first depicted in Corinthian and Athenian

⁴⁷ Scientific and biological studies based on the DNA of modern and ancient chickens, trace the ancestry of all chickens to Red Jungle Fowl, from which six diverse domesticated breeds stem (Fumihito 1994, 12505; Kanginakudru et al. 2008; Moiseyeva 2003).

⁴⁸ Serjeantson 2009, 269.

⁴⁹ In the record, the chicken is recorded as a gift from rulers of Syria to Tuthmoses. The bird is described as an animal that gives birth every day due to its egg-laying abilities (Serjeantson 2009, 269; Bailleul-LeSuer 2012, 28; Reese 2014, 201).

⁵⁰ Aristophanes *The Birds* 462; Pollard 1977, 88-89; Serjeantson 2009, 270.

⁵¹ Kübler 1954, pl. 144, inv. nos. 1308 and 1309; Higgins 1967, 23; Monloup 1984, 20. Kurtz and Boardman (1971, 64, pl. 3) mention that animal figurines were found in Geometric graves, and some of the birds are similar to cocks or ducks. Cocks were also associated with funerary art in architectural reliefs in southwestern Anatolia, as one is seen being offered by a child to a bearded man sitting on a throne (most likely the deceased) on the east frieze of the Harpy tomb (ca. 480-470 BC) (Tritsch 1942, 42, figure 2).

black-figure vases-painting between 600-550 BC.⁵² Substantially more vessels are decorated with images of cocks beginning around 550 BC.⁵³ In Cypriot art during the later Archaic period (ca. 600-475 BC), some representations of cocks are known, such as a terracotta fragment of a rooster's head found at Salamis (S.T.84). However, such birds do not become frequent images in Cyprus until the Classical and Hellenistic periods.⁵⁴ Chickens may not have been a frequent food source for Cypriots until the Classical period (ca. the 5th century BC), around the same time they gained overt religious connotations.

In the ancient Mediterranean, chickens were most commonly kept for sustenance purposes, but when they are portrayed in art, they do not always signify food. Cocks and hens were also kept as sacrificial animals since they were fairly portable and reproduced quickly. Therefore, some representations of cocks can signify sacrifice or an offering to a deity.⁵⁵ In addition, since roosters are naturally hardwired to fight other roosters, cockerel imagery can indicate aggression, battle, courage, and the desire/willingness to fight.⁵⁶ During the Classical period in Greece, cocks also became a signifier of pederastic relationships since they were frequent gifts between the *erastes* and the *eromenos*.⁵⁷ The birds used in common dietary regimens throughout the ancient Mediterranean were exemplified in art not purely to signify meals, but to also signify other cultural connotations associated with the bird.⁵⁸

⁵² These early images of cocks are usually placed within animal friezes and occasionally within decorative panels. For example, cocks in an animal frieze, see a black-figure column krater attributed to the KY Painter (Beazley's number 4637). For an example of cocks in a decorative panel, see a black-figured amphora attributed to the Painter of Berlin 1659 (Beazley's number 13692) in the Ruhr Universitat (inventory no. S1088).

⁵³ The Beazley archive lists 27 vessels with images of cocks dating between 600 and 550 BC, and another 179 vases listed in the archive display images of cocks dating between 550 and 500 BC.

⁵⁴ *Salamine de Chypre* XII, Pl. 21, 411, and p. 90.

⁵⁵ Hermary 1981, 57.

⁵⁶ Calder 2011, 86.

⁵⁷ Aristophanes *Birds* 707; Barringer 2002, 90.

⁵⁸ Marinatos 1986, 43.

c) *Avians' association with deities*

Some bird species were associated with particular gods and goddesses. Such connections between gods and various animal species became canonized at the end of the Archaic and in the beginning of the Classical periods in the Greek world (ca. 480 BC), and on Cyprus. Eastern Mediterranean deities can be associated with specific species through mythological stories and literature, and the specific animal can also be a symbol for the god. Where ancient documentation is lacking, one can draw clear links between specific avifaunae and their correlating deities based upon votives dedicated in honor of a particular deity.

In the Greek world, birds were also sacred to various gods and goddesses, as exemplified through dedications and iconography of religious art. On Minoan Crete, ca. 3200-1600 BC, the presence of a bird and/or a butterfly in a religious depiction was meant to signify the arrival and presence of a deity after it was summoned by the worshipers.⁵⁹ Specifically, small birds are significant to the goddess worshiped in the Shrine of the Double Axes at Knossos, as indicated by an image of the goddess with a bird on her head found in the Shrine. Also found in the same shrine, next to the female figurine with a bird on her head, was a male votive statue holding a bird offering.⁶⁰ Small birds also appear on the headdresses of other Cretan female figurines presumed to be cult images.⁶¹

During later periods in the Aegean, around the 6th century BC, Olympian deities became strongly associated with various animal attributes. Zeus' attribute became the eagle, and in various mythological stories he is described as occasionally transforming into the raptor.⁶² The

⁵⁹ Nilsson 1950, 286; Carter 1995; Foster 1995, 418; Thomas and Weede 2001, 6; Herva 2006, 227; Crowley 2016.

⁶⁰ Nilsson 1950, 332-334; Gesell 2004, 134.

⁶¹ These figurines date to the Late Minoan III, ca. 1400-1060 BC (Gaignerot-Driessen 2016).

⁶² Aristophanes *Birds* 498; Bacchylides *Epinicians* 5.

owl became a symbol of, and sacred to, Athena, especially prevalent in ancient Athens.⁶³ Doves and pigeons were sacred, and are favorite offerings, to Aphrodite.⁶⁴ Of significance to Artemis, a goddess associated with hunting, was the guinea-fowl, a ground dwelling gamebird.⁶⁵ The falcon, swan, crow, and raven were linked with, and were sacred to, Apollo.⁶⁶ Furthermore, it is not uncommon for bird species to overlap between multiple deities. Doves, widely associated with Aphrodite, were also an integral part of the cult of Zeus' oracle at Dodona.⁶⁷ Crows and ravens were associated in various legends with Apollo, Zeus, Athena, and Herakles.⁶⁸ Thus, the presence of one species may not indicate only one god, and therefore, the context of the bird should be taken into account when interpreting religious meaning or significance.

Even though a deity may be associated with a specific bird, that bird is not always a sacrifice to the god. Objects depicting a god's sacred bird (or other animals) are not always dedicated in the sanctuary to that deity.⁶⁹ For example, Apollo is associated with the swan in ancient Greek literature, but images of swans or swan bones have not been found at his sanctuaries.⁷⁰ There is a divide in the Greek world, from the 5th-1st centuries BC, between ancient literary associations of deities' sacred birds and the avian representations found in their sanctuaries. The mythologies and ancient literary documents that relate deities with birds do not always translate into that specific avian being involved in cultic rituals or dedications. Therefore, avian dedications at sanctuaries must be related to other motives.

⁶³ See *LIMC*, 976 & 1021.

⁶⁴ Serwint 1993, 215.

⁶⁵ Pollard 1977, 148.

⁶⁶ Pollard 1977, 140; Skalsky 1997, 58; Schmidt 2002. *LIMC*, 324, figs. 355-360.

⁶⁷ Pollard 1977, 146-147.

⁶⁸ Schmidt 2002.

⁶⁹ Bevan 1986.

⁷⁰ Bevan 1986, 57. Bacchylides *Dithyrambs* 16.2; Euripides *Orestes* 1366; Pausanias *Description of Greece* 1.30.

Bevan suggests that bird images and the birds themselves were offered because they “in some way are akin to deities; or at least they embodied some aspect of divine nature.”⁷¹ Her general conclusions are too vague to accredit her data which shows that almost all avian dedications were given to female Olympians. She does state specifically that water-birds were frequently dedicated to female deities because most of the sanctuaries were near lakes or sources of water that attract waterfowl. Since waterfowl often inhabited these types of environments at the sanctuaries, they became associated with the deity and came to represent the goddess’ fertility and physically/metaphorically moist nature.⁷² Bevan, however, lacks reasons for dedicating portrayals of birds of prey and songbirds since the images of these types of birds were not as frequently or commonly dedicated in the Greek world.

An exception to the idea that birds in mythological stories are not related to the bird images offered, is Aphrodite and the dove. In one of the earliest literary references to Aphrodite, from the *Homeric Hymns to Aphrodite*, the goddess is specifically associated with Cyprus and birds.⁷³ Over time, her myths become exclusively linked with doves and the birds are claimed to be her favored bird.⁷⁴ The beginnings of the goddess herself, her connection to doves, and her associations with Ishtar, Astarte, Hathor, the Mycenaean dove-goddess, *potnia theon*, and other female Greek goddesses is complex.⁷⁵ However, by the time Aphrodite is named at areas where she is worshiped, she is usually associated with doves and birds in general.⁷⁶ The mythological stories surrounding Aphrodite feature birds and mention doves, while images of doves are frequent dedications at her sanctuaries. Some of the sculptures found in her sanctuaries represent

⁷¹ Bevan 1986, 56.

⁷² Bevan 1986; Bevan 1989. Similarly, in Etruscan culture, waterfowl were associated with fertility (Skalsky 1997, 109).

⁷³ *Homeric Hymn* 5.1-5. Richardson 2010, 27-31.

⁷⁴ Cornutus *About the Nature of the Gods* 24.199; J. Karageorghis 2005, 57; Ulbrich 2010, 190.

⁷⁵ Serwint 1993, 215. On Old Syrian seals, the dove can a symbol of Ishtar (Pinnock 2000, 127). Potnia can be depicted as holding waterfowl in Etruscan and Greek art (Skalsky 1997, 105).

⁷⁶ Marcovich 1996; J. Karageorghis 2005.

adorants or worshipers holding birds that most resemble songbirds, if not exclusively doves.⁷⁷ Such reasoning and strong associations between Aphrodite and the dove is why most scholars interpret avian depictions at sanctuaries as offerings to or symbols of Aphrodite. However, not every image of a birds, or doves, can be equated with the worship of Aphrodite since various other deities are also associated with avifaunae and doves.⁷⁸

Birds were also sacred to and associated with Egyptian and Near Eastern gods and goddesses throughout antiquity.⁷⁹ Various deities were represented in their animal forms as birds. Twelve prominent Egyptian deities are associated with birds, possess avian features, and have the ability to transform into a bird.⁸⁰ The sun god Re, for example, can take the form of a falcon. In the guise of the falcon, the bird's flight across the sky is a metaphor for the passage of the sun across the sky.⁸¹ Additionally, the goddess Isis is specifically linked to the swallow, because after Osiris died she turned herself into the bird, and rituals associated with her cult frequently employed swallows.⁸² Moreover, Egyptians caught wild avifaunae and raised them in captivity because the species were sacred to deities. The sacred birds were then mummified and buried in order to display the animals' divine connection. A majority of mummified birds found in tombs are raptors and ibises which were most likely dedicated to Re, Horus, and Thoth and associated with the concept of divine kingship and belief of an afterlife and rebirth.⁸³ Such burials, found

⁷⁷ Marcovich (1996, 53) claims that this connection between Aphrodite and the dove was so strong that "when Aphrodite finally gave place to the Virgin Mary [during the Early Christian period], she entrusted Mary with her doves to spread them throughout the Mediterranean cities and beyond."

⁷⁸ Similarly, in the Neo-Assyrian period through the Neo-Babylonian period, sitting or standing dog images were used as an apotropaic figure, but were not specifically attached to a specific deity (Black and Green 1992, 70).

⁷⁹ In ancient Egyptian culture, symbols of birds were used in hieroglyphs.

⁸⁰ See a table of the deities associations in Scalf (2012, Table 2.1).

⁸¹ Scalf 2012, 34.

⁸² McDonough 2003, 257.

⁸³ Two of the most well-known and well excavated bird catacombs are Tuna el-Gebel in Middle Egypt, containing at least one million avian burials, and at the royal burial ground in Saqqara near Memphis which contain over 1.75 million bird burials (Ikram 2012, 42).

across ancient Egypt during various time periods, attest to the important place birds held in the cultic and religious lives of the Egyptians.⁸⁴

Avifaunae also held a prominent place in Assyrian religion and mythology. A fragmentary first millennium BC Assyrian tablet, called “the Birdcall Text,” was found in a hoard of records known as the Sultantepe tablets.⁸⁵ This record, when combined with two other fragmentary duplicate texts (one from Nineveh, and the other from Assur), indicates that various deities were connected with birds and their noises.⁸⁶ Most of the lines read that “X-bird is the bird of Y-deity,” and then the phrase ends with the word *istanassi* which translates to “it constantly calls.”⁸⁷ The text demonstrates the importance of avians and their connections to deities, and that the sound the bird makes is also associated with the deity it represents.

There are many other ritualistic and mythological traditions that connect birds with the divine. Texts from Emar, dating ca. 2287 BC, discuss avian involvement in religious rituals.⁸⁸ The gods Ishtar and Astarte are strongly associated with doves and small songbirds since many of these birds were sacrificed to them at their sanctuaries.⁸⁹ In Persian religion, the goddess Anahita (associated with fertility, healing, and wisdom) normally receives a small avian offering.⁹⁰ Various Phoenician and Punic deities were also connected to birds. For example, birds are typical offerings at the sanctuary dedicated to Melqart at Gades, most likely due to how Melqart was raised from the dead by Iolaos offering a quail.⁹¹ Many images of birds and children are also found dedicated to the Phoenician god Esmun in his sanctuary at Bostan es-Seikh in the

⁸⁴ Ikram 2012, 43.

⁸⁵ Gurney 1953; Lambert 1970.

⁸⁶ Lambert 1970.

⁸⁷ Lambert 1970, 111.

⁸⁸ Muninno 2013, 21-45.

⁸⁹ Muninno 2013, 131.

⁹⁰ Micale 2013, 113. During the Middle Bronze Age (ca. 1900-1650 BC) in the Levant, doves are mainly linked to Ishtar in Eblaite and Old Syrian thought and art (Pinnock 2000, 127).

⁹¹ Cnidus *Exodus*; Muninno 2013, 113-115.

Sidon area (Modern Lebanon). These types of dedications were given to honor the deity's care for children and healing powers.⁹²

The tradition of connecting birds to the divine continued into the Roman and Early Christian periods. Roman gods and goddesses were also conflated with birds. For example, Aphrodite/Venus remains closely connected with the dove from the 5th century BC to the 1st century AD, similar to how Hera/Juno remains associated with the peacock.⁹³ After the cults of the Greek and Roman gods were extinguished in the Christian periods, some avian symbolism, like the peacock, carried into Christian iconography. Known through Medieval bestiaries and Renaissance literature, peacocks came to represent resurrection and pride.⁹⁴ Deities share a special connection with birds across time and space, extending beyond the ancient Mediterranean to other cultures across the world.⁹⁵ The reason for this tie between religion and birds may be due to their gift of flight for which “they have often been associated with the human spirit and its journey – in a trance or after death – towards the gods and the heavenly regions.”⁹⁶

d) Birds as omens and use in augury and divination

Birds, given their natural ability to ascend into the heavens to be closer to the world of the divine than man, were deemed worthy of carrying messages from the gods down to

⁹² Muninno 2013, 155.

⁹³ Hera initially gained her tie to the peacock at her sanctuary on Samos. The Samian Heraion contained live peacocks which became a famous staple of her sanctuary, and by 200 BC the Samian government was minting coins with the peacock as a symbol of Hera and the island (Bevan 1989, 37; Miller 1989, 1). Ovid, composing in the 1st century AD, recounts an etiological story connecting Hera and the peacock by relating how Hera transformed Argus into a watchful creature with 100 eyes (a peacock) (Ovid *Metamorphoses* I.724). The prominence and importance of the sanctuary at Samos established a precedent for Hera and peacocks that became affiliated with her at other cult locations. For example, in Hera's cult at the Argive Heraion, a cuckoo was Hera's attribute in the 5th century BC, but by the 2nd century AD, peacocks were also deemed sacred to her as evident from Hadrian's (76-183 AD) dedication of a gold peacock at the site (Pausanias *Description of Greece* 2.17.6; Bevan 1989, 37). Athenaeus' records reveal that this symbolism continued at Samos, and at other sanctuaries, until at least the end of the 2nd and beginning of the 3rd century AD (Athenaeus *Deipnosophists* 14.70).

⁹⁴ Cohen 2008, 75.

⁹⁵ Sharpe 2014.

⁹⁶ Serjeantson 2009, 338.

humans.⁹⁷ Depending on the species and the circumstance of the animal's arrival or presence, the bird could foreshadow the future by being an omen. Augurs, individuals who could interpret these signs, would derive meaning from the flight patterns and appearances of birds.⁹⁸ They studied movements and behaviors of birds to predict or interpret communications from the gods.⁹⁹

The practice of augury may have begun before the 5th century BC in the Near East.¹⁰⁰ Many cuneiform texts from Anatolia, Syria, and Mesopotamia discuss the established tradition of augury.¹⁰¹ Flight patterns of birds were interpreted, as well as their appearance in dreams and their physical appearance/state upon being sacrificed.¹⁰² Some evidence exists that augers were used, or known about, in Cyprus as early as the 14th century BC. An Akkadian tablet found in the Armana archives, dating to the 14th century BC, states that the king of Alasia (presumed by many scholars to be the major ruler of Cyprus) asked the Pharaoh to send to him a diviner who specialized in reading omens from eagles.¹⁰³

Evidence of augury being well-established in western Anatolia during the 6th century BC can be derived from a fragmentary inscription from Ephesus. The 6th century partial epigraph dictates an attempt to codify augurs' readings indicating that the readings needed to be systemized to prevent the besmirchment of the messages.¹⁰⁴ The inscription records some interpretations for various flight patterns of birds. If the bird flies from right to left or left to

⁹⁷ Xenophon *Memorabilia* 1.1. Birds were also connected with divination in ancient Egypt (Graf 1999, 290).

⁹⁸ Burkert 1992, 112. In ancient Greek language, augurs could be termed *oionopoloι* (bird experts), *oionistai* (bird interpreters), *oionomanteis* (bird diviners), or *oionoskopoi* (bird watchers) (Pollard 1977, 120).

⁹⁹ Lonsdale 1979, 152. Aeschylus, in *Prometheus Bound* 488-92, states that gods taught men how to read the symbols of the birds.

¹⁰⁰ McEwan 1980, 58; Burkert 1992, 53; Dalley and Reyes 1998, 100-10; De Zorzi 2009.

¹⁰¹ De Zorzi 2009; Muninno 2013, 52-85. During the Archaic and Classical periods, certain elements of divination from bird entrails is shared between Greek and Near Eastern traditions (Thomas 2004, 177).

¹⁰² De Zorzi 2009.

¹⁰³ Oppenheim 1956, 224.

¹⁰⁴ Pollard 1977, 121; Lonsdale 1979, 152-193.

right, the meaning of its action will be different. For example, if a bird flies from right to left and then disappears, it is a favorable omen. But, if the bird flies from left to right and then disappears, the flight pattern is deemed unfavorable. There are also exceptions to the meaning of these straight flight paths depending on which wing the bird raises if it soars higher in the sky.¹⁰⁵

Various flight patterns can change the meaning of a sign from the heavens, as can the type of bird involved in the reading. Ravens were frequently analyzed by the Greeks in order to look for certain omens, and their flight patterns could foreshadow good or bad events to come. For example, a raven was said to have led Alexander the Great to the temple of Zeus Ammon, but later its appearance prophesied his death.¹⁰⁶ Eagles and large birds were favorite signs of augers, and the bird usually foreshadowed good fortune, as mentioned in the *Iliad*.¹⁰⁷ Starlings and pelicans usually carried evil omens: the former was a “sign of a crowd of poor men in their incessant search for food and vain uproar,” while the latter was associated with thieves and runaways.¹⁰⁸ A single crow, although usually neglected in augury, was viewed as a sign of bad luck if it appeared at a wedding.¹⁰⁹ Birds were also thought to be able to foresee the weather or help interpret the seasons.¹¹⁰ The arrival and/or departure of various species, for example, indicates when to plant or sow a harvest. For mariners, seabirds and migratory avians were important because they were presumed to predict developing weather conditions.¹¹¹

During later periods, birds continue to be associated with the divine and possess godlike elements. During the Late Antique period in the Mediterranean (ca. 250 to 750 AD), bird divination, a “ritual procedure to help overcome problems in decision-making,” becomes

¹⁰⁵ Pollard 1977, 121; Lonsdale 1979, 152-193; Beerden 2013, 46, 98-99, and 120.

¹⁰⁶ Pollard 1977, 127. For more on Alexander the Great and his belief in divination, see Beerden (2013, 170).

¹⁰⁷ *Iliad* 8.245 and 10.254; Arnott 2007, 5.

¹⁰⁸ Pollard 1977, 128.

¹⁰⁹ Aelian *Characteristics of Animals* 3.9; Pollard 1977, 127.

¹¹⁰ Hesiod *Works and Days* 486; Sider and Wolfram Brunschön 2007.

¹¹¹ Morton 2001, 292.

associated with magic.¹¹² Magic, as defined in the ancient Mediterranean, was a way of using nature to secure a favorable future or outcome.¹¹³ For example, the wryneck, a shy animal that could twist its neck around without moving its body, was a preferred bird used in love charms. A wryneck was fastened to a wheel, which was then spun around while the person spoke an incantation meant to bring love to him or her.¹¹⁴ In order to counteract a spell placed on someone, hoopoes and woodpeckers were boiled.¹¹⁵ Hoopoes and woodpeckers were the perfect animal for the anti-spell since they were associated with the impossible feat of being able to unblock their nest (created in a hole in the ground) if covered up or obstructed. Also, parts of various birds were used in spells. An eagle's gall bladder mixed with honey and rubbed on the eyes was supposed to improve one's sight.¹¹⁶ The brains of cranes were credited as being potent aphrodisiacs, but vulture excrement facilitated abortions.¹¹⁷

e) Bird bones in burials and in sanctuaries

The presence of avian bones in sanctuaries and their deposition in tombs demonstrate the use of live birds in cult rituals. The presence of bird bones in tombs can represent offerings or votives to the deceased, usually as food for the afterlife.¹¹⁸ When birds are deposited in sanctuaries, they can be votives or sacrifices to the deity at the site. The incorporation of birds into ritualized activity is known throughout antiquity in the Mediterranean.¹¹⁹

¹¹² Graf 1999, 287.

¹¹³ Fowler 1995; Collins 2003; David 2004, 134; Graf 2005. For example, two papyri dated to the 4th century discuss how to use a hoopoe heart for divination (Cyranides I.7.55-75; Wagman 1984, 220; Graf 1999, 289).

¹¹⁴ Pindar *Pythian Odes* 4.213-219; Pollard 1977, 130; Breitenberger 2007, 127.

¹¹⁵ Pollard 1977, 131.

¹¹⁶ Pollard 1977, 133.

¹¹⁷ Pollard 1977, 133.

¹¹⁸ See Katz (1999) on food votives for the dead in the ancient Near East.

¹¹⁹ Myres 1974, 128; Taylor 2001, 92-93; Harrison 2013, 896. For examples of feasting at burials in the LC, see Keswani (2004, 82, 152).

On Cyprus, bird bones are frequently found in tombs or in the remains of pyres associated with burials. In a CA I (ca. 750-600 BC) burial at Salamis, Tomb 79, multiple bird bones were placed in bowls in the dromos of the tomb.¹²⁰ Nine of these bowls contained bird bones from various species: chukars or rock partridges, francolins, shovelers, song thrushes, and small ducks.¹²¹ Since the bones were left in bowls in the dromos, they were associated with funerary rituals. Such acts suggest that the birds, or parts of the birds, were left as an offering/sustenance for the deceased, or the bones may have been associated with funerary feasting rituals performed by the living.¹²² Bowls containing the remains of birds are also found in tomb chambers. At Kition, associated with the upper burial in Tomb 9 (dating ca. CG-CA), several small bones from a juvenile rock dove were discovered in a bowl.¹²³ Also, in Tomb 24 at Agios Georgios (dating to the 5th century BC), avian bones were found in a bowl within the burial chamber. The shallow bowl containing the bones, which also held a clay lamp, was covered with an upside-down bowl and placed in the center of the chamber near remnants of a pyre. This purposeful deposition suggests that the bowls and pyre were offerings to the deceased in the tomb.¹²⁴ Such evidence, along with other similar archaeological findings on Cyprus, shows that birds could be eaten as part of mortuary rituals at tombs or serve as offerings for the dead during the CA period.¹²⁵

Avian bones discovered in sanctuaries in the Mediterranean are usually described as offerings or sacrifices for a deity. The sacrifice of various animals, including birds, to divinities

¹²⁰ Greenwood and Howes 1973.

¹²¹ Greenwood and Howes 1973.

¹²² The species in the bowls are all edible species. Thrushes were also caught and eaten in antiquity (*Odyssey* 22.468). Mylonas 1948, 72; Hamilakis 1998; Dabney et al. 2004; Wright 2004.

¹²³ Reese 2007, 50. Birds bones were also found in LC tombs at Enkomi (Keswani 2004, 128).

¹²⁴ Hadjisavvas 2012, 75.

¹²⁵ The term “mortuary ritual” refers to religious rituals which take place in, or near, cemeteries or burials of the dead.

was a well-documented and common practice throughout antiquity.¹²⁶ However, not many ancient literary sources describe or mention avian offerings because birds are small and more modest sacrificial victims than the larger victims, such as bovines and sheep, which receive more attention from ancient and modern authors.¹²⁷ Furthermore, little imagery exists of the actual sacrifice/killing of the bird, though artistic evidence for the role of birds in sacrifice is supported by depictions of worshipers, or adorants, holding or carrying avians. One Etruscan gem, however, portrays a man holding a knife next to a bird sitting on an altar, and it is suggested by Rask that the bird is the sacrifice about to be killed with the knife.¹²⁸ Studies of zooarchaeological remains at sanctuaries also confirms various birds were sacrificed.¹²⁹

One of the earliest possible pieces of evidence for bird sacrifices on Cyprus dates to the Late Cypriot period at Enkomi (Level IIIB, ca. 1190 BC). In Room 10, in the sanctuary of the Horned God, bird bones were found under an upside down trough with other animal bones. The location of the remains under a trough on the cultic floor may indicate that the bird was a dedication or offering to the Horned God, or it may have been a possible intrusion which occurred during the destruction of the room.¹³⁰ Despite the contradictory evidence from Enkomi, better evidence for birds as sacrificial victims comes from Amathus. At Amathus, within the sanctuary and in areas where ritualized activity took place, partridge bones were found in an

¹²⁶ Weilhartner 2016.

¹²⁷ Bevan 1986, 41; Hägg 1998a; Hägg 1998b; Serjeantson 2009.

¹²⁸ Rask 2014, 290.

¹²⁹ See Bevan (1986, 41-42) for descriptions and a survey of birds held by worshipers or brining of a bird for sacrifice. Faunal remains at Tell Afis, Syria dating to the Iron Age (11th-10th centuries BC) provide evidence for avian sacrifices at the site. At Tel Afis, the bird bones show that the wings were removed before the whole bird was exposed to heat as a “rapid passage through the fire” (Carenti and Minunno 2013, 120). For a discussion about CA images of birds carried by worshipers, see later chapters in this dissertation. See Mylona (2013) for more recent interpretations of bird bones in sanctuary contexts. For example, faunal evidence of sacrificed birds are found at the sites of Ephesos (inside an Archaic basin with metal bird figurines), the Artemision of Delos, Isthmia, and in sanctuaries dedicated to Demeter at Knidos and Cyrene (Bevan 1986, 41; Bammer 1998; Hägg 1998b).

¹³⁰ See Dikaïos (1969, 197) for the archaeological information.

Archaic bothros and pigeon bones were discovered in the grotto dating to the CA.¹³¹ In addition, in Cypriot sculpture many male and female worshipers are depicted holding birds in various poses which have been interpreted as a worshiper or adorant bearing a sacrifice to a deity.¹³² Faunal and sculptural evidence indicates that birds were dedicated and/or sacrificed to various deities across Cyprus during the CA period, and during later times.

f) Use and context of bird eggshells

The birds themselves could be eaten and sacrificed, and the eggs they laid were also used as food and in rituals. Bird eggshells are fragile and do not preserve well over time. Since most eggshells are best protected in closed environments, they are discovered mainly in tombs, wells, and in archaeological contexts where little disturbance has occurred. Eggs are commonly found in burials across the Mediterranean throughout antiquity. They are usually intended as symbols of resurrection and life in the underworld, as well as an emblem of “eternal life and a nourishment for the deceased.”¹³³ However, to date, no concrete symbolism or meaning is ascertained for eggs deposited in Cypriot tombs.¹³⁴

Most eggshells found in Cyprus were discovered in tombs and have been identified as ostrich, duck, and hen eggs.¹³⁵ Duck and hen eggs would have been readily available to ancient Cypriots since these species were domesticated and wild varieties frequented the island. However, the ostrich eggs were imported to Cyprus from either the Levant or North Africa, where the birds were native.¹³⁶ Eggs are fragile and not easily transported overseas, which would

¹³¹ Columbeau 2006.

¹³² Sørensen 2009a, 196. For a discussion about CA images of birds carried by worshipers, see Chapters 2 and 3.

¹³³ Robinson 1942, 192-194; Reese 1985, 379.

¹³⁴ Reese 1985, 379.

¹³⁵ Tyler 1970; Reese 1985; Hadjisavvas 2012, 78.

¹³⁶ Reese 2007, 51.

have made such bird byproducts relatively expensive items. Since the eggs would have incurred great expense to transport, making their existence in the Mediterranean scarce, such rarity might have made the ostrich egg a symbol of wealth and status.¹³⁷ Most of the known ostrich eggs on Cyprus were found in tombs, except for three egg shells found in Area II at Kition dating to the CG I.¹³⁸ Thus, as a marker of status, the eggs were most likely publically displayed in sanctuaries and during funerary rituals. However, since ancient records do not specifically discuss the meaning of eggs in ancient Cypriot mortuary customs, it cannot be confirmed that ostrich eggs were intended to symbolize life after death, as they did in other contemporary Mediterranean cultures.¹³⁹

Eggs from other birds, like geese and hens, found in tombs may also have been viewed as status symbols. For example, 11 bowls containing eggshells from a large goose or swan were found in Tomb 79 at Salamis, dating to the late 8th/early 7th century BC. Given the large quantity of eggs placed in the tomb for the deceased, they may have been intended as a display of profligacy and status. Since the eggs would have been readily available from common birds, it may have diminished the element of extravagance associated with these eggs, allowing the deposition of geese and hen eggs to be interpreted as offerings for the deceased instead of portraying a sign of status.

When eggs are found in CA tombs, they are typically found placed in bowls and are from common bird types (hens, geese, swans), insinuating that they were probably intended as food

¹³⁷ Karageorghis 2002a, 38; Cucchi 2008, 2954.

¹³⁸ Ostrich eggs were found in LC tombs at Kition, in a LC IIIC tomb at Kition-Bamboula, in Tomb 1 at Hala Sultan Tekke, in LC II Tomb 2 at Hala Sultan Tekke, in three tombs at Enkomi, in a LC I tombs at Toumba tou Skourou, and in a tomb from Ayia Irini-Paleokastro (Reese 1985). The eggs belonged to a *Struthio camelus*, an African *Struthio camelus*, and an extinct Levantine *Struthio camelus syriacus*.

¹³⁹ Ostrich eggs are also found in Mycenaean and Minoan sanctuaries and tombs, and are interpreted as exotic gifts to deities, as well as being a symbol of resurrection and the underworld (Panagiotaki 1999, 38).

offerings for the dead.¹⁴⁰ Thus, the idea of sustenance for the dead may have still been associated with the show of lavishness in Tomb 79. During later periods on Cyprus, from the CC to Hellenistic, eggs were also burnt in funerary pyres in tombs.¹⁴¹ Most of the eggs burnt on the pyres in Cyprus came from domestic hens or ducks, geese or swans, and perhaps occasionally a peahen.¹⁴² The CC and Hellenistic burnt eggs suggest that they were also intended as votives or food for the deceased because of their direct association with funerary rituals.

Eggs themselves preserve well and remain unperishable for fairly long periods of time, making them suitable as offerings to accompany the deceased in a tomb.¹⁴³ The use of eggs during mortuary rituals, and their symbolism tied to death and rebirth, is well documented in the Ancient Greek world on vases, in South Italian funerary imagery, and in the Near East and Egypt.¹⁴⁴ In the Greek world, Etruria, the Near East, and Egypt, the egg came to symbolize a regenerative life force and its presence foreshowed rebirth. Despite the lack of documentation for such ideas during the Archaic period on Cyprus, these metaphors and symbolisms cannot be disregarded because of the cultural, religious, and artistic contact Cyprus had with these areas.

¹⁴⁰ In Tomb 1 at Idalion, dating to the end of the CA I, an egg was found in a Red Slip II bowl (Karageorghis 1964a, 333; Reese 1985, 278). Found in vessel no. 166 in Tomb 3 at Salamis, dated to the late CA I or CA II (ca. 600 BC), were eggs from swans, large geese, cranes, or peahens (Reese 1985, 278). In Tomb 23, a CA I tomb at Salamis, two bowls were found with eggs inside (Reese 1985, 278). Also, eggs were found in bowls in Tomb 38, a CA II tomb at Salamis (Reese 1985, 278).

¹⁴¹ Tyler 1970; Reese 1985, 379; Hadjisavvas 2012, 78.

¹⁴² Tyler 1970; Reese 1985, 379.

¹⁴³ See Brooks and Taylor (1955) on the natural and chemical preservations of eggs. If eggs are stored in relatively cool conditions, around 30 degrees F, they will be good for consumption for approximately 6-7 months (Brooks and Taylor 1955, 52). Also, an unwashed egg kept at 68 degrees F can be eatable for about 25 days (Brooks and Taylor 1955, 66).

¹⁴⁴ Nilsson 1908. The Tomb of the Diver, created ca. 470 BC, situates the use and imagery of eggs in funerary rituals and symbolism in South Italy (Holloway 2006, 378). In ancient Egypt, the tomb was thought of as an egg and part of the soul after death, the *ba*, was born from the egg as a bird (Bailleul-LeSur 2012, 16).

g) Association of birds with child burials, toys, rattles, bells, and music

Some bird figurines, like eggs, are found in tombs of children.¹⁴⁵ A possible suggestion for avian figurines deposited in tombs is that they were once toys and were later deposited with a deceased child upon his or her death.¹⁴⁶ Monloup suggests that bird figurines, especially the CA examples found during the excavations at Salamis, may have been used as childrens' toys and were deposited in tombs and sanctuaries as offerings.¹⁴⁷ This idea is also espoused by Karageorghis when he discusses the significance of CG II-III terracotta bird figurines.¹⁴⁸ Live birds were an animal for children to play with during antiquity, as ancient literature and vase painting demonstrate.¹⁴⁹ Were images of the live animals sculpted for the purpose of being a permanent toy that could accompany the child in his or her tomb in the event of an early death?

Ancient authors are relatively silent on the use of animal figurines as children's toys. However, some ancient writers mention that dolls, used as toys, were created from terracotta and perishable materials, substantiated by scanty archaeological evidence.¹⁵⁰ Most ancient dolls and toys are defined and identified by their movable and detachable parts, such as their arms and legs.¹⁵¹ Bird figurines do not have movable parts, which diminishes the idea that they were created as toys or dolls.

¹⁴⁵ Kurtz and Boardman 1971; 77, 149, 215.

¹⁴⁶ Monloup 1984, 90-91; Karageorghis 1993a, 96.

¹⁴⁷ Animal figurines in general are also sometimes believed to be children's toys (Monloup 1984, 90).

¹⁴⁸ Karageorghis 1993a, 96.

¹⁴⁹ Lazenby 1949; Pogiati 2003, 73-74.

¹⁵⁰ Orphanides 1986, 72-73. For evidence of dolls in Athens, Boeotia, and Cos, see Higgins (1967, 20-23). For evidence of dolls in Cyprus, see (Karageorghis 1970, 80-81; Karageorghis 2000, 152). The tradition of dolls, Higgins suggests, may have origins in Cyprus or Phoenicia (Higgins 1967, 20). Workshops in Boeotia and on Cos also produced terracotta dolls during the 8th century BC, and several 7th century tombs on Cyprus contained dolls identical to the Boeotian and Laconian examples (Morris 1985, 154).

¹⁵¹ Elderkin 1930; Desborough 1972, 145, pl. 26; Morris 1985, 154. Some of the earliest toys in the Greek world, dolls dated between 950-850 BC, were found in tombs in Athens (Higgins 1967, 21).

Even if CA bird figurines cannot be identified as dolls or toys, the objects were still placed in tombs to accompany the deceased, and possibly with remains of children.¹⁵² In Cyprus from the Late Cypriot to the CA period, bird sculptures were deposited in tombs, but not all of bird figurines were buried with children. An early CG II (ca. 950 BC) grave excavated at Latsia Rizokarpaso on Cyprus contained a terracotta bird figurine.¹⁵³ None of the associated skeletal remains from Latsia have been identified as a child, so one cannot assume that the bird was a toy intended to accompany a deceased child. Earlier, at Kalavassos-*Ayios Dimitrios* and dating to the LC IIA: 2 (1410-1375 BC), an ivory duck vessel deposited in Tomb 11 accompanied the remains of three young women, a child, and three infants.¹⁵⁴ This ivory duck vessel was mostly likely not a toy, but rather a signifier of status/wealth given the material from which it was carved, as well as that it probably held makeup or cosmetics.¹⁵⁵ There are, however, children and infant burials on Cyprus during the CA in which terracotta dolls were found, yet bird figurines were not always discovered in conjunction with the dolls.¹⁵⁶

Also found in children's burials on Cyprus are bird shaped bells and rattles. The Cypriot-made bird bells and rattles, however, are not only found in children's tombs. Some plain bells have also been found in conjunction with bird figurines. For example, in a CA tomb at Palaepaphos-*Skales*, terracotta bells were uncovered near a terracotta bird figurine (S.T.160).¹⁵⁷ Karageorghis states that the bells found in the tomb, and possibly the bird figurine, may have

¹⁵² A few dolls excavated on Cos were found in the same tombs as terracotta-wheelmade birds (Higgins 1967, 20; Christou 1972, 154). There is clearly a relationship or connection between bird figurines, children's burials, and dolls/toys during the 8th century BC in the Mediterranean.

¹⁵³ Christou 1972, 154)

¹⁵⁴ South 1995, 191; Hadjisavvas 2003.

¹⁵⁵ Liebowitze 1987, 14-15; Hadjisavvas 2003.

¹⁵⁶ An infant was buried in the dromos of Tomb 52, dating to the CA II, at the Salamis necropolis and in the fill of the dromos was found a leg from a terracotta doll (*Salamis Necropolis II*, 80-81). Also, some bird bones were found purposely placed in tombs in children's burials in Greece (Oakley 2004, 180).

¹⁵⁷ Paphos Museum T 81, 29; Karageorghis 1996b, Pl. XXIX, 1.

belonged to an infant burial.¹⁵⁸ Furthermore, Karageorghis adds that the remains of this supposed child most likely disappeared over time due to taphonomic processes so the concentration of the bells and the bird figurine located near an “empty side of the chamber” may have been the resting place for the infant.¹⁵⁹ Childs disagrees with Karageorghis that bells can indicate child burials because he did not find such patterns while studying artifacts and skeletal remains from tombs in the Palaepaphos and Amathus areas. Instead, Childs posits that terracotta bells were imbued with a general religious function which made the objects appropriate for burials.¹⁶⁰ To date, no bells have been found in conjunction with CA children burials. Therefore, bells, and bird-shaped bells, should be viewed as having religious functions and mortuary association, rather than being only an indication of child burials.

On Cyprus, the earliest terracotta bells were deposited in graves from the CA I (ca. 8th century BC) onward, and later became votives in sanctuaries as well.¹⁶¹ Some handles on these CA I bells are shaped in the form of animal heads, especially bird-heads. Similar terracotta bells were created in Greece in the 6th century BC, and some of the Greek-made bells with bird-head handles were found in children’s tombs.¹⁶² Greek-made and Cypriot-made bells were also dedicated at sanctuaries beginning around 700 BC, attesting to their connection with religious rituals.¹⁶³ The deposition of the bells on Cyprus and in the Greek world, as well as bells in general in the Archaic and Classical Mediterranean, had religious and/or ritualistic connotations and functions.¹⁶⁴

¹⁵⁸ Karageorghis 1996b, 49, object S(a)1.

¹⁵⁹ Karageorghis 1996b, 49.

¹⁶⁰ Childs 2012, 229.

¹⁶¹ Villing 2002, 251.

¹⁶² For example, three terracotta bells (two which end in bird-heads) were placed in a tomb with a child’s burial in the Athenian Kerameikos, dating to the early 5th century BC (Villing 2002, 252).

¹⁶³ For more information on the bells dedicated in sanctuaries ca. 700 BC, see Villing (2002, 260). The term “religious ritual” refers to rituals which took place in, or near, a sanctuary.

¹⁶⁴ Villing 2002.

Why were bells appropriate votives in sanctuaries and tombs, and why were they intertwined with religious rituals? In some Cypriot sanctuaries, CA terracotta bull figurines are found depicted wearing bells around their necks. Some scholars even suggest that bells may have been worn by real sacrificial animals which were brought to the sanctuaries.¹⁶⁵ Moreover, bells were considered to be apotropaic devices.¹⁶⁶ As such, they are not strictly associated with the sacrifice of animals. Using Villing's interpretation that bells are apotropaic, one can extend this idea to Cypriot bird-shaped handled bells to conclude a similar meaning. Bells are associated with bird shapes, music, and apotropaic elements making them appropriate votives in sanctuaries and tombs.

The connection between bells, music, birds, burials, and sanctuaries during the 8th-5th centuries BC also correlates with the purpose and meaning of LC owl-shaped rattles, highlighting the apotropaic function of musical/rhythmic instruments. Owl-shaped rattles originate on Cyprus in the LC.¹⁶⁷ They are made of White Shaved ware and have a pointed bottom, while the top portion is closed but given holes for eyes and pointed ears.¹⁶⁸ A handle also extends from the back of the head to the belly of the vessel. Small pebbles or a clay ball inserted into the closed vessel makes a rattling noise when the object is shaken.¹⁶⁹ Most rattles in the Mediterranean are in the shapes of animals, but owl-shaped rattles are unique to Cyprus.¹⁷⁰ The type of owl represented on the rattles, suggested by their pointed ears, is either a Scops Owl

¹⁶⁵ Gehrig 1964; Villing 2002, 284.

¹⁶⁶ Villing 2002, 271.

¹⁶⁷ Karageorghis 2003.

¹⁶⁸ White Shaved ware was produced in the Cypriot Late Bronze Age. The White Shaved vessels were moulded by hand and then the sides were shaved by a knife slicing flakes of clay off the sides (Gjerstad 1932, 24).

¹⁶⁹ Brehme et al. 2001. For examples see a LC I owl-shaped rattle made of White Painted VI ware found at Pyla and a LC I owl-shaped rattle discovered at Enkomi-*Ayios Iakovos* in tomb 83A (Brehme et al. 2001, 52; Pilides and Papadimitriou 2012).

¹⁷⁰ Cypriot rattles are shaped in forms of horses, pigs, and owls (Buccholz 1990, 48). Bird-shaped rattles are the most common animal shape for rattles in the eastern Mediterranean. During the Bronze Age, rattles in general are found in the Near East, the Levant, and Egypt. The Greek mainland and islands did not adopt rattling instruments until after the Bronze Age (Buccholz 1990, 37).

or a Long-eared Owl. Both owls are resident nocturnal birds of prey on Cyprus – the Scops owl is an endemic species (breeding only on Cyprus) that can migrate, and the Long-eared Owl is a resident passage migrant – which highlights the indigenous element of the rattles.¹⁷¹

Owl-shaped rattles are “commonly interpreted as children’s toys with limited significance.”¹⁷² Buchholz dismisses the discussion about whether the objects are children’s toys by stating that all of the known objects are of an unsuitable weight and size for young children and none of the known owl-shaped rattles were found in children’s tombs.¹⁷³ Despite the relatively small size of the owl-shaped rattles, they would still be heavy and difficult for a newborn or toddler to wield. Since these rattles did not function as toys for children, other scholars suggest that they could have been musical instruments used in religious or funerary proceedings which created music for dance, processions, or ritualized performances.¹⁷⁴ Even though rattles, as well as bells, are not exclusively deposited in child burials, the objects hold a sacred or religious connotation by being associated with funerary and/or cultic ritual given their place of deposition (in tombs and sanctuaries).¹⁷⁵

Bells (specifically bells with bird-shaped heads) and owl-shaped rattles are connected with mortuary rituals, and perhaps cultic rituals as well. Such associations are difficult to prove given the silence on the issue in ancient texts. However, noises in general, especially metallic and repetitive noises, were deemed apotropaic devices in antiquity.¹⁷⁶ The prevalence of such objects in tombs and their association with children may hark back to the myth of how the

¹⁷¹ Serjeantson 2009, 55, 79.

¹⁷² Pilides and Papadimitriou 2012.

¹⁷³ Buchholz 1990, 35.

¹⁷⁴ Matoian 2003, 109; Pilides and Papadimitriou 2012. A vessel found at Sabi Abyad, dating to the 6th millennium BC, shows wings dancers carrying rattles. The composition suggests that the rattles and avian-like humans are associated with a religious ritual (Carter 2012, 119).

¹⁷⁵ Oakley 2003, 176; Kolotourou 2005.

¹⁷⁶ Buchholz 1990; Villing 2002, 290; Matoian 2003, 109.

Curetes made loud noises with instruments to keep Zeus safe from his father.¹⁷⁷ The tale involving the Curetes may be the etiological story for the reason why loud noises are apotropaic devices and why they are appropriate to accompany child burials.¹⁷⁸ Pausanias also relates that Herakles drove away the Stymphalian birds by shaking a rattle that scared the winged creatures.¹⁷⁹ It was the noise that scared the birds and protected the people from their wrath. Again, such noises created by these instruments divert evil and harm, making them suitable as votive offerings in a variety of contexts.

Why were bird forms chosen for these apotropaic rhythmic instruments? Previous scholars have not asked this question. However, understanding why avian forms were chosen gives insight into why ancient people used these objects and how they interacted with nature. The connection between birds, bells, and rattles is that all three make loud sounds which scare away predators. Birds (like rattles and bells) create jarring noises to aurally frighten a predator, essentially allowing bird calls to function as apotropaic devices. Thus, bird-headed handled bells and owl-shaped rattles are appropriately decorated objects since the sound the object makes is meant to scare away evil, like a bird's call. The sounds the live birds make divert evil and harm, so an image of this real bird with such power is dedicated at sanctuaries and deposited in tombs to protect the deceased or dedicator.

h) Birds as a metaphor for battle and death

Protection is also important during war and battle, and in ancient Mediterranean art, birds were frequent additions to scenes depicting combat, hunts, or fights. For example, during the

¹⁷⁷ For the myth of the Curetes, see Apollodorus (*Library* 1.1.6-7; Callimachus *Hymn to Zeus*; Euripides *Bacchae* 120-130; Strabo *Geography* 10.3.11; Hopkinson 1984).

¹⁷⁸ For the myth of the Curetes, see Apollodorus (*Library* 1.1.6-7; Callimachus *Hymn to Zeus*; Euripides *Bacchae* 120-130; Strabo *Geography* 10.3.11 Hopkinson 1984).

¹⁷⁹ Pausanias *Description of Greece* 8.22.4.

New Kingdom in Egypt (1550-1070 BC), flying vultures and falcons were common accompaniments in battle and smiting scenes.¹⁸⁰ In reality, these types of birds would wait for the battle to end and then dine on the carcasses. However, if these birds were encircling the head of the pharaoh in the compositions, they could signify protection for the ruler, as has been suggested by Shonwilker.¹⁸¹ Similar imagery is depicted on Cyprus, as on a relief decorating an ivory game box, found at Enkomi dating around the 12th century BC. The box shows a bird of prey in front of two men on a chariot (one driving the horses and the other wielding a bow and arrow) with hunting dogs by the wheels as they pursue wild game (Figure 6).¹⁸² The scene suggests that the bird may either be a hunted wild prey or an accoutrement to the hunt/battle scene. Since the bird resembles a raptor, which is not a bird hunted for sport or food, the avian is probably present to foreshadow the death or the killing of the animals being hunted, similar to their meaning within Egyptian battle scenes.

The presence of birds of prey or scavengers, such as buzzards and crows, would be expected during real incidents of battles or hunts since carrion birds are eager to feast on corpses. Such scavenger birds were known to hover or sit near ancient battle fields given the carnage that unfolded at the site of the attack, as a passage in Book VII of the *Iliad* alludes.¹⁸³ In the *Iliad*, Apollo and Athena are said to resemble vultures as they sit and watch the battle from a tree, suggesting that the author observed birds of prey doing similar actions during real battles.¹⁸⁴ People in antiquity would have observed such carrion birds eating deceased men and animals,

¹⁸⁰ Shonwilker 2012, 56.

¹⁸¹ Shonwilker 2012, 57.

¹⁸² The ivory game box was found in Tomb 58 at Enkomi and is now in the British Museum (1897,0401.996). Karageorghis 2004b.

¹⁸³ Homer *Iliad* VII. 55-65.

¹⁸⁴ Homer *Iliad* VII. 55-65.

and some of these observations have been depicted in various art forms.¹⁸⁵ For example, eagles shown devouring dead prey were minted on coins during the 5th and 4th centuries BC at Elis, Akragas, and other Greek cities.¹⁸⁶ Likewise, a 5th century BC chalcedony scaraboid depicts two birds picking at a body of a lying dead stag.¹⁸⁷ Greek myths also incorporated elements of birds eating corpses, such as how eagles are said to eat Prometheus' liver for eternity. A scene on an Athenian black-figure neck amphora, dated to the mid-6th century BC and attributed to the Tyrrhenian Group, also shows this punishment of Prometheus.¹⁸⁸ Such imagery also appears in Cypriot art, as seen on a hematite gem, carrying a Cypro-syllabic inscription, depicting two birds feeding on a carcass of a calf.¹⁸⁹ These types of scenes usually symbolize victory over the foe because the losing opponent would be meat left for the carrion birds.

Images of cocks in the Near East and Greece also were known to signify a conflict or an impending fight. This allegory is related to the cock's combative nature to fight other roosters. As soon as roosters were brought to the Mediterranean from the east, their propensity for fighting was manifested in Neo-Babylonian art (626-539 BC). During the Neo-Babylonian period, the cock was a mark of strong gods and symbolized combat.¹⁹⁰ Cockerels meant to symbolize conflict were also depicted in battle scenes on Greek vases, as on an Athenian black-figure

¹⁸⁵ Birds would also attack, kill, and eat lizards and snakes, making them a metaphor on Greek vases for death, battle, and demise (Hurwit 2006, 123). Vessels dating to the 6th millennium BC, display decapitated bodies with birds near them suggesting that the birds are picking the meat off the dead captives (Carter 2012, 112). Early second millennium Hittite seals carry images of raptors attacking their prey (Mellink 1964, 30). Diamond (2010, 51) believes that Osiris and birds of prey are connected since such birds would have liked the waste from the embalming process and funerary proceedings.

¹⁸⁶ Richter 1930b, 115.

¹⁸⁷ Boardman 1975, 98, catalog no. 90. For images of birds attacking prey on Greek vases see Morin-Jean (1911, 99).

¹⁸⁸ Aeschylus *Prometheus Bound* fragment 1. 1022; Hesiod *Theogony* 507. The neck amphora is housed in a private collection in Milan (Beazley no. 310030; Beazley 1956, 97.30).

¹⁸⁹ The provenance of the glyptic is unknown, but it was most likely carved on Cyprus (Reyes 2001, 190, figure. 498).

¹⁹⁰ Porada 1960, 232; Beck 1995, 150. Examples of the employment of such imagery are found on stamp seals from Palestine, as is carved on the seal of Yehoahaz (Beck 1995, 150).

amphora attributed to the Painter of Berlin 1686 at Stanford University.¹⁹¹ Roosters are also frequent images on warriors' shields on Corinthian and Attic vases, as seen on an Athenian black-figure hydria painted in the manner of Lydos.¹⁹² The shield iconography, according to Barringer, probably suggested the fierceness of the soldier himself.¹⁹³

Birds present in scenes depicting battles or fights may not only indicate impending death or carnage, but they may also indicate or foreshadow victory.¹⁹⁴ A gem in a private collection in Switzerland portrays a songbird carrying a ribbon or fillet, a ribbon usually tied on a victor. Boardman interprets the bird carrying the fillet as a symbol of victory.¹⁹⁵ However, Boardman leaves room for doubt in his interpretation by stating that such ribbons also appear on funeral monuments, suggesting that the songbird and ribbon may have other funerary connotations. In nature, songbirds, like the avian carved on the gem, can be seen carrying string and ribbons to help build their nests. Ancient Greeks, and perhaps Cypriots, may have thought the bird was carrying a victor's fillet or funerary ribbon. Therefore, one can reconcile Boardman's two ideas because the fillet can indicate victory in battle, as well as victory over death. Songbirds with ribbons can be polysemic.

Exclusively associated with death is a fictional bird, the siren. Fictional or fantastic animals were considered real creatures to ancient Greeks, so the symbolism of sirens supplements information about the meanings imbedded in bird images.¹⁹⁶ When they appear in the earliest literary reference, in the Homeric epics, their physical state is not described.¹⁹⁷ The

¹⁹¹ Barringer 2002, 92. The black-figure amphora dates ca. 575-525 BC (Beazley no. 9044; Cantor Arts Center at Stanford University 85.93). Cocks also appear on Panathenaic amphoras (Boardman 1974; Barringer 2002, 92).

¹⁹² J. Paul Getty Museum 86.AE.113; Beazley no. 79.

¹⁹³ Barringer 2002, 92.

¹⁹⁴ Thompson 1895, 20-26.

¹⁹⁵ Boardman 1975, 16, figure 8.

¹⁹⁶ For information about how Greeks perceived fantastical animals as real, see Kozloff (1981, 80).

¹⁹⁷ Padgett 2003, 74. In the *Odyssey*, 12.36-72, sirens and their powers are mentioned, but no physical description is recorded.

first representations of sirens appeared in the late 8th to early 7th century BC in Greek art.¹⁹⁸ Canonical images of sirens have a human head situated on a bird's body, which is usually modeled on raptors.¹⁹⁹ The human-headed bird creatures were favorite additions to metal cauldron handles during the Orientalizing and Archaic periods, perhaps functioning as apotropaic devices.²⁰⁰ Their image first appears in the Greek world in vase painting during the 6th century BC, and few depictions are known.²⁰¹ Sculpted images of these hybrids also appear in sanctuaries to Olympian deities, and almost all were dedicated to goddesses.²⁰²

Aside from being painted in scenes depicting stories from the *Odyssey*, sirens became connected to funerary lamentations around 600 BC. One of the earliest artistic confirmations of this association can be seen on an Attic black-figured painted plaque dated to the late 7th century BC. On the plaque, a siren is drawn underneath the deceased on a bier, while three birds fly above and two mourners pull out their hair as a sign of mourning.²⁰³ Likewise, a carnelian scarab dating at the last quarter of the 6th century BC, displays a siren carrying a dead human body.²⁰⁴ From the 6th century BC onward in the Greek world, sirens came to be exclusively associated with death.²⁰⁵ They were also viewed as omens of death, as well as being creatures that accompany the deceased to the afterlife.²⁰⁶

¹⁹⁸ Padgett 2003, 74. The concept of a half-bird and half-human *mischwesen* (or composite creature) was inspired from knowledge of similar daemon representations found in the Near East and Egypt (Tsiafakis 2003, 74; Pollard 1977, 188).

¹⁹⁹ Pollard 1977, 189. Early images of these creatures could be genderless, a male with a beard, or a female. Visually, sirens can be difficult to distinguish from Harpies, but Harpies are usually depicted alone, are less musical, and retain talons, while Sirens are typically shown in pairs and later are given webbed feet (Vermeule 1979, 202).

²⁰⁰ Muscarella 1962; Boardman 1973, 65, figure 41; Bevan 1989, 309.

²⁰¹ See Tsiafakis (2003, 77) for images of and references to vases depicting sirens.

²⁰² Bevan 1989, 310. By the 5th century BC only female sirens were depicted in the Greek world. It was also after the 5th century BC that breasts and occasionally arms were added to make the creature more human (Tsiafakis 2003, 75).

²⁰³ Boston Museum of Fine Arts 27.146; Tsiafakis 2003, 78.

²⁰⁴ Boardman 1975, 85, no. 14.

²⁰⁵ Müller 1978; Hofsten 2007, 10. Plato *Politics* 617 b-c; Plutarch *Moralia* 9.14.745 5-6.

²⁰⁶ Lerner 1975, 167; Tsiafakis 2003, 78.

A relief on the Tomb of the Harpies, from Xanthos in Lycia and dating to the late 5th - early 6th centuries BC, depicts female human-headed birds conveying the deceased to the hereafter (Figure 7).²⁰⁷ Sirens are the perfect beasts to cross realms because they are inherently liminal creatures and traverse natural boundaries.²⁰⁸ Mylonas notes that sirens are found in CA sanctuaries, similar to their presence in Greek sanctuaries where they are associated with the realm of the dead. But, Mylonas is uncertain about whether sirens hold the same significance in ancient Cypriot culture as they do in Greek art and myth.²⁰⁹ Despite Mylonas' doubts, sirens are connected to death and the funerary realm, and their beautiful noises (like bird calls) help the dead in the afterlife. Therefore, sirens in the Greek world, and possibly in Cyprus, are treated as apotropaic birds.

Human-headed birds in the Near East, as well as in Greece, were also associated with death. Goldman posits that a Mesopotamian goddess, Lilith, a “bringer of death” who decides how long a man may live, is a possible origin for the depiction of sirens in Greek art.²¹⁰ Lilith is envisioned with wings, taloned feet, and feathers, and is depicted in a relief dated to the Isin-Larsa period (2025-1763 BC).²¹¹ The third millennium BC Mesopotamian god Zu, a god associated with regeneration and rebirth of vegetation, and is also portrayed as half-man and half-bird. Zu was worshiped into the Late/Neo Assyrian period (9th-7th centuries BC), a time when sirens start to be depicted in Greek art.²¹² Greek and Cypriot craftsmen were most likely exposed to this Near Eastern iconography and the concepts connected with these deities.²¹³

²⁰⁷ Lerner 1975, 167. British Museum 1848,1020.1.

²⁰⁸ Taylor 2014, 186. They are also known to play beautiful music, and their song leads the deceased into the afterlife.

²⁰⁹ Mylonas 1999, 205.

²¹⁰ Goldman 1961, 245.

²¹¹ Frankfort 1954, 56, plate 56.

²¹² Lerner 1975, 168.

²¹³ Burkert 1992; Boardman 1999; Padgett 2003.

In ancient Egyptian culture, bird-headed humans also were strongly connected to death. Ancient Egyptians believed that after death, one part of the soul, called the *ba*, was free to move around outside of the tomb and travel the human world. The *ba* was idealized and envisioned as a bird with a human head.²¹⁴ Images of the *ba* would accompany Egyptians in their tombs and be placed near the dead body.²¹⁵ Nut, the sky goddess, was also frequently depicted in funerary art. She is either portrayed as a nude female or as a bird in a winged gown. When shown in bird form, she is commonly adorns a sarcophagus. She eternally swallows and gives birth to the sun, making her a protector of deceased pharaohs whose souls follow the sun's path through her body.²¹⁶

Ancient Cypriots had contact with, and knowledge of, these areas which possessed established mythologies and iconographies for bird-headed humans. The connections between bird-headed humans, and death and the afterlife, may have seeped into the meaning of sirens in Greek and Cypriot art. Pollard suggests that associations between birds, and death and the afterlife, are explained by the idea that birds fly like the human spirit does after death.²¹⁷ Furthermore, carrion birds would have been present at funerals as scavengers, and would have taken pieces of the deceased into the heavens facilitating an association between death and birds.²¹⁸

Where such associations between birds and death can clearly be observed, is on funerary objects. For instance, in Archaic and Classical Greek art, birds often appear on funerary

²¹⁴ Scaf 2012, 35. Egyptians also believed that various *bas* of deities took form in physical birds, which is a reason ancient Egyptians mummified bird species (Ikram 2012, 41).

²¹⁵ Basilleul-LeSuer 2012, 202.

²¹⁶ Kozloff 2012, 63.

²¹⁷ Pollard 1977, 338.

²¹⁸ Diamond 2010, 92. Also see Diamond (2010) on the *h3it*-bird in Old, Middle, and New Kingdom texts which represents the Egyptian belief of *h3i* (ideas of mourning and rejoicing over a death).

lekythoi.²¹⁹ Lekythoi themselves are made specifically to accompany a deceased person in their tomb, and most of the scenes painted on the vases relate elements associated with death and funerary customs.²²⁰ Birds are a common addition to such scenes. The Beazley Archive Database contains 335 records of funerary lekythoi with images of birds.²²¹ As an example, a red-figure white-ground lekythos, made in Athens ca. 500-450 BC, depicts a seated woman playing the pipes while a bird in a cage is suspended in the background.²²² Another red-figure white-ground lekythos, attributed to the Bowdoin Painter, depicts a bird landing on an altar as a winged Nike approaches (Figure 8).²²³ Depicted in a funerary scene on a lekythos in the National Archaeological Museum, Athens, a bird accompanies a woman in a boat being rowed by Charon.²²⁴ Thus, avifaunae are common motifs on such funerary vessels.

Pagenstecher lekythoi were also specifically made to accompany the deceased in the grave.²²⁵ Most of these types of lekythoi depict birds (doves, swans, and wrynecks) which are specifically associated with Aphrodite in ancient literature. Turner describes the deposition of a Pagenstecher lekythos in a grave and the scene on the vessel as tools for the person who deposited a vessel to wish for a mortal rebirth of the deceased through Aphrodite's power.²²⁶

²¹⁹ Wilson 1969, 61.

²²⁰ Kurtz 1975; Beaumont 2003, 74; Oakley 2004.

²²¹ The search in the Beazley Archive Database was performed on February 18, 2017. The search included images described as birds, doves, swans, herons, and ducks.

²²² The lekythos, located in Basel, is attributed to the Bowdoin Painter (Beazley no. 6577). Also, an Athenian red-figure white-ground lekythos, attributed to the Bird Painter, shows a draped youth with a bird cage next to a grave stele (Beazley no. 216406). Plato likens the mind to a bird cage because there is a difference between the having the real truth, and only believing you have the real truth, similarly as to how one can catch a ring-dove but think it is a pigeon (*Theaetetus* 119).

²²³ The lekythos is dated ca. 475-425 BC (London, market, Sotheby's, Beazley no. 8194).

²²⁴ Crelier 2008, figure L.13; National Archaeological Museum of Athens 1814, Beazley no. 10219.

²²⁵ Pagenstecher lekythoi were made in Campania, Paestum, and on Sicily from around 350 BC until around the beginning of the 3rd century BC and have a specific shape and range of decorative schemes (Turner 2005, 1). They are named after the Rudolf Pagenstecher who was the first academic to publish a study on these sets of vases.

²²⁶ Turner 2005.

Aphrodite and love are specifically invoked because the goddess brought her lover, Adonis, back from the dead.²²⁷ Again, in these examples, birds are associated with death.

In ancient Egyptian cultures, migratory birds and ducks were metaphors for the journey into the afterlife. Migratory avians' arrival and departure from the Nile twice a year was regarded by ancient Egyptians as a "symbol for the hope of new life after death," as well as a metaphor for the journey into the afterlife.²²⁸ Multiple bird species also appear in reliefs and frescoes on tomb walls, many of which depict waterfowl hunting or bird trapping scenes. In ancient Egyptian culture, ducks are a symbol of fertility and linked to rebirth, as well as being enemies of the dead. Similar arguments about ducks, geese, and swans are linked to Etruscan ideas of fertility, death, and resurrection.²²⁹ David, writing about the interpretation of hoopoes in Egyptian funerary wall painting, believes waterfowl trapping scenes within the context of tombs, symbolize the reestablishment of order by trapping the enemies of the dead, ensuring a peaceful afterlife.²³⁰

Birds are also frequent characters on grave stelae.²³¹ For example, on a grave stele in Paris, possibly from Attica, the deceased woman holds a bird on her lap while a young boy reaches out to touch or take the animal from her.²³² Also, the 4th century BC stele of Archestrata, found in Athens, depicts the deceased woman holding a box while a child holds a bird above the woman's lap.²³³ On Cyprus, a funerary stele, dating to the 5th century BC and considered to be

²²⁷ A similar myth is told in Etruscan culture, where Turan/Aphrodite brings her lover back from the dead. Turan is associated with images of waterfowl in Etruscan culture and most likely used swans as her transportation to and from the underworld to get her lover (Skalsky 1997, 140-141).

²²⁸ Basilleul-LeSuer 2012, 16. Similarly, Etruscans viewed the duck as an escort to the afterlife (Skalsky 1997, 122).

²²⁹ Skalsky 1997; Speyer 1973, 182-183; Villing 2008, 175.

²³⁰ David 2014, 246.

²³¹ Oakley 2003, 180. See Oakley (2003) for more references to images of birds on Greek grave stelae.

²³² The stele dates to the last quarter of the 5th century BC (Louvre inventory no. MA 814). Grossman 2007, 318; Sporn 2014, 230.

²³³ Ridgway 1997, 168. There are also images of men holding birds on funerary stelae, such as Euempolos holding a bird before his young son and daughter as shown on an Athenian gravestone (Grossman 2007, 318, figure 16.8).

the work of a Cypriot artist imitating Attic gravestones, was found at Marion depicting the deceased woman holding a bird in her hand (Figure 9).²³⁴ She sits holding the bird by its tail and legs to prevent it from fleeing as the bird flaps its wings, indicating that it is not her pet. The birds portrayed on the stelae are typically central to the scene depicted, indicating that the bird may portray a cultural connotation.

Most of the scholars who discuss these Greek and Cypriot funerary images view the birds as pets of the persons depicted on the stelae and believe the birds indicate a domestic setting.²³⁵ Wilson posits that a bird with a young woman on a funerary stele signifies that the girl is unmarried.²³⁶ However, the way most birds are held indicates they are not beloved pets. Why then are birds given such a prominent place in the scenes on the gravestone? The birds are usually located towards the center of the scene and are the main focus of the reliefs. When other animals, such as dogs and horses, are depicted, they are usually peripheral to the main focus of the composition.²³⁷ Therefore, the presence of birds cannot be dismissed simply as pets or as indicators of domestic setting.²³⁸

Given the presence and high visibility of birds on such funerary images, songbirds must have been suitable and appropriate for funerary art. Oakley suggests that a bird's presence on a grave stele is an allusion to life at home, and that "birds may have been thought of as appropriate companions for the dead because they can fly, as do the winged *eidola* (souls) that are shown on a number of white-ground lekythoi."²³⁹ The soul, possibly envisioned in a bird form, may have

Also, on a stele in the Athens National Museum (no. 3947), a father hands his son a bird as he departs (Beaumont 2003, 106).

²³⁴ Wilson 1969; Pogiati 2003, 63.

²³⁵ Beaumont 2003, 106.

²³⁶ Wilson 1969.

²³⁷ Oakley 2004, 181.

²³⁸ For reference to more images of such stelae see Kosmopoulou (2001) and Pogiati (2003, 74).

²³⁹ Oakley 2003, 190.

been thought to find its way into the underworld, like a homing pigeon.²⁴⁰ Songbirds may also be associated with elements of death and dying because of associations with victory and carrying a fillet. Therefore, some ancient Greeks may have believed that the birds themselves could bestow victory after/over death.²⁴¹ Since bird calls can be apotropaic, songbirds known for their constant singing, may have been depicted to imply that their songs would eternally protect the deceased.

Some waterfowl in the Greek world, such as swans, have long been known for their association with death and dying in ancient literature.²⁴² The first known literary reference to swans in relation to death is in Aeschylus' play *Agamemnon*, ca. 458 BC, in which Cassandra's last laments are compared to the dying sound of a swan.²⁴³ Plato also acknowledges that swans sing beautifully just before their death.²⁴⁴ By the 3rd century BC, the phrase to "sing a swan song" had become popular in Greek literature.²⁴⁵ However, in the 1st century AD, some scholar challenged the idea that swans sing beautifully just before they die. Alexander of Myndos (1st century AD), who recorded acute observations of nature, states that he followed many dying birds and never heard them sing.²⁴⁶ It seems that 5th century BC writers were more attuned to and observant of swans because they were aware that after the Whooper swan dies, air is forced out of its chest through its trachea causing a quiet, slow, wailing flute-like noise to emerge.²⁴⁷ Therefore, swans are a good example of how natural observations of birds' characteristics and

²⁴⁰ Vermeule 1979, 35. Similar notions of birds being associated with death and the underworld are also found in Hittite religion, specifically at Yazilikaya (dating between 1265-1240 BC) where bird bones were found sacrificed in mortuary contexts (Cimok 2008, 137; Macqueen 1975, 134.) The excavators determined that one set of bird remains were pinned down with 14 large nails indicating a complex mortuary ritual (Macqueen 1975, 134).

²⁴¹ In Etruscan culture, waterfowl were depicted on armor, like helmets, as an apotropaic device (Skalsky 1997, 83).

²⁴² Skalsky 1997, 133-45. Swans also have an association with death in Etruscan culture (Skalsky 1997).

²⁴³ Aeschylus *Agamemnon* 1444.

²⁴⁴ Plato *Phaedo* 84-85.

²⁴⁵ Arnott 1977, 149.

²⁴⁶ Arnott 1977, 150.

²⁴⁷ Arnott 1977, 152.

noises were given cultural meanings in relations to abstract beliefs. Such significance given to the swan and its songs highlight how bird noises are associated with death, dying, and funerary elements, like the bells and rattles discussed above.

Across the ancient Mediterranean, images of birds have been incorporated into scenes depicting battles, fights, death, and funerary scenes. Their placement is appropriate in diverse contexts given various species' unique characteristics, such as dining on corpses, carrying ribbons of "victory," and migration routes. Carrion birds are carnivores that will eat dead flesh, making their presence in funerary and battle scenes logical and somewhat expected. Waterfowl, at least in Egyptian art and most likely in Greek art, were associated with ideas of the afterlife given their disappearance and return in various seasons.²⁴⁸ Songbirds, with their habit of picking up ribbons can associate them with victory, and their incessant apotropaic songs make them appropriate animals on funerary objects and in funerary scenes.

Conclusion

In antiquity, there were multiple cultural concepts affiliated with birds. People projected ideas and thoughts onto birds, supplying them with personalities and characteristics that are then interwoven with their images. Such projections of symbolism and metaphor are derived from natural observations of avifaunae. As discussed above, birds could be connected to religious and secular beliefs in diverse manners.

Birds appear to have been pets, as well as a main food source in antiquity. As such important elements in the lives of the Cypriots, birds were domesticated and raised, as well as hunted in the wild. Given their significance in daily life, their images connoted more than food

²⁴⁸ See Guralnick (1974, 176) on ideas of the influence of Egyptian art on Greek art.

and retained other cultural connotation, such as associations to deities. Birds could be attributes of, or personify, various gods and goddess.

Additionally, throughout the ancient Mediterranean, many people believed in the power avifaunae had when used in magic rituals.²⁴⁹ Remnants of magic spells, divination, and augury are not well preserved in the archaeological record. Therefore, such practices are almost exclusively known through few surviving texts. Even though augury and divination is not archaeologically traceable, other uses for birds can be derived from the presence of avian bones. Faunal analysis shows that birds and bird eggs were used in funerary rituals in tombs, and were sacrificial victims and offerings at sanctuaries. They were most likely suitable animals for such contexts because of their ability to serve as sustenance for the living, the deity, and/or the deceased. The physical evidence of avian bones, combined with insights about birds from ancient authors, attests to these secular and divine functions of birds. Such connotations associated with birds also allowed their images to be apotropaic. Additionally, the use of avian portrayals on funerary art and in connection with battle scenes, strongly associates various birds with death and dying.

Birds are complex creatures and not every species acts or looks the same. Their variety is what allows each species and type to absorb significance and meaning for humans. Therefore, depending on the type of bird or species represented and the context of the figure, a bird can symbolize a variety of cultural meanings. As discussed above, birds could be pets, prey to be hunted and caught, food, a tool to carry messages from the gods, a manifestation of a deity, an animal possessing apotropaic powers, or a friendly animal to accompany the deceased in his or her tomb or to convey the spirit to the afterlife. Such meanings associated with ancient

²⁴⁹ Skalsky 1997, 50-53.

representations of avifaunae may apply to the concept and image of CA avifauna, and will be discussed in more depth after the primary Cypriot data on sculpture and pottery is examined.

Chapter 2: Representations of Cypro-Archaic Sculpted Birds

The portrayal of birds in sculpted forms was prevalent during the Cypro-Archaic period. The representations were executed in multiple media, and have been discovered across the island and in other parts of the Mediterranean. Before a plethora of sculpted birds were created during the CA, sculpted avifaunae first appeared in the Cypriot artistic repertoire in the Bronze Age (ca. 2300-1050 BC). In order to understand the iconography and form of the CA birds, it is important to understand the Cypriot avian tradition.

In Early Cypriot art (hereafter EC, ca. 2300-1950 BC), the beginning of the Bronze Age, a few avian representations appear on Cypriot made products, usually as plastic attachments to jugs. Later in the EC and throughout the Middle Cypriot period (hereafter MC, ca. 1950-1650 BC), vessels (askoi) become shaped to resemble birds, specifically ducks. The years of the Late Cypriot era (hereafter LC, ca. 1650-1050 BC) saw an influx in variety of sculpted avian forms across the island, but most of the new types were unique pieces and appear not to have been produced in large quantities. The expansion of bird forms in art segued into a demand for more avian images in the CG and CA. In the CG, simple sculpted avian works were created on a larger scale than in the preceding periods. With such an infrastructure in place, and the continued prosperity of the island, avian sculptures abounded on Cyprus in a variety of configurations and in great quantities during the CA.¹

In general during the EC and MC, small terracotta birds were created to be additions on vessels.² Usually, the birds adorn large Red Polished ware jars, such as on a Red Polished jar in the Pierides Museum - Bank of Cyprus Cultural Foundation which has a globular body with

¹ For more about the CA, see Appendix A.

² The Neolithic (ca. 9000 – ca.4000 BC) and Chalcolithic periods (ca. 4000 – ca. 2300 BC) are less relevant for the discussion of bird images in this dissertation, than the two time periods preceding the CA (the Bronze Age, specifically the Late Bronze Age, and the Cypro-Geometric).

birds placed on the outside of the vessel (Figure 10).³ These types of additions are usually positioned on handles and rims or they are incorporated into sculptural scenes added to vessels, as seen on the Pierides jar. Little research has been conducted on the possible meaning of bird representations on Bronze Age vases, and the stylized images are rarely compared to live avifaunae. Most studies are either concerned with how the objects carrying these images denote cultural exchange and societal change on Cyprus, or scholars have concentrated on progressions of decorative schemes.⁴ Therefore, bird motifs on these vases are presumed to be decorative elements, thus dismissed as lacking significance or cultural meaning by most academics.

Bird portrayals quickly became a common motif during the LC period. Vases produced during the LC began to display painted images of birds, not only added as incised decorations or plastic attachments. LC pictorial images of birds are discovered more frequently during excavations than the sculptural representations, as is discussed in Chapter 4, but avian figures are still created in various forms. Some of these forms consist of bird shaped vessels (such as askoi), as well as individually sculpted birds in an array of different media.⁵ Duck weights and ivory duck-shaped vessels were also created during this period.⁶ Along with individually shaped bird images, bird-faced female figurines were made on the island during the LC.⁷ The body of these

³ Karageorghis 1985, 72-73; Morris 1985, 223. The vessel is most likely from probably from Kotachati.

⁴ Iacovou 1988; Kling 1989; Cadogan 1991; Hadjisavvas 1991; Kaba 2008.

⁵ On ivory duck vessels see Hadjisavvas (2003). On duck weights, see Courtois (1983) and South (1989). For information on duck vases, see Aström (1998).

⁶ For example, an ivory duck vessel dating to the LC IIA:2 (ca. 1410-1375 BC) was found in tomb 11 at Kalavassos-Ayios Dhimitrios (Hadjisavvas 2003). Also for example, a duck weight was found in a tomb at Ayios Dhimitrios, dating to the LC III (Courtois 1983, 123; South 1989, 26). Both types of objects may have been imported or local imitations of foreign craftsmanship.

⁷ The bird-faced figurines were created throughout the Late Cypriot II (ca. 1450-1200 BC) and have mostly been found in tombs (Knapp 2008, 178). A problem when dating the figurines and understanding their archaeological context is because most figurines were looted from sites and sold to collectors.

figurines is based on a human and is designated as female with breasts and a pubic triangle, but only the faces resemble birds with beaked or pointed noses and large eyes.⁸

One of the unique objects which exemplifies avifauna during the LC is an enamel cloisonné gold scepter dating between 1230 and 1050 BC (LC III). The scepter is topped with two birds of prey which may be falcons.⁹ If the object comes from an elite tomb, as rumored, it could be argued that it displays the ruler's authoritative status since the object was a funerary item.¹⁰ The raptors may symbolize fierceness and strength, as well as the ruler's position atop the metaphorical food chain. Despite the lack of context for this artifact, it is a reminder that avian images were used as symbols or metaphors during the LC, and as we will see in later in Cypriot art as well.

During the LC, few individual plastically rendered avians were created, but they continued to be used as attachments for ceramic vessels from the LC through the CGII-III periods. Despite the lack of avian figurines in the LC and CG, many horses, bulls, monkeys, unidentified quadrupeds, and centaur figurines were made by coroplasts.¹¹ The variety of animal figurines, excluding birds, continued to be made into and through the CG I period. However, it

⁸ The arms of the figures either fall on or below the breasts, and occasionally they cradle children in their arms. The figurines also have large ears that can have hoop earrings attached, large hips, and pointed feet that will not allow a figure to stand on its own. Knapp observes that the scholars who previously studied these figurines lack "consensus on either their contextual associations or their meanings and functions in Late Cypriot society" (Knapp 2008, 179). The bird-faced figurines exhibit similar poses and physical features, suggesting that these objects were mass produced (Webb 1999, 211). To Karageorghis, this mass production may signify a "standardization of religious beliefs throughout the island (Karageorghis 1993a, 21). However, less than 100 bird-faced female figurines (55 cataloged by Karageorghis) are currently known, and few have known contexts (Karageorghis 1993a; Webb 1999, 211). In addition, the figurines do not occur in significant numbers in cult assemblages (Webb 1999, 211). Webb suggests that the figurines represent personal charms, but she does not exclude the possibility that they were related to deities worshipped in communal cult buildings (Webb 1991, 211). Given that the female attributes are enhanced – the pubic triangle, breasts, and addition of children – the figurines were likely meant to support or protect female fertility. Thus, this fertility element may be connected to a vague bird form during the LC II.

⁹ Pierides 1971, 23. Cyprus Museum J 99. The object may have come from a tomb (perhaps tomb 70) at Kourion-*Kaloriziki*, but the provenance is debated because it was found by looters (Karageorghis 2012).

¹⁰ Kourou 1994: 202-206; Karageorghis 2002: 134-135.

¹¹ Karageorghis 1993a.

was during the CG II-III periods when individual terracotta bird figurines appear.¹² Not many birds dating between the CGII-III are found in datable contexts, but four with known provenances have been excavated from Cypriot tombs.¹³ Furthermore, in the CG, plastic bird adornments on vessels were attached to the top edges of ceramic wheels or rings painted in a Bichrome style.¹⁴ Since there are few individually sculpted birds dating to the CG, little has been written about their style, place of manufacture, and cultural importance.

Catalog Data

Parallel to the lack of research on CG sculpted birds, is the absence of scholarship on CA bird objects. This chapter examines the data collected in the Catalog to quantify and examine the types of CA bird representations (Appendix B). The Catalog for sculpted avifaunae consists of individual bird figurines and images of birds which are part of a larger composition. A majority of objects studied have been published in excavation reports, journal articles, museum publications, online museum catalogs, PhD dissertations, and other types of publications on general and specific topics. Unpublished material was also examined from ongoing excavations at the sanctuaries of Idalion and Athienou-*Malloura*.¹⁵ From the published material, and limited access to unpublished finds, the catalog is a representative sample of the types of sculpted birds made on Cyprus during the CA period.

The total number of CA bird objects found through extensive research, which are included in this study, is 389 (see Table 1). Some objects are unable to be assigned precise dates, but are rather given a date range due to their archaeological context or stylistic attributes. Most

¹² Karageorghis 1993a, 96-97, plate XLIII:7.

¹³ Karageorghis 1993a, 96.

¹⁴ Karageorghis 1993a, 97, figure 73.

¹⁵ The unpublished material from Athienou-*Malloura* will be included in a general discussion within the dissertation, but is not included in the Catalog.

objects studied, 268 artifacts, are generally dated within the CA (CA I - CA II). Representations dating specifically within the CA I are limited to seven objects, while 77 figures are dated within the CA II. Thirty-three sculptures are dated between the CA and the CC periods, and four artifacts date between the CG and the CA periods. Only objects made on the island of Cyprus were cataloged in this investigation. Three hundred and sixty-two bird representations cataloged were made, and found, on the island. However, not all cataloged representations were discovered on the island. Twenty-seven cataloged sculptures are identified as being made on Cyprus, but were found off the island.

Time period	No. of objects
CA I - II	268
CA I	7
CA II	77
CA - CC	33
CG - CA	4
Total	389

Table 1. Showing the distribution of time periods for the sculpted objects.

The Cypriot objects recovered off the island are identified as being made on Cyprus due to the style of the works and the results from chemical analyses performed on some objects. At Naukratis in Egypt, two limestone sculptures depicting females holding birds were discovered (S.L.23 and S.L.24).¹⁶ These female figures were most likely made on Cyprus and then exported to the community at Naukratis. Also made on Cyprus and then exported to the Aegean were 8 sculpted bird images which were deposited on the Lindos acropolis on Rhodes.¹⁷ Within the sanctuary at the Samian Heraion, 17 objects were found that are most likely of Cypriot

¹⁶ London, British Museum 1888,0601.24, and EA68862; Nick 2006, cat. 37, 118, 57-64, pl. 17; Thomas 2009, 10; Villing 2013, CD.044. On Greeks and Cypriots at Naukratis, see Boardman (1999, 111-133).

¹⁷ Blinkenberg et al. 1960; Kourou 2002. Four objects are terracotta bird figurines and four pieces are limestone bird sculptures on plinths (S.T.77, S.T.78, S.T.79, S.T. 109, S.L.6, S.L.9, S.L.12, and S.L.15).

manufacture.¹⁸ Two of the limestone bird figures in the catalog from the Heraion (S.L.14 and S.L.8) were chemically tested, and the composition of the stone revealed Cypriot origin of the stone.¹⁹ Given the Cypriot artistic style and material of the birds, most scholars agree that the sculpted figures were created on Cyprus and then transported to Samos.²⁰

The 389 Cypriot made objects found on Cyprus were dispersed at a number of locations across the island. Most were found in mortuary or sanctuary deposits, but this may reflect an excavation bias for tombs and sanctuaries. Even though some objects were discovered at a site or in a region, the more nuanced find spot – whether from a tomb, sanctuary, or domestic context – is unknown (see Table 2). Most of the bird sculptures with established find spots were found at Salamis, Amathus, Lapithos, Idalion, Kition, and Achna. Some excavators kept immaculate notes, supplying some representations with detailed information concerning their circumstances of deposition. Therefore, it is known that 97 objects were found in a sanctuary, 47 come from tombs, and 5 were unearthed in the palace at Amathus.²¹

Site	No. of objects
Salamis	60
Amathus	41
Lapithos	20
Idalion	23
Kition	14
Achna	12
Arsos	8
Golgoi	7
Larnaka	6
Kourion	4
Ay. Theodoros (Famagusta district)	3

¹⁸ Schmidt 1968; Kourou 2002. Thirteen objects are limestone bird statues on a plinth and four are terracotta bird figurines.

¹⁹ Karageorghis et al. 2009, 75; *Samos* VII, pg. 112, C 76 and pg. 113, C 79.

²⁰ Karageorghis et al. 2009, 75; *Samos* VII, pg. 112, C 76 and pg. 113, C 79.

²¹ *Amathonte* V, 142, 950 and 951; Ulbrich 2008, 110.

Ayia Varnavas	3
Ayia Irini	2
Kyrenia	2
Marion	2
Palaepaphos-Skales	2
Agia Varvara-Sykarouthkia	1
Athienou-Malloura	1
Kalo Khorio Klirou-Zithkionas	1
Komikebir	1
Limassol-Komissariato	1
Panayia Ematousa	1
Soli-Fisa	1
Tamassos	1
Vatyli	1

Table 2. Showing the number of objects in the study from their respective sites.

The sculpted images of birds were created in 5 main types of media: terracotta, limestone, metal, paste or faience, and semiprecious material (see Table 3).²² An overwhelming number of bird sculptures were created in terracotta, as 311 of the cataloged objects demonstrate. Limestone is the second most common type of material for bird representations. Metal birds or birds incorporated into metal objects occur occasionally: four birds are created in bronze, one in gold,

²² Some areas of production for terracotta and limestone objects on Cyprus are known, but not all sculptures can easily be assigned to a workshop. Research on CA terracotta workshops has been pioneered by Fourrier (2007). She defined stylistic typologies for CA human figurines, as well as workshops. Furthermore, she tied the styles and their distribution to cultural identities and political territories. She concludes that the major areas of production for terracotta human figurines (including humans holding birds) during the CA are around Salamis (including Achna, Arsos, and Enkomi), Idalion (including Potamia and Tamassos), Kition, Amathus (including Limassol), Kourion, Paphos (including Rantidi), and at Maroni, Soli, Lapithos, and Kazaphani (Fourrier 2007). In order to identify workshops and hands of Cypriot limestone sculptors, Connelly advocates for Beazley's method, which is typically used for vase painting (Connelly 1988, 6). The method suggests that craftsmen are divided into groups based on known provenance and then details are assessed to establish more refined categories (Connelly 1988, 6). Little is known about limestone sculptors and the location of workshops (Counts 2012, 151). Gaber, however, discusses regional styles in limestone Cypriot sculpture. She suggests that limestone sculptures are produced at Idalion, Vouni and nearby Mersinaki, Salamis, Kition, and Pyla (Gaber-Saletan 1986, 43-54). More recently, Counts suggests a new regional style of limestone sculpture, found around the Athienou-Malloura area, which he calls the "Athienou School" (Counts 2012). In regards to limestone sculpture production, Connelly and Counts have recently discussed germane limestone quarries for Cypriot sculpture around the foothills of the Troodos mountain range (Connelly 1988, 2-3; Counts 2012, 150).

and three are on Cypriot silver bowls. A few birds carved into semiprecious stones were documented during the course of research: four scarabs, two pendants, a scaraboid, and a Cypriot seal.²³

Material	No. of Objects
Terracotta	311
Limestone	62
Metal	8
Semiprecious	6
White paste or faience	2

Table 3. Showing the number of objects per material.

Some of the images of birds are created as free standing figures or figurines, while others are part of a composition or attached to a larger object. A majority of the sculpted birds in the study, 206 objects, are attached to or are part of a larger composition. For example, birds are frequently shown with humans, and 185 examples are recorded in the study.²⁴ Almost as prevalent as birds depicted with humans are freestanding figures, as 183 cataloged artifacts display. Of the individual bird sculptures, nineteen objects are relatively large in comparison to the corpus of objects (labeled as “figures” and are larger than 15 centimeters in one dimension), and the smaller birds (labeled as “figurines” and are smaller than 15 centimeters in one dimension) number 165 in total.²⁵ Occasionally it is difficult to determine whether a bird belonged to a composition or created to be freestanding. Therefore, 10 birds are tentatively identified as being broken from a larger object and 55 are categorized as possible freestanding

²³ The semiprecious materials listed in the catalog (agate, chlorite, grey silicate, sard, and steatite) are native to the island.

²⁴ One hundred and thirty of the humans are identified as female and 37 are identified as male.

²⁵ Of the cataloged objects, 326 artifacts are considered “figurines” given their relative size.

objects. In addition there are also five human-bird hybrids. The human-bird compositions include four statues of humans with a bird-like head and one human headed bird figurine (a possible siren).²⁶ A minority of objects, 20 pieces, are deviants from the mainstream majority types. These unique pieces include two monstrous birds, scarabs, reliefs, jewelry, and metal and semiprecious objects.

The sculpted birds in the catalog can be identified, or tentatively categorized, as one of the three types described as above in the Introduction: *bird of prey*, *songbird*, or *waterfowl*. Twenty-three sculptures are classified as birds of prey, with an additional 19 examples that may be possible raptors. The number of pieces recognized as waterfowl are 51, with an additional 95 portrayals that are tentatively categorized as waterfowl. Songbirds are the most frequently represented bird in CA sculpture with 156 artifacts recorded in the catalog, with another 118 that could possibly be identified as songbirds. Of the tentatively categorized types, some individual birds may be identified as either two or three types of birds. Additionally, 31 objects included in the study cannot be assigned to a bird category because the published image is of poor quality, no image of the object exists, or the object could not be examined firsthand.

Birds of Prey

Of the CA bird sculptures, 23 raptors have been securely identified and another 19 are tentatively classified as such. The majority of birds of prey are made of limestone, and only three cataloged raptor images were created in other mediums.²⁷ Most of the birds of prey are portrayed alone resting on a plinth, exemplified by thirteen limestone sculptures in the catalog (Figure 11).

²⁶ For examples of bird objects which were most likely attached to larger objects, see S.L.57, S.L.58, S.L.59, and S.T.373. For more on hybrid figures, see Aston (2014).

²⁷ Two raptors are bronze figurines and two are made of semi-precious stone. An additional six possible raptors are created out from semi-precious stone and three are formed in terracotta.

Almost an equal amount of Cypriot representations of birds in this category were found on Cyprus as were discovered abroad. Ten clearly identified raptor statues were uncovered on Cyprus, and another 13 were found deposited on the islands of Samos and Rhodes.²⁸ These statistics seem to demonstrate that sculpted representations of birds of prey in the CA were rare, and therefore may have been used or created for specific purposes and/or special occasions.

The 3D raptor representations were constructed in three different materials. Nineteen raptors were created in limestone, two were forged in bronze, and two were carved into semiprecious stone. The two bronze birds were originally part of, or attached to, a larger object, most likely a Cypriot bronze tripod (Figures 12 and 13).²⁹ The two birds of prey created from semi-precious stone were part of jewelry (perhaps a necklace), and both came from tombs at Amathus.³⁰ The bronze and stone raptor portrayals are a reminder that perhaps similar objects were once made during the CA but do not survive or have not yet been found.³¹ Despite the lack of comparable artifacts, the contexts of these cataloged items show that the non-limestone raptors were used for special purposes. The jewelry pieces were used in a funerary context, most likely to honor the deceased, and the bronze figures were possibly adornments on ceremonial tripods.³²

Since limestone images of predatory birds make up the majority of the known corpus of Cypriot examples, this section will focus on the limestone representations. Of the clearly identified limestone birds of prey not discovered on Cyprus, ten were unearthed at the Heraion on Samos, and three were located on the acropolis at Lindos, Rhodes. The raptor images found

²⁸ An additional 12 tentatively identified birds of prey were discovered on Cyprus, and another seven possibly identified Cypriot raptor statues were found between Samos and Rhodes.

²⁹ One bronze bird figurine, S.M.374, may have been part of a tripod, and the other is a bird head mounting, S.M.375, found at Idalion.

³⁰ A scarab made of banded agate, located in the British Museum (inventory number 1900,0521.4), depicts a raptor standing on a round object (S.Sp.384). A head of a bird of prey, located in the British Museum (inventory number 1894,1101.367) was created from sard and intended to be a pendant or bead (S.Sp.387).

³¹ Six possible images of birds of prey are identified in semi-precious stone and faience.

³² Keswani 2004; Papalexandrou 2005.

on Cyprus came from the palace at Amathus (3 objects), the sanctuary at Golgoi (3 objects), in an unknown context at Idalion (1 object), a tomb at Agia Varvara-Sykarouthkia (1 object), and two have no noted find spots on the island. Given the recorded contexts of the raptor images, their use in funerary contexts is rare. Amathus is also the only location where the images were found in relation to a ruling body, suggesting that such use associated with palatial life and functions are also infrequent. The archaeological distribution indicates that birds of prey were most likely votives.

The largest number of the limestone birds of prey in this study was deposited in sanctuaries, and seem to have been primarily mainly dedicated to female deities. During the 8th-5th centuries BC, Samos is dedicated to a female goddess who is later associated with Hera, Lindos is associated with an Athena-like deity, and Golgoi is affiliated with an Aphrodite figure. Even though the figures from Amathus are not directly associated with a sanctuary, the city itself and the major sanctuary of the city-kingdom is dedicated to Aphrodite.³³ The bird from Idalion was found out of context, but Idalion has shrines dedicated to female deities, such as Athena and a mistress of the animals (similar to a *potnia theron*). From the contexts tied to 18 of the 21 limestone birds of prey, it appears that when statues of raptors are dedicated, they are used to honor a female divinity.

The most common way for a Cypriot sculptor to depict raptors is by having the bird standing on a plinth. The feet of these birds are visible underneath them, their chests are upward and slightly puffed outward, and their tails angle gently down to also rest on the base (Figure 11). The eyes are incised and the bodies are fairly smooth except where the wings are carved to

³³ Aupert 2000.

hang out slightly over the sides of the body.³⁴ All the raptors excavated from the Samos and Lindos rest on plinths, as do the three clearly identified birds of prey from Amathus (for an example, see Figure 14).³⁵ The birds from Amathus, however, have incised wings that detail the feathers, and their chests are slightly more erect than the birds found in the Aegean. Such slight discrepancies suggest that the Amathusian sculptures and sculptures found on the Greek islands may have been created in different workshops.

There are also seven objects that have been classified as *possible* raptors which rest on plinths. The tentatively identified raptors were found at the Samian Heraion (4 objects), on the Lindos acropolis (1 object), and in the palace at Amathus (3 objects). The raptor-like figurines from the Heraion and Lindos have similar proportions and features to the clearly classified ones found at the same sites. Additionally, the possible raptor portrayals found at Amathus also resemble the clearly recognized examples from Amathus with similar proportions, poses, and wing incision (Figure 15). Even though there are similarities between the tentatively recognized images and the more confidently identified ones, wing and leg positions are not the best way to classify the avian types. The head of the bird usually gives the best clues as to what type of bird is represented because a sunken eye and hooked beak are clear identifying markers of predatory bird types. With a missing head, identification must come from the body posture and wing incision, which is severely problematic.

³⁴ The raptors resting on plinths seem to resemble Egyptian statues of individual bird figurines. Frequently Egyptian raptor figures are constructed in wood, such as a falcon statuette found in Luxor dating to the 22nd Dynasty (ca. 943-746 BC) (Bailleul-LeSuer 2012, 203). The figure from Luxor is supposed to represent the mummified falcon, or the god Sokar who is a funerary and protective god (Bailleul-LeSuer 2012, 203-4). This Sokar image, as well as later Late Period (ca. 712-332 BC) statuettes were placed on top of coffins and sarcophagi as a symbol of protection for the deceased. Similar images of raptors are also carved in stone in Egyptian art. Most of the Egyptian stone raptors represent falcons, which were royal symbols due to the bird's associations with the god Horus (Patch 2011, 46). Images of birds of prey in Egyptian culture could hold general religious associations, such as an affiliation with the worship of a deity, as well as being connected to mortuary thought.

³⁵ S.L.8 and S.T.174 were tested and identified as being made of Cypriot limestone in a Cypriot style (Karageorghis et al. 2009, 75).

Given that most of the limestone birds on plinths were found at few sites, one can hypothesize a connection between the rulers at Amathus and the foreign sanctuaries on Samos and Rhodes.³⁶ The style for birds of prey on a plinth with feet carved in relief, a hooked beak, recessed eyes, and a tail that meets the plinth may have come from the area around Amathus. However, the raptors found on Samos and Rhodes were probably not made by the same craftsman or workshop that made the ones found on Cyprus because the representations on Samos and Rhodes are more streamlined, and less detailed than the ones found on Cyprus. No other bird of prey statue like those found on Samos and Rhodes have been found on the island of Cyprus, suggesting that such statues may have been specifically sculpted for export to the Aegean and not targeted towards Cypriot consumption. The style of Cypriot predatory avians found in the Aegean islands may have been generated from the Amathus area given the similarities in form, but the styles vary, making it difficult to determine whether the raptors found on Samos and Rhodes were made in the Amathus area.

Some of the limestone raptors from Amathus, Samos, and Rhodes hold prey in their beak or claws. Six predatory birds in the catalog are subduing prey – four hold smaller birds in their beaks, one grasps a smaller bird in its claws, and one holds a snake in its beak (Figure 16). These characteristics help further identify the creatures as a bird of prey because only raptors will catch small mammals and reptiles. Of the four which are depicted holding a smaller bird in its beak, three were found at the Samian Heraion (S.L.7, S.L.8, and S.L.13) and one came from the acropolis on Lindos (S.L.9). These four statues depict a raptor with wings tightly against the body and standing on a plinth while grasping the neck of a smaller bird in its downward-curving beak. The bird which grabs the smaller bird in its claws, found at Amathus (S.L.1), is standing

³⁶ For more on Cyprus' foreign connections, see Reyes (1994) and Boardman (1999).

with its chest upward while the prey is held down with one claw on the plinth (Figure 11). Another raptor grasping a snake stands on a plinth with an upright chest while the reptile, carved in relief against the chest, is held in the bird's short, downward-curved beak (S.L.6).

The addition of a prey distinguishes these sculpted figures as raptors, as well as supplies hints to possible species identification. Various types of eagles, hawks, and falcons actively seek smaller birds and reptiles as fare. Long-legged buzzards do not typically capture small birds, but rather prefer rodents and reptiles, making this species a possible candidate for the snake-eating bird from Lindos. Kestrels and Peregrine Falcons also will eat reptiles, making them another candidate for the Lindos snake-eater. A large variety of birds of prey catch and eat smaller birds, such as goshawks, sparrowhawks, eagles, kestrels, and Hobbys.³⁷ Given the state of preservation of these limestone birds of prey, it is difficult to discern any distinct markings or traits which would lead to an identification of the species depicted by the sculptor. Indeed, the sculptor may not have intended to depict a specific species, but only the idea of a strongly predatory bird observed in nature. Therefore, the message portrayed by these sculptures can be one of power, strength, and assertiveness. Furthermore, because a prey is subdued, the object could be interpreted as an apotropaic device, similar to representations of lions attacking prey interpreted as warding off “of the all-devouring ravages of death.”³⁸

Images of raptors are also portrayed in relief in limestone. One fragmentary funerary relief stele, found at Agia Varvara-Sykarouthkia (S.L.61), depicts a frontal-facing bird in low relief with two rows of feathers incised on the wings (Figure 17).³⁹ The second fragmentary relief, found in the sanctuary at Golgoi and now in the Metropolitan Museum of Art (S.L.62), displays two birds of prey in low relief with their backs to each other and a tree (probably a palm

³⁷ Kourtellarides 1998.

³⁸ Gordon-Mitten 1995, 284. For more on CA lion images, see Chapter 5.

³⁹ Christou 1998, fig. 33.

tree) between the animals.⁴⁰ Few reliefs showing birds from the CA survive, and these two fragments are the only published examples. It is important to note that of the known reliefs displaying images of birds, raptors appear to have been the chosen iconography.

Interestingly, the two raptor reliefs had different functions: one was a tomb marker, the other a votive. The birds on the two stelai are also stylistically different. The funerary stele depicts a frontal-facing raptor with outspread wings, while the Golgoi votive shows two predatory birds calmly flanking a palm motif. Thus far, these stelae are unique cases where individuals (or groups) may have commissioned special ritualistic objects. One can speculate, however, that the outstretched winged avian on the funerary stele may have been a symbol of protection for the deceased, similar to its meanings and use in ancient Egyptian and Phoenician funerary art, and that the raptors on the Golgoi stele were chosen due to their symbolic nature of being strong and powerful animals to honor the deity, as in Near Eastern art.⁴¹

The stele found at Golgoi (S.L.62), depicts two birds of prey facing away from each other flanking a plant motif. Hermary and Mertens posit that the relief shows similarities with raptors carved in relief in Egyptian art.⁴² However, in ancient Egyptian art, raptors are not usually shown flanking a plant motif with their backs to each other. Moreover, raptors in Egyptian artistic repertoire are depicted fairly naturalistically, and not with feathers that appear in a cape form as seen on the Cypriot stele. This cape of feathers around the bird is comparable to the wing depiction of a falcon on the 8th century BC Stela of Tarhunpiyas, in the Louvre.⁴³ Earlier Near Eastern portrayals of birds of prey also possess such diamond patterned wings details, such as a raptor in a frieze on a 14th-13th century BC silver Hittite stag rhyton in the Metropolitan Museum

⁴⁰ Hermary and Mertens 2013, no. 441.

⁴¹ May 1939; Beck 1995, 151; Shonwiler 2012, 49; Gimatzidis 2016.

⁴² Hermary and Mertens 2013, 315.

⁴³ Paris, Louvre AO 19222; Canby 2002, figure 17.

of Art.⁴⁴ Thus, the CA stele from Golgoi exhibits a recognizable amount of Near Eastern artistic affinities, but not recognizable Egyptian qualities.

Near Eastern traits are also identified in the tree iconography on the Golgoi stelae. The flourishing plant motif flanked by animals is comparable to the 2nd millennium BC Syrian and Anatolian “tree of life” image.⁴⁵ In Near Eastern, and specifically Canannite, art, such compositions have “cultural-religious” significance, and can symbolize fertility.⁴⁶ Whereas the tree of life imagery disappears from Greek art during the 10th century BC, it survived in Cypriot vase painting into the CA period.⁴⁷ Therefore, on the Cypriot stele, the plant could represent ideas of life, prosperity, and fertility, and perhaps it was dedicated at the Golgoi sanctuary to ask the deity for such good tidings. However, without the whole composition surviving, it is difficult to interpret the scene and meaning of the image, as Hermary and Mertens state.⁴⁸

The funerary stele from Agia Varvara-Sykarouthkia (S.L.61) exhibits a frontal facing raptor with a large wing span, reminiscent of the Egyptian open wing device used to symbolize protection.⁴⁹ Shonkwiler suggests that the typical outstretched wing pose in Egyptian art was adopted as a symbol of protection because when live raptors are defensively confronting another bird (to protect its eggs or young) they take this stance. The wings are positioned in front of their

⁴⁴ New York, Metropolitan Museum of Art 1989.281.10; Haroutunian 2002, 47, fig. 2. The diamond pattern mixed with elongated feathers on the CA bird is also reminiscent of a raptor rendered in relief on the south wall at the palace of Kapara in Tel Halaf, dating to the 10th century BC (London, British Museum 1920.1211.345).

⁴⁵ May 1939; Beck 1995, 151; Ulbrich 2014, 9; Gimatzidis 2016.

⁴⁶ Greenburg 1987, 64-76; Steel 1997, 39.

⁴⁷ Gimatzidis 2016, 515.

⁴⁸ Hermary and Mertens 2013, 315.

⁴⁹ Shonkwiler 2012, 49. In the 4th Dynasty (ca. 2613-2494), a bird shown with outstretched wings was heralded as a symbol of protection, a signifier which was used continually through ancient Egyptian art (Shonkwiler 2012, 51). Moreover, from the 17th Dynasty (ca. 1650-1550 BC) and into the 25th and 26th Dynasties (ca. 747-525 BC), most Egyptian coffins were decorated with a *rishi* pattern (feather design), suggesting the deceased was enveloped by wings to imply that he or she was safeguarded by Isis and Nephthys (winged female deities) (Taylor 2001, 223 – 236). At the start of the 17th Dynasty (ca. 1550 BC) as well, Nut, the sky goddess, was represented in the form of a woman with wings or as a vulture on funerary art to symbolize protection for the deceased (Shonkwiler 2012, 549). The god Horus is also commonly represented as a falcon, and often his wings are outstretched in a guarding motion.

bodies and are held steady out to the sides to intimidate the enemy.⁵⁰ In the case of this Egyptianizing stele on Cyprus, the raptor with its wings kept out to the sides may be insinuating a sense of safety for the deceased to whom it was dedicated because of the bird's known aggressive and powerful nature.

Perhaps such associations with strength and power may have been the reason an image of a raptor was carved onto the front of the cap of a male votive statue (S.L.27) (Figure 18).⁵¹ The outline of the bird's body is carved in shallow relief while the bird's head was sculpted in higher relief. The wings and tail are outspread to cover most of the front of the cap. A depiction of a predatory bird on an article of clothing is rare in CA art.⁵² It can be suggested that the addition of the raptor was purposefully chosen to display the power of the individual dedicating the statue or the authority in the deity to whom the figure was dedicated.

A few other CA limestone raptors are associated with human figures. Four sculptures depict humans with bird heads or wearing bird masks (S.L.56, S.L.57, S.L.58, and S.L.59). These types were executed in an Egyptianizing style because animal-headed humans and deities were well known in Egyptian art and religion, whereas not considered a part of CA religion.⁵³ However, other CA sculptures depicting masked humans have been found across the island, suggesting that there is a tradition of wearing animal masks during CA rituals. Therefore these human figures could be wearing masks and may not represent an Egyptianized deity.⁵⁴

⁵⁰ Shonwiler 2012, 51.

⁵¹ New York, Metropolitan Museum 74.51.2848.

⁵² Birds were often common additions on Greek dress (Lee 2015, 133 and 166). In Etruscan dress, some hats were decorated with bird feathers (Bonfante 2003, 68).

⁵³ Scalf 2012, figure 2.1, p. 33. In Assyrian art there is a bird-headed demon, but this demon has wings unlike the Egyptian and Cypriot bird-human hybrid (Albenda 1978). There is also an example of a bearded Assyrian god wearing the head of a bird and splayed raptor wings, but it is not the same set of iconography as the Egyptian gods or as seen on Cyprus (Black and Green 1992, 42).

⁵⁴ Averett 2015, 27.

All four statues face forward with their heads upright, have deep outlined eyes, an Egyptian-style wig-type hair that falls alongside the neck, a deeply carved separation between the upper and lower beak, and a slightly downward hooking beak (S.L.56, S.L.57, S.L.58, and S.L.59).⁵⁵ These types of statues are made of local Cypriot limestone, indicating they were manufactured in workshops on the island, and were clearly not created in Egypt and exported to Cyprus. None of the hybrid statues have a well-established archaeological context, but the figures probably came from sanctuaries. If the figures are to be interpreted as hybrid creatures or deities, then the statues were erected to honor a deity. Otherwise, if the statues represent humans wearing an animal mask, then the statues were votives to show piety and honor the god by displaying an act of worship, which may have been performed by an elite or someone of special status, as suggested by Averett.⁵⁶ Whether the statues were meant to portray the god Horus, a local priest in a mask, or to ask for protection, the important detail is that they were dedicated in association with a local deity.⁵⁷

Sculpted birds of prey are relatively rare in the CA repertoire, and were created in a variety of styles. Since raptor representations were not commonly made, their artistic variation may suggest there was no set standard or use for the bird type. Despite such artistic diversity, the objects most likely carried religious significance, as demonstrated above.

⁵⁵ The Egyptian visual elements are overwhelming in the statues' frontal stance, rigid body posture, and the Egyptianizing wig. The Egyptian connections are further emphasized on one of the bird headed humans, the statue housed in the Metropolitan Museum (S.L.59), because it dons an Egyptian-style kilt (Hermay and Mertens 2013, 197).

⁵⁶ Averett 2015, 24-25; Foster 2016.

⁵⁷ The local craftsmen were drawing upon Egyptian artistic styles to project religious ideas and practice on Cyprus. One may speculate about whether Egyptians are living on Cyprus and dedicating familiar artistic works (created by local or foreign artists) to a local deity which may be assimilated with an Egyptian god. However, since these types of statues have rarely been found on the island, not much can be determined about who was dedicating or commissioning such statues, or for what reasons. Yet, the existence of such motifs shows that raptors can be associated with deities on Cyprus from the 8th to 6th centuries BC.

Waterfowl

In the catalog, 51 images of waterfowl are securely identified, in addition to 96 tentatively-identified examples. Forty-seven of the objects are individual terracotta figures, and the remaining four works are unique pieces created in different media. One of the four distinct objects is an image of a waterfowl (a wader) engraved on a silver bowl housed in the Metropolitan Museum of Art (S.M.380). Another exceptional item created in metal is a bronze dipper with a bird-head at one end which may have been found at Idalion or in the Paphos region (S.M.377). The bird head takes the form of a duck-like billed species (Figure 19).⁵⁸ The two other objects are a black steatite scarab which carries an inscribed image of a long-legged waterfowl (S.Sp.382) and a terracotta female figurine holding a duck-like bird in her arms (S.T.353).⁵⁹ Since terracotta waterfowl are predominate in the CA archaeological record, this discussion will focus on these objects.⁶⁰

Individual waterfowl figurines were sculpted during the CA, and account for 46 cataloged figurines. Most waterfowl figurines with a recorded locality come from Amathus where 11 objects were found, 10 of them identifiable as funerary offerings. Most of the securely identified terracotta birds (18 objects) were deposited in tombs or in funerary areas, while a fewer number (8 objects) were used as votives in sanctuaries. However, 21 object have no precise find spot recorded and were most likely found out of situ.

Most of the waterfowl terracotta figurines in general have a distinct neck and indications of a tail. The wings can be denoted by the addition of clay, by paint on the body, or there can be no indication of the wings (in some cases the paint may have deteriorated). The beaks are medium size in proportion to the bodies, and occasionally some figurines possess a billed beak,

⁵⁸ *SCE IV* 2, p. 152, fig. 29, 5.

⁵⁹ *Amathonte III*, p. 156, no. 41; Bibliothèque Nationale de France 1994, p. 56, no. 37.

⁶⁰ Also, all of the tentatively identified images of waterfowl are created in terracotta.

as the object from tomb 1870 at Soli-Fisia exhibits (S.T.105) (Figure 20).⁶¹ A few figurines studied (5 in total) have vestigial handles attached to the neck and body as if the coroplast mimicked the zoomorphic askoi but did not give the figurine the same functionality.⁶² An example of such a vestigial handle can be seen on a solidly-sculpted figurine in the Cyprus Museum in the Hubbard Collection (S.T.89) where the handle is attached to the back of the bird, near its tail, and reconnects on the lower neck (Figure 21).⁶³ There are also three fragments of waterfowl heads which most likely belonged on a freestanding body (S.T.96, S.T.125, and S.T.126).⁶⁴

There are three different types of terracotta waterfowl sculptures. The majority of terracotta waterfowl have sculpted 'legs' as additions of rounded clay on the underside of the body to support the object as if it were walking or standing (Figure 22). The 'legs' give the appearance that the bird is on land, not floating or flying, and allows the object to sit well on a rough surface. In the catalog, 19 of the 47 objects have 'legs,' 10 of the 19 have a tripod arrangement, while 8 have two 'legs' (one in the front and one in the back) and one has four.⁶⁵ The second type of bird has a bell-shaped body and is usually hollow underneath, as is manifested on an object in the British Museum (S.T.107) (Figure 23).⁶⁶ The bell-shaped terracottas make up 16 of the 47 terracotta waterfowl. Lastly, the third type displays a body resting on a cylindrical base, accounting for 10 of the 47 objects cataloged. The base may be an

⁶¹ Karageorghis 1996b, Pl. XXX, 9.

⁶² Bird askoi or bird-shaped vessels are not evaluated in this study since the objects are functional zoomorphic vessels and other investigations have examined their significance and use; see Lemos (1994), Yon (1994), Kourou (1997a).

⁶³ Karageorghis 1996b, Pl. XXIX, 5.

⁶⁴ One figurine in the waterfowl figurine catalog (S.T.96) may have been attached to another object.

⁶⁵ Some terracotta bird figurines from Boeotia, dating ca. 500 BC, resemble the Cypriot two 'legged' figurines with an upright chest and neck, wings out horizontal to the body, and the tail resting on the ground for extra support. As an example, see London, British Museum 1931,0216.39 (Burn et al. 1903, no. 795).

⁶⁶ Karageorghis 1996b, Pl. XXXIII, 5.

abstraction of the feet or a non-representational stability aid, as seen on a figurine found in Tomb 294 at Amathus (S.T.106) (Figure 24).⁶⁷

As described earlier, in the Introduction, two types of waterfowl depictions exist: waders with long legs and necks, and *Anatidae* with fat bodies, short legs, and short tails. Most of the objects studied, however, seem to resemble duck-like or goose-like species with fat rounded or almond shaped bodies. Two figurines which may be waders, are unique pieces. One object has a tall conical base (S.T.98) which may be a stylization of long legs (Figure 25).⁶⁸ The body is rounded like a flamingo or duck species and has a short tail characteristic of both types of birds. However, the beak is flat and almost in the shape of a bill suggesting that the bird represented could be either type. The second figure that may be a wader (S.T.99) is tentatively identified as such because of its wide, downward-turned beak, despite the lack of other wader characteristics (Figure 26).⁶⁹ Such downward-turned beaks are common in waders, like Glossy Ibises and Greater Flamingoes, and the color isolation on the end of the long hooked beak suggests that the figure was intended to resemble a flamingo in spite of the balanced, duck-like proportions.

The other 45 terracotta waterfowl resemble duck, goose, or swan-like species. As seen on live floating fowl, the three types of sculpted waterfowl can have necks of varying lengths, but the feet and tail are relatively small in relation to the body. For example, four bell-shaped figurines found at Amathus (S.T.119, S.T.120, S.T.121, and S.T.122) have rounded, almond shaped bodies, two small feet, each with short and slightly upturned tails which touch the ground for balance, and medium length necks held upright (Figure 27).⁷⁰ The wings are painted at rest along the sides of the bodies and the colors outline the wings (wing bone and limit of feathers)

⁶⁷ Karageorghis 1996b, Pl. XXXI, 5.

⁶⁸ Karageorghis 1996b, Pl. XXXI, 2.

⁶⁹ Karageorghis 1996b, Pl. XXIX, 8.

⁷⁰ A slightly upturned tail is common among *Anatidae*.

with lines representing the break between individual feathers. The painted elements mimic real avian feathers because when most duck-like avians are at rest in the wild, individual secondary and primary feathers can be seen due to their color markings.

In addition to the bell-shaped figurines, the terracottas with vestigial handles have proportions that indicate a duck-like species despite the exaggerated necks. An object with a handle in the Cyprus Museum, S.T.89, shows that the body, wings, slightly upturned tail, feet, and head are the correct proportions for geese or ducks. The long neck was most likely exaggerated so that the handle could be attached securely to the object. Birds created on cylindrical bases also follow similar proportions, as an object in the Louvre (S.T.95) demonstrates.⁷¹ The bird's thin neck and rounded body proportions, along with a tail that is nearly indistinguishable from the body, are characteristic of ducks (Figure 28).

Some of the *Anatidae* representations resemble swans with exaggerated long necks. Swans are known for their s-curving neck that nestles upon the back when they are at rest, but stretches out when in flight. Some of the swan-like figurines have similarly schematized long s-curving necks and wide/fat bodies. One terracotta figurine, from Ayios Theodoros (S.T.100), has a distinct s-curve in the neck which vividly rests on its back, indicating that it may have been created to represent a swan (Figure 29).⁷² There are also two other figurines with long curving necks which may depict swans. However, these two possible terracotta swans (S.T.93 and S.T.101) also resemble other species of waterfowl.⁷³ Their long outstretched curved necks and large bodies are also characteristics possessed by herons and graylag geese. Without detailing, precise identification is difficult.

⁷¹ Karageorghis 1996b, Pl. XXXI, 8.

⁷² Karageorghis 1996b, Pl. XXIX, 9. Similarly, Greek vases attributed to the Swan Group, dating to the end of the 6th century to the beginning of the 5th century BC, show birds that rest their long necks on their large bodies (Parlama and Stampolidis 2000, 318, no. 324).

⁷³ KBH CX, no. 4; Karageorghis 1996b, Pl. XXXI, 6.

Six waterfowl figures are very similar to each other in composition and are unique pieces with key identify marks.⁷⁴ The bodies of these three figurines are relatively fat, they have short wings, and each has two distinct pellets on its head. These two small balls of added clay on their heads are not eyes. The eyes on two of these objects are drawn below the balls of clay (S.T.130 and S.T.131), and on another figurine, the added balls of clay are located too far on top of the head to be eyes (S.T.132) (Figure 30, 31, and 32).⁷⁵ The clay balls on the head, therefore, represent a double crest. Only a few species that frequent Cyprus possess double crests. One possible candidate species for these objects is the tufted duck because it can have two crests of feathers, but the crest is a mohawk formation down the back of the head, unlike the horizontally separated double crests of the figurines. Two other candidates are the shag and the red-breasted merganser, but these birds only occasionally have a double crest when the crest feathers get wet, and again the birds' crests fall horizontally down its head. The only bird species which could be represented is the Great Crested Grebe. Crested Grebes have a set of feathers which split into two distinct crests (Figure 33). This species is a passage migrant and a winter visitor to Cyprus, and today it occasionally breeds on the island, so the ancient coroplast was presumably familiar with the bird.

The waterfowl representations studied were mainly deposited in tombs. This may be because the birds themselves have timely arrivals and departures in relations to season – they leave and return according to the weather. In religious thought, their departure may mimic the soul's departure to the afterlife, and their return in a later season may be a metaphor for renewal and the hope of rebirth. As discussed in Chapter 1, waterfowl in general are associated with

⁷⁴ S.T.127, S.T.128, S.T.129, S.T.130, S.T.131, S.T.132. There are also three objects which may also have clay balls on their heads which are not eyes, but since most of their paint has deteriorated, it is difficult to state whether the clay was added to represent eyes or not.

⁷⁵ Karageorghis 1996b, Pl. XXXIII, 9 and Pl. XXXIII, 8 and Pl. XXXIII, 7. Bronze Age Greek Vasiliki Ware vessels frequently have added clay balls on the spouts to represent eyes (Betancourt 1985, 43-48).

death in various parts of the Mediterranean in antiquity, such as in Greek, Near Eastern, Egyptian, and Etruscan cultures. Therefore, the placement of these images in tombs shows a connection between these birds, death, and mortuary customs. Their regenerative characteristics may also have made the bird and its image suitable as a votive offering in a sanctuary during worship.

Sculpted CA waterfowl were mainly created as individual terracotta figurines. Most of the figurines are able to be identified as floating fowl, as opposed to wading birds. Given the attention paid to various details on few figurines, the birds can be narrowed to specific classes of fowl, such as swans and Great Crested Grebes. Waterfowl are rarely created in other media (metal and steatite), and no cataloged waterfowl portrayals are sculpted in limestone, suggesting that a terracotta waterfowl were imbued with an abstract cultural value.

Songbirds

From the corpus of sculpted images, 156 are positively identified as songbirds and an additional 118 representations are tentatively categorized as such. Representations of songbirds are the most frequently found type of bird in CA sculpture, accounting for approximately 67% of the securely identified sculpted birds.⁷⁶ Songbird figurines were created in limestone and terracotta throughout the period, and have been discovered at more sites across Cyprus and abroad than representations of the other sculpted types. Also, the range of songbird iconography is limited to a few forms, unlike the raptor and waterfowl portrayals.

⁷⁶ The images which are tentatively identified as songbirds are greater than possible representations of birds of prey or waterfowl.

There are three ways songbirds are depicted in CA sculpture. One way, and the least frequent manner, is to a) depict songbirds sitting on or nesting in a dovecote.⁷⁷ Songbirds are also shown as b) freestanding images, with 25 pieces are recorded in the catalog. Twenty-four of the 25 freestanding figurines are under life-size terracotta figures, and most rest on a conical base, while one of the freestanding figures is an over life-size piece (S.L.21).⁷⁸ The third, and most frequent, way songbirds are depicted during the CA is c) in the arms or hand of a human, as 148 examples in this study demonstrate.

a) Representations of songbirds on dovecotes

Two terracotta objects depict humans around a dovecote. A dovecote is a structure used to house domesticated birds which will have small alcoves accommodating nest building. The small birds in both compositions are accompanied by human figures. The dovecote discovered by the Swedish Cyprus Expedition at Idalion shows a female standing in the doorway of a dovecote, resembling a *naskos* (a depiction of a religious shrine) (Figure 34).⁷⁹ The birds are modeled in additional pieces of clay and added to the outside of the dovecote. The other dovecote example, which was also found at Idalion and now housed in the Louvre (S.T.371), is surrounded by four people (Figure 35).⁸⁰ Three of the figures have their arms up and out from their sides horizontally, as if they are dancing, and the fourth person holds or plays a lyre.⁸¹ The birds are perched on top of the dovecote, and a few poke their heads out of the cylindrical dove house.

⁷⁷ Two examples of a small CA dovecote composition are known (S.T.370 and S.T.371). Both objects were found at Idalion, but have no specific context from the site.

⁷⁸ Myres 1914, no. 1166.

⁷⁹ SCE IV, 2, p. 171, plate XXXVIII.

⁸⁰ Caubet et. al. 1992, p. 154, no. 202.

⁸¹ On music and cult in Cyprus, see Kolotourou (2005) and Mikrakis (2012, 377-379).

The dancing and playing of music around the dovecote, and the female's presence in a *naiskos*-like structure, depict an element of cultic performance. These scenes directly relate to cultic rituals, and are most likely connected to the worship of a deity.⁸² The portrayals also suggest that small songbirds were kept, or were semi-domesticated, to be used in such rituals. Perhaps the dovecote was located around the ritual area. The objects' specific features, along with the fact that they were both found at Idalion, suggest that such real ritual occurrences took place at Idalion. Given the find spots of the objects, it may be presumed that such rituals may have been limited to Idalion, but without further evidence or more similar objects appearing at other sites, the extend of domesticated birds at sanctuaries is unknown.

b) Freestanding individual songbirds

The 25 freestanding songbird figurines cataloged display necks, wings, tails, heads, and beaks which are proportionate to their bodies. One individual representation was created in stone and is over life-size. Seven sculpted songbirds found across Cyprus and on Samos are each different in style and execution. Seventeen of the 25 individual figurines were made with conical flaring bases to support the figure (S.T.63-.76 and S.T.77-.79). Of the birds with cylindrical bases, 12 were found at Salamis in tombs and in the sanctuary, two were found on Cyprus but have no specific provenance, and three were found on Rhodes at Lindos.

The figurines on conical bases are all consistent in form. The wings extend horizontally from the body, the tail angles slightly upward with an occasional bevel, and the head and neck are held upright but angled slightly forward. The arrangement gives the impression that the bird is flying, landing, or taking off since the chest is upright and the wings are out to the sides. Most

⁸² Hägg 1998a, 81; Kolotourou 2005; Mikrakis 2012, 377-379. See Rein (1996) on *naiskoi* in Greek and Near Eastern cult.

of these figurines also retain traces of paint which can indicate eyes and wings. One object found in Tomb 27 at Salamis retains some of the original designs painted on the body (S.T.64) and the designs and form are almost the same as on an objects housed in the Cyprus Museum which are not recorded as having a context (S.T.65 and S.T.66) (Figures 36 and 37). Therefore, it could be suggested that the two songbirds on cylindrical bases without contexts (S.T.65 and S.T.66) most likely came from a tomb at Salamis-Cellarka. The three songbirds with flaring bases found on Rhodes are also almost identical to the objects from the tombs at Salamis-Cellarka, again suggesting that the three figurines were imported to Lindos from the area of Salamis. Such importation would indicate a direct connection between the craftsmen in these areas, and also perhaps between the cults at Salamis and Lindos. The limited contexts of the figurines with cylindrical bases suggest they were a ritualistic phenomenon restricted to these areas.

There are eight songbird figurines which vary in form from the above types on a cylindrical base, and few are alike. One object, belonging to the Metropolitan Museum of Art (S.L.21), is an over life-size limestone image of a songbird. The feet and part of the tail are missing, suggesting that the bird was probably attached to a larger composition or to a statue of a person. The terracotta figurine found at Polis in an ash layer in the sanctuary (S.T.80) and one from a tomb at Palaepaphos-Skales (S.T.160), have a hole in the center of the body for suspension (Figure 38).⁸³ The suspended birds could have been part of a larger composition or may have been hung on a tree or wall bracket, but without other similar known figurines in Cypriot art, not many conclusions can be drawn. Another figurine has three supporting pieces of clay underneath to steady the object, similar to the tripod 'legs' of the waterfowl figurines. Two additional terracotta bird figures, both found in the sanctuary at Samos, were given some incised

⁸³ Serwint 1993, LIX.4; Karageorghis 1996b, Pl. XXIX, 1.

lines on the body to indicate wings and feathers. Also recorded are three figurines resembling cocks with a wattle and crest (Figure 39) (S.T.84, S.T.85, and S.T.86).

Most of the songbird figurines resemble generic songbirds with their proportionate features, however, a few resemble doves. As an example, one limestone songbird, located in the Metropolitan Museum of Art (S.L.21), resembles a *Columbidae* or member of the pigeon family (Figure 40).⁸⁴ *Columbidae* have short beaks that slightly curve downward at the end and a ring of bare skin around the eyes, as is shown on the limestone statue. The almond-shaped body also suggests the bird may be in the *Columbidae* family. The limestone bird also exhibits three distinct sets of wing feathers (lesser coverlets, greater coverlets, and primaries), which can also clearly be seen on the seven types of live *Columbidae* that reside on or frequent Cyprus (Figure 41).⁸⁵

A figurine from Samos (S.T.82) also exhibits a body shape similar to members of the *Columbidae* family (Figure 42).⁸⁶ The terracotta figure has a horizontally-positioned almond-shaped body with a slightly raised neck and head, as if it is walking. When *Columbidae* walk, their head bobs forward horizontally while the neck struggles to stay erect, as observed on the terracotta figurine. A songbird in the Sydney, Nicholson Museum in Australia (S.T.81) also has a similar almond-shaped body to *Columbidae*, but it appears as if this bird is standing due to the lower chest being puffed out and the downward angled tail feathers.⁸⁷

Of the individually sculpted songbirds, most were deposited as votives in sanctuaries, but three were left in graves. Seventeen avian figurines were dedicated in sanctuaries on Cyprus, and on Lindos and Samos. Such findings suggest that individually conceived songbirds were mainly

⁸⁴ Myres 1914, no. 1166.

⁸⁵ The Rock Dove, Woodpigeon, Collared Dove, and Barbary Dove reside on Cyprus. The Stock Dove and Turtle Dove are passage migrants, and the Laughing or Palm Dove is a rare visitor.

⁸⁶ *Samos* VII, Pl. 89, T 2344.

⁸⁷ Webb 2001, no. 335.

appropriate for sanctuary rituals, and occasionally suitable in other contexts. Individually created songbirds are not numerous, but fairly consistent in form with similar body proportions. Typically, a freestanding sculpted songbird was created in terracotta as either a bell-shaped figurine or a figurine with a conical flaring base.

c) Songbirds held by humans

One hundred and forty-eight objects cataloged for this study display a human figure holding a songbird. Male and female figures can each grasp songbirds. However, how the bird is held and the material of the object usually differ between the sexes. There are also human figures which lack male or female attributes making them an undetermined figure holding the small bird. Two additional fragmentary objects portray a songbird held in a hand which is detached from an unknown or now lost statue.

In the study, a total of 28 male figures are depicted with a songbird. Typically, when a male is sculpted holding a songbird, the composition is carved in limestone (25 objects).⁸⁸ Males grasp a bird by its two wings above its back, letting the body dangle (Figure 43). The arm holding the bird is extended downward against the side of the body so the arm, hand, and bird rest against the thigh.⁸⁹ One exception is a temple boy statue (a young male sitting figure) where the bird is shown held around its chest, as is the usual composition for the later CC temple boys.⁹⁰ There are also three terracotta male figurines holding songbirds created with a wheel-made conical-splaying body (S.T.357, S.T.358, and S.T.359). A terracotta male figurine found at the Limassol-Komissariato sanctuary (S.T.357) holds a songbird in the same position against the

⁸⁸ Twenty-five cataloged objects depict a male limestone statue holding a clearly identifiable songbird, while three male terracotta figurines hold songbirds.

⁸⁹ Cypro-Classical statues of this type develop a gap between the thigh and hand and sometimes the bird.

⁹⁰ For more on temple boys, see Beer 1994.

thigh as the larger limestone versions (Figure 44).⁹¹ The other two male terracottas grasp the bird in both arms against the chest, as is seen on the majority of female terracotta figurines.

Females depicted with songbirds account for 117 of the cataloged artifacts. Most songbirds held by female figures are created in terracotta, and the bird is frequently positioned against the chest or torso. One hundred and fifteen female figurines were formed in terracotta and two were carved from limestone. The two limestone females with songbirds were found in Naukratis, and were sculpted holding a bird in their hand against their chest. Since only two limestone versions are known, and both were discovered outside Cyprus, this indicates that such compositions were mostly likely rarely made during the CA. The female figures sculpted in terracotta typically hold the bird cradled in one arm against the side of the body, or against the torso while holding the bird's wings. The bird can be held in either the right or left hand, or in both hands. The terracotta females holding songbirds were created by coroplasts in three ways: a wheel-made body with a moulded face, completely handmade (without the use of moulds), or pressed into moulds to shape the body.

Thirteen of the female figurines holding songbirds have bodies spun on a wheel and mould-made faces.⁹² Their hollow cylindrical lower bodies flare outward at the bottom in a bell-shape (Figure 45). The figurines were painted at the time of their creation, but few traces of paint survive on most objects. Typically, the bird is clasped in both hands and held against the chest as if the woman was holding the bird's feet so that it could not fly away. Two females, one in the British Museum (S.T.339) and one in the Cyprus Museum (S.T.338), are given mould-made faces that are unique to these series of females holding birds (Figure 46). Despite their individual

⁹¹ Karageorghis 1977b, Pl. XIX, 10 (101/3).

⁹² The technique of creating terracotta figurines with moulded faces and hand-made bodies also appears in Rhodian terracotta in the 7th-6th centuries BC, and Higgins suggests that the coroplasts may have copied Cypriot models (Higgins 1967, 29).

features, their gesture is canonical with the other females with mould-made faces and wheel-made bodies. The other objects are very akin in style and composition, and have similar, or the same, face moulds.

Since the bird was added by the coroplast, and was not determined by the mould, the songbirds vary in size and positions. The placement of the hands also change with each object, specifically in relation to which hand is on top of the other. Sometimes, the coroplast puts the right hand over the left hand when grasping the bird, or both hands meet and touch at the ends with no overlap. Most birds are in profile to the left-hand side, and two are noted facing right. Again, despite such variations due to hand-made elements and the use of different moulds for the faces, the birds are carried in a similar manner. All the birds have a rounded-, almond-, or oval-shaped bodies with a small tail that angles up at the end, and a medium-sized neck that is held upwards. The avians are not very detailed, but the silhouette indicates the birds are generic songbirds.

The fully hand-made figurines also have a great deal of variance in their formation. Twenty-one hand-made figurines holding songbirds are recorded in the catalog, and the figurines are all stylistically similar. The females wear a rounded head garment and various pieces of jewelry, such as necklaces (usually one to three) and sometimes a nose ring.⁹³ Their hair falls just above the shoulders, similarly to the objects with moulded faces. All figures, except one, cradle the bird in one arm against the chest and raise the other hand upward above the head (Figure 47). One female figurine, housed in the in the Cyprus Museum (S.T.325), clutches the bird with her hand around its body and holds it close to her chest.⁹⁴

⁹³ Nose rings are commonly found on CA female statues, as well as on Greek statues (Brein 1982, 91).

⁹⁴ Karageorghis 1998, Pl. XXIV: 8 (no. 35).

The birds in this group are rendered in profile and added to the figure as a separate piece of clay. Their bodies are usually oval- or almond-shaped, and possess a medium-sized, upright neck. The proportions, body shape, and relative size imply that the songbird is most likely in the *Columbidae* family, most likely a dove or pigeon. However, other songbirds are also candidates for this type of depiction, such as rollers, pipits, starlings, or a member of the *Corvidae* family. Without added details to the silhouette, no specific species can be determined.

When the songbirds are cradled by the human figure, the bird will be in profile facing towards the opposite arm. Most birds are held in the left arm and face to the right, and less than half are cradled in the right arm and face left. There are two birds that are held in the right arm with their body facing left, while their head turns and faces outwards towards the viewer.⁹⁵ With these two exceptions, one can understand that the bird is alive in the persons' arms or else their heads could not turn to face outward while still having the head upright. When the bird is in profile, it is difficult to determine if the bird was to be portrayed alive or dead since a bird's head could rest against the body while keeping the neck upright. However, since the head is turned, the bird is imbued with a sense of motion or active quality, suggesting to the viewer that the animal is alive. These types of female terracotta figurines have been identified as worshipers carrying a sacrifice for a deity.⁹⁶ The songbird is the sacrifice. And, at least two of these objects show that the art implies a time before the sacrifice takes place since two birds are active and alive.

Mould-made female figurines with a flat clay back were the prevailing way to represent humans with songbirds, as indicated by 70 objects in the study. The sculptures were made

⁹⁵ Both objects were made in workshops in Lapithos and are now kept in the Nicosia in the Cyprus Museum (S.T.318 and S.T.319).

⁹⁶ Hermary 1981, 56; Hermary 1989, 112; Karageorghis 1995.

primarily in three different workshops in Achna, Arsos, and Lapithos.⁹⁷ The greatest number of mould-made figurines of females holding songbirds were manufactured in workshops at Lapithos, as 33 objects in this study attest. Achna workshops created 22 of the figurines, and workshops at Arsos produced 11 known examples. Three objects were created in unidentified workshops, and one was made in a workshop at Idalion (S.T.228).⁹⁸

Most of the mould-made objects do not have a provenance, but they are interpreted as showing adorants bringing sacrifices or offerings to a deity. The three figurines with a known provenance were discovered in sanctuaries. The terracotta figurine in the Berlin Staatliche Museen (S.T.239) was uncovered in the Sanctuary of Aphrodite at Idalion, one of the objects housed in the British Museum (S.T.288) was discovered in the Sanctuary to Artemis at Achna, and another figurine kept in the British Museum (S.T.258) was unearthed in the sanctuary at Embros.⁹⁹ Therefore, these objects were most likely deposited in sanctuaries given the actions they display and where similar figures have been discovered.

The Arsos style of female has slightly curled bangs across its forehead and hair that falls just below the shoulders (Figure 48).¹⁰⁰ The figurines are adorned with long earrings and two long necklaces. The songbirds are moulded in relief as part of the main mould and are held by their wings in the right hand of the female facing left against the abdomen. The birds have proportionate features and possess rounded bodies with a curved, upright chest, and a relatively short tail. Sometimes the birds' short, thin legs can be seen hanging vertically below the body.

⁹⁷ J. Karageorghis 1999; Fourrier 2007.

⁹⁸ J. Karageorghis 1999, Pl. XXXIX: 3 (no. 7).

⁹⁹ *KBH*, Pl. LII, 16; Karageorghis 1998, XLVI: 6 (no. 97); J. Karageorghis 1999, p. 170, no. 57. The cave sanctuary at Embros, near Lapithos, may have been dedicated to a female fertility goddess (Kiely 2009, *The Ancient Kingdom of Lapithos, the Sanctuary Deposit*, accessed Oct. 14, 2015.)

¹⁰⁰ Usually the figurines are around 19 cm high, smaller than the ones created at Achna.

The Achna figurines are slightly larger than the Arsos females, standing around 30 centimeters tall (Figure 49). The Achna females wear a high, rounded polos, have hair that rests just below the shoulder on the chest, and wear earrings and three long necklaces.¹⁰¹ The songbirds are always held in the right hand and face left while resting against the lower chest below the woman's breasts. All the birds, barring one exception, are grasped by their two wings which allows their body to fall into profile. The one exception, in the Cyprus Museum (S.T.276), shows the female holding the bird in the up-turned palm of her hand, as if she were grasping its feet or letting it sit in her hand (Figure 50).¹⁰² Usually fruit or flowers are held in such a position on mould-made terracotta figurines, but in this case, it appears to be a songbird.¹⁰³ The Achna birds, similarly to the songbirds depicted in moulds from Arsos, have rounded bodies, a relatively short, horizontal tail, and again, thin legs can be seen hanging below the body.

The Lapithos female figurines have curly bangs and hair rendered in low relief that rests on the breasts below the shoulders, similar to the Arsos types (Figure 51). The females wear long rounded earrings and two long necklaces. They hold a bird in their right hand by its wings with the animal facing left while resting against the human's torso below the breasts. It appears, therefore, that a female holding an avian in an open palm is not unique, just rare. As with the two other mould types above, the Lapithos birds also have a rounded body and legs can be seen occasionally below the body, but the tail is slightly longer than the other two types and it angles slightly upward.

¹⁰¹ The polos and hair are similar to later Boeotian terracotta female figurines dating ca. 450 BC. For examples see London, British Museum 1940,0610.4 (Burn et al. 1903, no. 816).

¹⁰² J. Karageorghis 1999, Pl. XLIV: 7 (no. 82).

¹⁰³ The author did not have access directly to this object and is using the information from J. Karageorghis for correct identification as a possible bird (J. Karageorghis 1999, 176). Similarly, a figurine made in a workshop in Idalion (S.T.228) holds the bird in the left hand and grasps the avian by the feet or lets it rest in the palm of the hand (J. Karageorghis 1999, Pl. XXXIX: 3 (no. 7)).

Most of the songbirds held by the female figurines resemble generic songbirds given their proportions. The birds are relatively small in comparison to the size of the female, indicating the avian is not a large water-bird or bird of prey. The birds also have tails and necks in proportion to the size of their bodies, with a small beak and rounded body shape. Without details beyond a silhouette, an exact species cannot be determined, although, as discussed above, some songbirds may resemble doves or pigeons.

Among the entirely mould-made figurines, when the bird is held in one hand on one side of the body, it usually is depicted in profile and faces towards the opposite side from where it is held. The type of songbird portrayed is usually a non-descript or generic songbird, although some tend to appear more like doves or pigeons. These types of compositions, where humans hold songbirds, are usually and most likely deposited in sanctuaries.¹⁰⁴

Of the three ways to depict songbirds, they are shown most frequently in association with humans, as the female and male figurines and dovecote compositions display. Also, about 81% of the songbirds (128 objects) were formed in terracotta, and the remaining songbirds (29 objects) were sculpted from limestone. Based on the evidence available, it can be concluded that representations of songbirds are usually depicted in tandem with humans. Most songbird representations tend to resemble *Columbidae*. Members of the *Columbidae* family, such as doves and pigeons, are very easy to domesticate or catch, which makes them good for eating and sacrificing, as discussed in Chapter 1. Also, based on later texts, Aphrodite in her various forms,

¹⁰⁴ None were found in tombs, even though Cesnola claimed two objects came from tombs, but no definitive proof is offered for these objects. Both objects are now housed in New York in the Metropolitan Museum (S.T.320 and S.T.225), but acquired from Cesnola in the 1870s.

and being the predominate deity on the island, was associated with the dove.¹⁰⁵ Thus, it is no surprise that dove-like images held by humans were dedicated at sanctuaries.

Conclusion

Certain trends are evident among the sculpted avifaunae, as discussed here. Birds of prey are the least represented, and most likely the least created type of avian during the CA. Thus, most raptors exhibit foreign iconographical elements due to the lack of established bird of prey motifs during the CA. Sculptured images of waterfowl were mainly deposited in tombs, but were also worthy of being votives in a sanctuary. The waterfowl representations are mainly limited to three types which are all similar in form with an individual waterfowl resting on a non-representational base. Songbird representations make up an overwhelming percentage of the clearly-identified sculpted birds. Their image is found in sanctuaries and tombs, but they are mainly found in votive contexts in sanctuaries. Sculpted songbird depictions mainly accompany a human figure, and are typically shown held by them. As demonstrated, the three types of birds (birds of prey, waterfowl, and songbirds) were created in different styles and do not significantly overlap in form or media, suggesting that each type of bird most likely held different cultural connotations and uses. As we turn to images of birds painted on CA pottery, it remains to be seen if similar iconography, depositional, or distribution patterns emerge.

¹⁰⁵ Cornutus *About the Nature of the Gods* 24.199; Marcovich 1996; J. Karageorghis 2005, 57; Ulbrich 2010, 190; *LIMC* 2.1 Aphrodite, 2-5; *LIMC* 2.1 Aphrodite/Turan, 169-170, no. 7.

Chapter 3: Bird Images on Cypro-Archaic Vases

The meanings and iconography of avifaunae on Cypro-Archaic vases has been extensively neglected in scholarship. This chapter serves as an initial foray into the topic by applying the scheme modeled in Chapter 2, to identify the types of birds represented. Birds are prevalent among the subjects chosen for decoration on CA ceramics.¹ Bird-decorated vessels have been produced on Cyprus since the LC (ca. 1600 BC), but they became more predominant during the CA period. Vessel shapes and geometric motifs originating in the LC and CG periods (ca. 1600-750 BC) continued in use during the CA, but new forms, decorative styles, and ware types were developed.² During the CA, pottery was wheel-made and mass produced, leading to relative standardization across the island with fairly standardized avian portrayals.³ This chapter addresses CA pottery production and the origin of avian motifs in Cypriot vase painting, as well as the findings of the representative sample of painted avian images collected in the catalog.

Cypro-Archaic Pottery Production

During the CA period, 14 pottery types were produced on Cyprus: White Painted Ware (WP), Plain White Ware, Bichrome Ware (BiCh), Polychrome White Wares, Black-on-Red Ware (BoR), Bichrome Red Ware (BR), Polychrome Red Ware, White Slip Ware (WS), Black Slip Ware/Bucchero Ware (BS), Grey and Black Polished Ware, Black Slip Bichrome Ware, Red Slip Ware (RS), and jugs with plastic attachments of a female holding an oinochoe.⁴ Of these types, the least commonly made were Polychrome White Wares, Polychrome Red Wares, and

¹ Karageorghis 2000b, 78.

² For example, “Amathus Style” pottery, vases painted with figures of humans and animals with a strong Attic Greek compositional and stylistic influence, was introduced on the island at the end of the CA I period (Karageorghis 2002a, 180, 198).

³ Sherratt 1991, 193.

⁴ See Gjerstad (1932; 1948) for a full list and explanation of each pottery type.

Black Slip Bichrome Wares.⁵ Most types of CA pottery are subdivided into categories labeled with Roman numerals which roughly correspond to their relative chronology within the development of the ware type.⁶ Vessels manufactured during the CA I (ca. 700-600 BC) were predominantly of WP IV, BiCh IV, Plain White IV, Black Slip IV, RS II, BoR II, Grey and Black Polished II, and Bichrome Red II types.⁷ Those most commonly created during the CA II (ca. 600-475 BC) were of WP V, BiCh V, Plain White V, Black Slip V, RS III, BoR III, Bichrome Red II types.⁸ These types of ceramics are not just confined to one time period, and the transition between the CA pottery types “still remains in contention.”⁹ As dating and relative chronology of pottery types is still debated among scholars, the dates given above for creation and use of wares are not exact.¹⁰

Images of avifaunae only appear on WP, BiCh, BoR, and BR wares during the CA period. These ware types were developed in the CG period, and continued in use into, and sometimes through, the CA period.¹¹ WP Ware, a white vessel adorned with black or brownish paint, was developed in the CG I period around 1050 BC, and continued in use throughout the CA.¹² This ware derived from Proto-white Painted ware (PWP), the predominant ware of the LC

⁵ These three wares are difficult to identify and their category as a ware type is debated.

⁶ SCE IV.2. Generally, type III pottery occurs around the middle of the 8th century, which is succeeded by Type IV pottery which is characteristic of the second half of the 8th and 7th centuries, and followed by Type V ceramics in the 6th and early 5th century (Reyes 1994, 6).

⁷ SCE IV.2.

⁸ SCE IV.2.

⁹ Reyes 1994, 6.

¹⁰ Merrillees (1991) and Frankel (1991) bring the problems of Cypriot pottery chronology to the foreground. Also see Catling (1986, 575-589) and Aström (2001a). Few studies have been performed to locate CA pottery workshops because there “was much regional variation in pottery fabrics,” and only David Frankel has taken up the call to arms (Catling 1986, 581). Furthermore, potters at a given center exploited multiple clay sources (Jones 1986, 343). The study of ancient Cypriot pottery production is lagging behind studies in the Aegean due to the lack of more advanced chemical studies (Jones 1986, 343). However, in 2012, Frankel and Webb have been concentrating on situation centers of pottery production for the Cypriot Bronze Age (Frankel and Webb 2012). For more on the manufacture of pottery on Cyprus during the IA, see Catling (1986, 530-542) and Jones (1986, 315-343).

¹¹ Karageorghis 2000b.

¹² Brodie and Steel 1996, 263; Iacovou 1988, 2; Lubsen-Admiraal 2004, 141. The ware is subdivided into categories I through VII (Gjerstad 1932).

IIIB (ca. 1125-1050 BC), which carried avian images as one of the main pictorial motifs.¹³ Thus, there seems to have been a connection between the tradition of WP ware and bird iconography. WP and BiCh wares were also frequently executed in the “free-field” style, the creation of an image unbounded by panels or borders.¹⁴ Perhaps such freedom of space facilitated the creation of birds in this style and on these ware types. Furthermore, the white slip used on BiCh wares is the same slip used on WP wares, and the vessels typically share the same decorative schemes, such as bird images.¹⁵

BiCh wares, vessels decorated in black and red paint on a white slip vessel, had the advantage of being able to show details of the painted images given the multiple uses of color.¹⁶ This allowance of added details may have attracted the CA craftsmen to include bird portrayals on these wares. Unlike PWP and WP wares, BiCh ware is a technique not native to the island, and was most likely introduced to Cypriot craftsmen from the Levant.¹⁷ The BiChi technique was “intrusive to the indigenous LC ceramic repertoire,” but the BiCh Levantine vessels frequently portrayed birds, allowing this new ware to fit seamlessly into Cypriot artistic repertoire.¹⁸ Thus, it may have been no coincidence that as birds became more represented in CA art, the BiCh technique was adopted and commonly manufactured with images of avifaunae across Cyprus.

¹³ Iacovou 1988.

¹⁴ Iacovou 1988, 93; Sørensen 2008.

¹⁵ Gjerstad 1932.

¹⁶ BiCh ware is subdivided into categories I through VII (Gjerstad 1932). Cypriot BiCh hand-made and wheel-made pottery was developed on Cyprus during the LC I (ca. 1650 BC), but is more similar to White Painted Wheel-made I ware than to the CA BiCh ware (Aström 2001b, 135-136; Karageorghis 2001a, 148-153).

¹⁷ The technique of using black and red paint may have been introduced to craftsmen on Cyprus through imported Near Eastern or Phoenician globular neck-ridged jugs with the same decorative style (Brodie and Steel 1996, 263; Iacovou 1991, 202; Lubsen-Admiraal 2004, 142).

¹⁸ Herscher 1997, 39. For more on Philistine vessels painted with images of avifaunae, see Dothan and Zukerman (2015).

Black-on-Red wares, sometimes called Cypro-Phoenician, are the third most common fabric of Cypriot IA pottery, after WP and BiCh wares, and commonly show images of birds.¹⁹ The pottery of this type begins to be made during the CG III, ca. 850 BC, and initially was reserved for use on two vase shapes: small neck-ridged juglets and miniature flasks. Quickly BoR ceramics became manufactured in a variety of shapes during the CA.²⁰ Characteristically, BoR ware is made from hard pinkish clay that is slipped with red or orange colored clay, carefully burnished, and is then decorated with black paint.²¹ BR ware is technologically similar to BoR, but BR is made of hard, fine, red clay with a red clay slip, which is then then decorated with black and white paint.²² Motifs created on BoR ware “converge with a range of other pottery forms, from WP to BiCh and BR.”²³ Therefore, the four wares that display images of birds during the CA period are either technologically related or share similar iconography across the wares. To date, no other Cypriot ware type is known to exhibit portrayals of avifaunae.

Origins of Avian Motifs in Cypriot Vase Painting

Vases decorated with figural images were first created on Cyprus in the Late Bronze Age, and evolved continuously through the CA period.²⁴ Some of the first vessels on the island to display birds were Mycenaean Pictorial kraters which were imported during the LC II (ca. 1450-

¹⁹ Lubsen-Admiraal 2004, 143; Schreiber 2003. For a full discussion of the ware, see Schreiber (2003). Gjerstad (1932) subdivides BoR into four categories: I (III), II (IV), III (V), and IV (VI).

²⁰ Brodie and Steel 1996, 263. See Brodie and Steel (1996) for an analysis and discussion on the chemical analysis of the ware and its exclusive manufacture on Cyprus.

²¹ Schreiber 2003, IXX; Lubsen-Admiraal 2004, 143.

²² These pottery type was first created in Cyprus in the later part of the 9th century BC, and continued in production through the Classical period (Schreiber 2003, IXX; Lubsen-Admiraal 2004, 143). Gjerstad (1932) divides BR into 4 subcategories: I (IV), II (V), III (VI), and IV (VII).

²³ Schreiber 2003, IXX.

²⁴ Karageorghis and des Gagnier 1974, 1.

1000 BC).²⁵ Aegean Bronze Age pottery, however, had little influence on Cypriot pottery production until the end of the LC II and the beginning of the LC IIIA (middle of the 13th century to ca. 1200 BC). At that time, craftsmen on Cyprus began producing locally-made versions of Mycenaean vessels, which frequently depict birds, in what is termed the Pastoral or Rude Style.²⁶ Cypro-Mycenaean wares were then succeeded by PWP in the LCIIIB (1125-1050 BC), and a majority of the PWP wares depict images of birds, as discussed above.²⁷

The abrupt debut of PWP in the LC coincides more avian images being portrayed across the island.²⁸ Given the unexpected appearance of bird motifs on LC pottery, Benson suggests that this decorative subject may have been inspired by imported Mycenaean pottery, and also perhaps informed by Syrian or Palestinian wares which frequently carried images of birds.²⁹ Regardless of the source of their inspiration, PWP vase painters “maintained a certain independence” which fostered a distinct Cypriot bird figural representation, freely adapting and combining Syro-Palestinian and Mycenaean influences.³⁰ PWP bird representations were not standardized across the island during the LC, suggesting that painters were experimenting with styles.³¹

²⁵ It is suggested by Karageorghis and other scholars that these Mycenaean vases were frequently imported during the 13th-12th centuries BC due to social changes in elite society (Steel 1997; Karageorghis 2002a, 43). The Mycenaean vases became luxury items which were deposited in graves as a way for the emergent elite to differentiate themselves as a group (Karageorghis 2002a, 44). Therefore, these imported vessels which carried images of birds may not have only been prized for their scenes and pictorial meanings, but rather were interpreted by the people using the objects in mortuary rituals as markers of status. For an example of a Mycenaean krater with images of birds, see Karageorghis (2002a, 43, image no. 76-77) for Mycenaean IIIB amphoroid krater located in the Bank of Cyprus Cultural Foundation Museum.

²⁶ Kling 1989, 170; Cadogan 1991; Sakellarakis 1992, 11; Karageorghis 2002a, 85. For an example of a Rude Style krater, from Myrtou-*Pigadhes*, see Kling (1989, figure 20.a). For example, a locally made bell krater in the Mycenaean IIIC:1b style, housed in the Medelhavsmuseet, shows four birds, each contained within its own panel (Medelhavsmuseet 164; Karageorghis 2002a, 89, Figure 174).

²⁷ Iacovou 1988, 1 and 64; Iacovou 1997, 67. The earliest use of images of birds on pottery occurs during the Early Bronze Age on Cyprus when terracotta attachments of bird forms were added to rims or bowls or shoulders of jugs (Morris 1985, 222).

²⁸ Iacovou 1988, 1.

²⁹ Benson 1975, 130.

³⁰ Benson 1975, 133, 136; Karageorghis 2001a, 152.

³¹ Benson 1975, 130; Iacovou 1988, 65.

Proto White Painted vessels developed into WP ware during the CG I, ca. 1050 BC, and continued to primarily display representations of birds.³² Like their PWP predecessors, WP wares have no standardized depiction of birds. Given the variety of bird images displayed on CG vessels, Iacovou suggests that painters were influenced by both foreign and local traditions.³³ By the CG III (just before 700 BC), bird images acquired a style similar to what would become the standard bird image during the CA period.³⁴ The CG III avian motif consists of a single bird on a vessel which has at least one wing (sometimes two wings) raised, usually facing to the right, and a body with added color as decoration.³⁵ These birds are painted geometrically in a static position with few accompanying decorative elements.

Benson believes that most CG III vessels portraying bird motifs were products of one workshop, known as the Nicosia Bichrome Bowl Workshop (NBB).³⁶ Within the workshop, Benson identifies various painters and groups of artists, such as the Armidale Painter, the Pierides Painter, and the Cesnola Group I.³⁷ It is suggested that the NBB Workshop was located near Tamassos, in the central portion of the island between the Troodos Mountains and the Mesaoria plain, south of Nicosia.³⁸ Additionally, Dimitriou identified another active CG III workshop, the “V-wing Bird Workshop.”³⁹ Only 15 vessels, thus far, have been identified as

³² Iacovou 1988, 2, 75; Vandenabeele 1997, 133

³³ Iacovou 1988, 75.

³⁴ Benson 1975, 137.

³⁵ Benson 1975, 138. Similar to the CG bird motifs, East Greek Bird bowls which developed during the Sub-geometric period (ca. the 1st quarter of the 7th BC) (Cook 1998, 26). Bird bowls typically exhibit a bird outlined in black set within a rectangular frame (Boardman 1965; Coldstream 1968, 289-301; Boardman 1998, 141-142; Cook 1998).

³⁶ Benson 1982, 142; Vandenabeele 1997, 134.

³⁷ Benson 1982, 138-143.

³⁸ Dimitriou 1975, 34; Benson 1982, 143.

³⁹ Dimitriou 1975. The two wings of the bird form of the letter “V,” being the reason for the name of the workshop (Dimitriou 1975, 21-22). The birds, set in panels, are stylized and display triangular tails, heads formed as a dotted circle, and beaks represented by parallel lines (Dimitriou 1975, 33). The workshop was active in the CG III period and early in the CA I period, ca. 775-740 BC (Dimitriou 1975, 33).

being made by the workshop, which makes locating their place of manufacture difficult.⁴⁰ These CG III avian images developed from Late Bronze Age bird styles, and later evolved into a new style used across the island in the CA period.⁴¹

The CA avian images on vases are similar to earlier indigenous bird styles, such as bird representations created by the NBB workshop and the V-wing bird workshop. CA I bird images usually have more detailed features than the CG bird representations. Most of the CA birds are painted on BiCh IV Free Field style jugs, which contrast with the earlier traditions of bird images painted mainly on WP wares.⁴² Additionally, Benson observes some Attic Geometric avian elements in a few of the earliest CA bird representations, such as a flat ovoid body with vertical lines, a wedge shaped tail, and a head created by a circle with a dot inside.⁴³ He believes this CA I bird type immediately derived from Attic Geometric bird style, but Fourrier also sees similarities with Eastern Greek motifs.⁴⁴

In the CA II period, a new style of avian depiction is created near Marion, known as the Marion Bird Style.⁴⁵ The Marion Bird Style is executed on jugs with a figurine attachment holding an oinochoe as a pouring spout across from the handle of the vase. The birds are painted in silhouette, perhaps inspired by the Attic black-figure technique.⁴⁶ Foreign avian styles may have initially influenced vase painters on Cyprus because Cypriot craftsman did not have a long

⁴⁰ Dimitriou 1975, 23. The location of the workshop is unknown (Dimitriou 1975, 31).

⁴¹ Benson 1975, 147.

⁴² Benson 1982, 138; Morris 1985.

⁴³ Benson 1982, 138; Vandenabeele 1997, 134. For more information on Geometric Corinthian birds, see Benson (1989).

⁴⁴ Benson 1982, 138; Vandenabeele 1997, 134; Fourrier 2009, 131-138.

⁴⁵ Vandenabeele 1997, 133.

⁴⁶ Vandenabeele 1997, 134. On technique, see Boardman (1974).

tradition of depicting birds on vases.⁴⁷ However, during the CA, vase painters began to create their own lively style of avian representations, which are discussed below.

Images of avifauna diminished in frequency during the CC period, with the exception of the Marion Bird Style which persisted as an offshoot of workshops in the Amathus region during the CC II (ca. 400-310 BC).⁴⁸ The portrayal of birds on pottery was in steady decline across the island by the end of the CC period. In fact, painted images of birds do not become prevalent again in Cyprus until the Medieval period (12th to 15th century AD) when they appear on local and foreign made glazed pottery (sgraffito and slip-painted ware).⁴⁹

General trends of avian images over multiple time periods have been noted by scholars, as discussed above, but the meanings of the birds are not addressed by any of them. Benson states that the purpose of his publication is to create a corpus of CG vases portraying images of birds, as well as to discuss their style while leaving aside “the relation of bird representations to other motifs, as well as their absolute meaning.”⁵⁰ Karageorghis and des Gagniers created a large compilation of Iron Age vessels with painted images of birds, but only discuss possible workshops and stylistic trends.⁵¹ The next scholar to begin research where Benson and Karageorghis and de Gagnier’s work left off was Dimitriou who recognized a need to identify more pottery workshops on Cyprus during the Iron Age.⁵² Dimitriou examined vessels created in 8th-7th century BC by the Cypriot “V-wing bird-workshop.”⁵³

⁴⁷ Similarly, Amathus style vases were also influenced by foreign motifs, mainly East Greek motifs (Fourrier 2009, 133).

⁴⁸ Vandenabeele 1997, 135.

⁴⁹ On Medieval vessels displaying images of birds, see Von Wartburg (2001).

⁵⁰ Benson 1975, 129.

⁵¹ Karageorghis and des Gagniers 1974.

⁵² Dimitriou 1975.

⁵³ Dimitriou 1975, 33.

Vandenabeele, specifically studying pictorial decorations on Cypriot jugs with figurines holding an oinochoe, believed that more research should be accomplished on the identification and meaning of avian images in Cypriot vase painting.⁵⁴ With no scholars identifying them, Vandenabeele initially states that “a last question remains. What sort of birds were represented?”⁵⁵

Vase Data for CA Avian Images

A large collection of Cypro-Archaic figural vases was compiled and published by Karageorghis and des Gagniers in 1974 and 1979, which include a section on avian images.⁵⁶ Karageorghis and des Gagniers specify that the book is not intended as corpus of pictorial vases, and that their goal is to facilitate further research on the objects and on Cypriot vase painting by making photographs and drawings of a broad selection of vessels available to scholars.⁵⁷ This current study, therefore, uses the work of Karageorghis and des Gagniers as a foundation for the catalog of images of birds on CA vases (Appendix C).

Karageorghis and des Gagniers’ catalog is divided by types of images, or themes, represented on IA vases. Birds on vases are discussed in their own section and comprise about half the examples in the volume. The authors’ identify ten principal variations of bird compositions on CA vases, labeled “a” through “i.” Miniature WP IV and BiCh IV jugs with bird portrayals comprise a separate category of vessels, as identified by Karageorghis and des

⁵⁴ Vandenabeele 1997, 135.

⁵⁵ Vandenabeele 1997, 135.

⁵⁶ Karageorghis and des Gagniers 1974. The vases cataloged are located in various museums across the world, from the Cyprus Museum, to the Louvre, and to the Metropolitan Museum of Art.

⁵⁷ Coldstream 1982, 289.

Gagniers (category “j”).⁵⁸ Although their catalog is a vital source for the study of IA Cypriot pictorial vases, it should be mentioned that it is not intended to serve as a complete corpus of known IA vases. Furthermore, the authors state that vases decorated with birds, as well as fish, are so numerous that it would be impossible to publish all examples within the confines of their two volumes.⁵⁹ To supplement the work of Karageorghis and des Gagniers, this study also includes objects from various museums which are not included in the 1974 publication, as well as vases from the *Corpus Vasorum Antiquorum (CVA)* volumes, and vases from published excavations reports were also incorporated into the study.⁶⁰

The catalog for this dissertation comprises 342 vases decorated with images of birds and dating between the 8th and 5th centuries BC (Table 4).⁶¹ When vases can be securely dated to the CA I or CA II period, it is noted in the catalog. However, the dating of some vases, such as various BiCh wares, is not certain given “the question of the exact dividing lines between CG III and CA I, both in terms of style and of absolute chronology.”⁶² Thus, when the exact date or time period of an object cannot be determined, it is noted in the catalog. Of the 342 vases, 58 are dated approximately between the CG and CA periods, and one is dated between the CAII and CCI periods. There are 284 vases dating within the CA, 179 of which cannot be assigned to a sub-period. Of the remaining vessels, 63 date to the CA I (750-600 BC) and 41 date to the CA II period.

⁵⁸ All of the vessels in the supplement were created in the Nicosia Bichrome Bowl (NBB) Workshop during the CG III period (Benson 1982, 142). Since such miniature vessels were created by one workshop during the CG III period, they are not included in this study.

⁵⁹ Karageorghis and des Gagniers 1974, 2; Karageorghis and des Gagniers 1974, 1.

⁶⁰ Museum publications were used because the vases are readily accessible due to published catalogues and online object records. The *CVAs* were also accessible online through the Beazley Archive. Access to unpublished vases from excavations proved difficult, so only published/accessible vases were incorporated into the study.

⁶¹ Morris (1985, 228) states that Karageorghis and des Gagniers publication lists 228 bird decorated vessels.

⁶² Benson 1977, 395.

Vase Distribution by Date			
CG to CA Vases	No.	CA Vases	No.
CG II - CA I	5	CA I - II	179
CG II - CA II	2	CA I	63
CG III - CA I	28	CA II	41
CG III - CA II	23	CA II – CC I	1
Total	58	Total	284

Table 4. Vase distribution by period.

Birds are depicted on a variety of ware types (Table 5).⁶³ Among the wares included are: BiCh wares III through V (including BiCh III-IV and IV-V), BR wares I (IV) and II (IV), BoR I (III), II, II (IV), III (V), and IV, and WP wares III through V (including WP III-IV and a hybrid). BiCh vessels are the predominant type, comprising 296 examples. The most numerous BiCh ware in the present catalog is BiCh IV, represented by 225 vases, of which 174 are jugs. WP wares are the second most prevalent vessel type with 24 objects cataloged. BR wares comprise 13 examples in the catalog and BoR wares are illustrated in the study with nine vases.

Type of Ware	Number		Type of Ware	Number
Bichrome	296 Total		Black-on-Red	9 Total
Bichrome III	41		Black-on-Red I (III)	4
Bichrome III-IV	5		Black-on-Red II	1 askos
Bichrome IV	225		Black-on-Red II (IV)	2
Bichrome IV-V	6		Black-on-Red III (V)	1 jug
Bichrome V	19		Black-on-Red IV	1 jug
Bichrome Red	13 Total		White Painted	24 Total
Bichrome Red I (IV)	2		White Painted III	4
Bichrome Red II (IV)	11		White Painted III-IV	1 jug
			White Painted IV	9
			White Painted V	9
			Hybrid	1

Table 5. Distribution of wares.

⁶³ In Karageorghis and des Gagnier's publication (1974), BiCh wares comprise 87%, WP comprise 10%, BoR comprise 2%, and BR makes up 1% of the IA avian decorated vessels (Morris 1985).

The most numerous vessel type displaying bird images are BiCh IV vessels. As a pottery type, BiCh IV wares are mainly created as bowls and cups, but images of birds are more frequently painted on BiCh jugs.⁶⁴ In the catalog, 174 BiCh IV jugs display images of birds, while 17 cups and one bowl depict the animal. Usually, the geometric decorations of these vessel types can help identify where they were made since western and northern manufactured BiCh IV vessels typically have circular motifs, while vessels produced in the eastern and southern portions of Cyprus were painted mainly with rectilinear adornments.⁶⁵ Most of the BiCh IV vessels studied with avian motifs, however, do not have such defining characteristics.

Most of the vases in this study produced during the CA II period are BiCh V and WP V wares. BiCh V vessels are in the form of plates or shallow bowls with a flat or downturned rim, barrel-shaped jugs, jugs, aryballoi, kraters, and amphorae.⁶⁶ The figural decorations on the jugs are occasionally inspired by Ionian-Greek figural decoration.⁶⁷ WP V pottery is produced in the same shapes as BiCh V ceramics, and both have similar ornamentation.⁶⁸

The CA vessel shapes which bear avian iconography are limited to jugs, barrel jugs, jugs with a terracotta figurine attachment, amphorae, bowls, stemmed cups, kraters, lekthoi, a chariot model, plates, an askos, and a skyphos. Jugs were the most popular bird-decorated vessels during the CA and represent about 70% of the vases in the catalog, with 239 objects. Of the 239 jugs, 174 are BiCh IV and are mainly decorated in the Free Field style. Barrel jugs (wider and rounder versions of the jug) and jugs with a female terracotta attachment also display images of birds. Stemmed cups, amphorae, and kraters are also common vases which portray birds. The

⁶⁴ Gjerstad 1932, 42-44.

⁶⁵ Gjerstad 1932, 43.

⁶⁶ Gjerstad 1932, 44-45.

⁶⁷ Gjerstad 1932, 45. Ionian vessels have been found on the island as well (Reyes 1994, 141). Also, see Boardman (1998, 141-176) for examples of 7th and 6th century Ionian pottery decoration.

⁶⁸ Gjerstad 1932, 37.

frequency of avian depictions on stemmed cups during the CA may be a holdover from their floruit on stemmed bowls during the CG I and II periods.⁶⁹ Vessel shapes preferentially decorated with birds by CA craftsmen are those with a large area for images to be drawn (See Table 6).

Type of Vessel	
Jug	196
Stemmed Cup	37
Amphora	33
Barrel Jug	32
Krater	22
Jug with attachment	11
Lekythoi	4
Bowl	2
Plate	2
Askos	1
Chariot Model	1
Skyphos	1
Total	342

Table 6. Quantity of the type of vessel with an avian depiction in the catalog.

In the present study of CA birds portrayed on the vases, many factors and details were taken into account. The number of birds depicted on a vase was noted, as well as whether the bird(s) could be identified as a bird of prey, waterfowl, or songbird. The placement of the bird(s) on the vase and the direction each animal faces was recorded. The general characteristics of the birds were documented by noting the shape of each bird's body, the position and size of the neck, how the beak is represented, the arrangement of the legs, and how many "toes" or "claws"

⁶⁹ Benson 1975, 138. Images of birds were also painted on kraters, amphorae, and jugs during the CG, as in the Cypro-Archaic. Benson (1975, 138) states that during the CG, these shapes were painted with images of birds because the vessel shapes allowed for areas large enough for panels to be painted, in which birds and other animals were painted.

each bird is given.⁷⁰ In regards to the plumage of each bird, the position and execution of the wings and tail were documented. Other figures, designs, or elements present on the vases with the birds were also recorded.

The number of birds painted on a single object varies between one and 13 birds. Most vessels (approximately 60% of the catalog) have one bird painted on the vase, the more birds drawn on a vase, the fewer examples are to be found. Table 7 and Chart A below shows the percentages of the vases in the catalog with one through 13 birds shown on a single vessel:

Number of birds on a vessel	1	2	3	4	6	7	8	10	13	Unknown
Number of vessels	206	78	18	24	7	3	1	1	1	3

Table 7. Table showing the number of birds on a vessel corresponding to the number vessels in the catalog.

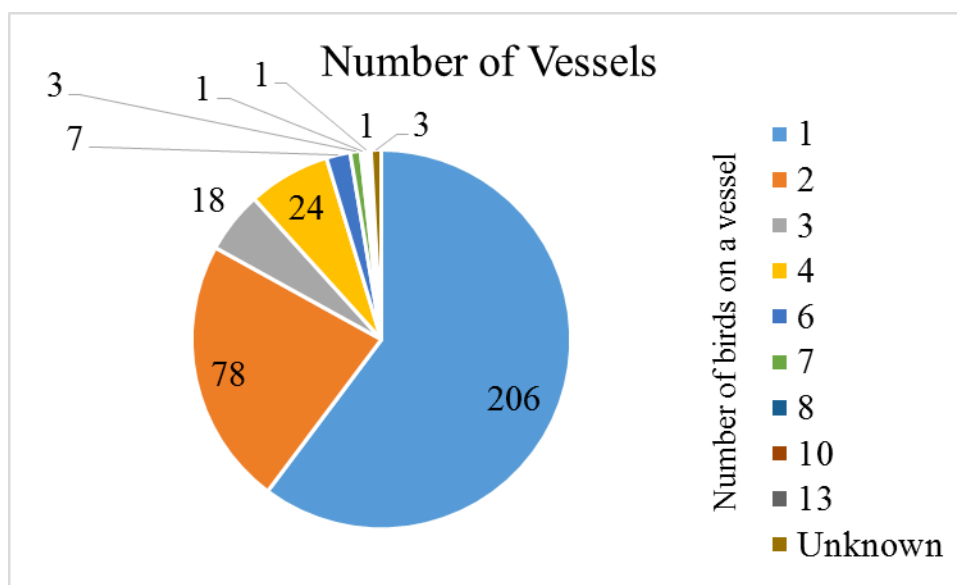


Chart A. A pie chart showing the percentages of vessels in the catalog with the corresponding number of birds shown on an object.

⁷⁰ A very high frequency of bird images have long “toes,” “claws,” or “individual webbing” depicted.

Birds are typically drawn on a vase in a highly visible area, such as on the body, so that a viewer would be able to see the image clearly.⁷¹ About 97% of the vases have the images of the birds located on prevalent spaces, such as the body, shoulder, upper body, or lower body of the vessel.⁷² Among the objects studied, a bowl (V.B.36) and a plate (V.P.340) have birds drawn on the inside of the object, and one plate (V.P.341) has birds located on the outside of the vessel. These open vessels with birds adorning the interior may have been influenced by imported Near Eastern metal plates that situate birds, and other images of animals, on the flat lips and inner areas of open vessel types.⁷³ Portrayals of birds can also be placed on the neck of a vessel, as eight examples in the collection demonstrate.

Birds are almost always shown in profile on CA vases, with the exception of three depictions which are painted as if seen from above.⁷⁴ A majority of the birds on vases, over half the birds cataloged, face right. Few examples show a bird with its body facing right, but the head is turned backwards to face left. For example, a BiCh IV krater located in the Hadjiprodromou collection (V.K.315) depicts five birds in a frieze on both sides of the vessel (Figure 52). Six birds face right, while four have their bodies in profile to the right with their heads turned over their back to face left.⁷⁵ The craftsman could have painted all the birds in the same manner and facing the same direction, but having a few of the figures turn their necks in the opposite direction from the majority of the birds animates to the scene. Whereas animals in LCIIB PWP

⁷¹ For more on the aesthetics of Greek vases, see Steiner (2007).

⁷² There are 12 objects in the catalog for which there is no information for or photographs of to determine the placement of the bird on the vessel.

⁷³ Dikaïos 1948, 323. For examples, see Markoe (1985, 42-29) and a gilt silver bowl in the Metropolitan Museum of Art (74.51.4554).

⁷⁴ Dimitriou (1975, 33) notes that all bird images created by the V-wing bird-workshop during the CG IIIB (ca. 775-740 BC), face right.

⁷⁵ Karageorghis and des Gagniers 1974, XXV.h.13.

pottery are static and the humans are more active. In the CA, vase painters created lively bird figures.⁷⁶

Only 33 objects cataloged depict birds facing left. Occasionally, the birds face left because the scene in which they are drawn is moving or facing to the left, as is the case on a BiCh V bowl (V.B.36), now in the Cyprus Museum (Figure 53).⁷⁷ On the interior of the Cypriot Museum's bowl, there is a procession of at least 15 clothed females. Two of the preserved female figures hold a bird by the neck, and all of the figures in the scene face left. On the bowl, the birds are secondary to the main representation of processing humans and are drawn facing the same direction as the main figures.

One of the three exceptions to birds being drawn in profile, a BiCh IV footed cup/bowl (V.B.35), depicts one of its two birds from an aerial perspective (Figure 54).⁷⁸ The bird shown from above has the same body shape and tail as the bird shown in profile, except that the bird seen from above has two wings painted above and below the body. A second exception can be seen on a jug in the National Archaeological Museum of Athens (V.J.256) (Figure 55).⁷⁹ Two birds face each other, their wings spread out to their sides as if viewed from above. It is speculated by Karageorghis that these creatures are flying fish.⁸⁰ The figures, however, are a rare type of CA bird representation with the typical open triangle tail, small vertical lines on their wings, and two short thin lines for beaks. Accompanying the two birds is a tall stylized plant motif. Benson proposes that highly schematized trees or papyri in CA vase painting may be an

⁷⁶ Iacovou (1997, 66) states that in LCIIIB PWP pottery, the animals are static while the humans are more active.

⁷⁷ Karageorghis and des Gagniers 1974, XXV.i.5.r.

⁷⁸ Karageorghis and des Gagniers 1974, XXV.d.13.

⁷⁹ Karageorghis 2003a, 68, no. 123.

⁸⁰ Karageorghis 2003a, 68.

amalgamation of Egyptian Nilotic scenes and Assyrian motifs.⁸¹ The plant, therefore, may represent a marshy setting.

The third non-profile depiction of CA birds is found on a BiCh IV-V jug in the Hermitage Museum (V.J.241) (Figure 56).⁸² The bird, looking directly upward, is painted next to a male who is about to shoot an arrow. The arched bow, and long, outstretched neck of the bird suggests an active scene. Three lotuses are also shown, suggesting the bird and man are situated in a Nilotic region. Given the iconography of the scene, it may be suggested that the male is actively hunting a waterfowl in a marshy setting. The way the bird fits within the panel and is not for the purposes of accurately depicting bird hunting, but rather, a way to symbolize the action. The scene was most likely inspired by other Nilotic scenes, and it is interesting to note that two of the three exceptions to CA birds painted in profile are both situated next to indicators of a marshy area. Drawing avifauna from a birds-eye view could have been acceptable in CA Nilotic scenes because the craftsman may have wanted to indicate flight or flushing out of birds, as was the case in most Egyptian versions.⁸³

Birds are commonly positioned facing each other or turned towards the center of the scene, which is exemplified by 52 objects studied.⁸⁴ Some of the birds are painted in separate panels flanking a geometric design (V.K.319 and V.K.324) (Figures 57 and 58).⁸⁵ On the one hand, the ornamentation between the birds may be simple, with multiple vertically-placed chevrons between thin vertical lines (V.K.318).⁸⁶ On the other hand, a complex metope design may be applied, as seen on a BiCh IV krater in the Cyprus Museum (V.K.319) (Figure 57). The

⁸¹ Benson 1982, 139.

⁸² Karageorghis and des Gagniers 1974, XXV.i.5.d, p. 34.

⁸³ Benson 1982, 139. For an Egyptian example, see Evans (2012, figure 10.10) and Shonwiler (2012, figure 4.1).

⁸⁴ Two of Karageorghis and des Gagniers' bird groupings, categories "c" and "e", stipulate that two birds face each other or turn towards the center of the vase.

⁸⁵ Dikaïos 1963, Figs. 9 and 10; Karageorghis and des Gagniers 1974, XXV.c.5.

⁸⁶ Karageorghis and des Gagniers 1974, XXV.c.4.

Cyprus Museum krater displays three half concentric semicircles against the thin vertical line of the center panel. Four more thin vertical lines are positioned on either side of the panel while the interior of the panel is decorated with a checkered pattern confined by four thin vertical lines above and below flanked (above and below) by an “X.”⁸⁷ A few vases depict birds flanking an abstract triangle filled with a checkered pattern, as on a BiCh IV jug in the Kolokassides Collection (V.J.106) which portrays two birds flanking a triangular checkerboard design which is outlined by multiple thin lines on two sides (Figure 59).⁸⁸

Avifaunae also can flank a plant motif, as in Karageorghis and des Gagniers’ category “e.”⁸⁹ They are commonly found alongside abstract or stylized palms or lotuses. As seen on a BiCh amphora (V.A.8), birds flank a stylized tree or plant that extends above the birds (Figure 60).⁹⁰ The plant is given three large leaves which extend off each side of the stalk, as well as a root system expressed by short black, undulating lines, and birds’ beaks are drawn in close proximity to the plant as if they are pecking the motif. An abstract plant form can also be seen on a BiCh IV jug Kolokassides Collection (V.J.104), where the plant has a triangular base with two upward-extending leaves and a stalk bearing three radiating bulb forms (Figure 61).⁹¹ The concentric circle bulb forms are reminiscent of abstracted pomegranates, so the craftsman took the most typical part of the plant (the fruit) and placed it on the trunk to suggest the entire tree.

Other more-recognizable abstract and stylized plant forms are depicted, such as lotuses, palms, and papyrus. The birds can be seen pecking the plants or perched in them. The lotus image on a BiCh IV jug in the Pierides Museum - Bank of Cyprus Cultural Foundation (V.J.221)

⁸⁷ Karageorghis and des Gagniers 1974, XXV.c.5. Similar compositions are seen on Greek Geometric and Orientalizing pottery (Boardman 1998, figures 98, 155, 239, and 257).

⁸⁸ Karageorghis and des Gagniers 1974, XXV.e.4. This motif is also depicted on V.J.107 and V.J.108.

⁸⁹ Karageorghis and des Gagniers 1974.

⁹⁰ Karageorghis and des Gagniers 1974, XXV.e.3.

⁹¹ Karageorghis and des Gagniers 1974, XXV.e.5.

is recognizable as such because of its long stem and flowering petals, though the craftsman also took artistic liberties by creating four slightly spiraled leaves extending from the stem (Figure 62).⁹² Similar, but shorter and stouter, images of a lotus are depicted on BiCh IV amphora in the Cyprus Museum (V.A.8).⁹³ A tree depicted with a root system, leaves extending from the trunk, and a full canopy can be observed being flanked by two birds on a WP IV jug in the Pierides Museum - Bank of Cyprus Cultural Foundation (V.J.257) (Figure 63).⁹⁴ The leaves in the canopy have the same stylized concentric circle pomegranate motif and flanking birds as depicted on a BiCh jug from the Kolokassides collection (V.J.104).⁹⁵

The motif of animals flanking plants may have been incorporated into the Cypriot repertoire due to the adoption and adaption of Near Eastern imagery. During the Late Bronze Age, ibex flanking a palm was a popular motif in Levantine pictorial pottery.⁹⁶ Due to the prevalence of birds beside palm trees on CG vases, Steel believes that the bird-palm motif was derived from Near Eastern versions of the bird-palm and ibex-palm images.⁹⁷ These compositions are thought to symbolize fertility in Near Eastern iconography, but such images may or may not have had the same meaning on Cyprus.⁹⁸

The shape of birds' bodies on CA vases varies greatly. In reality, a bird's body is rounded so the animal can be aerodynamic, and likewise in vase painting, a bird is usually rendered with

⁹² Karageorghis and des Gagniers 1974, XXV.e.10.

⁹³ Karageorghis and des Gagniers 1974, XXV.e.3.

⁹⁴ Karageorghis and des Gagniers 1974, XXV.e.14.

⁹⁵ Karageorghis and des Gagniers 1974, XXV.e.5.

⁹⁶ Steel 1997, 40. Greenburg (1987, 64 and 76) discusses how the ibex and palm motif can have cultural-religious significance during the Iron Age in the Near East. On Late Bronze Age Near Eastern painted pottery, horned animals usually flank a palm, but occasionally other animals will also be depicted flanking a palm (May 1939). When animals flank a tree in Near Eastern art, the composition is usually considered to have a religious significance tied to a female goddess (May 1939). Occasionally, birds are also depicted flanking palm motifs in Levantine pottery (May 1939; Greenburg 1987, 64 and 76; Steel 1997, 40.).

⁹⁷ Steel 1997, 41.

⁹⁸ Steel 1997, 39.

a rounded body.⁹⁹ The most common body type for birds in CA vase painting is an almond shape (an oval that is wider at one end than the other) represented by 218 vases presented here. Oval body types are the second most common body shape, with 48 vessels cataloged. Most of the oval body types are depicted on BiCh IV wares, as are the almond-shaped body examples. The third most common body type, with 44 objects cataloged, is a teardrop shape (an exaggerated almond shape with one end very wide in comparison to the other end that is thin and pointed). Other body shapes recorded in the study are crescent moon shaped (9 vases), circular (12 vases), half-circular (7 vases), and rectangular (1 vase). There are 5 birds, however, which have unique body shapes. Table 8 below shows a distribution of avian body types:

Shape of Body	Number of vessels
Almond	218
Oval	48
Teardrop	44
Circular	12
Crescent Moon	9
Half Circular	8
Rectangle	1
Unique	5
Total	345

Table 8. Distribution of avian body types in relation to the number of vessel types that appear on in the catalog. There are more than 342 birds noted because occasionally, two birds on vessel will have different body shapes.

The prevalence of rounded body types is not unusual given the shape of real birds, and such body shapes also were common in Attic Greek vase painting during the Late Geometric

⁹⁹ Avid bird-watchers today are trained to identify a bird based on its silhouette since its outline may be the only distinguishing feature, if color cannot be observed given distance to the bird.

period (ca. 900 – 700 BC).¹⁰⁰ Some of the earliest images of birds painted by the Amathus Painter, during the CA I period, were likewise drawn with ovoid to slightly flat ovoid bodies (V.K.317).¹⁰¹ Indeed, the early CA I body type created by the Amathus Painter was most likely derived from Attic Geometric bird images, though CA painters went on to expand upon the Attic form.¹⁰²

The bodies of the birds can exhibit various combinations of motifs. Earlier CG IIIB (ca. 775-740 BC) avian depictions are not given as much variety and are usually painted in silhouette or outlined.¹⁰³ During the CA period, the bodies of the birds become more segmented and more designs are used. The bodies could also be decorated with linear infill “until the whole body [was] reserved and filled with decorative motifs,” giving the impression of a non-realistic creature “whose primary purpose is to decorate rather than to fly.”¹⁰⁴ It has been hypothesized that some of the designs on the bodies resemble textile patterns.¹⁰⁵

The outline and infill of the CA bird bodies may be a solid color, rendered in either black or red (V.J.104).¹⁰⁶ Most bird images are predominantly created in an outline technique with geometric designs added in black or red accents. Most of the body decoration is confined within an oval which resembles a wing on the side of the body. Vertical and horizontal lines are a favorite geometric design, and sometimes both are used together on one body. The typical use of vertical line ornamentation can be seen on a BiCh IV cup housed in the Pierides Museum - Bank of Cyprus Cultural Foundation (V.C.46) (Figure 64). The birds on the cup are given thin black

¹⁰⁰ The birds on the Attic vases were given rounded ovoid to flat bodies (slightly almond shaped), and are either painted in silhouette or outlined with vertical lines drawn inside the bodies. For an example, see an Attic LG:Ib kantharos in the Athens National Museum, no. 18422 (Boardman 1998, 27 and figure 64).

¹⁰¹ Karageorghis and des Gagniers 1974, XXV.h.11; Benson 1982, 138.

¹⁰² Benson 1982, 138.

¹⁰³ Dimitriou 1975, 33.

¹⁰⁴ Dimitriou 1975, 34.

¹⁰⁵ Karageorghis and des Gagniers 1974, 75.

¹⁰⁶ Karageorghis and des Gagniers 1974, XXV.e.5.

vertical lines on half the body, while the remaining part of the body is painted solid red.¹⁰⁷ When horizontal and vertical lines are used together on the bodies of CA birds, the vertical lines are usually positioned near the bird's chest while the horizontal lines are painted near the tail, as seen on a BiCh IV jug also in the Pierides Museum - Bank of Cyprus Cultural Foundation (V.J.234) (Figure 65).¹⁰⁸

Concentric semicircles, and occasionally circles, are preferred as accents for the bodies. Most avian bodies that display concentric semicircles have the designs placed where horizontal lines are usually drawn on the body – close to the chest – as on a BiCh jug in the Cyprus Museum (V.J.151) (Figure 66).¹⁰⁹ On the Cyprus Museum jug, the bird, whose body is defined by an outlined circle, displays concentric semicircles of thin black lines near its chest. Another BiCh IV Free Field jug in the Cyprus Museum (V.J.201) exhibits a modification of the pattern with a bird bearing quarter semicircles and concentric semicircles.¹¹⁰ The rest of the body is not covered by lines, but is filled in with red paint. The use of concentric circles and vertical and horizontal lines can be combined in complex ways, as seen on a BiCh IV jug in the Louvre (V.J.173).¹¹¹

There is no standard set of motifs employed to adorn avian bodies on CA vases. It appears that CA vase painters were experimenting and were only confined by the physical space of the bird's body. However, some craftsmen preferred various body ornamentations over others, so decorative choices can help identify hands of artists or workshops. When different birds' shapes and body patterning are similar, the birds may have been created by the same artist or workshop. For example, the birds on two BiCh jugs in the Cyprus Museum (V.J.229 and

¹⁰⁷ Karageorghis and des Gagniers 1974, XXV.a.14.

¹⁰⁸ Karageorghis and des Gagniers 1974, XXV.f.22.

¹⁰⁹ Karageorghis and des Gagniers 1974, XXV.g.20.

¹¹⁰ Karageorghis and des Gagniers 1974, XXV.g.37.

¹¹¹ Karageorghis and des Gagniers 1974, XXV.g.35.

V.J.162) have the same teardrop body shape ornamented with three sets of concentric semicircles, indicating that the birds may have been painted by the same artist or in the same workshop.¹¹² Benson has taken a similar approach to defining workshops or painters; he takes into consideration not just body adornments, but a wide variety of elements in order to attribute an individual vase.¹¹³

Necks of avifaunae on CA vessels may vary as well. The necks are chiefly painted in three positions: held upward above the body, angled down towards the ground, or extended horizontally out in front. The preferred position is to have the neck held up above the body, as exemplified by 215 vases in the catalog. Fifteen vessels show the birds with their necks and heads down towards the ground, and only 6 hold their necks stretched out horizontally.¹¹⁴ Interestingly, if more than one bird is painted on a vase, the birds can have their necks rendered in different positions, which adds a sense of liveliness and animation to the composition.

Birds' necks also vary in length and thickness on CA vases. The lengths can range from short to long, in relation to the proportions of the wings and body. For example, a bird with a short neck can be seen on a BiCh IV jug located in the Pierides Museum - Bank of Cyprus Cultural Foundation (V.J.119) (Figure 67).¹¹⁵ The animal has a large, oval body with flowing wings and a short, red-painted neck. Its neck may have been shortened in order to fit within the space between the horizontal lines of the composition. Other examples, however, clearly show short necks, as on another BiCh IV jug (V.J.128), kept in the Cyprus Museum, where the neck could have been extended to be proportionate, but the craftsman chose not to do so.¹¹⁶ Ideally,

¹¹² Karageorghis and des Gagniers 1974, XXV.g.18 and XXV.g.26.

¹¹³ Benson 1982.

¹¹⁴ There are five vases in this study for which there is no information on the way the birds position their necks.

¹¹⁵ Karageorghis and des Gagniers 1974, XXV.b.14.

¹¹⁶ Karageorghis and des Gagniers 1974, XXV.g.34.

the longer the neck, the more likely the image is meant to represent a waterfowl, like a wading bird.¹¹⁷

The width of bird necks also ranges dramatically. The thinnest neck among the sampled vases is drawn as a single brush stroke, while the thickest neck is depicted as an outline of a right angle triangle with the neck being thickest at the base. Most of the short necks are wide, as on the BiCh jug in the Cyprus Museum (V.J.128).¹¹⁸ If the neck is wider than a brushstroke, then it is often ornamented either filled with a single color (black or red) or ornamented with thin horizontal lines. Horizontal lines can also fill the entirety of the neck (V.A.8), or the lines can take up the lower portion of the neck only (V.J.163).¹¹⁹

There is no standard size or placement for the legs of avian figures on pictorial vases, however, earlier leg styles can occasionally be executed during the CA period. On PWP wares during the early CG period (ca. 1050 BC), birds are portrayed with straight legs, a detail that may have been inspired by Syro-Palestinian or Mycenaean bird images.¹²⁰ During the CG III, avian images produced by the V-wing bird-workshop (ca. 775-740 BC) have legs divided into three parts: the upper leg which tapers down, a mid-leg which is the longest, and then the talons.¹²¹ The legs are then set at right angles to each other. A similar leg style executed by the V-wing bird-workshop is retained in the CA period, but occasionally the lengths of the three parts can vary and the legs are not always drawn in three parts. Examples of these jointed legs can be seen on a BiCh jug in the Ashmolean Museum (V.J.163) (Figure 68), where the bird's legs are divided into three parts: the upper leg jointing about half way down the leg, and multiple long

¹¹⁷ See Chapter 1 for more on waders.

¹¹⁸ Karageorghis and des Gagniers 1974, XXV.g.34.

¹¹⁹ Karageorghis and des Gagniers 1974, XXV.e.3 and XXV.g.56.

¹²⁰ Benson 1975, 133-134.

¹²¹ Dimitriou 1975, 33.

thin talons.¹²² Such jointed legs with long shanks is a Cypriot trait not found on Attic Geometric pictorial vases.¹²³ Usually, the legs of the CA birds are stylized and indicated by a single black line. Some bird figures, however, are more realistically drawn and the legs will have more emphasis on musculature or size in relation to the body.

Typically, the legs are painted below or underneath the body, as 320 examples in the catalog show. Legs can be standing on a “ground line,” tucked up underneath their bodies, or hanging down from their body. It is uncommon for a CA vase painter to depict the legs upward or out in front of the body, though the birds on a BiCh IV jug in the Metropolitan Museum of Art (V.J.99) are painted as if they are reaching out towards the humans with their talons (Figure 69).¹²⁴ The position of the legs, when they are angled outward, seems to denote a directionality of the scene, or point to the center on important element of the composition.

The legs are usually constricted by the panels or friezes in which the birds are drawn, unless the bird adorns a Free Field style vase. If a single avian image is confined to a panel, sometimes the legs are truncated or tucked under the body so that they can be drawn without extending into other decorative zones. On a BiCh IV barrel jug in the University of Pennsylvania Museum (V.C.58), the bird in the central panel is angled up to fit within the given zone and the talons are drawn curving down and under the foot.¹²⁵ The talons may have been drawn this way to fit within the predefined space, or the craftsman was experimenting with the representation of the bird’s feet.

If linear decoration is painted on a vessel, usually the craftsman takes advantage of the lines and paints the bird as “walking” or “landing” on the linear decoration as if it were a ground

¹²² Karageorghis and des Gagniers 1974, XXV.g.56.

¹²³ Benson 1982, 138.

¹²⁴ Karageorghis and des Gagniers 1974, XXV.i.5.k.

¹²⁵ Karageorghis and des Gagniers 1974, XXV.e.16.

line.¹²⁶ On a BiCh V footed cup (V.C.54), birds are shown standing on a ground line with a plant motif that is “rooted” on the ground line (Figure 70).¹²⁷ In other instances, the border may be a logical place for the birds’ feet and may not have been intended to be a ground line. For example, the birds’ feet touch the ground line on a BiCh IV bowl (V.C.46), but their legs are not fully extended suggesting that they could be landing or still in flight, but not standing on a surface.¹²⁸

Birds’ feet on CA vase painting are not diagnostic of what type of bird is represented, unless the entire bird is rendered fairly naturalistically. The feet of the birds are portrayed with little detail and realism, typically with “toes” or talons only roughly indicated. The convention for painting bird feet was to paint three or more long thin lines stemming from one long line which is the continuation of the leg (V.J.159) (Figure 71).¹²⁹ The number of talons depicted on birds typically range from two to seven, but one example here has nine talons. There is no correlation between talon number and the types of vessels, or between talon number and other images painted on the vessel, and the number of talons seems to be at the discretion of the painter. There are 26 recorded occasions in the catalog where birds’ feet differ from this norm of long talons. These images exhibit either no delineated foot (only one continuous line), a foot indicated as a horizontal line at a right angle to the leg, or no feet or legs at all.

Some CA avian representations are given a few long talons with one shorter toe extending from the leg. The shorter talon, or *hallux*, is a characteristic of almost all bird species, and can be represented in CA art as a thin straight line or a short slightly hooked line.¹³⁰ For example, live waterfowl (such as the Mallard) have a short *hallux* located above the foot, as well

¹²⁶ A typical composition of the NBB workshop, during the CG III, is drawing the feet forward, as if the bird is about to land on the ground (Reyes 1994, 112).

¹²⁷ Karageorghis and des Gagniers 1974, XXV.c.7.

¹²⁸ Karageorghis and des Gagniers 1974, XXV.a.14.

¹²⁹ Karageorghis and des Gagniers 1974, XXV.g.36.

¹³⁰ Terres 1995, 473.

as webbing between the individual talons.¹³¹ The bird on a BiCh jug in the Cyprus Museum (V.J.129) is similar to a duck, and is given a *hallux*, but is painted without webbed feet.¹³² Since ducks do not have un-webbed talons, painting multiple individual toes (or talons) on a bird was most likely done to signify bird feet in general. It appears that the feet of CA painted birds are rendered conventionally and are not necessarily accurate depictions of real bird feet.

Birds' beaks on CA vases were also created in a conventional or stylized manner. Almost all bird images studied have two thin lines representing a beak, which stems from the CG tradition of beak representation.¹³³ Occasionally on CA vases, a third thin line is placed between the two lines to represent the tongue of the bird. As drawn on a BiCh IV jug in the Cyprus Museum (V.J.154), the tongue is shown as a thin black line between the beak, but shorter than the length of the beak (Figure 72).¹³⁴ In other occasions when a tongue is depicted, it can be almost as long as the beak, like an example painted on another BiCh IV jug in the Cyprus Museum (V.J.167).¹³⁵ Since tongues are not a common feature in CA vase painting, there is no canonical imagery or standardization. Beaks can also be represented by a single straight line, as cataloged in 41 examples.¹³⁶ This single line technique may have been adopted from styles of avian beaks on Attic Geometric vases.¹³⁷

Another way in which CA beaks can be represented, as illustrated by at least 23 examples, is by a thin and thick line which are connected by short thin vertical lines. In a few images (7 documented cases) where the beak is composed of a thin and thick line, the beak is

¹³¹ Terres 1995, 284. On birds which mostly walk on or stand on the ground, the *hallux* will be raised above the level of other toes to help facilitate walking (Terres 1995, 284).

¹³² Karageorghis and des Gagniers 1974, XXV.g.30.

¹³³ Dimitriou 1975, 33; Benson 1982, 139.

¹³⁴ Karageorghis and des Gagniers 1974, XXV.g.27.

¹³⁵ Karageorghis and des Gagniers 1974, XXV.g.44.

¹³⁶ Karageorghis and des Gagniers 1974, XXV.g.12.

¹³⁷ Benson 1982, 139. See Boardman (1998, image no. 64 and 73) for examples of birds on Attic vases painted with beaks painted as a single brush stroke.

also slightly hooked. Unless a bird is painted naturalistically, the beak may not be an indicator of the type of bird represented on CA vessels.

Bird wings on CA vases are captivatingly rendered in diverse positions with added decoration. Since avifauna are shown in profile, usually one wing (the wing opposite the side from which the bird is shown) is drawn up above the back. This convention for depicting one wing raised off the back began with CG III avian images.¹³⁸ In CA art, both wings can also be pulled up and off the side of the body or drawn above the back. There seems to be no significance as to whether one or two wings are shown, but rather it depends on the craftsman and how the figures fill the space on the vessel. The various wing types are almond-shaped or oval-shaped wings; a straight line with a slightly undulating line underneath creating a rounded triangle shape/sail-shaped wing; a wavy, scarf-like wing (sometimes with tassels on the end); rectangular wings; a straight line for a wing; and a straight line with a circle on the end as a wing. The most frequently created types are the almond- or oval-shaped wings, as well as the sail-shaped wing. Almond- and oval-shaped wings are typically found on BiCh IV Free Field jugs (V.J.167).¹³⁹

An unusual example of wing placement can be seen on a BiCh IV footed cup housed in the Metropolitan Museum of Art (V.C.63) (Figure 73).¹⁴⁰ The footed cup depicts the bird's two wings outstretched behind its back and neck, displayed like the Egyptian winged sun disk, as discussed in Chapter 1.¹⁴¹ The similarity between the winged sun disk and the image on the cup may be a coincidence because the painter was trying to fill the space within the panel, or the

¹³⁸ Benson 1982, 139. Two wings were rarely drawn on CG III vases, and when two wings were depicted they resembled “bees’ wings” as relatively small oblong shapes (Benson 1982, 139). Cypro-Geometric birds, as painted on PWP vases, were also occasionally given two wings with fringing on the ends (Benson 1975, 134).

¹³⁹ Karageorghis and des Gagniers 1974, XXV.g.44.

¹⁴⁰ Karageorghis and des Gagniers 1974, XXV.a.19.

¹⁴¹ Shonwiler 2012.

painter mimicked Egyptian images of spread bird wings to suggest protection. The wing type on this bird is thus far unique among CA vases.

Some vase painters or workshops preferred to use similar types of wing structure and wing patterning on avifaunae portrayals. For instance, the scarf-like wing is not a frequently employed wing type, but two BiCh jugs, V.J.150 and V.J.151, exhibit such wings.¹⁴² The birds on the two jugs are given long rectangular wings which end with multiple thin tassels (Figures 74 and 75). The wings are filled with thin vertical lines and a few short horizontal lines. Such similarities suggest that the vessels were painted by the same artist, or perhaps in the same workshop.¹⁴³

The wings of the birds, no matter their shape, were painted in diverse manners in CA pictorial vase painting. The preferred method of decoration, however, was to fill the wing with vertical or horizontal lines. For example, on a BiCh III jug (V.J.76) housed in the Cyprus Museum, the bird displays one raised wing outlined in black with diagonal lines filling the wing (Figure 76).¹⁴⁴ Occasionally, vertical and horizontal lines were used together inside the wing, giving the illusion of texture that may have been indicated feathers. The extended wing of a bird on a BiCh IV jug in the Kolodassides Collection (V.Jb.295), for example, is decorated with thin horizontal black lines stemming from near the body to the mid-wing, where four thicker, horizontal black lines are drawn.¹⁴⁵ The juxtaposition of the linear decoration gives the allusion of texture, also simulating the difference between birds' secondary and primary feathers (Figures

¹⁴² Karageorghis and des Gagniers 1974, XXV.g.19, XXV.g.20.

¹⁴³ More than just the wings were taken into account in order to identify these works by the same craftsmen or workshop, such as the style of the beak, face, and tail.

¹⁴⁴ Karageorghis and des Gagniers 1974, XXV.b.9.

¹⁴⁵ Karageorghis and des Gagniers 1974, XXV.b.23.

77 and 41).¹⁴⁶ Concentric semicircles can also be drawn to fill a wing. The wings also can be painted in one solid color, either black or red, or left the color of the slip used on the vessel.

The most elaborately decorated wings resemble textiles, as may be seen on some BiCh IV jugs (V.J.128 and V.J.173) (Figure 78).¹⁴⁷ In these examples, the intersection of groups of thin lines in various directions alludes to warps and wefts. Likewise, the bird on a Free Field BiCh IV jug in the Cyprus Museum (V.J.131) is drawn with a textile-like checker pattern in the middle of the wing, flanked by thin vertical and horizontal lines (Figure 79).¹⁴⁸ The same textile-like pattern on the wing is also painted on the body. In general, however, the patterning of the wings does not always match the designs on the body.

The body of a bird may also have added designs which are similar to the wing motifs. In some instances, what looks like a wing in profile against the body may actually represent the side of the body. For example, on a BiCh jug (V.J.224), two wings of the bird are painted above the back, while the side of the animal is also decorated (Figure 80). It must be noted that on 17 vessels in the catalog, no wings were indicated on the birds.¹⁴⁹ When no wings are visible, it is assumed that the wings are down or flattened against the body since the image has all other identifying elements of an avian figure.

Bird tails, like the wing designs, are also subject to an artist's imagination. Most representations of tails consist of a triangle extending from the rump of the animal. This type of tail is similar to Attic Geometric and CG avian painted images which are characterized by a "wedge tail which may either have hatching or be painted solid."¹⁵⁰ The typical triangular tail

¹⁴⁶ See Kourtellarides (1998, 25) for a diagram and description of birds' wing feathers.

¹⁴⁷ Karageorghis and des Gagniers 1974, 75, XXV.g.34, XXV.g.35.

¹⁴⁸ Karageorghis and des Gagniers 1974, XXV.g.31.

¹⁴⁹ Karageorghis and des Gagniers 1974, XXV.g.42. For examples, also see V.A.26, V.J.260, V.J.266, V.J.262.

¹⁵⁰ Benson 1982, 138. A triangular tail, which can either be hatched or solid, appears on the typical bird images created by the V-wing bird-workshop (Dimitriou 1975, 33). An example of a bird with a wedge tail on an Attic

can be seen on a BiCh III jug in the Pierides Museum - Bank of Cyprus Cultural Foundation (V.J.82) where the tail is devoid of color (Figure 81).¹⁵¹ Triangle tails can also be decorated with added vertical lines (V.J.91) or multiple nested triangles (V.J.121 and V.J.179).¹⁵² Multiple chevrons, or “>” shapes, can be used to form tails as well. Chevron tails are frequently used on Free Field BiCh IV wares (mainly jugs), and the catalog contains at least 20 birds with the feature. A single chevron may also be used as a bird tail, but it is less common.¹⁵³

Elongated bodies ending in a point are also commonly used to create birds’ tails. On a BiCh jug in the Pierides Museum - Bank of Cyprus Cultural Foundation (V.J.178), the outline of the bird continues past the bird’s rump, creating a short thin, single-line, tail.¹⁵⁴ Occasionally, multiple thin lines extend from the rump of the bird, as seen on a different BiCh IV jug (V.J.192), housed in the Metropolitan Museum of Art, where six thin black lines represent tail feathers (Figure 82).¹⁵⁵ CA craftsmen also occasionally created more naturalistic bird tails by painting individual tail feathers. Such individual feathers are rendered by a single brush stroke in either added black or red paint, black being more common and red employed as an accent. For example, a bird on a BiCh IV jug kept in the Louvre’s collection (V.J.197) displays long individual tail feathers with medium-sized brush strokes which alternate between black and red (black being the outside tail feather color).¹⁵⁶

As has been demonstrated, some elements of the avian iconography are canonical throughout CA vase painting, while other elements are frequently altered at the discretion of the painter. A standard CA bird is painted in a fairly visible location on a vessel. Usually, it is shown

Geometric vessel can be seen on an Attic krater attributed to the Trachones Workshop, dated to around 725 BC, in the Metropolitan Museum of Art (MM 14.130.14) (Benson 1970, plate XXV.20).

¹⁵¹ Karageorghis and des Gagniers 1974, XXV.b.11

¹⁵² Karageorghis and des Gagniers 1974, XXV.i.10.b and XXV.i.10.c; Lubsen-Admiraal 2004, p. 160, no. 3.

¹⁵³ For an example, see V.A.8.

¹⁵⁴ Karageorghis and des Gagniers 1974, XXV.g.32.

¹⁵⁵ Karageorghis and des Gagniers 1974, XXV.g.33.

¹⁵⁶ Karageorghis and des Gagniers 1974, XXV.e.6.

in profile facing to the right and holding its head up above the body. Though the body shape varies, it is usually rounded to indicate the aerodynamic shape of avifaunae. Ornamentation on the bodies and wings consist of geometric (linear and circular) designs which were left to the discretion of the craftsman or workshop. The lengths and thickness of the necks, legs, and talons vary in order to fit within a particular panel or space on the vessel, as well as occasionally being determined at the painter's preference. The necks are typically held up above the body, with a few exceptions, and are usually rendered by either a single brush stroke (thick or thin) or by two lines that can be in-filled with color or horizontal lines. A rounded body, one or two wings shown above the back, wings and body decorated with geometric motifs, legs down below the body with individual talons, a beak represented by one or two thin lines, and the tail in a triangular shape or as individual feathers are preferred.

Associated Imagery and Decorative Motifs

Birds on CA vases were frequently portrayed in company of other animals, humans, or plants.¹⁵⁷ They are most frequently shown with humans (24 examples in this catalog) and fish (10 examples), but are also associated with a variety of other species (Table 9). Also commonly shown with birds are goats, bulls, deer, and horses. Additionally, a few birds alongside lions, sphinxes, boars, chariots, dogs, generic quadrupeds, serpents, and worms are known on vases.

¹⁵⁷ Karageorghis and des Gagniers' (1974) group "i" incorporates the relationship of bird images to such figures. The authors note that birds are depicted specifically with lions (i.1), chariots (i.2), bulls (i.3 and i.4), humans (i.5), horses (i.6), sphinxes (i.7), deer (i.8), goats (i.9), fish (i.10), serpents (i.11), and occasionally non-identifiable figures (i.12).

Type of Figure	Number of vessels
Human	24
Fish	10
Goat	6
Bull	5
Deer	5
Horse	5
Lion	3
Sphinx	3
Boar	2
Chariot	2
Dog	2
Quadruped	2
Serpent	2
Worm	2

Table 9. Number of vessels corresponding to the type of figures represented with bird images.

There are multiple scenes on vases in which birds are portrayed in the presence of humans. In particular, hunting scenes will include images of birds. There are also compositions where humans are shown holding birds in their hands or are situated next to the animal. When birds are held by humans, the animal is commonly grasped around its neck. In compositions where birds simply accompany humans, the birds are usually off to the side and are not the main focus of the scene.

Most hunt scenes represent birds followed by a human. On the shoulder of a WP III amphora (V.A.29), for example, a human painted in silhouette is shown with a drawn bow about to shoot a fleeing avifauna (Figure 83).¹⁵⁸ There is also a more animated hunt scene on a BiCh IV jug now housed in the Louvre (V.J.185).¹⁵⁹ On the jug, a bird is pursued by a man on horseback. The horse's legs are spread apart to provide a sense of movement, and the bird

¹⁵⁸ Karageorghis and des Gagniers 1974, XXV.i.5.b. A similar scene is portrayed on a BiCh IV jug (V.J.237) as well (Karageorghis and des Gagniers 1974, XXV.i.5.l).

¹⁵⁹ Karageorghis and des Gagniers 1974, XXV.i.6.a.

twisting neck and outstretched wings add to the animation of the scene. Even though there are no weapons clearly in evidence, the energy of the scene suggests the man is hunting the bird. Xenophon states that young men would hunt wild animals on horseback with a bow and arrows or other weapons, so the scene may reflect contemporary practice on Cyprus at the time the vessel as painted.¹⁶⁰

Another notable vessel also portray the pursuit of birds. On a partially-preserved BiCh IV jug (V.J.186), two humans with bird-like heads surmounted with a crest are shown hunting birds (Figure 84).¹⁶¹ One of the human figures holds a bird by its neck in one hand and an axe in the other, suggesting the bird's imminent death or butchery. Two more birds flank the humans: one flies with wings outstretched, while the other faces right and turns its head back towards the center of the composition. The scene depicts the aftermath of tracking and attempting to kill birds. Comparatively, a CG BiCh I plate from a tomb in the Karpas, located in the Louvre, depicts two humans with similar bird-like heads and crests (Figure 85).¹⁶² On the base of the plate, the bird is painted above, or standing on, a comb motif which has been hypothesized to represent a textile, a woven object, a cage, or a net. Vlachou posits that comb motifs in Cypriot vase painting represent cages or traps for avifaunae.¹⁶³ Thus, the comb motif on the Louvre plates most likely represents a net in which the humans will catch the birds. Ancient literary sources indicate that an effective method to catch birds was by throwing nets over trees or shrubs in order to trap the birds sitting or nesting in the trees, as discussed in Chapter 1.¹⁶⁴ Therefore,

¹⁶⁰ *Cyropaedia* 1.2.9-13; Pollard 1977, 15.

¹⁶¹ Karageorghis and des Gagniers 1974, XXV.i.5.e.

¹⁶² Louvre MNB 373 (A154); *CVA* 5.8, 23, no. 11 and 12; Karageorghis and des Gagniers 1974, 102, IX.6.

¹⁶³ Vlachou 2012.

¹⁶⁴ Pollard 1977, 15; Houlihan 1986; Calder 2011, 59; Bailleul-LeSur 2012, 24-25. Aristophanes (*Birds* 1072) refers to netting birds in order to capture them alive or dead.

the plate may depict the act of hunting the birds, while the jug shows what happens after the birds are caught.

As portrayed in the hunting scene on the jug, birds are typically shown grasped by the neck. For example, on a BiCh IV jug (V.J.190) in the British Museum, a male holds a small bird up to his face.¹⁶⁵ In his other hand he holds a stick, and a pointed club rests off to the side. The stick in the hand is presumably a liming rod, and the club beside him is most likely a weapon which will be used to crush the bird's head. Another vessel, a BiCh jug (V.J.183) in Paris, also portrays a human holding an avian with outstretched wings, perhaps also insinuating the capture of a bird.¹⁶⁶

When humans accompany birds, the humans may be portrayed smelling a lotus. In a ritual procession scene on the interior of a BiCh V bowl (V.B.36), each human can be seen holding a bird by its neck and smelling a lotus held in the other hand (Figure 53).¹⁶⁷ A variant compositions shows humans sniffing lotuses but not holding birds, as depicted on a BiCh jug in the Louvre (V.Jb.273).¹⁶⁸ On the Louvre jug, two humans each smell a lotus held in their left hands, while two birds confront a larger lotus.¹⁶⁹ The scene is an example of a composition where the birds are neither being held, nor are part of a hunt scene.

Birds may be painted by themselves without any associated imagery, but most of the objects cataloged (287 vases) have some added decoration accompanying the avian portrayals.¹⁷⁰ There is a variety of ornamentation on vessels with birds and additional motifs mainly consist of swastikas, lotuses, chevrons, chevron arrows (chevrons creating a pointed arrow), "M"s, "W"s,

¹⁶⁵ Karageorghis and des Gagniers 1974, XXV.i.5.i.

¹⁶⁶ Karageorghis and des Gagniers 1974, XXV.i.5.h.

¹⁶⁷ Karageorghis and des Gagniers 1974, XXV.i.5.r.

¹⁶⁸ Karageorghis and des Gagniers 1974, XXV.i.5.j.

¹⁶⁹ Karageorghis and des Gagniers 1974, XXV.i.5.j.

¹⁷⁰ Thirty vessels have no associated imagery with the birds depicted, but five have no photograph or information in order to identify associated imagery.

rosettes, dotted rosettes, dotted “X”s, plants, palm trees, trees, pomegranates, staffs, concentric circles with short radiating lines, and circles (Table 10 and Chart B). Lotuses are the most frequent accompaniment for birds, as exemplified by 84 objects in the catalog, followed by the swastika.¹⁷¹ Swastikas commonly appear by a bird’s head (above, below, or in front of the beak) or above the back, as exemplified on a BiCh jug in the Cyprus Museum (V.J.158) (Figure 86).¹⁷² Chevrons and chevron arrows are also frequently painted on bird vessels.¹⁷³ Typically, chevrons or chevron arrows are located below the beak or behind the bird, but always point upward.¹⁷⁴ These linear decorative motifs were in use for hundreds of years, thus, the CA painters were using typical Cypriot filler images or stock motifs.¹⁷⁵

Associated Images	Number of vessels with image
Lotus	89
Swastika	79
Chevron arrow	57
Plant motif	51
Circle	25
Dotted X	22
Staff	13
“W” motif	17
Chevron	13
Tree motif	10
Rosette	12
Pomegranate	7
Palm tree	6
"M"	3

Table 10. Table showing associated imagery with birds on CA vases and their frequency on vessels in the catalog.

¹⁷¹ Swastikas were common additions on PWP CG III vases (Benson 1975, 138).

¹⁷² Karageorghis and des Gagniers 1974, XXV.g.39.

¹⁷³ V.J.206 and V.J.151.

¹⁷⁴ Chevrons, a chevron flanked by triangles, zigzags, and simple triangles were also employed on earlier CG IIIB vases, and were especially used by the Amathus Painter (Dimitriou 1975, 33).

¹⁷⁵ Dimitriou 1975, 33.

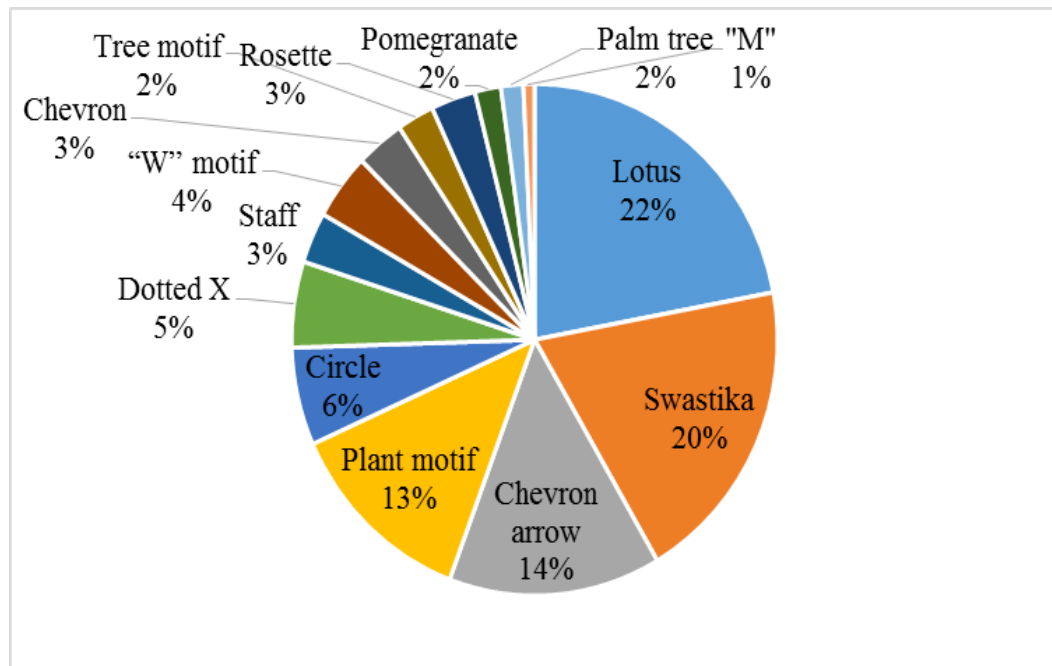


Chart B. Pie chart showing associated imagery with birds on CA vases and their frequency on vessels in the catalog.

Plants and possible plant motifs are also found with images of birds. Plant motifs differ from lotus and tree imagery because they do not have a bud or flower (like a lotus), nor do they have a distinctive trunk with multiple branches (like trees). Occasionally, a plant or plant motif stems up from the lower neck or upper back of a bird, as some BiCh jugs display.¹⁷⁶ The plant “growing” from the body of the animal may be an interpretation of a naturalistic backdrop, just like compositions in which the plant can clearly be seen running behind the bird’s neck (V.J.212) and not originating in its back.¹⁷⁷ Thus, the presence of such plants or lotuses may symbolize a Nilotic scene without multiple details added to the composition. More comprehensive scenes create an overt Nilotic atmosphere with multiple lotuses, such as on a CA II BiCh V jug located in the Cyprus Museum (V.J.242) (Figure 87).¹⁷⁸

¹⁷⁶ For examples, see V.J.212, V.Jb.287, and V.Jb.294.

¹⁷⁷ Karageorghis and des Gagniers 1974, XXV.f.12.

¹⁷⁸ Karageorghis and des Gagniers 1974, 78.

The other motifs associated with bird images listed in Table G. do not appear with great frequency. There is, however, a pattern to when some of the motifs accompany bird iconography. For instance, the “M” and “W” designs almost exclusively appear on BiCh IV jugs. Likewise, dotted rosettes are only painted on BiCh IV wares. Dotted X decorations are only found on BiCh and WP IV jugs, and rosettes are also always painted on BiCh vessels. Such patterns may indicate a relative standardization of painted iconography in relation to ware types, but without further intensive study it is uncertain.

Having analyzed the characteristics of bird-decorated vessels and features of the birds, it is possible to assess what types of birds were depicted. The criteria laid out in the Introduction are used to identify the types of birds painted on CA vases. All three types of birds – birds of prey, waterfowl, and songbirds – can be identified on CA vessels, and a few specific species have been noted.

Birds of Prey

Depictions of birds of prey are rare in CA vase-painting. Among the cataloged examples, one depiction can be definitively identified as birds of prey, though 44 portrayals may be possible representations of raptors. As discussed in the Introduction, birds of prey can be distinguished from other birds by their hooked beak and large wing span.¹⁷⁹ The bird on a BiCh IV cup (V.C.55) located in the National Museum of Denmark, for example, displays a hooked beak, a naturalistically rendered black patch in front of the eye, a slim body, and large wings

¹⁷⁹ Similar proportions can be seen on vessels painted by the Vulture Painter or by the Vulture Workshop (an early Protoattic workshop), dating around the fourth quarter of the 8th century BC (Davison 1968, 53-54). On an Attic bowl housed in the Louvre, attributed to the Vulture Painter, multiple birds of prey are given hooked beaks, large bodies, and large wingspans (Cook 1947, 139-141).

(Figure 88).¹⁸⁰ The feet of the bird has long talons (a common trait among CA painted bird images), as well as a *hallux* (a toe that is directed backwards facilitating grasping of objects).¹⁸¹ On perching birds, such as birds of prey, the *hallux* is longer than the rest of the talons, which allows the sharp claw to efficiently puncture and clutch prey. Thus, the long *hallux* further identifies the bird on the jug as a raptor.¹⁸²

The eyering (the ring of color around the eye) also contributes to its identification as a raptor, since the black line, or patch, around the eye is characteristic of some predatory birds. Therefore, the bird image may have been meant to represent a specific bird of prey that frequented Cyprus, such as Griffon Vultures, Long-legged Buzzards, and Bonelli's Eagles.¹⁸³ The bird on the BiCh IV cup displays a black eyering with a triangular extension drawn close to the curved beak. This extension of the eyering, called the *lores*, can only be observed at a distance on one of the raptors which frequented Cyprus: the Griffon Vulture. The Griffon Vulture can grow slightly darker feathers on the *lores*. Additionally, what makes the *lores* distinctly noticeable on the Griffon Vulture when viewed in the wild is its sharp cranial structure. The rigid bone structure creates an overhang above the *lores* and produces a dark shadow. This subtle iconographic cue suggests that the CA craftsman intended to represent a specific species of predatory bird.

It is challenging to get a sense of the wing-to-body proportions of CA painted birds. A large wingspan is difficult to paint on a vessel when a bird is drawn in profile, and the stylization of the images, especially the abstracted beaks and wings, makes identification problematic. At

¹⁸⁰ Karageorghis and des Gagniers 1974, XXV.a.21. Occasionally, birds of prey in Laconian vase painting can be identified by their hooked beaks, large wingspans, and relatively small bodies (see a Laconian cup by the Naucratis Painter which depicts Zeus and an eagle, Louvre E668) (Boardman 1998, 187, figure 415).

¹⁸¹ Terres 1995, 473.

¹⁸² Terres 1995, 284. On birds which mostly walk on or stand on the ground, the *hallux* will be raised above the level of other toes to help facilitate walking (Terres 1995, 284).

¹⁸³ Kourtellarides 1998; Stylianou 2009.

first some birds appear to have large bodies and wingspans, but upon closer inspection, it is unclear whether a raptor or another type of bird is being shown. On a BiCh IV jug in the Cyprus Museum (V.Jb.293), for example, the bird is depicted with a large, almond-shaped body, an upright wing behind the back, long tail feathers, a curved upright neck, a long curved beak, two talons, and segmented legs with a wide upper leg (Figure 89).¹⁸⁴ The proportional, medium-length neck can imply both a predatory bird and a waterfowl. In this example, the neck may have been shortened by the painter to fit below the neck of the jug, suggesting the neck may have been initially intended to be longer to indicate a wader. The relatively long legs exhibited by the bird usually suggest a wader, not a bird of prey. The long fanning tail feather and slightly rounded beak seem to hint at predatory avian features. Such contradictory representations, due to the abstract, non-detailed style of the image, makes it difficult to securely identify the image, as with other similar depictions on vases.

Birds painted with hooked beaks can occasionally be a good indicator of a raptor, but not always. Occasionally, some bird images display slightly downward-curved beaks, but the rest of the body does not have a bird of prey silhouette. For instance, the bird on a BiCh barrel jug in the Kolokassides collection (V.Jb.295) possesses a slightly hooked beak and two talons on each foot. Yet, its fat half-circle body and wing, with horizontal and vertical lines, are similar to other depictions of waterfowl (Figure 77).¹⁸⁵ The possible bird of prey on the barrel jug from the Kolokassides Collection can be attributed to the same artist that executed the bird on another BiCh barrel jug located in the Cyprus Museum (V.Jb.289).¹⁸⁶ The birds on these vessels share the same wing type, body shape, tail feathers, and claw type. However, the neck, beak, and face of the bird on the Cyprus Museum vase are more similar to the elongated curved necks of

¹⁸⁴ Karageorghis and des Gagniers 1974, XXV.b.17.

¹⁸⁵ Karageorghis and des Gagniers 1974, XXV.b.23.

¹⁸⁶ Karageorghis and des Gagniers 1974, XXV.b.28.

waterfowl than to the medium-length necks on birds of prey. This suggests that both birds may be waterfowl, even though the bird on vase in the Kolokassides collection has a less-curved neck.

The clearly recognizable predatory bird, as well as all the possible birds of prey, on CA vases are depicted on BiCh IV wares. The vessel shape carrying the portrayal of the birds of prey, as well as the tentatively identified raptors, are jugs, barrel jugs, kraters, cups, and amphorae. The shapes displaying the large predatory animal (or possible raptor) must have been chosen by the painters since they provide spaces wide enough to display the raptor proportions. Furthermore, BiCh wares were most likely chosen to carry images of the raptors and raptorial-like birds because the added black and red color allowed for more ornamentation and detail than other wares. Thus, the added details and figural decoration aids in their correct identification as birds of prey.

Waterfowl

Waterfowl are the most frequently represented bird type on CA vases. In the catalog, 193 vases are securely identified as exhibiting images of waterfowl (about 94% of the identifiable birds) and another 125 vases are tentatively identified as waterfowl. Representations of waterfowl can be divided into two categories: waders (usually in the taxonomic orders of *Charadriiformes* and *Ciconiiformes*), and birds that float on water (usually in the taxonomic order of *Anseriformes*). Waders have proportionally long legs and neck in relation to the size of the body, while floaters have relatively short legs and wings in proportion to, or slightly larger than, its body. Most images of waterfowl have a combination of traits from waders and floating birds.

Between the two types of waterfowl, 19 images in the study are identified as waders and three are identified as possible waders. Most of the waders decorate BiCh IV jugs, with five exceptions. On a BiCh IV jug (V.J.111) in the Kolokassides Collection, a *Ciconiiformes* is shown with a long, curving neck; one large wing above the back; and long legs that have wide upper shanks (Figure 90).¹⁸⁷ Such curving necks are also seen in other images, implying that those birds may also be identified as *Ciconiiformes*. Large wing spans are necessary for avifaunae that have long necks and legs, so that the bird can fly. Therefore, the craftsman painted the bird on the BiCh jug with wide, long muscular legs similar to live *Ciconiiformes*.

The wader on the BiCh IV jug in the Kolokassides Collection (V.J.111) is depicted fairly naturalistically. On many *Ciconiiformes*, the upper portion of the leg near the body has more mass than the lower portions of the legs, as exhibited on the bird on the jug. The staff, or leaf-like, feature stemming from the back of the bird also helps identify it as a wader since the motif symbolizes a marshy or Nilotic area – the habitat of the bird.¹⁸⁸ Given the naturalistic qualities of the wader portrayal with facial markings, a tuft of feathers below the breast, individual tail feathers, and muscular upper legs, this avian can be identified as a Grey Heron or Little Egret. Grey Herons and Little Egrets exhibit the same silhouette, but if an egret was intended to be represented here, then it would specifically be an autumn egret without its crest of feathers. In the spring the species grow two or three long feathers from the top of their heads, not during the fall.¹⁸⁹ The long neck and a facial marking, however, hold the key to the bird's identification.

¹⁸⁷ Karageorghis and des Gagniers 1974, XXV.g.46. Similar dimensions and style can be seen on various Protogeometric B vessels (ca. 850-760 BC) from Crete, as on a Knossos Protogeometric B pithos in the Heraklion Museum (no. KMF 292; Boardman 1998, 78, no. 147). Also, such proportions of waders are seen on Late Geometric Boeotian (ca. 760-700 BC), Late Geometric Attic (ca. 760-700 BC), and 7th century Argive vessels, as well as on 7th century pottery from Thera and some 7th century Cretan vases (Boardman 1998).

¹⁸⁸ See above for more discussion.

¹⁸⁹ Grey Herons and Purple Herons are passage migrants, but may stay in Cyprus during the winter months (Stylianou 2009, 114). Little Egrets are also passage migrants and appear in Cyprus between March and May in the spring, and between August and October in the fall (Stylianou 2009, 117).

Grey Herons, as opposed to Little Egrets, have dark-colored feathers on the backs of their heads with white feathers around the eye. The craftsman of this BiCh jug supplied such exact color markings by distinguishing the neck and back of head in black paint and leaving the face white, so the bird may safely be identified as a Grey Heron.

Other representations of waders are more generic or stylized, forestalling the identification of a specific variety. For example, images of four *Ciconiiformes* were painted on a large WP IV amphora (38.5 centimeters tall) found at Marion (V.A.30) (Figure 91.a).¹⁹⁰ Two waders on one side of the vessel's body "stand" on a continuous ground line, while the other two waders are drawn on either side of the neck between images of the large fish. The birds all have large bodies with relatively long legs and necks. The addition of fish on of the vessel is appropriate since most *Ciconiiformes*'s diet consist of fish (Figure 91.b). Moreover, the painter overtly suggests fish are the meal of these fowl by portraying one bird grabbing a fish by the tail with its talons and pecking its back! Given the stylization of these fowl, an exact species cannot be determined, but they may be securely identified as waders.

In the catalog, 40 images of floating birds have been identified as certain or possible representations of ducks (in the taxonomic family of *Anatidae*). These fowl have have a rounded body, proportionately sized wings or small wings, medium length necks, and relatively short legs in relation to the size of the body. Almost all of the duck-adorned objects are BiCh IV vessels, except for three BiCh III cups, a WP V jug, and a BoR I (III) cup. The bird on a BiCh III cup (V.C.40), for example, resembles a schematized *Anatidae* with the proportions mentioned above (Figure 92).¹⁹¹ A different bird on a BiCh jug (V.J.124), located in the Hadjiprodomou Collection, is somewhat more naturalistically rendered than the bird on the BiCh III cup, with an

¹⁹⁰ Karageorghis and des Gagniers 1974, XXV.i.10.d.

¹⁹¹ Karageorghis and des Gagniers 1974, XXV.a.8.

almond-shaped body, a wing drawn with designs to indicate feathers, and individual tail feathers (Figure 93).¹⁹² Even though the birds vary in patterns and level of abstraction, they both have the same proportions which classifies them as ducks.

One hundred and thirty-three of the vases representing waterfowl in the present catalog cannot be confirmed as bearing waders or floating fowl since they combine various elements from both types of birds. For example, the bird painted on a Nicholson Museum BiCh IV jug (V.J.211) has a long, relatively-thin neck and large wing span as well as a large body and short legs (Figure 94).¹⁹³ As a result, the body of the bird is too large in comparison to its wings, neck, and legs to be a wader, but the neck is too long and thin for it to be categorized as an *Anseriformes*. However, Little Grebes and Shags have large bodies and relatively long necks, but this image, as well as others, is too stylized for clear species identification.

Waterfowl images on CA vessels mainly possess large, rounded bodies with small wings and short tail feathers. Plant motifs frequently accompany the birds, placing them in a species-appropriate wild or marshy settings. The style of the waterfowl can vary, as well as the vessels shapes and ware types on which they appear. Given the prevalence of painted waterfowl, similarities can be observed across multiple examples on vases.¹⁹⁴

Songbirds

Fourteen songbirds have been identified on vases in the catalog, with another 75 categorized as possible songbird representations. Of the 14 securely-identified images, five are on amphorae, two are on jugs, one is on a cup/footed bowl, and one is painted on a BiCh V plate

¹⁹² Karageorghis and des Gagniers 1974, XXV.f.24.

¹⁹³ Karageorghis and des Gagniers 1974, XXV.f.14.

¹⁹⁴ The frequent similarities among the vases is why Karageorghis and des Gagniers have been able to propose workshops or artists for some of the vessels in this study (Karageorghis and des Gagniers 1974).

fragment. Songbirds are infrequently depicted. When they are portrayed, they appear on vessels which are otherwise rarely decorated with birds. Only three plates, for example, are known to have images of avifaunae, and one of them carries images of songbirds (V.P.340) (Figure 95).¹⁹⁵ Likewise, two songbird are painted on a WP V jug (V.J.261), and only nine examples of WP V wares included here display birds.¹⁹⁶

In general, the wings of the songbirds are proportionate to their bodies and legs, giving a sense of physical stability. Nevertheless, songbirds are painted by CA artists in varying styles. A songbird representation on a BiCh IV amphora fragment in the Cyprus Museum (V.A.4), for instance, shows fairly naturalistic creatures (Figure 96).¹⁹⁷ The songbirds have fan shaped tails, as is common among live songbirds like swallows and pigeons, and the edges of their wings are detailed with a few small straight lines, indicating the difference between the primary feathers and the coverts (small feathers covering most of the wing) (Figures 41 and 97). Contrary to such naturalistic creations, a BiCh plate fragment in the Ashmolean Museum (V.P.340), exhibits birds rendered schematically with simple, triangular bodies where the bodies' outlines extends to create the tails (Figure 95). The black-silhouette songbirds on an amphora (V.A.8) are similar to the birds on the Ashmolean's plate, though the birds on the Amathus-styles amphora have distinctly rounded heads, raised wings, and linear designs on the body.

The songbird on a 35 centimeter tall WP amphora in the Cyprus Museum (V.A.28) has a simple body like the birds on the BiCh plate and Amathus-style amphora, but the body is infilled with black paint (Figure 98). The bird is accompanied by a lion, a triangle motif, and a plant form. Given the presence of the lion, it is tempting to identify the bird as a carnivorous avian,

¹⁹⁵ Karageorghis and des Gagniers 1974, XXV.h.20. The birds painted on two of the other three plates are not detailed enough so that they cannot be firmly identified into any of the three bird type categories.

¹⁹⁶ Karageorghis and des Gagniers 1979, p. 167, SXXV.h.4.

¹⁹⁷ Karageorghis and des Gagniers 1974, XXV.h.9.

like the meat-eating felines. The proportions suggest rather that the bird is a songbird. A songbird is a suitable choice for this composition since, as described in Chapter 1, songbirds may also signal victory. Combining fierce lions with a victorious songbird, therefore, gives a sense of power and dominance, the same as if the bird was mistakenly identified as a raptor.

The rarity of songbird representations on CA vases may be due to the birds' quick flitting nature, making them a difficult type to study in nature. In addition, the 75 possible songbirds are stylized images, making it difficult to firmly place them into one of the three types of birds. For example, a bird on the body of a Bichrome III amphora (V.A.3), in the Cyprus Museum, has a large body; and legs, wings, and a tail which are proportionate in size, suggesting the bird may be identified as a songbird (Figure 99). The large body and wide neck of the bird, however, are hallmarks of waterfowl images. Furthermore, the confusing characteristics combined with the stylized, geometric body suggests the bird may have been intended to be a songbird or even a waterfowl. Thus, it may be suggested that creating a specific bird readily identifiable as a songbird was not a priority for the CA craftsmen since painted songbirds images were not in high demand across the island.

Unique depictions of specific birds

Unusual or unique bird images that are rendered with special details by vase painters deserve particular attention. Notably, peafowl, chickens, swans, ground dwelling birds, and crested avifaunae can all be clearly identified on CA vessels. Each of these types of birds were given added details marking their species, which cannot be construed as artistic interpretation or generic markings.

Peafowl, or peacocks and peahens, are known for having a triangular crest of feathers on their head and prominent fanning tail feathers, as is depicted on one cataloged vase.¹⁹⁸ Peafowl exhibit a wide fanned tail, large bodies, a tuft of feathers on the top of the head, and long thin necks. On a BiCh V cup (V.C.54), housed in the Cyprus Museum, four birds with long, thin legs, oblong silhouetted bodies, a fan tail, hooked beaks, and sail shaped wings are depicted (Figure 70).¹⁹⁹ The birds are identified as peafowl from the unusual crest, as well as the downward-pointed fanning tail. Additionally, five other vases, in the Marion Bird Style, display possible peafowl.²⁰⁰ The birds on the Marion Bird Style jugs also have long pronged, downward reaching, tail feathers, as well as a slightly humped back. Since the birds are executed in black silhouette, however, the images can only be probably considered to be peafowl.

The craftsmen at the time may have known about peafowl or seen representations of the bird. The species is indigenous to India, and was introduced to the eastern Mediterranean in the mid to late 5th century BC by the Persians and peoples east of the Levant.²⁰¹ The cataloged vessels carrying depictions of peafowl and possible peafowl date within the CA (ca. 700-480 BC), but were most likely created towards the end of the CA period when these eastern birds were becoming known elsewhere in the Aegean. However, the stemmed cup (V.C.54) specifically dates to the CA I (ca. 750-600 BC), slightly earlier than ancient Greek literary evidence stating that such birds were known in the eastern Mediterranean (Figure 70).²⁰² Even though the stemmed cup was created earlier than known writings about peafowl in the Mediterranean, its date does not invalidate the idea that the painter had seen the bird or an image

¹⁹⁸ Six vases in the catalog carry images of possible peafowl (V.C.70, V.Jb.306, V.Jb.307, V.Jb.308, V.Jb.309, and V.Jb.310).

¹⁹⁹ Karageorghis and des Gagniers 1974, XXV.c.7.

²⁰⁰ See V.Jp.306, V.Jp.307, V.Jp.308, V.Jp.309, and V.Jp.310.

²⁰¹ Pollard 1977, 92; Calder 2011, 88.

²⁰² Athenaeus *Deipnosophistae* 2.50; Bevan 1986, 37; Calder 2011, 88; Auth 2012, 79.

of it on foreign object.²⁰³ Rather, the incorporation of representations of peafowl indicates the expansive trade networks Cyprus was involved in during the CA period.²⁰⁴

Another bird appearing on CA vases, and which was also imported to the Mediterranean, is the *gallus gallus*, also known as the chicken. Three vases in the catalog display identifiable images of roosters with a crest of feathers on the head, a puffed chest, wattle, and long arching tail feathers. A BR II (V) jug with plastic human attachment (V.Jp.302) depicts a cock in white on the red background (Figure 100).²⁰⁵ Similarly, a BiCh V Amathus Style amphora (V.A.19) portrays a cock in black paint with red accents in a panel on each side of the vase.²⁰⁶ Another BiCh IV amphora (V.A.5), housed in the Limassol Museum, displays hens and cocks in rectangular panels.²⁰⁷ The cocks exhibit puffed chests, combs, and wattles.²⁰⁸ The vases date to the end of the CA II, when chickens were most likely introduced to the eastern Mediterranean.²⁰⁹

Of the 40 duck-like representations, seven resemble swans due to their large bodies with long, thin, curving necks and short legs.²¹⁰ Mute Swans and Whooper Swans visit Cyprus during winter months, and are known for their curving necks that lay upon the backs when at rest and stretch out when in flight.²¹¹ The birds on a jug in the Kolokassides collection (V.J.132) is a great

²⁰³ Images of peacocks were rare in the Archaic period in the eastern Mediterranean. Boardman believes that the earliest image of a peacock in the Greek world is a Graeco-Persian gem dating to the early 4th century BC (Calder 2011, 88).

²⁰⁴ In the 5th century BC, Athenian writers relate that peacocks were an elite status symbol given their rarity (Calder 2011, 88).

²⁰⁵ Vandenabeele 1998, 5.A, Pl. VII: 5.A.

²⁰⁶ Karageorghis and des Gagniers 1974, 9 Amathus Style.

²⁰⁷ Karageorghis and des Gagniers 1979, p. 125, SXXV.c.4.

²⁰⁸ Karageorghis and des Gagniers 1979, p. 125, SXXV.c.4.

²⁰⁹ Aristophanes *The Birds* 462; Pollard 1977, 88-89; Serjeantson 2009, 270. For more on chickens in the Mediterranean, see Chapter 1.

²¹⁰ Swans on Attic Geometric vases have been identified (Beazley 1956, 655-660; Davison 1968, 78-79; Carpenter et al. 1989, 146-147). Avian images identified as swans on Attic vases produced by the Swan Workshop are described as a swanlike creature “with a long curved neck, curved streamlined body, and short jointed legs” (Davison 1968, 78).

²¹¹ Kourtellarides 1998, 263.

candidate for identification as a swan (Figure 101).²¹² The bird is at rest and may be “floating” given the positioning of its feet tucked under and close to the body, as is done when fowl float on water. This bird also has a long, curved neck resting against its body, as swans characteristically display.²¹³ The other vessels with images of swans also display the bird with long, curving necks that are close to, or almost resting upon, the backs.²¹⁴ The proportions of the other possible swan representations, however, may be distorted in order to fit within the space of the panel they adorn, so they may be generic floating waterfowl.

Other cataloged bird images may represent ground dwelling birds, or gamebirds, due to their puffed, upright chests. Ground dwelling avifaunae typically exhibit a rounded and puffed chest, stand upright, and have small wings for limited flight use, as exhibited on chukars and Black Francolins (Figure 102). Thirteen vases are identified as possible gamebirds or waterfowl given the shape of the body. Two birds on a WP jug in the Cyprus Museum (V.J.264), with an unknown provenance, stand upright with two small wings behind their backs and pointed, triangular tails, similar to the profile of a chukar (Figure 102).²¹⁵ Similarly, a BiCh IV krater from the Famagusta area (V.K.315) shows ten possible gamebirds birds in a frieze around the body of the vessel.²¹⁶ The birds on the Famagusta krater have large, rounded bodies with puffed out lower chests, tails which extend from a pointed lower body, and thin legs. These types of birds are not common on CA vases and are difficult to distinguish as waterfowl or gamebirds.

A few vases reveal birds with a crest of feathers on their heads. Crests are unusual accoutrements for CA bird images and may indicate a special bird or a specific species. For

²¹² Karageorghis and des Gagniers 1974, XXV.g.54.

²¹³ A miniature black-figure bell in the Athens National Museum (A 15237), attributed to the Swan Group and dating to the end of the 6th century to the beginning of the 5th century BC, shows birds that rest their long necks on their large bodies while appearing to be at rest or “floating” (Parlama and Stampolidis 2000, 318, no. 324).

²¹⁴ Karageorghis and des Gagniers 1974, XXV.b.18. For another example, see V.Jb.281.

²¹⁵ Karageorghis and des Gagniers 1974, XXV.c.8.

²¹⁶ Karageorghis and des Gagniers 1974, XXV.h.13.

instance, a BiCh IV jug (V.J.101) depicts two birds with crests alongside deer and an elaborate lotus motif (Figure 103).²¹⁷ The birds have fanning tail feathers and small, pointed beaks, and their crests curl up at the end. The only bird on Cyprus which possess a crest that curls up slightly at the end is the Northern Lapwing, a thin-legged wader. If the craftsman took artistic liberties and curled the crests to mimic the volutes on the lotus, then the birds could identified as other species. Other avifaunae with crests, with frequent Cyprus, are Hoopoes, Little Egrets, and even possibly Peafowl. It is important to note that the painter took the effort to put crests on the birds to indicate one of these possible species, even if a secure determination of the type cannot be made.

The bird image which is the logo for the Cyprus American Archaeological Research Institute (CAARI), found on a BiCh jug in the Cyprus Museum (V.J.121), also possesses a crest (Figure 104).²¹⁸ The bird has a round body, short and muscular legs, and a neck proportionate to its body, making it a floating fowl. Helping to identify the bird as a waterfowl is the fish in its mouth, signaling its preferred diet. The Tufted Duck is a floating fowl which possesses a crest of feathers, but fish is not a major part of the bird's diet. Shags also have this type of plumage, and they eat mainly fish. The distinctive two-pronged crest, however, is the key to the correctly identifying the bird, and such crests are a hallmark of the Great Crested Grebe.²¹⁹ The Great Crested Grebe is an aquatic bird that mainly eats fish and possesses physical characterizes similar to those on the vase, allowing the CAARI bird to be identified as such.

²¹⁷ Karageorghis and des Gagniers 1974, XXV.i.8.b & XXV.e.20.

²¹⁸ Karageorghis and des Gagniers 1974, XXV.i.10.b. The CAARI logo has the fish removed from the beak of the bird.

²¹⁹ The red-breasted merganser also has a crest of feather that can separate into two prongs, but the crest is located lower down on the neck of the bird. For more on Great Crested Grebes, see Chapter 2.

Another waterfowl with a two-pronged crest, found on another BiCh IV jug in the Cyprus Museum (V.J.103), may also be identified as a Great Crested Grebe (Figure 105).²²⁰ The bird on the left side of the composition displays the two pronged crest and proportions of a floating fowl, identifying it as a Great Crested Grebe. This grebe and a generic floating fowl flank a styled blooming plant, possibly akin similar to a Sea Lavender, Sea Rocket, or other bushy plant that flowers by rivers and lakes. The Nilotic setting is perfect for these two fowl, which may have been why the artistic combined the iconography.

Conclusion

Birds are an important and regular component of CA pictorial vase painting. They were painted on a variety of vessel shapes, on different wares, and in different stylistic forms. The preferred vessel for avian iconography is the BiCh IV jug, which was produced and used across the island. Additionally, the technique of the four ware types (BiCh, BR, BoR, and WP) dictated the way the birds were depicted since the wares use a limited range of colors, and the figural decorations do not deviate from the tradition of outlined or silhouetted figures. Even though a range of bird forms exist on CA vessels, the typical bird form is painted with a rounded body, a beak, legs, usually talons, and one (sometimes two) wings above the body.²²¹

All three bird types are visible on CA vases. The infrequent identification of birds of prey and songbirds on CA vases may be due, in part, to the overall schematization of avian figures. Nevertheless, the recognizable types and tentative classifications of songbirds and birds of prey remain few in comparison to waterfowl, suggesting that songbirds and raptors were never a main motif on CA pottery. CA vase painters preferred to depict waterfowl, and floating fowl were the

²²⁰ Karageorghis and des Gagniers 1974, XXV.e.15.

²²¹ Occasionally, specific hands or workshops can be attributed to bird images based on the similarity and regularity of forms and decorations.

most frequent type. Unfortunately, most waterfowl representations are painted too generically and cannot be assigned to a subcategory of fowl.

Despite the characteristic stylization of waterfowl images in CA vase painting, a few species have been identified. The Great Crested Grebe, swans, and a large wading bird (a Northern Lapwing, Hoopoe, or Little Egret) are examples of how craftsmen specifically created identifiable portrayals of avifaunae, no doubt based on real species observed in nature. It is important to note that these discernable avifaunae are not resident birds. Great Crested Grebes and swans are winter visitors to Cyprus, Northern Lapwings are winter visitors and fall passage migrants, Hoopoes are passage migrants, and Little Egrets pass through the island in spring and fall. Therefore, the migratory or reoccurring nature of these large waterfowl may have been notable and important for the people living on Cyprus and using these vessels, as suggested in Chapter 1.

From the collected data, there appears to be a high demand for vessels with images of waterfowl during the CA period. Thus, demand for waterfowl imagery may explain the relative standardization of the images across the island. Lesser demand for songbirds and birds of prey may be deduced, in turn, from the relative scarcity of CA vase painting representations. As a result, craftsman relied on their imaginations, live models, or foreign motifs from which to paint the birds on vases and little iconographic standardization is evidenced. Similarly, the sculpted representations, discussed in Chapter 2, also exhibit detailed characteristics which can be seen on live birds, as well as elements of non-Cypriot iconography. In order to fully understand the CA bird portrayals, their context must also be understood.

Chapter 4: Archaeological Context of Cypro-Archaic Avian Images

Contextual studies for Cypriot art and artifacts are notably difficult since many sites have been neither thoroughly excavated nor published.¹ The looting of archaeological sites which occurred around the turn of the 20th century is culpable for the majority of contextual loss for Cypriot material culture.² Therefore, most Cypriot objects in museums located off the island have no known find spot unless the artifact was acquired through the museum's partnership with an excavation. The majority of Cypriot materials with contextual information were found during post-1920s archaeological expeditions. Artifacts from excavated sites and survey areas have been made public over the last 95 years with varying degrees of information released in reports. Given the plethora of artifacts discovered over the course of any field project, not all finds can be published, but usually representative samples are disclosed. Given that the current study includes avian representations from numerous sources, the context and find spots of the artifacts must be addressed.

Provenance and context are not synonymous terms. The provenance of an artifact refers to where the object was made or where its raw material was acquired.³ The term can also reference the workshop in which an artifact was created. Context, on the other hand, has spatial and temporal implications.⁴ Contextual information for an object indicates where it was found after its final use. This can include various locations, such as the country, site, or region within which an object was uncovered, as well as more specific localities within a site. Thus, the

¹ Fourrier 2013, 109; Janes 2013, 146.

² Dikaïos 1963, 144; Counts 2012, 48.

³ Carver 2009, 228.

⁴ Gamble 2008, 125; Carpenter, Langridge-Noti, and Standbury-O'Donnell 2016, ix-xi.

stratigraphic unit, layer, or surface on which an object was discovered are also part of its context, giving insight into its use and when it was abandoned.⁵

In this study, the provenance for all pieces is Cyprus since the vases and sculptures studied are thought to have been made on the island. Some objects were discovered in Egypt, on the Levantine coast, and on the islands of Rhodes and Samos, but they are of Cypriot manufacture.⁶ A detailed provenance is known for only one vase in the catalog. Vassos Karageorghis states that the WP hybrid vessel (V.K.334) was made in the Kourion-Amathus region, as determined based on stylistic analysis.⁷ For the sculpted works, some terracotta artifacts have a detailed provenance and can be ascribed to workshops, such as workshops in Achna, Arsos, Idalion, and Lapithos, as discussed in Chapter 2.⁸

The context of the artifacts varies more than the information about provenance. In the Catalog, 329 of the total 734 artifacts (45% of the objects cataloged) have acknowledged contexts (Appendix D). One hundred and ninety five artifacts are linked to specific locations within a site, while 134 objects are recorded as from a region or site in general. The remaining 403 objects studied, which are not in Appendix D, do not have contextual information beyond their production in Cyprus.

⁵ Carver 2005, 107; Demarrais 2005, 144; Gamble 2008, 380.

⁶ As discussed in Chapter 2, some sculptures found off the island of Cyprus are tentatively identified as being made on Cyprus and are included in this study because they have not sufficiently been proven to be non-Cypriot/local productions.

⁷ Karageorghis 1979, 123. For site specific analysis see Catling (1986) Jones (1986).

⁸ See Chapter 2 and Fourier (2007).

Regional Distribution

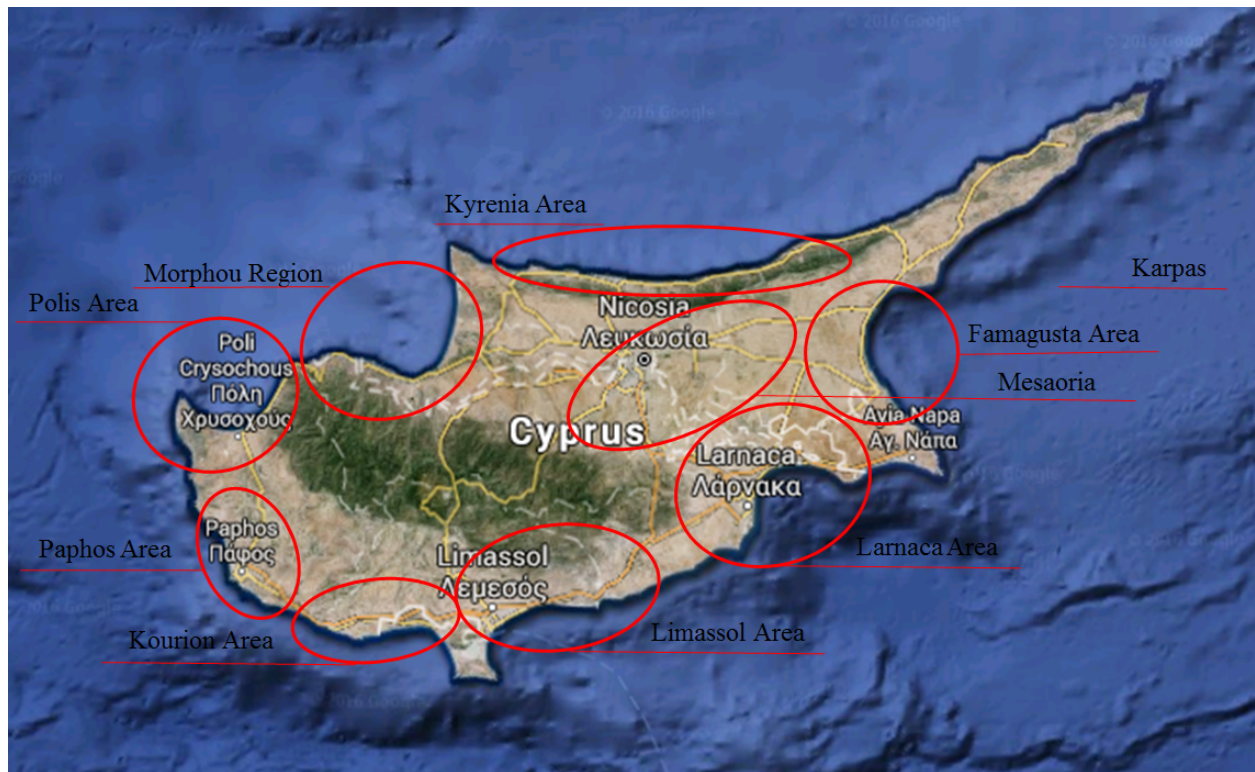
During the evaluation of material in this study, when an artifact is known to have come from a specific site, it is labeled as belonging to a defined geographic area.⁹ The geographic areas delineated in this study divide Cyprus into segments based on general topography, and typically take their names from the modern-day districts in which they are situated.¹⁰ Kition, for example, is placed in the Larnaca area since it is located in the present-day District of Larnaca, and Amathus is assigned to the Limassol area due to its close proximity to Limassol and being in the Limassol District. Conversely, Kourion is designated as being in the Kourion area, despite its modern association with the Limassol District, because it is on the coast opposite Limassol and is believed to have been a distinct political unit (separate from Amathus) during the CA period.¹¹ Therefore, not only are the designated names based on topography, but they also roughly correlate to proposed boundaries of the ancient Cypriot city kingdoms. Since there is no scholarly consensus about the areas controlled by each kingdom, in this study the sites are assigned in accordance with the topography of the island.¹² Thus, the names given to the regions in this examination are loosely affiliated with the modern districts, though some exceptions are made.

⁹ For more on geographic areas and the geology of Cyprus, as related to archaeology, see Knapp et. al. (1994, 393-395).

¹⁰ Melamid 1956.

¹¹ Iacovou 2013, 29. See Appendix A for more information.

¹² See Appendix A for more information.



Map 1. Map of Cyprus with the regional areas identified (based on Google Maps).

There are 14 regions in which avian objects with context have been discovered: Famagusta-Larnaca region, Famagusta area, the Karpas, Kourion area, Kourion-Amathus region, Kyrenia area, Kyrenia-Karpas corridor, Larnaca area, Limassol area, the Mesaoria, Paphos area, Polis area, Morphou region, and the Troodos-Mesaoria foothills (Map 1). When a site lies between two regions, their names are hyphenated to indicate their liminality. The Famagusta area incorporates the coast along Famagusta Bay and land north of Ayia Nappa, abutting the Karpas peninsula.¹³ The Karpas covers the Karpas peninsula, the far northeastern tip of the island. Areas along the coast, west of Ayia Nappa and stretching to Larnaca along the Larnaca Bay, down to Mari where the mountains extend near the shore, are considered to be in the Larnaca area. Today, the ancient site of Amathus is now part of the District of Limassol, and given its close

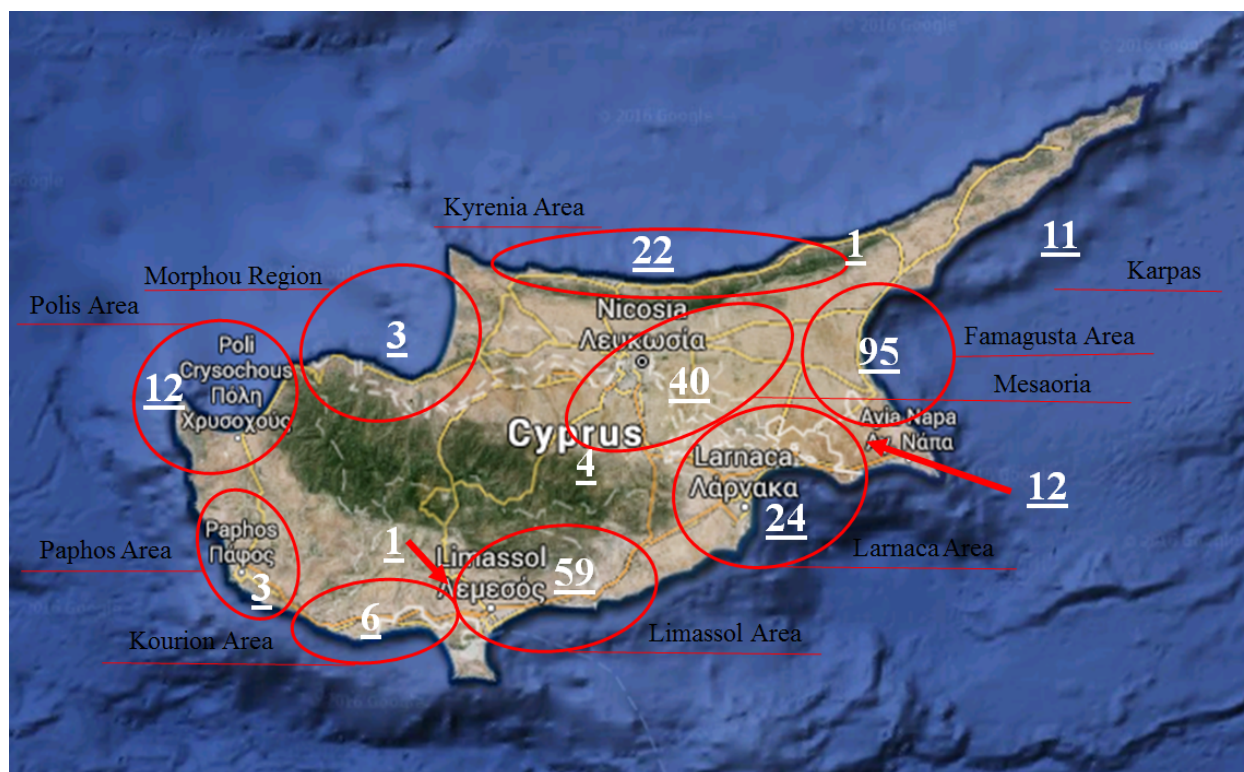
¹³ For the geography of Cyprus, see Bellamy and Jukes-Browne (1905) and Cleintuar et al. (1977).

proximity to Limassol, the descriptive title for the area persists. Thus, the Limassol area incorporates the land along the eastern Akrotiri peninsula and east towards Mari. The Kourion area describes the locality near the ancient site of Kourion, west of the Akrotiri peninsula to around Pissouri where the Troodos foothills reach the coast. Between the ancient site of Kourion and Amathus is the Kourion-Amathus region. Abutting the Kourion area, extending to Nea Paphos and Palaepaphos, but not extending into the Akamas, is the Paphos area. The Akamas peninsula and land around Chrysochou Bay are considered to be in the Polis area. East of Polis, on the eastern side of the Paphos forest, is the Morphou region which includes localities around Soli, Vouni, and Morphou Bay. The Kyrenia area is located along the north central coast of the island, in the present Kyrenia District. The Mesaoria identifies the fertile plane extending from the eastern Troodos foothills towards the Karpas, which includes the District of Nicosia.

A few patterns emerge from this regional study (Table 11). Most avian artifacts were found within the Famagusta area, and the Limassol area also yielded a significant amount of contextualized objects. A large statistical divide exists between the numbers of birds found in the Mesaoria in comparison to the number found around Limassol. About 50% more bird representations were discovered in the Limassol area than in the Mesaoria. Almost the same number of bird portrayals were uncovered in the Larnaca and Kyrenia areas. Three other zones – Polis, Famagusta-Larnaca, and the Karpas – contained 11 to 12 artifacts cataloged in this study. Even though a significant quantity of bird images have been found in the Famagusta area, bird portrayals were deposited across the island (Map 2).

<u>Areas</u>	<u>No. of bird representations</u>
Famagusta	95
Limassol	59
Mesaoria	40
Larnaca	24
Kyrenia	22
Polis	12
Famagusta-Larnaca	12
Karpas	11
Kourion	6
Troodos-Mesaoria	4
Paphos	3
Mouphou	3
Kourion-Amathus region	1
Kyrenia-Karpas	1

Table 11. The quantity of bird representations and the areas from which they were recovered.



Map 2. Map showing the number of objects with context in each region (based on Google Maps).

The seemingly high concentration of contextualized finds in the Mesaoria, Famagusta, Kyrenia, Larnanca, and Limassol areas may be due to the well documented and published CA levels from sites in these regions. Salamis was methodically excavated by Karageorghis before the war in 1974. Unfortunately, some artifacts stored in Famagusta at that time have not been able to be located. Some of the lost objects, however, were photographed and/or drawn around the time of excavation, and subsequently published. In the Kyrenia area, also now situated in the occupied territory in the northern portion of the island, the site of Lapithos was excavated in 1931 by the University of Pennsylvania.¹⁴ In the 1930s, the university was given permission to send some objects to the United States for study, and thus a portion of the material was later published by Karageorghis. Other sites in the Republic of Cyprus, such as Amathus in the Limassol District and Kition situated in modern Larnanca, have been well excavated and published.¹⁵

Iacovou offers another alternative to why most artifacts with contexts come from these regions, especially in the central lowlands. She states that the central lowlands (the Mesaoria) contain densely compacted CA frontier sanctuaries unparalleled in other parts of the island.¹⁶ Therefore, the unusually high number of avian objects from this area may be due to the multiple, and dense, sanctuaries and sites. Such concentrated CA building in this vicinity, Iacovou theorizes, is due to the negotiation of boundaries between the kingdoms of Idalion and Salamis.¹⁷ As a way to establish control over regions, the peer polities built structures to demonstrate and show their authority and jurisdiction. Additionally, Fourrier suggests that the numerous statues dedicated at the sanctuaries in the central lowlands was a way to further show a polity's political

¹⁴ Herscher 2007. Some objects from the excavation are housed in the University of Pennsylvania Museum, but the material is not well published.

¹⁵ Karageorghis and Demas 1985; Aupert 2000; Fourrier and Hermay 2006; Yon 2006.

¹⁶ Iacovou 2013, 33.

¹⁷ Iacovou 2013, 33. For more in the city kingdoms, see Appendix A.

power and legitimization.¹⁸ Emphasizing control in the plain allowed the ruling bodies at Idalion and Salamis to keep their trade routes operating through these areas, maintaining access to the copper-rich areas of the Troodos Mountains.

The fewest number of bird images with contexts were noted in the Paphos, Kourion, and the Karpas areas. Such patterning may be caused by the nature of the excavations in these regions. In the Paphos area, most archaeological teams have focused on either pre-historic (before 1200 BC) localities, such as at Lemba and Kissonerga, or the post-Archaic material of Nea Paphos. Some archaeological work is currently being carried out in CA areas at Palaepaphos, but little relevant material has been published.¹⁹ Furthermore, within the sanctuary at Palaepaphos, the CA levels were destroyed during the Hellenistic/Roman reorganization of the sanctuary, leaving scanty CA material culture.²⁰ At Kourion, the main focus of excavations has been the Classical, Hellenistic, and later occupational phases. In the Karpas, very few excavations and survey work have been performed. Similarly, the lack of archaeological investigations at post-Bronze Age and pre-Byzantine sites in the Troodos Mountains has caused the Troodos range to be disregarded in this study.

Due to the nature of the excavations which have taken place on Cyprus, a contextual evaluation of the material may be skewed by excavation bias.²¹ On Cyprus, sites were, and have been, selected for excavation based on specific research questions or out of the necessity for salvage archaeology. Thus, ancient cities which are presumed to be the seat of a city kingdom (Amathus, Idalion, Kition, Kourion, Salamis, Paphos) have been focuses of study over the last 80 years. Since such sites had longevity of occupation lasting into the Roman period, the CA levels

¹⁸ Fourrier 2013, 113.

¹⁹ Thousands of limestone finds were discovered in the Persian Siege ramp at Palaepaphos, but the material is slow to publication and several statues have been dispersed among various publications (Counts 1998, 13; Wilson 1974).

²⁰ Maier 2010.

²¹ Fourrier 2013, 109.

and material are rarely intact.²² The looting of sites has also had a major impact on the types of material found during excavation. For example, at Athienou-Malloura, many fragments of limestone statue bodies have been found abandoned in early 20th century looters pits, but the heads have not been recovered from the sanctuary because they were sold on the international market. Such illegal activities distort the results of excavations and information is lost.²³

The well preserved and published sites with CA material have provided the most contextual information for bird images. Therefore, this study acknowledges that there is more avian material to be discovered and published given the nature of the excavations and surveys conducted on the island. Nonetheless, the available material demonstrates that bird representations are found across the island – from all the coasts and into the central Mesaoria plain. The dearth of material around Paphos is most likely due to excavations bias in the district, but the possibility that bird motifs were not popular in the Paphos region during the CA period cannot currently be ruled out. Thus, it is fruitful for this study to examine closely the sites where bird depictions were discovered, the circumstances of their deposition, as well as the patterning of such sites.

Site Distribution

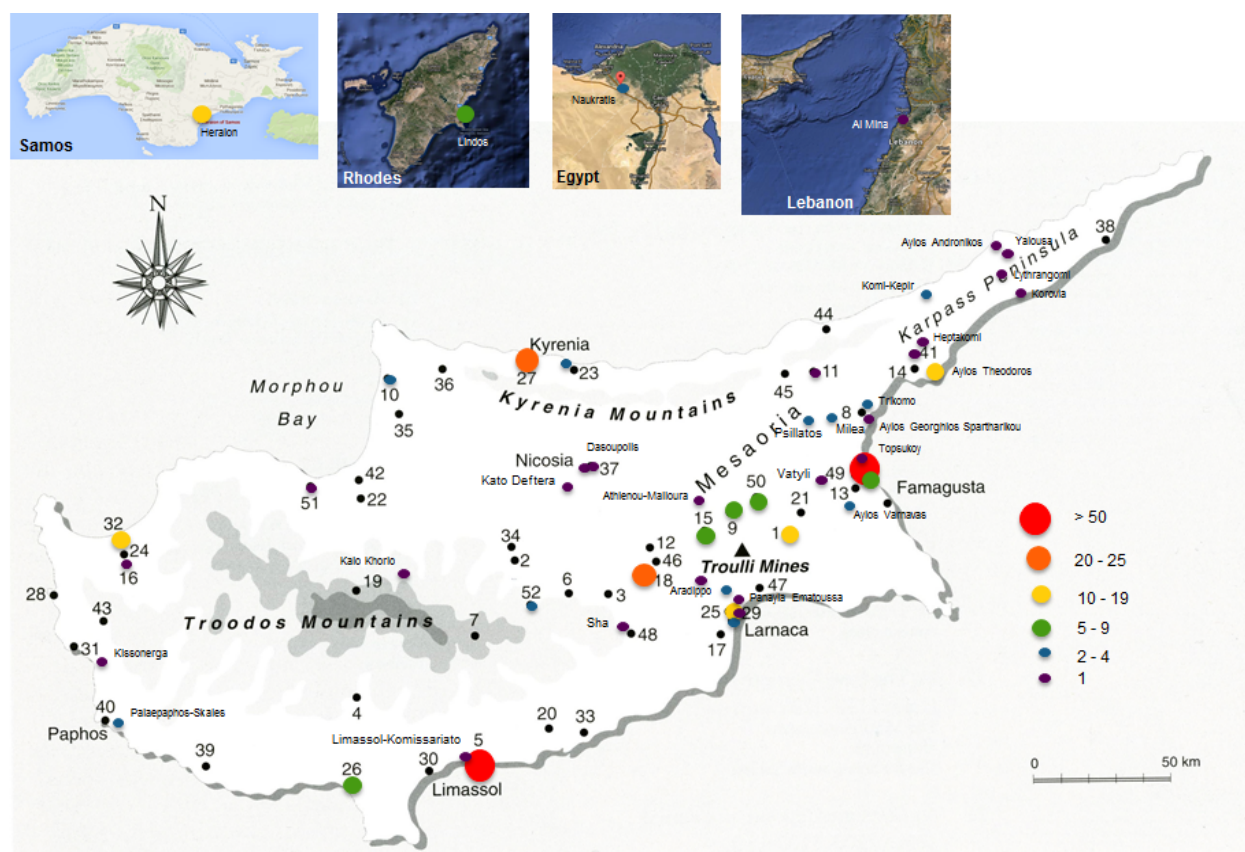
Bird iconography (both on pottery and sculpture) with contexts have been found at 52 different sites, both on Cyprus and elsewhere (Appendix D).²⁴ Almost an equal number of birds were discovered at Salamis (56 objects) and Amathus (50 objects). The next site with numerous bird representations is Idalion, where 25 objects were excavated. At Lapithos 20 bird images

²² Aupert 2000; Maier 2010.

²³ Counts 2012, 48.

²⁴ In the catalog, seven bird representations are tentatively ascribed as being found at a site, but there is no absolute confirmation of their find spot.

were uncovered. Within the Heraion on the Greek island of Samos, 17 Cypriot-made bird objects were unearthed. Achna and Ayios Theodoros both produced 12 examples, and Kition and Marion Arsinoe both contained 11 avian objects. At Sinda, Arsos, Larnaca, Lindos on Rhodes, Golgoi, Kourion, and Salamis-Cellarka, between 9 to 6 avian representations were found within each location. Between 2 to 4 portrayals were discovered at the sites of Kition-Kamelarga, Tamassos, Ayia Varnavas, Komi-Kepir, Aradippo, Ayia Irini, Kyrenia, Milea, Naukratis in Egypt, Palaepaphos-Skales, Psillatos, and Trikomo. There are 24 additional locations where only one avian object was recovered.



Map 3. Locations of sites with indications of how many bird objects were found at each (map after Karageorghis 2002a, 6).

Examining the distribution of archaeological sites on Cyprus yielding contextualized bird depictions illustrates that most artifacts were found on the eastern side of the island (Map 3).²⁵ A majority of these eastern sites are situated in the Mesaoria, in the Larnaca and Famagusta areas, and in the Karpas.²⁶ Some individual sites produced a significant number of objects outside of the clustering of localities in the east, such as at Amathus (over 50 birds uncovered), Lapithos (between 20-23 birds discovered), and Marion (between 10-19 birds found). Given the high number of bird images at major urban sites not located in the east, one would expect more bird portrayals to appear in contexts around Amathus, Lapithos, and Marion. However, such eastward leaning contexts may be due to the nature of excavations as discussed above.

Most vases found in the eastern portion of the island lack context beyond the site from which they came. These vases are mainly housed in private collections which Karageorghis has studied and published. Therefore, the owners of the vessels know the locality of where the pieces were unearthed, but nothing more specific about them. Fifty vases were found in the eastern portion of the island, and only seven of them have nuanced contexts from within a site. In contrast with the images on vases, among the 135 sculpted birds found in the eastern part of the island, 95 of them have associated find spots from within a site. The sculpted pieces have more detailed contextual information than the vases since the sculptures were mainly uncovered during excavations. The discrepancy suggest that most of the vessels with non-specific contexts were discovered under specious (perhaps looted) circumstances or were a chance finds later donated to a museum. Thus, the information Karageorghis acquired from private collections in the east,

²⁵ It should also be noted that the distribution of sites mentioned in this study correlate to the general pattern of mortuary sites dating from the Bronze Age through the Roman period as cataloged by Janes, suggesting that the dissemination of bird images corresponds to patterns of ancient cemeteries and their associated settlements (Janes 2013, 147-148).

²⁶ Other sites yielding bird representations are located around the Limassol District (Amathus, Limassol-Komissariato, Kourion), the Paphos area (Palaepaphos-Skales, Kissonerga), the Polis area (Marion, Goudhi), and near Morphou (Soli, Ayia Irini) and Kyrenia (Kyrenia, Lapithos).

being from and working in Famagusta himself, supplied much information about bird-decorated vessels found in eastern Cyprus. Since such private collections in the western portion of the island were not researched or published by scholars, some information is lost concerning avian images on vases in the west.

Places of Final Deposition

Examining the specific find spots of bird images can reveal much about depositional patterns and the objects' intended use. One hundred and ninety-five studied artifacts have contexts which provide information as to whether an artifact was deposited in tomb as a gift for the deceased, in a sanctuary as a votive to a deity, or in a palace as a special offering. Most with detailed contexts are recorded as found in a sanctuary (128 objects), while fewer representations (61 objects) were excavated from mortuary contexts, and only 5 bird portrayals were unearthed from within a palace (Chart C). The five bird images found in a palatial setting are sculpted objects which were discovered at Amathus. As for the birds deriving from mortuary contexts, 47 are sculpted pieces and 14 are painted on vases. Of the bird depictions stemming from sanctuaries, 122 are sculpted works while 5 are depicted on vessels. A majority of the bird representations with site specific contexts are sculpted objects. The lack of specific contexts for the vessels in the study is most likely due to the vases being sold to private collectors, while most of the sculptures studied were discovered during excavations. Moreover, the catalog as a whole contains more sculpted works than vases, so the number of contextualized sculptures outweighing vases is expected.

Percentage of Avian Representations in Detailed Contexts

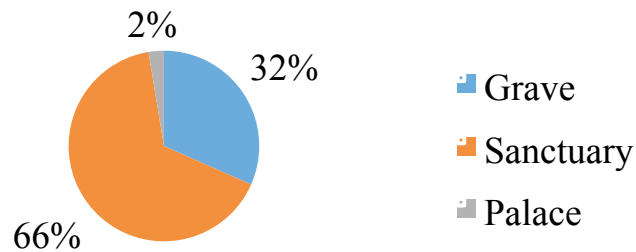


Chart C. Percentage of bird representations discovered in mortuary contexts, sanctuaries, and palaces.

a) Birds found in a palace

The sculpted bird representations found in a palatial context are from the palace at Amathus, and roughly date from the CA to the CC periods.²⁷ One bird solidly identified as a bird of prey on a plinth (S.L.1) grasps a smaller bird in its clutches. Another limestone bird is categorized as a possible raptor on a plinth (S.L.16) because its claws are sharp and its wings are rendered similarly to S.L.1.²⁸ Two other limestone figures are characterized as possible birds of prey or songbirds on plinths (S.L.17 & 18) given their fragmentary states.²⁹ Additionally, a terracotta figurine resembling a cock (S.T.85), with an applied waddle and crest on its head, was also unearthed in the palace at Amathus.³⁰

In the palace, two birds were excavated from the same excavation square (S.L.1 & 16), while the other three were located in separate excavation units. Given that S.L.1 (a bird of prey) and S.L.16 (a possible bird of prey) were deposited together in antiquity, S.L.16 may have been intended to depict a bird of prey. However, based on the silhouette and incised elements of

²⁷ Amathonte V, 142.

²⁸ Amathonte V, Pl. 79, 948 and 949.

²⁹ Amathonte V, 142, 950 and 951.

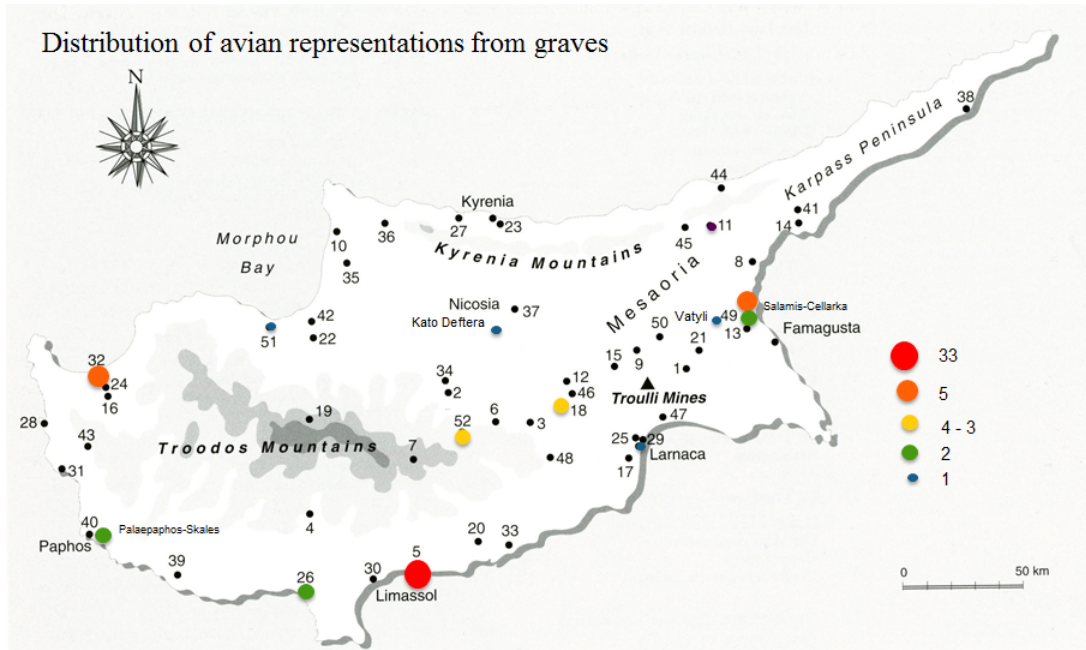
³⁰ Amathonte V, 142, no. 952.

S.L.16 alone, only a tentative identification can be made. The other three bird images were unearthed within about 10 meters of each other, and within 10 meters of S.L.1 and S.L.16. Ulbrich identifies this area, and a few other localities within the palace, as having cultic functions due to ritualistic material found in the connecting rooms.³¹ Therefore, it can be assumed that the birds were used as votives for a deity and associated with a palatial cult.

b) Birds found in mortuary contexts

When examining the birds discovered in mortuary contexts, 61 artifacts found in graves stem from 12 different sites on Cyprus (Map 4). About 56% of the birds (33 objects) with mortuary contexts were found at one site, Amathus. At Marion and Salamis-Cellarka, internments produced five objects at each location. Four avians were recovered from four graves at Idalion. Three birds came from separate burials at Tamassos. At Kourion, Palaepaphos-Skales, and Salamis, two bird images were found in separate burials at each site. An individual avian artifact was unearthed at Agia Varvara-Sykarouthkia, Gordiou Desmou Street in Larnaca, Kato Deftera, Soli-Fisa, and Vatyli. The distribution of cemeteries which yielded avian images demonstrates that the portrayals were buried with deceased across the island during the CA period (Map 4). The lack of representations in some areas may be due to the nature of excavations conducted since not many CA cemeteries were excavated in those regions. Thus, the pattern of preservation displays that burying bird images with the deceased may not have been restricted to specific portions of the island.

³¹ Ulbrich 2008, 110. Also see Hermay (2013, 95).



Map 4. Map showing sites where avian representations were found in mortuary contexts (map based on Karageorghis 2002a, 6).

All three types of birds (birds of prey, songbirds, and waterfowl) have been detected in mortuary assemblages (Table 12). Images of waterfowl were deposited in tombs (22 objects) more frequently than birds of prey (3 objects) and songbirds (5 objects). Additionally, one possible bird of prey was identified, no likely songbirds were noted, and six probable waterfowl are categorized. Most tentatively identified birds fall into the category of either being a songbird or waterfowl.

Types of Birds	#
Bird of Prey	3
Songbird	5
Waterfowl	22
Possible Bird of Prey	1
Possible Songbird	0
Possible Waterfowl	6
Possible Bird of Prey or Songbird	1
Possible Songbird or Waterfowl	21
Possible Bird of Prey, Songbird, or Waterfowl	2

Table 12. Types of bird representations discovered in graves.

Portrayals of birds of prey have been discovered least often in tombs. The three raptor representations are created in forms which are not frequently used to depict birds in the CA period. For example, a sard pendant (2.5 centimeters long) carved in the shape of a raptor's head (S.Sp.387), an uncommon pendant type made in Cyprus, was recovered from a tomb.³² Another uncommon type of object found in a mortuary setting is a limestone slab (approximately 29.5 centimeters wide) depicting a raptor with its wings spread like the Egyptian Horace/falcon protection symbol (S.L.61) (Figure 17).³³ Since the relief was discovered in a funerary context, it was most likely used as a grave marker. Additionally, a raptor in the composition carved on an agate scarab (S.Sp.384), found in a tomb at Amathus, shows non-Cypriot iconography. The carving incorporates Egyptian, as well as Greek, iconography with an omphalos (a traditionally Greek motif) and is next to a uraeus (an Egyptian sign), thus incorporating elements which are not part of the local Cypriot artistic devices.³⁴ Birds of prey rendered in relief, either on large or small objects, appear not to have been common parts of the Cypriot repertoire, as discussed in Chapter 2. Only two other images of birds carved in relief have been found on Cyprus, and these two are stylistically dissimilar, found at different sites, and have Near Eastern and Greek stylistic influences (S.L.61 and S.L.59 respectively) (Figures 17 and 106).³⁵ Thus, images of raptors in tombs are neither common, nor are their depictions canonized.

The songbird portrayals which came from cemeteries include three terracotta figurines and depictions on two BiCh amphorae. The three terracotta figurines are rendered as individual birds (S.T.63, S.T.64, S.T.86). Two of the three were found at Salamis-Cellarka in different tombs (S.T.63 and S.T.64) and display similar characteristics, including matching proportions

³² Murray, Smith and Walters 1900, 121. Sard is a variety of chalcedony. Other well-known types of chalcedony are sardonyx, onyx, jasper and agate.

³³ Christou 1998, fig. 33. For more discussion, see Chapter 2.

³⁴ Reyes 2001, 86, no. 245, 113, fig. 260; Reyes 2002, 216.

³⁵ Christou 1998, fig. 33; Hermay and Mertens 2013, no.249.

between the beak and head, and wings positioned out and away from the body (Figures 107 and 36).³⁶ The third songbird figurine, found at Amathus (S.T.86), has a bell-shaped body and represents a cock.³⁷ The cock figurine has a comb on its head, as well as a short tail which recurves upward towards the head. One of the BiCh amphorae displays images of two cocks and two hens (V.A.5) relegated to their own panel (Figure 108).³⁸ On each side of the vase, a hen and cock face towards each other with an elaborate net and checkerboard pattern between. The other BiCh amphora (V.A.18), also found in a tomb at Amathus, show multiple songbirds, but not chickens.³⁹ On the body of V.A.18, four songbirds sit in trees above people attending a symposium or outdoor banquet (Figure 109).⁴⁰ Given the various manners in which songbirds are portrayed in graves, there is no standardization of the image for burial.

Most bird representations found in mortuary contexts are categorized as waterfowl (22 in total). Sixteen waterfowl are individual terracotta figurines, four are painted on vases, one is part of a bronze dipper, and one is carved into a black steatite scarab. The image carved into the scarab (S.Sp.382), which was unearthed from Tomb A286 at Amathus, reveals two birds with long necks and legs facing each other with a tree motif (or line) between them.⁴¹ On the bronze dipper recovered from Tomb 84 at Amathus (S.M.377), a billed waterfowl head was used as the handle, making the neck of the bird the long handle of the utensil (Figure 19).⁴² Waterfowl images recovered from tombs are also painted on vases, such seen on two BiCh jugs (V.J.145

³⁶ *Salamis Necropolis* II, Pl. CLXXII, no. 4 and Pl. A2.

³⁷ Karageorghis 1996b, plate XXXIII, 4.

³⁸ Karageorghis and des Gagniers 1979, 125, SXXV.c.4.

³⁹ Karageorghis and des Gagniers 1974, Amathus Style 13.

⁴⁰ See Fourrier (2009) and Sørensen (2010).

⁴¹ The scarab was either engraved on Cyprus or in the Levant (*Amathonte* III, p. 156, no. 41).

⁴² *SCE* IV.2, p. 152, fig. 29, 5.

and V.J.243), a BiCh krater (V.K.324), and a BiCh cup/footed bowl (V.C.44) in the Catalog.⁴³ Two of the vessels depict *Anatidae* (V.C.44 and V.J.243), but in very different stylistic forms. The waterfowl rendered on vases, in metal, and in steatite, derive from different burials across the island.

The 16 individually rendered waterfowl figurines found in mortuary contexts are also scattered across the island. Single waterfowl figurines were found in graves at Idalion (S.T.93), Marion (S.T.101), Salamis-Cellarka (S.T.115), Soli-Fisa (S.T.105), Tamassos (S.T.97), and Vatyli (S.T.90). The remaining 10 figurines were discovered in burials at Amathus – six were placed in separate graves, and four were deposited together in the same tomb (Tomb 88).⁴⁴ Stylistically, eight of the Amathusian figurines display bell-shaped bodies and two rest on cylindrical bases. These birds with bell-shaped bodies are similar to the figurines found at Salamis-Cellarka. The remaining waterfowl figurines, not from Amathus, have legs (one figurine, S.T.101) or are constructed on a cylindrical base for support. Of the 16 waterfowl figurines, 13 have duck-like features. Furthermore, the most of the clearly identified waterfowl images from burials are rendered as figurines usually resembling *Anatidae*.

In the classification of tentatively identified birds, one bird painted on a BiCh IV krater (V.K. 329), housed in the British Museum, may be a bird of prey (Figure 110).⁴⁵ The krater was recovered from an unknown Tomb at Tamassos, and has subsequently been named “The Tamassos Vase.” The bird is part of a larger figural composition and is painted above a chariot pulled by a horse driven by two armed men. In Egyptian and Near Eastern chariot scenes, birds

⁴³ As discussed in Chapter 2, birds were painted on BiCh wares since the two colors allowed for more detail to be applied to the figural decoration. Dikaïos 1963, Figs. 9 and 10; Karageorghis and des Gagniers 1974, XXV.b.31; Karageorghis 1978a, p. 9, Fig. 3; Karageorghis and des Gagniers 1979, p. 95, SXXV.a.2.

⁴⁴ Karageorghis 1996b.

⁴⁵ Buchholz 2010, 396-402.

depicted above a chariot are usually raptors.⁴⁶ Although the bird on the Tamassos Vase is not well preserved, it appears to have a large body and wingspan, suggesting it may fall in line with non-Cypriot examples depicting raptors in similar compositions.⁴⁷

An avifauna portrayal identified as a possible bird of prey or songbird engraved on a scarab (S.Sp.383) is similar to the bird on the Tamassos Vase (Figure 111).⁴⁸ Given that the arrangement of figures on the scarab is taken out of a larger contextualized scene, the human figures could be partaking in a hunt and may not necessarily be in a battle, as on the Tamassos Vase. In chariot hunting scenes from Egypt, the Near East, Greece, and Cyprus, the hunted birds normally resemble waterfowl.⁴⁹ Therefore the bird on the scarab could be a waterfowl and may be part of a hunt scene, or it could be a raptor associated with a depiction of a battle.

No probable songbirds are identified, but six possible waterfowl are noted. Of the six tentative waterfowl, one is engraved on a silver ring (S.M.379), two are terracotta figurines, and three are painted on vessels. The silver ring was found in Tomb 10 at Salamis-Cellarka among a mixed pile of bones on the side of the chamber.⁵⁰ Engraved into the bezel, a bird is flanked by cross motifs. The two terracotta figurines (S.T.134 and S.T.135) were discovered in two different tombs at Amathus.⁵¹ Both figurines have bell-shaped bodies, but despite the similarity of construction between them, they were not made in the same workshop. The bird from Tomb 88 (S.T.134) has wings rendered slightly in relief, two feet at the front of the body, and a tail resting on the ground for support, while the bird from Tomb 557 (S.T.135) has a slightly upturned tail and eyes rendered with added clay pellets (Figures 112 and 113). Of the three vessels with

⁴⁶ Markoe 1985; Karageorghis 2004b; Shonwiler 2012, 56.

⁴⁷ For more information on birds of prey depicted in chariot scenes, see Chapter 1.

⁴⁸ Reyes 2001, no. 46, p. 55, fig. 69.

⁴⁹ See vase V.J.196 and V.J.237. Markoe 1985, 50; Barringer 2002.

⁵⁰ *Salamis Necropolis II*, Pl. LXV, no. 84.

⁵¹ Karageorghis 1996b, Pl. XXXII, 5 and 13.

possible images of waterfowl, two are BR II (V) jugs with added female plastic attachments painted in the Marion Bird style (both from tombs at Marion) and one is a WP IV Amphora (V.A.31) found at Kourion. The birds on the BiCh II (V) jugs are painted in similar fashions with almond-shaped bodies and a thin line for a tail, while the bird on the amphora is given a small open-triangle tail and a thin wing rendered above the back.

Twenty-one images of birds from mortuary contexts are possible songbirds or waterfowl. Most birds in this category are sculpted, but a few are painted on vessels. Three vases, one standard jug and two jugs with plastic attachments, depict these tentatively identified fowl. The standard jug is a WP V ware from Amathus, and the two jugs with attachments (painted in the Marion Bird Style) are from tombs at Marion. Eighteen possible songbirds or waterfowl are sculpted as individual terracotta figurines, and they were found in burials across the island.⁵² Of the 18 figurines, 11 have bell-shaped bodies (8 from Amathus and 3 from Idalion), three have legs for support (from Amathus, Kourion, Palaepaphos-Skales), two sit on pedestaled bases (from Amathus and Larnaca), one has no legs but a hole in the center for suspension (S.T.160), and one is missing its body below the neck (S.T.194). Similar to waterfowl images, these possible songbirds or waterfowl were mainly rendered as individual figurines and were deposited across the island.

One example on a faience scarab (S.F.388), found in a mortuary context, is identified as possibly depicting any of the three bird types (Figure 114).⁵³ On the scarab, two birds are engraved flanking the seated Egyptian goddess Maat. The scarab may have been made in Cyprus or in Phoenicia, but the iconography and use of faience supplies an overwhelming Egyptian

⁵² Ten figurines were unearthed at Amathus (in 10 different graves), three derived from unknown tombs at Idalion, two were uncovered in graves at Palaepaphos-Skales, one came from the excavation in Larnaca on Gordiou Desmou Street, one from a tomb at Kourion, and another example from a tomb at Salamis-Cellarka.

⁵³ *Amathonte* III, p. 148, no. 16.

tone.⁵⁴ Since such compositions rarely appear on Cypriot objects, the birds may have been intended to show non-Cypriot iconography. Thus, the birds may be birds of prey, songbirds, waterfowl, or even mythical avifaunae, keeping to the Egyptian and Phoenician meanings for related iconography.

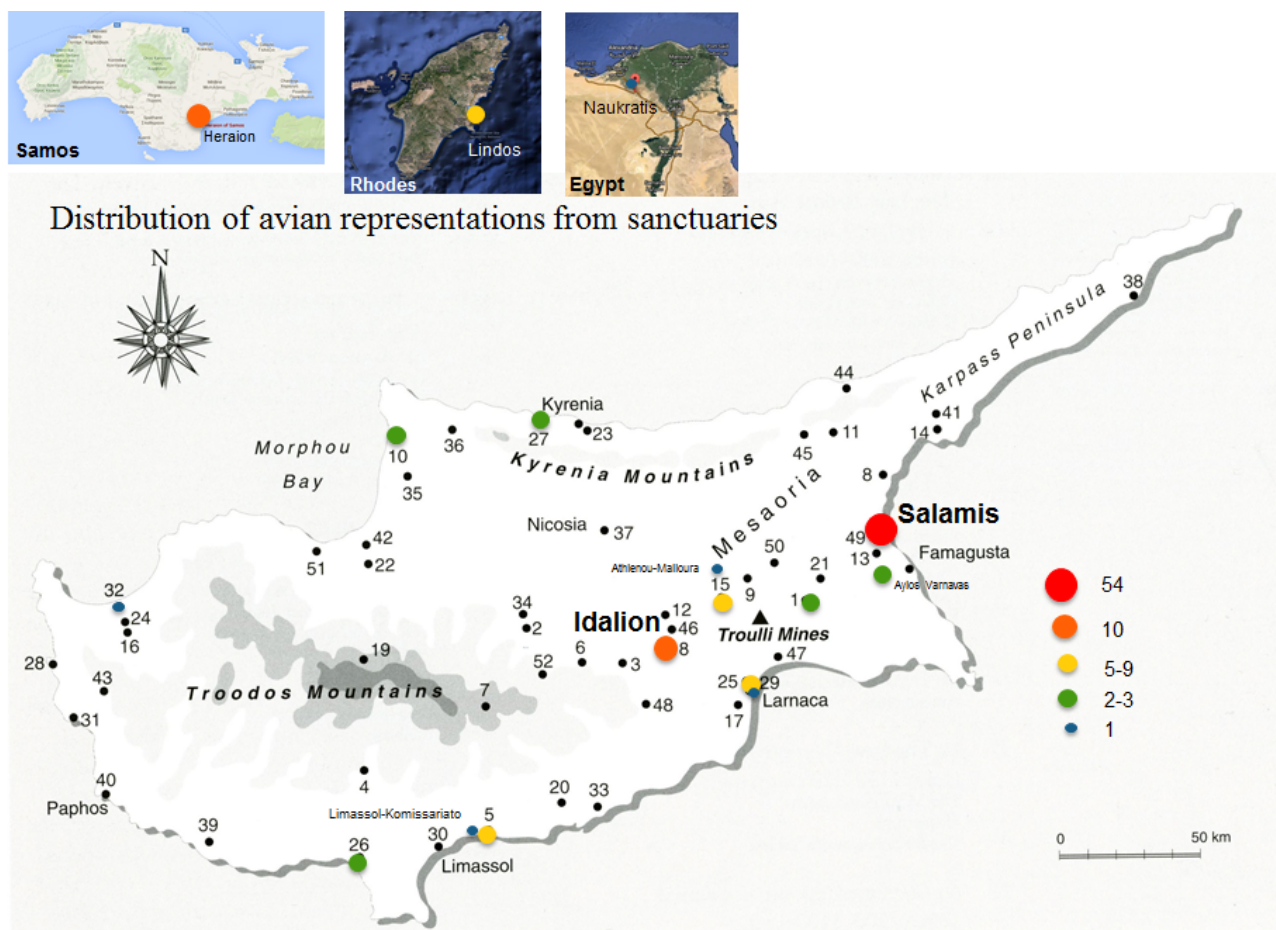
Of the bird portrayals deposited in mortuary contexts, most are identified as waterfowl and display bell-shaped bodies. When a waterfowl is found painted on a vase in a grave, the vessels are typically BiCh wares. Of the tentatively identified birds, most were possible waterfowl, or possible waterfowl or songbirds. Some songbirds and raptors were also deposited in tombs, but no clear pattern about the types can be distinguished given the small sample. However, since some songbirds were placed in burials, their image was at least compatible with mortuary rituals.

c) Birds from sanctuary contexts

Turning to avian representations deposited in religious contexts, 128 bird images were uncovered at 18 different sites (Map 5). Most were discovered at Salamis, but the Heraion on Samos and Idalion both contained significant numbers of bird portrayals in cultic contexts.⁵⁵ At Amathus, Lindos on Rhodes, Golgoi, and Kition, between 5-9 bird images were found in a religious area. Eleven more locations contained one or two bird representations. Sanctuaries where bird depictions were uncovered are clustered in eastern Cyprus, suggesting birds were common votives on the eastern side of the island. However, this pattern may occur due excavation bias, as discussed above.

⁵⁴ *Amathonte* III, p. 148, no. 16; Reyes 1994, 79; Reyes 2001, 138; Reyes 2002, 219.

⁵⁵ For more about the connection between Cyprus and Samos, see Viglaki-Sofianou and Marantidou 2009.



Map 5. Distribution of sites where avian representations were associated with religious activity (after Karageorghis 2002a, 6).

Most of the birds identified from sanctuaries are songbirds, as 32 objects demonstrate (Table 13). Sixteen birds of prey and nine waterfowl have been categorized. No images are classified as possible birds of prey, but there are six probable raptors or songbirds, and one potential bird of prey or waterfowl. Most of the tentatively identified birds are possible songbirds or waterfowl (29 examples in the catalog). Two representations may be any of the three bird types. Twenty-three avifaunae from sanctuaries have not been labeled because there are no published images and the objects were not able to be seen in person by the author.

Types of Birds	#
Bird of Prey	16
Songbird	32
Waterfowl	9
Possible Bird of Prey	0
Possible Songbird	6
Possible Waterfowl	4
Possible Bird of Prey or Songbird	6
Possible Bird of Prey or Waterfowl	1
Possible Songbird or Waterfowl	29
Possible Bird of Prey, Songbird, or Waterfowl	2
NA	23

Table 13. Showing the types of birds represented that were found in sanctuaries.

All the known birds of prey found within sanctuaries are sculpted. A raptor created in bronze as a bird-head mounting (S.M.375) was recovered from within a temenos at Idalion.⁵⁶ Also discovered at Idalion was the head of a male figure wearing a cap with a bird of prey carved in relief (S.L.27) (Figure 18).⁵⁷ Nearby, within the sanctuary at Golgoi, a fragmentary relief (26 centimeters high, 35.6 centimeters wide, and 11 centimeters deep) showing two birds of prey was discovered (S.L.62) (Figure 115).⁵⁸ The raptors flank a stylized palm tree, but face away from each other and the tree.⁵⁹ Furthermore, 13 birds of prey are sculpted in limestone resting on a plinth.

Of the 13 limestone raptors on plinths, ten were excavated from within Heraion on Samos and three were unearthed within the sanctuary on the acropolis at Lindos. The birds share some stylistic features, such as wings slightly carved in relief and a short hooked beak. Five of these

⁵⁶ *SCE* II Pl. CLXXIX.

⁵⁷ Myres 1914, no. 1166.

⁵⁸ Tatton-Brown 1984, Pl. XXXIII.3, p. 171.

⁵⁹ For more discussion on this relief, see Chapter 2.

birds grasp prey as if symbolizing power and ferocity.⁶⁰ For example, two birds of prey hold snakes in their beaks (one from Samos, S.L.5, and one from Lindos, S.L.6).⁶¹ In the mouths of three other raptors are smaller birds (S.L.7, S.L.8, S.L.9) – two were found in the Heraion and one was uncovered at Lindos.⁶² Not included in this count of birds of prey recovered sanctuaries are four raptors on plinths from the palace at Amathus. The four raptors at Amathus were found loosely associated with a cultic area in the palace at Amathus, and one of these is clearly identifiable as a bird of prey while the other three are tentatively classified as such. Therefore, Cypriot limestone birds of prey on plinths seem to have been used under special circumstances – in a restricted ritual area in a palace or in foreign sanctuaries.⁶³

Nine waterfowl representations have been excavated from sanctuaries on Cyprus and abroad – one vase shows waterfowl imagery, and the remaining eight waterfowl are created in sculpted forms. At Idalion, a BiCh IV amphora (V.A.7) depicting three waterfowl was found in a ritual deposit on the western acropolis near in a cultic deposit.⁶⁴ A terracotta waterfowl figurine was discovered close to the Temple of Aphrodite at Amathus, near the heavily rebuilt Roman area. At the sanctuary at Lindos, a terracotta waterfowl figurine (S.T.109) was unearthed.⁶⁵ The remaining six waterfowl were associated with the sanctuary at Salamis. Among the examples from Salamis, three are duck-like terracotta figurine heads and three are bell-shaped *Anatidae* terracotta figurines. Waterfowl held by humans have not been discovered in sanctuaries – only

⁶⁰ For more on the symbolism of power and ferocity of limestone raptors, see Chapter 2.

⁶¹ *Samos* VII, pg. 112, C 80; Blinkenberg 1931, 457, no. 1853.

⁶² *Samos* VII, pg. 113, C 8 and C 79; Blinkenberg 1931, pg. 456, no. 1849.

⁶³ Found within the sanctuary at Athienou-Malloura are two (unpublished) limestone birds on plinths. These birds have not yet been dated, but their form is similar to the birds on plinths found at Amathus. Given the similarity between the limestone birds, as well as Counts' suggestion that a limestone workshop existed in the Athienou area, the birds found at Amathus may have been created at Athienou (see Counts 2011 for information about the Athienou workshop). Thus, the inclusion of the birds in sanctuaries at Athienou and Amathus may, at least, imply a trade relationship, if not some type of political alliance or understanding.

⁶⁴ *SCE* II, Pl. CLXVII.

⁶⁵ Blinkenberg 1931, Pl. 88, 1974.

their individually rendered form, as well their appearance on vases, have been located in sanctuaries.

Thirty-two clearly identifiable songbirds were found in public religious contexts. As with the birds of prey, the songbirds are also all sculpted. The songbirds are rendered as individual figurines or shown in the hands of figures. A fragmentary limestone hand holding a bird (S.L.54) was recovered within the sanctuary at Golgoi.⁶⁶ Additionally, ten nearly-life size statues depict males holding songbirds against their bodies, and have mainly derived from sites in the central part of the island. At Golgoi, three limestone male figures holding songbirds were found within the sanctuary, and three similar sculptures were located in the nearby sanctuary to Apollo at Idalion. Individual limestone male statues with songbirds were unearthed at Athienou-Malloura, Kition, Kourion, and at Limassol-Komissariato. Four female figurines holding birds against their bodies were discovered at four different sanctuaries (Naukratis, Idalion, Achna, Lapithos). Three sanctuaries to female deities – Aphrodite at Naukratis, Aphrodite at Idalion, and Artemis at Achna – each produced one female limestone statues holding a bird. Two more terracotta female figurines holding a songbird came from the excavation in the Embros temenos at Lapithos.

Of the 32 songbirds from public religious contexts, seventeen are rendered as individual terracotta figurines. Three were discovered at the sanctuary on the acropolis at Lindos on Rhodes, and two were found in the Heraion on Samos. The examples from Samos have detailed incisions on the body to bring out the silhouette of their wings, while the songbirds from Lindos have plastically rendered wings which extend along the sides of their bodies (Figures 82 and 116). A single terracotta songbird from the sanctuary at Marion, on the northeastern side of Polis, resembles the tentatively identified songbird or waterfowl from a grave at Palaepaphos-Skales with a perforation through the center of the body (Figure 38). Most of the figurines (11 objects)

⁶⁶ Karageorghis et. al. 1992, p. 277, no 563.

were excavated from within the sanctuary at Salamis. One songbird from Salamis, found in a sondage (a deep exploratory trench), is identified as a cock (S.T.84) by its added comb.⁶⁷ The remaining 10 Salaminian songbirds are similar to each other in form with their cylindrical bases and wings out and away from the body as if it is flying or landing. The similarity among the figurines from Salamis seem to suggest a codified votive offering.

Representations of songbirds in sanctuaries are almost evenly split between the number of individual figurines (17) and birds as held by a humans (15). When a bird is held by a figure, the sculpture is meant to show a worshipper bringing a bird offering, as previously discussed.⁶⁸ Therefore, the individual songbird figurines can also be interpreted as an avian offering for the deity worshipped.⁶⁹ It is important to note that songbird portrayals were deposited, and that a bird does not necessarily need to be held by a human to show its intention as an offering.

Focusing on tentatively recognizable types of birds from cultic contexts, few are able to be categorized as possibly being one type of bird. None are classified as likely birds of prey, but six bird images deposited in sanctuaries are possible songbirds. Two terracotta bird figurines (S.T.137 and S.T.139), one from Amathus and one from the Heraion, may be songbirds (Figures 117 and 118).⁷⁰ One probable songbird, held in the hand of a male limestone statue (S.L.28), was unearthed from a sculpture deposit at Kition.⁷¹ Three tentatively identified songbirds are held in the hands of female figures (S.L.25, S.L.26, and S.T.303).⁷² Additionally, four possible waterfowl are categorized: two vases (an amphora and a jug) and two terracotta compositions (a figurine and a figure holding a bird).

⁶⁷ *Salamine de Chypre* XII, Pl. 21, 411.

⁶⁸ See Chapters 1 and 2 for more discussion.

⁶⁹ The individual songbird figurines were discovered at the Heraion, Lindos, Marion Arsinoe, and Salamis.

⁷⁰ *Amathonte* V, p. 74, Pl. 30; *Samos* VII, Pl. 89, T 1498.

⁷¹ *SCE* III, Pl. XXIV.

⁷² *Salamis* V., Pl. 21, no. 77 and Pl. 28, no. 122; J. Karageorghis 1999, p. 156, cat no. 6.

Some bird images are similar to raptors as well as songbirds or waterfowl. Eight representations have been identified as possible birds of prey or songbirds. These types appear only in sculpted form. Six rest on plinths in a similar fashion to the clearly identified raptors, but these examples are not as well preserved in key areas (beak and wings) needed for identification.⁷³ One tentatively identified terracotta figurine has no parallels with other Cypriot terracotta figurines (S.T.199), and instead is similar to the limestone birds on plinths (Figure 119).⁷⁴ Another possible bird of prey or songbird rests on the shoulder of a terracotta male figurine (S.T.364) (Figure 120).⁷⁵ Since the bird is resting on the shoulder, and is not held or bound, the bird may be a pet songbird, or perhaps a raptor identifying the male as a deity. There is also an example classified as a possible bird of prey or waterfowl which accompanies a procession portrayed on a seal (S.Sp.386) (Figure 121). In the scene, Nilotic imagery can be seen indicating a setting suitable for waterfowl, but birds of prey have been known to accompany procession scenes as well.⁷⁶

Most of the tentatively identified images are categorized as possible songbirds or waterfowl, as 29 examples demonstrate. Seventeen of these types are from the sanctuary at Salamis, and are all individual terracotta figurines. Eleven of the Salaminian figurines are constructed with wings out and away from the body as if the bird is flying or landing. Three of the 11 have bell-shaped bodies, and another three are bird heads severed from their bodies. Two of the 29 possible songbird or waterfowl images were found at Amathus within the sanctuary, and both terracotta figurines. Additionally, two objects were uncovered within the sanctuary at Kition (a terracotta bird figurine and a BiCh IV skyphos). At Idalion, two possible songbirds or

⁷³ See Chapter 2 for more on problems of identifying limestone raptors.

⁷⁴ *Samos* VII, Pl. 89, T 818.

⁷⁵ Karageorghis 1995, Pl. XXIV: 3 (cat no 33).

⁷⁶ Karageorghis 1999b, LXIX.

waterfowl were found in association with cultic deposits: two birds are shown on a BiCh IV amphora and a bronze lamp exhibits two small, plastically rendered birds. There are also two possible songbird or waterfowl representations which were discovered at Achna (terracotta female figurines holding a bird). At Kition-Kamelarga a female figurine holding a bird was unearthed from a votive deposit. Individual tentatively identified songbirds or waterfowls were located at Ayia Irini (S.T.363, a terracotta male figurine holding a bird), Kourion (S.T.369, a terracotta hand holding a bird), and Lapithos (S.T.354, a terracotta female figurine holding a bird). The forms of the tentatively classified objects are similar to the confirmed songbird and waterfowl images found in ritualistic areas, suggesting that they would blend in with the other bird votives at the sites. Perhaps, the craftsmen purposely created these avian representations to blur the clear division between songbird and waterfowl imagery in order to make the object appealing for use in sanctuaries as a “generic” avian.

Two more bird representations may possibly be birds of prey, songbirds, or waterfowl. One is a white paste bird pendant (S.WP.389) found in the temenos at Ayia Irini (Figure 122).⁷⁷ The other object is a terracotta bird figurine (S.T.200) excavated from Bothros I, in Area II on Floor II, at Kition (Figure 123).⁷⁸ Additionally, in the Catalog, there are 23 birds which were found in sanctuaries but cannot be identified as a bird type since there are no published images. Twenty of the unidentifiable birds were excavated from the sanctuary at Salamis, but most are unable to be located.⁷⁹

Of the avian representations found in sanctuaries, a majority are identified as songbirds, and they are usually formed as individual figurines. Fewer waterfowl depictions are found in

⁷⁷ *SCE* II; *SCE* IV.2, pg. 173, 26, Pl. CCXLI.

⁷⁸ Karageorghis and Demas 1985, LX.

⁷⁹ During the war in 1974, Salamis became part of the occupied territory, along with all archaeological material held in the museum and storerooms. Thus, today, some artifacts that were stored in, or around, Salamis have not been able to be located.

cultic contexts, and birds of prey are even less represented. The birds can be shown with a worshipper or as an individual figurine. Therefore, the element of giving, or sacrificing, a bird to a deity is implied with both types of sculptures. Few vases portraying birds were recovered from sanctuaries. The dearth of vase data for the religious areas may be due to the lack of excavations publishing figural pottery or due to the nature of the survival of material since most vases in this study are located in museums and private collections.

From palatial, mortuary, and sanctuary contexts, a few patterns emerge among the choice of bird portrayals deposited. Only at Amathus were raptors associated with a palatial context. Since birds of prey are usually deemed to be strong, powerful animals, they may have been viewed as appropriate in a palatial context in order to associate such connotations with the ruling bodies.⁸⁰ Furthermore, their connections with religious practices associate them with the use of such bird types in the Greek sanctuaries at Lindos and on Samos, which may indicate a special or restrictive use for raptor images. In mortuary contexts, waterfowl were deposited in graves more than the other bird types. Most waterfowl that frequent Cyprus today, as in antiquity, are migratory, thus the migratory nature of the birds themselves may be part of the reason for the use of their image. The birds associations with arrival and departure may mimic the leaving, and possible renewal, of the soul itself as is the case in contemporary eastern Mediterranean cultures.⁸¹ On the other hand, songbird representations are mainly offered in sanctuaries. Songbirds were known to have been sacrificial victims to deities during the CA period, therefore the image of the offering may have been a substitute for the giving of the real songbird. Images of songbirds have also been found in tombs and waterfowl representations have been unearthed in sanctuaries. Therefore, it appears that the dedicatory nature of small birds was suitable in

⁸⁰ For information about such associations with raptors, see Marcus (1977), Reyes (2001, 124), and Chapter 1.

⁸¹ Speyer 1973, 182-183; Skalsky 1997; Villing 2008: 175; Oakley 2003, 190; Basilleul-LeSur 2012, 16. Also see Chapter 1.

mortuary offerings, as well as in sanctuary rituals, where such birds may have been offered.⁸² Furthermore, the use of waterfowl imagery in sanctuaries indicates that the portrayals may also have been offerings to deities.

Case Studies – Site Specific Analysis

Understanding what types of artifacts were deposited and where they were discovered within a site can bring to light certain patterns of object usage. Given that few archaeological sites with avian material have been well excavated, it is imperative that the types of the birds found at a site, as well specific contexts, should be studied closely. The sites where most bird images were uncovered (Salamis, Amathus, Idalion, Lapithos, Samos, Achna, Ayios Theodoros, Kition, and Marion Arsinoe) can be used as case studies.

Salamis

In the ancient city of Salamis, 62 CA avian representations were uncovered. Eight of the 62 objects were uncovered in graves at Salamis-Cellarka and in the Royal Necropolis.⁸³ An overwhelming number of the artifacts (60) are sculpted representations, and none are carved in limestone.⁸⁴ The two vases with painted images of birds found at Salamis were recovered from mortuary contexts. In regard to bird types found at Salamis, only songbirds and waterfowl have been identified.

⁸² Similar trends are also observed in Greek and Near Eastern cultures (Higgins 1967, 35; Macqueen 1975, 134; Kurtz 1975; Boardman 2000; Beaumont 2003, 74; Oakley 2003, 180; Oakley 2004; Cimok 2008, 137).

⁸³ *Salamis Necropolis II*.

⁸⁴ Fifty-nine of the bird objects from Salamis were executed in clay, while one artifact was created in silver (S.M.379)

At the Salamis Necropolis, two tombs each contained a vessel with an image of a bird.⁸⁵ The tombs (Tomb 46 and Tomb 1) are located about 100-150 meters away from each other. Tomb 46, dating to the end of the CA I, was carved into the bedrock with a dromos leading to a stomion formed by two rectangular blocks resting on a lintel.⁸⁶ Two individuals were buried in Tomb 46 during the CA period, and associated with the burials were WP vessels (a juglet and a deep bowl), four BiCh IV jugs (V.J.145), a BiCh IV amphora and bowl, a shallowed glazed dish, two Plain White ware lamps, an iron nail and a fragment of a lead bracelet (Figure 124).⁸⁷ Tomb 1, described as a “royal tomb,” is dug into the living rock with a wide dromos leading to the chamber where the façade is dressed with limestone blocks.⁸⁸ The vessel portraying a bird (V.K.324) was found in the chamber along with a plethora of locally made and imported vessels, jewelry, and ivory and metal objects (Figure 58). Outside the chamber, in the dromos, more funerary offerings of high quality and two chariot burials were uncovered, indicating that the people buried were of high status within the community.⁸⁹ Given the proximity of the two tombs, and their relative wealth, both groups buried in the chambers with bird-decorated vessels boasted a relatively high status within the Salaminian community in the CA, suggesting that local made avian accoutrements were appropriate for elite in burial contexts. Moreover, the vessels (V.J.145 and V.K.324) are different shapes and display dissimilar styles of waterfowl, suggesting that there was no set rule determining what types of bird representations on vessels could be deposited in tombs at the cemetery.

At Salamis-Cellarka, six birds were associated with six different graves – five are terracotta figurines and the sixth is inscribed onto a silver ring. The ring with an engraved image

⁸⁵ Dikaïos 1963; Vandenabeele 1998.

⁸⁶ Karageorghis 1978a, 8.

⁸⁷ Karageorghis 1978a, 8-11.

⁸⁸ Dikaïos 1963, 136.

⁸⁹ Dikaïos 1963.

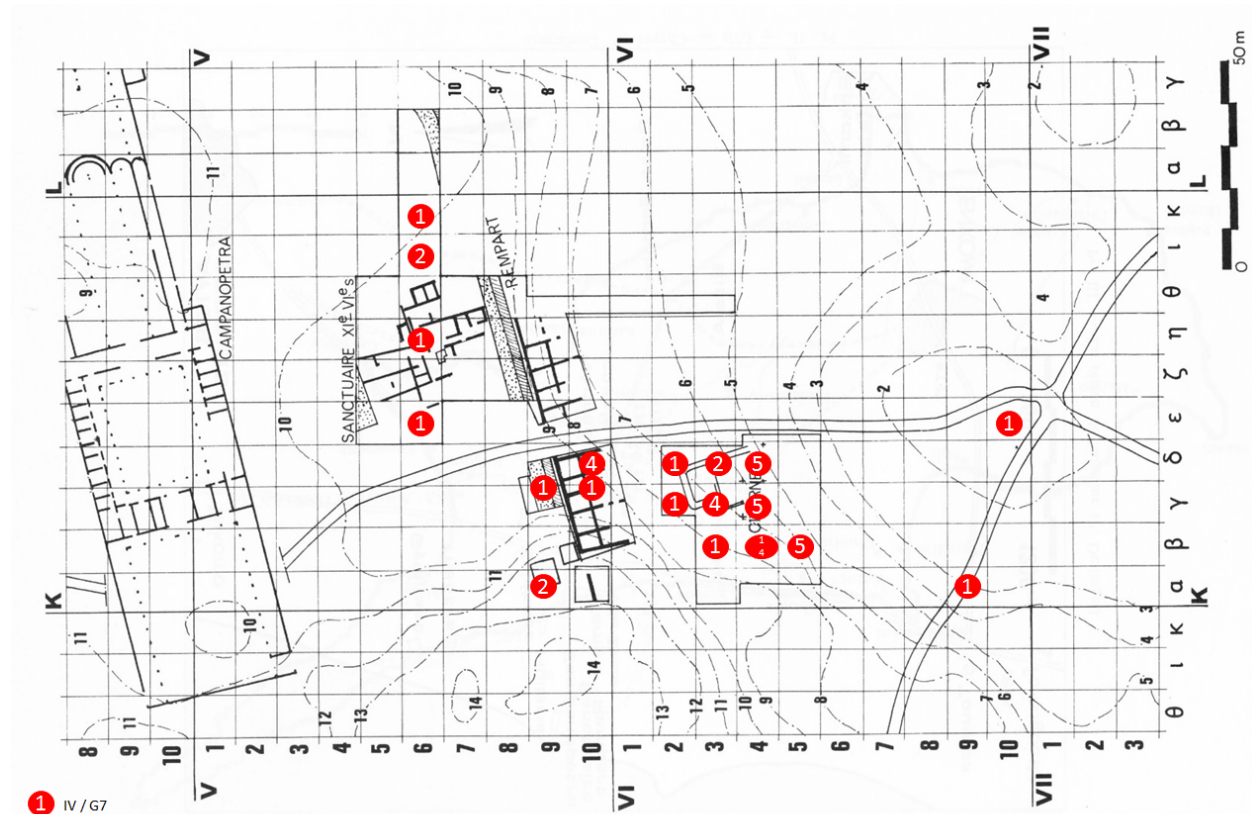
of a bird (S.M.379, possible waterfowl) was found in a pile of mixed bones off to the side in the burial chamber of Tomb 10, indicating that it may have been worn by one of the bodies when placed into the tomb. Two bird figurines were found near the surface in the cemetery (S.T.115 and S.T.192). Both figures, which lack tomb number associations, have hollow oval-shaped bodies with vertical and horizontal lines painted on their backs, indicating that they may have been made in the same workshop.⁹⁰ Three bird figurines (two positively identified as songbirds) are also similar to each other with the same smooth, hand-moulded heads and wings positioned out and away from the body as if flying or landing (S.T.63, S.T.64, S.T.194). These figurines were found in different tombs scattered throughout the burial ground – Tomb 69 (containing S.T.63) is situated on the southeastern side of the cemetery, Tomb 27A (containing S.T.64) is centrally located in the burial ground about 25 meters north of Tomb 69, and Tomb 29 (containing S.T.194) is located about 10 meters east of Tomb 27A. The bird objects were most likely not used by the same family group given their diffuse depositions, as well as the varying tomb size in which the objects were placed.⁹¹ If the cemetery can be fully excavated in the future, under the auspices of the Cyprus Department of Antiquities, depositional patterns of the birds can be more closely studied.

Fifty-four bird images were found during excavations in the temenos at Salamis (Map 6). Most of the birds were deposited together in K VI, around the cistern, in a votive deposit. One square in the excavation grid, K VI/B 4, contained 14 terracotta bird figurines. In addition, around K VI/B 4, high concentrations of bird figurines were uncovered. A second convergence of figurines was situated just north of K VI/B 4 around K V/D 10, and a third clustering was

⁹⁰ The two figures were found near the surface in the northwestern and southeastern portions of the cemetery, suggesting that they may not have come from the same tomb.

⁹¹ Tomb size can be associated to the relative wealth and status of the family. For more on the relationship between status, tomb size, and deposited artifacts, see Keswani (2005, 354-355) and Dakouri-Hild (2016, 22-23).

located within the architecture of the CA sanctuary around K V/I 6. The congregation of artifacts suggests that the birds were most likely placed as offerings in a specific area of the sanctuary, which is how they ended up together in their final deposition.



Map 6. Plan of Salamis (based on Monloup 1994). Red circles mark the squares in which avian representations were discovered, and the number in the circle indicates how many birds were found in the square.

Of the 54 bird portrayals found in the sanctuary at Salamis, 11 have been identified as songbirds. Six waterfowl are represented in the data, 17 possible songbirds or waterfowl figurines are categorized, and 20 figures cannot be identified because no image of the object has been published. The 11 songbirds rest on a cylindrical base, and the 6 waterfowl have elongated bell-shaped bodies. The clearly identified songbirds and waterfowl were unearthed clustered together in two areas. The songbirds were mainly excavated from K VI/B-G 4-5 and the

waterfowl were primarily discovered in K VI/D-G 3-4. Such segregation suggests that there may have been a separation of bird forms within the sanctuary because their final deposition.

Songbird and waterfowl representations were found in graves and in the sanctuary at Salamis. The songbird figurines are mainly created as resting on a cylindrical stand, while the waterfowl have hollow elongated bodies. Since such similar forms and types of birds appear in both contexts, there appears to be little distinction or division between the uses of the bird figurines at Salamis. One difference in the use of birds appears between the two cemeteries. At the Royal Necropolis, birds painted on vessels were deposited, while at Salamis-Cellarka no vessels depicting birds have been discovered, only sculpted representations. This discrepancy, however, may be due to people of high status being buried at the royal necropolis, and people of lower status being entombed at Salamis-Cellarka.⁹² There is no restriction on the use of the birds, except that more songbirds were deposited in the sanctuary than waterfowl, and waterfowl images were left more in tombs than in the sanctuary.

Amathus

Fifty representations of birds, both sculpted and on pottery, were discovered at Amathus. Of the 50 artifacts, eight are associated with the sanctuary on the acropolis, five were found in the palatial structure, and 33 were deposited in 24 different graves.⁹³ Most of the burials contained one or two avian artifacts, but Tomb 88 contained five images and Tomb 106 held three portrayals.

⁹² Blackwell (2010) suggests that the people who were burying their deceased at the Salamis-Cellarka were emulating the elite burials at the royal necropolis by depositing similar artifacts and constructing tombs in similar ways.

⁹³ Aupert 2000; Fourrier and Hermay 2006.

Six tombs with bird figurines are part of a cemetery located west of the acropolis. This western cemetery consists of 94 graves total, but only Tombs 441, 444, 459, 462, 470, 478 contained bird images. Tombs 441, 444, and 462 each yielded a terracotta figurine with a bell-shaped body (S.T.114, S.T.178, S.T.173).⁹⁴ The bird figurine from Tomb 470 also displays a bell-shaped body (S.T.168), but the wings are plastically rendered as out away from its side (Figure 168).⁹⁵ Similarly, S.T.168, the figurine placed in Tomb 478 (S.T.193), also has a bell-shaped body with wings out to the side, but the wings do not extend as dramatically away from the body as the birds from Tombs 441, 444, and 462.⁹⁶ Another avian figurine with its wings out and away from its sides was unearthed from Tomb 459 (S.T.104), but this examples sits on a cylindrical base.⁹⁷ These six tombs are clustered within 400 meters of each other, and the most closely positioned tombs (Tombs 495 and 462) are less than 100 meters away from each other.⁹⁸ The birds from this cemetery are very similar in form and style to one another.

In the cemetery east of the Amathus acropolis, around Vikles, 16 graves held 33 bird representations. A few internments contained more than one bird representation: Tomb 88 held five, and Tombs 106, 232, 242, 270, and 294 each contained two. Only eight tombs from the French excavations can be located on a map of the area (Tombs 83, 84, 88, 140, A198, 212, 242, and A286) (Map 7). However, given that the tombs (which can be located) are scattered through the cemetery, the deposition of the avifaunae is not restricted to one area of the burial ground.

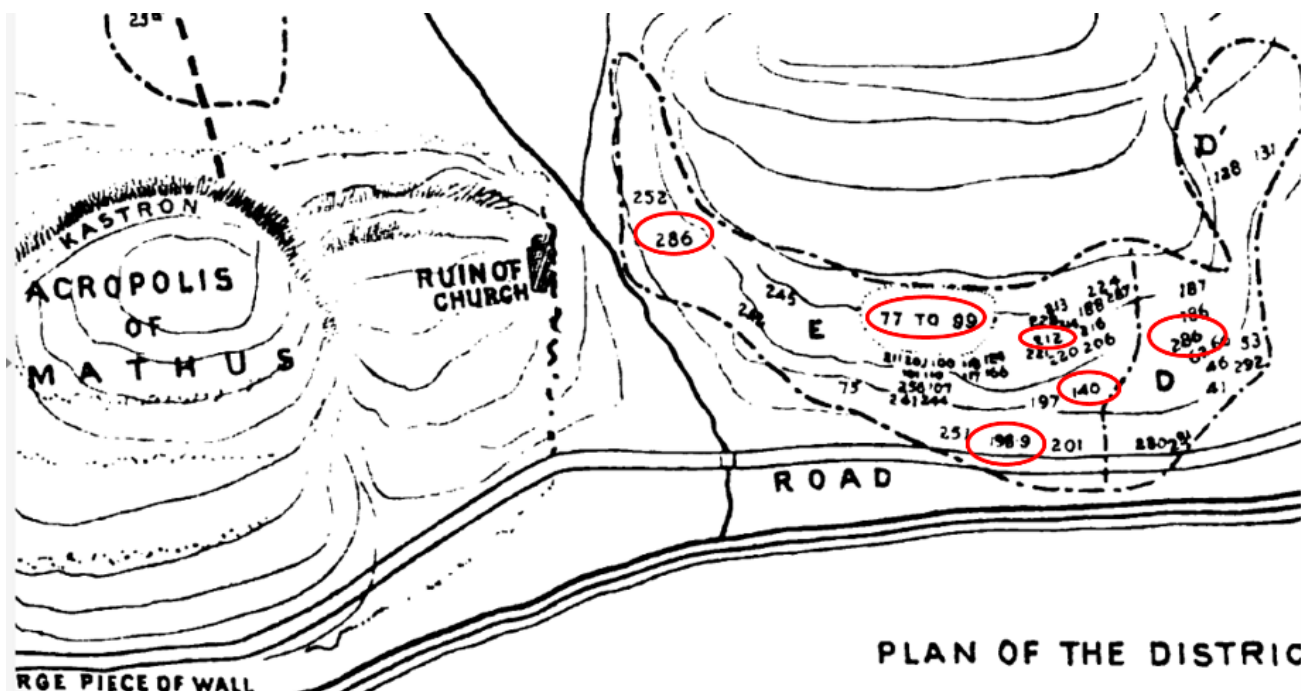
⁹⁴ Karageorghis 1987, 699, 701, 703-706.

⁹⁵ Karageorghis 1987, Fig. 104, 707-10.

⁹⁶ Karageorghis 1987, Fig. 117, p. 707-10.

⁹⁷ Karageorghis 1987, Fig. 87, p. 703-6.

⁹⁸ Karageorghis 1987, 696, fig. 49. For a map, see Fourrier and Hermay 2006.



Map 7. Plan showing the eastern cemetery at Amathus, near Vikles. The location of Tombs 83, 83, 88, 140, A198, 212, 242, and A286 are indicated with a circle (after *Amathonte Tombes*).

All the birds deposited in Tomb 88 are sculpted. The artifacts consist of six terracotta bird figurines and a bronze dipper with a bird headed handle. Each one has a hollow, bell-shaped body, and only one does not have small feet plastically rendered in front of the body. The two terracotta figurines placed in Tomb 232 (S.T.86 and S.T.174) are very different in style from one another (Figures 126 and 127).⁹⁹ One of them is shaped like a cock with a crest and upward turned tail while the other has a bell-shaped body reminiscent of the types found in Tomb 88. Two sculpted works were also placed in Tomb 242 (S.T.166 and S.Sp.383) – one figurine supported on three ‘legs’, and one carved into a scarab above a depiction of two men in a chariot.¹⁰⁰ Deposited in Tomb 270 were two hollow bell-shaped bird figurines (S.T.111 and S.T.180) which may have been crafted in the same workshop. Two terracotta figures were also

⁹⁹ Karageorghis 1996b, plate XXXIII, 4 and Pl. XXXII, 14.

¹⁰⁰ Karageorghis 1996b, Pl. XXX, 6; Reyes 2001, no. 46, p. 55, fig. 69.

unearthed in Tomb 294 (S.T.106 and S.T.148).¹⁰¹ The examples from Tomb 294 both sit on cylindrical bases with wings that are rendered in relief as resting against the side of the body (Figure 24). The bird images deposited in Tomb 106 are painted on jugs (V.J.243, V.J.266). Both jugs date to the CA II period, but one is painted on BiCh V ware and the other on a WP V vessel. Despite the difference in ware types, their decoration is very similar with concentric circles placed vertically and horizontally around the body, which creates a panel below the neck (on the upper body) in which a singular bird is painted (Figures 128 and 129).

A pattern emerges among the birds found in the eastern cemetery at Amathus. When multiple bird images were deposited in a tomb, their images are usually stylistically similar. Only birds with bell-shaped bodies were placed in tombs together. Likewise, only birds set on a cylindrical base were interred in tombs together. Furthermore, the birds on the two vases in Tomb 106 are similar of each in composition and style, and they were deposited together. The two mismatched avian figurines found in Tomb 232 seem to break this pattern, suggesting that the decision for stylistic similarities may have possibly been at the discretion of the families burying their dead.¹⁰² A significant observation is that one vase carrying an image of a bird has thus far been found in a grave with a bird figurine. Overall, most of the avian images are identified as songbirds or waterfowl.¹⁰³ Between the two cemeteries, burials at both sites contained bell-shaped bird figurines suggesting that the form was not restricted to a certain group of people – neither the elite, nor the lower and middle classes.

On the acropolis, eight avian images are associated with the sanctuary of Aphrodite. Five of the eight were discovered directly adjacent to the Hellenistic and Roman temple phases.¹⁰⁴

¹⁰¹ Karageorghis 1996b, Pl. XXXI, 5 and Pl. XXXI, 9.

¹⁰² Such an idea has also been argued by Keswani (2004, 35; 2005) and Cultraro (2007).

¹⁰³ The exceptions are found carved into semiprecious stones or on the BiCh vessels.

¹⁰⁴ Fourrier and Hermay 2006, Figure 3 for plan of sanctuary.

These five avifaunae are sculpted terracotta bird figurines (S.T.108, S.T.136), and are stylistically similar to each other with hollow bell-shaped bodies (Figure 130). Two bird-decorated vases (V.J.93 and V.A.16) were excavated near the temple from votive deposits in the bothros and grotto, respectively. The vases are dissimilar in shape and style since one is a BiCh III-IV jug with multiple birds painted between plant motifs on the neck of the vessel, and the other depicts birds in a frieze above acanthus designs on the body of a BiCh IV-V amphora.

The other three birds (S.T.137, S.T.143, S.T.202) found near the cultic expanse of the sanctuary were discovered on the West Terrace. The material from the terrace originally came from an area in the northwestern part of the acropolis, but was dumped or moved there when the sanctuary became overcrowded with votives.¹⁰⁵ The excavators believe the material originated from the central area of the cultic activity or from a secondary area of worship on the acropolis.¹⁰⁶ Thus, the three avian figurines from the West Terrace site may not have been associated with rituals taking place near the main temple where the five bird images were uncovered. Of the two figurines which were able to be seen in person (S.T.137 and S.T.143), both have their wings extended out to the sides of their body as if flying or landing (Figure 117).

In the palace area, five avian sculptures were discovered. According to Ulbrich, the areas in the palace where the birds were located can be considered religious areas or small sanctuaries.¹⁰⁷ Therefore, even though these examples are specifically deposited within an administrative building with restricted access, the figures can be associated with cultic deposits. Ulbrich identifies three cultic areas within the immediate find spots for the birds, and each religious area (AM 2-4) is within 10 meters of the bird objects.¹⁰⁸ The limestone birds found in

¹⁰⁵ *Amathonte* V, 7. Moving votives was a common practice in ancient Greece (Van Straten 1981).

¹⁰⁶ *Amathonte* V, 7.

¹⁰⁷ Ulbrich 2008, 110.

¹⁰⁸ Ulbrich 2008, pl. 27.

the palace are not similar to any other bird representations found at Amathus, suggesting that the limestone birds were restricted to use in the palace, without further known archaeological material to negate this hypothesis.

At Amathus, the religious area in the palace contains a specific repertoire of individually rendered limestone birds, while the cemeteries and tombs have consistent avian imagery among the localities. Both cemeteries contain similar bird types and forms, such as birds with bell-shaped bodies, indicating that the terracotta bird figurines did not have restricted use. Nevertheless, waterfowl images were mainly deposited in tombs, even though one example was identified from the sanctuary at Amathus. Remarkably, only four clearly identified songbirds were unearthed at the site, and none derived from the sanctuary, but some tentatively identified songbirds were found in the sanctuary. The lack of songbirds may be due to the nature of the excavations. Since many CA artifacts were identified in a votive dump on the west terrace, more CA birds may be found in later excavation seasons with more exploration of the acropolis.

Idalion

Within the ancient city of Idalion, 25 bird images were uncovered during excavations.¹⁰⁹ Of the 25 artifacts, four came from unknown tombs, 11 were associated with a sanctuary, and the remaining objects do not have specific find spots. Most of the birds identified from Idalion are songbirds (14 objects). Fewer portrayals are clearly categorized as raptors and waterfowl, as only two of each were uncovered.

The bird representations found in religious areas at Idalion are mainly sculpted works created in multiple media, and they are various bird types. Two bronze objects exhibit different types of birds. A bronze bird head mounting (S.M.375) depicts the head of a raptor with a loop

¹⁰⁹ Gaber-Saletan 1986; Senff 1993.

on its back for attachment, and a bronze lamp (S.M.376) shows two birds (either songbirds or waterfowl) perched by the spout (Figures 13 and 131). Three male limestone statues (S.L.37, S.L.38, and S.L.40) hold a bird in their left hand down along their bodies. These sculptures do not have known excavated contexts, but they most likely came from a temenos at Idalion given that such types of sculptures have been consistently found in sanctuaries across the island.¹¹⁰ Additionally, four terracotta compositions exhibit birds: three humans hold birds (two female terracotta figurines, S.T.239 and S.T.303, and a generic figure, S.T.366) and multiple birds are rendered plastically on a dovecote (S.T.370). Also, two BiCh IV amphorae with images of birds were discovered together in the same deposit by the Swedish Cyprus Expedition (V.A.7 and V.A.13).¹¹¹

Idalion is a large urban site which has yet to be fully excavated, but currently two specific sanctuaries produced nine sculpted images of birds. Discovered during the current ongoing excavations at Idalion, a CA terracotta figure holding a bird (S.T.366) was discovered in a Hellenistic layer near the wall of the temple on the East Terrace (ET NW 3, Locus 021).¹¹² Additionally, three female figurines holding birds, as well as a dovecote figurine, were supposedly unearthed within the Sanctuary of Aphrodite around the turn of the 20th century. The location of the temple is no longer known. Additionally, supposedly uncovered from within the, now lost, Temple of Apollo were three male limestone statues holding birds. The discovery of male figures in a male deity's sanctuary and the female images in the female goddess's temenos conform to the general observation of votive offerings on the island. Usually male deities would

¹¹⁰ The limestone sculptures with unknown provenances which are suggested to have come from Idalion, are now housed in the British Museum, and were donated by Sir Hamilton Lang after his excursion to Idalion (Gaber-Saletan 1986; Senff 1993).

¹¹¹ *SCE* II, Pl. CLXVII and CLXVIII.

¹¹² Figurine S.T.366 is currently unpublished, but being studied by Pamela Gaber.

receive male figures as offerings, and female deities would mainly be given female figures.¹¹³ Since both the males and females hold birds, at least at Idalion, there is no discrimination between which gender deity can receive bird offerings in general.

Among the bird artifacts which are said to be from unknown tombs at Idalion, four are terracotta figurines. One figurine can be firmly identified as a waterfowl (S.T.93), and the other three are possible songbirds or waterfowl. The clearly recognized bird sits on a cylindrical base and resembles an *Anatidae*. The three other figurines are hollow with bell-shaped bodies, and one object (S.T.183) has perforations on each side below the neck suggesting it is a bird bell (Figure 132). The deposition of individual figurines meshes well with the types of bird representations deposited in tombs at Amathus (examples on cylindrical bases and figurines with bell-shaped bodies). Therefore, depositing such objects with the deceased was not restricted to one city.

At Idalion, two clear depositional patterns of bird representations emerge. First, individually created terracotta bird figurines have thus far only been found in tombs – none were recovered from within a sanctuary. Second, human sculptures holding songbirds were found in a sanctuary within the city. Avifaunae represented in metal and on vases were also uncovered in sanctuaries at Idalion, but the majority of birds from the religious areas are shown with humans.

Lapithos

Twenty representations of birds were discovered in Lapithos, but only two sculpted pieces derive from a specific context. The two artifacts with contexts, female terracotta figurines holding birds against their bodies, were deposited as votives in the Embros cave sanctuary.¹¹⁴

¹¹³ Counts 2012, 50.

¹¹⁴ Herscher 1975; Caubet and Yon 1988; Herscher 2007; Kiely 2011.

The two figurines from Embros came to the British Museum through Major Tankerville Chamberlayne, who said to have found them at the cave site in 1897.¹¹⁵ Additionally, some of Major Tankerville's Lapithos figurines were donated to the Louvre (such as examples in this study) and others found their way into the Cyprus Museum's collection. Even though the Major was not an archaeologist and did not record where he found the artifacts, it is assumed that he was truthful in his disclosure that most objects did in fact come from a sanctuary in the area of Lapithos. Despite lack of credible contextual information, it can be inferred that most of the figurines were votives in sanctuaries around Lapithos.¹¹⁶ Thus, it is fruitful to examine what types of bird portrayals were found in this locality.

Only sculpted birds have been recovered from Lapithos, and all 20 artifacts are terracotta female figurines holding birds. Thirteen figurines are mould-made and attributed to workshops in Lapithos. These 13 examples are almost all identical because the females hold a bird in their right arm against their torso (Figure 133). Four figurines have mould-made faces and wheel made bodies, and look upward, holding the bird against the upper chest with both hands. Three figures are completely handmade and are attributed to workshops in Lapithos. The handmade figurines also look slightly upward, but cradle a bird in their arm against their chest. At Lapithos, when birds are depicted, they are shown with a human to signify them as a votive for a deity, insinuating that they were most likely votive offerings at a sanctuary.

¹¹⁵ Kiely 2011.

¹¹⁶ Kiely 2011.

Achna

The site of Achna was excavated around the turn of the 20th century by Max Ohnefalsch Richter.¹¹⁷ Ohnefalsch Richter, much like Major Tankerville at Lapithos, did not document his findings in situ. Most of his collection is now housed in the British Museum, and a few pieces from his assemblage were purchased by the Pierides family (now on display in the Pierides Museum - Bank of Cyprus Cultural Foundation) or ended up in the Cyprus Museum.¹¹⁸ Despite the lack of specific contextual information, the assemblage can be examined together based on its commonalities. At Achna, 12 female terracotta figurines holding birds against their bodies were unearthed. Of the 12 objects, only two have a specific context and were excavated from within the sanctuary dedicated to Artemis.

All 12 bird representations from Achna are held by mould-made female figurines and were made in workshops in Achna, as determined by J. Karageorghis.¹¹⁹ Songbirds are held in the hands of eight female figurines, and possible songbirds or waterfowl are in the hands of four other figurines. The style of the mould types varies between three different female forms. One type has Egyptianizing hair which touches the shoulders (S.T.273, S.T.274, and S.T.275) (Figure 49). The second mould type depicts a woman wearing a high kalathos (a tall headdress), and the third style shows a woman in a low cap with bangs (Figures 134 and 135). The figurines are interpreted as adorants holding a sacrifice to a deity.¹²⁰ From the assemblage of figurines found at Achna, it can be assumed that the way a female was depicted did not matter greatly for the use or deposition of the figurines. The bird is always held in one hand close the body, suggesting that as long as a bird is depicted as an offering, the female's adornments could vary.

¹¹⁷ Caubet 1992.

¹¹⁸ Caubet 1992.

¹¹⁹ J. Karageorghis 1999.

¹²⁰ Sørensen 2009a, 196.

Kition

Examining the material from Kition, two bird images are associated with ritual activity at Kition-Kamelarga, two were found in votive deposits by the Swedish Cyprus Expedition, and four were unearthed in Area II by the Department of Antiquities. Five additional representations have no specific context recorded within Kition. Only songbirds have been able to be clearly identified among the material studied (4 objects), and the remaining images are tentatively classified. Of the 13 artifacts studied, seven female terracotta figurines hold a bird against their body, and two male limestone figures cradle their birds. There were also two terracotta bird figurines, a cylinder seal with two birds engraved, and a BiCh IV skyphos imitating an East Greek skyphos uncovered at Kition.¹²¹

Many of the artifacts from the religious area at Kition were discovered in votive deposits. During the Swedish Cyprus Expedition, two male limestone figures holding birds (S.L. 25 and S.L.39) were uncovered at Kition-Bamboula, south of Area IV near the ancient harbor (Figure 136).¹²² Both statues were unearthed from the same large votive deposit less than 20 meters west of the main altars.¹²³ In Area II, a terracotta bird figurine (S.T.200) and the cylinder seal (S.Sp.386) were both found in Bothros I which is situated against the exterior northern wall of Temple 1 by Altar C.¹²⁴ Also near Temple 1, inside Temenos B (courtyard) near the northeastern entrance, the BiCh IV skyphos (V.S.342) was unearthed.¹²⁵ In Bothros 16 in Area II, to the west of Temple 4 and near the entrance to Temenos B, a second bird figurine (S.T.141) was recovered.

¹²¹ Coldstream 1979, 259; Karageorghis 1981b Pl. XV, no. 3052.

¹²² For map of Kition, see Callot and Salles (1981, Figure 1).

¹²³ *SCE* III, 64.

¹²⁴ For a plan of Kition, see Karageorghis and Demas (1985, Pl. 1).

¹²⁵ Karageorghis 1976, 101.

At Kition, the bird portrayals are varied in Area II and more homogenous at Bamboula. Of the birds found in Area II, the terracotta figurines have “V” shaped bodies and are fragmented on the bottom suggesting that they may have been attached to a larger object (Figure 137). Otherwise, the bird depictions are not exceptionally uniform. At Bamboula, on the other hand, the male limestone statues holding birds are very similar. The variations between the dedications in the two cultic areas most likely also represents a difference between the types of deities worshiped. However, more excavations will need to be carried out in these two areas in order to determine if such distinct patterns continue to emerge. Without a larger sample, it is speculative that bird figurines were more suitable to the deity in Area II than to the divinity worshiped at Bamboula.

Ayios Theodoros

All of the 12 avian representations found at Ayios Theodoros, in the Famagusta District, have no recorded context from within the site.¹²⁶ Despite this lack of information it is still fruitful to consider the types of images which derived from the one locality. Three terracotta bird figurines, four BiCh III cups/footed bowls, one BiCh III jug, and four BiCh IV jugs were discovered in the area of Ayios Theodoros.

Two of the three terracotta figurines are similar in style (S.T.164 and S.T.165) (Figures 138 and 139). The similar figurines rest on three legs each, have elongated arched bodies, tails that points upward, elongated beaks, and both wings positioned upward as if simulating flying or landing. The paint on their surface is also comparable as each bird sports a band around the neck, an eye ring with a dot of color for the eye, paint around the base of the wing where it attaches to the body, and arrangements of painted lines on their back. Such parallels suggest that both birds

¹²⁶ Karageorghis and des Gagniers 1979; Karageorghis 1996b.

were made in the same workshop. The similarities may also suggest that the birds were buried together in the same tomb, as was the case with the akin terracotta bell-shaped bird figurines at Amathus. The third bird figurine from Ayios Theodoros (S.T.100) has little in common with the other two birds with its long recurving neck, oval-shaped body, and handle.

Among the vases carrying images of birds found at Ayios Theodoros, only two ware types (BiCh III and BiCh IV) and two forms of vases (cups/footed bowls and jugs) have been found.¹²⁷ The four BiCh III cups/footed bowls follow the same compositional pattern with a bird painted in a metope with its two wings above its back (Figure 140).¹²⁸ The style of the avifaunae vary slightly, but they are all fairly similar. The four BiCh IV jugs from the area also share similar compositional patterns: a bird with one wing up above its body is painted between flanking designs (Figure 93). Two vessels show a bird flanked by lotus (V.J.124 and V.J.198), one vase depicts a bird between pairs of arrow motifs (V.J.134), another has a bird flanked by sets of swastikas (V.J.189), and a fourth bird is centered between a set of chevron arrows and dotted Xs (V.J.83). The style of the birds varies on both the jugs and cups.

A BiCh III jug (V.J.83) serves as a link between the BiCh III cups and the BiCh IV jugs because it portrays a bird painted in the style of the cups, but located on a jug (Figure 141). The bird on the BiCh III jug mixes elements found in birds on both wares: the one wing above the body is similar to the BiCh IV jugs and its silhouette more closely resembles the birds on the BiCh III cups. Although the bird is flanked by additional designs, the motifs are not mirror images as on the BiCh IV jugs. V.J.83 mixes the style of the birds on the BiCh IV jugs with the technique of the birds painted on BiCh III cups. Thus, based on current evidence, the vases which were used in the area have a limited range of shapes and designs.

¹²⁷ V.C.38, V.C.39, V.C.48, V.J.83, V.J.124, V.J.134, V.J.189, V.J.198.

¹²⁸ V.C.38, V.C.39, V.C.48.

Marion Arsinoe

At Marion Arsinoe, a total of 11 bird portrayals were uncovered. The current area associated with ancient Marion Asrinoe centers around the modern day city of Polis, and various localities within the city and in the surrounding area.¹²⁹ Six depictions of avifaunae were found in six different tombs in one of the cemeteries. Only one bird was recovered from within a cultic area. The remaining four artifacts do not have more specific associated find spots.

The bird discovered in a cult setting came from an ash layer connected to a destruction level.¹³⁰ The locality in which the bird was found, on the north eastern side of Polis (A.H9), was associated with other votive offerings and architectural features that indicate the area was used for worship to an unknown deity.¹³¹ The bird dedicated in this locality is a terracotta songbird figurine (S.T.80) with its wings extended as if flying (Figure 142). It also has a hole through the center of the body, similar to S.T.160 found in Tomb 81 at Palaepaphos-Skales (Figure 38). Even though the birds both have perforated centers and similar body shapes, they were used in different contexts. However, these two bird types appear in the archaeological record in the western part of Cyprus, suggesting, without more examples known, that this may be a bird type specific to this part of the island.¹³²

Each bird image unearthed from tombs at Marion derived from different internments. One terracotta waterfowl figurine (S.T.101) was excavated from Tomb 83. The other burial finds

¹²⁹ Serwint 1991; Serwint 1993; Childs 2012

¹³⁰ Childs et al. 2012, 181-182; see Map 3 in Childs et al. (2012, Plan 3, p. 312).

¹³¹ See Childs et al. 2012, Plan 3, p. 312.

¹³² Dating to the 5th century BC, three similar avian figurines with holes piercing their bodies were uncovered in tombs in Athens along Stadiou and Homirou streets (Michaud 1970, 894, fig. 19). Most scholars have recognized the Greek artistic tendencies present in the western portion of the island, which explains the connection between these Greek and Cypriot birds. What is interesting to note is the examples found in Greece are slightly later and were deposited in tombs, whereas one Cypriot figurine was left in a grave and the other was a votive deposited in a sanctuary. Therefore, these types of songbird figurines may not have been common, implying there was no general rule as to their use in rituals on Cyprus. For notes about the Polis area's Greek artistic tendencies, see Childs (2012), Hermay (2013), Serwint (1993).

are BR II (V) jugs, with added female plastic attachments, painted with images of birds resembling waterfowl. Additionally, a few bird images are tentatively identified as waterfowl or songbirds. One vase (V.Jp.310) was found in Tomb 106 in one of the various necropoli around Polis, and five avian representations were unearthed within Necropolis II (on the eastern side of Polis). Even with the various unique art created in the area around ancient Marion – such as terracotta tomb markers, funerary stelae, and jugs with plastic female attachments – the ritual of placing avian images in tombs compares to practices identified within other sites on Cyprus.¹³³

Samos

On the east Greek island of Samos, information about Cypriot artifacts found within the confines of the Heraion were studied here due to the high number of centralized Cypriot finds.¹³⁴ Seventeen Cypriot bird representations were discovered in association with religious activity at the site. Most of the Cypriot bird sculptures were created as limestone figures on plinths (13 artifacts), mainly identified as birds of prey. The remaining bird images have been identified as terracotta figurines, predominantly recognized as songbirds. Of the 17 artifacts, six of them are known to have come from the Heraion but do not have further noted contexts. Eleven birds derive from specific layers and areas within the sanctuary.

Nine of the 11 Cypriot birds with specifically recorded contexts were excavated from area B 1, in the ash layer of the altar.¹³⁵ From this ash layer, eight objects are limestone birds carved on plinths. The birds on plinths primarily resemble raptors and are similar to each other with their streamlined bodies, erect chests, and wings carved in shallow relief to give a sense of alertness (Figure 143). Notably, some of the birds hold prey in their grasps. One bird found in the

¹³³ For notes about the Polis area's artistic tendencies, see Childs (2012), Hermary (2013), Serwint (1993).

¹³⁴ Ohly 1940; Gehrig 1964; *Samos* VII; Kyrieleis 1989; Kyrieleis 1991; Walter-Karydi 1997.

¹³⁵ See *Samos* VII for a plan of the site.

ash layer, made of terracotta (S.T.83), is similar in style and form to the limestone examples with a delineated eye in relief, wings in shallow relief, and an erect chest (Figure 144). It is intriguing that the terracotta statue represents a songbird, but the limestone birds mostly resemble raptors, possibly indicating that only songbirds and birds of prey (or similarly created avifaunae) were permissible near the altar.¹³⁶

Another limestone bird was unearthed in area G 1, between the temple and the altar where the eight birds were located (S.L.20). Additionally, a fragmentary limestone statue (S.L.22) displaying bird feet on a plinth, was located east of the altar and ash layer. Three other limestone examples were found at the site with no find spot recorded. The objects without precisely denoted locations were most likely deposited near the altar (B 1) given the pattern of deposition for the other Cypriot birds at the Heraion.

From the well contextualized objects on Samos, it appears that the Cypriot-made birds were suitable to be given as offerings near the altar because the ash from sacrifices eventually piled up around the sculptures.¹³⁷ Since no other Cypriot-made birds were found in other parts of the sanctuary, it may be assumed that the Cypriot offerings were given a pride of place close to where sacrifices (specifically burnt sacrifices) took place.¹³⁸ Moreover, most of the Cypriot objects were located in area B, near the altar, suggesting they were worthy of being in close proximity to the altar in general. It is likely that the birds would have been on display in a highly trafficked and frequented area of the sanctuary.

¹³⁶ In Greek art, birds are depicted near altars. For an example, see a black-figure cup (575-525 BC), attributed to Oakeshott, housed at Emory University (inventory number 2000.1.2; Beazley number 16565); or a black-figure lekythos (525-475 BC) from Sicily, housed in the Ashmolean Museum (inventory number G230; Beazley number 3286). Songbirds and *Corvidae* (i.e. ravens and crows) are commonly shown near altars on Greek decorated vessels.

¹³⁷ About the formation of ash altars, see Starkovich et al (2013).

¹³⁸ A large quantity of Cypriot artifacts have been discovered within the Heraion (Ohly 1940; Gehrig 1964; *Samos* VII; Kyrieleis 1989; Kyrieleis 1991; Walter-Karydi 1997).

Conclusions

Even with some bias due to the nature of excavations, representations of birds are prevalent across the island during the CA period. Images of avifaunae in general are not restricted to a specific region, and were deposited in tombs and sanctuaries across Cyprus. The bird of prey portrayals from the cultic area of the palace at Amathus have restricted use because they were associated with a controlled palatial cult. These limestone raptors on plinths from the palace only have similarities to the CA sculpted birds on Samos and Rhodes, which again suggests a special or limited range of use since the other birds of prey were dedicated off Cyprus. Representations of waterfowl were mainly buried with the deceased, usually in the form of individual figurines. Most images of songbirds derive from sanctuaries, and were primarily created in sculpted forms.

From the site specific analysis, a few patterns emerge to help clarify how the bird images were used during the CA period. At Salamis, birds do not have restricted usage, but more songbirds were deposited in the sanctuary than in the tombs, and the tombs garnered more images of waterfowl. Likewise, the tombs at Amathus customarily contained waterfowl representations. Vessels displaying images of avifaunae were dedicated in the sanctuary at Amathus, as well as at Idalion, suggesting that additional figural vases exhibiting birds may be found at more sanctuaries in future excavations.

Additionally at Idalion, humans holding birds were mainly dedicated in sanctuaries, while individual avian representations were buried with the dead. Similarly, at Lapithos and Achna, female terracotta figurines holding a small bird were used as votives in religious areas. The votive deposits at Kition and Kition-Kamelarga demonstrate that people dedicated individual bird figurines, as well as avifaunae rendered in the hands of a human figure, implying

that both sculpted forms were suitable to be dedicated in the same sanctuary in a settlement. The Cypriot material on the Greek islands of Samos and Rhodes shows that individually created birds can also be a main votive type, at least in contexts off Cyprus. Perhaps, the lack of individual bird figurines and birds with humans at Cypriot sanctuaries may be due to accidental survival of the material from those sites.

During the CA period, songbird and waterfowl representations were deposited in sanctuaries and burials across the island (predominantly in the eastern portion of the island), and images of birds of prey were few and had limited use within private cultic contexts. However, the major pattern noted during this contextual study is that songbirds are predominate among bird votives, and waterfowl dominate the avian mortuary assemblages. Moreover, given the crossover of contexts between the bird types, there must be a general religious affiliation with each type of bird making the three types suitable as additions to mortuary and cultic rituals.

Chapter 5: Representations of other Animals

As demonstrated in previous chapters, images of birds were prevalent during the Cypro-Archaic period. But, how do they compare to mammal or reptile portrayals in the same period? Bird representations show similar depositional patterns to other animal types and can retain various iconographical similarities with other Cypriot animal figures. Examining representations of other animals and their archaeological contexts, where known, in the 8th to 5th centuries BC, further situates the bird depictions within the larger sphere of Cypriot art and culture. Although this chapter provides a broad view of sculpted and painted Cypriot animal representations, presenting a greater cultural context to the studied avian depictions, it is not intended to be a comprehensive survey of all animal types.

This chapter presents other animal representations made and found on Cyprus according to their types, and discusses their uses and possible meanings. Where appropriate, avifaunae will be compared to the other animal forms. Frequently depicted animals in ancient Cypriot art, like the horse and bull, have been the focus of scholarly publications given the prevalence of such images.¹ As a result, some species' iconography have been more thoroughly researched and published than others. For example, rarely created animal types, like the hedgehog, have been understudied given the infrequent findings of such portrayals.

On Cyprus, animals could be represented in a variety of artistic media. Occasionally, some animals were rendered with specific details allowing for sub-species or gendered identification. Just as CA birds were created in terracotta and limestone, so were other animals.² Various animal types were also created in relief and sculpted in the round. Numerous types of

¹ For example see Benson 1970; Vermeule 1979; Langdon 1989.

² A discussion of other animals depicted in semi-precious stone and metal will not be discussed in this chapter since seals, metal objects, and jewelry are under-represented in the current study of Cypriot avian imagery.

mammals were depicted in Cypriot art, such as the horse, the donkey or mule, the ox/bull, the goat, the sheep, the lion, the deer/stag, the pig, the dog, and generic quadrupeds. Snakes and turtles/tortoises were also depicted, but with less frequency than the mammals. Few representations of hedgehogs and hares have been found. Fish were also frequently painted on Cypriot vases, but were rarely created in sculpted form.³

Horses

In Cypriot art, the horse can be depicted alone (i.e. by itself) or as part of a multi-figure composition.⁴ Horse compositions typically consist of a rider sitting on the horse, or humans riding in a chariot pulled by a horse or horses. Occasionally, a male figure may be shown leading the animal. Lone horse figurines (without a human accompaniment), however, were the first types of horse images to appear in Cypriot art in the MC (1900-1600BC).⁵ Then in the LC II-III (1450-1050 BC), horses were displayed as being ridden by humans.⁶

The early horse depictions in the form of terracotta figures, and seem to have been rare across the island. Some of these figurines were given wheels on their legs, and others were formed in the shape of a rhyton.⁷ Horse rhyta during the LC II-III were mainly produced in PWP ware with hollow wheelmade bodies.⁸ For example, a LC II-III equine rhyton was sculpted with a miniature amphora, which in turn serves as the opening for the vessel.⁹ The horse, as well as the vessel on its back, was executed in the PWP ware style with painted depictions of two

³ Hybrid animals and monsters are not considered in this survey of Cypriot animal images. For a discussion of them, see Albenda (1978), Karageorghis (1996b), Taylor (2015), and Foster (2016).

⁴ Horses were the last of the five most common domesticates, and were first domesticated in the eastern Mediterranean in the Neolithic period (Clutton 1999, 100). The process of domestication is poorly understood until the Bronze Age and Iron Age, when a morphological distinction can be perceived in the bones (Clutton 1999, 108).

⁵ Vandenabeele 1991, 63.

⁶ Karageorghis 1993a, 16-18, Figure 3, Pl. XIII:2.

⁷ Karageorghis 1984, 897, figure 12; Vandenabeele 1991, 63; Karageorghis 1993a, 45-48, Figure 38.

⁸ Karageorghis 1993a, 46. For examples of similar horse rhyta in Greece, see Anderson (1961, 42-43).

⁹ Karageorghis 1993a, 47, Figure 38, catalog number P(ii)2.

quadrupeds and a fish on its chest. During the LC II-III (1450-1050 BC), terracotta horses were also made as anthropomorphic rattles. An example of this type of rattle, found in a tomb at Kazaphani, has a small stone in the hollow body while the exterior clay was knife-trimmed to show a ridge around the base of the neck, a ridge for the mane, short ears, and a tail in relief.¹⁰

Even though individual horse figurines were produced on the island from the end of the LC, greater numbers seem to have been made during the CG.¹¹ Two examples dating to the CG I were found in area II at Kition, and an individual figurine dating to the CG was uncovered from a tomb at Palepaphos-Skales.¹² The two horse figurines from Kition were both left on Floor I in Area II, and both are handmade with a cylindrical body displaying a long neck and tail.¹³ During the CG, sculpted images of horses were also placed in graves. An example from Palepaphos-Skales, unearthed in Tomb 79, displays similar proportions to the objects found at Kition (Figure 145).¹⁴ Horse figurines seem to have been created with similar proportions during the CG across the island.

At least six horse and rider types have been discovered in CG contexts.¹⁵ Five of the six recorded figurines were found in tombs across Cyprus.¹⁶ These types of figurines show a male riding on the back of a horse. The horses are given thick necks, a large mane, a pointed head, a tubular-shaped body, short legs, and a thick tail.¹⁷ As an example, a horse and rider figurine found in Tomb 34 at Kourion-*Kaloriziki* displays the rider straddling the horse which exhibits geometric motifs painted in black and purple (Figure 146).¹⁸ This type of CG horse form,

¹⁰ Kolotourou 2005, 186.

¹¹ Vandenabeele 1991, 63.

¹² Vandenabeele 1991, 63.

¹³ Karageorghis and Demas 1985, 208, no. 4105, Pl. CLXIX, no. 551, Pl. CLXIX; Vandenabeele 1991, 63.

¹⁴ Karageorghis 1983, 246, no. 84, Pl. CLIV; Vandenabeele 1991, 63.

¹⁵ Vandenabeele 1991, 61.

¹⁶ Vandenabeele 1991, 61.

¹⁷ Vandenabeele 1991, 61.

¹⁸ Benson 1973, 126, Pl. 41, no. 1147; Vandenabeele 1991, 61.

however, does not persist into the CA period.¹⁹ Horse and rider types are more frequently created in the CA than singular horse figurines most likely due to the subject's association with wealth and status.²⁰

At the transition between the CG III and CA I, when class separation was becoming more recognizable in the archaeological record, horse and rider figurines become common coroplastic types.²¹ Around the beginning of the 8th century BC, horses began to appear in eastern Mediterranean art, and are considered signifiers of the elite.²² Such rise in frequency of the type on Cyprus also corresponds to the motif's popularity and appearance in Near Eastern (mainly Assyrian) and Aegean art.²³ The increase in production may indicate that images of horses were being used as markers of class status. Horses are difficult to raise and to care for, making them a relatively expensive animal to keep. Thus, if a person owned a horse, then presumably s/he had the wealth and status to maintain the animal. Therefore, when the horse was depicted in art at that time, it was usually meant to indicate the status and relative wealth of the owner of the horse object.

Such interpretations of horses and their images corresponds well to the society and mindset of Cypriots during the CA period, as is attested in the lavish horse burials at the Salamis Royal Necropolis.²⁴ At Salamis, during the burial rites of the elite, horses dressed in elaborate and expensive trappings were led into the dromos of the tomb and killed in spectacle.²⁵ The sacrifice of the horse, like the horse itself, was meant to display the power and wealth of the

¹⁹ Vandenabeele 1991, 61.

²⁰ Vandenabeele 1991, 63; Karageorghis 1993a, 65-67; Karageorghis 1995, 61-62. See Nancy Serwint's MA student, Walter (2014), for an overview of the Cypriot horse and rider figurines. In Archaic Greece, horse riding, and owning horses, has been linked with status and prestige (Kyle 2007, 127).

²¹ Tatton-Brown 1982; Karageorghis 1995, 63. For more about the CA period, see Appendix A.

²² Satraki 2013, 136; Hermary and Mertens 2014, 188.

²³ Karageorghis 1995, 61.

²⁴ Karageorghis 1995, 61. For more about the political situation during the CA, see Appendix A.

²⁵ Kosmetatou 1993; Karageorghis 2002a, 157-173.

deceased's family. Therefore, the reputation of the horse during the CA must have been well known as a symbol of authority and affluence. Images of equines, and equines in the company of a person, could then also imply such status for the person dedicating the object.²⁶

Most horse and rider figurines in the CA differ from the CG types, in that they are usually slender, given a solid clay cylindrical body, and the animals possess a long arched neck.²⁷ The mane of the horses can be prominent, and if so, then it is typically painted with linear decoration. An example housed in the Cyprus Museum, depicts traces of black lines on the mane and horse's body (Figure 147).²⁸ On these early 8th century BC figurines, the riders sit on the back of the horse, but their legs are not typically articulated.²⁹ The legs seem to disappear and the horse and the rider become one (Figure 148).³⁰ Dating such figurines is difficult because there is no independent dating system based on the context of the compositions; thus, stylistic evolution is the most reliable dating schema.³¹

Karageorghis created four typological categories based on style and chronological criteria for CA horse and rider figurines in his 1995 publication on coroplastic figurines.³² The first category includes the horse and riders he dates to the CA I. Figurines characteristic of the grouping display a rider with a cylindrical body and facial features rendered in paint, while the horse has long legs, a long arched neck, broad mane, prominent forelocks, and a long slender cylindrical muzzle.³³ As an example, a figurine in the Hadjiprodrumou Collection in Famagusta displays a horse with a long, narrow muzzle seamlessly merging into the head of the animal, with

²⁶ For similar ideas in the Greek world, see Morgan (1990, 90-91).

²⁷ Karageorghis 1995, 88-90.

²⁸ Karageorghis 2002a, 190, figure 383.

²⁹ Karageorghis 1993a, 88.

³⁰ Karageorghis 1993a, catalog number LGC6, Pl. XL: 2, National Museum in Copenhagen 6451.

³¹ Tatton-Brown (1982) has attempted to date some individual horse and rider figurines.

³² Karageorghis 1995, 61-63.

³³ Karageorghis 1995, 63.

small ears beside a tall cresting mane with linear painted decorations (Figure 149).³⁴ The second category includes horse and riders of the transitional period, between the CA I and CA II (ca. 600 BC), which are similar to the first typological class but smaller in size.³⁵ These types of figurines, as recorded by Karageorghis, can also display less crested manes which terminate in a downward curve, as seen on a figurine in the Erlenmeyer Collection.³⁶ Some of the riders are also equipped with weapons.³⁷ A male armed with a round shield, decorated with dark colored dots, can be seen atop a horse figurine from the sanctuary of Apollo Hylates at Kourion.³⁸

The third classification, dating to the CA II, is characterized by figurines fairly standard in size with an average height of about 12 centimeters.³⁹ The horses have stout legs and necks and simple painted decoration, while the riders typically sit taller than the horse, as is evident on a figurine found at Kalo Khorio Klirou-*Zithkionas* (Figure 150).⁴⁰ Figurines assigned to this group have been found in tombs at Amathus, as well as in the sanctuary and necropolis at Salamis.⁴¹ The Type 3 figurines found at the two sites, however, differ because the Salaminian examples typically include thick bands of decoration, while the Amathusian figurines have thinner applied lines.⁴² Thus, such figurines may have been manufactured by different workshops. Type 3 figurines were also uncovered in the areas of Kourion and Paphos. The horse and rider groups discovered at Kourion and Paphos, according to Karageorghis, also share typological similarities.⁴³ The fourth grouping, as determined by Karageorghis, shows the rider

³⁴ Karageorghis 1995, catalog number II(i)a.2, Pl. XXIX:6.

³⁵ Karageorghis 1995, 71.

³⁶ Karageorghis 1995, catalog number II(i)b.3, Pl. XXXV:7.

³⁷ Satraki 2013, 130.

³⁸ Karageorghis 1995, catalog number II(i)b.16, Pl. XXXVII:2.

³⁹ Karageorghis 1995, 76.

⁴⁰ Karageorghis 1995, catalog number II(i)c.21, Pl. XXIX:7, Cyprus Museum 1953/XII-30/6s.

⁴¹ Karageorghis 1995, 78-82.

⁴² Karageorghis 1995, 82.

⁴³ Karageorghis 1995, 83-84.

seated sideways (Figure 151).⁴⁴ Figurines seated side-saddle were created, although infrequently, during the LC and CG as well.⁴⁵

From Karageorghis' research on terracotta horse and rider figurines, he determines that the figurines were deposited in tombs and sanctuaries across the island. For example, horse and rider figurines were found in tombs at the Salamis necropolis, and the compositions were quite commonly uncovered in tombs at Amathus.⁴⁶ Additionally, at Kourion, horse and riders were popular votives in the sanctuary, and were also frequently dedicated at the sanctuary at Salamis.⁴⁷ Karageorghis states that most horse and riders were dedicated at sanctuaries to male divinities, following the pattern that male deities on Cyprus typically receive male figurines.⁴⁸ However, Karageorghis notices that there are sanctuaries where "this type of figurine was not favoured, even though the divinity was male, as at Ayia Irini and Peyia."⁴⁹ Such data led Karageorghis to question whether this break in pattern was due to regional variation or an indication of the preference of local priests. His acknowledgement of the discontinuity of context is helpful when analyzing the distribution of bird images across the island because all representations of birds should not be expected to follow an absolute pattern, and bird portrayals which deviate from a general pattern would not be abnormal.

Horse and rider figures were also manufactured in limestone, but less frequently than their terracotta counterparts.⁵⁰ One of the earliest examples in limestone, dating to the mid-6th century BC, was found in the sanctuary of Golgoi (Figure 152).⁵¹ The horse, originally painted

⁴⁴ Karageorghis 1995, 94, catalog number II(i)d.1, Pl. XLIX:3.

⁴⁵ For an example of a LC Base-ring horse figurine with a human riding side-saddle, see Karageorghis (2002a, 52, figure 108). For Greek comparisons of riders riding side-saddle, see Voyatzis (1992).

⁴⁶ Karageorghis 1995, 62.

⁴⁷ Karageorghis 1995, 62.

⁴⁸ Karageorghis 1995, 62.

⁴⁹ Karageorghis 1995, 62.

⁵⁰ Hermary and Mertens 2014, 188.

⁵¹ Hermary and Mertens 2014, 189, catalog number 236. Metropolitan Museum of Art 74.51.2681.

red, has an elongated body, and the rider holds reins in his left hand. Later CA compositions also exhibit similar poses. For example, a limestone equestrian statue found in the sanctuary at Tamassos, dating to the CA II, depicts a male wearing a cap holding the reigns of an elaborately dressed and harnessed horse (Figure 153).⁵² The depositional pattern of limestone horse and riders is almost identical to Karageorghis' observations of the terracotta compositions.⁵³

Humans are also represented riding horses in CA vase painting. Male figures on Cypriot vases can be shown riding a horse, similar to the horse and rider figurines.⁵⁴ As an example, a BiCh IV jug in New York portrays a person (a possible male) riding side-saddle holding the horse's reigns (Figure 154).⁵⁵ Men can also be depicted leading horses by the reigns, such as on a BiCh IV jug in the Cyprus Museum where a man in a cap, with a sword, stands before the horse holding the looped reigns.⁵⁶ The horse is painted in black silhouette with two small pointed ears on the top of the head, a long downward tail extending from the rear, and short dashes to represent the mane (Figure 155). There are also two known examples of similar horse-leading compositions rendered in terracotta and dating within the CA period, but these are unusual within the Cypriot coroplastic repertoire, as noted by Tatton-Brown.⁵⁷

Sculpted horses are also shown hitched to a chariot box.⁵⁸ Cypriot portrayals of horses pulling chariots in limestone are "fewer in number than those in terracotta sculpture."⁵⁹ Production of such limestone compositions began in the middle of the 6th century BC, and did not extend beyond the 5th century BC. An example found in the sanctuary of Apollo Hylates,

⁵² Pryce and Smith 1892, C81, British Museum 1910,0620.17.

⁵³ Karageorghis 1995, 62.

⁵⁴ For a discussion of horses on Greek vase painting, see Moore (1968 and 1972).

⁵⁵ Karageorghis and des Gagniers 1974, 16, I.2; Metropolitan Museum of Art 74.51.525. For more on riders seated side-saddle, see Voyatzis (1992).

⁵⁶ Karageorghis and des Gagniers 1974, 36, III.4, Cyprus Museum 1963/IV-20/60.

⁵⁷ Tatton-Brown 1982, 180.

⁵⁸ For a full discussion about the typology and origin of CA chariot models, see Crouwel (1991).

⁵⁹ Hermary and Mertens 2014, 188.

dating to the first half of the 5th century BC, is typical of such chariot types (Figures 156).⁶⁰ The sculpture displays two men in a chariot box drawn by two small horses.⁶¹ The horses are decorated with tassels and blinkers. Other limestone chariot compositions dating to the CA can display four horses, such as another example in the Metropolitan Museum of Art which belongs to the Cesnola Collection.⁶² Similarly, a late 6th century BC limestone quadriga (a four-horse chariot) housed in the British Museum, originally discovered at Idalion, portrays the horses striding on a plinth with two men in the chariot box (Figures 157).⁶³

The terracotta chariot compositions are similar in style to the limestone versions. For example, at Ayia Irini, a CA terracotta chariot group includes a four-horse chariot with an armed warrior and charioteer.⁶⁴ Terracotta quadrigas have also been discovered in the sanctuary of Apollo at Tamassos.⁶⁵ Two compositions from Tamassos, one dating to the CA I and the other dating to the CA II, show two men dressed in armor with one standing behind the other. Typically, the terracotta compositions, like the limestone groups, include two men in the chariot because one needs to drive the horses and the other may kill prey or an enemy.⁶⁶

Images of horse drawn chariots also appear in relief in Cypriot art.⁶⁷ The most notable example is carved in relief on the so-called “Amathus sarcophagus.”⁶⁸ On the two long sides of the sarcophagus, a procession with horse-drawn chariots can be seen (Figures 158 and 159).⁶⁹

⁶⁰ Hermary and Mertens 2014, 191.

⁶¹ Hermary and Mertens 2014, 191, catalog number 239. Metropolitan Museum of Art 74.51.2687.

⁶² Hermary and Mertens 2014, 192, catalog number 240. Metropolitan Museum of Art 74.51.2845.

⁶³ Pryce and Smith 1892, C84, British Museum 1873,0320.93.

⁶⁴ Karageorghis 2002a, 183, figure 375.

⁶⁵ Karageorghis 1995, 111, cat. no. 16 and pl. LXVII, British Museum 1910,0620.21; Karageorghis 1998, 112, cat. no. 18 and pl. LXIX:1, British Museum 1910,0620.20.

⁶⁶ For chariots, see Karageorghis 1973a, 174. Representations of chariots are also created in contemporary Near Eastern art (Yadin and Pearlman 1963; Karageorghis 1973a, 175). For more on chariots in the Greek world, see Greenhalgh (1973), and for chariots in Egypt, see Partridge (2002).

⁶⁷ There is a 12th century ivory box with a scene in relief depicting a hunting scene with two men in a chariot pursuing bulls (Karageorghis 2002a, 100, figure 205.) Also see Karageorghis (1973a).

⁶⁸ Hermary and Mertens 2014, 353, catalog number 490. Metropolitan Museum of Art 74.51.2453.

⁶⁹ Hermary and Mertens 2014, 356, catalog number 490. Metropolitan Museum of Art 74.51.2453.

One long side portrays two chariots, each led by a horse and each containing two men, guiding the procession. The other long side depicts two men, each riding horses, with two chariots following. The parade may “represent the voyage of the deceased to beyond the grave” or it may be a representation of an actual funerary procession.⁷⁰ Despite the uniqueness of the object, a message of strength, power, and wealth of the deceased and his family is portrayed through the iconography with the horses and other religious symbols.⁷¹ The symbolism of the chariot also indicates a notion of power and prestige, as do the impressive animals that pull the chariot.⁷²

Horses pulling chariots are also occasionally depicted in CA vase painting. As an example, the so-called “Tamassos Vase,” in the British Museum (V.K. 329), exhibits a horse drawing two men in a chariot (Figure 110).⁷³ A BiCh IV jug, also housed in the British Museum, displays one horse leading a chariot holding two men. The horse is painted in black silhouette with an indication of a cresting mane and hooves. One male figure in the chariot holds the reigns, the other has a bow and arrow drawn about to shoot something behind the chariot.⁷⁴ It is unknown whether the men are hunting an animal or are engaged in warfare. Images of chariots in Cypriot, Greek, Egyptian, and Near Eastern art have been known to accompany either hunting scenes or portrayals of battles.⁷⁵

During the CA period, singular horse representations, devoid of human companions, were made in limestone and terracotta. As an example, a small, 8.5 centimeter long, limestone figurine now in the Metropolitan Museum of Art portrays a horse with a short muzzle and a mane given

⁷⁰ Hermary and Mertens 2014, 361, catalog number 490. Metropolitan Museum of Art 74.51.2453.

⁷¹ Kitchell 2014, 89; Hermary and Mertens 2014, 362, catalog number 490. Metropolitan Museum of Art 74.51.2453.

⁷² Morgan 1990, 90-92.

⁷³ London, British Museum 1891,0628; Karageorghis and des Gagniers 1974, 22, II.1; Markoe 1985; Karageorghis 2004b; Shonwiler 2012, 56.

⁷⁴ Karageorghis and des Gagniers 1974, 25, II.2, British Museum C837.

⁷⁵ Yadin and Pearlman 1963; Greenhalgh 1973; Karageorghis 1973a, 175; Partridge 2002.

texture with an incised diamond pattern (Figure 160).⁷⁶ Individual horse figurines have been discovered in CA tombs, such as at Kourion.⁷⁷ A CA I horse from Tomb 59 at Kourion exhibits a high crested mane with a short tail, and wears a collar.⁷⁸ Other figurines, like a CA II figurine from Tomb 26 at Kourion, indicate a horse with long, attenuated features with a cresting mane and long, curled tail.⁷⁹ The animal's appearance in a funerary context may suggest that the object was intended to connote the status of the deceased, as discussed above.

Representations of horses persisted into later periods on Cyprus and became a prevalent type of sculpted figure. As an example, a CC sarcophagus, now at the Metropolitan Museum of Art, displays a procession of chariots and horse and riders which resemble the early 5th century BC limestone counterparts.⁸⁰ Horse figurines in terracotta continued to be popular in later periods as well. For instance, at Kourion, dating ca. 300-250 BC, nine or ten different horse types have been identified as belonging to one coroplast.⁸¹ The workshop at Kourion which produced these horses created similar types of horse figurines into the mid-late 2nd century BC, and are considered to be the work of at least two identifiable artisans.⁸² The iconographical tradition lasted centuries, just as the practice of sculpting birds did.

At Kourion, horse figurines were discovered in situ and have been carefully documented, providing a good case study. The earliest horsemen dedicated in the sanctuary date to the 7th century BC, and not earlier than 625 BC.⁸³ The horses and horsemen portrayals appeared abruptly because in the prior century and a half of the cult's existence, there were no horse

⁷⁶ Hermary and Mertens 2014, 277, catalog number 378. Metropolitan Museum of Art 74.51.5014.

⁷⁷ The horse figurines from tombs at Kourion date between the CA I and CA II.

⁷⁸ Murray, Smith, and Walters 1900, 84, Tomb 59 no. 2 & p. 70, fig. 114; Karageorghis 1996b, 25, cat. no. 12 & fig. 24; pl. XII:3. British Museum 1896,0201.118.

⁷⁹ Murray, Smith, and Walters 1900, 82, Tomb 26 no. 4; pp. 70-71 & fig. 113; Karageorghis 1996b, 23 cat. no. 5 & fig. 22; pl. XI:2. British Museum 1896,0201.112.

⁸⁰ Satraki 2013, 136.

⁸¹ Winter 1991, 222.

⁸² Winter 1991, 223.

⁸³ Young and Young 1955, 219.

votives offered.⁸⁴ Young and Young believe that this abrupt change took place when the old Cypriot cult of Hylates was equated with the Greek Apollo, as known through inscriptions of the deity's epitaph.⁸⁵ Thus, the sudden appearance of horses when Hylates becomes equated with Apollo is compatible with religious practice since worshippers most likely deemed the god worthy of similar horse offerings given to Apollo in the Aegean. Offering horse and riders figures at Cypriot sanctuaries, however, was not a new practice because such representations had previously appeared in contexts at nearby Amathus. The figurines most likely became highly popular at Kourion due to the deity's assimilation with Apollo. The horsemen votives become the predominant figurine at Kourion in the 6th century BC, while the previous votive types, consisting of bulls and snakes, disappeared.⁸⁶ Horse and riders, nonetheless, continued as votives into the 5th century BC at the sanctuary, but with less frequency. The introduction of horses did not usurp the connection between the bull and cult, but added another element to cult worship, just as the rise in frequency of bird images during the CA exemplified other aspects of the deities worshiped.

The find spots of CA horse representations indicate that they were used as votives dedicated to deities across the island. Additionally, some individual horse images were unearthed in CA tombs on the island and were clearly mortuary offerings. Images of CA horses were strongly associated with ritualistic practices and must have held specific cultural connotations. Iconography of individual horse portrayals and horses shown with humans, indicates that the animal was most likely used as a signifier of status and wealth since only the elite presumably could afford to take care of horses and own chariots. Moreover, only males were depicted with horse images, and there was a correspondence between male divinities and dedications of horse

⁸⁴ Young and Young 1955, 219.

⁸⁵ Young and Young 1955, 219.

⁸⁶ Young and Young 1955, 220.

representations. Male divinities mainly received horses and horse and riders as offerings, indicating the equines and equestrianism were reserved for males.⁸⁷ Unlike the strong connection between males, male deities, and horses, birds were portrayed with males and females and at various sanctuaries during the CA period. Contrasting with equine portrayals, bird representations do not appear to have a singular gendered connection. However, a majority of bird images are accompanied by female figures, perhaps only hinting at a gendered role among avian depictions.

Donkeys/Mules

Donkeys and mules are morphologically distinct from horses with stouter proportions and longer ears, making them particularly recognizable in Cypriot art.⁸⁸ The donkey, as well as the mule, was most likely introduced to the Aegean and Levantine area during the Neolithic (8200-3900 BC).⁸⁹ Faunal evidence places the use of donkeys and mules on the island within the LC (ca. 1600-1050 BC).⁹⁰ During the CA period, representations of donkeys and mules were sculpted, and bear a resemblance to the horse figurines. However, the ears of the donkeys and mules are longer than horses, and their necks are set obliquely to the body and not raised to be upright like on horse figurines.⁹¹ An example from a tomb at Amathus shows the body of the animal with short stumpy legs, a long tail resting against a back leg, and a long face (Figure

⁸⁷ Serwint 1991, 214. This idea of males associated with horses pairs well with the findings in the contemporary Greek world that suggest the elite used horses in public displays to indicate the family status (Benson 1970, 30). For comparison, horse portrayals are also a common and prevalent dedication at Olympian sanctuaries. According to Bevan's (1986, 43) findings, of the 200 Geometric bronze figurines found at Delphi, 50 are horses while 21 are birds. At sanctuaries dedicated to male Olympians, horse representations outnumber birds, but at sanctuaries dedicated to female Olympian deities, bird images outnumber horses. (Bevan 1986, 44). In the Greek world, the horse is the most common type of figurine dedicated at Olympian sanctuaries, and birds are the second most popular (Bevan 1986, 326).

⁸⁸ Kitchell 2014, 57-59.

⁸⁹ Moody 2012, 241.

⁹⁰ Ekman 1976, 166; Reese 1998.

⁹¹ Karageorghis 1996b, 28.

161).⁹² Terracottas identified as possible donkeys were also found dedicated at the sanctuary at Maroni-Vournes, along with representations of horses, bovines, and goats or sheep.⁹³

A small number of donkey portrayals have been found on CA vases.⁹⁴ A rare example can be seen on a BiCh IV free field style jug housed in the Cyprus Museum (Figure 162).⁹⁵ A bearded male sits in a cart pulled by a donkey. The animal is poorly preserved, but the sharply elongated pointed ears, and horse-shaped body identifies the animal. Accompanying the scene is a man with a weapon near a boar and a tree, as well as a man holding the tail of an animal he caught with the hunting dogs that appear behind him. This scene is unique with the addition of the donkey, yet it fits into the CA visual repertoire where males engage in hunting.

Depictions of donkeys and mules are not as prevalent as portrayals of horses during the CA period. This may be due to donkeys and mules' status as work animals with no affiliated symbols of status since they were used for hard labor.⁹⁶ Their appearance in sanctuaries may be related to aspects of agriculture, such as a person asking a deity to bless their work animals for a good harvest or planting season.⁹⁷ Moreover, given the lack of such representations on Cyprus during the 8th-5th centuries BC, donkey/mule iconography remains understudied by scholars. An undertaking, along similar lines to the present study, could help securely differentiate representations of donkeys and mules from horses, and shed insight on the use of the images and the place of the animals in ancient Cypriot society.

⁹² Murray, Smith, and Walters 1900, 122, Tomb 197; Karageorghis 1996b, 28, cat. no. 3, Pl. XIV:2. British Museum 1894,1101.468.

⁹³ Ulbrich 2012, 190.

⁹⁴ On donkeys in antiquity see Calder (2011, 51, 178), Harden (2014, 22), Kitchell (2014, 58-59).

⁹⁵ V.J.196.

⁹⁶ Gregory 2007; Atici 2014, 242; Kitchell 2014, 58. In Greek art, specifically in Archaic Greek vase painting, donkeys were commonly depicted in processions (Padgett 2000; Gregory 2007). See *LIMC* ("Hephaestus" IV, 637-639) for references to Hephaestus in processions with donkeys.

⁹⁷ For ideas about agricultural related dedications on Cyprus, see Dikaios (1971, 528) and Pipili (2000, 179). For associations between deities and their dedications on Cyprus, see Knapp (1986a and 1986b).

Bovines

As an integral part of ancient Mediterranean life, bovines (oxen and cows) are common animals depicted in Cypriot art throughout antiquity.⁹⁸ The horns of the animal were frequently visible in Bronze Age Cypriot art (ca. 2300-1650 BC).⁹⁹ As known from faunal analysis, bulls were sacrificed during the Bronze Age. Thus, the use of the horns in art very likely denote an element of religious ritual or affiliation.¹⁰⁰ Generally, in eastern Mediterranean thought, bulls were considered “guardians” and were strongly associated with religious aspects linked to cult rituals.¹⁰¹ Bovines were the main sacrificial animal from the LC through the CA, as known through faunal analysis and material culture.¹⁰² The animal also conveyed an aspect of prestige and virility since they are a large and hardy livestock animal.¹⁰³ On Cyprus, as well as in other eastern Mediterranean areas, regions of bovines are mainly dedicated in sanctuaries devoted to male deities.¹⁰⁴

Bulls, like horses, were common in LC coroplastic art.¹⁰⁵ Fully figured bulls were produced in the LC in Base-ring and Plain wares.¹⁰⁶ For example, a Base-ring II bull-shaped vessel found in a tomb at Kazaphani, displays the bull’s rounded rump, wide chest, snout, and

⁹⁸ A bull is a male bovine, while the term “ox” is given to a draft animal which has been trained as a work animal. Watts 1999; Kitchell 2014, 35-36.

⁹⁹ Karageorghis 1991, 147.

¹⁰⁰ Karageorghis 1982, 49 and 101. During the LC and CG, terracotta bull heads were also added to clay wall brackets (Caubet and Yon 1974; Karageorghis 1993a, 72). As an example on a wall bracket, two bull heads appear above a female wearing a headdress (Caubet and Yon 1974, fig. 1; Karageorghis 2002a, 146, figure 309). These types of wall brackets are typically interpreted as representing a notion of ritual life since they are known to have been found in sanctuaries and tombs (Karageorghis 2002a, 146). However, Caubet and Yon (1974, 130) have interpreted the artifacts to be more related to funerary rituals.

¹⁰¹ Richter 1930a, ix; Vermeule 1972, 49; Cultraro 1992, 92. In the Greek world, cattle were not sacrificed to one deity, and many various deities also received images of the animal in their sanctuaries (Bevan 1986, 95). Additionally, in Greek sanctuaries, horses typically outnumber cattle (Bevan 1986, 201).

¹⁰² Aupert 2000; Sørensen 2009b, 35; Averett 2015, 119.

¹⁰³ Steel 2004, 283; Kitchell 2014, 35.

¹⁰⁴ Hermary and Mertens 2014, 45.

¹⁰⁵ Karageorghis 1993a, 17 and 35.

¹⁰⁶ Some of these early Cypriot ceramic bulls were intended to be imitations of Mycenaean prototypes (Karageorghis 1993a, 25).

horns, with a small handle attached at the middle back and middle neck (Figure 163).¹⁰⁷ Other wheel-made bulls of the LC, such as an object from Enkomi, do not have a handle attached to the body.¹⁰⁸ The LC Base-ring bulls are usually found in tombs, settlements, and sanctuaries.¹⁰⁹ Bull images similar to the LC examples were created in clay into the CG I period.¹¹⁰ A CG bull figurine found in the sanctuary at Ayia Irini, displays the canonical type of CG bull figure which consists of a cylindrical, hollow body on four hollow legs, and its head is slightly tipped upward with pointed horns and a splaying muzzle (Figure 164).¹¹¹ Other bull images have been found in tombs, such as a hand-made terracotta figurine from Tomb 79 at Palaepaphos-Skales dating to the CG III period.¹¹² The bovine is constructed as a solid, handmade, unpainted figurine with a short tail, upright pointed horns, and a cylindrical muzzle.

During the CA, bovines continued to be sculpted in terracotta, and their presence in sanctuaries increases to further solidify their religious associations in CA culture.¹¹³ According to Karageorghis, bovine figurines have been found at Ayai Irini, Kourion, Palaepaphos, and Amathus, to name a few locations.¹¹⁴ Terracotta figurines of the animal have also been found in tombs, which most likely signify the artifact as a funerary offering. An example of a CA bull, a figurine from the Sanctuary of Apollo Hylates at Kourion, now in the University of Pennsylvania Museum, portrays the typical bull iconography with upward and slightly inward curving horns, a wide muzzle, and short button tail (Figure 165).¹¹⁵ Occasionally traces of paint can still be

¹⁰⁷ Karageorghis 2002a, 40, figure 71.

¹⁰⁸ Karageorghis 2002a, 95, figure 189.

¹⁰⁹ Karageorghis 1993a, 19.

¹¹⁰ Karageorghis 1993a, 67.

¹¹¹ Karageorghis 1993a, catalog number GF1, Pl. XXIX:7, Medelhavsmuseet 2047+2051.

¹¹² Vandenabeele 1991, 63; Karageorghis 1993a, catalog number LGG3, Pl. XLI:6.

¹¹³ Karageorghis 1996b, 29.

¹¹⁴ Karageorghis 1996b, 29.

¹¹⁵ Karageorghis 1996b, catalog number J23, Pl. XIX:4. University of Pennsylvania Museum 54.28.113.

detected on the bodies of the animals. Primarily linear decorations were painted on the entire body or on the legs and chest.¹¹⁶

Parts of a bovine were also depicted in CA art, such as its head. Images of human figures wearing bull masks were created in limestone and terracotta in the CA period. The figurines are not bulls themselves, but a human meant to invoke certain associations with the bull.¹¹⁷ Characteristically the figures stand frontally with a hand placed on the mask, such as seen on an example in the Metropolitan Museum of Art.¹¹⁸ Later examples, such as late 4th century BC limestone sculptures, also exhibit similar iconography, as is exemplified on a draped male holding the head (or mask) of a bull.¹¹⁹ Classical Period (475-325 BC) bulls and bull heads are interpreted as symbols of royalty, indicating strength, power, and virility.¹²⁰ However, the earlier CA examples of human figures wearing bull masks, or about to put them on, have been interpreted as priests in ritual attire.¹²¹ The CA bull masks were associated with religious practices and were related to cult beliefs, as were the CA portrayals of humans with bird heads.¹²²

As a case study, in the 8th century BC at the sanctuary to Apollo at Kourion, bulls were the most popular types of votives and were the earliest types of dedications at the site.¹²³ Images of bulls in terracotta at Kourion outnumber representations of birds, deer, and horses. Some of the first bull figurines dedicated at the site were wheel-made and mainly shown with snakes

¹¹⁶ See Karageorghis 1996b, catalog numbers J27 and J30.

¹¹⁷ Hermary and Mertens 2014, 196.

¹¹⁸ Hermary and Mertens 2014, 196, catalog number 247. Metropolitan Museum of Art 45.51.2515.

¹¹⁹ Hermary and Mertens 2014, 198, catalog number 251. Metropolitan Museum of Art 45.51.2463.

¹²⁰ Hermary and Mertens 2014, 200.

¹²¹ Karageorghis 1971; Nys 1995; Averett 2015, 27. Also, see Chapter 2.

¹²² For more on bird-headed humans, see Chapter 2.

¹²³ Young and Young 1955, 218. Later, in the 6th century BC deer were the most frequently dedicated animal figurines, and images of gods were popular dedicatory figurines in the 1st centuries BC-AD (Young and Young 1955, 2).

coiling around the bulls' bodies (Figure 166).¹²⁴ Snakes stopped being added ca. 650 BC, but bulls made in the hollow wheel-made style persisted until ca. 560 BC.¹²⁵ At the same time, images of bulls in terracotta made without the use of a wheel also appear at the site.¹²⁶ It was during the 6th century BC when horse and rider figurines began to increase in popularity at the sanctuary that the old bull type figurines declined. Simultaneously with the decrease in bull images more varieties of animal figurines were dedicated in general.¹²⁷

In addition to the terracotta images of bulls at Kourion, portrayals of metal bulls (a small gold and a small silver figurine) were found in the lowest layer of the altar (Figure 167).¹²⁸ The figurines are unique, and were strategically placed as foundation figurines for the altar.¹²⁹ The gold and silver bulls, found lying next to each other, are similar in size and are stylized representations of bulls with tall legs, a dewlap on the neck, and long slightly curved horns.¹³⁰ Furthermore, bronze bull statuettes were also discovered in the sanctuary.¹³¹ The bronze bulls' bodies are denser than the gold and silver figurines with thicker necks, wider torsos, and wider legs.¹³² The early bovine figurines at the site, along with the unique metal images, indicate that bovines were strongly associated with cultic rituals and were given prominent religious significance at the start of the 8th century BC. Bull representations have been found across the island, and at almost every sanctuary, attesting to the widespread cultic use of the animal during the CA.

¹²⁴ Young and Young 1955, 42 and 219.

¹²⁵ Young and Young 1955, 42.

¹²⁶ Young and Young 1955, 43.

¹²⁷ Young and Young 1955, 220.

¹²⁸ Buitron-Oliver 1996, 32, Oliver 1997, 153-155; Karageorghis 2002a, figure 385.

¹²⁹ Buitron-Oliver 1996, 32.

¹³⁰ Oliver 1997, 151, Pl. 48.

¹³¹ Buitron-Oliver 1996, 33. A cast bronze bull figurine, dating to the CA, was also found in the sanctuary of Apollo at Idalion (British Museum 1927,0318.55).

¹³² Oliver 1997, 153, Pl. 53.

The importance of bovines is also demonstrated by sculptures that portray male and female worshipers holding small bovines as a gesture of offering to a deity.¹³³ At Arsos, in the Mesaoria, limestone sculptures have been found which show a female holding the animal as a dedication (Figure 168).¹³⁴ The figures hold a small, but fully grown, bovine in one hand against their chests.¹³⁵ The animal is given indications of hooves, a large belly, a high rump, a long downward lying tail, a short muzzle, and short ears on the top of the head. A few statues also show wrinkles on the bull's neck as indicated with incision. The adult bovine often appears diminutive to the person holding it because the offerant may be holding a sculpted figurine, or the size is a visual device to show the metaphoric offering of an adult bull. Similarly, figurines from Arsos depicted with avifaunae hold a bird in a similar fashion, and the compositions were also found in sanctuaries around Arsos.

Representations of bovines were also painted on Cypriot vessels. During the LC, when figural painted vessels were first being produced on Cyprus, bulls were the popular motif for Cypriot craftsmen.¹³⁶ The animal appears on Mycenaean imports, as well as Cypriot-made Mycenaean imitations, attesting to their widespread popularity. A Mycenaean IIIA:2 krater (ca. 1345-1325 BC) found at Enkomi displays three bulls accompanied by a male figure located on the shoulder of the vessel.¹³⁷ The vase from Enkomi is one of the many Mycenaean kraters imported to the island which display such scenes. Images of bulls continued to be painted by Cypriot craftsmen into the CG and CA. As an example, a CG III – CA I BiCh III free-field style jug depicts a bull with high arching shoulders, a large underbelly, hooves, a long thin tail, and

¹³³ Sørensen 2009b, 37.

¹³⁴ *SCE III*, Pl. CLXXXV-CLXXXVI; Karageorghis 1995, 43.

¹³⁵ *SCE III*, Pl. CLXXXV-CLXXXVI.

¹³⁶ Langdon 1989, 192.

¹³⁷ Karageorghis 2002a, 42, figure 75.

short recurving horns on the top of the head (Figure 169).¹³⁸ This style retains the general body shape and proportions of the earlier depictions of bulls.

CA painted images of bovines typically are given an elongated middle section, or a body with undulations, to mimic the musculature of the animal, as well as long slightly curved horns and a thin tail. For example, a BR I (IV) vessel in the Limassol Regional Museum displays a bull painted in white with a large body and dewlap, a long downward extending tail, and a small head tilted downward as if charging (Figure 170).¹³⁹ Depicted on some BiCh IV CA vessels are well rendered bovines painted with red bodies, as is the style for the vessel type. An example of detailed bull can be seen on a BiCh IV krater, located in the Pierides Collection in Nicosia, in the frieze on the side of the vessel (Figure 171).¹⁴⁰ On each side of the vessel, two bulls are about to lock horns. The animals are given hooves painted in white and black, ears naturalistically drawn because of the pointed slightly curving tip, large underbellies, a hunched shoulder, and long slightly recurved horns. Their sex is accentuated with small dots stemming from the member, seemingly portraying a message of fertility. Above the bulls horns fly a bird which is not given as much detail and artistic attention as the bulls.

Bovine representations were prevalent in Cypriot art from the LC through the CA due to the animal's established role in Cypriot religion and cultic rituals. It appears that bulls were prized sacrifices to be given to deities.¹⁴¹ Thus, the animal's image in sanctuaries is to be expected and can be related to its use as a sacrificial offering. Similar to bovine depictions, birds were also shown in the hands of offerants and their individual image appeared in sanctuaries, suggesting that both animals were most likely proper sacrifices to deities across the island during

¹³⁸ Karageorghis and des Gagniers 1974, 161, XVI.b.9, Cyprus Museum 1938/XII-21/3.

¹³⁹ Karageorghis and des Gagniers 1979, 44, SXVI.6. Also, see Smith forthcoming on positions of bulls in Greek in scenes of sacrifice in vase painting.

¹⁴⁰ Karageorghis and des Gagniers 1974, 159, XVI.a.6.

¹⁴¹ Sørensen 2009b, 37.

the CA period. Portrayals of birds, like bovine images, in CA art have also been found in tombs testifying their suitability for a mortuary context.

Goats and Sheep (ovicaprids)

Goats and sheep are often grouped together in archaeological and art historical studies because the bones of the animals are very similar, making their physical structures, movements, dietary restrictions, herding habits, and range of habitat almost identical.¹⁴² Both species are typically kept together in herds today, as was also the practice in antiquity. Ancient literature and faunal analysis testify that the animals were exploited for milk, meat, as well as for their coat and hide.¹⁴³ Their ubiquity in the faunal record in Cyprus, and in the eastern Mediterranean, is partially due to the animals' hardiness and suitability for the terrain and climate.¹⁴⁴ They were also common sacrificial animals found in sanctuaries and burial contexts on Cyprus.¹⁴⁵ In Cyprus from the 8th to 5th centuries BC, depictions of *ovicaprids* were created in terracotta and limestone. Some representations are individual objects, while others are portrayed in the arms of a human as an offering.

Individual terracotta figurines of *ovicaprids* appear in Cypriot art towards the end of the CA, but few of the known figurines came from datable contexts. Most of the datable *ovicaprid* figurines were discovered in tombs at Amathus and date to the CA II period.¹⁴⁶ The examples in Karageorghis' catalog of CA coroplastic figurines, which he deems specifically as goats, are

¹⁴² Zeder and Lapham 2010; Kitchell 2014, 76-77 and 168-170. "*Ovicaprid*" is the term used to discuss a domesticated sheep or goat.

¹⁴³ Steel 2004, 290; Calder 2011, 3; Barker 2012, 50; Moody 2012, 240; Kitchell 2014, 170.

¹⁴⁴ Zeder and Lapham 2010; Kitchell 2014, 76.

¹⁴⁵ Buitron-Oliver 1996, 32. See Bevan (1986, 250-254 & 173-180) on sheep and goats in Greek sanctuaries. See Katz and Oosten (2007, 175) on goat and sheep sacrifice in the Sumerian contexts.

¹⁴⁶ Karageorghis 1996b, 35-37.

difficult to distinguish from the terracotta rams (male sheep).¹⁴⁷ Given the similarities between the live animals, distinction in their artistic representations is challenging. Some CA examples which can clearly be identified as sheep are shown with fleecy pelts, similar to Assyrian ram figurines (Figure 172).¹⁴⁸

Terracotta goats and rams were frequent votive offerings at Kourion and Maroni-*Vournes* during the CA period.¹⁴⁹ The *ovicaprid* figurines dedicated at Kourion were typically solid and made without the use of a wheel.¹⁵⁰ A goat figurine found in the Archaic precinct fill at Kourion has short legs, high arching back legs, a small tail, short neck, elongated face, and small ears.¹⁵¹ There were also bronze statuettes of sheep discovered in the sanctuary at Kourion, deposited as votives to the deity.¹⁵² The bronze sheep at Kourion display slightly different body proportions than the terracotta examples. They have all thin legs and a thin rounded torso, but the rest of their features follow suit with a short tail and slightly pointed elongated face with short ears.¹⁵³

Human figures can also be shown holding small sheep or goats, and these types of compositions were mainly dedicated at sanctuaries during the CA period.¹⁵⁴ The animals are held against the body of the human in one arm, similar to the figurines that hold birds and bulls.¹⁵⁵ A limestone statuette from the sanctuary of Golgoi-Ayios Photios, now in the Metropolitan Museum of Art, displays a goat tucked under the arm while the animal's front legs are firmly

¹⁴⁷ Karageorghis 1996b, 36.

¹⁴⁸ Karageorghis 1996b, 27-28, catalog number L10, Pl. XXIII:1.

¹⁴⁹ Young and Young 1955, 43. The figurines from Maroni-Vournes are dedicated at the site along with images of bovines, suggesting to Ulbrich that both animals were "suitable sacrifices for both deities worshipped at Maroni-Vournes, Cypriot Aphrodite and Apollon or Opaon Melanthios" (Ulbrich 2012, 190).

¹⁵⁰ Young and Young 1955, 43.

¹⁵¹ Young and Young 1955, 44, no. 910, Pl. 13.

¹⁵² Buitron-Oliver 1996, 33.

¹⁵³ Oliver 1997, 153, Pl. 54.

¹⁵⁴ Höckmann et. al. 2007, 256.

¹⁵⁵ In Greek art, Hermes is commonly portrayed as holding *ovicaprids* and other animals (Stroszeck 2004, 231-240; *LIMC*, "Hermes," 313, no. 289).

held in the hand (Figure 173).¹⁵⁶ Similar compositions of human figures holding *ovicaprids* were also formed in terracotta in the CA period. For example, a terracotta male figurine from Salamis wears a short sleeved garment with a mantle and holds a small goat to his chest in his right hand (Figure 174).¹⁵⁷ The animal is not in proportion to the size of the human, but the smaller scale of the animal in relation to the human makes it possible to tell what animal exactly is being offered to the deity. The diminutive scale of the *ovicaprid* can also clearly be seen on a handmade female figurine from Lapithos.¹⁵⁸ A mature *ovicaprid*, with large curving horns, is held effortlessly in the left hand of the adorant. Such Cypriot produced terracotta figurines of males holding *ovicaprids* have also been found off the island, such as in the sanctuary of Aphrodite of Oikous at Miletus in western Anatolia and at Naukratis in Egypt.¹⁵⁹

Goats and sheep first appear on painted Cypriot vessels in the 11th century BC. A PWP ware from a tomb at Palaepaphos-Xerolimni displays a goat with long, curved horns accompanied by a male in the same panel of decoration (Figure 175).¹⁶⁰ Interestingly, painted in a different panel on the same vessel is an image of a bird, attesting that birds and goats were some of the earliest depicted figures on Cypriot pictorial vessels. Similarly, goats and birds are depicted together on a CG I (ca. 1060-950 BC) BiCh lentoid flask. On the flask, however, the animals are placed in the same frieze on one side of the vessel.¹⁶¹ Goats can also be painted as lone figures on vessels, as seen a BoR II (IV) jug in the Cyprus Museum which displays a goat with curved horns, a small triangular ear by the horn, thin legs, hooves, and a possible staff or

¹⁵⁶ Hermary and Mertens 2014, cat. 58, inventory number 74.51.2552.

¹⁵⁷ Fourier 2007, no. 46, British Museum 1909,0310.1.

¹⁵⁸ Karageorghis 1998, 39, I(xi)d.37, Pl. XXV:1).

¹⁵⁹ Henke 2009, 211. Villing 2013, CD.014 (Phase 3), British Museum 1888,0601.26.

¹⁶⁰ Karageorghis 2002a, 123, figure 253.

¹⁶¹ Karageorghis 2002a, 141, figure 303, Metropolitan Museum of Art 74.51.431.

spear sticking into its shoulder.¹⁶² Similar images of individual goats were also painted on other CA wares, just as avian depictions were also allocated to the sides of vases.¹⁶³

Individual *ovicaprids* were part of the CA repertoire, and were commonly shown with humans. Given that *ovicaprids* were exploited as a main food source on the island and commonly sacrificed at sanctuaries and in cemeteries, as determined through faunal analysis, they were common additions to religious rituals during the CA period.¹⁶⁴ The ubiquity of the bones suggests that the animal was not reserved for one deity or a specific religious situation. *Ovicaprids* were common sacrificial victims, as well as common meals, indicating they were not always reserved for special occasions and events. An image on the neck of a large BiCh II amphora actually portrays two men carrying a stick with a goat tied to it by its feet, followed by a person wearing a high polos and a long garment who is possibly a religious leader (Figures 176.a and 176.b).¹⁶⁵ The varied use of *ovicaprids* themselves follows the pattern of deposition of their representations indicating their secular and religious connotations, much like the use and deposition of avians. Similar to bird portrayals, images of goats and sheep can be found across the island during the CA and are associated with various cultic contexts.

Lions

Images of lions were created and in use during the LC. They are commonly found on Mycenaeanizing vessels and CG vases, around the time when Aegean and Near Eastern iconography was becoming part of the Cypriot and Greek artistic repertoire.¹⁶⁶ The animal itself

¹⁶² Karageorghis and des Gagniers 1979, 56, SXVII, Cyprus Museum 1973/VII-26/1.

¹⁶³ For example, see a BiCh III jug in the Louvre (Karageorghis and des Gagniers 1974, 178, XVII.11, Louvre AM 633. Goats were a common motif in Greek art, especially on Rhodian vases (Kitchell 2014, 77). Sheep were also commonly depicted on Greek vases (Kitchell 2014, 170).

¹⁶⁴ For faunal evidence, see Ekman (1976), Croft (1989), Steel (2004, 290), Calder (2011, 3), Moody (2012, 240).

¹⁶⁵ Karageorghis and des Gagniers 1974, 48, VI.2, Louvre MNB 322.

¹⁶⁶ Vermeule 1972, 49; Kitchell 2014, 109.

probably inhabited parts of northern Greece and the Near East in antiquity, but it never roamed freely on Cyprus.¹⁶⁷ Given the animal's fierce nature and strength, the lion was most likely regarded as a symbol of power in ancient Cypriot culture.¹⁶⁸ Lion iconography in antiquity in the eastern Mediterranean is generally considered to function as an apotropaic image.¹⁶⁹ At Tamassos, located in the center of the island, buried near Tomb 12, two limestone lions (each about 1.2 meters long and about 0.7 meters tall) dating to the 6th century BC were uncovered (Figure 177).¹⁷⁰ The twin lions were probably erected as guardians near the entrances to the tomb, substantiating the idea that lions are protectors and have apotropaic qualities.¹⁷¹

On Cyprus, lions were created in various media (such as in limestone, terracotta, and metal), but they never attained a great popularity in Cypriot visual culture.¹⁷² Lion portrayals are rare in vase painting and in coroplastic art from the CG III to CA II.¹⁷³ However, some representations have been well documented. A small handmade, solid lion terracotta figurine was unearthed from Tomb 361 at Amathus.¹⁷⁴ The lion figurine displays a mane that extends down the front and back of the neck as an added, smoothed, piece of clay, while the small ears are angled back along the head and the back legs are curled underneath the animal to show it sitting (Figure 178).¹⁷⁵ A second rare example was also discovered in Tomb 88 at Amathus.¹⁷⁶ This

¹⁶⁷ Soho 1989; Hurwit 2006, 132; Kitchell 2014, 108-109. Lions most likely never lived on the island of Cyprus even though two teeth from a lion were discovered at Ayia Irini (Yannouli 2003, 188)

¹⁶⁸ Mylonas 1999, 205.

¹⁶⁹ Richter 1930a, ix and xi; Gordon-Mitten 1995, 184; Hurwit 2006, 134; Hofsten 2007, 10.

¹⁷⁰ Solomidou-Ieronymidou 2001; Matthäus 2007, 219.

¹⁷¹ Solomidou-Ieronymidou 2001; Matthäus 2007, 219.

¹⁷² Karageorghis 1996b, 21.

¹⁷³ Karageorghis 1996b, 21.

¹⁷⁴ Karageorghis 1996b, 21, catalog number F1.

¹⁷⁵ Karageorghis 1996b, Pl. X:1.

¹⁷⁶ Karageorghis 1996b, 22, catalog number F2.

second under life-size figurine is also rendered in a sitting position with small ears on the back of the head, but it also possess a long curling tail which is rendered in relief against its right leg.¹⁷⁷

Lions created in limestone during the CA are infrequent, as Mylonas discusses in a 1999 dissertation on CA limestone sculpture.¹⁷⁸ On the island, one limestone lion was uncovered at Amathus, one at Potamia, and three were found on Cyprus without contexts.¹⁷⁹ Some Cypriot-made lions were also discovered off the island: eight Cypriot-made limestone lions were discovered during excavations at Lindos (on the Greek island of Rhodes) and 10 Cypriot-made limestone lions come from the Greek island of Samos.¹⁸⁰ The lions cataloged by Mylonas either have their front legs stretched forward with angled hind legs, or both the front and hind legs extend forward.¹⁸¹ Moreover, both types of lion representations are seemingly based on foreign lion iconography. Lions with the forelegs extended have affinities with Assyrian lion figures, while the lions with all legs extended share great affinity with Egyptian-style lions.¹⁸² The use of Assyrian and Egyptian prototypes for the Cypriot lions may be due to the lack of earlier artistic examples on Cyprus at that time.

The two almost life-size Tamassos lions were discovered in 1997, and were not yet available for Mylonas' study.¹⁸³ Christou terms the Tamassos lion statues as "rare" in the initial 1997 report, and notes that they were also found with uncommon guardian-type sphinx statues, adding to the uniqueness of the find.¹⁸⁴ Mylonas' study also does not incorporate the 6th century BC limestone lion found in Necropolis I at Polis.¹⁸⁵ The Polis lion sits in a recumbent pose

¹⁷⁷ Karageorghis 1996b, Fig. 18.

¹⁷⁸ Mylonas 1999.

¹⁷⁹ Mylonas 1999, 206.

¹⁸⁰ Mylonas 1999, 206.

¹⁸¹ Mylonas 1999, 206.

¹⁸² Boardman 1999, 78-79; Hurwit 1985, 113-119; Mylonas 1999, 206.

¹⁸³ Christou 1997.

¹⁸⁴ Christou 1997.

¹⁸⁵ Childs 2012, 108, cat. no. 23; Local Museum of Marion and Arsinoe MMA 277.

similar to the Tamassos lions, but displays a Cypriot syllabary inscription the sculpture was erected for Kilikas.¹⁸⁶ These studies highlight the rareness of individual limestone lion sculptures on Cyprus in the CA period.

Portrayals of lions on CA vessels also seem to have been infrequently painted.¹⁸⁷ Karageorghis and des Gagniers cataloged two IA vases with depictions of lions.¹⁸⁸ The composition of the vases are similar to each other with the lions facing one another (or another animal) with a geometric motif between them, but the style of the animals on each vase is completely different. The BiCh V krater exhibits outlined lions with rounded backs, long upward curving tails, a small pointed triangular ear on the top of the head, and some given pointed claws and manes (Figure 179).¹⁸⁹ Behind each of these lions is a palm or date tree. On the WP III amphora, a set of lions, painted in black silhouette with white faces, face each other with white oval-shaped ears along the side of the head, an open mouth bearing teeth, and a heavily curled tail (Figures 98 and 180).¹⁹⁰ One lion on the other side of the vessel is painted in a similar fashion, but without the white face or ears, and is looking toward a bird. The considerably dissimilar styles of lions on the different vessel shapes and wares, indicates that lions were most likely infrequently painted and that there was no standard local iconography used to depict the animal.

¹⁸⁶ Childs 2012, 108, cat. no. 23, Local Museum of Marion and Arsinoe MMA 277.

¹⁸⁷ In Archaic Greek art, however, lions are a common motif (Boardman 1998, 109-110 and 181; Kitchell 2014, 110).

¹⁸⁸ Karageorghis and des Gagniers 1974, 142-144, XIV.1 and XIV.2.

¹⁸⁹ Karageorghis and des Gagniers 1974, XIV.2, Cyprus Museum B 231. The style of the lions is similar to lions painted on an Attic hydria from Sparta (painted by the Mesogeia Painter) and a Boeotian krater with sharp claws and tongues shown (Boardman 1998, 101, no. 194; Boardman 1998, 122, no. 231)

¹⁹⁰ Karageorghis and des Gagniers 1974, XIV.1, Cyprus Museum B 2006. The style of the lions is similar to lions painted on a Corinthian pyxis which also exhibit upward curdled tails (British Museum 1865.7-20.17; Boardman 1998, 87 and 96, no. 181.1, 2). An Attic krater from Aegina and an Eretrian amphora (National Archaeological Museum of Athens 12436a) also portray lions with white faces and curling tail (Boardman 1998, 89 and 99, no. 190; Boardman 1998, 109 and 121, no. 227). For more about lions on Greek vases, see Boardman (1980, 78-79).

Representations of lions were also added to statues of the so-called Master of the Lion.¹⁹¹ The Master of Lion is identified as a divine figure whose image was dedicated at sanctuaries to male deities.¹⁹² The male figure stands holding a club (in a smiting position) or a bow and arrow, and grasps a lion in the other hand. Statues of the figure can be shown wearing a lion skin, holding a small lion, or both.¹⁹³ Typically, such portrayals date within the CA and CC periods, and are mainly found around the Mesaoria area, the fertile plain of Cyprus.¹⁹⁴ Counts believes that the Master of the Lion can equivocally be described as a god, given his “smiting god” pose and the iconography of a subdued animal.¹⁹⁵ The god displays his control of nature and animals by wearing the skin and holding the small lion.¹⁹⁶ In Greek and Near Eastern art, males can be shown subduing other animals to portray a similar idea of dominance, but in Cypriot art, the lion is specifically chosen to be portrayed with a male figure for this role.

During the CA, lion representations were not widely created, but were reserved for limited use as protector images and in conjunction with the Master of the Lion. Individual depictions of lions are rare, but they could be placed in tombs as apotropaic symbols. A singular lion most likely signified a powerful, exotic, and fierce animal associated with guardianship. When the animal accompanies the Master of the Lion, it denotes the human’s dominance over the animal world by subduing such a ferocious animal.¹⁹⁷ The rare use of lion iconography suggests that it was intended for employment in certain circumstances and held a fairly restricted

¹⁹¹ Hermary and Mertens 2014, 231. For an example, see Hermary and Mertens 2014, 231, catalog numbers 304 and 305. Metropolitan Museum of Art 74.51.2626 and 74.51.2637.

¹⁹² Counts 2008; Satraki 2013, 136.

¹⁹³ Hermary and Mertens 2014, 18.

¹⁹⁴ Counts 2008, 9.

¹⁹⁵ Counts 2008 10. The Master of the Lion is analogous to the Greek Herakles and the Near Eastern Melqart (*LIMC* “Herakles,” IV, 729).

¹⁹⁶ Counts 2008, 19.

¹⁹⁷ Eighth century BC metal Phoenician bowls found on Cyprus depict a Near Eastern dressed male, sometimes with wings, fighting a lion, similar to LC ivory reliefs found on the island, establishing Cypriot knowledge about such smiting/fighting iconography (Markoe 1985; Karageorghis 2002a, 154; Metropolitan Museum of Art 74.51.4554).

set of meanings, similar to images of birds of prey in CA art. Representations of raptors during the CA were also rarely created, used in restricted settings, and given foreign iconographic details, attesting to their reserved connotations and usage.

Stags/Deer

Deer roamed as wild animals on Cyprus as early as 9000 BC, given the faunal analysis, but disappeared centuries ago.¹⁹⁸ The animal was most likely brought to the island by early Neolithic settlers.¹⁹⁹ Their image became represented in the art of Cyprus in the Early Bronze Age (ca. 2300-1950 BC), as exhibited in the form of terracotta figurines added to the rim of bowls.²⁰⁰ The deer portrayals were given front and back legs, a rounded torso, and horns with a few points (Figure 181).²⁰¹ There are more images of deer portrayed in terracotta in the EC than in the LC due to the dependency on wild fauna in the EC period. In the LC, deer portrayals began to be created in bronze and ivory.²⁰² The reason for the occurrence of deer in Cypriot art, according to Keswani and Karageorghis, is the importance of hunted animals which were linked to prestige and status of individuals in the early periods.²⁰³

Images of deer began to be painted on vessels in the CG I on PWP ware.²⁰⁴ On these early pictorial vessels, the stags are relegated to panels and are shown standing with curved

¹⁹⁸ Flourentzos 2002, 180.

¹⁹⁹ Flourentzos 2002, 180. For deer in Greece, see Kitchell (2014, 44-45).

²⁰⁰ Flourentzos 2002, 181-3.

²⁰¹ For an example, see Flourentzos 2002, fig.4, Cyprus Museum T. 160A/17.

²⁰² Flourentzos 2002, 185.

²⁰³ Karageorghis 1991, 148, catalog number IX.3, Pl. CVIII:3; Steel 2004, 292; Keswani 2005, 383. In Chalcolithic and Bronze Age Cyprus, deer meat was eaten, as determined from faunal analysis (Steel 2004, 286). Deer meat was not appear to have been a dietary staple, but can be considered “as part of a ceremonial ritual” in the Cypriot Bronze Age (Steel 2004, 287). Also, see Skyes (2014, 356-371) for an anthropological approach to politics and deer hunting.

²⁰⁴ Flourentzos 2002, 186.

antlers with varying numbers of points, such as on a PWP kylix from Polis.²⁰⁵ Similar images of deer were painted on Cypriot vessels during the CG II as well. On a WP krater in the Cyprus Museum, a stag, given four points on each antler, is drawn in outline on the side of the vessel. Geometric designs and a figure of a goat accompany the deer.²⁰⁶ Two BiCh III footed cups, recorded by Karageorghis and des Gagniers, exhibit deer painted in panels.²⁰⁷ The deer are given long thin legs, a tall thin neck, a pointed snout distinct from the skull, and two antlers with points.

During the CA, deer continued as a motif on various vessel types. A free-field BiCh IV jug in the Pierides Collection in Nicosia portrays a detailed image of the animal (Figure 182).²⁰⁸ The jug shows a deer with long thin legs, a short tail, the neck reaching forward towards a lotus, two small oval shaped ears placed towards the start of the antlers, and antlers with distinguished points. Surrounding the deer are lotus: one in front and one behind the animal, with an additional lotus painted vertically behind the middle of the deer. The face and snout have been rendered in much the same way as birds on BiCh IV jugs with a distinguished eye and an almond-shaped mouth giving the impression that the mouth is slightly open. On the body of the deer are painted concentric circles, motifs which are also typically used on images of CA painted birds. Birds were also occasionally painted on a vessel with deer, as noted in this study.²⁰⁹ Both animals are typically drawn in similar fashions when they are on the same vessel.

²⁰⁵ Flourentzos 2002, fig. 15; Kitchell 2014, 46.

²⁰⁶ Karageorghis and des Gagniers 1979, 47, SXVIII.1, Cyprus Museum 1974/VI-18/1.

²⁰⁷ Karageorghis and des Gagniers 1979, 58-59, SXVIII.2 and SXVIII.3.

²⁰⁸ Karageorghis and des Gagniers 1979, 63, SXVIII.6.

²⁰⁹ See V.A.10, V.J.86, V.J.100, V.J.101, and V.J.182. An 8th century BC Greek bronze statue, from the Kabirion sanctuary near Thebes, portrays a deer, a fawn, and a bird together (Boardman 1978, 30, figure 9).

Images of stags and deer are more common on CG and CA painted vessels than in coroplastic art of any period.²¹⁰ Some representations of stags, however, were also created in terracotta, although not with great frequency.²¹¹ Karageorghis suggests that the reason for the lack of sculpted representations may be due to the challenges posed for rendering antlers.²¹² Despite the perceived difficulty of creating the figures, terracotta examples have been found in tombs and sanctuaries, as at Kourion.²¹³ A bronze cast stag figurine found at Kourion features the animal with prominent antlers, each with three points.²¹⁴ Fragments of other bronze deer have also been identified at the site.²¹⁵ A unique deer artifact belongs to the Desmond Morris Collection, a private collection in England, has a tubular-shaped body similar to horse figurines, and a long upright neck with a long snout, painted eyes, and antlers with raised clay indicating points.²¹⁶ There is also a rare 6th century BC limestone statuette, found in the Sanctuary of Golgoi-Ayios Photios, which exhibits a human wearing a stag mask (Figure 183). This masked figure is reminiscent of the males wearing bull masks discussed above, and this example most likely represents a priest wearing an animal mask in relation to religious rituals.²¹⁷

Representations of deer and stags in the CA are clearly associated with the hunt of the wild animal.²¹⁸ More clearly denoting the wild nature of the animal is its appearance in images with the *potnia theron*, or mistress of animals, where she holds the deer showing her command

²¹⁰ Karageorghis 1996b, 39. In Greek art, deer commonly accompany figurines of Artemis in various media (*LIMC* “Artemis” II 665-667; British Museum 1839,0806.3; Louvre MNB 1322).

²¹¹ Flourentzos 2002, 188.

²¹² Karageorghis 1996b, 39.

²¹³ Karageorghis 1996b, 39. Also found at Kourion were bronze statuettes of deer along with bulls and sheep (Oliver 1997, 153).

²¹⁴ Oliver 1997, 153-4, no. 17, M128.

²¹⁵ Oliver 1997, 155.

²¹⁶ Karageorghis 1996b, catalog number M1; Flourentzos 2002, 188, fig. 20.

²¹⁷ Hermay and Mertens 2014, cat. 248, Metropolitan Museum of Art 74.51.2538. For more discussion about masked Cypriot figures, see Chapter 2.

²¹⁸ For information on hunting deer in Greek art, see Barringer (2002, 73, 90, and 174).

over nature.²¹⁹ The animal may not only be associated with a female deity, but more research on the context and use of deer images in Cyprus is needed in order to understand its significance within CA culture. Furthermore, the appearance of deer in hunting scenes was most likely associated with the status of the elite pastime of hunting; this may account for the lack of deer images since as the animal most likely would have been restricted to the elite. Similarly, birds also accompany hunt scenes and deer images. Thus hunting iconography, with a deer or a bird, during the CA may have been intended to denote the status associated with hunting, and not necessarily indicate the nutritional value placed on the animal itself as was the case during the EC period.

Pigs

Pigs were a common domesticated animal in the CA and were one of the first domesticates known on the island.²²⁰ Swine were part of the ancient Cypriot diet and sacrificed to various deities, as faunal analysis divulges.²²¹ During antiquity on Cyprus, as well as in the Greek world, pigs were considered sacrificial animals and were typically given in great abundance at sanctuaries dedicated to Demeter.²²² During the CA, not many sanctuaries can clearly be associated with Demeter. But, Cadogan suggests that given the pig-like figurines and images of people holding corn at the Archaic-Hellenistic sanctuary of Maroni, the cult was most likely devoted to Demeter.²²³ In the Greek world, “images of pigs are considerably less common

²¹⁹ For an example, see Thomas and Weede (2001, 10). Bevan 1989, 168; Vlachou 2012, 357; *LIMC* “Artemis,” II, 624-628.

²²⁰ Schwartz 1973, 215; Bevan 1986, 67-68; Clutton 1999, 27 and 68; Steel 2004, 290. For pigs in Greece, see Kitchell (2014, 150-152).

²²¹ Ekman 1976, 166; Croft 1989, 70; Reese 1998; Steel 2004, 290; Kolotourou 2005, 187; Hamilakis and Sherratt 2012, 192. See Cultraro (2007, 91) for information about the use of pigs in the Early Bronze Age in Greece.

²²² Bevan 1986, 68 & 70; Ulbrich 2012, 191.

²²³ Cadogan 1983, 156; Burkert 1985, 13.

than birds or other domestic animals,” and a similar trend follows the archaeological record and pattern of deposition of pig portrayals on Cyprus.²²⁴

Images of pigs on Cyprus began to appear during the Neolithic era and extended into the EC.²²⁵ Typical EC-MC depictions of swine possess long faces with long ears positioned alongside their heads, as well as long circular snouts with holes for the nostrils and short upward curving tails.²²⁶ In the IA, pigs continued to be rendered in Cypriot coroplastic art.²²⁷ Images of CA pigs were formed with fat, rounded bodies which are low to the ground and supported on four short stumpy legs, as displayed by a figurine from Tomb 51 at Salamis-Cellarka (Figure 184).²²⁸ The pigs were also formed with a long muzzle, occasionally with a short upward turned nose, short pointy ears on the side of the head, and a small rounded tail. Linear decorative elements were also frequently added to the surface of the pig figurines, as can be seen on another example found near the sanctuary at Salamis.²²⁹ Rare evidence of boar figurines with a hollow moulded body (Figure 185) also exist.²³⁰ Karageorghis suggests the reason for the creation of terracotta pig representations is due to the animal’s use in sacrifices which accounts the presence of pig figurines in sanctuaries and in tombs.²³¹

Pig iconography continued to be created in later periods on the island. A 5th or 4th century BC terracotta pig with suckling piglets was discovered at Polis. The group was unearthed in a deposit of fragmentary sculptures which were most likely removed from a nearby sanctuary.²³²

²²⁴ Bevan 1986, 71.

²²⁵ Karageorghis 1991, 102.

²²⁶ Karageorghis 1991, catalog number G3, Pl. LVII:3.

²²⁷ Karageorghis 1996b, 39.

²²⁸ Karageorghis 1996b, catalog number N3, Pl. XXIII:8.

²²⁹ Karageorghis 1996b, catalog number N1, Pl. XXIII:6.

²³⁰ Karageorghis 1996b, catalog number N15, Pl. XXIV:10. For example of a Boeotian boar-shaped vessel, see Boardman (1998, 229, fig. 449) and Smith (2010, 156). Staatliche Museen 3391; *ABV* 31.

²³¹ Karageorghis 1996b, 40.

²³² Smith, Weir, and Serwint 2012, 222, cat. no. 78, Local Museum of Marion and Arsinoe MMA, Princeton Cyprus Expedition R7996/TC2922.

The composition suggests that the statue was meant to embody aspects associated with fertility. The excavators at Polis believe that the dedication of the sow and piglets may not indicate a cult of Demeter since other female Greek goddesses have been known to receive sow and piglet votives.²³³ Therefore, on Cyprus, pig votives most likely were not reserved for Demeter-like goddess, and could be used as votives for various female deities.

Images of painted swine on CA vessels were not frequently produced. A fragment of a WP III-IV amphora shows the front part of, what appears to be, a boar with a large open mouth baring teeth and a tongue (Figure 186).²³⁴ This depiction on the fragment differs from pigs on another IA vase. On a BiCh IV jug, a pig is painted with short, thin legs, a closed mouth, an elongated snout, big chest, and tall pointed ears (Figure 162).²³⁵ However, boars and pigs are not typical additions to CA vases. Thus, their rarity on vessels did not allow for a standard form of the animal in Cypriot vase painting.

Swine were a source of food and could be sacrificed to deities on Cyprus.²³⁶ Since pigs are relatively easy to keep, and provide much meat, the animal is a good choice for sacrifice at a sanctuary or at a funerary feast. Similarly, birds were also viewed as a source of nutrition – if captured in bulk or if a large waterfowl is caught – as well as sacrificial victims. Sculpted and painted images of pigs appeared in the CA artistic repertoire and most likely attest to their role in religious rituals, similar to depictions of birds. However, more research is needed about CA pig representations in order to fully understand the typology, use, and meaning of the animal images.

²³³ Smith, Weir, and Serwint 2012, 222, cat. no. 78.

²³⁴ Karageorghis and des Gagniers 1974, 217, XXI.1, Metropolitan Museum of Art 74.51.5862.

²³⁵ V.J.196.

²³⁶ Ulbrich (2012, 190-191) mentions that pigs were occasionally sacrificed to Aphrodite, and may have received one pig offering at the sanctuary of Amathus.

Dogs

The dog was an early domesticate on the island, as well as being one of the first domesticated species in the Near East around 7500 BC.²³⁷ Dogs in antiquity were categorized mainly as pets, as well as occasionally working animals.²³⁸ Archaic and Classical literature discuss how dogs were used for hunting, in war to attack the enemy, and as guard dogs to protect families.²³⁹ Faunal evidence from early periods in the Greek world, the Early and Middle Bronze Ages, demonstrates that dogs could also be eaten on occasion.²⁴⁰ The dog's value as a source of nutrition waned into the IA, except in rare instances. Dogs were typically regarded as a protector, and as such its image retained similar connotations.²⁴¹ Canine iconography was also associated with the hunt, and was frequently depicted with Artemis throughout antiquity as her hunting dog or as a general connotation of hunting.²⁴²

Images of dogs are not prominent in the Cypriot artistic repertoire before the 6th century BC, but when they become more frequently made in the CA, the examples are mainly rendered in terracotta.²⁴³ The dog is one of the more common coroplastic animal types alongside horses, bulls, goats, and birds during the CA period.²⁴⁴ Typically, dog figurines are handmade and details are painted on the body, but they are always small and the object easily fits into a person's hand.²⁴⁵ CA terracotta dog figurines typically stand on four legs with a rounded body, a neck angled forward and held slightly upward, ears along the side of the head, and a tail of

²³⁷ Hull 1964; Busuttill 1969; Clutton 1999, 58; Brewer, Clark, and Philips 2001; Kitchell 2014, 47.

²³⁸ Hull 1964; Busuttill 1969; Philips 2001; Calder 2011, 85.

²³⁹ Lazenby 1949; Bevan 1986, 115-116; Philips 2001; Kitchell 2014, 47-50. *Odyssey* 17.290; Petronius *Satyricon* 29; Xenophon *Cyropaedia* 2.3.9. Dogs were also common pets in Egypt (Clutton-Brock 2012).

²⁴⁰ Roy 2007; Moody 2012, 240; Ekroth 2014, 340. For examples of dog bones in domestic contexts on Cyprus, see Ekman (1976) and Reese (1998).

²⁴¹ Richter 1930a, ix; Vermeule 1972, 56; Dimopoulou 2010.

²⁴² Turner 1975, 86; Vermule 1972, 57; Bevan 1986, 121; *LIMC* "Artemis" II, 687, no. 882.

²⁴³ Karageorghis 1996b, 42. In the Greek world, coroplastic dog representations are also rare until the 6th and 5th centuries BC when they become common at Rhodes, Boeotia, and Corinth (Karageorghis 1996b, 42).

²⁴⁴ Karageorghis 1996b, ix.

²⁴⁵ Karageorghis 1996b, 42-45.

varying length. A dog figurine found in Tomb 85 at Salamis-Cellarka shows the animal with triangular legs, a narrow face and muzzle, small ears on the back of the head, and a tail which arches slightly upward on behind.²⁴⁶ Another example, housed in Vienna in the Kunsthistorisches Museum (Figure 187), gives character to the animal by creating the front legs a little shorter than the back, and by supplying it a heavily arched middle section, making the dog appear as if it is bowing or playing!²⁴⁷ Similar images of dogs were also created in limestone during the CA, as Mylonas catalogs three sculptures of dogs from Amathus and one from Idalion.²⁴⁸

CA vessels painted with canine images are very rare.²⁴⁹ Karageorghis and des Gagniers identify an animal painted in black silhouette on a small BiCh IV krater as a dog (Figure 188).²⁵⁰ The dog is given a snout similar to a roaring boar depicted on an amphora fragment, and both animals have a rounded snout, open mouth, and pointed teeth. Its body is painted with strong/dense upper shoulders, large buttocks, and a long thin upward pointing tail. A major clue as to the identity of the animal as a dog is that it appears to have a rope tied around its neck to a spot in the ground. This would indicate the dog is domesticated and used as a guardian for the household or as a hunting dog, but nonetheless, an animal not allowed indoors or viewed as a pet. Similarly, on a jug in the Cyprus Museum, possible hunting dogs accompany a male who has caught an animal while out hunting (V.J.196).

The dog in CA art most likely symbolized aspects of hunting and guardianship, as portrayed in ancient literature and as displayed on Cypriot vases. On Cyprus, images of canines

²⁴⁶ Karageorghis 1996b, catalog number O11, Pl. XXV:11.

²⁴⁷ Karageorghis 1996b, catalog number O15, Pl. XXVI:5. Similar poses of canines can also be seen on Greek vases, such as on a 5th century BC red-figure chous from grave 179 in the Fikellura Cemetery on Rhodes (British Museum 1864,1007.231). For more on dogs in Greek vase painting, see Pevnick (2014).

²⁴⁸ Mylonas 1999, 206.

²⁴⁹ Karageorghis 1996b, 42.

²⁵⁰ Karageorghis and des Gagniers 1974, 216, XX.2, Louvre AM 230.

were uncovered in graves, as well as discovered in sanctuaries.²⁵¹ In tombs, the dog representations most likely functioned as protector images, much like the lion statues which were deposited in CA graves. Dog portrayals may have been dedicated at sanctuaries due to the animal's association with hunting and the goddess Artemis. Canines were also domesticates, and occasionally depicted as such in Cypriot art, like representations of CA birds. Tamed animals, like dogs helping humans hunt or a bird sitting on a human's hand, were not uncommon in the CA repertoire. However, without specific studies on canine iconography in CA art and archaeology, a full comprehension of their uses and meanings remains vague.

Fish

Fish were a common component of the ancient Cypriot diet in antiquity as represented by faunal evidence from various sites across the island.²⁵² Images of fish in CA art are frequently depicted on pictorial vases, but less so in sculpted art of all periods.²⁵³ Karageorghis suggests that fish are easier to paint than to model due to their body shape, scales, and fins.²⁵⁴ One example of a fish figurine is recorded in Karageorghis' publication of CA coroplastic art. The object, housed in the Louvre, possesses an almond-shaped body with a short vertical tail fin, two small horizontal side fins, and a tall arched dorsal fin pierced for possible suspension (Figure

²⁵¹ For examples of dog representations dedicated in sanctuaries, see Young and Young (1955, 52).

²⁵² For examples see Ekman (1976, 168), Croft (1989), Reese (1998); Steel (2004, 290), Moody (2012, 255 and 297). For faunal evidence in Greece, see Vika and Theodoropoulou (2012) and Dalby (2013, 27-28 and 68-70).

²⁵³ Karageorghis 1996b, 48-49. In Greek vase painting, fish imagery is common on Laconian vessels (Boardman 1998, 188). Representations of dolphins are different from fish, but such distinction is not always noted by scholars, as discussed in a personal communication with Penelope Mountjoy (from a personal communication between the author and Penelope Mountjoy, on November 20, 2014). Dolphin images are given a snub nose, humped body and long forked tail (from a personal communication between the author and Penelope Mountjoy, on November 20, 2014). Dolphins portrayals have not been included in this study since none have been identified by Karageorghis (1996b) or by Karagoerghis and des Gagniers (1974, 1979).

²⁵⁴ Karageorghis 1996b, 48-49. Representations of fish are also scarce in the Greek world. Bevan records 50 fish images dedicated at sanctuaries to Olympian deities, and most were left in sanctuaries to Poseidon or Artemis (Bevan 1986, 133).

189).²⁵⁵ Karageorghis notes that there is also a depression on the underside of the fish for an ancient support, as well as three small stumpy legs (as can be seen on some IA bird terracotta figurines), and suggests that the object may have been a toy.²⁵⁶ However, without more fish figurines extant, their purpose is difficult to ascertain.

Images of fish painted on CA vases are almost as numerous as those of birds on CA vessels.²⁵⁷ Fish were painted unaccompanied on the sides of vessels, or in the hands of a human. Most fish images are given generic traits. A few examples, however, can be further identified with a specific species.²⁵⁸ Depictions of fish are typically given an elongated oval body with thin lines extending above and below to indicate fins, and a tail fin in the shape of a chevron or indented triangle. Examples of this typical fish form are displayed on a BiCh V amphora in the Kolokassides Collection (Figure 190).²⁵⁹ Two fish are painted in the frieze on the shoulder of the amphora with an almond-shaped body, a thin chevron tail, and short thin lines above and below the body to depict fins. The bodies of the IA painted fish can be seen colored in solid red or black, or be given linear designs similar to motifs seen on the bodies of painted CA birds.

An example of a less generic fish type is displayed on a BoR I (III) footed cup found in the Famagusta area (Figure 191).²⁶⁰ The two fish situated in a frieze on the footed cup, both have elongated bodies with an elongated chevron tail. Each is also given three thin dorsal fins and a pointed mouth with a thin lower jaw. The distinct proportions suggest that the fish may be intended to represent an anchovy-like fish, or a *Clupeiformes*.

²⁵⁵ Karageorghis 1996b, catalog number R1, Pl. XXVIII:7.

²⁵⁶ Karageorghis 1996b, 49.

²⁵⁷ Karageorghis and des Gagniers 1974, 2. Images of fish in the 11th century BC onward on Aegean vessels are almost non-existent (Vlachou 2012, 346).

²⁵⁸ For identifications of fish species on Greek vases, see McPhee and Trendall (1987).

²⁵⁹ Karageorghis and des Gagniers 1974, 251, XXIV.a.26,

²⁶⁰ Karageorghis and des Gagniers 1974, 236, XXIV.a.10.

Humans can be seen carrying fish in scenes on Cypriot vessels. Vlachou posits that when fish are carried in a procession, they most likely indicate an offering brought to a deity.²⁶¹ On a WP III amphora in Paris, a male appears to dangle three fish from a string (Figure 192).²⁶² Other panels on the same vessel indicate a goat, a bird and a fish, a bull, and another lone avifauna. The other animals are known to be votives for deities, which by association, may denote the fish as an additional offering.²⁶³ Fish are also seen “floating” in scenes with humans who are accompanied by ritualistic iconography. Such a setting is depicted on a BiCh III tripod where a figure, flanked by two fish, stands near a checkerboard structure (a possible sanctuary or altar).²⁶⁴

Already in Bronze Age Greece, there is evidence of fish sacrifice, suggestive that the fish retained a place in religious rituals in Mycenaean culture.²⁶⁵ Susan Langdon examines 8th century BC (Late Geometric) vessels from the Argive, in Greece, which display a man leading a horse, and a fish accompanies the composition.²⁶⁶ On some of these types of vases, the man is holding a knife insinuating he will sacrifice the fish to a deity since an altar is usually in such scenes.²⁶⁷ Langdon suggests that the horse and fish were both associated with Poseidon, as known from contemporary ancient literature, and both animals may have symbolized a religious context and ideas of abundance.²⁶⁸ The horse and fish were typically displayed together in Argive art, as

²⁶¹ Vlachou 2012, 357. For an example in Greek art, see a black-figure cup in the J. Paul Getty Museum (96.AE.96; Beazley number 44117).

²⁶² Karageorghis and des Gagniers 1974, 50, VI.3, Louvre AM 3451.

²⁶³ Detienne & Vernant 1989, 221, n.8. Also see Burkert 1985, 64-66.

²⁶⁴ Karageorghis and des Gagniers 1974, 100, IX.4, Metropolitan Museum of Art 74.51.437.

²⁶⁵ Langdon 1989, 185.

²⁶⁶ Langdon 1989; Boardman 1998, 50.

²⁶⁷ Langdon 1989, 190, fig. 7.

²⁶⁸ Burkert 1985, 138; Langdon 1989, 191.

Langdon suggests, to show the deity's nature of being interwoven between the two spheres of nature.²⁶⁹

Without an extensive study of fish iconography in Cypriot art, such ideas pertaining to the fish in Greek art may hold true for Cypriot fish motifs. In Cypriot art, fish were commonly painted on vessels which exhibit sacrificial animals, and they were held by, or shown with, humans in a ritualistic setting. Representations of fish in CA art may have been intended to denote aspects of sacrifice. Similarly, birds were also shown with other sacrificial animals and alongside humans in ritualistic settings, suggesting that similar compositions were used by Cypriot vessel painters to denote religious or ritualistic elements.

Generic Quadrupeds and Miscellaneous Animals

Various other types of animals were included in vase painting and in sculpted forms in CA art. Nonetheless, it seems important to mention them here. Very few portrayals of monkeys or bears, snakes, turtles/tortoises, hedgehogs, and hares have been found in the CA archaeological record. Given their infrequent finding, it is not surprising that so little research has been conducted on the images of such animals.²⁷⁰

In CA coroplastic art, a small number of figures have been identified as either monkeys or bears.²⁷¹ The figurines are short, stout, have few defining facial features, and sit upright with all four legs displayed. As an example, a figurine thought to be a bear was found at Kourion.²⁷² The object was discovered in a votive deposit at the site, but only the forepart was preserved

²⁶⁹ Langdon 1989, 201.

²⁷⁰ Calder 2011; Kitchell 2014.

²⁷¹ Representations of monkeys are common in Greek art, specifically in Greek Bronze Age wall painting and Greek vase painting (Kitchell 2014, 120-121).

²⁷² Young and Young 1955.

which clearly shows the ears and nostrils.²⁷³ Karageorghis traced the iconography of these creatures in Cypriot art from their appearance in the LC to the end of the CA, and related them to other representations in other regions of the Mediterranean.²⁷⁴ According to Karageorghis, “the Cypriot coroplast...did not provide sufficiently accurate details for a precise identification of the species.”²⁷⁵ There are four ways in which these animals were produced in terracotta. The animal can be situated upright and have two forelegs stretched down to the knees or the forelegs can be held against the stomach (Figure 193). The same upright position is displayed on figurines from the Famagusta district which have also been given linear decoration on the body.²⁷⁶ The monkeys/bears can also be shown with one foreleg stretched down to the knee and one leg placed towards the mouth. As an example, a figurine from Tomb 294 from Amathus is depicted with its left arm touching the ground.²⁷⁷ A monkey/bear figurine can also be represented holding an unidentified object in front of its body.²⁷⁸

Images of bears are rarely represented in Greek sanctuaries.²⁷⁹ Bevan records that seven shrines devoted to Olympian deities in the Greek world received bear objects and images, and three of the shrines were dedicated to Artemis, two were dedicated to Artemis and a minor god, and two were to other deities.²⁸⁰ In the Greek world, bears were known for raising their cubs and were considered protectors of their young, which are attributes Artemis herself also possessed.²⁸¹ Thus, bears in the Greek world may have been associated with rearing and protecting young children. On Cyprus, their image may not have been necessary for the protection of a child since

²⁷³ Young and Young 1955, 44, no. 920, Plate 13.

²⁷⁴ Karageorghis 1994b; Karageorghis 1996b, 16.

²⁷⁵ Karageorghis 1996b, 16.

²⁷⁶ Karageorghis 1996b, catalog number E(a)1, Pl. VIII:5.

²⁷⁷ Karageorghis 1996b, catalog number E(b)9, Pl. IX:2.

²⁷⁸ Karageorghis 1996b, catalog number E(c)14, Pl. IX:7, Cyprus Museum 1965/VI-1/27.

²⁷⁹ Bevan 1986, 22.

²⁸⁰ Bevan 1986, 22.

²⁸¹ Perlman 1983; Bevan 1986, 25; Kitchell 2014, 13. At the Greek site of Brauron, where Artemis was worshipped, bear votives were offered (Bevan 1986, 25; Kitchell 2014, 13).

the examples are so rare. Karageorghis concludes that bear figurines were deposited as toys or for apotropaic purposes, since a majority of them have been found in tombs on Cyprus.²⁸² He also suggests that representations of monkeys may have “symbolic meaning connected with...fertility and regeneration,” given the perception of the animal and the use of its image in contemporary Mediterranean cultures.²⁸³

Snakes were also created in Cypriot art, but only occasionally during the CA period. Images of snakes were prevalent in the Late Bronze Age in Cyprus and the Aegean. In the Aegean, representations of snakes were frequently found in cultic contexts, and were considered an integral part of religious art.²⁸⁴ Karageorghis believes that on Cyprus, snakes images were also part of the religious paraphernalia in the Late Bronze Age since they were portrayed in cultic scenes, as well as rendered on bulls and figures of the Egyptian god Bes.²⁸⁵ During the CG, snakes were occasionally added in relief on terracotta bull figurines, as if the snake was coiled around the animal.²⁸⁶ A bull figurine from the sanctuary at Ayia Irini depicts a snake in relief curling up towards the head of the bull from the lower leg.²⁸⁷ However, serpent figures were not commonly produced on Cyprus, according to the extant evidence.

During the CA, few snakes were produced as individual figurines or painted on vessels.²⁸⁸ In the collection of the Metropolitan Museum of Art is a rare example of a terracotta snake figurine coiled vertically on a rectangular plinth (Figure 194).²⁸⁹ Examples of small clay

²⁸² Karageorghis 1994b, 72.

²⁸³ Karageorghis 1994b, 72.

²⁸⁴ Bevan 1986, 260-277; Jones 2001; Gesell 2004; Papasavvas and Fourrier 2012, 292.

²⁸⁵ *LIMC* “Bes (Cypri et in Phoenicia)” III; Karageorghis 1996b, 47. For an example of a Bes figurine holding snakes, see Karageorghis (1996b, D(a)2, Pl. VII:7). Egyptian images of Bes also show the deity holding snakes (*LIMC* “Bes” III, 103).

²⁸⁶ Karageorghis 1993a, catalog number GF5, Pl. XXX:2. For more on snakes coiled around bulls, see Chapter 4.

²⁸⁷ Karageorghis 1993a, catalog number GF5, Pl. XXX:2, Medelhavsmuseet 2028+2050.

²⁸⁸ Karageorghis 1996b, 47.

²⁸⁹ Karageorghis 1996b, catalog number Q(a)1, Pl. XXVIII:1. So-called “snake tubes” have been frequently discovered in ritual contexts in Greece during the Mycenaean period (Gesell 1976).

snakes were found in the sanctuary at Marion under destruction debris.²⁹⁰ A, thus far, unique portrayal of CA sculpted snakes found at Ayia Irini is now housed in the Metropolitan Museum of Art. The statue shows a male, most likely a priest, holding two snakes in his hands.²⁹¹ The composition is also known as the so-called “Snake Charmer” to highlight the mysterious ritual associations with such actions.²⁹² Without a large corpus of sculpted snake images, the few known examples dating to the CA suggest that snakes held religious connotations which were carried over from earlier times.

Snakes were sporadically painted on Cypriot vessels. In the University of Pennsylvania Museum, a WP I pyxis found in Tomb 33.6 at Kaloriziki displays an image of a snake (Figure 195).²⁹³ On one side of the pyxis, below the handle, a snake is painted in an outline style and given black dots on its seemingly undulating body. A second rare snake portrayal can be seen on a WP I pyxis housed in the Cyprus Museum.²⁹⁴ Analogous to the University of Pennsylvania Museum’s pyxis, the snake on the Cyprus Museum vessel has a body formed in outline with black dots. Both snakes have undulating bodies and a rounded head. Given the similarity between the serpents, and their additions to WP I pyxides, they may have been executed by the same craftsman or workshop. Without a larger sample of painted snakes, it is difficult to understand the use and specific meaning of the animal’s image in Cypriot art and culture specifically. Snakes may have held ritualistic meaning in the LC, which eventually waned in the 6th century BC. Their image may have become less frequent due to the lack of importance of snake iconography in Cypriot religion and cult thought. Such an idea may explain why snakes coiled around bulls disappear at the beginning of the CA period. However, the meaning of the

²⁹⁰ Serwint 1993, 216.

²⁹¹ Hermary and Mertens 2014, 213, cat. 275, inventory number 74.51.2529.

²⁹² Sørensen 2009b, 37, fig. 8.

²⁹³ Benson 1973, no. K 359; Karageorghis and des Gagniers 1979, 66, SXXII.1.

²⁹⁴ Karageorghis and des Gagniers 1974, 218, XXII.1, Cyprus Museum B 63.

serpent in CA art is tentatively associated with death and rebirth in relation to the better known Greek connotations.²⁹⁵

Turtles and tortoises were infrequently portrayed in Cypriot art. The animals themselves were mainly killed and used for their shells in antiquity.²⁹⁶ The shell makes a watertight container, as well as a good sounding box for a string instrument.²⁹⁷ In addition to the usefulness of their exoskeleton, these animals are also nutritious. Faunal analysis on Cyprus has shown that the reptiles were eaten by the inhabitants at various times.²⁹⁸ However, images of sea-turtles, such as a later 3rd century BC marble turtle found at Maroni, are thought to be dedications to Aphrodite given her association with the sea.²⁹⁹ Ulbrich believes that turtles were not exclusive dedications to Aphrodite, even though they were one of her sacred animals.³⁰⁰ Without more research the symbolism of turtle representations “seems completely uncertain and ambiguous.”³⁰¹

Karageorghis believes that coroplastic representations of turtles may have first begun in the Aegean, specifically at Corinth, and after which they were then created on Cyprus.³⁰² The early turtle figurines from Corinth are dated to the first half of the 5th century BC, and the Cypriot examples begin to be made later in the 5th century BC.³⁰³ A terracotta turtle figurine found on Cyprus, in Tomb 1 at Aradippou, portrays the animal with a rounded body and its legs out to the side as if swimming, and a small open mouth with pellet eyes on either side of its head

²⁹⁵ Burkert 1985, 195; Cook 2013, 22; Kitchell 2014, 173.

²⁹⁶ Kitchell 2014, 187. Pliny *Natural History* 9.12.35-39.

²⁹⁷ Kitchell 2014, 187-188.

²⁹⁸ Reese 1998, 138.

²⁹⁹ Aphrodite is associated with the sea due to her miraculous birth from seafoam (*Homeric Hymn to Aphrodite* 5.5; Ulbrich 2012, 191). For examples of Aphrodite with turtles in Greek art, see *LIMC* (“Aphrodite,” no. 373).

³⁰⁰ Ulbrich 2012, 191. Also see Hesiod *Theogony* 176-188 and Bevan 1988, 1-6.

³⁰¹ Ulbrich 2012, 191. Also see Hesiod *Theogony* 176-188 and Bevan 1988, 1-6. Turtles can occasionally be seen painted on Greek vases, such as on an Athenian red-figure amphora fragment dating ca. 475-425 BC (Capua, Museo Campano; Beazley no. 207531).

³⁰² Karageorghis 1996b, 48.

³⁰³ Karageorghis 1996b, 48. Some Greek cities states, such as Aegina, minted coins with depictions of turtles (Head 1883, 27-28; Kroll and Walker 1993, 220).

(Figure 196).³⁰⁴ Since turtles are not commonly represented on Cyprus, it is difficult to ascertain how they may have been perceived in CA society.

A few corplastic examples of hedgehogs and hares survive from the CA material record. Both animals ran wild across the island in antiquity, much as they do today.³⁰⁵ One terracotta hedgehog, dating to the CA, has been cataloged by Karageorghis (Figure 197).³⁰⁶ The figurine does not have a context, but it most likely came from the Famagusta area. It has a wide body, a high back which is hollow underneath, a long upward curving tail, a long pointed snout with a deeply sloping cranial structure, and wide upward pointed ears which are slightly cupped. The figurine is unmistakably a hedgehog.³⁰⁷

Two examples of CA terracotta hares are known. One was found at Dhali-*Ambelia* and the other does not have a known context (Figure 198).³⁰⁸ Both hares are shaped with high rounded bottoms, a short stubby tail, a stout rounded nose, and very long ears placed against the side of the head with a concave indent.³⁰⁹ Little research on Cypriot representations of hares has been conducted, and more information is known about images of hares in the Aegean.³¹⁰ At sanctuaries dedicated to Olympian deities, only seven representations of hares have been identified by Bevan. All seven hares were portrayed held in the hands of a female figure, and have been roughly dated to the 5th century BC by their style.³¹¹ These statues are interpreted as a worshipper holding an offering. Similarly, on Cyprus, 5th-4th centuries BC Cypriot limestone

³⁰⁴ Karageorghis 1996b, catalog number Q(b)2, Pl. XXVIII:5.

³⁰⁵ Burton 1969; Masseti 2003, 54; Moody 2012, 266-7. For more on hedgehogs in antiquity, see Kitchell (2014, 85-86).

³⁰⁶ Karageorghis 1996b, 46, P(b)1, Pl. XXVII:12.

³⁰⁷ For more on hedgehogs in art, see Buchholz (1965).

³⁰⁸ Karageorghis 1996b, 46.

³⁰⁹ Karageorghis 1996b, 46, P(c)1 and 2, Pl. XXVII:11 & 13.

³¹⁰ Hares are common in Greek art, especially in terracotta and vase painting (Higgins 1961; Barringer 2001, 231; Cook 2013, 61). For more on hares in the Aegean, see Dalby (2013, 61-62) and Kitchell (2014, 82-85).

³¹¹ Bevan 1986, 184-190.

temple boy statues occasionally hold hares, which are most likely animals to be sacrificed.³¹² In the ancient Greek world, however, the hare was acknowledged as a symbol of fertility and courtship.³¹³ Although ancient Cyprus was known for its association with female fertility deities, the Cypriot craftsmen did not produce hare images or figurines with great frequency, nor are they dedicated often at sanctuaries.³¹⁴ Perhaps the hare was not as strongly associated with fertility or aspects of religion during the CA period as it was in the Aegean.

Conclusion

A brief survey of various Cypriot animal images suggest that the animal representations each possess their own cultural connotations and associations. At the same time, the general trends of Cypriot animal portrayals can help shed light on avian iconography. Like bird representations, horse depictions are found across the island. But, images of equines are associated with elite status and wealth given analysis of faunal remains and contemporary writings. Even if a person dedicates a horse image or figure, it may not always indicate the offerant owns a horse and is of high status, but rather it could suggest the dedicant's desire to appease a deity with a seemingly high value offering. Birds are not always a marker of status, and neither are donkeys. Even though donkeys and mules are created with similar proportions to horses, they are not as frequently attested in art and are not shown in the same context as horse representations. Donkeys and mules, being non-prestigious work animals, are most likely not as commonly portrayed because of their utilitarian status. Such creatures would not have been considered a suitable offering to a deity or the deceased.

³¹² Hermary and Mertens 2014, 203, cat. 260, inventory number 74.51.2762.

³¹³ Shapiro 1981, 134; Bevan 1986, 190; Barringer 2001, 179-180; Lear and Cantarella 2008; Kitchell 2014, 83-55.

³¹⁴ Images of hares are also not frequent additions to Pagenstecher lekythoi (Turner 2005, 70).

Bulls and goat/sheep were frequent offerings in CA society at sanctuaries and funerary proceedings, like avian representations. These animals being a favorite offering, facilitated the use of their image as votives in sanctuaries and graves across the island. The context, frequency, and details of bull and goat/sheep portrayals are similar to such patterns observed with bird representations.³¹⁵ All three animal images were deposited in tombs and sanctuaries, formed in a variety of media, and used across the island. Bird depictions weave seamlessly into the wider use of bull and *ovicaprid* iconography during the CA.

Depictions of lions and dogs were most likely considered apotropaic on Cyprus. Lion images were not created often during the CA, but their find spots imply they could be used as guardians. Dog representations, also placed in burials as guardian images, accompanied hunting scenes.³¹⁶ The hunt scenes could the status of the hunters, as iconography of deer, songbirds, and waterfowl also imply such a status due to the prestige of hunting wild animals in ancient society. The addition of a lion to the Master of the Lion implies that deities' domination over nature for subduing such a fierce watchful animal. Lion iconography has a restricted and infrequent use in Cypriot art. It appears that lion and dog portrayals were typically associated with elite ideals, like representations of birds of prey. Thus, one type of bird fits nicely into the wider pattern of protector animal images.

Pigs and fish were sacrificial animals, but they were not always exemplified as such in Cypriot art. The pig was a votive offering, as known from faunal analysis, but its image was not a frequent votive in sanctuaries during the CA period. Fish were also most likely used as sacrifices to deities, but like birds, their bones are not easily preserved in the archaeological record. The association of fish and bird images with other votive animals suggests their role as

³¹⁵ See Chapters 2, 3, and 4.

³¹⁶ For more on dogs found in burials, see Day (1984).

offerings in sanctuaries. Little research has been conducted on pig and fish iconography on Cyprus, and the context and use of their motifs are not fully understood. Their representations in sanctuaries, however, are explained as symbols of votive offerings, similar to the meaning associated with many bird portrayals.

Other less often created Cypriot animals – the snake, the turtle/tortoise, the bear/monkey, the hedgehog, and the hare – are more difficult to understand within the larger context of Cypriot animal iconography. Without thorough research on these animals, their possible importance or meaning must remain vague. The case studies pertaining to these animals illustrates the need for in depth studies on all animal types, such as CA representations of avifaunae. At the same time, examining “other animals” in CA art helps shed light on how bird representations fit within the creation and use of CA animal portrayals. The depictions of birds in limestone, terracotta, and on vessels fit comfortably into the larger context of Cypriot animal iconography. The birds styles, find spots, and coroplastic or painted details do not appear abnormal in relation to the general patterns and iconography of the other animals. Bird objects and figurines were deposited in sanctuaries and tombs across the island and have similar body designs and decorations to other animal representations. What makes Cypriot avian representations unique is their specific combination of context and iconography, lending to their specific cultural connotations.

Conclusion

The scholarly silence on the use and context of Cypro-Archaic avian representations has led to the perpetuation of a stereotype characterizing the portrayals of birds as motifs or as depictions of nature. The present study has closely examined CA birds in sculpture and on decorated pottery in order to add depth to our understanding of such images and objects. By establishing typological categories for the bird portrayals, as well as examining the context of the representations and comparing the birds to other animal types, it becomes apparent that Cypriots in this period used avian images to relate culturally conceived concepts. Each of the three identified bird types (*bird of prey*, *songbird*, and *waterfowl*) were deposited and used in specific ways during the CA, signifying that each type held its own cultural connotations. *Birds of prey* were rarely created and their limited use was primarily within private cultic contexts, suggesting they may have been apotropaic devices or manifestations of power. *Waterfowl* depictions dominate the avian mortuary assemblages, insinuating a connection between the bird and conceptions of death. Representations of *songbirds* are mainly associated with ritualistic paraphernalia and have been found in sanctuaries, indicating their use in cultic rituals and thought.

The preceding study was organized into five chapters which gathered and presented relevant information about CA avian representations. A survey of how avifaunae were perceived and portrayed in the ancient Mediterranean was conducted using literary, zooarchaeological, and archaeological evidence (Chapter 1). Subsequently, birds painted on vases (Chapter 2) and sculpted in terracotta, metal, and stone (Chapter 3) were discussed independently. The contexts of the different bird types were closely studied (Chapter 4), revealing consistent patterns of

deposition and iconographic continuity across media. As a way to encapsulate the relation between the avian depictions and the other portrayals of CA animals, a summary of other animal types was presented, thereby providing a broader cultural context to the cataloged avian images (Chapter 5).

The structure of this study offers a better understanding of CA avian representations by analyzing the types of birds, their uses, and possible meanings. However, it is most productive to examine each bird type, regardless of media, and to summarize the important findings about each which were brought to light in this study. The main themes and conclusions drawn from the analysis will then be considered to gain further insight into CA bird images. The major conclusions observed during this investigation were the documented relationships between birds and death, and birds and religion.

Birds of Prey

Images of birds of prey in CA art are the least frequently represented type. A handful of CA raptors are recognized in vase painting (1 object), and even fewer are identified in sculpted form (25 objects). All of the classified birds of prey adhere to the typological standards which distinguish the animal: large wingspans, pointed beaks, and sharp claws. Homogeneity among the sculpted CA raptors has previously been discussed in Chapter 2, while the lack of uniformity between the painted raptors is noted in Chapter 3.¹ One sculpted bird of prey in this study, a bronze figurine housed in the Metropolitan Museum of Art (S.M.374), links raptors created in the two media. The bronze bird of prey is depicted in a similar fashion to the painted forms with the wings lifted off the body, a downward curving pointed beak, and legs that extend down towards a surface. The lack of conformity between CA raptorial images may be due to strong

¹ Moreover, they are stylistically dissimilar to the Cypriot representations of songbirds and waterfowl.

Egyptian and Near Eastern artistic influences which were used as prototypes, as previously considered in Chapter 2.

To date, birds of prey are rare in the CA artistic repertoire. A small percentage of the raptors studied in this investigation were discovered in cultic contexts with restricted access. Portrayals of raptors were not common on Cyprus, so it is suggested that there may have been little need for them in a religious or funerary setting. However, this interpretation may change with the discovery of more raptors in future excavations. Due to the lack of demand for the representations and no set standard for their creation, the Cypriot craftsmen may have used contemporary foreign (i.e. non-Cypriot) iconography as a template for raptorial iconography. This hypothesis does not imply that the contemporary foreign connotations were adopted wholesale with the image, but rather that local ideas were being expressed with foreign trappings, as discussed in Chapter 2. The representations of raptors with prey in their clutches, as well as the singular depictions, connote elements of power or ferocity linked to the live bird's carnivorous characteristics. Therefore, the CA birds of prey could have symbolized protection and/or authority given their find spots and associated iconography, as well as due to the *longue durée* association of raptors with elites, warfare, and symbols of power in the ancient Mediterranean as discussed in Chapter 1.

Songbirds

The songbird in CA art is the second most commonly represented bird type (170 objects studied). Similar to the CA representations of raptors, songbirds also are rarely shown on vases (39% of the vase assemblage) and more examples appear in sculpted form (67% of the cataloged

sculpture).² Songbird depictions typically lack details making them more difficult to recognize as a bird type in art. Identifiable songbirds in the various media, however, are created with similar silhouettes: small bodies, short wings spans, and a tail that fits the proportions of the body to sustain a physical balance. Among the portrayals of clearly identifiable songbird, there exists a range of style denoting local artistic flares. As discussed in previous chapters, songbirds painted on vases vary in form from each another while the sculpted songbirds exhibit some consistency between the freestanding and compositional representations. Elements of standardization are noticeable among songbird forms in the group of individual figurines, amid the moulded female figurines, and among the handmade human figurines. Such discrepancies across forms are most likely due to a lack of demand for standardized songbirds in art across the island, suggesting that regional styles of songbirds were preferred locally.

Depositional patterns amongst the birds, as noted in Chapter 4, also suggest regional preferences in form and style. The songbirds held by humans (mould-made or hand-made figurines) mainly appear at Achna, Arsos, Golgoi, Idalion, Kition, and Lapithos, while individual figurines are predominantly found at Amathus and Salamis. Sites which contained songbirds held by humans did not produce individual songbird figurines, and vice versa. The separation of the two forms implies that the people at each site chose to dedicate one songbird type over another, indicating regional or site specific dedicatory behavior. However, could the image of the songbird take on the same meaning at each site and in its various forms? Different types of CA songbirds, regardless of regional iconographic differences, bear the same connotations as offerings, confirmed by the fact that the cultural associations of songbirds throughout the eastern Mediterranean are consistent across cultures and time periods, as was addressed in Chapter 1.

² The percentages listed are from the clearly identified birds in each medium.

In CA art, female figurines primarily hold songbirds. Demonstrating this fact is that among the objects studied for this investigation, 75% of the figures portrayed with songbirds are female. Serwint suggests that the connection between songbirds, or more precisely doves, and females is due to the ideological link between Aphrodite or a female fertility goddess and small melodic avians.³ This tie between Aphrodite and songbirds dovetails nicely with Bevan's findings about how doves or "dove-like birds" (songbirds) are mainly dedicated at female Olympian sanctuaries in Greece.⁴ Similar to the pattern of dedication at Greek sanctuaries, on Cyprus, as discussed in Chapter 4, females holding songbirds are commonly dedicated at sanctuaries which honor a female deity. Males holding songbirds, however, were also deposited in sanctuaries, and individual songbirds were left at sanctuaries associated with male deities, but with less frequency.

Of the songbirds studied, 80% of all songbird representations with known contexts were discovered in sanctuaries.⁵ Moreover, songbirds account for 56% of all clearly identifiable birds dedicated at sanctuaries. Depictions of worshipers holding songbirds indicate that the bird itself was intended to be a votive for a deity, as discussed in Chapter 2. Thus, individual songbird figurines or painted images were also most likely intended as an offering, if found within a sanctuary. Since a live songbird was a common sacrificial animal on Cyprus at the time, the image of such a bird most likely symbolized a live votive offering, as discussed in Chapters 1 and 4.

A few portrayals of songbirds, about 6% of the songbirds with known contexts, were also left in graves.⁶ In Cypriot art, songbirds are shown in close proximity to humans in funerary art,

³ Serwint 1993, 215-216.

⁴ Bevan 1986, 51.

⁵ For a chart and more about the percentages, see Chapter 4.

⁶ For a chart and more about the percentages, see Chapter 4.

and similar trends appear in contemporary Greece, Egypt and Etruria as mentioned in Chapter 1. The choice to deposit images of songbirds on objects in burials was most likely due to the birds possessing mortuary connotations. Without written documentation about how individuals on Cyprus understood and characterized death, it may be postulated that the ancient Cypriots held similar beliefs to people in other regions of the eastern Mediterranean who explicitly relate songbirds with death and dying.⁷ Thus, there may have also been a funerary association with such songbirds in Cyprus since some songbird images were deemed appropriate to accompany the deceased.

The majority of the extant CA songbird depictions have been found deposited in sanctuaries. Therefore, given the types of songbirds created on Cyprus and their depositional patterns, it seems that songbirds held religious significance as being a votive or offering to a deity, as well as a suitable gift (or accompaniment) for the deceased. Songbirds may have been allowable as a mortuary offering given their associations with various deities in sanctuary settings, supplying an element of religious sanctification to songbird images in general.

Waterfowl

Waterfowl are the most frequently portrayed bird type in CA art, represented by 55% of the clearly identified avian types studied. They are commonly painted on vases and rendered in sculpted forms.⁸ In both media the waterfowl exhibit one of the two canonical silhouettes: either large bodies with short necks and legs, or long legs and necks with a large body. In comparison to the other bird types, early CA painted waterfowl share some similarities with the abstracted

⁷ See Chapter 1, as well as Aeschylus *Agamemnon* 1444, Plato *Phaedo* 84-85, Nilsson (1908), Arnott (1977, 149-152), Skalsky (1997, 133-45), and Bailleul-LeSur (2012, 16).

⁸ Even though waterfowl are frequently created in sculpted forms, in this study more songbirds (67%) than waterfowl (22%) are cataloged.

songbird examples with thin outlined bodies, despite the different avian proportions. Individual waterfowl figurines can also be reminiscent of songbird figurines because both can be constructed with cylindrical or legged supports. Yet, no songbirds are known to have been created with a hollow body, as waterfowl figurines can possess. Overall, the CA waterfowl representations are a homogeneous group with consistent iconography.

Painted and sculpted waterfowl representations typically have their wings extended away from the body, and the wading and floating avian proportions are strongly adhered to in each type. Painted details on the birds in both artistic media are also comparable. Waterfowl in the two media are given designs on their wings and bodies, usually linear lines of black or red. For example, a figurine in the Cyprus Museum (S.T.98) and one in Edinburgh (S.T.99) have a red and black painted checker-board pattern design on their wings, similar to wing patterns of waterfowl on two Bichrome IV jugs in the Cyprus Museum (V.J.131 and V.J.158) (Figures 79 and 86). Occasionally waterfowl figurines will have bands of paint horizontally across their wings, as seen on a figurine in the Cyprus Museum (S.T.130). Similar designs are executed on many waterfowl on vases, as is displayed on Bichrome IV krater (V.K.326).⁹ Some waterfowl figurines also have black and red bands painted around their necks. A terracotta figurine in the British Museum (S.T.119) has bands of color painted around its neck in the same fashion as the waterfowl on a Bichrome IV jug in the Cyprus Museum (V.J.129) (Figures 27 and 199).

The consistent iconography of the waterfowl decorative schema suggests a standardized perception of the bird in art. This may be due to the sculptors and vase painters working in the same workshops, or to the use of a shared visual vocabulary. Moreover, because waterfowl were

⁹ Some 6th-7th century birds found at Horvat Qitmit also display decorations of lines of paint on their backs (Beck 1995, fig. 3.97).

not commonly created in limestone or metal during the CA, there appears to have been a high demand across the island for terracotta and painted images of waterfowl.

Notably, images of CA waterfowl have been discovered mainly in tomb contexts, as stated in Chapter 4. Even though “attitudes toward death and the dead...are difficult to ascertain,”¹⁰ the use of waterfowl representations in funerary rituals reveals that the living associated the avian with aspects of death, dying, and funerary customs.¹¹ The migratory nature of the waterfowl allowed the animals naturally to become associated with the concept of the liminality of the soul and its journey, exemplifying their association in mortuary ritual and thought, as discussed in Chapter 1.¹² Therefore, the bird may have been viewed in CA society as an animal to protect or accompany the deceased after death.

Of the waterfowl representations, some images may be specifically identified. *Anatidae* (duck-like birds), swans, and *Charadriiformes* and *Ciconiiformes* (wading birds) may be recognized across the sculpted and painted portrayals. One clearly identified species which stands out for its uniqueness is the Great Crested Grebe. Two vases studied, a Bichrome IV barrel jug housed in Edinburgh (V.Jb.285) and a Bichrome IV jug located in the Cyprus Museum (V.J.121), resemble Great Crested Grebes due to their proportions and the two tufts of feathers on their heads (Figures 200 and 104).¹³ Additionally, there are six terracotta waterfowl figurines that can be identified as Great Crested Grebes due to the addition of two balls of clay (which are *not* eyes) located towards the back of their heads (Figure 30).¹⁴ From the details given to the figures, the CA craftsmen must have been familiar with these birds that frequented the island.

¹⁰ Janes 2013, 164.

¹¹ Keswani 2004, 160-161.

¹² Skalsky 1997, 122; Morton 2001, 292; Basilleul-LeSur 2012, 16.

¹³ Goring 1988, p.84, no. 112; Karageorghis and des Gagniers 1974, XXV.i.10.b, p. 268.

¹⁴ S.T.127, S.T.128, S.T.129, S.T.130, S.T.131, S.T.132. As previously addressed in Chapters 2 and 3, the representations meet the criteria in order to be classified as Great Crested Grebes.

Great Crested Grebes are visually distinctive species, and the craftsmen and people who deposited these objects most likely noted the special nature of the bird. On land, they are a very awkward creature because their feet are located so far to their rear that they have difficulty walking without falling. Thus, if someone frightened a grebe, the bird would make an impression because it would awkwardly stumble as it attempted to flee. The species also has elaborate mating rituals – they puff out their feathers and dance upright on the water with plant materials in their mouths.¹⁵ This loud spectacle is difficult to miss in the wild. Great Crested Grebes also float around with their babies on their back because the young cannot swim well.¹⁶ Due to the bird's mating rituals and child rearing habits, the species may have embodied elements of fertility in ancient Cypriot thought. Perhaps some of these elements were observed and venerated in the live grebes, and were then associated with their artistic portrayals. These qualities associated with the species make it well suited to votive representations in sanctuaries and tombs, particularly in relation to wishes for successful birth and childrearing. Furthermore, Great Crested Grebes are migratory animals, making them symbols of death and renewal, suitable for deposition in tombs, as previously discussed.

Representation of the Great Crested Grebe are demonstrative of how waterfowl are able to acquire multiple connotations depending on the use of the object they decorate, as is most likely the case with all CA waterfowl in art. In contemporary eastern Mediterranean cultures in antiquity, such as in Egypt, the Near East, and Greece, waterfowl iconography is connected to worship of deities and to mortuary rituals, as mentioned in Chapter 1. When images of shorebirds were deposited in sanctuaries, they were probably meant as an offering, and in some cases perhaps a gift associated with fertility. When their images were placed in graves, as

¹⁵ McAllister 1958.

¹⁶ Simmons 1974, 419.

discussed in Chapters 1 through 4, they may have been intended as a way to protect the deceased (an apotropaic device), a symbol of the soul, or a metaphor for the journey of the soul, or perhaps an offering to the deceased that represents foodstuff. Therefore, the representations of CA waterfowl may have taken on different connotations due to the location of their final deposition – a votive honoring a deity when discovered in a sanctuary, or a gift for the deceased when found in a tomb.

Birds and Death

One of the major themes that arises from the study of CA avian iconography is the connection between representations of birds and death. The use of avian representations in mortuary rituals displays that the living associated various birds with ideologies of death and funerary rituals.¹⁷ Thus, there were specific cultural or personal reason for the deposition of the avian depictions in graves. The evidence demonstrates that waterfowl portrayals on vases are found more often in CA graves than images of songbirds and raptors, and sculpted examples of waterfowl also appear in graves more frequently than the other types of avifaunae. Portrayals of raptors and songbirds were also deposited in burials, but to a lesser extent.

The deposition of bird images in graves may have been ultimately thought to protect the person in the afterlife as an apotropaic charm, or it may have assisted them in the afterlife, functioning as guardian or protector. As previously discussed in Chapter 1, loud noises, especially metallic and repetitive sounds, have been interpreted as apotropaic devices, making the bird itself, as well as the bell, a protecting instrument.¹⁸ Perhaps a live bird was envisioned as having an apotropaic voice given their boisterous calls, which may explain the abundance of

¹⁷ Keswani 2004, 160-161. The term “mortuary ritual” refers to the rituals which took place in, or near, cemeteries or burials.

¹⁸ Buchholz 1990; Matoian 2003, 109; Villing 2002, 290.

avian images in CA tombs. Thus, an image of a real bird, evocative of the creature's loud calls, could have been an appropriate accoutrement to safeguard the deceased. Lion and dog depictions also held such qualities, allowing them to function as guardians for the deceased, as examined in Chapter 5.¹⁹ Despite the fact that most literary evidence about the apotropaic qualities of birds comes from other ancient cultures, the trend of depositing well known guardian images in tombs on Cyprus substantiates the idea that bird images are able to possess such characteristics.

Markedly, representations of waterfowl have been consistently uncovered in CA graves, as detailed above and in Chapter 4. Most likely the addition of a waterfowl image to a burial was envisioned as a way to protect the deceased. There appears to be a strong association between Cyprus and mortuary waterfowl which is not always extensively noticed in other contemporary non-Cypriot funerary rituals. The island has a prevailing connection with migratory avifaunae because it was, and still is, an important waypoint for migratory birds during their yearly movements.²⁰ Most waterfowl in the Mediterranean were, and are, migratory by nature, and come and go according to seasons.²¹ Such waterfowl are much larger than the petite *passerines* (songbirds), and very visibly and loudly announce their timely arrival and departure. The variety of meanings the population of the island may have placed on these live, loud, migratory birds may have made their images suitable funerary offerings. Therefore, depositing a waterfowl image in a grave with the deceased may have been thought ultimately to protect the person in the

¹⁹ For lions see, Solomidou-Ieronymidou (2001) and Matthäus (2007, 219) in Chapter 5. For dogs see, Richter (1930a, ix), Vermeule (1972, 56), and Dimopoulou (2010) in Chapter 5.

²⁰ Birds in the Black Sea/Mediterranean flyway and East Asia/East Africa flyway pass by Cyprus, the Levantine coast, and Egypt (BirdLife International 2010a and 2010b). On flyways see: Berthold 2001, 60; Boere and Stroud 2006; Sfikas 1992. Also, since the last climate change took place at the end of the last Ice Age, most bird populations in the Mediterranean today are similar to such populations in antiquity (Carenti and Minunno 2013, 119).

²¹ Many species still use migration routes their ancestors followed at the end of the last Ice Age, 15,000 years ago (Berthold 2001). Also, Blondel and Vigne (2013) examine the development of avian species in the Mediterranean, showing that Cyprus has been a long term refugium for multiple avifauna. Abramsky and Safriel 1980; BirdLife International 2010a; Serjeantson 2009, 14; Sfikas 1992; Newton 2008; Unwin 2011, 80.

afterlife as an apotropaic charm, or it may have assisted them in the afterlife, functioning as guardian or protector.²² Furthermore, given that many songbird species known on the island are migratory, like waterfowl, an image of a songbird in a tomb may have also been considered apotropaic.

In addition to being protectors of the dead, bird images placed in tombs may also have been meant to symbolize a food offering or provision for the deceased or deity associated with mortuary rituals. Bird bones found in tombs on Cyprus have been interpreted as offering/sustenance for the deceased or as remnants of funerary feasting rituals performed by the living.²³ Therefore, the addition of an image or figure of a bird to a grave may have been understood by Cypriots in a similar fashion. Moreover, on Cyprus there is a precedent for the deposition of animal objects and representations in graves which may be interpreted as food offerings or provisions, such as goats and pigs, as mentioned in Chapter 5.²⁴ Thus, bird portrayals may have been placed in tombs with the intent to signify a food offering or protection for the deceased.

Birds and Religion

A second theme identified during the analysis of the CA depictions of avifaunae is the relationship between birds and religion. The majority of the birds cataloged, 68% of the objects with secure contexts, were discovered in sanctuaries which attests to their place in religious practice, despite the excavation bias noted in Chapter 4. Most of the birds deposited in sanctuaries, and avifaunae shown with offerants, are identified as songbirds. Fewer offerants are

²² See Chapter 1 for a discussion.

²³ See Chapter 1 and Mylonas (1948, 72), Hamilakis (1998), Dabney et al. (2004), and Wright (2004).

²⁴ For faunal evidence of goats, see Ekman (1976), Croft (1989), Steel (2004, 290), Calder (2011, 3), Moody (2012, 240), Smith, Weird, and Serwint (2012, 176). For information on pigs, see Ulbrich (2012, 190-191).

portrayed with waterfowl and raptors, and such depictions are not commonly found in sanctuaries.

Birds were known as sacrificial victims on Cyprus, as well as elsewhere in the ancient Mediterranean.²⁵ The animals are light, easy to handle or subdue, and make a fairly cooperative sacrificial victim.²⁶ Faunal remains of birds have been found in sanctuaries across Cyprus, and are interpreted by specialists as remnants of sacrificial victims.²⁷ The bones of the avifaunae typically belong to songbirds and waterfowl.²⁸ Therefore, it is arguable that the deposition of CA bird images within sanctuaries was most likely meant to signify a sacrificial victim in honor of the deity worshipped. Additionally, the portrayals of figures holding or subduing birds are also interpreted as an act of offering a gift to a deity (S.T.339, Figure 46).²⁹

There may have been other reasons for the deposition of avian materials in sanctuaries, such as being an offering for a specific wish. For example, this study hypothesizes that the reason bird of prey depictions were dedicated in sanctuaries was to connote an element of prestige and power in the offering, linking it to the status of the dedicator. Similarly, as discussed in Chapter 5, horse images carried an air of prestige related to the care for a live horse and the status of owning such an animal.³⁰ The social connotations embedded in the living animals were meant to reflect upon the offerant. For waterfowl votives however, it is uncertain if there was a specific purpose or meaning behind such a dedication. In other ancient Mediterranean cultures, as examined in Chapter 1, waterfowl are occasionally associated with aspects of fertility. Therefore, it is possible that the dedication of a waterfowl may have been to wish for fertility.

²⁵ See Chapter 1, Bevan (1986, 41), and Serjeantson (2009).

²⁶ Bevan 1986, 41; Hägg 1998a; Hägg 1998b; Serjeantson 2009.

²⁷ See Chapter 1, as well as Dikaios (1969, 197), Greenwood and Howes (1973), Ekman (1976), Reese (1998), Columeau (2006), Reese (2007), Sørensen (2009a, 196), Reese (2014), and Weihartner (2016).

²⁸ Greenwood and Howes 1973; Columeau 2006, 170.

²⁹ For examples, see S.L.29, S.T.225, and S.T.341.

³⁰ Satraki 2013, 136; Kitchell 2014, 89; Hermary and Mertens 2014, 188 and 362.

Songbird offerings are equally perplexing as to whether they were envisioned as offerings for specific motives. Given the ubiquity of songbird offerings, they could have indicated a generic offering or connoted a plethora of specific wishes to which archaeologist today are not privy, especially in the absence of textual evidence.

Précis

Representations of birds carry a variety of cultural connotations and those of the CA are no exception. However, avian images and objects usually take on characteristics which are supported by the traits and habits of live birds. Such connections between natural observances and the portrayals of birds determine the meanings and use of the objects within an ancient context. Therefore, a depiction of a bird should not only be understood and described as generic, having limited cultural meaning. The three types of birds – *bird of prey*, *waterfowl*, and *songbird* – were each viewed differently in CA society, allowing the three types to be portrayed and used in diverse ways because of the specific cultural connotations associated with each. Avian images can be the bearers of cultural significance, and “were once great and sacred” as Pisthetaerus laments in Aristophanes’ comedy, *The Birds*.³¹

This dissertation has expanded on the knowledge of birds in CA art, as well as contributed to the study of Cypriot animal representations. Furthermore, the material collected in the Catalog is the largest known representative sample of CA bird objects and images to date. Ultimately, the goal of this investigation has been to identify, analyze, and understand bird types in relation to their possible meanings and functions in CA society. Additionally, it has been important to consider the distinctions associated with CA bird portrayals. Not only have connotations of the bird types been identified, and regional preferences distinguished, the

³¹ Aristophanes *The Birds* 498.

prevalence and importance of birds in antiquity has also been highlighted. It is hoped that the avifauna of Cyprus in all periods can be considered a fruitful course of ongoing study in ancient Cypriot art and archaeology, as well as in broader Mediterranean scholarship on animals in antiquity.

Appendix A:

The Cypro-Archaic Period: Dating and Brief Overview

The chronological period of this study, the Cypro-Archaic (CA), is included in the study of the so-called “Iron Age” (hereafter IA), which encompasses the Geometric through Archaic periods, ca. 1050-480 BC. The IA is marked by cultural innovation, new cities, and an influx of immigrants, as well as prevalent exploitation of iron.¹ New cities were founded during the IA, among them Salamis and Palaepaphos. According to ancient legends, some of the new settlements were settled by heroes who left the Trojan War and sailed to the island.² Pausanias describes that the kings of Salamis can trace their legacy back to Teucer, son of Telamon, king of the island of Salamis, who sailed to Cyprus after departing after the Trojan War.³ Dates for the Cypro-Geometric (hereafter the CG) and the CA are mainly based on appearances of new pottery styles, but some dates are also set according to historically known events.⁴ The CG is broken down into three periods, while the CA is divided into two periods, and both will be discussed in more detail below.

The various divisions for the Cypriot dating schema were initially outlined by Gjerstad based on data gathered during the Swedish Cyprus Expedition.⁵ He developed a relative chronology based on pottery types.⁶ Dates for the Cypriot ceramics can be estimated based on their appearance in securely datable foreign (i.e. non-Cypriot) contexts, or due to datable foreign

¹ Karageorghis 1982, 114; Satraki 2012, 264.

² Iacovou 2008, 648-649.

³ Pausanias *Description of Greece* 1.3; Karageorghis 2002a, 115; Iacovou 2008, 648.

⁴ Gjerstad 1926.

⁵ *SCE* IV.2, 48-91; Reyes 1994, 6. The Swedish Cyprus Expedition (known as the *SCE*) took place between 1927 and 1931. The group of scholars who were members of the *SCE* excavated across Cyprus and published their findings, along with their interpretations of the material.

⁶ Gjerstad 1926, 263; Gjerstad 1960, 107; Reyes 1994, 6.

artifacts discovered in contexts with Cypriot vessels.⁷ The names given to each period correspond with conventional titles used in Greek archaeology, so as not to invent new terms, but also to highlight the artistic relationship between the two cultures.⁸ However, the term “Cypro” accentuates the individuality of the art and culture of Cyprus, and it insinuates that the dates for each period do not necessarily correspond directly to the Greek schema. The chronology Gjerstad suggested for the time periods are approximate chronological indicators because his typological system does not allow for regional variation of pottery styles.⁹ Therefore, Gjerstad’s dates have been challenged and revised by Birmingham and Coldstream.¹⁰

Merrillees, in a 1988 conference held by the Cyprus Department of Antiquities and the University of Edinburgh, suggested that Cypriot pottery typology is “fundamentally in error.”¹¹ The flawed typologies and dating scheme endured in Cypriot archaeology because most scholars did not question the typologies and the relative chronology canonized by Gjerstad in the middle of the 20th century.¹² However, pottery experts in the field continue to reevaluate and question the chronology with new scientific techniques (Neutron Activation Analysis and Carbon 14 dating), newly discovered material from excavations, and through reinterpretation of previously excavated material.¹³ Most of these new discoveries and reevaluations have proven Gjerstad correct to some extent, but his system and classifications are not entirely flawless.¹⁴ Despite the

⁷ Gjerstad 1926, 300; Knapp et al. 1994, 380; Gilboa and Sharon 2003, 9.

⁸ Gjerstad 1926, 263.

⁹ Gjerstad 1926; Reyes 1994, 6; Nys 2008, 68-69.

¹⁰ Birmingham 1963; Coldstream 1968. Most recently, Smith (2009) has challenged the schema and suggested that Type II vessels should be classified as Type I ceramics.

¹¹ Merrillees 1991, 237.

¹² Merrillees 1991, 237.

¹³ For examples, see Jones (1986), Brodie and Steel (1996), Schreiber (2003), Nys (2008, 75-78), and Smith (2009).

¹⁴ Gjerstad (1960) acknowledges that his pottery scheme does not account for regional styles of pottery on the island. Also see Reyes (1994, 6).

problems with terminology and dating of Cypriot pottery, the current typological system can adapt and expand with new information, as has been the case since the 1980s.¹⁵

The conventional date for the start of the CG I, based on the appearance of the Cypriot Type II pottery, is 1050 BC.¹⁶ This start date has changed over time due to more Cypriot vessels found in datable foreign contexts, such as Type II ceramics discovered at Megiddo.¹⁷ For the beginning of the CG II, and the creation of Type III vessels, Gjerstad proposed 950 BC.¹⁸ The end of the CG II and the beginning of the CG III are not securely fixed, but it is suggested to be around 900 or 850 BC.¹⁹

The end of the CG III, and the start of the CA I, is roughly 750 BC, as suggested by Gjerstad.²⁰ Cypriot Type IV vessels developed from the shapes of Type III wares around 750 BC, signaling a new period.²¹ Gjerstad originally proposed the start of the CA at 700 BC, but he did specify that he lacked access to Cypriot ceramics found in contexts at Al Mina.²² When the ceramics from Al Mina were published, Beazley and Boardman proposed that the CA I began ca. 750 BC.²³ The appearance of Cypriot Type V vessels, mainly conical and biconical shapes, indicated the starting point for the CA II to ca. 600 BC.²⁴ Gjerstad proposed an end date for the period, ca. 475 BC, based on the Persian invasion of the island and some ceramic evidence.²⁵ However, the accepted date for the end of the CA II is 480 BC, which is when Cypriot Type VI

¹⁵ Frankel 1991, 241; Merrillees 1991, 239; Knapp et. al. 1994, 380-381.

¹⁶ A Cypriot Type II bowl found at Megiddo sets the founding date ca. 1050 BC (*SCE* IV.2, 421). Coldstream 1990, 51; Iacovou 1994; Gilboa and Sharon 2003, 66.

¹⁷ *SCE* IV.2, 421.

¹⁸ Gjerstad 1948; Gjerstad 1960; Karageorghis 2002a, 143.

¹⁹ Demetriou 1978; Demetriou 1989, 3; Karageorghis 2002a, 143.

²⁰ Gjerstad 1974.

²¹ Gjerstad 1960, 107; Reyes 1994, 6.

²² Gjerstad 1948, 423; Gjerstad 1974.

²³ Beazley 1956; Taylor 1959; Boardman 1965; Boardman 2002.

²⁴ Gjerstad 1960, 108; Reyes 1994, 6.

²⁵ *SCE* IV.2, 425

ceramics (mainly vessels with convex and concave profiles) were in use.²⁶ In the end of the CA II and the start of the Cypro-Classical period (hereafter CC), Type V vessels rapidly decrease and Type VI are the majority of represented wares.²⁷

The CA and CG periods are grouped into the IA because objects made in either period can occasionally be difficult to assign based on context or style. Due to the longevity of vessel shapes and ware types, when a vase or sherd is found out of context, an exact date may be problematic to ascribe. For example, when analyzing pottery collected during an archaeological field survey, IA pottery provides hints to periods of occupation because one vessel can appear in several periods and the “established typology system for dating a find group relies on percentages of pottery types found,” so a relatively large sample of pottery for dating is necessary.²⁸ The ornamentation on the objects can also help supply dates for vessels, but some geometric designs or “supplementary motifs” are stock motifs derived from CG vase patterns.²⁹ These patterns which are used canonically for a long period of time throughout the IA, may not always supply a date for the vessel. Similarly, both large and small-scale sculpture is also difficult to date because the sculpted pieces are dated in relation to the pottery found in the same context.³⁰ Therefore, since the pottery dating system is flawed, then pinpointing dates for some sculpture remains difficult. Sculpted objects can also be given relative chronology and precise dates based on their stylistic attributes, but such analysis is difficult and is still being refined for Cypriot artifacts.³¹

²⁶ *SCE* IV.2, 426.

²⁷ *SCE* IV.2, 478-479; Gjerstad 1960, 108.

²⁸ Sørensen 1992, 357. Also see Frankel (1991).

²⁹ Dimitriou 1975, 32. See Artzy (2001, 164) for a chart of Cycladic, Cypriot WP ware, Cypriot BC ware, and Helladic ware geometric patterns during the Late Cypriot (LC, ca. 1600-1050 BC).

³⁰ Senff 2008, 98.

³¹ Wilson 1974; Gaber 1992; Counts 1998, 13; Counts 2011.

The CA period can be characterized by great prosperity due to extensive foreign trade.³² Material from across the Mediterranean found its way to the island by Cypriot or foreign traders. Cyprus was a main stopping point for sailors due to its prime location off the Levantine coast, as well as the island's large amount of naturally occurring copper.³³ Stemming from the international trade and foreigners living on the island, the material culture became influenced by other contemporary cultures. Art in the IA is typically termed hybridic, an eclectic compilation of local and foreign elements. Hybrid forms draw some of their characteristics from the foreign material culture along with some foreign meanings, which thus creates an opening up of cultural boundaries.³⁴ For example, the so-called Horned God, found at Enkomi and dating ca. 1190 BC (during the end of the Late Bronze Age in the Late Cypriot period, or hereafter 'LC'), shares iconography with contemporary Mycenaean, Near Eastern, and Egyptian artistic traditions, as well as possessing an indigenous Cypriot style.³⁵ Hybrid objects are created from "a zone of contact that is neither purely indigenous nor purely foreign but somewhere in the middle."³⁶ Thus, artists and consumers living on Cyprus made their own choices about whether they wanted to adopt foreign (i.e. non-Cypriot) objects or styles. However, the questions about why such motifs were used and in what ways are difficult to answer.

The economic success of the island during the CA caught the attention of large empires in the eastern Mediterranean.³⁷ Throughout the course of the CA, it is believed that ruling authorities on Cyprus paid tribute to the Egyptians, Assyrians, and Persians. The payments placated the foreign ruling bodies, allowing the Cypriot cities to retain a certain amount of

³² Gordon et. al. 2012, 29.

³³ Davies 1928/1929-1929/1930; Keswani 2005; Kassianidou 2013.

³⁴ Counts 2008, 14.

³⁵ Dikaios (1971, 524) indicates that the Horned God should be associated with Level IIIB, dating to the Late Cypriot (LC) IIIA-IIIB (ca. 1190-1125/1100). For the first publication of the Horned God, see Dikaios (1962). For a general overview of the statue in context with Cypriot religion, see Hadjioannou (1971).

³⁶ Counts 2008, 15.

³⁷ Reyes 1994; Gordon et. al. 2012, 29.

ruling autonomy.³⁸ Cyprus was divided into a series of politically independent city kingdoms. The major seat of power was located in a large urbanized settlement, and the ruling powers controlled the hinterland adjacent to the city.³⁹

The endeavor to form such political boundaries may have begun in the 11th century BC, but no written documents supply proof of such ruling bodies until ca. 700 BC.⁴⁰ Inscribed on a stele found at Kition, dating ca. 707 BC, Sargon II (722-705 BC) mentions his subjugation of the seven kingdoms of Ia (most likely referring to the island of Cyprus).⁴¹ Later, dating ca. 673/672 BC, an inscribed prism discovered at the palace at Ninevah lists 10 kingdoms of Cyprus which paid tribute to King Esarhaddon to help rebuild the palace.⁴² Rupp roughly outlines the ruling districts of 12 kingdoms, but there is much scholarly scrutiny about his divisions and theories.⁴³ The association of the listed kingdoms with actual CA sites, as well as the circles of influence each city kingdom possessed, is an ongoing issue of debate.⁴⁴

Current studies about the Cypriot IA are moving away from compartmentalizing the era into periods of foreign domination and “passive reception,” and are taking an endemic approach when studying the society and artifacts.⁴⁵ Even with political boundaries and elements of hybridity in the art, the cultural material displays relative homogeneity across the island, as Iacovou specifically notes about the material culture during the CG.⁴⁶ However, with the rise of specialization within territorial groups (or city kingdoms) in the CA, the material culture, such as

³⁸ Tatton-Brown 1990, 65; Gordon et. al. 2012, 29.

³⁹ Reyes 1994, 23-26; Counts 2012, 160; Iacovou 2013; Fourrier 2013, 104.

⁴⁰ Buitron-Oliver and Herscher 1997, 5; Iacovou 2008, 642; Satraki 2012, 273.

⁴¹ Reyes 1994, 24; Buitron-Oliver and Herscher 1997, 5; Iacovou 2008, 642; Satraki 2012, 264; Iacovou 2013, 15.

⁴² Buitron-Oliver and Herscher 1997, 5; Iacovou 1994, 160; Iacovou 2008, 642; Iacovou 2013, 15.

⁴³ Rupp 1989, 347, fig. 38.2; Iacovou 2013, 27; Hermary 2013.

⁴⁴ Kardulias, Counts, Toumazou 2011, 7; Counts and Iacovou 2013; Iacovou 2013, 27.

⁴⁵ Fourrier 2013, 103.

⁴⁶ Reyes 1994, 5; Iacovou 2008, 639; Janes 2013.

terracotta figurines and architecture, become more distinct within each region.⁴⁷ Across Cyprus craftsmen were creating fairly similar types of statues, pottery, gems, and architecture, but with local flares. Such regional distinctions in art may have been intended to delineate political boundaries of the kingdoms.⁴⁸

The CA period was when Cyprus had much contact with the greater Mediterranean area, and the ruling bodies on the island had power in their own right. The competitive elements between the Cypriot kingdoms has been noted, yet there are elements of cultural continuity. Archaeological and ancient textual evidence demonstrate that Cypriot culture was markedly different from Greek, Assyrian, and Egyptian cultures.⁴⁹ Only in the last 30 years, however, ancient Cypriot culture has become recognized as possessing unique artistic and cultural traditions which were not solely dependent on foreign influences.

Cypriot Archaeological Time Periods⁵⁰

Neolithic	ca. 6000 – ca. 3800 BC
Chalcolithic	ca. 2800 – ca. 2300 BC
Early Cypriot (EC)	ca. 2300 – ca. 1900 BC
Middle Cypriot (MC)	ca. 1900 – ca. 1600 BC
Late Cypriot (LC)	ca. 1600 – ca. 1050 BC
Cypro-Geometric I (CG I)	ca. 1050 – ca. 950 BC
Cypro-Geometric II (CG II)	ca. 950 – ca. 900/850 – ca. 750 BC
Cypro-Geometric III (CG III)	ca. 900/850 – ca. 750 BC
Cypro-Archaic I (CA I)	ca. 750 – ca. 600 BC
Cypro-Archaic II (CA II)	ca. 600 – ca. 480 BC
Cypro-Classical I (CC I)	ca. 480 – ca. 400 BC
Cypro-Classical II (CC II)	ca. 400 – ca. 310 BC
Hellenistic	ca. 310 – 30 BC
Roman	ca. 30 BC – 330 AD

⁴⁷ Iacovou 2008, 641; Fourrier 2013, 118.

⁴⁸ Fourrier 2007; Fourrier 2013; Hermay 2013, 86; Iacovou 2013, 29.

⁴⁹ Reyes 1994; Iacovou 2013. Before the 1980s, Classical Archaeology methodology combined Cypriot and Greek art and archaeology because ancient Cypriots mainly spoke and wrote Greek from the 7th century BC through modern times. Cyprus was viewed as being on the periphery of the Greek world and was thus defined as “Greek.” Cypriots emphasized their Greek heritage during the 20th century because of their conflicts with the British and the Turks. On these issues see Hunt (1990, 270), Joseph (1997), Coufoudakis (2011).

⁵⁰ The dates for the time periods not mentioned in Appendix A derive from Peltenburg (1989) and Karageorghis (2000b, XII and XIII).

Appendix B: **Catalog: Cypro-Archaic Sculpted Birds**

Catalog: The avian sculptures are grouped according to material (limestone, terracotta, etc.). The sculpted works are further subdivided by descriptive title/identifier due to common types of construction or composition (figurines, shown with humans, etc.). The objects are numbered from 1 upward. Within each grouping (according to material, and then according to descriptive title) the types of birds are listed together (in other words, the songbirds are listed together, the waterfowl are listed together, the birds of prey are listed together, and the tentatively identified types are grouped together).

The information in each entry is as follows: descriptive title; museum or present location; approximate date (where known);¹ provenance (if known); workshop (if known); most common bibliography (abbreviated *Biblio.*); bird type; brief description of the object.

Abbreviations: S. = Sculpture

L. = Limestone

T. = Terracotta

M. = Metal

Sp. = Semi-precious stone

F. = Faience

WP. = White Paste

Limestone

Figurines

S.L.1 Bird figurine on plinth, attacking prey. Limassol, Limassol Museum AM 10 (75.531.5); CA II – CC I, ca. 5th century BC; Amathus, Palace, square MW 307. *Biblio:* *Amathonte* V, Pl. 79, 948. Bird of prey. The heads of the birds are missing; the larger bird grasps and subdues the smaller bird on the plinth. (11)

S.L.2 Bird figurine on plinth. Vathy, Samos Museum C 83; CA, ca. end of the 7th century BC; Heraion, Samos, Ash layer of Rhodian Altar (B 1); most likely made in Cyprus. *Biblio:* *Samos* VII, pg. 112, C 83. Bird of prey. The eyes are inset with an overhanging ridge above the eyes. (95)

S.L.3 Bird figurine on plinth. Vathy, Samos Museum C 86 (A2326); CA, ca. end of the 7th century BC; Heraion, Samos, Ash layer of Rhodian Altar (B 1); made on Cyprus, limestone from Cyprus. *Biblio:* *Samos* VII, pg. 113, C 86. Bird of prey. The bird leans forward; the eyes are inset and there is overhang above the eyes; a short pointy downturned beak. (96)

S.L.4 Bird figurine on plinth. Vathy, Samos Museum C 72; CA, ca. end of 7th century BC; Heraion, Samos, Ash layer of Rhodian Altar (B 1); most likely made in Cyprus. *Biblio:* *Samos* VII, pg. 112, C 72. Bird of prey. The beak is short and turned downward; the eyes are inset with an overhanging brow ridge. (97)

¹ The dates provided are based on previous publications. No attempt has been made by the author to assign dates based on style.

S.L.5 Bird figurine on plinth. Vathy, Samos Museum C 80; CA, ca. end of 7th century BC; Heraion, Samos, Ash layer of Rhodian Altar (B 1); most likely made on Cyprus. *Biblio*: *Samos* VII, pg. 112, C 80. Bird of prey. The bird holds a snake in its beak. (98)

S.L.6 Bird figurine on plinth. Copenhagen, National Museum of Denmark 10464; CA; Lindos, Rhodes, within the sanctuary on the acropolis; made on Cyprus, Cypriot limestone. *Biblio*: Blinkenberg 1931, 457, no. 1853; Karageorghis and Rasmussen 2001, pg. 88, no 170. Bird of prey. The bird holds a snake in its beak. (249)

S.L.7 Bird figurine on plinth. Vathy, Samos Museum C 81; CA, ca. end of the 7th century BC; Heraion, Samos, no known find spot within the sanctuary; most likely made on Cyprus. *Biblio*: *Samos* VII, pg. 113, C 81. Bird of prey. The bird has a smaller bird in its beak; smaller bird grasped by its head. (101)

S.L.8 Bird figurine on plinth. Vathy, Samos Museum C 79; CA, ca. end of the 7th century BC; Heraion, Samos, no known find spot within the sanctuary; made on Cyprus, limestone from Cyprus. *Biblio*: *Samos* VII, pg. 113, C 79. Bird of prey. The bird holds a smaller unidentified bird in its mouth as prey. (100)

S.L.9 Bird figurine on plinth. Copenhagen, National Museum of Denmark 10463; CA; Lindos, Rhodes, within the sanctuary on the acropolis; made on Cyprus, Cypriot limestone. *Biblio*: Blinkenberg 1931, pg. 456, no. 1849; Karageorghis et. al. 2001, pg. 88, no 169. Bird of prey. The bird holds a smaller bird in its beak by its neck as prey. (248)

S.L.10 Bird figurine on plinth. Vathy, Samos Museum C 74; CA, ca. end of the 7th century BC; Heraion, Samos, Ash layer of Rhodian Altar (B 1); most likely made on Cyprus. *Biblio*: *Samos* VII, pg. 112, C 74. Bird of prey. The bird has a short, downturned, pointed beak. (102)

S.L.11 Bird figure on plinth. Vathy, Samos Museum C 75; CA, ca. end of the 7th century BC; Heraion, Samos, Ash layer of Rhodian Altar (B 1); most likely made on Cyprus. *Biblio*: *Samos* VII, pg. 112, C 75. Bird of prey. The bird has a streamlined body with little carved detail; the beak is short, downturned, and slightly pointed. (103)

S.L.12 Bird figure on plinth. Copenhagen, National Museum of Denmark 10460 (no. 1844); CA; Lindos, Rhodes, within the sanctuary on the acropolis; made on Cyprus, Cypriot limestone. *Biblio*: Karageorghis and Rasmussen 2001, pg. 79, 1844. Bird of prey. The wings are carved slightly away from the body. (224)

S.L.13 Bird figure on plinth. Vathy, Samos Museum C 82; CA, ca. end of the 7th century BC; Heraion, Samos, Ash layer of Rhodian Altar (B 1); most likely made on Cyprus. *Biblio*: *Samos* VII, pg. 114, C82. Bird of prey. An eye ring was carved in relief to give a naturalistic characteristic to the bird; the beak is missing; the bird of prey holds a smaller bird in beak as prey. (99)

S.L.14 Bird figurine on plinth. Vathy, Samos Museum C 76; CA, ca. end of the 7th century BC; Heraion, Samos, Ash layer of Rhodian Altar (B 1); most likely made on Cyprus. *Biblio: Samos VII*, pg. 112, C 76. Possible bird of prey. The feet and base are missing; the tail is angled downward and the chest slopes upward. (94)

S.L.15 Bird figurine on plinth. Copenhagen, National Museum of Denmark 10465; CA; Lindos, Rhodes, within the sanctuary on the acropolis; made on Cyprus, Cypriot limestone. *Biblio: Blinkenberg 1931*, 457, no. 1855; Karageorghis and Rasmussen 2001, pg. 88, no 168. Possible Bird of Prey or Songbird. The bird was restored from two matching fragments. (247)

S.L.16 Bird figurine on plinth. Limassol, Limassol Museum AM 252 (76.840.1); CA II – CC I, ca. 5th century BC; Amathus, Palace, square MV 307. *Biblio: Amathonte V*, Pl. 79, 949. Possible Bird of prey. The head is missing and the feet are damaged; wing feathers incised. (12)

S.L.17 Bird figurine on plinth. Limassol, Limassol Museum AM 407 (77.265.4); CA – CC; Amathus, Palace, Square MW-MX 311. *Biblio: Amathonte V*, pg. 142, 950. Possible bird of prey or songbird. The head of the bird is missing; the bird has a broad chest, pointed tail, and crossed wings on its back; without the head and beak, it is difficult to determine the type of bird. (13)

S.L.18 Bird figurine on plinth. Limassol, Limassol Museum AM 1812 (89.502.3); CA – CC; Amathus, Palace, Square MV 308. *Biblio: Amathonte V*, pg. 79, 951. Possible bird of prey or songbird. The feathers are incised on the end of the wings. (14)

S.L.19 Bird figurine on plinth. Vathy, Samos Museum C 77; CA, ca. end of the 7th century BC; Heraion, Samos, no known find spot recorded within the sanctuary; most likely made on Cyprus. *Biblio: Samos VII*, pg. 114, C 77. Possible bird of prey or songbird. Feet and tail of the bird remain on the plinth. (104)

S.L.20 Bird figurine on plinth. Vathy, Samos Museum C 194; CA, ca. end of the 7th century BC; Heraion, Samos, between temple and altar (G 1); most likely made on Cyprus. *Biblio: Samos VII*, pg. 113, C 194. Possible bird of prey or songbird. The bird is not well sculpted; overhanging brow ridge above the eye. (106)

S.L.21 Over life-size limestone bird figurine. New York, Metropolitan Museum of Art 74.51.2831; CA II; Cyprus. *Biblio: Myres 1914*, no. 1166. Songbird, possible dove. Feathers are indicated on the neck with short incisions; wing feathers incised; a sculpted eye ring and short downward curving beak, similar to a dove; bird probably held by tail in hand of male limestone statue. (236)

S.L.22 Bird feet figurine on plinth. Vathy, Samos Museum C 187; CA, ca. end of the 7th century BC; Heraion, Samos, east of Rhodes Altar, south of W2 (B5c); most likely made on Cyprus. *Biblio: Samos VII*, pg. 113, C 187. Possible bird of prey or songbird. The feet of the bird rest on a perforated base. (105)

Birds with humans: Females

S.L.23 Female figure holding a bird. London, British Museum 1888,0601.24; CA II, ca. 550-500; Naukratis, Sanctuary of Aphrodite; made on Cyprus. *Biblio*: Möller 2000, p. 157.

Songbird. The figure holds the bird in her left hand against her lower torso; it appears as if the bird is resting in her open palm. (130)

S.L.24 Female figure holding a bird. London, British Museum EA68862; CA II, early 6th century BC; Naukratis, Sanctuary of Aphrodite; made on Cyprus. *Biblio*: Villing 2013, CD.044 (Phase 3). Songbird. The figure holds the bird in her left hand against her lower torso; it appears as if the bird is resting in her open palm. (141)

S.L.25 Female figure holding a bird. Location unknown, A. Var. A 68 + 81; CA; Salamis, Ayios Varnavas, St. Barnabas A, II. *Biblio*: *Salamis* V, Pl. 21, no. 77. Possible Songbird. The figure's right arm is down against the body and the left hand holds the bird; the left arm is bent at the elbow extending horizontally to the body; the bird is held by its feet in the left hand. (30)

S.L.26 Female figure holding a bird. Location unknown, A. Var. A 133; CA; Salamis, Ayios Varnavas, St. Barnabas A, II. *Biblio*: *Salamis* V, Pl. 28, no. 122. Possible Songbird. The figure's right arm is down against the body holding part of the drapery and the left hand holds the bird; the left arm is bent at the elbow extending horizontally to the body; the bird is held by its feet in the left hand. (31)

Birds with humans: Males

S.L.27 Male head with bird on cap. New York, Metropolitan Museum of Art 74.51.2848; CA I, ca. last quarter of the 6th century BC; Golgoi–Ayios Photios, within the sanctuary of Golgoi–Ayios Photios. *Biblio*: Hermary and Mertens 2013, no. 23; Satraki 2013, 130. Bird of prey. The figure has a large beard and wears a conical cap adorned with a bird; the bird's head is in higher relief than the body; the bird's head is located low on the cap towards the male's head and its tail is up towards the termination of the cap; the wings are spread outward horizontally across the headgear. (27)

S.L.28 Male figure holding a bird. Larnaca, Larnaca Museum 242+253+284; CA II – early CC I, ca. 600-400 BC; Kition, Sculpture deposit 79.0 within sanctuary. *Biblio*: *SCE* III, Pl. XXIV. Possible Songbird. The figure's right arm is bent at the elbow and raised upward with the palm open, while the left hand holds a bird; the bird is held by the wings and rests against the left thigh. (205)

S.L.29 Male figure holding a bird. New York, Metropolitan Museum of Art 74.51.2647; CA II, ca. 480-470; from Cesnola collection. *Biblio*: Myres 1914, page 163, no. 1069; Hermary and Mertens 2013, no. 111. Songbird. The figure holds a branch in his right hand, some of which can be seen in relief on the arm; in his right hand he holds the bird and a pyxis; the bird is held by its wings and its body rests along the side of the left leg. (26)

S.L.30 Male figure holding a bird. London, British Museum 1869,0608.39; CA II – CC I, ca. late 5th century BC. *Biblio*: Pryce and Smith 1892, C 141. Songbird. The figure holds a small object in his left hand and the bird in his right hand; the bird is held by the wings and rests along the left thigh; the bird's head is missing. (111)

S.L.31 Male figure holding a bird. London, British Museum 1872,0816.28; CA II; Idalion. *Biblio*: Pryce and Smith 1892, C 136; Gaber-Saletan 1986, no. 56. Songbird. The figure's right arm is bent at the elbow and raised upward with the palm open, while the left hand holds a bird; the bird is held by the wings and rests on the left thigh. (112)

S.L.32 Male figure holding a bird. London, British Museum 1873,0320.66; CA II; Idalion. *Biblio*: Pryce and Smith 1982, C 118; Gaber-Saletan 1986, no. 61. Songbird. The figure holds a pyxis in his right hand and a bird in his left hand; the bird is held by the wings and its body rests on the left thigh. (113)

S.L.33 Male figure holding a bird. London, British Museum 1873,0320.80; CA II; Idalion. *Biblio*: Pryce and Smith 1982, C 124; Gaber-Saletan 1986, no. 75. Songbird. The figure holds a pyxis in his right hand and a bird in his left hand; the bird is held by the wings and its body rests on the left thigh. (114)

S.L.34 Male figure holding a bird. London, British Museum 1873,0320.54; CA II; Idalion. *Biblio*: Pryce and Smith 1982, C 128; Gaber-Saletan 1986, no. 58. Songbird. The figure holds a pyxis in his right hand and a bird in his left hand; the bird is held by the wings and its body rests on the left thigh. (115)

S.L.35 Male figure holding a bird. London, British Museum 1872,0816.17; CA II; Idalion. *Biblio*: Pryce and Smith 1982, C 114; Gaber-Saletan 1986, no. 54. Songbird. The figure holds a pyxis in his right hand and a bird in his left hand; the bird is held by the wings and its body rests on the left thigh. (116)

S.L.36 Male figure holding a bird. London; British Museum 1872,0816.15; CA II; Idalion. *Biblio*: Pryce and Smith 1982, C 112; Gaber-Saletan 1986, no. 55. Songbird. The figure holds a pyxis in his right hand and a bird in his left hand; the bird is held by the wings and its body rests on the left thigh. (117)

S.L.37 Male figure holding a bird. London, British Museum 1872,0816.4; CA II – CC I; Idalion, Sanctuary of Apollo. *Biblio*: Pryce and Smith 1982, C 159; Gaber-Saletan 1986, no. 63. Songbird. The figure holds a pyxis in his right hand and a bird in his left hand; the bird is held by the wings and its body rests on the left thigh. (125)

S.L.38 Male figure holding a bird. London, British Museum 1872,0816.29; CA II – CC I; Idalion, Sanctuary of Apollo. *Biblio*: Pryce and Smith 1982, C 131; Gaber-Saletan 1986, no. 53. Songbird. The figure holds a pyxis in his right hand and a bird in his left hand; the bird is held by the wings and its body rests on the left thigh. (135)

S.L.39 Male figure holding a bird. Larnaca, Larnaca Museum 251+14; CA II - early CC I, ca. 600-400 BC; Kition, Sculpture deposit, 77.7. *Biblio*: SCE III, Pl. XXIV. Songbird. The figure's right arm is bent at the elbow and raised upward with the palm open, while the left hand holds a bird; the bird is held by the wings and rests on the left thigh. (204)

S.L.40 Male figure holding a bird. London, British Museum 1872,0816.13; CA, ca. 480 BC; Idalion, Temple of Apollo. *Biblio*: Pryce and Smith 1982, C 113; Senff 1993, C113. Songbird. The figure holds a branch in his right hand, some of which can be seen in relief on the arm; in his right hand he holds the bird; the bird is held by its wings and its body rests along the side of the left leg. (212)

S.L.41 Male figure holding a bird. Kourion, Kourion Museum VLS5+VLS11; CA II, ca. 3rd quarter of 5th century BC; Kourion, votive deposit north of Archaic precinct. *Biblio*: Buitron-Oliver 1996, Pl. 38, 7-10, cat no. 14. Songbird. The figure's arms are down against his sides; his left hand holds a bird by its wings against the thigh. (217)

S.L.42 Male figure holding a bird. Istanbul, Istanbul Museum 3334; CA II, ca. 500-450 BC; Cyprus. *Biblio*: Ergüleç 1972, Pl. XXI. Songbird. The figure's right arm is missing, but the left hand holds a bird; the bird is held by the wings against the thigh. (228)

S.L.43 Male figure holding a bird. Istanbul, Istanbul Museum 3322; CA II, ca. 450 BC; Cyprus. *Biblio*: Ergüleç 1972, Pl. XLI: 1. Songbird. The figure wears charms on a sash that drape around the front of the body and around the right arm; the right arm is missing, but the left hand holds a bird; the bird is held by the wings; the tail feathers of the bird rest against the thigh because the bird is held slightly in front of the body. (229)

S.L.44 Male figure holding a bird. Istanbul, Istanbul Museum, Unknown inventory number, C 41; CA II, ca. 450 BC; Cyprus. *Biblio*: Ergüleç 1972, Pl. XXXIX: 2. Songbird. The figure's right arm is broken, but the left hand holds a bird; the bird is held by its wings and rests against the left thigh. (231)

S.L.45 Male figure holding a bird. Copenhagen, Denmark National Museum, no inventory number; CA II, ca. 500-450 BC; Cyprus. *Biblio*: Karageorghis 1994, p. 44, no. 10. Songbird. The figure holds a branch in his left hand, some of which can still be seen on the forearm; the bird is held in the left hand by its wings and resting against the thigh. (240)

S.L.46 Male figure holding a bird. Toronto, Royal Ontario Museum 958.61.333; CA I – II, ca. 500-450 BC; Cyprus. *Biblio*: Karageorghis 2003, p. 65, no. 97. Songbird. The figure holds the bird by the wings in his left hand and rests the bird against his thigh. (243)

S.L.47 Male figure holding a bird. Toronto, Royal Ontario Museum 958.61.331; CA II – CA I, ca. 2nd quarter of the 5th century BC; Cyprus. *Biblio*: Karageorghis 2003b, p. 66, no. 98. Songbird. The figure's arms are down along his sides; the right hand holds a pyxis; the left hand holds a bird by its wings resting against its thigh. (244)

S.L.48 Male figure holding a bird. Larnaca, Larnaca Museum AAP-AM-0099; CA, ca. 540-450 BC.; Athienou-Malloura, sanctuary, EU 10, SU 1032. *Biblio*: no bibliography. Songbird. The figure holds a bird by its wings in his left hand and held against the thigh. (250)

S.L.49 Male figure holding a bird. New York, Metropolitan Museum of Art 74.51.2618; CA II, ca. 600-450 BC; Golgoi, Sanctuary of Golgoi-Ayios Photios. *Biblio*: Myers 1914, no. 1075. Songbird. The feet and both arms of the figure are broken; his left arm was bent at the elbow and extended horizontally from the body; on the forearm and elbow of the left arm are remnants of avian tail feathers carved in high relief; the bird was probably held by its feet in left hand. (233)

S.L.50 Male figure holding a bird. New York, Metropolitan Museum of Art 74.51.2466; CA, end of the 6th century BC; Said to be from Golgoi and from the West Temple. *Biblio*: Myres 1914, no. 1351. Songbird. The statue is heavily restored and the bird may not have been part of this composition originally; the bird is held by its feet in the outward extended left arm. (17)

S.L.51 Male figure holding a bird. New York, Metropolitan Museum of Art 74.51.2602; CA II; Golgoi, Sanctuary of Golgoi-Ayios Photios. *Biblio*: Myers 1914, no. 1076. Songbird. The figure's arms are down against his sides; the bird is held by its wings in the right hand against the thigh. (234)

S.L.52 Male figure holding a bird. New York, Metropolitan Museum of Art 74.51.2624; CA II; Golgoi, Sanctuary of Golgoi-Ayios Photios. *Biblio*: Myers 1914, no. 1068. Songbird. The figure's arms are down against his sides; a small object is held in the left hand; the bird is held by its wings in the right hand against the thigh. (235)

S.L.53 Temple boy holding a bird. London, British Museum 1872.0816.20; CA II – CC I, ca. 470-460 BC; Idalion. *Biblio*: Beer 1994, p. 42, no 171. Songbird. The figure holds the bird in his left hand against his chest; the bird is grasped around its body, but part of the wing has escaped from the hand and can be seen in front of some of the fingers indicating that the bird may represent a live bird. (213)

S.L.54 Fragment of a hand holding a bird. Paris, Louvre AM 3364; CA – CC; Golgoi-Ayios Photios, Sanctuary of Golgoi-Ayios Photios. *Biblio*: Karageorghis et al. 1992, p. 277, no 563. Songbird. Fingers can be seen grasping the wings of a bird; the wings are carved to show the undulating elements of the wing feathers. (281)

S.L.55 Figure holding a bird. Nicosia, Cyprus Museum, Pierides Collection, A. Var. 194; CA; Salamis, Ayios Varnavas, Site A (found in a pile of stone near St. Barnabas, in May 1969). *Biblio*: *Salamis* V, Pl. 3, no. 9. Unidentifiable bird. A portion of the torso remains, but is highly damaged; the bird is held by its wings in the figure's left hand along its thigh. (29)

Other

S.L.56 Bird-headed human or person in a bird mask. Paris, Louvre N 2656; CA; Cyprus. *Biblio*: Caubet et al. 1992, p. 290, no. 586. Bird of Prey. The body of the figure is human, but the head is in bird form; the bird-head is similar to Egyptian bird-headed deities. (282)

S.L.57 Bird-headed human or person in a bird mask. Paris, Louvre AM 3038; CA; Golgoi. *Biblio*: Caubet et. al. 1992, p. 290, no 587. Bird of Prey. Only the head is preserved, but the head is in bird form; the bird-head is similar to Egyptian bird-headed deities. (283)

S.L.58 Bird-headed human or person in a bird mask. London, British Museum 1855,1101.24; CA; Idalion. *Biblio*: Pryce and Smith 1892, C 25. Bird of Prey. The body of the figure is human, but the head is in bird form; the bird-head is similar to Egyptian bird-headed deities. (118)

S.L.59 Bird-headed human or person in a bird mask. New York, Metropolitan Museum of Art 74.51.2516; CA, ca. first half to mid-6th century BC; Cesnola says it is from Karpassia. *Biblio*: Hermary and Mertens 2013, no.249. Bird of Prey. The body of the figure is human, but the head is in bird form; the bird-head is similar to Egyptian bird-headed deities. (18)

S.L.60 Funerary stele showing a boy and a bird. Istanbul, Istanbul Museum 3372; CA II - CC I, ca. 450-400 BC; Cyprus. *Biblio*: Ergüleç 1972, Pl. XL: 1. Possible songbird. The stele is classified as being in the first Sub-Archaic Cypro-Greek style, the second group; a rectangular style stele; a lion sits on top of a winged sundisk; a man stands frontally in the center of the stele while a boy is located on his right side; the boy stands looking up towards the man with a bird in his left hand. (230)

S.L.61 Bird in relief on a funerary stela. Nicosia, Cyprus Museum 1993/XII-7/2a; CA II – CC I; Agia Varvara-Sykarouthkia, from the tomb area. *Biblio*: Christou 1998, fig. 33. Bird of Prey. The bird is sculpted in low relief; both wings are spread and the face is frontal which is similar to Egyptian motifs where wings are spread as a symbol of protection. (121)

S.L.62 Fragment relief with birds flanking a tree. New York, Metropolitan Museum of Art 74.51.2667; CA II – CC I, ca. early 5th century BC; Golgoi, Sanctuary of Golgoi-Ayios Photios. *Biblio*: Hermary and Mertens 2013, no. 441; Tatton-Brown 1984, Pl. XXXIII.3, p. 171. Birds of Prey. Two birds flank a stylized palm tree, but face away from each other and the tree; feather details are carved in relief. (237)

Terracotta

Figurines

S.T.63 Bird Figurine. Unknown Location, T. 96, no. 4; CA II; Salamis-Cellarka, Tomb 96 (a looted tomb). *Biblio*: *Salamis Necropolis* II, Pl. CLXXII, no. 4. Songbird. Most of the body is missing, but the head is in an upright position and the wings may have been extended horizontally away from the body. (222)

S.T.64 Bird Figurine. Nicosia, Cyprus Museum, no inventory number; CA I, most likely CA II; Salamis-Cellarka, Tomb 27A, no. 9. *Biblio*: Karageorghis 1996b, Pl. XX no. 3; *Salamis Necropolis* II, Pl. A.2. Songbird. The bird rests on a cylindrical base; the wings are horizontal and away from the body as if the bird is flying. (46)

S.T.65 Bird Figurine. Nicosia, Cyprus Museum B 124; CA; Cyprus. *Biblio*: Karageorghis 1996b, plate XXX, no. 5. Songbird. The bird rests on a cylindrical base; the wings are horizontal and away from the body as if the bird is flying. (47)

S.T.66 Bird Figurine. Nicosia, Cyprus Museum 1953/II-6/6; CA; Cyprus. *Biblio*: Karageorghis 1996b, plate XXX, no. 7. Songbird. The bird rests on a cylindrical base; the wings are horizontal and away from the body as if the bird is flying. (48)

S.T.67 Bird Figurine. Unknown Location, Sal. 4180, Tc 1476; CA; Salamis, K vi/B4, 24.9.1968. *Biblio*: *Salamine de Chypre* XII, Pl. 20, 358. Songbird. The wings are horizontal and away from the body and angled slightly upward, as if the bird is flying; the bird rests on a cylindrical base. (145)

S.T.68 Bird Figurine. Unknown Location, Sal. 3797, Tc 1183; CA; Salamis; Archaic cutting of rampart, K VI/B4, 16.9.1968. *Biblio*: *Salamine de Chypre* XII, Pl. 20, 359. Songbird. The wings are horizontal and away from the body and angled slightly upward, as if the bird is flying; the bird rests on a cylindrical base. (146)

S.T.69 Bird Figurine. Unknown Location, Sal. 4181, Tc 1477; CA; Salamis, Archaic cutting of rampart, K vi/B4, 24.9.1968. *Biblio*: *Salamine de Chypre* XII, p. 20, 360. Songbird. The wings are horizontal and away from the body and angled slightly upward, as if the bird is flying; the bird rests on a cylindrical base. (147)

S.T.70 Bird Figurine. Unknown Location, Sal. 4229, Tc 1506; CA; Salamis, Archaic cutting of rampart, K vi/B4, 25.9.1968. *Biblio*: *Salamine de Chypre* XII, p. 39, 361. Songbird. The wings are horizontal and away from the body and angled slightly upward, as if the bird is flying; the bird rests on a cylindrical base. (148)

S.T.71 Bird Figurine. Unknown Location, Sal. 4115, Tc 1423; CA; Salamis, Archaic cutting of rampart, Kvi/B4, 23.9.1968. *Biblio*: *Salamine de Chypre* XII, Pl. 20, 363. Songbird. The wings are horizontal and away from the body and angled slightly upward, as if the bird is flying; the bird rests on a cylindrical base. (150)

S.T.72 Bird Figurine. Unknown Location, Sal. 4132, Tc 1440; CA; Salamis, Archaic cutting of rampart, Kvi/B4, 23.9.1968. *Biblio: Salamine de Chypre* XII, Pl. 20, 364. Songbird. The wings are horizontal and away from the body and angled slightly upward, as if the bird is flying; the bird rests on a cylindrical base. (151)

S.T.73 Bird Figurine. Unknown Location, Sal. 3987, Tc 1321; CA; Salamis, Archaic cutting of rampart, Kvi/B5, 19.9.1968. *Biblio: Salamine de Chypre* XII, Pl. 20, 365. Songbird. The wings are horizontal and away from the body and angled slightly upward, as if the bird is flying; the bird rests on a cylindrical base. (152)

S.T.74 Bird Figurine. Unknown Location, Sal. 1826, Tc 1440; CA; Salamis, K vi/d 2. *Biblio: Salamine de Chypre* XII, Pl. 20, 372 & p. 94. Songbird. The wings are away from the body and angled slightly upward above its back, as if the bird is flying; the bird rests on a cylindrical base. (159)

S.T.75 Bird Figurine. Unknown Location, Sal. 3662, Tc 1070; CA; Salamis, K vi/g 4. *Biblio: Salamine de Chypre* XII, Pl. 20, 375. Songbird. The wings are horizontal and away from the body and angled slightly upward, as if the bird is flying; the bird rests on a cylindrical base. (162)

S.T.76 Bird Figurine. Unknown Location, Sal. 1741, Tc 377; CA; Salamis, K v/d10. *Biblio: Salamine de Chypre* XII, p. 94, 377. Songbird. The bird rests on a cylindrical base; head and wings are severely damaged; the wings are extended horizontally away from the body, as if flying; the tail is slightly split into two 'tail feathers.' (164)

S.T.77 Bird Figurine. Copenhagen, Danish National Museum 1971; CA; Lindos, Rhodes, within the sanctuary; most likely made on Cyprus. *Biblio: Riis et. al.* 1989, Pl. 88, 1971. Songbird. The wings are horizontal and away from the body, as if the bird is flying; the bird rests on a cylindrical base. (89)

S.T.78 Bird Figurine. Lindos, Lindos Museum (?) 1972; CA; Lindos, Rhodes, within the Sanctuary; most likely made on Cyprus. *Biblio: Blinkenberg* 1931, Pl. 88, 1972. Songbird. The wings are horizontal and away from the body, as if the bird is flying; the bird rests on a cylindrical base. (90)

S.T.79 Bird Figurine. Lindos, Lindos Museum (?) 1973; CA; Lindos, Rhodes, within the Sanctuary; most likely made on Cyprus. *Biblio: Blinkenberg* 1931, Pl. 88, 1973. Songbird. The wings are horizontal and away from the body, as if the bird is flying; the bird rests on a cylindrical base. (91)

S.T.80 Bird Figurine. Polis, Polis Regional Museum A.H9r13 (Find 39 R14989/TC6401); CA; Marion, north east side of Polis, in the sanctuary, in Ash Layer. *Biblio: Serwint* 1993, Pl. LIX.4; Serwint 1991. Songbird. The wings are horizontal and away from the body as if the bird is flying; the head is missing; the body is pierced through the middle with a small hole, suggesting the object was most likely suspended within the sanctuary. (214)

- S.T.81 Bird Figurine. Sydney, Nicholson Museum 64.282; CA; Said to be from Limniti. *Biblio*: Webb 2001, no. 335. Songbird. The bird is sitting on three small supporting legs, and the front two are meant to indicate the legs of the bird; the body is streamlined and the wings are down along the sides of the body. (280)
- S.T.82 Bird Figurine. Vathy, Samos Museum (?) T 2344; CA; Samos, Heraion; most likely made on Cyprus. *Biblio*: *Samos* VII, Pl. 89, T 2344. Songbird. The feet are missing; the bird's body is almost horizontal; the wings are down against its side, indicating that it may be walking. (109)
- S.T.83 Bird Figurine. Vathy, Samos Museum (?) T 158; CA; Samos, Heraion, Ash layer of Rhodian Altar (B 1); most likely made on Cyprus. *Biblio*: *Samos* VII, Pl. 89, T 158. Songbird. The legs and tail of the bird are missing; the head is upright; the wings are incised to indicate feathers; the eyes are carved in relief; beak damaged. (107)
- S.T.84 Bird Figurine. Unknown Location, Sal. 822, Tc 82; CA; Salamis, K v/a 9 (Sondage Z). *Biblio*: *Salamine de Chypre* XII, Pl. 21, 411. Songbird, cock. The head of the bird remains; a crest and wattle are visible. (198)
- S.T.85 Bird Figurine. Limassol, Limassol Museum LM 282 (C155, Tc. 77.326); CA; Amathus, Palace, Square MY 310. *Biblio*: *Amathonte* V, p. 142, no. 952. Songbird, cock. The head of the bird remains; a crest and wattle are visible. (15)
- S.T.86 Bird Figurine. Limassol, Limassol Museum, no inventory number; CA I – early CA II; Amathus, Tomb 232, no. 9. *Biblio*: Karageorghis 1996b, plate XXXIII, 4. Songbird, cock. A crest can be seen on the head and a recurved tail indicates the rooster's tail feathers. (75)
- S.T.87 Bird Figurine. London, British Museum 1879,1119.8; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXIX, 2. Waterfowl. The wings are horizontal and away from the body, as if the bird is flying; the bird stands on three legs, two of which are front legs; a vestigial handle attaches from the back to the back of the neck. (33)
- S.T.88 Bird Figurine. Berlin, Staatliche Museen zu Berlin 74/849; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXIX, 3 & fig. 39; Brehme, et. al. 2001, cat. no. 135. Waterfowl. The wings are horizontal and away from the body, as if the bird is flying; the bird stands on three legs, and two of which are front legs; a vestigial handle attaches from the back to the back of the neck. (34)
- S.T.89 Bird Figurine. Nicosia, Cyprus Museum 1963/IV-20/80; CA; Kyrenia. *Biblio*: Karageorghis 1996b, Pl. XXIX, 5; Karageorghis 1963a. Waterfowl. The wings are horizontal, angled slightly upward, and away from the body as if the bird is flying; a vestigial handle attaches from the back to the back of the neck. (35).
- S.T.90 Bird Figurine. Nicosia, Cyprus Museum B130; CA; Vathyli, Tomb 18. *Biblio*: Karageorghis 1996b, XXIX, 7. Waterfowl. The wings are horizontal and away from the body, as

if the bird is flying; a vestigial handle attaches from the back to the lower portion of the neck. (38)

S.T.91 Bird Figurine. Nicosia, Cyprus Museum D170; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXX, 2. Waterfowl. The bird stands on four legs (two in front and two in back); the wings are away from the body and angled slightly upward as if the bird is flying or landing. (44)

S.T.92 Bird Figurine. Marseille, Marseille-Musée Chateau Borely 2532; CA II; Cyprus. *Biblio*: Decaudin 1987, Pl. LXIV, no. 148, p. 166. Waterfowl. The bird has three legs (two legs on the front); the wings are horizontal to the body and out as if flying or landing. (227)

S.T.93 Bird Figurine. Paris, Louvre N 3318; CA; Idalion, unknown tomb. *Biblio*: Karageorghis 1996b, Pl. XXXI, 6. Waterfowl. The bird is supported by a cylindrical base; the wings are horizontal and away from the body, as if it is flying. (58)

S.T.94 Bird Figurine. Nicosia, Cyprus Museum B129; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXI, 7. Waterfowl. The bird is supported by a cylindrical base; the wings are horizontal and away from the body, as if it is flying. (59)

S.T.95 Bird Figurine. Paris, Louvre AM 224; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXI, 8. Waterfowl. The bird is supported by a cylindrical base; the wings are against the body and the tail tilts slightly upward. (62)

S.T.96 Bird Figurine. Nicosia, Cyprus Museum B123; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXX, 8. Waterfowl. The wings are horizontal and away from the body, as if the bird is flying; the body is hollow and may have been detached from a ring kernos; the head turns to the right; the beak is perforated. (49)

S.T.97 Bird Figurine. Sydney, Nicholson Museum 47.311; CA; Tamassos, Tomb 1. *Biblio*: Webb 2001, no. 334. Waterfowl. The bird sits on a cylindrical base; the wings are horizontal to the body as if flying or landing. (279)

S.T.98 Bird Figurine. Nicosia, Cyprus Museum 1938/III-10/2; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXI, 2. Waterfowl, may be wading bird, a duck-like bird, or a flamingo. The bird rests on a tall cylindrical base; the wings are painted on the side of the body; the beak is billed. (53).

S.T.99 Bird Figurine. Edinburgh, National Museum of Scotland NMS 1921.275; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXIX, 8. Waterfowl, wader, Flamingo. The body is supported by four legs (two in front and two in back); the wings are painted along the body; a vestigial handle extends from the head to the tail; the beak is long and curved downward as a flamingo's beak. (39)

S.T.100 Bird Figurine. Famagusta, Hadjiprodromou Collection 368; CA; Ayios Theodoros (Famagusta District). *Biblio*: Karageorghis 1996b, Pl. XXIX, 9. Waterfowl, may be a swan or

wading bird. The body is supported by 2 or 3 legs; the wings are horizontal to the body, as if flying or landing; a vestigial handle extends from the neck to the middle of the back. (40)

S.T.101 Bird Figurine. Polis, Polis Regional Museum (?), Unknown inventory number; CA, beginning of 5th century BC; Marion Arsinoe, Nekr. II, Tomb 83. *Biblio*: KBH CX, no. 4. Waterfowl, Anatidae, possible swan. The body is oval-shaped and rest on at least 2 legs; the beak is billed. (88)

S.T.102 Bird Figurine. Brussels, Royal Museums of Art and History, Greek and Roman Antiquities A 1431; CA I; Cyprus. *Biblio*: Lauffineur and Vandenabeele 1990, Pl. VIII: 2, no. 138. Waterfowl, Anatidae. The body is supported on three legs (two in the front); the wings are rendered plastically, but rest upon the top of the back as if at rest. (255)

S.T.103 Bird Figurine. Nicosia, Cyprus Museum B122; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXX, 4. Waterfowl, Anatidae. Three legs support the figurine (two in the front); the wings are horizontal and away from the body, as if flying or landing. (43)

S.T.104 Bird Figurine. Limassol, Limassol Museum, unknown inventory number; CA II; Amathus, Tomb 459. *Biblio*: Karageorghis 1987, Fig. 87, p. 703-6. Waterfowl, Anatidae. The body is on a cylindrical base; the wings are horizontal and away from the body, as if flying or landing. (390)

S.T.105 Bird Figurine. Nicosia, Cyprus Museum CS. 1870/3; CA I; Soli-Fisa, Tomb CS 1870, no. 3. *Biblio*: Karageorghis 1996b, Pl. XXX, 9. Waterfowl, Anatidae. The bird rests on a cylindrical base; the wings are horizontal to the body, as if flying; the beak is billed. (50)

S.T.106 Bird Figurine. Limassol, Limassol Museum T 294, 61; CA – CC I; Amathus, Tomb 294, no. 61. *Biblio*: Karageorghis 1996b, Pl. XXXI, 5; Karageorghis 1990, Pl. XXXII. Waterfowl, Anatidae. The bird rests on a cylindrical base; the wings are plastically rendered and rest upon the top of the back, as if the bird is at rest or floating. (57)

S.T.107 Bird Figurine. London, British Museum 1894,1101.200; CA II; Amathus, Tomb 83, Site E. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 5. Waterfowl, Anatidae. The body is bell shaped and hollow underneath; the wings are out and away from the sides as if landing or taking off; the beak is billed. (134)

S.T.108 Bird Figurine. Limassol, Limassol Museum (?) 77.802.10, 483; CA – CC; Amathus, Sanctuary of Aphrodite, square MV 265 (Hill/Roman area, near temple). *Biblio*: *Amathonte* V, Pl. 30, 483. Waterfowl, Anatidae. The bird is bell-shaped with a small fan-like tail. (8)

S.T.109 Bird Figurine. Lindos, Lindos Museum (?) 1974; CA; Lindos, Rhodes. *Biblio*: Blinkenberg 1931, Pl. 88, 1974. Waterfowl, Anatidae. The body is bell shaped and hollow underneath. (92)

- S.T.110 Bird Figurine. Nicosia, Cyprus Museum B71; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXII, 17. Waterfowl, Anatidae. The body is bell shaped and hollow underneath. (70)
- S.T.111 Bird Figurine. Limassol, Limassol Museum T 270, no. 13; CA; Amathus, Tomb 270, no. 13. *Biblio*: Karageorghis 1996b, Pl. XXXII, 15. Waterfowl, Anatidae. The body is bell shaped and hollow underneath. (71)
- S.T.112 Bird Figurine. Nicosia, Cyprus Museum B68; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXII, 16. Waterfowl, Anatidae. The body is bell shaped and hollow underneath. (72)
- S.T.113 Bird Figurine. Limassol, Limassol Museum T 203, no. 2; CA; Amathus, Tomb 203, no. 2. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 2. Waterfowl, Anatidae. The body is bell shaped and hollow underneath. (73)
- S.T.114 Bird Figurine. Limassol, Limassol Museum, unknown inventory number; CA – CC I; Amathus, Tomb 441. *Biblio*: Karageorghis 1987, Fig. 58, p. 699. Waterfowl, Anatidae. The body is bell shaped and hollow underneath. (388)
- S.T.115 Bird Figurine. Nicosia, Cyprus Museum, no inventory number; CA; Salamis-Cellarka, near the surface, find no. 99. *Biblio*: Karageorghis 1996b, Pl. XXXII, 12. Waterfowl, Anatidae. The body is bell shaped and hollow underneath; the bird may possibly have a billed beak. (67)
- S.T.116 Bird Figurine. Unknown location, Sal. 3954, Tc 1299; CA II – CC I; Salamis, in a 5th century wall, K vi/d 4. *Biblio*: *Salamine de Chypre* XII, Pl. 21, 393. Waterfowl, Anatidae. The body is bell shaped and hollow underneath. (180)
- S.T.117 Bird Figurine. Unknown location, Sal. 4505, Tc 1683; CA; Salamis, K vi/d 3. *Biblio*: *Salamine de Chypre* XII, Pl. 21, 394. Waterfowl, Anatidae. The body is bell shaped and hollow underneath; three small holes in body, probably for suspension. (181)
- S.T.118 Bird Figurine. Unknown location, Sal. 703, Tc 57; CA; Salamis, K v/d 10. *Biblio*: *Salamine de Chypre* XII, Pl. 21, 395. Waterfowl, Anatidae. Head missing; body is bell shaped and hollow underneath. (182)
- S.T.119 Bird Figurine. London, British Museum 1894,1101.254; CA II; Amathus Tomb 88, Site E. *Biblio*: Karageorghis 1996b, Pl. XXXII, 2. Waterfowl, Anatidae. The body is bell shaped and hollow underneath; two small legs support the figurine in the front; the wings are painted on the body. (136)
- S.T.120 Bird Figurine. London, British Museum 1894,1101.256; CA II; Amathus, Tomb 88, Site E. *Biblio*: Karageorghis 1996b, Pl. XXXII, 4. Waterfowl, Anatidae. The body is bell shaped and hollow underneath; two small legs support the figurine in the front; the wings are painted on the body. (137)

S.T.121 Bird Figurine. London, British Museum 1894,1101.253; CA II; Amathus, Tomb 88, Site E. *Biblio*: Karageorghis 1996b, Pl. XXXII, 1. Waterfowl, Anatidae. The body is bell shaped and hollow underneath; two small legs support the figurine in the front; the wings are painted on the body. (138)

S.T.122 Bird Figurine. London, British Museum 1894,1101.255; CA II; Amathus, Tomb 88, Site E. *Biblio*: Karageorghis 1996b, Pl. XXXII, 3. Waterfowl, Anatidae. The body is bell shaped and hollow underneath; two small legs support the figurine in the front; the wings are painted on the body. (143)

S.T.123 Bird Figurine. Geneva, Museum of Art and History P260; CA II; Cyprus, possibly from the Nicosia area. *Biblio*: Karageorghis 2004a, p. 86, no. 160. Waterfowl, Anatidae. The body is bell shaped and hollow underneath. (254)

S.T.124 Bird Figurine. Unknown location, Sal. 2242, Tc 744; CA II – CC I; Salamis, in a 5th century wall, K vi/d 4. *Biblio*: *Salamine de Chypre* XII, Pl. 21, 406. Waterfowl, Anatidae. Only head remaining; a flat wide bill. (193)

S.T.125 Bird Figurine. Unknown location, Sal. 4780, Tc 1752; CA; Salamis, K vi/g 4. *Biblio*: *Salamine de Chypre* XII, Pl. 21, 409. Waterfowl, Anatidae. Only head remaining; long beak. (196)

S.T.126 Bird Figurine. Unknown location, Sal. 2366, Tc 840; CA; Salamis, K vi/g 3. *Biblio*: *Salamine de Chypre* XII, Pl. 21, 410. Waterfowl, Anatidae. Only head remaining; the beak is billed and arched upward in the center. (197)

S.T.127 Bird Figurine. Nicosia, Cyprus Museum 1956/X-1/1.k; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXI, 4. Waterfowl, Great Crested Grebe. The bird rests on a cylindrical base; two balls of clay are added towards the back of the head to indicate two crests. (55)

S.T.128 Bird Figurine. New York, Metropolitan Museum of Art 74.57.14; CA II; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXII, 7. Waterfowl, Great Crested Grebe. The body is bell shaped and hollow underneath; the wings are away from the body, as if it is taking off or landing; two balls of clay are added towards the back of the head to indicate two crests; eyes are rendered in paint in front of the crests. (28)

S.T.129 Bird Figurine. New York, Metropolitan Museum of Art 74.51.830; CA II; Cyprus. *Biblio*: Myres 1914, no. 744. Waterfowl, Great Crested Grebe. The body is bell shaped and hollow underneath; the wings are away from the body, as if it is taking off or landing; two balls of clay are added towards the back of the head to indicate two crests. (24)

S.T.130 Bird Figurine. Nicosia, Cyprus Museum B72; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 9. Waterfowl, Great Crested Grebe. The body is bell shaped and hollow underneath; the wings are away from the body as if landing or taking off; two balls of clay are

added towards the back of the head to indicate two crests; eyes are rendered in paint in front of the crests. (78)

S.T.131 Bird Figurine. Nicosia, Cyprus Museum B69; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 8. Waterfowl, Great Crested Grebe. The body is bell shaped and hollow underneath; the wings are rendered plastically and rest on the back, as if the bird is at rest; two balls of clay are added towards the back of the head to indicate two crests; eyes are rendered in paint in front of the crests. (79)

S.T.132 Bird Figurine. Nicosia, Cyprus Museum 1963/IV-20/81; CA; Kyrenia. *Biblio*: Karageorghis 1964; Karageorghis 1996b, Pl. XXXIII, 7. Waterfowl, Great Crested Grebe. The bird has a bell shaped body and is hollow underneath; the body is elongated and rests on four legs; two small wings are plastically rendered and rest on the back; two additions of clay are added towards the back of the head to indicate two crests. (80)

S.T.133 Bird Figurine. Nicosia, Cyprus Museum B70; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 1. Possible Waterfowl, possible Great Crested Grebe. The body is bell shaped and hollow underneath; the eyes are incised on the head; two balls of clay are added behind the eyes suggesting earflaps or crests. (74)

S.T.134 Bird Figurine. London, British Museum 1894,1101.257; CA II; Amathus, Tomb 88, Site E. *Biblio*: Karageorghis 1996b, Pl. XXXII, 5. Possible Waterfowl. The body is bell shaped and hollow underneath; the wings are painted on the side. (140)

S.T.135 Bird Figurine. Limassol, Limassol Museum T. 557, no. 18; CA; Amathus, Tomb 557, no. 18. *Biblio*: Karageorghis 1996b, Pl. XXXII, 13. Possible Waterfowl. The body is bell shaped and hollow underneath; balls of clay are added as eyes. (68)

S.T.136 Bird Figurine. Limassol, Limassol Museum LM 282, Tc. 82.106.1; CA – CC; Amathus, Sanctuary of Aphrodite, square MR 265 (west of temple). *Biblio*: *Amathonte* V, Pl. 30, 485. Possible Waterfowl. The body is rectangular and supported by four legs. (10)

S.T.137 Bird Figurine. Limassol, Limassol Museum AM 313 (76.1785.1), 481; CA II, ca. 550-500 BC; Amathus, west terrace near temple. *Biblio*: *Amathonte* V, p. 74, Pl. 30. Possible Songbird. The bird has three small legs; no head preserved; wings broken. (6)

S.T.138 Bird Figurine. Nicosia, Cyprus Museum C493; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXI, 11. Possible Waterfowl. The bird rests on a cylindrical base; the tail is angled slightly upward to help with the balance of the figure because of the long neck. (60)

S.T.139 Bird Figurine. Vathy, Samos Museum (?) T 1498; CA, early 6th century BC; Samos, Heraion; probably made on Cyprus. *Biblio*: *Samos* VII, Pl. 89, T 1498. Possible Songbird. A peg supports the bird, suggesting it was inserted into a larger composition; head is missing. (110)

S.T.140 Bird Figurine. Nicosia, Cyprus Museum C471; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXI, 3. Possible Songbird or Waterfowl. The bird is supported by a peg, suggesting it was originally part of a larger composition; the wings are plastically rendered and added along the body and angle upward towards the tail. (54)

S.T.141 Bird Figurine. Larnaca, Larnaca Museum 3347; CG III – CA I; Kition, Bothros 16, Area II, Floor 3 (west of T 4). *Biblio*: Karageorghis and Demas 1985, Pl. XVIII, no. 3347. Possible Songbird or Waterfowl. The bird is supported on a peg, suggesting it may have been part of a larger composition; clay pellets are added for eyes. (2)

S.T.142 Bird Figurine. Nicosia, Cyprus Museum C495; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXI, 10. Possible Songbird or Waterfowl. The bird rests on a trapezoidal base, and may have been originally attached to a larger object; the wings are horizontal and away from the body, as if flying. (61)

S.T.143 Bird Figurine. Limassol, Limassol Museum LM 282 (Tc154, 480); CA II, ca. 550-500 BC; Amathus, West Terrace. *Biblio*: *Amathonte* V, p. 74. Possible Songbird or Waterfowl. The body rests on a cylindrical base; the wings are horizontal and away from the body, as if flying; head and tail are missing. (5)

S.T.144 Bird Figurine. Limassol, Limassol Museum LM 282 (Tc 77.905.2, 484); CA – CC; Amathus, Sanctuary of Aphrodite, square MT 265 N (Hell/Roman area, over temple). *Biblio*: *Amathonte* V, Pl. 30, 484. Possible Songbird or Waterfowl. The body probably rests on a cylindrical base; the wings are horizontal and away from the body, as if flying; head and tail are missing. (9)

S.T.145 Bird Figurine. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 557; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXX, 10. Possible Songbird or Waterfowl. The bird rests on a cylindrical base; the wings are horizontal and away from the body, as if it flying. (51)

S.T.146 Bird Figurine. Larnaca, Larnaca Museum T. 3/32, MLA 1789; CA – CC; Larnaca, Gordiou Desmou Street, in Sotiros district, Tomb 3. *Biblio*: Hadjisavvas 2007, fig. 58. Possible Songbird or Waterfowl. The bird is supported on a conical base; the wings are horizontal, but not separated from the body. (199)

S.T.147 Bird Figurine. Nicosia, Cyprus Museum 1977/V-3/1; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXI, 1. Possible Songbird or Waterfowl, may be a Great Crested Grebe. The bird rests on a cylindrical base; the wings are horizontal and away from the body, as if in motion; two balls of clay are added toward the back of the head and behind the eyes which are painted on the sides of the head; the proportions suggest either a songbird or waterfowl, but the addition of the balls of clay seem to indicate the species as a Great Crested Grebe. (52)

S.T.148 Bird Figurine. Limassol, Limassol Museum T 294, 41; CA II – CC I; Amathus, Tomb 294, no. 41. *Biblio*: Karageorghis 1996b, Pl. XXXI, 9; Karageorghis 1990, Pl. XXXII.

Possible Songbird or Waterfowl. The bird rests on a cylindrical base; the wings are plastically rendered and added along the body and angle upward towards the tail. (56)

S.T.149 Bird Figurine. Unknown Location, Sal. 1940, Tc 518; CA; Salamis, K vi/g3, 3.4.1967. *Biblio: Salamine de Chypre* XII, Pl. 20, 362. Possible Songbird or Waterfowl. The bird is supported by a cylindrical base; the wings are horizontal, slightly angled upward, and away from the body as if it is in motion. (149)

S.T.150 Bird Figurine. Unknown Location, Sal. 3956, Tc 1301; CA; Salamis, Archaic cutting of rampart, Kvi/B4, 18.9.1968. *Biblio: Salamine de Chypre* XII, p. 93, 366. Possible Songbird or Waterfowl. The bird is supported by a cylindrical base; the wings are horizontal and away from the body as if it is in motion. (153)

S.T.151 Bird Figurine. Unknown Location, Sal. 1201, Tc 1467; CA; Salamis; K vi/a 9. *Biblio: Salamine de Chypre* XII, Pl. 20, 368. Possible Songbird or Waterfowl. The bird is supported by a cylindrical base; the wings are horizontal and away from the body as if it is in motion. (155)

S.T.152 Bird Figurine. Unknown Location, Sal. 3426, Tc 990; CA; Salamis, K vi/g 4. *Biblio: Salamine de Chypre* XII, Pl. 20, 369. Possible Songbird or Waterfowl. The bird is supported by a cylindrical base; the wings are horizontal and away from the body as if it is in motion. (156)

S.T.153 Bird Figurine. Unknown Location, Sal. 1667, Tc 341; CA; Salamis, K vi/ g2. *Biblio: Salamine de Chypre* XII, Pl. 20, 370. Possible Songbird or Waterfowl. The bird is supported by a cylindrical base; the wings are horizontal and away from the body as if it is in motion. (157)

S.T.154 Bird Figurine. Unknown Location, Sal. 2021, Tc 553; CA; Salamis, K vi/ g3. *Biblio: Salamine de Chypre* XII, Pl. 20, 371. Possible Songbird or Waterfowl. The bird is supported by a cylindrical base; the wings are damaged, but most likely were horizontal and away from the body as if it is in motion. (158)

S.T.155 Bird Figurine. Unknown Location, Sal. 2034, Tc 564; CA; Salamis, K vi/g 3. *Biblio: Salamine de Chypre* XII, Pl. 20, 378. Possible Songbird or Waterfowl. The bird is supported by a cylindrical base; the wings are horizontal and away from the body as if it is in motion; head is missing. (165)

S.T.156 Bird Figurine. Unknown Location, Sal. 3489, Tc 1025; CA; Salamis, Archaic cutting of rampart, Kvi/B4, 6.9.1968. *Biblio: Salamine de Chypre* XII, Pl. 20, 382. Possible Songbird or Waterfowl. The bird is supported by a cylindrical base; the wings are damaged, but most likely were horizontal and away from the body as if it is in motion. (169)

S.T.157 Bird Figurine. Unknown Location, Sal. 1146, Tc 197; CA; Salamis, K v/g d 10. *Biblio: Salamine de Chypre* XII, Pl. 21, 389. Possible Songbird or Waterfowl. Bird is supported

by a cylindrical base; the wings and head are broken, but it appears as if the wings were away from the body, as if it was in motion. (176)

S.T.158 Bird Figurine. Unknown Location, Sal. 1877, Tc 479; CA; Salamis, K vi/d 3. *Biblio: Salamine de Chypre* XII, Pl. 21, 391. Possible Songbird or Waterfowl. The figurine is badly damaged, but it appears that the wings were away from the body, as if it was in motion. (178)

S.T.159 Bird Figurine. Unknown Location, Sal. 5796, Tc 2075; CA; Salamis, K iv/g 7. *Biblio: Salamine de Chypre* XII, Pl. 21, 392. Possible Songbird or Waterfowl. The wings are horizontal and away from the body, as if flying. (179)

S.T.160 Bird Figurine. Paphos, Paphos Museum T 81, 29; CA I; Palaepaphos-Skales, Tomb 81, no. 29. *Biblio: Karageorghis 1996b*, Pl. XXIX, 1. Possible Songbird or Waterfowl. The bird has a flat body and a hole pierces the middle of the back, suggesting the figurine was hung; the wings are horizontal and away from the body, as if it is flying. (32)

S.T.161 Bird Figurine. Nicosia, Cyprus Museum 163; CA; Cyprus. *Biblio: Karageorghis 1996b*, Pl. XXIX, 4. Possible Songbird or Waterfowl. The body is supported by three legs (two in the front); the wings are horizontal from the body and angled slightly upward, as if it is motion; remnants of a vestigial handle extend from the back of the head. (36)

S.T.162 Bird Figurine. Nicosia, Cyprus Museum B121; CA; Komikebir (Famagusta District). *Biblio: Karageorghis 1996b*, Pl. XXIX, 6. Possible Songbird or Waterfowl. The bird has a flat body; the wings are horizontal and away from the body, as if flying; a vestigial handle extends from the middle of the neck to just before the start of the tail. (37)

S.T.163 Bird Figurine. Paphos, Paphos Museum 62:45; CG III - CA I; Palaepaphos-Skales, Tomb 62. *Biblio: Karageorghis 1983*, p. 139, XCIX 62:45. Possible Songbird or Waterfowl. The body is supported by two legs; the wings are horizontal and away from the body, as in motion. (93)

S.T.164 Bird Figurine. Famagusta, Hadjiprodromou Collection/Location Unknown 376; CA; Ayios Theodoros (Famagusta District). *Biblio: Karageorghis 1996b*, Pl. XXIX, 11. Possible Songbird or Waterfowl. The body rests on three legs (two in the front); the wings are away from the body and angled slightly upward as if in motion. (41)

S.T.165 Bird Figurine. Famagusta, Hadjiprodromou Collection/Location Unknown 385; CA; Ayios Theodoros (Famagusta District). *Biblio: Karageorghis 1996b*, Pl. XXIX, 12. Possible Songbird or Waterfowl. The bird is supported on 3 legs, and two are below the breast; the wings are horizontal to the body and slightly turned upward as if landing or flying; the beak is relatively long in comparison to its other features. (42)

S.T.166 Bird Figurine. Limassol, Limassol Museum LM 756.71 (T. 242/71; AM T242.71); CA; Amathus, Tomb 242, no. 71. *Biblio: Karageorghis 1996b*, Pl. XXX, 6. Possible

Songbird or Waterfowl. The body is supported by three legs (two in the front); the wings are horizontal, angled slightly upward, and away from the body, as if landing or taking off. (45)

S.T.167 Bird Figurine. London, British Museum 1896,0201.117; CA I; Kourion, Tomb 59, Site E. *Biblio*: Karageorghis 1996b, Pl. XXIX, 10. Possible Songbird or Waterfowl. The bird is supported by 3 legs (two in front); the wings are horizontal and away from the body, as if landing or taking off. (127)

S.T.168 Bird Figurine. Limassol, Limassol Museum T. 470 (?); CA II; Amathus, Tomb 470. *Biblio*: Karageorghis 1987, fig. 104, p. 707-10. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath; the wings are away from the body as if taking off or landing. (392)

S.T.169 Bird Figurine. Nicosia, Cyprus Museum B67; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 6. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath; the wings are away from the body, as if flying or landing. (77)

S.T.170 Bird Figurine. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, cat. no. 204; CA; Cyprus. *Biblio*: Karageorghis 1985, p. 207, no 204. Possible Songbird or Waterfowl, it may also be a chicken. The body is bell shaped and hollow underneath. (251)

S.T.171 Bird Figurine. Limassol, Limassol Museum T 212, 76; CA I – CC I; Amathus, Tomb 212, no. 76. *Biblio*: Karageorghis 1996b, Pl. XXXII, 8. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath; the wings are painted on the side of the body. (63)

S.T.172 Bird Figurine. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 558; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXII, 11. Possible Songbird or Waterfowl, it may possibly be a chicken. The body is bell shaped and hollow underneath; two pellets are added to the side of the head, possibly as eyes. (65)

S.T.173 Bird Figurine. Limassol, Limassol Museum T. 462 (?); CA; Amathus, Tomb 462. *Biblio*: Karageorghis 1987, Fig. 93, p. 703-6. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath; the wings are painted on the side of the body. (391)

S.T.174 Bird Figurine. Limassol, Limassol Museum T 232, 25; CA; Amathus, Tomb 232, no. 25. *Biblio*: Karageorghis 1996b, Pl. XXXII, 14; Karageorghis 1981a, p. 1011; Karageorghis 1990, Pl. XXXII. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (69)

S.T.175 Bird Figurine. London, British Museum 1894,1101.518; CA II; Amathus, Tomb 141, Site D. *Biblio*: Karageorghis 1996b, Pl. XXXII, 6. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (128)

- S.T.176 Bird Figurine. Oxford, Ashmolean Museum C. 270; CA; Amathus. *Biblio*: Karageorghis 1996b, Pl. XXXII, 10. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (64)
- S.T.177 Bird Figurine. Dublin, National Museum of Dublin NMI 1903:344; CA; Cyprus. *Biblio*: Souyoudzoglou-Haywood 2004, p. 111, no. 204. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (277)
- S.T.178 Bird Figurine. Limassol, Limassol Museum T. 444 (?); CA; Amathus, Tomb 444. *Biblio*: Karageorghis 1987, Fig. 68, p. 701. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (389)
- S.T.179 Bird Figurine. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 202 (AR 201 MIP 215); CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 3; p. 207, no 202. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath; clay pellets for eyes. (76)
- S.T.180 Bird Figurine. Limassol, Limassol Museum T 270, 25; CA – CC I; Amathus, Tomb 270, no. 25. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 10. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (81)
- S.T.181 Bird Figurine. Nicosia, Cyprus Museum B77; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 11. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath; there are two perforations just below the neck suggesting the figurine may have been a bell. (82)
- S.T.182 Bird Figurine. Nicosia, Cyprus Museum B79; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 12. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (83)
- S.T.183 Bird Figurine. Paris, Louvre MNB 16; CA; Idalion, unknown tomb. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 14. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath; there are two perforations just below the neck suggesting the figurine may have been a bell. (85)
- S.T.184 Bird Figurine. Dublin, National Museum of Dublin NMI 1940:22; CA II; Cyprus. *Biblio*: Souyoudzoglou-Haywood 2004, p. 111, no. 203. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath; there are two perforations just below the neck suggesting the figurine may have been a bell. (276)
- S.T.185 Bird Figurine. Nicosia, Cyprus Museum B75; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 16. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (87)

- S.T.186 Bird Figurine. Nicosia, Cyprus Museum, no inventory number; CA; Idalion, unknown tomb. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 13. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (84)
- S.T.187 Bird Figurine. Nicosia, Cyprus Museum 1956/X-3/1.c; CA; Cyprus. *Biblio*: Karageorghis 1996b, Pl. XXXIII, 15. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (86)
- S.T.188 Bird Figurine. Paris, Louvre MNB 15; CA; Idalion, unknown tomb. *Biblio*: Caubet et. al. 1992, p. 162, no. 218. Possible Songbird or Waterfowl, it may also be a chicken. The body is bell shaped and hollow underneath. (262)
- S.T.189 Bird Figurine. Unknown Location, Sal. 941, Tc 88; CA; Salamis, K v/d 10. *Biblio*: *Salamine de Chypre* XII, Pl. 21, 398. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (185)
- S.T.190 Bird Figurine. Unknown Location, Sal. 4905, Tc 1830; CA; Salamis, K v/ita 6 (3), within the sanctuary. *Biblio*: *Salamine de Chypre* XII, Pl. 21, 400. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (187)
- S.T.191 Bird Figurine. Unknown Location, Sal. 161, Tc 1092; CA; Salamis, K v/g d 9. *Biblio*: *Salamine de Chypre* XII, Pl. 21, 404. Possible Songbird or Waterfowl, and may be a chicken. The body is bell shaped and hollow underneath. (191)
- S.T.192 Bird Figurine. Nicosia, Cyprus Museum, no inventory number; CA; Salamis-Cellarka, near the surface, no. 198. *Biblio*: Karageorghis 1996b, Pl. XXXII, 9; *Salamis Necropolis* II, Pl. XLIII, no. 198. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath. (66)
- S.T.193 Bird Figurine. Limassol, Limassol AM T.478.19 (LM 1060); CA II; Amathus, Tomb 478. *Biblio*: Karageorghis 1987, Fig. 117, p. 707-10. Possible Songbird or Waterfowl. The body is bell shaped and hollow underneath; the wings are small, but apart from the body, as if landing or taking off. (206)
- S.T.194 Bird Figurine. Location Unknown, T. 29, no. 11; CA II; Salamis-Cellarka, Tomb 29, fill of dromos. *Biblio*: *Salamis Necropolis* II, Pl. CXI, no. 11. Possible Songbird or Waterfowl. The head and part of the chest remain. (219)
- S.T.195 Bird Figurine. Unknown Location, Sal. 3425, Tc 989; CA; Salamis, Archaic cutting of rampart, K vi/B 4. *Biblio*: *Salamine de Chypre* XII, Pl. 21, 407. Possible Songbird or Waterfowl. Only the head remains. (194)
- S.T.196 Bird Figurine. Unknown Location, Sal. 5514, Tc 2071; CG III - CA I; Salamis, K v/e 6, in the sanctuary. *Biblio*: *Salamine de Chypre* XII, Pl. 21, 386. Possible Songbird or Waterfowl. Only the head remains. (173)

- S.T.197 Bird Figurine. Unknown Location, Sal. 4769, Tc 1746; CA; Salamis, K v/n 6, in the sanctuary. *Biblio: Salamine de Chypre* XII, Pl. 20, 385. Possible Songbird or Waterfowl. Only the head remains. (172)
- S.T.198 Bird Figurine. Larnaca, Larnaca Museum 93.3431.3. AR13; CA; Panayia Ematousa, Pit 2. *Biblio: Sørensen and Jacobsen* 2006, Fig. 191, no. 10. Possible Songbird or Waterfowl. Only the tail of a bird remains. (218)
- S.T.199 Bird Figurine. Vathy, Samos Museum T 818; CA, ca. early 6th century BC; Samos, Heraion; most likely made on Cyprus. *Biblio: Samos* VII, Pl. 89, T 818. Possible Songbird or Bird of Prey. The beak, tail, and head are damaged; the wings are down against the body and rendered slightly in relief; the eyes are carved in an oval shape. (108)
- S.T.200 Bird Figurine. Larnaca, Larnaca Museum 797; CA – CC I; Kition, Bothros I, Area II, Floor 2 (against exterior of T 1). *Biblio: Karageorghis and Demas* 1985, LX. Possible Songbird, Waterfowl, or Bird of Prey. The figurine is abstracted and styled with a tail, neck, and beak; it rests on a base which is partially broken. (3)
- S.T.201 Bird Figurine. Paris, Louvre AM 3511; CA I – CA II; Cyprus. *Biblio: Caubet et. al.* 1992, p. 286, no. 430. Possible Songbird, Waterfowl, or Bird of Prey. The published image is poor quality making identification from the fragment difficult.
- S.T.202 Bird Figurine. Limassol, Limassol Museum LM 282 (TC. 77.1016, 482); CA II; Amathus, West Terrace, near the temple. *Biblio: Amathonte* V, pg. 74. No identification because no published image of object and it was not able to be located in the museum. (7)
- S.T.203 Bird Figurine. Location Unknown, Sal. 4166, Tc 1467; CA – CC; Salamis, in the 5th century wall, K vi/d 4. *Biblio: Salamine de Chypre* XII, p. 93, 367. No identification because no published image of object and it was not able to be located. Karageorghis describes the figurine as being supported on a cylindrical base. (154)
- S.T.204 Bird Figurine. Location Unknown, Sal. 2767, Tc 918; CA; Salamis, K vi/e 10. *Biblio: Salamine de Chypre* XII, p. 94, 373. No identification because no published image of object and it was not able to be located. Karageorghis describes the figurine as being supported on a cylindrical base. (160)
- S.T.205 Bird Figurine. Location Unknown, Sal. 3454, TC 1000; CA; Salamis, Archaic cutting of rampart, Kvi/B3, 5.9.1968. *Biblio: Salamine de Chypre* XII, p. 94, 374. No identification because no published image of object and it was not able to be located. Karageorghis describes the figurine as being supported on a cylindrical base. (161)
- S.T.206 Bird Figurine. Location Unknown, Sal. 4020, Tc 1350; CA; Salamis, Archaic cutting of rampart, Kvi/B5, 19.9.1968. *Biblio: Salamine de Chypre* XII, p. 94, 376. No identification because no published image of object and it was not able to be located. Karageorghis describes the figurine as being supported on a cylindrical base. (163)

S.T.207 Bird Figurine. Location Unknown, Sal. 4040, Tc 1367; CA; Salamis, Archaic cutting of rampart, Kvi/B5, 20.9.1968. *Biblio: Salamine de Chypre* XII, p. 94, 379. No identification because no published image of object and it was not able to be located. Karageorghis describes the figurine as being supported on a cylindrical base. (166)

S.T.208 Bird Figurine. Location Unknown, Sal. 3980, Tc 1319; CA; Salamis, Archaic cutting of rampart, Kvi/B4, 19.9.1968. *Biblio: Salamine de Chypre* XII, p. 94, 380. No identification because no published image of object and it was not able to be located. Karageorghis describes the figurine as being supported on a cylindrical base. (167)

S.T.209 Bird Figurine. Location Unknown, Sal. 1031, Tc 126; CA; Salamis, K vi/b 4. *Biblio: Salamine de Chypre* XII, p. 94, 381. No identification because no published image of object and it was not able to be located. Karageorghis describes the figurine as being supported on a cylindrical base. (168)

S.T.210 Bird Figurine. Location Unknown, Sal. 1239, Tc 257; CA; Salamis, K v/d 10. *Biblio: Salamine de Chypre* XII, p. 94, 383. No identification because no published image of object and it was not able to be located. Karageorghis describes the figurine as being supported on a cylindrical base. (170)

S.T.211 Bird Figurine. Location Unknown, Sal. 3692, Tc 1123; CA; Salamis, K vi/g 4. *Biblio: Salamine de Chypre* XII, p. 94, 384. No identification because no published image of object and it was not able to be located. Karageorghis describes the figurine as being supported on a cylindrical base. (171)

S.T.212 Bird Figurine. Location Unknown, Sal. 1229, Tc 255; CA; Salamis, K v/a 9, Sondage Z. *Biblio: Salamine de Chypre* XII, p. 95, 387. No identification because no published image of object and it was not able to be located. (174)

S.T.213 Bird Figurine. Location Unknown, Sal. 3889, Tc 1245; CA II – CC I; Salamis, in the 5th century wall, K vi/d 4. *Biblio: Salamine de Chypre* XII, p. 96, 388. No identification because no published image of object and it was not able to be located. (175)

S.T.214 Bird Figurine. Location Unknown, Sal. 2240, Tc 742; CA II – CC I; Salamis, K vi/d 4. *Biblio: Salamine de Chypre* XII, p. 96, 390. No identification because no published image of object and it was not able to be located. (177)

S.T.215 Bird Figurine. Location Unknown, Sal. 3538, Tc 1041; CA; Salamis, K vi/g 4. *Biblio: Salamine de Chypre* XII, p. 97, 396. No identification because no published image of object and it was not able to be located. Karageorghis describes the object as hollow; therefore, the figurine is most likely bell shaped and hollow underneath. (183)

S.T.216 Bird Figurine. Location Unknown, Sal. 5147, Tc 1995; CA; Salamis, K v/k 6 (2). *Biblio: Salamine de Chypre* XII, p. 97, 397. No identification because no published image of object and it was not able to be located. Karageorghis describes the object as hollow; therefore, the figurine is most likely bell shaped and hollow underneath. (184)

S.T.217 Bird Figurine. Location Unknown, Sal. 4142, Tc 1447; CA; Salamis, Archaic cutting of rampart, K vi/B 4. *Biblio: Salamine de Chypre* XII, p. 97, 399. No identification because no published image of object and it was not able to be located. Karageorghis describes the object as hollow; therefore, the figurine is most likely bell shaped and hollow underneath. (186)

S.T.218 Bird Figurine. Location Unknown, Sal. 3989, Tc 1323; CA; Salamis, Archaic cutting of rampart, K vi/B 5. *Biblio: Salamine de Chypre* XII, p. 98, 401. No identification because no published image of object and it was not able to be located. Karageorghis describes the object as hollow; therefore, the figurine is most likely bell shaped and hollow underneath. (188)

S.T.219 Bird Figurine. Location Unknown, Sal. 4134, Tc 1442; CA; Salamis, Archaic cutting of rampart, K vi/B 4. *Biblio: Salamine de Chypre* XII, p. 98, 402. No identification because no published image of object and it was not able to be located. Karageorghis describes the object as hollow; therefore, the figurine is most likely bell shaped and hollow underneath. (189)

S.T.220 Bird Figurine. Location Unknown, Sal. 3644, Tc 1092; CA; Salamis, Archaic cutting of rampart, K vi/B 4. *Biblio: Salamine de Chypre* XII, p. 98, 403. No identification because no published image of object and it was not able to be located. Karageorghis describes the object as hollow; therefore, the figurine is most likely bell shaped and hollow underneath. (190)

S.T.221 Bird Figurine. Location Unknown, Sal. 4768, Tc 1745; CA; Salamis, K v/ita 6 (3). *Biblio: Salamine de Chypre* XII, p. 98, 405. No identification because no published image of object and it was not able to be located. Karageorghis describes the object as hollow; therefore, the figurine is most likely bell shaped and hollow underneath. (192)

S.T.222 Bird Figurine. Location Unknown, Sal. 4225, Tc 1524; CA; Salamis, Archaic cutting of rampart, K vi/B 5. *Biblio: Salamine de Chypre* XII, p. 98, 408. No identification because no published image of object and it was not able to be located. Only the head survives. (195)

S.T.223 Bird Figurine. Unknown Location, unknown inventory number; CA; Kourion, K82 Kd3 005 (Quad D). *Biblio: Buitron-Oliver* 1996, p. 133, no. 2777. No identification because no published image of object and it was not able to be located. (207)

S.T.224 Two-headed Bird Figurine. London, British Museum 1876,0909.105; CA; Cyprus. *Biblio: British Museum Online Catalog. Mythological avian*, similar to a waterfowl or songbird. The bird has two heads (one head is damaged); the wings are horizontal, slightly upward, and away from the body as if in motion; the body rests on three legs (two in the front). (119)

Birds with humans: Females

S.T.225 Female figurine holding a bird. New York, Metropolitan Museum of Art 74.51.1559; CA II; said to be from a tomb at Kouklia-Palaepaphos. *Biblio*: Myres 1914, 2161; Karageorghis 1998, Pl. XLI: 5 (no. 36). Songbird. The figurine is mold-made with a flat back; she wears jewelry; the bird is held by its wings in her right hand against her torso. (19)

S.T.226 Female figurine holding a bird. Nicosia, Cyprus Museum 1935/C 674; CA II; Cyprus. *Biblio*: Karageorghis et al. 2012, p. 217, no. 33. Songbird. The figurine is mold-made with a flat back; she wears jewelry; the bird is held by its wings in her right hand against her torso. (232)

S.T.227 Female figurine holding a bird. Birkenhead, Williamson Art Gallery 1481Y; CA; Cyprus. *Biblio*: Mee and Steel 1998, cat. no. 283. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by wings in her right hand against her torso. (275)

S.T.228 Female figurine holding a bird. Nicosia, Cyprus Museum C746; CA; Cyprus; from a workshop at Idalion. *Biblio*: J. Karageorghis 1999, Pl. XXXIX: 3 (no. 7). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its feet in the palm of the left hand which rests against the chest. (315)

S.T.229 Female figurine holding a bird. Nicosia, Cyprus Museum C694; CA; Arsos; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XXXIX: 8 (no 12), p. 160, fig. 38. Songbird. The figurine is mold-made; she wears jewelry; the bird is held in the right hand by its wings against the torso; a tambourine is held in her left arm down against the body. (316)

S.T.230 Female figurine holding a bird. Nicosia, Cyprus Museum C676; CA; Arsos; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLI: 1 (no. 32). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (317)

S.T.231 Female figurine holding a bird. Nicosia, Cyprus Museum C678; CA; Arsos; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLI: 4 (no. 33). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (318)

S.T.232 Female figurine holding a bird. Nicosia, Cyprus Museum C665; CA; Arsos; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLI: 2 (no. 34). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (319)

S.T.233 Female figurine holding a bird. Nicosia, Cyprus Museum C677; CA; Arsos; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLI: 3 (no. 35). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (320)

S.T.234 Female figurine holding a bird. Nicosia, Cyprus Museum C679; CA; Arsos; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, p. 166, no.37. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (321)

S.T.235 Female figurine holding a bird. Nicosia, Cyprus Museum C668; CA; Arsos; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, p. 166-7, no. 38. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (322)

S.T.236 Female figurine holding a bird. Nicosia, Cyprus Museum C674a; CA; Arsos; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, p. 167. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (323)

S.T.237 Female figurine holding a bird. Nicosia, Cyprus Museum C666; CA; Cyprus; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, p. 167. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (324)

S.T.238 Female figurine holding a bird. Stanford, Stanford Museum JLS.379, 18; CA; Cyprus; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, p. 167. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (326)

S.T.239 Female figurine holding a bird. Berlin, Staatliche Museen zu Berlin, Misc. 8015, 37; CA; Idalion, Sanctuary of Aphrodite; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, p. 167; *KBH*, Pl. LII, 16. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (325)

S.T.240 Female figurine holding a bird. Nicosia, Cyprus Museum C674; CA; Cyprus, from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLII: 1 (no. 45). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (331)

S.T.241 Female figurine holding a bird. Nicosia, Cyprus Museum C1364; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLII: 2 (no. 46). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (332)

S.T.242 Female figurine holding a bird. Nicosia, Cyprus Museum C1212; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLII: 3 (no. 47). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (333)

S.T.243 Female figurine holding a bird. Birmingham, Birmingham Museum 1982 A 1495; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLII: 4 (no. 48).

Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (334)

S.T.244 Female figurine holding a bird. Birmingham, Birmingham Museum 1982 A 978; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLII: 5 (no. 49). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (335)

S.T.245 Female figurine holding a bird. Nicosia, Cyprus Museum C717; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLII: 6 (no. 51). Songbird. The figurine is mold-made; the bird is held by its wings in the right hand against the torso. (337)

S.T.246 Female figurine holding a bird. Copenhagen, National Museum of Denmark 9175; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLII: 9 (no. 56). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (339)

S.T.247 Female figurine holding a bird. Nicosia, Cyprus Museum C261; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLII: 10 (no. 58). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (341)

S.T.248 Female figurine holding a bird. Nicosia, Cyprus Museum C257; CA, ca. 7th century BC; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171; Bohm 1990, 111. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (347)

S.T.249 Female figurine holding a bird. Nicosia, Cyprus Museum C265; CA, ca. 7th century BC; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171; Bohm 1990, 111. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (348)

S.T.250 Female figurine holding a bird. Nicosia, Cyprus Museum C272; CA, ca. 7th century BC; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171; Bohm 1990, 111. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (349)

S.T.251 Female figurine holding a bird. Nicosia, Cyprus Museum C277; CA, ca. 7th century BC; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171; Bohm 1990, 111. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (350)

S.T.252 Female figurine holding a bird. Nicosia, Cyprus Museum C288; CA, ca. 7th century BC; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171; Bohm 1990, 111. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (351)

- S.T.253 Female figurine holding a bird. Nicosia, Cyprus Museum C289; CA; ca. 7th century BC; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171; Bohm 1990, 111. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (352)
- S.T.254 Female figurine holding a bird. Nicosia, Cyprus Museum C251; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (355)
- S.T.255 Female figurine holding a bird. Nicosia, Cyprus Museum C264; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (356)
- S.T.256 Female figurine holding a bird. Nicosia, Cyprus Museum C284; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (357)
- S.T.257 Female figurine holding a bird. Nicosia, Cyprus Museum C286; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (358)
- S.T.258 Female figurine holding a bird. London, British Museum 1900.0903.2; CA; Lapithos, Embros temenos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 170, no. 57. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (340)
- S.T.259 Female figurine holding a bird. Nicosia, Cyprus Museum C292; CA; Lapithos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLI: 7 (no. 43). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (329)
- S.T.260 Female figurine holding a bird. Nicosia, Cyprus Museum C271; CA; Lapithos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171, no 59. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (342)
- S.T.261 Female figurine holding a bird. Nicosia, Cyprus Museum C266; CA; Lapithos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLIII: 1 (no. 60). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (343)
- S.T.262 Female figurine holding a bird. Nicosia, Cyprus Museum C291; CA; Lapithos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171, no. 61. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (344)

S.T.263 Female figurine holding a bird. Nicosia, Cyprus Museum C263; CA; Lapithos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLIII: 2 (no. 62). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (345)

S.T.264 Female figurine holding a bird. Paris, Louvre AM 1619; CA; Lapithos; from a Lapithos Workshop. *Biblio*: Caubet and Yon 1988, no. 30, Pl. IV; J. Karageorghis 1999, Page 170, no. 55; Songbird. The figurine is mold-made; the bird is held by its wings in the right hand against the torso. (338)

S.T.265 Female figurine holding a bird. Paris, Louvre AM 1616; CA II; Lapithos; from a Lapithos Workshop. *Biblio*: Caubet and Yon 1988, no. 26; J. Karageorghis 1999, p. 170. Songbird. The figurine is mold-made; the bird is held by wings in her right hand against her torso. (263)

S.T.266 Female figurine holding a bird. Paris, Louvre AM 1615; CA II; Lapithos; from a Lapithos Workshop. *Biblio*: Caubet and Yon 1988, no. 226. Songbird. The figurine is mold-made; the bird is held by wings in her right hand against her torso. (264)

S.T.267 Female figurine holding a bird. Paris, Louvre AM 168; CA II; Lapithos; from a Lapithos Workshop. *Biblio*: Caubet and Yon 1988, no. 227. Songbird. The figurine is mold-made; she wears jewelry; the bird is held by wings in her right hand against her torso. (265)

S.T.268 Female figurine holding a bird. Nicosia, Cyprus Museum C293; CA; Lapithos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLI: 8 (no. 44). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (330)

S.T.269 Female figurine holding a bird. Nicosia, Cyprus Museum C249; CA; Lapithos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLIII: 3 (no. 64). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (353)

S.T.270 Female figurine holding a bird. Nicosia, Cyprus Museum C285; CA; Lapithos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLIII: 3 (no. 64). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (354)

S.T.271 Female figurine holding a bird. Nicosia, Cyprus Museum C281; CA; Lapithos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLIII: 5 (no. 66). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (359)

S.T.272 Female figurine holding a bird. Nicosia, Cyprus Museum C278; CA; Lapithos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLIII: 6 (no. 67). Songbird. The

figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (360)

S.T.273 Female figurine holding a bird. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 759 (AR 274 MIP 759); CA; Achna; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLIV: 4 (no. 75). Songbird. The figurine is mold-made; she wears a necklace; she holds part of her dress in her left hand against the thigh; her hair is in an Egyptianizing style; the bird is held by its wings in the right hand, the arm slightly angled upward towards the breast, against the torso. (361)

S.T.274 Female figurine holding a bird. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 756; CA; Achna; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLIV: 3 (no. 76). Songbird. The figurine is mold-made; she wears a necklace; she holds part of her dress in her left hand against the thigh; her hair is in an Egyptianizing style; the bird is held by its wings in the right hand, the arm slightly angled upward towards the breast, against the torso. (362)

S.T.275 Female figurine holding a bird. Nicosia, Cyprus Museum C762; CA; Achna; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLIV: 5 (no. 77). Songbird. The figurine is mold-made; she wears a necklace; she holds part of her dress in her left hand against the thigh; the bird is held by its wings in the right hand, the arm slightly angled upward towards the breast, against the torso. (363)

S.T.276 Female figurine holding a bird. Nicosia, Cyprus Museum C745; CA; Achna; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLIV: 7 (no. 82). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its feet in the right hand against the torso. (364)

S.T.277 Female figurine holding a bird. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number/90; CA; Achna; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLV: 7 (no. 90). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand, the arm slightly angled upward towards the breast, against the torso. (372)

S.T.278 Female figurine holding a bird. Nicosia, Cyprus Museum C771; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLV: 1 (no. 83). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its feet in the right hand against the torso. (365)

S.T.279 Female figurine holding a bird. Nicosia, Cyprus Museum C768; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLV: 2 (no. 84). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its feet in the right hand against the torso. (366)

S.T.280 Female figurine holding a bird. Nicosia, Cyprus Museum C726; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLV: 3 (no. 85). Songbird. The

figurine is mold-made; she wears jewelry; the bird is held by its feet in the right hand against the torso. (367)

S.T.281 Female figurine holding a bird. Nicosia, Cyprus Museum C15; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLVII: 2 (no. 103). Songbird. The figurine is mold-made; she wears jewelry and a kalathos; the bird is held by its wings in the right hand against the torso. (382)

S.T.282 Female figurine holding a bird. Location Famagusta, Hadjiprodromou Collection/Unknown, unknown inventory number; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLV: 6 (no. 89). Songbird. The figurine is mold-made; the bird is held by its feet in the right hand against the torso. (371)

S.T.283 Female figurine holding a bird. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number/92; CA; Achna; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLVI: 1 (no. 92). Songbird. The figurine is mold-made; she is dressed in a "priestess" garb; the mantel is diagonal across body; she wears a kalathos and necklaces; the bird is held by wings in right hand against the torso. (373)

S.T.284 Female figurine holding a bird. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 762 (AR 276 MIP 762); CA; Achna; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLVI: 3 (no. 94). Songbird. The figurine is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (375)

S.T.285 Female figurine holding a bird. Nicosia, Cyprus Museum C122; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, p. Pl. XLVI: 4 (no. 98). Songbird. The figurine is mold-made; she wears jewelry and a kalathos; the bird is held by its wings in the right hand against the torso. (378)

S.T.286 Female figurine holding a bird. Glasgow, Glasgow Art Gallery and Museum 19.135; CA II; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, p. 182 (no. 100); Peltenburg 1991, 135-6. Songbird. The figurine is mold-made; she wears jewelry and a kalathos; the bird is held by its wings in the right hand against the torso. (380)

S.T.287 Female figurine holding a bird. Columbia, University of Missouri-Columbia Museum 70.157; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, p. 182; Astrom and Biers 1979, no. 85. Songbird. The figurine is mold-made; she wears jewelry and a kalathos; the bird is held by its wings in the right hand against the torso. (381)

S.T.288 Female figurine holding a bird. London, British Museum 1883,0106.8; CA II; Achna, Sanctuary of Artemis; from an Achna Workshop. *Biblio*: Karageorghis 1998, XLVI: 6 (no. 97). Songbird. The figurine is mold-made; she wears a kalathos and necklaces; the bird is held by wings in her right hand against her torso. (123)

S.T.289 Female figurine holding a bird. Copenhagen, National Museum of Denmark 9250; CA; Cyprus; from an Achna Workshop. *Biblio*: Riis, Moltesen, and Guldager 1989, p. 64, no.

114. Songbird. The figurine is mold-made; she wears a kalathos and necklaces; the bird is held by wings in her right hand against her torso. (246)

S.T.290 Female figurine holding a bird. Nicosia, Cyprus Museum C88; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLVII: 3 (no. 104). Songbird. The figurine is mold-made; she wears jewelry and a kalathos; the bird is held by its wings in the right hand against the torso. (383)

S.T.291 Female figurine holding a bird. Nicosia, Cyprus Museum C13; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLVII: 4 (no. 105). Songbird. The figurine is mold-made; she wears jewelry and a kalathos; the bird is held by its wings in the right hand against the torso. (384)

S.T.292 Female figurine holding a bird. Laon, Musée d'art et d'archéologie de Laon 37624; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLVII: 6 (no. 106). Songbird. The figurine is mold-made; she wears jewelry and a kalathos; the bird is held by its wings in the right hand against the torso. (385)

S.T.293 Female figurine holding a bird. Nicosia, Cyprus Museum C767; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLVII: 5 (no. 107). Songbird. The figurine is mold-made; she wears jewelry and a kalathos; the bird is held by its wings in the right hand against the torso. (386)

S.T.294 Female figurine holding a bird. Nicosia, Cyprus Museum C769; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, p. 183 (no. 108). Songbird. The figurine is mold-made; she wears jewelry and a kalathos; the bird is held by its wings in the right hand against the torso. (387)

S.T.295 Female figurine holding a bird. Birmingham, Birmingham Museum 1982 A 1505; CA; Cyprus; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, p. 167. Possible Songbird, because there is no published image of the figurine. J. Karageorghis states that it is mold-made with a diadem and necklace, the left arm is down by her side, the bird is in her right hand held against her body by its wings. (327)

S.T.296 Female figurine holding a bird. Nicosia, Cyprus Museum C976; CA; Cyprus; from an Arsos Workshop. *Biblio*: J. Karageorghis 1999, Pl. LXI: 6 (no. 42). Possible Songbird or Waterfowl. The figure is mold-made; she wears jewelry; the bird is held cradled in her left arm; pellets are added to the bird for eyes. (328)

S.T.297 Female figurine holding a bird. London, British Museum 1883.1-6.11; CA II; Achna; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLV: 4 (no. 86). Possible Songbird or Waterfowl, it could also be a chicken. The figure is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (368)

S.T.298 Female figurine holding a bird. London, British Museum 1883.1-6.12; CA II; Achna; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLV: 5 (no. 87). Possible

Songbird or Waterfowl, it could also be a chicken. The figure is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (369)

S.T.299 Female figurine holding a bird. London, British Museum 1883.0106.13 + 1883.0106.18; CA II; Achna, Sanctuary of Artemis; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, p. 178 (no. 88). Possible Songbird or Waterfowl, it could also be a chicken. The figure is mold-made; she wears jewelry; the bird is held by its wings in the right hand against the torso. (370)

S.T.300 Female figurine holding a bird. Nicosia, Cyprus Museum 1945/XI-21/2; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLVI: 5 (no.96). Possible Songbird or Waterfowl, it could also be a chicken. The figure is mold-made; she wears a kalanthos and jewelry; the bird is held by its wings in the right hand against the torso. (377)

S.T.301 Female figurine holding a bird. Nicosia, Cyprus Museum C765; CA; Cyprus; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLVII: 1 (no. 99). Possible Songbird or Waterfowl, it could also be a chicken. The figure is mold-made; she wears a kalanthos and jewelry; the bird is held by its wings in the right hand against the torso. (379)

S.T.302 Female figurine holding a bird. London, British Museum 1883.0106.16; CA II; Achna, Sanctuary of Artemis; from an Achna Workshop. *Biblio*: J. Karageorghis 1999, Pl. XLVI: 2 (no. 93). Possible Songbird or Waterfowl, it could also be a chicken. The figure is mold-made; she wears jewelry; part of her adornments hang below her hand and the bird is rendered in relief; the bird is held by its wings in the right hand against the torso; the bird's tail appears to be rendered with individual tail feathers, which may possibly indicate it is a chicken. (374)

S.T.303 Female figurine holding a bird. Berlin, Staatliche Museen zu Berlin Misc. 8015, 36; CA; Idalion, Temenos of Aphrodite; from an Idalion Workshop. *Biblio*: J. Karageorghis 1999, p. 156, cat. no. 6 (vii6). Possible Songbird, because there is no published image of the figurine. J. Karageorghis states that it is mold-made. (314)

S.T.304 Female figurine holding a bird. Birmingham, Birmingham Museum 1982 A 1496; CA; Cyprus; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 169, no. 50. Possible Songbird, because there is no published image of the figurine. J. Karageorghis states that it is mold-made, wears jewelry, the left hand is down by the thigh, and the bird is held by its wings in right hand against the body. (336)

S.T.305 Female figurine holding a bird. Nicosia, Cyprus Museum C275; CA; Lapithos; from a Lapithos Workshop. *Biblio*: J. Karageorghis 1999, p. 171, no. 63. Possible Songbird, because there is no published image of the figurine. J. Karageorghis states that it is mold-made, wears jewelry, the left hand is down by the thigh, and the bird is held by its wings in right hand against the body. (346)

S.T.306 Female figurine holding a bird. London, British Museum 1900,0903.12; CA II, ca. 600-550 BC; Cyprus; from Lapithos Workshop 1. *Biblio*: Burn et. al. 1903, A136. Songbird.

The figure is hand-made; she wears a plain turban; the right arm is raised into the air; the bird is held in the left hand with an open palm against the lower torso. (139)

S.T.307 Female figurine holding a bird. Nicosia, Cyprus Museum C 826; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIII: 9 (no. 26). Songbird. The figure is hand-made; she wears a plain turban; wears necklaces, and one necklace rests on the bird; the right arm is raised; the bird is held in the left arm cradled against the lower torso. (288)

S.T.308 Female figurine holding a bird. Limassol, Tsirides Collection, cat. no. 234; CA II, ca. 400 BC; from a Lapithos Workshop. *Biblio*: Karageorghis 2001b, p. 137-8. Songbird. The figure is hand-made; she wears a plain turban; the right arm is raised into the air; the bird is held in the left hand with an open palm against the lower torso. (241)

S.T.309 Female figurine holding a bird. Paris, Louvre AM 1581; CA II, ca. 600-550 BC; Lapithos; from a Lapithos Workshop. *Biblio*: Caubet and Yon 1988, no. 4. Songbird. The figure is hand-made; she wears a plain turban; the right arm is raised into the air; the bird is held in the left arm cradled against the lower torso. (267)

S.T.310 Female figurine holding a bird. Laon, Musée d'art et d'archéologie de Laon 37619; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIV: 3 (no. 30). Songbird. The figure is hand-made; she wears a plain turban; the right arm is raised; the bird is held in the left arm cradled against the chest. (292)

S.T.311 Female figurine holding a bird. Nicosia, Cyprus Museum C823; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIV: 2 (no. 29). Songbird. The figure is hand-made; she wears a plain turban; the right arm is raised; the bird is held in the left arm cradled against the lower torso. (291)

S.T.312 Female figurine holding a bird. Nicosia, Cyprus Museum C822; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIV: 6 (no. 33). Possible Songbird or Waterfowl. The figure is hand-made; she wears a plain turban; the right arm is raised; the bird is held in the left arm cradled against the lower torso. (295)

S.T.313 Female figurine holding a bird. Paris, Louvre AM 1602; CA II, ca. 600-550 BC; Lapithos; from a Lapithos Workshop. *Biblio*: Caubet and Yon 1988, no. 7. Songbird. The figure is hand-made; she wears a plain turban; the right arm is raised into the air; the bird is held in the left arm cradled against the lower torso. (268)

S.T.314 Female figurine holding a bird. Limassol, Tsirides Collection, cat. no. 235; CA II, ca. 400 BC; from a Lapithos Workshop. *Biblio*: Karageorghis 2001b, p. 138. Songbird. The figure is hand-made; she wears a plain turban; the right arm is raised into the air; the bird is held in the left hand with an open palm against the lower torso. (242)

S.T.315 Female figurine holding a bird. Nicosia, Cyprus Museum C783; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIV: 5 (no. 32). Songbird. The

figure is hand-made; she wears a plain turban; the right arm is raised; the bird is held in the left arm cradled against the chest. (294)

S.T.316 Female figurine holding a bird. Nicosia, Cyprus Museum C813; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIII: 11 (no. 27). Songbird. The figure is hand-made; she wears a plain turban; the right arm is raised; the bird is held in the left arm cradled against the lower torso. (289)

S.T.317 Female figurine holding a bird. Nicosia, Cyprus Museum B109a; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIV: 1 (no. 28). Songbird. The figure is hand-made; she wears a plain turban; the right arm is raised; the bird is held in the left arm cradled against the lower torso. (290)

S.T.318 Female figurine holding a bird. Nicosia, Cyprus Museum B104; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIV: 4 (no. 31). Songbird. The figure is hand-made; she wears a plain turban; the right arm is raised; the bird is held in the left arm cradled against the chest. (293)

S.T.319 Female figurine holding a bird. Nicosia, Cyprus Museum B 221; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIII: 10 (no. 25). Songbird. The figure is hand-made; she wears a plain turban; the right arm is raised; the bird is held in the left arm cradled against the chest. (287)

S.T.320 Female figurine holding a bird. New York, Metropolitan Museum 74.51.1715; CA II; Cyprus, said to be from a tomb at Idalion. *Biblio*: Myres 1914, no. 2050; Karageorghis 1998. Songbird. The figure is hand-made; she wears a plain turban; the right arm is raised slightly into the air; the bird is held in the left arm cradled against the chest. (25)

S.T.321 Female figurine holding a bird. Nicosia, Cyprus Museum C840; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXV: 7 (no. 42). Songbird. The figure is hand-made; she wears a plain turban; the left arm is raised; the bird is held in the right arm cradled against the chest. (299)

S.T.322 Female figurine holding a bird. Paris, Louvre AM 1601; CA II, ca. 600-550 BC; Lapithos; from a Lapithos Workshop. *Biblio*: Caubet and Yon 1988, no. 5. Songbird. The figure is hand-made; she wears a plain turban; the left arm is raised into the air; the bird is held in the right arm cradled against the lower torso. (266)

S.T.323 Female figurine holding a bird. Nicosia, Cyprus Museum B110; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIV: 7 (no. 34). Songbird. The figure is hand-made; she wears a plain turban; the left arm is raised; the bird is held in the right arm cradled against the chest. (296)

S.T.324 Female figurine holding a bird. Nicosia, Cyprus Museum C849; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIV: 9. Songbird. The figure is

hand-made; she wears a plain turban; the left arm is raised; the bird is held in the right arm cradled against the chest. (298)

S.T.325 Female figurine holding a bird. Nicosia, Cyprus Museum C825; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXIV: 8 (no. 35). Songbird. The figure is hand-made; she wears a plain turban; the left arm is raised; the bird is held in the right hand, grasped around the body, and held against the chest. (297)

S.T.326 Female figurine holding a bird. Nicosia, Cyprus Museum C839; CA; Cyprus; from a Lapithos Workshop. *Biblio*: Karageorghis 1998, Pl. XXVI: 5 (no. 49). Songbird. The figure is hand-made; she wears a plain turban; the left arm is raised; the bird is held in the right hand around its neck against the torso. (300)

S.T.327 Female figurine holding a bird. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 669 (AR 15 MIP 669); CA; Cyprus. *Biblio*: Sophocleous and Georghiou 1991, Pl. XVIII, no. 5. Songbird. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the chest. (215)

S.T.328 Female figurine holding a bird. Toronto, Royal Ontario Museum 925X56.41; CA II, ca. 550-500 BC; Cyprus. *Biblio*: Karageorghis 2003b, p. 96, no. 148. Songbird. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the chest. (245)

S.T.329 Female figurine holding a bird. Paris, Louvre MNB 113; CA II, ca. 600-550 BC; Idalion. *Biblio*: Caubet et. al. 1992, p. 368, no. 606. Songbird, and possibly a chicken. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (270)

S.T.330 Female figurine holding a bird. Paris, Louvre AM 1429 a; CA II, ca. 600-550 BC; Kition. *Biblio*: Caubet et. al. 1992, p. 368, no. 607. Songbird, and possibly a chicken. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (271)

S.T.331 Female figurine holding a bird. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 670; CA, 6th century – first half of 5th century BC; Kition Kamilarga. *Biblio*: Karageorghis 1998, Pl. XXXVIII: 4 (no. 16). Songbird. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (302)

S.T.332 Female figurine holding a bird. Nicosia, Cyprus Museum C196; CA; Cyprus. *Biblio*: Karageorghis 1998, Pl. XXXIX:8 (no. 22). Songbird. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (308)

S.T.333 Female figurine holding a bird. Vienna, Kunsthistorisches Museum V 2006; CA; Kition Kamilarga. *Biblio*: Bernhard-Walcher and Seipel 1999, p. 148, no. 62. Songbird. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (1)

S.T.334 Female figurine holding a bird. Oxford, Ashmolean Museum C308; CA; Kition Kamilarga. *Biblio*: Karageorghis 1998, Pl. XL: 1 (no. 26). Songbird. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (312)

S.T.335 Female figurine holding a bird. Nicosia, Cyprus Museum C419; CA; Lapithos. *Biblio*: Karageorghis 1998, Pl. XXXIX: 1 (no. 18). Songbird. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (304)

S.T.336 Female figurine holding a bird. Paris, Louvre AM 1585; CA II, ca. 600-550 BC; Lapithos. *Biblio*: Caubet et. al. 1992, p. 371, no. 611. Songbird, and possibly a chicken. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (273)

S.T.337 Female figurine holding a bird. Nicosia, Cyprus Museum B93; CA; Cyprus. *Biblio*: Karageorghis 1998, Pl. XXXIX: 4 (no. 21). Songbird, possibly a chicken. The face is mold-made and the body is wheel-made; the bird is held cradled in the left arm against the breast. (307)

S.T.338 Female figurine holding a bird. Nicosia, Cyprus Museum B51; CA; Cyprus. *Biblio*: Karageorghis 1998, Pl. XXXIX: 3 (no. 20). Songbird. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (306)

S.T.339 Female figurine holding a bird. London, British Museum 1905,1019.8; CA; Kition. *Biblio*: Fourrier 2007; J. Karageorghis 1999. Songbird. The face is mold-made and the body is wheel-made; the hair is rendered in tendrils around the face; the bird is held cradled in both arms against the chest. (223)

S.T.340 Female figurine holding a bird. Brussels, Royal Museum A 1206; CA II; Larnaca. *Biblio*: Lauffineur and Vandenabeele 1990, Pl. X: 2, no. 155. Possible Songbird, possibly a chicken. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (256)

S.T.341 Female figurine holding a bird. Nicosia, Cyprus Museum C418; CA I; Cyprus. *Biblio*: Flourentzos 1997, p. 72; Karageorghis 1998. Possible Songbird or Waterfowl. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms (her right arm near the bird's head and her left arm near the bird's feet) against the breast. (238)

S.T.342 Female figurine holding a bird. Nicosia, Cyprus Museum C194; CA; Lapithos. *Biblio*: Karageorghis 1998, Pl. XXXIX: 5 (no. 23). Possible Songbird or Waterfowl. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (309)

S.T.343 Female figurine holding a bird. Brussels, Royal Museum A 1204; CA II; Larnaca. *Biblio*: Lauffineur and Vandenabeele 1990, Pl. X: 5, no. 159. Possible Songbird, possibly a

chicken. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (260)

S.T.344 Female figurine holding a bird. Nicosia, Cyprus Museum C422; CA; Cyprus. *Biblio*: Karageorghis 1998, Pl. XXXIX: 2 (no. 17). Possible Songbird or Waterfowl. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (303)

S.T.345 Female figurine holding a bird. Birmingham, Birmingham Museum A1522-1982; CA; Cyprus. *Biblio*: Karageorghis 1998, Pl. XXXVII: 8 (no. 10). Possible Songbird or Waterfowl. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (301)

S.T.346 Female figurine holding a bird. Nicosia, Cyprus Museum C241; CA; Cyprus. *Biblio*: Karageorghis 1998, Pl. XXXVIII: 6 (no. 19). Possible Songbird or Waterfowl. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (305)

S.T.347 Female figurine holding a bird. Nicosia, Cyprus Museum C179; CA; Cyprus. *Biblio*: Karageorghis 1998, Pl. XXXIX: 7 (no. 24). Possible Songbird or Waterfowl. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (310)

S.T.348 Female figurine holding a bird. Brussels, Royal Museum A 1205; CA II; Larnaca. *Biblio*: Lauffineur and Vandenabeele 1990, Pl. X: 3, no.157. Possible Songbird or Waterfowl. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (258)

S.T.349 Female figurine holding a bird. Nicosia, Cyprus Museum C216; CA; Cyprus. *Biblio*: Karageorghis 1998, Pl. XXXVII: 5 (no. 3). Possible Songbird or Waterfowl. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms (her right hand is by the tail and her left hand is by its feet) against the breast. (313)

S.T.350 Female figurine holding a bird. Paris, Bibliothèque Nationale de France BNF H 1057; CA; Kition; from a workshop of Kition-Kamelarga. *Biblio*: Bibliothèque Nationale de France 1994, p. 56, no. 36. Possible Songbird or Waterfowl, possibly a chicken. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (225)

S.T.351 Female figurine holding a bird. Paris, Louvre AM 1429 b; CA, ca. 6th century BC; Kition Kamelarga, terracotta votive deposit. *Biblio*: Yon 2006, p. 102. Caubet et al. 1992, p. 369, no. 608. Possible Songbird or Waterfowl. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (216)

S.T.352 Female figurine holding a bird. Nicosia, Cyprus Museum C70; CA; Cyprus. *Biblio*: Karageorghis 1998, Pl. XXXIX: 6 (no. 25). Possible Songbird or Waterfowl. The face is

mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (311)

S.T.353 Female figurine holding a bird. Paris, Bibliothèque Nationale de France BNF H 1056; CA; Kition, from at workshop of Kition-Kamelarga. *Biblio*: Bibliothèque Nationale de France 1994, p. 56, no. 37. Possible Songbird or Waterfowl, possibly a chicken. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (226)

S.T.354 Female figurine holding a bird. London, British Museum 1900,0903.11; CA II; Lapithos, Embros Temnon (cave site). *Biblio*: Karageorghis 1998, Pl. XXXVII: 2. Possible Songbird or Waterfowl, possibly a chicken. The face is mold-made and the body is wheel-made; the bird is held cradled in both arms against the breast. (129)

S.T.355 Female figurine holding a bird. Paris, Louvre AM 1431; CA II, ca. 600-500 BC; Kition. *Biblio*: Caubet et. al. 1992, p. 270, no. 609. Possible Waterfowl. The body may either be hand-made or wheel-made; the figure's head and legs are missing; the bird appears as if it is slipping through the arms and being held by its neck. (272)

S.T.356 Female figurine holding a bird. Paris, Louvre MNB 116; CA II – CC I; Cyprus. *Biblio*: Caubet et. al. 1992, cat. no. 610. Possible Songbird or Waterfowl because no published image of figurine. Only the bust remains. (274)

Birds with humans: Males

S.T.357 Male figurine holding a bird. Limassol, Limassol Museum 101/3; CA; Limassol-Komissariato, from within the sanctuary. *Biblio*: Karageorghis 1977b, Pl. XIX, 10 (101/3). Songbird. The body is wheel-made and the face is hand-made; the figure wears a cap and beard; male gentiles are plastically rendered; both arms are down along the body; the right arm holds a bird by its wings against the thigh. (21)

S.T.358 Male figurine holding a bird. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation AR 40 MIP 201; CA; Cyprus. *Biblio*: Karageorghis 2002b, p. 203, no. 196. Songbird. The body is wheel-made and the face is mold-made; the figure wears a cap and beard; the bird is held cradled in both arms against the breast. (200)

S.T.359 Male figurine holding a bird. Nicosia, Cyprus Museum B17; CA; Cyprus. *Biblio*: Karageorghis 1995, Pl. XXII, no 3 (cat no. I(viii)12). Songbird. The body is wheel-made and the face is hand-made by pinching clay; he wears a cap; the bird is held cradled in both arms against the breast. (285)

S.T.360 Male figurine holding a bird. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 200; CA; Cyprus. *Biblio*: Karageorghis 2002b, p. 205, no. 200. Possible Songbird or Waterfowl. The body is wheel-made and the face is hand-made by pinching clay to render facial features; he wears a cap; the bird is held cradled in both arms against the breast. (221)

S.T.361 Male figurine holding a bird. Oxford, Pitt Rivers Museum, University of Oxford 1921.54.4; CA I, ca. 750-600 BC; Cyprus. *Biblio*: Karageorghis 2009, p. 77, cat. no. 71. Possible Songbird or Waterfowl. The body is wheel-made and the face is hand-made by pinching clay to render facial features; he wears a cap; the bird is held cradled in both arms against the breast. (239)

S.T.362 Male figurine holding a bird. Brussels, Royal Museum A 1213; CA II; Larnaca. *Biblio*: Lauffineur and Vandenabeele 1990, Pl. X: 4, no. 158. Possible Songbird or Waterfowl, possibly a chicken. The body is wheel-made and the face is mold-made; a beard is added; he wears a cap; the bird is held cradled in both arms against the breast. (259)

S.T.363 Male figurine holding a bird. Stockholm, Medelhavsmuseet 1763+1845; CA, ca. 650-550 BC; Ayia Irini, within the sanctuary. *Biblio*: Karageorghis 1993b, Pl. VI, no 4 and 5 (cat no. 25). Possible Songbird or Waterfowl. A large-medium size terracotta sculpture (Gjerstad's Styles IIA); the male wears a beard and probably a helmet; the right arm is down; the left arm is bent up towards the chest clutching the bird against his chest; the bird's head, wings, and legs are missing. (284)

S.T.364 Male figurine with bird on shoulder. Nicosia, Cyprus Museum 1953/XII-30/6k; CA; Kalo Khorio Klirou-Zithkionas. *Biblio*: Karageorghis 1995, Pl. XXIV: 3 (cat no 33). Possible Songbird or Bird of Prey. The male's body is solid with a cylindrical splaying base; the figure's arms are missing; he wears a cap; on the left shoulder sits a bird with open wings, and the bird's head is missing. Since the bird is not grasped in hand, the bird most likely is meant to represent a pet/trained avian or a tamed raptor sacred to a deity (suggesting that the male may also be meant to represent a deity). (286)

Birds with humans: Figures

S.T.365 Figure holding a bird. Dublin, University of College Dublin UCS 95; CA II; Cyprus. *Biblio*: Souyoudzoglou-Haywood 2004, p. 113, 207. Songbird. Wheel-made body and mold-made face; appears to be wearing a conical cap; the bird is cradled in both arms against the breast. (278)

S.T.366 Figure holding a bird. Nicosia, Cyprus Museum OR 255, General register no. 1006; CA; Idalion, in the temenos, Hellenistic layer near wall of temple, ET NW 3, Locus 021. *Biblio*: Unpublished; Gaber *Forthcoming Publication*, cat. no. OR 255. Possible Waterfowl. The figure is hand-made in the snowman technique; missing head and lower body; bird is cradled in both arms against chest. (393)

S.T.367 Figure holding a bird. Brussels, Royal Museum A 1203; CA II; Larnaca. *Biblio*: Verhoogen 1956, p. 16, fig. 8. Possible Songbird, Waterfowl, or Bird of Prey.

S.T.368 Terracotta hand holding a bird. Moscow, Pushkin State Museum of Moscow, I 1a6450; CA; Cyprus. *Biblio*: Karageorghis 2005, p. 69, no. P 21. Songbird. The bird is held in

the right hand; the bird is grasped by its neck with the thumb and index finger with the wings in the hand. (253)

S.T.369 Terracotta hand holding a bird. Limassol area, Limassol Museum or Kourion Museum VTC 971; CA, ca. 500 BC; Kourion, K82 Kd3 (bault 005) (north of the Archaic Precinct Votive Deposit). *Biblio*: Buitron-Oliver 1996, p. 132, cat. no. 2716. Possible Songbird or Waterfowl because no image in publication. Buitron-Oliver states that the figurine is solid and handmade. (210)

Birds with humans: Other

S.T.370 Human in dovecoat with birds. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation (?), no inventory number; CA; Idalion, said to be found at the foot of an altar in the Temple to Aphrodite. *Biblio*: KBH, Pl. XXXVIII; SCE IV.2, p. 171. Songbirds. A human figure stands in the doorway of a dovecoat; the dovecoat has holes (or nesting places) in the upper portion of the structure; the birds are created in relief on the sides and upper part of the structure. (209)

S.T.371 Humans around a dovecoat with birds. Paris, Louvre AO 22221; CA; Idalion. *Biblio*: Caubet et. al. 1992, p. 154, no. 202. Songbirds. The composition is damaged in places; four people are surround a dovecote; three figures have their arms out to their sides and are wearing headgear; one figure is playing a lyre in front of a vessel on the ground, and his head is missing; holes (or nesting places) are created in the upper portion of the structure; birds stick their heads out of some of the holes; the composition may portray a cultic scene or ritual. (261)

S.T.372 Male figurine riding a bird with four legs. London, British Museum 1876,0909.96; CG – CA; Cyprus. *Biblio*: Karageorghis 1995. Possible Waterfowl or Mythical Bird, possibly a swan. A male in a conical cap is riding on back of large bird with four legs; beak and one wing are lost. (120)

S.T.373 Human headed bird figurine. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 207 (AR 48 MIP 218); CA. *Biblio*: Karageorghis 2002b, pg. 209, no. 207. Possible songbird or waterfowl, or possible siren. A loop handle extends from the back to the neck; the ears, nose, and chin are rendered plastically. (252)

Metal

Figurines

S.M.374 Bronze statuette of a bird. New York, Metropolitan Museum of Art 74.51.5571; CA, ca. 8th – 5th centuries BC; Cyprus. *Biblio*: Myres 1914, no. 4765. Bird of Prey. The figurine may be part of tripod or vase because of the hole in lower body; mold made and hollow; glass eye. (20)

S.M.375 Bronze bird head mounting. Nicosia, Cyprus Museum (?) 1160, 108.0; CA II, ca. 475 BC; Idalion, east, R6. *Biblio*: SCE II Pl. CLXXIX. Bird of Prey. The bronze mounting is in the shape of a bird's head, which is surmounted by a loop from the neck. (203)

S.M.376 Bronze lamp with birds. Original in Nicosia, Cyprus Museum 459; 116.8, Copy in Stockholm, Medelhavsmuseet I. 0459; CA II, ca. 475 BC; Idalion, southern area, near L, 6C. *Biblio*: SCE II Pl. CLXXIX. Two Possible Songbirds or Waterfowl, possibly a chicken. Two small loops are on top of the lamp for hanging; it has a flat base, a long nozzle, and narrow and concave sides; on the rim on each side of the nozzle are two facing birds. (202)

Other

S.M.377 Bronze dipper with bird head. London, British Museum 1894,1101.233; CA II, ca. 600 – 500 BC; Amathus, Tomb 84, Site E. *Biblio*: SCE IV.2, p. 152, fig. 29, 5. Waterfowl, duck-like, and may be an Avocet. (142)

S.M.378 Silver spoon with bird head. London, British Museum 1872,0816.99; CA II, ca.600 – 500 BC; Cyprus, may be from Idalion or Paphos. *Biblio*: Masson 1983, no. 219, p. 245-6, Pl. XXXVII, 3. Possible Songbird or Waterfowl. The handle is the neck of the bird, and the end of the spoon is in the shape of a bird's head; a Cypro-Syllabic inscription is incised on the handle that states that it is dedicated to the goddess of Golgoi. (144)

S.M.379 Silver ring with bird engraved. Unknown Location, T. 10, no. 84; CA II, ca. 5th century BC; Salamis-Cellarka, Tomb 10, from a mixed in pile of bones on side of chamber. *Biblio*: *Salamis Necropolis* II, Pl. LXV, no. 84. Possible Waterfowl. The ring is a plain hoop with a leaf-shaped bezel; the bird is engraved facing left between two crosses; a dotted border. (220)

S.M.380 Silver Bowl. New York, Metropolitan Museum of Art 74.51.4552; CA II, ca. early 6th century BC; Cyprus, made in Cyprus. *Biblio*: Myres 1914, no. 4552. Waterfowl, and perhaps a Bird of Prey. The outer frieze mainly shows Egyptianizing motifs with sphinxes, griffins, lotuses, hawks, winged snakes, a sphinx holding an ankh, and plants; below the waterfowl with its wings out away from its body, a Cypriot syllabic inscription reads: "I am the bowl of Epiorwos, son of Dies."(22)

S.M.381 Gold earring representing a bird. New York, Metropolitan Museum of Art 74.51.3252; CA II, ca. 6th century BC; Cyprus. *Biblio*: Myres 1914, no. 3252; SCE IV.2. Possible Bird of Prey. Cloisonné earring with bird pendant. (208)

Semi-precious Stone

S.Sp.382 Black steatite scarab. London, British Museum 1894,1101.398; CA; Amathus, Tomb A286, Site D; made in Cyprus or Phoenicia. *Biblio*: *Amathonte* III, p. 156, no. 41. Waterfowl, or possibly an ostrich. The scarab is perforated longitudinally for suspension; two birds flank a column; figures are deeply cut. (133)

S.Sp.383 Black steatite scarab. London, British Museum 1894,1101.411; CA; Amathus, Tomb 242, Site E. *Biblio*: Reyes 2001, no. 46, p. 55, fig. 69. Possible Bird of Prey or Songbird. Two men are in a chariot being drawn by a horse; a bird flies above the horse's reigns. (126)

S.Sp.384 Banded agate scarab. London, British Museum 1900,0521.4; CA; Amathus, from an unknown tomb; made in Cyprus or Phoenicia. *Biblio*: Reyes 2001, no. 245, p. 113, fig. 260. Bird of Prey. The scarab is perforated for suspension; scene depicts a bird standing on an omphalos; a uraeus is set to the right. (131)

S.Sp.385 Chlorite scaraboid. London, British Museum 1889,1110.1; CA; Cyprus. *Biblio*: Reyes 2001, no. 9, p. 38 and fig. 34. Possible Bird of Prey and Songbirds. The scaraboid is in the shape of a head; engraved on the base are three birds. (122)

S.Sp.386 Grey silicate cylinder seal. Larnaca, Larnaca Museum 508; CA- CC I; Kition, Bothros I, Area II, Floor 2 (against exterior of T 1). *Biblio*: Karageorghis 1999b, LXIX. Possible Waterfowl or Bird of Prey. The cylinder seal has a secondary carving; a bird stands on the back of a lion and a bird is in flight; a man fights a lion. (4)

S.Sp.387 Sard bird-head pendant or bead. London, British Museum 1894,1101.367; CA – CC; Amathus, Tomb 114, Site E. *Biblio*: Murray, Smith and Walters 1900, p.121. Bird of Prey. The pupils are drilled on each side, but not completely through the bead; the hole drilled behind the beak may be for suspension; stone is polished and drilled; the bird has a pointed beak. (124)

Faience

S.F.388 Faience Scarab. London, British Museum 1894,1101.352; CA; Amathus, Tomb A198, Site E.; made in Cyprus or Phoenicia. *Biblio*: *Amathonte* III, p. 148, no. 16. Possible Songbird, Waterfowl, Bird of Prey, or Mythical birds. The scarab is perforated for suspension; the goddess Maat is seated with a plume on her head and flanked by birds. (132)

White Paste

S.WP.389 White paste bird pendant. Location Unknown, 2625; CA I; Ayia Irini, Q 7, 95.0. *Biblio*: *SCE* II; *SCE* IV.2, pg. 173, 26, Pl. CCXLI. Possible Songbird, Waterfowl, or Bird of Prey. A hole goes through the head of the bird and indicates an eye; the lower body and wings are missing. (211)

Appendix C: **Catalog: Cypro-Archaic Bird-Decorated Vases**

Vase Catalog: The vases are grouped alphabetically according to their shape (amphora, askos, bowl, etc.), and within each shape grouping the vessels are further subdivided alphabetically by their ware types (Bichrome, Bichrome Red, etc.). The objects are numbered from 1 upward. Within the two subdivisions, the bird types are listed together - the songbirds are listed together, the waterfowl are listed together, the birds of prey are listed together, and the tentatively identified types are grouped together. When listing the bird types, the vases are listed in descending order in relation to how many birds are on a vase.

The information in each entry is as follows: descriptive title; museum or present location, inventory number; approximate date; provenance (if known); workshop (if known); most common bibliography (abbreviated *Biblio.*); number of birds and their type(s); location of bird on vessel; brief description of imagery.

Abbreviations:

V. = Vase		
<i>Shape:</i> A. = Amphora	Ask. = Askos	B. = Bowl
C. = Cup/footed bowl	J. = Jug	Jb. = Barrel Jug (Jug, barrel)
Jp. = Jug with plastic attachment		K. = Krater
L. = Lekythos	M. = Model	P. = Plate
S. = Skyphoi		
<i>Ware:</i> Bch. = Bichrome	BR. = Bichrome Red	BoR. = Black-on-Red
WP. = White Painted		

Amphorae

Bichrome III

V.A.1 Bichrome III Amphora. Nicosia, Cyprus Museum CS.1687; CG III – CA II; Sinda, Famagusta Area. *Biblio:* Karageorghis and des Gagniers 1979, p. 40, SXVI.2. Four Waterfowl. Birds located on the neck of the vessel. The birds are contained within a rectangular frame and two face towards each other on each side of the neck; teardrop shaped bodies; in a panel on the body of the vessel is a lion in a rectangular frame, and two diamonds with a checkerboard pattern are in another frame. (301)

V.A.2 Bichrome III Amphora. Nicosia, Cyprus Museum B 15; CG III – CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.d.2. Two Waterfowl. Birds located on the shoulder of the vessel. Each bird is contained within a rectangular frame on each side of the vessel; teardrop shaped bodies. (50)

V.A.3 Bichrome III Amphora. Nicosia, Cyprus Museum B 334; CG III – CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.d.1.bis. One possible Songbird or Waterfowl. Bird located on the body of vessel. The bird is contained in a rectangular frame; half-circle shaped body. (49)

Bichrome IV

V.A.4 Bichrome IV Amphora. Nicosia, Cyprus Museum CS 1600; CA; from Lythrangomi. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.9. Four Songbirds. Birds located on the neck of the vessel (only neck remains). A Nilotic scene with lotus, worms, and waves is painted in a frieze on the neck of the vessel; lotus are between each bird. (178)

V.A.5 Bichrome IV Amphora. Limassol, Limassol Museum 511/11; CA; Amathus, Tomb 140. *Biblio*: Karageorghis and des Gagniers 1979, p. 125, SXXV.c.4. Four Songbirds, cocks and hens. Birds located on the body of the vessel. The birds are contained in a rectangular panel, two on each side of the vessel; all birds have a wattle, but only one on each side has a comb; a flower is painted in front of one of the birds without a comb; the birds on each side face towards each other and flank an elaborate design with cross hatching and checkered patterns. (330)

V.A.6 Bichrome IV Amphora. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 153; CG III – CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.d.9; Karageorghis 1985, p. 162-3, no. 153. Four Waterfowl, Anatidae. Birds located on the body of the vessel. Each bird is in a rectangular frame; almond shaped bodies; diamonds with checkboard patterns are located on body in rectangular frames. (57)

V.A.7 Bichrome IV Amphora. Unknown Location i.1535; CA II; Idalion, Square G-H; 6-7, ritual deposit on Western Acropolis. *Biblio*: SCE II, Pl. CLXVII. Three Waterfowl. Birds located on the body of the vessel. Birds are painted in a frieze between the handles; almond shaped bodies with vertical lines inside the body. (294)

V.A.8 Bichrome IV Amphora. Nicosia, Cyprus Museum 1954/III-5/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.3. Two Waterfowl. Birds located on the upper body of the vessel. Birds flank a plant with exposed roots; almond shaped bodies; swastikas and chevrons accompany the birds. (70)

V.A.9 Bichrome IV Amphora. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 163; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.d.7; Karageorghis 1985, p. 172-173, cat. no. 163. Two Waterfowl, Anatidae. Birds located on the neck of the vessel. The birds are contained in a rectangular frame; almond shaped body; swastikas painted in front of the bird. (55)

V.A.10 Bichrome IV Amphora. Nicosia, Cyprus Museum 1959/XII-21/1; CA; from the Famagusta area. *Biblio*: Karageorghis and des Gagniers 1974, XVIII.5, p. 203; Benson 1979, p. 133. One Waterfowl. Bird located on the neck of the vessel. Two swastikas flank the bird; almond shaped body; two deer and three swastikas on the body of the vessel; attributed to the Cesnola Group II. (241)

V.A.11 Bichrome IV Amphora. Unknown Location, Hadjiprodromou Collection, unknown inventory number; CA; Sinda (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 90, SXXIV.15. One Waterfowl. Bird located on the upper body of the vessel.

The bird has a swastika painted in front of its beak; teardrop shaped body; a fish is painted in front of the bird; rosettes are painted on the neck of the vessel. (304)

V.A.12 Bichrome IV Amphora. Nicosia, Cyprus Museum CS.1867; CA; Sha (Nicosia area). *Biblio*: Karageorghis and des Gagniers 1979, p. 129, SXXV.e.1. Four possible Songbirds or Waterfowl. Birds located on the upper body of the vessel. The birds flank a palm with columns of chevron arrows behind them; almond shaped bodies. (333)

V.A.13 Bichrome IV Amphora. Unknown Location i.616; CA II; Idalion, Deposit, period 6A.I. *Biblio*: SCE II, Pl. CLXVIII. Two possible Songbirds or Waterfowl. Birds located on the upper body of the vessel. The birds flank a stylized lotus in a frieze; almond shaped bodies. (295)

V.A.14 Bichrome IV Amphora. Paris, Louvre AM 681; CA; from Aradippo. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.13. Two possible Songbirds or Waterfowl. Birds located on the upper body of the vessel. One bird is painted on each side of the vessel above a set of concentric lines around the body of the vessel; swastikas accompany the birds; almond shaped bodies. (126)

V.A.15 Bichrome IV Amphora. Famagusta, Famagusta Regional Museum 865/11; CA; from Triкомо, Famagusta. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.6.b, p. 21. Three birds; one possible Bird of Prey, one possible Songbird, and one possible Waterfowl. Birds located on the upper body of the vessel. A horse and a human in a helmet are painted on the body; a bird is located above the horse (possible Bird of Prey), another bird is below the horse (possible Songbird), and a third bird is in front of the horse (possible Waterfowl); almond shaped bodies. (214)

Bichrome IV-V

V.A.16 Bichrome IV-V Amphora. Limassol, Limassol Museum g/a/bichr.17; CA; Amathus, Grotto. *Biblio*: Fourrier and Hermary 2006, Fig. 441. Three possible Waterfowl. Birds located on the body of the vessel. The birds are contained within a frieze running around the vessel; almond shaped bodies; in another frieze, below the birds, is a lotus design. (298)

Bichrome V

V.A.17 Bichrome V Amphora. Nicosia, N. Michaelides Collection, no inventory number; CA II. *Biblio*: Karageorghis and des Gagniers 1979, p. 164, SXXV.h.3. Six Songbirds. Birds located on the upper body of the vessel. The birds are painted in a frieze running around the vessel; three birds are painted on a side; the birds have dots on their bodies to suggest feather patterning; the tails and wings are undulated to give a sense of the layers of feathers; rosettes are painted on the neck of the vessel. (364)

V.A.18 Bichrome V Amphora. London, British Museum 1894,1101.475; CA II; Amathus, Site D, Tomb 129. *Biblio*: Karageorghis and des Gagniers 1974, Amathus Style 13. Three Songbirds. Birds located on the body of the vessel. The birds are in a tree while humans (one playing the double flute) recline; possible symposium scene. (236)

V.A.19 Bichrome V Amphora. Nicosia, Cyprus Museum 1952/XII-27/1; CA II; Amathus. *Biblio:* Karageorghis and des Gagniers 1974, 9 Amathus Style, p. 512. Two Songbirds, cocks. Birds located on the body of the vessel. The birds are contained in a rectangular panel on each side of the vessel; waddles and crests are depicted on the birds, as well as an arching tail. (242)

V.A.20 Bichrome V Amphora. Polis, Local Museum of Marion and Arsinoe MMA 73 (Formerly Nicosia, Cyprus Museum 1961/XII-15/2); CA I; said to be from Polis. *Biblio:* Karageorghis and des Gagniers 1974, XXV.h.17; Childs et. al. 2012, p. 80, no. 19. Eight Waterfowl. Birds located on the upper body of the vessel. Three birds are taller than the rest of the birds; each tall bird is in its own rectangular frame; one tall bird is accompanied by one bird, and the other two tall birds accompanied by three small birds; the two tall birds which are accompanied by three smaller birds have dots painted within their bodies; oval shaped bodies; a plant or tree motif accompanies the birds. (186)

V.A.21 Bichrome V Amphora. Nicosia, Cyprus Museum B 333; CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.i.7.b, p. 127. Three Waterfowl. Birds located on the upper body of the vessel. On each side of the vessel sphinxes confront each other with a composite flower motif between them; a bird is above the right sphinxes' tails on each side of the vessel, and the third bird is in front of the right-hand side sphinx; almond shaped bodies. (216)

V.A.22 Bichrome V Amphora. London, British Museum C 840; CA II; from the Karpas area. *Biblio:* Karageorghis and des Gagniers 1974, XXV.i.5.q, p. 89. One Waterfowl. Bird located on the upper body of the vessel. A set of confronting humans and a set of confronting sphinxes on body; lotus and fish motifs present on vessel; almond shaped bodies. (211)

V.A.23 Bichrome V Amphora. Oxford, Ashmolean 1954.496; CA II; Al Mina. *Biblio:* Karageorghis and des Gagniers 1974, XXV.i.9.a, p. 195. One possible Songbird. Bird located on the upper body of the vessel, by the handle (only a small fragment of the amphora remains). An image of goat is located under the handle; the bird may be drawn below a larger bird, but difficult to determine from the state of the sherd; rounded shaped body. (220)

V.A.24 Bichrome V Amphora. Nicosia, Kolokassides Collection, no inventory number; CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXIV.a.29, p. 254. One possible Waterfowl. Bird located on the neck of the vessel. The bird is part of the frieze on the neck of the vessel; oval shaped body; the frieze on the neck also depicts 11 pouring vessels; images of fish are in a frieze on the upper body of the vessel. (240)

V.A.25 Bichrome V Amphora. Nicosia, Cyprus Museum B 22; CA II; Amathus. *Biblio:* Karageorghis and des Gagniers 1974, 10 Amathus Style, p. 513. One possible Songbird, Waterfowl, or Bird of Prey. Bird located on the body of the vessel. The bird is contained in a rectangular panel; rounded shaped body; a plant motif is painted in the frame with the bird; in a rectangular frame on the opposite side of a vessel from the bird, a lotus is painted. (243)

Bichrome Red II

V.A.26 Bichrome Red II Amphora. Munich, Antikensammlungen Vas. 8068 (KM 2500); CA II. *Biblio*: Karageorghis and des Gagniers 1974, XXV.d.19. Six Waterfowl. Birds located on the neck of the vessel. Three birds are painted on each side of the vessel, separated by the handles; each bird is in a rectangular frame with a lotus extending from each's back; almond shaped bodies. (66)

Black-on-Red I (III)

V.A.27 Black-on-Red I (III) Amphora (barrel amphora). Nicosia, A. Kameri Collection, no inventory number; CG II – CA I. *Biblio*: Karageorghis and des Gagniers 1979, p. 168, SXXV.i.7. Two possible Songbirds or Waterfowl. Birds located on the upper body of the vessel. One bird has a worm motif (a squiggly line) vertically painted in front of its beak; almond shaped bodies. (366)

White Painted III

V.A.28 White Painted III Amphora. Nicosia, Cyprus Museum B 2006; CG II – CA II. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.1.a, p. 142. One Songbird. Bird located on the upper body. The bird confronts a triangle with a lion on the opposite side of the triangle; on the other side of the vessel, two lions flank a triangle; plant/branch motifs are drawn behind the three lions; chevrons extend from the beak of the bird vertically down towards its feet; almond shaped body. (190)

V.A.29 White Painted III Amphora. Nicosia, Cyprus Museum 1970/VI-24/1; CGII-CAII. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.b, p. 31. One possible Waterfowl. Bird located on the upper body of the vessel. A human is hunting the bird with a bow and arrow; the bird beings to fly off to the right as the man stands with his bow drawn. (197)

White Painted IV

V.A.30 White Painted IV Amphora. Polis, Local Museum of Marion and Arsinoe 1957/X-30/3a; CG III – CA II; Marion. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.10.d, p. 267. Four Waterfowl, wader. Birds located on the body and neck of vessel. A bird is located on the body of the vessel on each side; one bird painted on one side of the neck is flanked by two fish; a fourth bird, also located on the neck, is flanked by two fish, but this bird grasps the tail of the fish and pecks the fish's back. (224)

V.A.31 White Painted IV Amphora. London, British Museum 1896,0201.397; CA I, ca. 750-600 BC; Kourion, Tomb 24. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.3. One possible Waterfowl. Bird located on the upper body of the vessel. The bird is painted with four legs and two small wings above the back; almond shaped body. (119)

V.A.32 White Painted IV Amphora. Nicosia, Cyprus Museum CHRR 323 (T.14/1); CA I; Kourion. *Biblio*: Flourentzos 1997, p. 50, no. 33. Two possible Songbirds. Birds located on the neck of the vessel. The birds flank a tree or plant motif; almond shaped bodies. (287)

White Painted V

V.A.33 White Painted V Amphora. Nicosia, Cyprus Museum 1967/XI-22/41; CA II. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.23. Two possible Songbirds, Waterfowl, or Birds of Prey. Birds located on the neck of vessel. The birds have a hump on their backs representing wings; they flank a plant or palm motif. (90)

Askoi

Black-on-Red II

V.Ask.34 Black-on-Red II Askos. London, British Museum 1910,0620.23; CA I, ca. 700-600 BC; Tamassos, unknown tomb, Necropolis II. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.13; Buchholz 2010, 402, Abb.218.a. One possible Songbird, Waterfowl, or Bird of Prey. Bird located on the body of the vessel. The bird's neck is extended upward and its plumage is depicted upward and away from the body. (22)

Bowls

Bichrome IV

V.B.35 Bichrome IV Bowl. Nicosia, Cyprus Museum 1968/V-30/249; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.d.13. Two Waterfowl. Birds located on the body of the vessel. The birds are each contained within a rectangular frame; one bird has a plant motif painted in front of it; another bird is painted from an aerial perspective showing the wings off to the sides of the body; almond shaped bodies. (61)

Bichrome V

V.B.36 Bichrome V Bowl. Nicosia, Cyprus Museum B 1407; CA II. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.r, p. 93. One Waterfowl. Bird located on the interior of the bowl. The bird is held in the left hand of a female figure who stands facing a tall lotus; at least 10 humans are depicted on the interior of the bowl who are most likely in a procession; human and sphinxes are depicted on the exterior; rosettes are painted on the interior and exterior of the bowl. (212)

Cup/footed bowl

Bichrome III

V.C.37 Bichrome III Cup/footed bowl. Cambridge, Fitzwilliam Museum 53.1892; CG III – CA I; Tamassos. *Biblio*: Karageorghis and des Gagniers 1974, XXV.a.15; Benson 1979, p.

133. Four Waterfowl. Birds located on body of bowl. Each bird is contained in a rectangular frame, and two birds are on each side; oval shaped bodies; swastikas are located in some rectangular frames. (15)

V.C.38 Bichrome III Cup/footed bowl. Unknown Location, Hadjiprodromou Collection, no inventory number; CG III – CA II; Ayios Theodoros (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 96, SXXV.a.3. Two Waterfowl, Anatidae. Birds located on the body of the vessel. The birds are contained in a rectangular frame, one on each side of the vessel; almond shaped bodies; almond shaped bodies; the one bird has spikes on top of its head to represent a bird's crest of feathers. (307)

V.C.39 Bichrome III Cup/footed bowl. Unknown Location, Hadjiprodromou Collection, no inventory number; CG III – CA II; Ayios Theodoros (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 94, SXXV.a.1. Two Waterfowl, Anatidae. Birds located on the body of the vessel. The birds are contained in a rectangular frame, one on each side of the vessel; almond shaped bodies; their legs are not drawn, but rather indicated by series of thin lines extending from underneath the bird as if one can only see the flippers. (305)

V.C.40 Bichrome III Cup/footed bowl. Oxford, Ashmolean Museum 1961.413; CG III – CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.a.8; Brown and Catling 1975, p. 40, Pl. XV, a; Benson 1979, p. 134; Vacek 2012, fig. 15.4, p. 233. Two waterfowl, Anatidae. Birds located on the body of bowl. Each bird is contained in a rectangular frame, and one bird is on each side; almond shaped bodies; attributed to the London Institute Painter. (8)

V.C.41 Bichrome III Cup/footed bowl. Stockholm, Medelhabsmuseet MM 1968: 118; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.a.17; Benson 1979, p. 135. Two waterfowl, Anatidae. Birds located on the body of bowl. Each bird is contained in a rectangular frame, and one bird is on each side; oval shaped bodies; attributed to the Stockholm Group. (17)

V.C.42 Bichrome III Cup/footed bowl. Unknown Location, Hadjiprodromou Collection, no inventory number; CG III – CA II; Sinda (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 97, SXXV.a.5. Two Waterfowl, Anatidae. Birds located on the body of the vessel. The birds are contained in a rectangular frame, one on each side of the vessel; almond shaped bodies. (309)

V.C.43 Bichrome III Cup/footed bowl. Turin, Museo di Antichità di Torino 4007; CA. *Biblio*: Lo Porto 1986, Plate 14, no. 181. Two waterfowl, Anatidae. Birds located on the body of bowl. Each bird is contained in a rectangular frame, and one bird is on each side of the vessel; almond shaped bodies; swastikas surround the birds. (299)

V.C.44 Bichrome III Cup/footed bowl. Nicosia, Cyprus Museum CS.2003/17; CG III – CA II; Kato Deftera, Tomb 1. *Biblio*: Karageorghis and des Gagniers 1979, p. 95, SXXV.a.2. Two Waterfowl, Anatidae. Birds located on the body of the vessel. The birds are contained in a rectangular frame, and one bird is on each side of the vessel; almond shaped body; two swastikas flank each bird. (306)

V.C.45 Bichrome III Cup/footed bowl. Unknown Location, Hadjiprodrumou Collection, no inventory number; CG III – CA II; Sinda (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 99, SXXV.a.7. Two Waterfowl, Anatidae. Birds located on the body of the vessel. The birds are contained in a rectangular frame, one on each side of the vessel; almond shaped bodies; the birds are flanked by two sunbursts, and swirling around the bird and sunbursts are swastikas. (310)

V.C.46 Bichrome III Cup/footed bowl. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CG III – CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.a.14; Benson 1979, p. 132. Two waterfowl, Anatidae. Birds located on the body of bowl. Each bird is contained in a rectangular frame, and two birds are on one side of the vessel; oval shaped bodies; attributed to the Pierides Painter. (14)

V.C.47 Bichrome III Cup/footed bowl. Oxford, Ashmolean Museum 1953.212 (b); CG III – CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.a.12. One Waterfowl. Bird located on the body of vessel. The bird is contained in a rectangular frame (fragment of the vessel preserved); almond shaped body. (12)

V.C.48 Bichrome III Cup/footed bowl. Unknown Location, Hadjiprodrumou Collection, no inventory number; CG III – CA II; Ayios Theodoros (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 96, SXXV.a.4. Two possible Waterfowl. Birds located on the body of the vessel. The birds are contained in a rectangular frame, one on each side of the vessel; almond shaped bodies. (308)

V.C.49 Bichrome III Cup/footed bowl. Unknown Location, Hadjiprodrumou Collection, no inventory number; CG III – CA II; Sinda (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 98, SXXV.a.6. Two possible Waterfowl. Birds located on the body of the vessel. The birds are contained in a rectangular frame, one on each side of the vessel; almond shaped bodies. (309)

V.C.50 Bichrome III Cup/footed bowl. Nicosia, Pancyprrian Gymnasium no. 59; CG III – CA II. *Biblio*: Karageorghis and des Gagniers 1979, p. 101, SXXV.a.8. Two possible Waterfowl. Birds located on the body of the vessel. The birds are contained in a rectangular frame, one on each side of the vessel; almond shaped bodies; each bird is flanked by swastikas. (311)

V.C.51 Bichrome III Cup/footed bowl. Nicosia, Cyprus Museum 1961/III-31/6; CG III – CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.a.2. One possible Waterfowl. Bird located on the body of the vessel. The bird is contained in a rectangular frame; small horizontal lines extends off the back of the bird representing either wings or feathers. (2)

V.C.52 Bichrome III Cup/footed bowl. Nicosia, Kolokassides Collection, no inventory number; CG III – CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.a.4; Benson 1979, p. 133. One possible Waterfowl. Bird located on the body of the vessel. The bird is contained in a rectangular frame; a swastika is painted in front of the bird's neck; attributed to the Cesnola Group I. (4)

V.C.53 Bichrome III Cup/footed bowl. Nicosia, Cyprus Museum B 482; CG III – CA I. *Biblio:* Karageorghis and des Gagniers 1974, XXV.a.16; Benson 1979, p. 134. Two possible Birds of Prey or Waterfowl. Birds located on the body of bowl. Each bird is contained in a rectangular frame, and one bird is on one side of the vessel; teardrop shaped bodies; attributed to the London Institute Painter. (16)

Bichrome V

V.C.54 Bichrome V Cup/footed bowl. Cyprus Museum 1938/XII-21/6; CA I. *Biblio:* Karageorghis and des Gagniers 1974, XXV.c.7. Four Songbirds, peacocks. Birds located on the lower body of the vessel. The birds are each in their own rectangular frame, and two birds are on each side of the vessel; the two birds on a side of the vessel face towards each other; each bird has a long tail that extends downward to the ground line and fans outwards in a triangle shape; each bird has a crest of feathers on its head. (47)

Bichrome IV

V.C.55 Bichrome IV Cup/footed bowl. Copenhagen, National Museum of Denmark 8989; CA. *Biblio:* Karageorghis and des Gagniers 1974, XXV.a.21; Karageorghis and Rasmussen 2001, p. 38, no. 71. One Bird of Prey. Bird located on the lower body of the vessel. The bird's body is shaped like an elongated oval; an eye ring is drawn in black around the eye; a staff or stylized plant is extending vertically upward from the head. (21)

V.C.56 Bichrome IV Cup/footed bowl. Nicosia, Cyprus Museum 1951/II-7/2; CA. *Biblio:* Karageorghis and des Gagniers 1974, XXV.d.17. Seven Waterfowl, waders. Four birds located on the body of the vessel in a rectangular frame, a bird located above each handle on each side, one bird under a handle. A lotus motif is painted on each side of the vessel in a rectangular frame; rosettes and chevrons painted on the vessel; teardrop shaped bodies. (64)

V.C.57 Bichrome IV Cup/footed bowl. Cyprus Museum B 478; CA. *Biblio:* Karageorghis and des Gagniers 1974, XXV.h.2. Six Waterfowl. Birds located on the lower body of the vessel. Swastikas are drawn underneath the birds; the bodies are shaped like a half circle; a lotus is painted near the handle. (171)

V.C.58 Bichrome IV Cup/footed bowl. Copenhagen, National Museum of Denmark 3124; CA. *Biblio:* Karageorghis and des Gagniers 1974, XXV.e.16; Karageorghis and Rasmussen 2001, p. 37, no. 69; Blinkenberg and Johansen, 1924, p. 19, Pl. 26 (6). Four Waterfowl. Birds located on the body of the vessel. Two birds face towards each other and flank a lotus; same composition on both sides of the cup. (83)

V.C.59 Bichrome IV Cup/footed bowl. London, British Museum 1981,0810.1; CA I, ca. 750-600 BC. *Biblio:* Unpublished. Four Waterfowl. Birds located on the lower body of the vessel. The birds face towards each other but are contained within their own rectangular frame. (230)

V.C.60 Bichrome IV Cup/footed bowl. Nicosia, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 103, SXXV.a.10. Two Waterfowl. Birds located on the body of the vessel. The birds are contained in a rectangular frame; a staff-like circular object is drawn sticking up from the upper back of the birds; almond shaped bodies. (313)

V.C.61 Bichrome IV Cup/footed bowl. Nicosia, Kolokassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 105, SXXV.a.11. Two Waterfowl. Birds located on the body of the vessel. The birds are contained in a rectangular frame; a staff-like or plant-like object extends horizontally from the front of the birds' necks; oval shaped bodies. (314)

V.C.62 Bichrome IV Cup/footed bowl. Toronto, Université Laval, Québec L 2; CG III – CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.a.13. Two Waterfowl. Birds located on the body of the vessel. The birds are contained in a rectangular frame. (13)

V.C.63 Bichrome IV Cup/footed bowl. New York, Metropolitan Museum of Art 74.51.515; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.a.19. One Waterfowl. Bird located on the body of the vessel. The bird is contained in a rectangular frame; its head is near a lotus, and a sun-disk or flowering plant is drawn between its two spread wings; the spread wings allude to the winged sun disk; almond shaped body. (19)

V.C.64 Bichrome IV Cup/footed bowl. Unknown Location, Hadjiprodrômou Collection, no inventory number; CA; Ayios Georghios Spatharikou (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 102, SXXV.a.9. Two possible Waterfowl. Bird located on the body of the vessel. The bird is contained in a rectangular frame; teardrop shaped body; a sunburst is below the beak and a lotus is in front of the bird. (312)

V.C.65 Bichrome IV Cup/footed bowl. Nicosia, Cyprus Museum B 2087; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.18. Two possible Waterfowl. Birds located on the lower body of the vessel. The birds flank a stylized plant or net motif painted with chevrons and a checkered pattern; almond shaped bodies. (85)

V.C.66 Bichrome IV Cup/footed bowl. Sydney, Nicholson Museum 52.67; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.4; Webb 2001, p. 85, no. 209. Thirteen possible Songbirds or Waterfowl. Birds located on the lower body of the vessel. The birds are not painted consistently, so some birds have a solid oval decorating their bodies and some are completely infilled with paint; oval shaped bodies; rosettes in the upper frieze of the cup. (173)

V.C.67 Bichrome IV Cup/footed bowl. Jerusalem, Teddy Kollek Collection, no inventory number. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.17. Six possible Songbirds or Waterfowl. Birds located on the body of the vessel. Two birds face towards each other and flank a lotus motif on each side; two smaller birds rest on the wings of the two larger birds in one scene; teardrop shaped bodies. (84)

V.C.68 Bichrome IV Cup/footed bowl. Nicosia, Cyprus Museum B 1985; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.a.20. Two possible Songbirds or Waterfowl. Birds located on the lower body of the vessel. The birds have a ring painted around their eyes suggesting that the birds may be a pigeon; teardrop shaped bodies. (20)

V.C.69 Bichrome IV Cup/footed bowl. Nicosia, Cyprus Museum 1986/V-30/248; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.a.18. Two possible Waterfowl or Birds of Prey. Birds located on the lower body of the vessel. The birds are each in a rectangular frame; a sun-disk or flowering plant is drawn between their two spread wings; the spread wings allude to a winged sun disk; teardrop shaped bodies. (18)

V.C.70 Bichrome IV Cup/footed bowl. Nicosia, Cyprus Museum B 465; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.5. Three possible Songbirds, Waterfowl, or Birds of Prey, may be a peacock. Birds located on the lower body of the vessel. The birds are painted in a frieze; a stylized lotus is drawn between the birds (2 lotus total); teardrop shaped bodies. (174)

V.C.71 Bichrome IV Cup/footed bowl. Nicosia, Cyprus Museum 1939/XII-1/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.3. Unidentifiable birds because there is no published image of the vessel. (172)

Bichrome IV-V

V.C.72 Bichrome IV-V Cup/footed bowl. Unknown Location, Hadjiprodomou Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p.123, SXXV.c.3. Four Waterfowl, Anatidae. Bird located on the body of the vessel. The birds are painted in rectangular panels, two on each side of the vase; in front of each bird's mouth is a swastika; almond shaped bodies. (329)

V.C.73 Bichrome IV-V Cup/footed bowl. Nicosia, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 121, SXXV.c.2. Four Waterfowl. Birds located on the body of the vessel. The birds are painted in rectangular panels, two on each side of the vase; in front of each bird is a plant motif; two birds have almond shaped bodies and two have teardrop shaped bodies; the style is different between the two sets of birds. (328)

Black-on-Red I (III)

V.C.74 Black-on-Red I (III) Cup/footed bowl. Nicosia, Cyprus Museum 1933/I-10/11; CG III – CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.4. One Waterfowl, Anatidae. Bird located on the lower body of the vessel. The bird is contained by thin black lines that extend horizontally around the body; almond shaped body. (120)

Jugs

Bichrome III

- V.J.75 Bichrome III Jug. Nicosia, Cyprus Museum B 75; CG III – CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.b.5; Benson 1979, p. 133. Two Waterfowl. Birds located on the upper body of the vessel. One bird is on each side of the vessel (one below the handle) between thin vertical lines; almond shaped bodies; attributed to the Cesnola Group II. (247)
- V.J.76 Bichrome III Jug. Nicosia, Cyprus Museum B 927; CG III – CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.b.9. Two Waterfowl. Birds located on the upper body. One bird is on each side of the vessel (one below the handle) between thin vertical lines; almond shaped bodies. (250)
- V.J.77 Bichrome III Jug. Nicosia, Cyprus Museum 1933/IV-20/1; CG III – CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.b.10. One Waterfowl. Bird located on the upper body of the vessel. The bird is contained between vertical lines; almond shaped body. (251)
- V.J.78 Bichrome III Jug. Nicosia, Cyprus Museum B 785; CG III – CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.g.5; Benson 1979, p. 132. One Waterfowl. Bird located on the body of the vessel. Free field style; almond shaped body. (127)
- V.J.79 Bichrome III Jug. Oxford, Ashmolean Museum 1966.234; CG III – CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.b.3. One Waterfowl. Bird located on the upper body of the vessel. The bird is contained between vertical lines; almond shaped body; a swastika is painted above its wing. (245)
- V.J.80 Bichrome III Jug. Nicosia, Cyprus Museum B 787; CG III – CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.b.12. One Waterfowl. Bird located on the upper body of the vessel. The bird is contained between vertical lines; almond shaped body; two swastikas are painted above the bird's wings. (253)
- V.J.81 Bichrome III Jug. Cambridge, Fogg Art Museum 1953.117; CG III – CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.b.4. One Waterfowl. Bird located on the upper body of the vessel. The bird is contained between vertical lines; almond shaped body. (246)
- V.J.82 Bichrome III Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CG III – CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.b.11; Benson 1979, p. 134. One Waterfowl. Bird located on the upper body of the vessel. The bird is contained between vertical lines; almond shaped body. (252)
- V.J.83 Bichrome III Jug. Unknown Location, Hadjiprodromou Collection, no inventory number; CG III – CA II; Ayios Theodoros (Famagusta region). *Biblio:* Karageorghis and des Gagniers 1979, p. 141, SXXV.g.7. One Waterfowl. Bird located on the body of the vessel. Free

field style; almond shaped body; a sunburst is painted in front of the bird's beak; behind the bird are two dotted "X"s. (345)

V.J.84 Bichrome III Jug. Nicosia, Kolokassides Collection, no inventory number; CG III – CA II. *Biblio*: Karageorghis and des Gagniers 1979, p. 49, SXVII.4. One possible Waterfowl. Bird located on the body of the vessel. There are four sunbursts surrounding the bird; a concentric square motif is in front of the bird's chest; almond shaped body; a vertical rectangle with chevrons inside extends up from the birds back to the neck of the vessel; the bird is flanked by two goats. (302)

V.J.85 Bichrome III Jug. Nicosia, Severis Collection, no inventory number; CG III – CA II. *Biblio*: Karageorghis and des Gagniers 1979, p. 135, SXXV.g.1. One possible Waterfowl. Bird located on the upper body of the vessel. The bird is contained within an artificial panel created by the horizontal concentric lines that go around the jug; oval shaped body. (339)

V.J.86 Bichrome III Jug. Nicosia, Pierides Collection, no inventory number; CG III – CA II. *Biblio*: Karageorghis and des Gagniers 1979, p. 61, SXVIII.4. One possible Waterfowl. Bird located on the upper body of the vessel. The bird is contained within an artificial panel created by the horizontal and vertical concentric lines that go around the jug; almond shaped body; a deer is located in a similar artificial panel on the opposite side of the jug. (303)

V.J.87 Bichrome III Jug. Nicosia, Severis Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 137, SXXV.g.3. One possible Waterfowl. Bird located on the body of the vessel. Free field style; almond shaped body; swastikas flank the bird on each side. (341)

V.J.88 Bichrome III Jug. Unknown Location, Hadjiprodrumou Collection, no inventory number; CA; Topsuköy (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 136, SXXV.g.2. One possible Waterfowl. Bird located on the body of the vessel. Free field style; the bird's body faces right, but its head turns back over the body towards the left; almond shaped body. (340)

V.J.89 Bichrome III Jug. Nicosia, Kolokassides Collection, no inventory number; CG III – CA II. *Biblio*: Karageorghis and des Gagniers 1979, p. 162, SXXV.h.1. Three possible Songbirds or Waterfowl. Birds located on the upper body of the vessel. One bird faces right, but turns its head back of its body to face left; the other two birds have their legs down, one wing above their back, and neck up; oval shaped bodies. (362)

Bichrome III-IV

V.J.90 Bichrome III-IV Jug. Nicosia, Kolokassides Collection, no inventory number; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.8; Benson 1979, p. 134. One Waterfowl. Bird located on the shoulder of the vessel. The bird is contained between two horizontal lines which extend around the body; attributed to the Painter of B 281. (121)

V.J.91 Bichrome III-IV Jug. Athens, Cycladic Museum Z.55 bis; CG III – CA II. *Biblio*: Lubsen-Admiraal 2004, p. 160, no. 3. One Waterfowl. Bird located on the body of the vessel. Free field style with the bird floating on the jug; almond shaped body; a swastika is painted in front of the bird's neck, below the beak. (232)

V.J.92 Bichrome III-IV Jug. Athens, National Archaeological Museum of Athens 12353; CA I, early. *Biblio*: Karageorghis 2003a, p. 67, no. 122. One Waterfowl. Bird located on the body of the vessel. Free field style; one wing raised above the body; almond shaped body. (275)

V.J.93 Bichrome III-IV Jug. Limassol, Limassol Museum b/cr.bichr.15; CA; Amathus, Bothros. *Biblio*: Fourrier and Hermary 2006, Fig. 272. Two possible Waterfowl. Birds located on the neck of the vessel. The birds are divided by a tall plant motif within the frieze which runs around the neck; almond shaped bodies. (297)

Bichrome IV

V.J.94 Bichrome IV Jug. Nicosia, Cyprus Museum 1943/VII-30/2; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.4. One Waterfowl. Bird located on the body of the vessel. Free field style; the bird is flanked by a lotus in front of its head and a chevron arrow behind it; a chevron arrow is painted between the wing and back; the tail feathers are rendered by two distinct feathers; a sunburst and dotted "X"s are by the beak; swastikas are also painted on the vessel. (96)

V.J.95 Bichrome IV Jug. Nicosia, Pierides Collection, no inventory number. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.f, p. 56; Karageorghis 2002b, p. 94, no. 112. Seven Waterfowl. Birds located on the shoulder of the vessel. Seven human figures are lined up in the frieze on the shoulder; the horns of a goat are held by one of the figures on the end, near where the handle attaches to the shoulder; between each figure, and at the end opposite the goat, are birds; the birds' wings are outstretched. (200)

V.J.96 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.553; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.9; Myres 1914, no. 268. Three Waterfowl. Birds located on the upper body of the vessel. The birds flank a stylized plant motif (most likely a pomegranate tree); two birds are drawn on the left side of the plant motif, and one is on the right side. (76)

V.J.97 Bichrome IV Jug. Copenhagen, Ny Carlsberg Glyptotek 2650; CA I. *Biblio*: Nielsen 1983, p. 6 and 17, no. 6. Three Waterfowl. Birds located on the body of the vessel. Two birds face right, and one faces left; teardrop shaped bodies. (272)

V.J.98 Bichrome IV Jug. Nicosia, Kolokassides Collection, no inventory number; CA; Sinda. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.7.a, p. 136. Two Waterfowl. Birds located on the upper body of the vessel. The birds face towards each other and flank a sphinx; the bird on the left has a lotus extending up from its neck; teardrop shaped bodies; the sphinx wears a helmet and both wings are displayed. (215)

V.J.99 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.509; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.k, p. 75. Two Waterfowl. Birds located on the body of the vessel. Two human figures flank an elaborate lotus motif; the birds are on the outside of the composition, flanking the humans and lotus; both birds have crests of feathers on their head; almond shaped bodies. (205)

V.J.100 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.510; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.21. Two Waterfowl. Birds located on the body of the vessel. The birds face towards each other and flank a tall lotus; two deer stand behind each bird; the bird on the left side has a small curled crest of feather; both birds have almond shaped bodies. (88)

V.J.101 Bichrome IV Jug. Oxford, Ashmolean Museum 1885.366; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.8.b & XXV.e.20, p. 206. Two Waterfowl. Birds located on the body of the vessel. Four exaggerated composite lotus motifs are equally spaced around the vessel; two lotus motif are flanked by deer (one deer on each side of a lotus); one lotus is not flanked by an animal; the most exaggerated lotus is flanked by two deer and two birds; individual tail feathers of the birds are drawn, and both have slightly curled crests of feathers. (218)

V.J.102 Bichrome IV Jug. Boston, Museum of Fine Arts 01.8046; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.22. Two Waterfowl. Birds located on the upper body of the vessel. The birds face each other and flank a lotus; almond shaped bodies; in the frieze below the birds is a two headed figure with two leg and two outstretched wings. (89)

V.J.103 Bichrome IV Jug. Nicosia, Cyprus Museum B 1941; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.15. Two Waterfowl, two different Anatidae. Birds located on the body of the vessel. The birds face towards each other and flank a plant which has leaves and two lotus blossoms coming off branches; the bird on the left has two distinct crests; the bird on the right is a floating fowl; oval shaped bodies. (82)

V.J.104 Bichrome IV Jug. Nicosia, Nicosia, Kolokassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.5. Two Waterfowl. Birds located on upper body of vessel. The birds face each other and flank a stylized plant (most likely a pomegranate tree); four “W” motifs extend down from below the birds’ necks; teardrop shaped body. (72)

V.J.105 Bichrome IV Jug. London, British Museum 1881,0824.47; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.7. Two Waterfowl. Birds located on the body of the vessel. Free field style; both birds have a tall plant motif extending from the beak towards the feet; almond shaped bodies; birds are painted in two different styles. (176)

V.J.106 Bichrome IV Jug. Nicosia, Kolokassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.4; Benson 1979, p. 132. Two Waterfowl. Birds located on upper body of vessel. The birds face towards each other and flank a

checkerboard motif surrounded by chevrons; almond shaped bodies and small wings; two swastikas are in front of each bird's neck; attributed to the Pierides Painter. (71)

V.J.107 Bichrome IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.7. Two Waterfowl. Birds located on upper body of vessel. The birds face towards each other and flank a checkerboard motif surrounded by chevrons; almond shaped bodies and small wings; two swastikas are in front of each bird's neck; birds are constrained by horizontal lines that go around the vessel. (74)

V.J.108 Bichrome IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; late CG III – CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.13; Benson 1979, p. 134. Two Waterfowl. Birds located on upper body of vessel. The birds face towards each other and flank a checkerboard motif; almond shaped bodies; a swastika in front of each bird's neck. (80)

V.J.109 Bichrome IV Jug. Nicosia, Kolokassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.11.c. One Waterfowl, wader. Bird located on the upper body of the vessel. The bird has a long neck and a crescent moon shaped body; a snake hangs from the bird's mouth. (228)

V.J.110 Bichrome IV Jug. Nicosia, Cyprus Museum 1940/II-13/2; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.12. One Waterfowl, wader. Bird located on the upper body of the vessel. Free field style; the bird has a long neck and a crescent moon shaped body; two swastikas are painted above the bird. (125)

V.J.111 Bichrome IV Jug. Nicosia, Kolokassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.46. One Waterfowl, wader. Bird located on the body of the vessel. Free field style; a staff or plant motif extends horizontally from the upper back of the bird; almond shaped body; slightly recurved long neck and large upper thighs; two dotted "X"s in front and 2 behind the bird. (159)

V.J.112 Bichrome IV Jug. Nicosia, Cyprus Museum 1947/V-13/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.50. One Waterfowl, wader. Bird located on the body of the vessel. Free field style; dotted "X"s and chevron arrows accompany the bird; almond shaped body and three distinct long tail feathers. (163)

V.J.113 Bichrome IV Jug. Tel Aviv, Eretz Israel Museum MHP 20660; CA I, late. *Biblio*: Karageorghis and Olenik 1997, p. 131, no. 68. One Waterfowl, possible wader. Bird located on the body of the vessel. The tail is rendered with four distinct downward line to represent tail feathers; almond shaped body. (266)

V.J.114 Bichrome IV Jug. Nicosia, Cyprus Museum 1929,0211.2; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.53. One Waterfowl, wader. Bird located on the body of the vessel. Free field style; two swastikas are above the bird's back; teardrop shaped body. (166)

V.J.115 Bichrome IV Jug. Laon, Musée de Laon 37.869; CA I. *Biblio*: Tsipopoulou 1998, p. 22, no. 29. One Waterfowl, wader. Bird located on the body of the vessel. Free field style; a lotus is painted in front of the bird; a wing or feather is sticking upward from the neck of the bird; teardrop shaped body; a hook motif is painted extending downward from the handle. (278)

V.J.116 Bichrome IV Jug. Nicosia, Cyprus Museum B 1991; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.19. One Waterfowl, wader. Bird located on the upper body of the vessel. The bird has a long neck and a half circle shaped body; a plant motif extends from near the bird's thighs up towards its beak. (111)

V.J.117 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.13; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.20. One Waterfowl, wader. Bird located on the upper body of the vessel. The bird has a long neck and an almond shaped body; a lotus motif extends from near the bird's thighs up towards its beak; two swastikas are around the bird's head. (112)

V.J.118 Bichrome IV Jug. Hambourg, Museum für Kunst und Gewerbe 1969, 116; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 134, SXXV.f.5. One Waterfowl, Anatidae. Bird located on the body of the vessel. Free field style; a lotus extends up from the feet to just below the beak; almond shaped body; swastikas are painted on the rim of the vessel. (338)

V.J.119 Bichrome IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 162; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.14; Karageorghis 1985, p. 172-173, cat no. 162. One Waterfowl, Anatidae. Bird located on the body of the vessel. The bird is confined between vertical lines; almond shaped body; chevron arrows and a rectangular motif accompany the bird. (23)

V.J.120 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.506; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.15; Benson 1979, p. 133. One Waterfowl, Anatidae. Bird located on the body of the vessel. The bird is confined between vertical lines; almond shaped body; concentric circles and a sunburst accompany the bird; similar, but not attributed, to the Cesnola Group I. (24)

V.J.121 Bichrome IV Jug. Nicosia, Cyprus Museum 1938/X-25/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.10.b, p. 268. One Waterfowl, Anatidae, Great Crested Grebe. Bird located on the upper body of the vessel. Free field style; the bird has a staff or plant motif extending vertically from its neck; the bird holds a fish in its beak; swastikas and guilloche motifs accompany the bird. The so-called "CAARI bird." (222)

V.J.122 Bichrome IV Jug. Nicosia, Cyprus Museum 1938/IV-8/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.8. One Waterfowl, Anatidae. Bird located on the body of the vessel. The bird faces towards a plant motif (possibly a pomegranate tree). (100)

V.J.123 Bichrome IV Jug. Sydney, Nicholson Museum 47.28; CA I. *Biblio*: Webb 2001, p. 92, no. 223. One Waterfowl, Anatidae. Bird located on the upper body of the vessel. Free field

style; a staff or plant motif extends horizontally from the bird's upper neck; a wing extends from below the tail, and another scarf-like wing extends horizontally from the neck. (286)

V.J.124 Bichrome IV Jug. Famagusta, Hadjiprodomou Collection, no inventory number; CA; Ayios Theodoros. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.24. One Waterfowl, Anatidae. Bird located on the upper body of the vessel. A lotus extending vertically from the bird's neck; two lotus flank the bird; almond shaped body. (116)

V.J.125 Bichrome IV Jug. Nicosia, Pierides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 145, SXXV.g.11. One Waterfowl, Anatidae. Bird located on the upper body of the vessel. Free field style; a sunburst is painted in front of the bird's beak; almond shaped body. (348)

V.J.126 Bichrome IV Jug. Nicosia, Cyprus Museum 1968/V-30/176; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.17. One Waterfowl, Anatidae. Bird located on the upper body of the vessel. Free field style; four swastikas are in a row above the bird; chevron arrow below the bird's beak; almond shaped body. (130)

V.J.127 Bichrome IV Jug. Nicosia, Cyprus Museum 1936/XI-13/3; CA; Ayios Iakovos. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.24. One Waterfowl, Anatidae. Bird located on the upper body of the vessel. Free field style; the bird has a swastika and chevron arrow below its beak. (137)

V.J.128 Bichrome IV Jug. Nicosia, Cyprus Museum B 1993; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.34. One Waterfowl, Anatidae. Bird located on the upper body of the vessel. Free field style; a swastika and a chevron arrow are painted below the beak. (147)

V.J.129 Bichrome IV Jug. Nicosia, Cyprus Museum 1968/I-3/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.30. One Waterfowl, Anatidae. Bird located on the upper body of the vessel. Free field style; the bird is accompanied with a chevron arrow, sunbursts, and dotted "X"s. (143)

V.J.130 Bichrome IV Jug. Tel Aviv, Eretz Israel Museum MHP 21060; CA I. *Biblio*: Karageorghis and Olenik 1997, p.125, no. 65. One Waterfowl, Anatidae. Bird located on the body of the vessel. Free field style; plant motifs, chevron arrows, and dotted "X"s accompany the bird; two fins-like designs extend upward from the bird's back; almond shaped body. (269)

V.J.131 Bichrome IV Jug. Nicosia, Cyprus Museum B 1990; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.31. One Waterfowl, Anatidae. Bird located on the upper body of the vessel. Free field style; three swastikas are painted in front of the bird and two (perhaps three) are behind the bird; teardrop shaped body. (144)

V.J.132 Bichrome IV Jug. Nicosia, Kolokassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.54. One Waterfowl, possible swan. Bird located on the body of the vessel. Free field style; a chevron arrow extends vertically down from

its beak; the neck nestles upon the back; teardrop shaped body; two large rosettes are painted in front and behind the bird. (167)

V.J.133 Bichrome IV Jug. Nicosia, Kolokassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.2. One Waterfowl. Bird located on the body of the vessel. Free field style; a lotus extends vertically upward from the neck; the bird's mouth is open and the tongue is showing, as if singing; teardrop shaped body; plant motif extends vertically upward from the bird's foot. (94)

V.J.134 Bichrome IV Jug. Unknown Location, Hadjiprodromou Collection; CA; Ayios Theodoros (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 131, SXXV.f.2. One Waterfowl. Free field style; a plant motif extends vertically upward from near the bird's foot; a lotus extends upward from the upper back of the bird; the bird is flanked by two sets of chevron arrows; almond shaped body. (335)

V.J.135 Bichrome IV Jug. Nicosia, Cyprus Museum 1939/IV-5/1a 13; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.9. One Waterfowl. Bird located on the body of the vessel. Free field style; a plant motif extends vertically upward from near the bird's foot; the bird is accompanied by dotted "X"s, sunbursts, and a flower motif; a possible plant motif or stylized wing extending upward from the bird's neck. (101)

V.J.136 Bichrome IV Jug. Nicosia, Cyprus Museum B 776; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.3. One Waterfowl. Bird located on the body of the vessel. Free field style; the bird is flanked by two large lotus and wheat stocks; a chevron arrow extends horizontally over the bird's back. (95)

V.J.137 Bichrome IV Jug. Nicosia, Cyprus Museum B 781; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.13. One Waterfowl. Bird located on the body of the vessel. Free field style; a lotus extends upward from the bird's neck; almond shaped body; a larger lotus is drawn in front of the bird's beak. (105)

V.J.138 Bichrome IV Jug. Nicosia, Cyprus Museum 1936/XII-24/4; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.17. One Waterfowl. Bird located on the body of the vessel. Free field style; a lotus extends upward from the neck of the bird; almond shaped body; a lotus is drawn in front of the bird's beak. (109)

V.J.139 Bichrome IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 164; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.15; Karageorghis 1985, p. 172-173, cat. no. 164. One Waterfowl. Bird is located on the body of the vessel. Free field style; a lotus is painted extending from the bird's foot towards its beak; rounded shaped body; a dotted "X" is above the bird's back; an arrow motif is in front and behind the bird. (107)

V.J.140 Bichrome IV Jug. Melbourne, National Gallery of Victoria D 148.1969; CA I. *Biblio*: Aström and Merrillees 2003, p. 23, no. 33. One Waterfowl. Bird is located on the body of the vessel. Free field style; a lotus is painted extending from the bird's foot towards its beak; almond shaped body. (289)

- V.J.141 Bichrome IV Jug. Sydney, Nicholson Museum 62.669; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.18; Webb 2001, p. 92, no. 224. One Waterfowl. Bird located on the body of the vessel. Free field style; a lotus is painted extending from the bird's foot towards its beak; almond shaped body. (110)
- V.J.142 Bichrome IV Jug. Copenhagen, Ny Carlsberg Glyptotek 2651; CA I. *Biblio*: Nielsen 1983, p. 7 and 18, no. 7. One Waterfowl. Bird located on the body of the vessel. Free field style; a lotus is painted extending from the bird's foot towards its beak; almond shaped body. (273)
- V.J.143 Bichrome IV Jug. Nicosia, Pancyprian Gymnasium, no. 19; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 133, SXXV.f.4. One Waterfowl. Bird located on the body of the vessel. Free field style; a lotus is painted extending from the bird's foot towards its beak; almond shaped body; the bird is flanked by sunbursts, which are flanked by two swastikas. (337)
- V.J.144 Bichrome IV Jug. Sydney, Nicholson Museum 47.36; CA I. *Biblio*: Webb 2001, p. 89, no. 219. One Waterfowl. Bird located on the body of the vessel. Free field style; lotus painted in front of the bird's beak; three swastikas are painted behind the bird. (285)
- V.J.145 Bichrome IV Jug. Unknown Location T. 46, no. 4; CA; Salamis. *Biblio*: Karageorghis 1978a, p. 9, Fig. 3. One Waterfowl. Bird located on the body of the vessel. Free field style; a lotus in front of the bird; almond shaped body. (293)
- V.J.146 Bichrome IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.52. One Waterfowl. Bird located on the body of the vessel. Free field style; a rosette is painted in front of the bird by the beak and a lotus is depicted behind the bird near its wing; two swastikas are placed above the wing; a lotus extends upward from the upper back. (165)
- V.J.147 Bichrome IV Jug. Stockholm, Medelhavsmuseet 698; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.11. One Waterfowl. Bird located on the body of the vessel. Free field style; a lotus is extending upward from the neck of the bird; almond shaped body. (103)
- V.J.148 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.501; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.48. One Waterfowl. Bird located on the body of the vessel. Free field style; an arrow motif is in front of the bird and below the beak; a lotus extends upward from the upper back between the wing and neck. (161)
- V.J.149 Bichrome IV Jug. Nicosia, Cyprus Museum 1963/XI-4/15; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.28. One Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow is below the bird's beak and is flanked by dotted "X"s; teardrop shaped body. (141)

V.J.150 Bichrome IV Jug. Nicosia, Kolokassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.19. One Waterfowl. Bird located on the body of the vessel. Free field style; a plant motif extends upward from the bird's neck; almond shaped body; chevron arrows and dotted "X"s accompany the bird. (132)

V.J.151 Bichrome IV Jug. Nicosia, Cyprus Museum 1939/VIII-2/2; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.20. One Waterfowl. Bird located on the body of the vessel. Free field style; a plant motif extends upward from the bird's neck; almond shaped body; chevron arrows, dotted "X"s, and sunbursts accompany the bird. (133)

V.J. 152 Bichrome IV Jug. Athens, National Archaeological Museum of Athens 12214; CA I. *Biblio*: Karageorghis 2003a, p. 68, no. 124. One Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow extends downward from the bird's beak and is flanked by swastikas; a lotus extends upward from the bird's upper back. (277)

V.J.153 Bichrome IV Jug. Nicosia, Cyprus Museum 1939/VIII-11/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.29. One Waterfowl. Bird located on the body of the vessel. Free field style; a swastika and a chevron arrow are in front of the bird; a plant motif extends vertically from the upper back of the bird and is flanked by two swastikas; oval shaped body. (142)

V.J.154 Bichrome IV Jug. Nicosia, Cyprus Museum B 1987; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.27. One Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow is in front of the bird; two leaf-like elements extend vertically from the wing which is above the back; the mouth is open and the tongue is added as if the bird is singing. (140)

V.J.155 Bichrome IV Jug. Nicosia, Cyprus Museum B 782; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.22. One Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow is painted in front of the bird, below its' beak; swastikas, dots, and sunbursts accompany the bird. (135)

V.J.156 Bichrome IV Jug. Unknown Location, Hadjiprodromou Collection, no inventory number; CA; Sinda (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 144, SXXV.g.10. One Waterfowl. Bird located on the body of the vessel. Free field style; almond shaped body; a column of "W" motifs below the bird's neck; small vertical lines extending upward off the back of the neck. (347)

V.J.157 Bichrome IV Jug. Nicosia, Cyprus Museum 1933/XII-11/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.25. One Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow is below the bird's beak and a swastika is in front of the beak; small vertical lines extending upward off the back of the neck; the mouth is open and the tongue drawn suggesting the bird is singing; almond shaped body. (138)

V.J.158 Bichrome IV Jug. Nicosia, Cyprus Museum 1968/V-30/178; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.39. One Waterfowl. Bird located on the body of

the vessel. Free field style; a chevron arrow extends downward from the bird's beak and is flanked by swastikas; a swastika is painted behind the bird; almond shaped body. (152)

V.J.159 Bichrome IV Jug. Nicosia, Cyprus Museum B 1947; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.36. One Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow extends downward from the bird's beak and is flanked by swastikas; a sunburst is behind the bird; almond shaped body. (149)

V.J.160 Bichrome IV Jug. London, British Museum 1876,0909.27; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.40. One Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow is below the bird's beak; swastikas and dotted "X" accompany the bird; almond shaped body. (153)

V.J.161 Bichrome IV Jug. London, British Museum 1876,0909.26; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.38. One Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow extends downward from the bird's beak and is flanked by dotted "X"s; a chevron arrow and swastikas are above the bird's back. (151)

V.J.162 Bichrome IV Jug. Nicosia, Cyprus Museum B 1948; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.26. One Waterfowl. Bird located on the body of the vessel. Free field style; the bird is flanked by chevron arrows, and a swastika is painted behind the bird; almond shaped body. (139)

V.J.163 Bichrome IV Jug. Oxford, Ashmolean Museum 1969.645; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.56. One Waterfowl. Bird located on the body of the vessel. Free field style; the bird is flanked by two chevron arrows on each side; teardrop shaped body. (169)

V.J.164 Bichrome IV Jug. Tel Aviv, Eretz Israel Museum MHP 20760; CA. *Biblio*: Karageorghis and Olenik 1997, p. 129, no. 67. One Waterfowl. Bird located on the body of the vessel. Free field style; the bird is flanked by two chevron arrows on each side, and a swastika is painted behind the bird's back; teardrop shaped body; the tail is a thin pointed line extending from the rump. (267)

V.J.165 Bichrome IV Jug. Sydney, Nicholson Museum 47.35; CA I. *Biblio*: Webb 2001, p. 89, no. 218. One Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow extends downward from the bird's beak and is flanked by swastikas and a dotted "X," a chevron arrow flanked by swastikas is painted behind the bird; almond shaped body. (284)

V.J.166 Bichrome IV Jug. Nicosia, M. Triantafyllides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 143, SXXV.g.9. One Waterfowl. Bird located on the body of the vessel. Free field style; chevron arrows flank the bird; a leaf-like design extends upward from the upper back; teardrop shaped body. (346)

V.J.167 Bichrome IV Jug. Nicosia, Cyprus Museum B 792; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.44. One Waterfowl. Bird located on the body of the vessel. Free

field style; chevrons are painted above the back and between the wing and neck; mouth is open and a tongue drawn as if the bird is singing. (157)

V.J.168 Bichrome IV Jug. Te Papa Tongarewa, Museum of New Zealand C272; CA I. *Biblio*: Anson and Huband 2000, p. 37, no. 104. One Waterfowl. Bird located on the upper body of the vessel. The bird has a long neck and an oval shaped body; a chevron arrow extends upward from one of the raised wings; there are three thin horizontal parallel lines that extend in as an open triangle from near the tail of the bird; the bird holds a swastika in its mouth; painted in front of the beak are multiple “W” motifs. (283)

V.J.169 Bichrome IV Jug. Limassol, Limassol Museum no. 76.7; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 158, SXXV.g.24. One Waterfowl. Bird located on the body of the vessel. Free field style; a swastika is painted in front of the bird; three leaf-like elements extend upward from the bird’s back, and small short lines also extend upward from the back. (361)

V.J.170 Bichrome IV Jug. Nicosia, Kolokassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.23. One Waterfowl. Bird located on the body of the vessel. Free field style; three dotted “X”s are in front of the bird and extend horizontally from its beak; two dotted “X”s are behind the bird; almond shaped body. (136)

V.J.171 Bichrome IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 165; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.55; Karageorghis 1985, p. 174, no. 165. One Waterfowl. Bird located on the body of the vessel. Free field style; three swastikas in a column flank the bird on either side; one swastika is above the birds back; teardrop shaped body. (168)

V.J.172 Bichrome IV Jug. Nicosia, Pancyprian Gymnasium, no. 236; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 157, SXXV.g.23. One Waterfowl. Bird located on the body of the vessel. Free field style; two swastikas are painted in front of the bird’s chest; swastikas flank a chevron arrow painted behind the bird; swastikas flank a pomegranate design; the feet are long and curl backwards dramatically; almond shaped body. ()

V.J.173 Bichrome IV Jug. Paris, Louvre AM 835; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.35. One Waterfowl. Bird located on the body of the vessel. Free field style; swastikas and chevron arrows accompany the bird; a sunburst is held in the beak; a staff-like element extends downward from the bird’s head. (148)

V.J.174 Bichrome IV Jug. Unknown Location, Hadjiprodromou Collection, no inventory number; CA; Sinda (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 149, SXXV.g.15. One Waterfowl. Bird located on the body of the vessel. Free field style; chevron arrows and a column of “W” motifs accompany the bird; one chevron arrow points up to the tip of the bird’s beak where a swastika is painted; almond shaped body. (352)

V.J.175 Bichrome IV Jug. Sydney, Nicholson Museum, 48.263; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.16; Webb 2001, p. 91, no. 222. One Waterfowl. Bird located on

the upper body of the vessel. Free field style; the bird has a long neck and an oval shaped body. (129)

V.J.176 Bichrome IV Jug. Nicosia, Cyprus Museum 1968/V-30/28; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.57. One Waterfowl. Bird located on the body of the vessel. Free field style; small chevrons in a rectangular frame are drawn above the bird's back; the bird has a long tail feather, thick upper thighs, and a teardrop shaped body. (170)

V.J.177 Bichrome IV Jug. Unknown Location, Hadjiprodromou Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 109, SXXV.b.4. One Waterfowl. Bird located on the body of the vessel. Both wings are painted above the back of the bird; almond shaped body. (317)

V.J.178 Bichrome IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.32. One Waterfowl. Bird located on the body of the vessel. Free field style; the bird's mouth is slightly open; teardrop shaped body. (145)

V.J.179 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.527; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.10.c, p. 269. One Waterfowl. Bird located on the body of the vessel. Free field style; the bird holds a fish in its beak; almond shaped body. (223)

V.J.180 Bichrome IV Jug. Oxford, Pitt Rivers Museum, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.10.e, p. 270. One Waterfowl. Bird located on the body of the vessel. Free field style; the bird holds a fish in its beak; almond shaped body; a sunburst and chevron arrows accompany the bird. (225)

V.J.181 Bichrome IV Jug. Tel Aviv, Eretz Israel Museum MHP 20960; CA I. *Biblio*: Karageorghis and Olenik 1997, p. 123, no. 64. One Waterfowl. Bird located on the body of the vessel. Free field style; the bird holds a fish in its beak; almond shaped body; chevron arrows and "W" motifs accompany the bird; a stylized pomegranate is painted in front of the bird's beak. (270)

V.J.182 Bichrome IV Jug. Nicosia, Cyprus Museum B 777; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.8.c, p. 205. One Waterfowl. Bird located on the body of the vessel. A plant motif is placed vertically below the bird's beak; a deer and goat are in front of the bird's beak, and painted in front of each four legged animal is a lotus or flowering plant. (219)

V.J.183 Bichrome IV Jug. Paris, Louvre AM 632; CA; Heptakomi, Karpas. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.h, p. 52. One Waterfowl. Bird located on the body of the vessel. A human figure holds a bird in the right hand; two sets of concentric circles are drawn above the figure's head; both of the bird's wings are displayed. (202)

V.J.184 Bichrome IV Jug. Nicosia, Cyprus Museum 1938/IX-8/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.o, p. 105. One Waterfowl. Bird located on the

upper body of the vessel. A frontal facing human figure is placed to the right of the bird; two swastikas are placed below the bird's beak; almond shaped body. (209)

V.J.185 Bichrome IV Jug. Paris, Louvre AM 682; CA; Aradippo. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.6.a, p. 18. One Waterfowl. Bird located on the body of the vessel. The bird is fleeing from a figure on horseback, indicating a hunting scene; the bird's wings are wide spread and the neck is twisted to suggest movement or momentum; an arrow motif and swastikas are placed above both wings of the bird; the human wears a cap and holds reigns or a bird-hunting tool in his left hand. (213)

V.J.186 Bichrome IV Jug. Nicosia, Cyprus Museum B 784; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.e, p. 42. One Waterfowl, and two possible Waterfowl or Songbirds. Birds located on the body of the vessel. Two humans with headdresses that resemble a crest feathers face each other; the figure on the far left holds a double axe above his head and a dead bird in the other hand; a waterfowl (a wader) is on the far right hand side of the composition; a waterfowl or songbird is on the left side of the composition behind the figure with the double axe, but the bird is portrayed from a birds eye view with the wings out and away from the sides. (199)

V.J.187 Bichrome IV Jug. Leipzig, Museums für Völkerkunde, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.m, p. 59. One possible Songbird. Bird located on the upper body of the vessel. Free field style; a man holds and smells a lotus while two other larger lotus are in front of him; the man holds a string or stick, and on the end of the object is the bird; the bird is shown with one wing up above its body and given linear designs; swastikas, chevrons, and "W"s accompany the image. (207)

V.J.188 Bichrome IV Jug. Bale, Musée des Antiquités, Collection Volger, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 33, SX.3. One possible Songbird. Bird located on the body of the vessel. The bird is flanked on either side by a human head; the human heads have short "spiked" hair, red ears (or earrings), and red and black bands around their necks; the bird's one wing is infilled with connecting red triangles; almond shaped body. (300)

V.J.189 Bichrome IV Jug. Unknown Location, Hadjiprodromou Collection, no inventory number; CA; Ayios Theodoros (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 153, SXXV.g.19. One possible Songbird. Bird located on the body of the vessel. Free field style; a chevron arrow extends upward to touch the bird's lower beak; three swastikas flank the bird; the bird's neck is up and its mouth is open as if the bird is singing; almond shaped body. (356)

V.J.190 Bichrome IV Jug. London, British Museum 1928,0117.25; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.i. One possible Songbird. Bird located on the upper body of the vessel. The bird is held in the figure's left hand, as if the bird and human are looking at each other; the figure wears a conical cap, kilt, and shirt; the figure is holding a staff or stick in its right hand; in front of the figure's left foot is a stick with spikes, which is most likely a stick used to beat birds during a hunt; between the figure's legs is a guilloche pattern

which may be a stylized net; the scene most likely depicts a hunt scene and capture of a bird. (203)

V.J.191 Bichrome IV Jug. Dunedin, Otago Museum E55.64; CA I. *Biblio*: Anson and Huband 2000, p. 36, no. 101. One possible Waterfowl. Bird located on the body of the vessel. The bird is painted between the vertical lines that extend around the vessel; oval shaped body; the birds' head is turned over its back; on the opposite side of the vessel, below the handle, a fish is painted. (280)

V.J.192 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.518; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.33. One possible Waterfowl. Bird located on the body of the vessel. Free field style; the bird has six individual tail feathers rendered, and the wing feathers are multiple and flamboyant; almond shaped body. (146)

V.J.193 Bichrome IV Jug. Unknown Location, Hadjiprodromou Collection, no inventory number; CA; Milea (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 154, SXXV.g.20. One possible Waterfowl. Bird located on the body of the vessel. Free field style; the wing feathers are multiple and flamboyant; almond shaped body. (357)

V.J.194 Bichrome IV Jug. Nicosia, Cyprus Museum 1937/IV-6/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.47. One possible Waterfowl. Bird located on the body of the vessel. Free field style; the bird has three individual tail feathers rendered; extending upward from the neck is a lotus bud or stylized leaf; almond shaped body. (160)

V.J.195 Bichrome IV Jug. Laon, Musée de Laon 37.870; CA I. *Biblio*: Tsipopoulou 1998, p. 23, no. 30. One possible Waterfowl. Bird located on the body of the vessel. Free field style; the bird has three individual tail feathers rendered; extending upward from the neck is a lotus bud or stylized leaf; almond shaped body. (279)

V.J.196 Bichrome IV Jug. Nicosia, Cyprus Museum 1951/XI-17/4; CA; Nicosia. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.2.a, p. 28. One possible Bird of Prey or Songbird. Bird located on the upper body of the vessel. A scene is composed of a man in a chariot being pulled by a mule with a man on foot in front of and behind the chariot; both walking figures hold weapons and carry an animal in one hand; a boar is painted by a tree in front of all the figures; behind the men, on the far left, are three animals (most likely lions); below the mule is a lotus; above the mule is the bird; the bird has both wings spread; oval shaped body; a chevron arrow is placed in front of the bird; this depicts a hunting scene. (191)

V.J.197 Bichrome IV Jug. Paris, Louvre AM 974; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.6. Two possible Bird of Preys or Waterfowl. Birds located on the upper body of the vessel. The birds face each other and flank a stylized lotus/rosette plant; both birds have proportionately long necks and legs, as well as individually drawn tail feathers that alternate between red and black paint; a pomegranate shaped staff or plant extends upward from each bird's upper back; two elongated swastikas are in front of each bird's neck; almond shaped bodies. (73)

V.J.198 Bichrome IV Jug. Unknown Location, Hadjiprodomou Collection, no inventory number; CA; Ayios Theodoros (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 150, SXXV.g.16. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; the bird is flanked on both sides by a chevron which is flanked by dotted “X”s; a geometric, and almost lotus-like design, extends from the back of the bird to the neck of the vessel; almond shaped body. (353)

V.J.199 Bichrome IV Jug. Copenhagen, National Museum of Denmark no. 1058; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.41; Karageorghis and Rasmussen 2001, p. 39, no. 73. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow is painted below the bird’s beak; dotted “X”s accompany the image; almond shaped body. (154)

V.J.200 Bichrome IV Jug. Unknown Location, Hadjiprodomou Collection, no inventory number; CA; Sinda (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 146, SXXV.g.12. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow extends upward to just below the bird’s beak; between the chevron arrow and the bird’s chest is a dotted “X;” almond shaped body. (349)

V.J.201 Bichrome IV Jug. Nicosia, Cyprus Museum B 790; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.37. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; two swastikas are painted behind the bird, and another two are painted in front of the bird; a chevron arrow is below the bird’s beak; almond shaped body. (150)

V.J.202 Bichrome IV Jug. Birmingham, Birmingham Museum and Art Gallery 1232.63; CA I, ca. 750-600 BC. *Biblio*: Peltenburg 1981, p. 51, no. 514. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; a stylized lotus extends upward from bird’s neck; almond shaped body; a swastika is painted above the bird’s head; sunbursts flank the bird’s beak; a chevron arrow points up and touches the beak. (290)

V.J.203 Bichrome IV Jug. Unknown Location, Hadjiprodomou Collection, no inventory number; CA; Psillatos (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 147, SXXV.g.13. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; a stylized lotus extends upward from bird’s upper back; below the bird’s beak, a chevron arrow is flanked by swastikas; a row of “W” motifs are above the bird’s head; behind the bird are painted two swastikas and a chevron arrow. (350)

V.J.204 Bichrome IV Jug. Dunedin, Otago Museum E55.65; CA I. *Biblio*: Anson and Huband 2000, p. 37, no. 102. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; four swastikas are painted above the bird’s back; a chevron arrow is painted behind the bird; in front of the bird, below the beak, is an chevron arrow flanked by dotted “X”s; extending upward from the bird’s upper back is a stylized lotus; almond shaped body. (281)

V.J.205 Bichrome IV Jug. Sydney, Nicholson Museum 47.37; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.15; Webb 2001, p. 90, no. 220. One possible Bird of Prey or

Waterfowl. Bird located on the body of the vessel. Free field style; a swastika is painted below the bird's beak; a lotus extends upward from its upper back; eye ring; almond shaped body. (128)

V.J.206 Bichrome IV Jug. Nicosia, Kolokassides Museum, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.21. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; a stylized plant motif extends upward from bird's upper back; almond shaped body; chevron arrows, "W" motifs, dotted "X"s, and a sunburst accompany the image. (134)

V.J.207 Bichrome IV Jug. Nicosia, Cyprus Museum B 1946; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.51. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; "W" motifs in front of the beak; three swastikas above the wing; almond shaped body. (164)

V.J.208 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.530; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.16. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; a lotus is painted in front of the bird and another lotus is extending upward from the upper back; an eye ring; oval shaped body; "W" motifs in front of the bird's neck. (108)

V.J.209 Bichrome IV Jug. Nicosia, Cyprus Museum B 1942; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.10. One possible Bird of Prey or Waterfowl. Bird located on the upper body of the vessel. The bird has two talons on its feet; almond shaped body; an eye ring; a stylized lotus is in front of the bird's face and a similar stylized lotus extends up from the bird's back, between the back and neck. (102)

V.J.210 Bichrome IV Jug. Oxford, Ashmolean 1966.235; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.6. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; the bird has an eye ring; half circle shaped body; two individual tail feathers are painted; a lotus is in front of the bird's beak as if smelling it and another lotus is painted above the bird's upper back. (98)

V.J.211 Bichrome IV Jug. Sydney, Nicholson Museum 49.02; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.14; Webb 2001, p. 91, no. 221. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; a lotus is painted in front of the bird and another lotus extends upward from the upper back; almond shaped body; bird and lotus flanked by chevron arrows. (106)

V.J.212 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.503; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.12; Karageorghis, Mertens, and Rose 2000, no. 160, p. 101, One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; bird has an eye ring; almond shaped body; a lotus extends upward from below the neck above head; seven individual tail feathers are painted. (104)

V.J.213 Bichrome IV Jug. Tel Aviv, Eretz Israel Museum MHP 21160; CA. *Biblio*: Karageorghis and Olenik 1997, p. 127, no. 66. One possible Bird of Prey or Waterfowl. Bird

located on the body of the vessel. Free field style; bird has an eye ring; almond shaped body; a lotus extends upward from below the neck to above the head; four individual tail feathers rendered. (274)

V.J.214 Bichrome IV Jug. Unknown Location, Hadjiprodromou Collection, no inventory number; CA; Sinda (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 110, SXXV.b.5. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. The bird is located between two circles painted on the sides of the jug; almond shaped body. (318)

V.J.215 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.507; CA I; said to be from Kition. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.45; Yon 2004, no. 1127, p. 192. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; “W” motifs in front of the beak and behind its back; almond shaped body; three individual tail feathers rendered; eye ring. (158)

V.J.216 Bichrome IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, 159; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.49; Karageorghis 1985, p. 168-169, no. 159. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Free field style; three elongated swastikas between the neck and back; a few individual tail feathers rendered; eye ring; oval shaped body. (162)

V.J.217 Bichrome IV Jug. Oxford, Pitt Rivers Museum, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.4.a, p.45. One possible Bird of Prey or Waterfowl. Bird located on the upper body of the vessel. Free field style; a human figure reaches towards a bull’s horns and tries to stab it with a spear; the bird is painted above the bull’s back; almond shaped body; sunbursts and “W” motifs accompany the scene. (194)

V.J.218 Bichrome IV Jug. Nicosia, Cyprus Museum 1943/VII-30/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.10. Four possible Songbirds or Waterfowl. Birds located on the upper body of the vessel. Free field style; the birds have almond shaped bodies; chevron arrows, sunbursts, and dotted “X”s accompany the birds; the birds face right, but the two birds on either end turn their necks to the left over their backs. (179)

V.J.219 Bichrome IV Jug. Melbourne, National Gallery of Victoria D 147.1969; CA I. *Biblio*: Aström and Merrillees 2003, p. 22, no. 32. Two possible Songbirds or Waterfowl. Birds located on the body of the vessel. The birds face towards each other and flank a tree motif; teardrop shaped bodies; above the tree are two sunbursts and sideways “M” motifs. (288)

V.J.220 Bichrome IV Jug. New York, Metropolitan Museum of Art 74.51.548; CA I, ca. 750-600 BC; said to be from Idalion. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.8. Two possible Songbirds or Waterfowl. Birds located on the body of the vessel. The birds face each other and flank a checkerboard pattern encased in a frame which is then surrounded by concentric semicircles on two sides; two swastikas are in front of each bird; teardrop shaped bodies. (75)

V.J.221 Bichrome IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.10; Karageorghis 1985, cat. no. 119; Karageorghis 2002, p. 103, no. 120. Two possible Songbirds or Waterfowl. Birds located on the body of the vessel. The birds face each other and an elaborate lotus; almond shaped bodies; both birds have thin elongated beaks which suggests they are type of waterfowl or gamebird. (77)

V.J.222 Bichrome IV Jug. Nicosia, Cyprus Museum 1947/XI-25/7; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.25. Two possible Songbirds or Waterfowl. Birds located on the shoulder of the vessel. The birds are contained in a frieze; one bird is on each side of the vessel positioned between the spout and handle; both birds have their wings open and spread on either side of the body; each bird faces a lotus; almond shaped bodies. (117)

V.J.223 Bichrome IV Jug. Solothurn, Joseph Miller Collection, no. 25; CA I. *Biblio*: Karageorghis and des Gagniers 1979, p. 130, SXXV.f.1; Jucker 1967, PL. 4, no. 25. One possible Songbird or Waterfowl. Bird located on the body of the vessel. Free field style; the bird's beak grasps a leaf from a tree in front of it; "W" motifs flank the tree; the bird has three wing-like elements extending upward from its back; almond shaped body. (334)

V.J.224 Bichrome IV Jug. Nicosia, Cyprus Museum B 783; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.42. One possible Songbird or Waterfowl. Bird located on the body of the vessel. The bird faces left and is drawn with a swastika in its beak; in front of the beak an open-work "X" motif is painted; two swastikas are painted below the head; almond shaped body. (155)

V.J.225 Bichrome IV Jug. Charlottesville, The Fralin Museum of Art 1983.2.1; CA. *Biblio*: Thomas 1986, no. 25. One possible Songbird or Waterfowl. Bird located on the upper body of the vessel. The bird faces right and is flanked by a swastika on either side; almond shaped body. (296)

V.J.226 Bichrome IV Jug. Nicosia, Pierides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 148, SXXV.g.14. One possible Songbird or Waterfowl. Bird located on the body of the vessel. Free field style; the bird is flanked by swastikas; a dotted circle is painted above its neck; almond shaped body. (351)

V.J.227 Bichrome IV Jug. Unknown Location, Hadjiprodromou Collection, no inventory number; CA; Korovia (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 155, SXXV.g.21. One possible Songbird or Waterfowl. Bird located on the body of the vessel. Free field style; a chevron arrow extends up to the lower beak; three swastikas accompany the bird; a dotted circle is painted on front of the bird; almond shaped body. (358)

V.J.228 Bichrome IV Jug. Nicosia, Cyprus Museum 1939/IV-4/2; CA; Milea. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.43. One possible Songbird or Waterfowl. Bird located on the body of the vessel. A chevron arrow is painted in front of the bird's chest, below the beak; the beak is drawn with two parallel lines suggesting the mouth is open, and a line is drawn inside the beak indicating a tongue, as if the bird is singing; teardrop shaped body. (156)

V.J.229 Bichrome IV Jug. Nicosia, Cyprus Museum B 1944; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.18. One possible Songbird or Waterfowl. Bird located on the body of the vessel. The bird is flanked by chevron arrows and sunbursts; teardrop shaped body. (131)

V.J.230 Bichrome IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, 161; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.11; Karageorghis 1985, p. 170-171, cat. no. 161. One possible Songbird or Waterfowl. Bird located on the upper body of the vessel. Extending upward off the back of the bird, near its tail, are two sail like motifs; almond shaped body; a chevron arrow flanked by swastikas are placed in front of and behind the bird. (124)

V.J.231 Bichrome IV Jug. Nicosia, K. Severis Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 108, SXXV.b.3. One possible Songbird or Waterfowl. Bird located on the upper body of the vessel. Above the bird's back is a rectangle with sideways "M" motifs; almond shaped body. (316)

V.J.232 Bichrome IV Jug. Tel Aviv, Eretz Israel Museum MHP 20560; CA, late. *Biblio*: Karageorghis and Olenik 1997, p. 133, no. 69. One possible Songbird or Waterfowl. Bird is located on the body of the vessel. A lotus extends upward from the upper back of the bird; half circle shaped body; the beak is long and thin. (265)

V.J.233 Bichrome IV Jug. Oxford, Ashmolean Museum 1967.1088; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.5. One possible Songbird or Waterfowl. Bird located on the body of the vessel. The bird has individual tail feathers rendered in alternating red and black colors; almond shaped body; the bird's thin beak is in/against a lotus flower; the tail feathers and long beak suggest that the bird may be a hummingbird, but the wings and body are similar to other depictions of waterfowl. (97)

V.J.234 Bichrome IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.22. One possible Songbird or Waterfowl. Bird located on the body of the vessel. A lotus is painted in front of and just below the beak of the bird; almond shaped body. (113)

V.J.235 Bichrome IV Jug. Unknown Location, Hadjiprodromou Collection, no inventory number; CA; Psillatos (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 132, SXXV.f.3. One possible Songbird or Waterfowl. Bird located on the body of the vessel. Free field style; the bird faces towards a large flowering lotus; half circle shaped body. (336)

V.J.236 Bichrome IV Jug. Location Unknown, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.n, p. 77; *KBH*, 353, Pl. XIX and XXI. Three possible Songbirds, Waterfowl, or Birds of Prey. Birds located on the body of the vessel. Two human figures face each other and flank a plant motif; each figure has a jug in one hand and a plant motif in the other; two birds flank the plant motif in front of the figures' feet; one larger bird is behind the left figure, and it rests on a lotus motif or altar; almond shaped bodies. (208)

V.J.237 Bichrome IV Jug. Nicosia, Cyprus Museum 1963/IV-20/60; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.l, p. 36. One possible Songbird, Waterfowl, or Bird of Prey. Bird located on the body of the vessel. Two male figures are on either side of a horse; the figure in front of the horse holds the reins and has a sword attached to his belt; the other figure is behind the horse and is readying an arrow against his bow; the bird is in front of the men; image of bird is not well preserved; this represents a hunting scene. (206)

V.J.238 Bichrome IV Jug. Nicosia, Pierides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 151, SXXV.g.17. One possible Songbird, Waterfowl, or Bird of Prey. Bird located on the body of the vessel. Free field style; a swastika is painted in the open wing of the bird; another swastika is painted in a red outlined teardrop shape which is between the bird's back and neck. (354)

V.J.239 Bichrome IV Jug. Nicosia, Cyprus Museum 1968/VIII-26/1; CA I; said to be from Sinda. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.1; Flourentzos 1997, p. 51, no. 34. One possible Songbird, Waterfowl, or Bird of Prey. Bird located on the body of the vessel. Free field style; a leafy plant extends from near the feet of the bird up towards its head in front of the body; swastikas and chevron arrows accompany the bird; teardrop shaped body. (93)

Bichrome IV-V

V.J.240 Bichrome IV-V Jug. Famagusta, Hadjiprodrumou Collection, no inventory number; CA; Komi-Kepir, Famagusta region. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.14. Four possible Songbirds or Waterfowl, may be gamebirds. Birds located on the upper body of the vessel. The birds are painted in a frieze; two birds are on each side of the vessel; each bird has a flower blossom in front of it; teardrop shaped bodies. (183)

V.J.241 Bichrome IV-V Jug. Saint Petersburg, Hermitage Museum, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.d, p. 34. One possible Songbird or Waterfowl. Bird located on the body of the vessel. The bird is drawn between two vertical lines below the handle of the vessel; the bird is painted with his body vertically aligned, head upward, to fit within the frame; to the right of the bird is a male figure preparing a bow to shoot; three lotus accompany the scene; hunting scene with Nilotic undertones. (198)

Bichrome V

V.J.242 Bichrome V Jug. Nicosia, Cyprus Museum B 1950; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.15. Three Waterfowl, Anatidae. Birds located on the body of the vessel. Two birds are close together and face towards each other, but the third bird is located below the handle; separating the birds are lotus; almond shaped bodies. (184)

V.J.243 Bichrome V Jug. London, British Museum 1894,1101.738; CA II; Amathus, Site E, Tomb 106. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.31; Williams 1993. One Waterfowl, Anatidae. Bird located on the upper body. The bird is painted within a frame below

the neck of the vessel; an arrow extends upward from the feet to the beak in front of the chest; almond shaped body. (40)

V.J.244 Bichrome V Jug. Nicosia, Cyprus Museum B 807; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.32. One Waterfowl. Bird located on the upper body. The bird is painted within a frame below the neck; concentric circles are painted on the jug. (41)

V.J.245 Bichrome V Jug. Nicosia, Cyprus Museum B 795; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.19. Three possible Songbirds or Waterfowl. Birds located on the shoulder of the vessel. The birds are painted within a frieze; the three birds each have two wings shown above their backs; oval shaped bodies; each bird has small dots extending from its beak to near its feet. (188)

V.J.246 Bichrome V Jug. Nicosia, Cyprus Museum B 880; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.18. Three possible Songbirds or Waterfowl. Birds located on the shoulder of the vessel. The birds are painted within a frieze; the birds face each other with their beaks open; oval shaped bodies. (187)

Bichrome I (IV)

V.J.247 Bichrome Red I (IV) Jug. Morphou, Loizides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.30. One possible Songbird or Waterfowl. Bird located on the upper body of the vessel. The bird is contained within a frame created by intersecting concentric rings below the neck; concentric circles accompany the bird. (39)

Black-on-Red I (III)

V.J.248 Black-on-Red I (III) Jug. Nicosia, N. Michaelides Collection, no inventory number; CG III – CA II. *Biblio*: Karageorghis and des Gagniers 1979, p. 140, SXXV.g.6. Two Waterfowl. Birds located on the upper body of the vessel. The birds stand on a band which encircles the vessel; almond shaped bodies. (344)

V.J.249 Black-on-Red I (III) Jug. Paphos, Paphos Regional Museum no. 2084.57; CG III – CA II; Kissonerga, Loukarka. *Biblio*: Karageorghis and des Gagniers 1979, p. 139, SXXV.g.5. One possible Songbird or Waterfowl. Bird located on the upper body of the vessel. The bird has a circle shaped body with two rows of dots inside. (343)

Black-on-Red II (IV)

V.J.250 Black-on-Red II (IV) Jug. Oxford, Ashmolean 1933, 1678; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.10. Possible Songbird, Waterfowl, or Bird of Prey because no image published. The bird is most likely the only image painted on the vessel. (123)

Black-on-Red IV

V.J.251 Black-on-Red IV Jug. Athens, Cycladic Museum Z.170; CA I, ca. 750-600 BC. *Biblio*: Lubsen-Admiraal 2004, p. 176, no. 369. One Waterfowl. Bird located on the upper body of the vessel. Free field style; the bird's thighs are thick and muscular; two talons on each foot are shown. (231)

White Painted III

V.J.252 White Painted III Jug. New York, Brooklyn Museum 35.638; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.11.b. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. Both wings are open and shown; the bird is attacking a snake; teardrop shaped body. (227)

V.J.253 White Painted III Jug. Nicosia, Kolokassides Collection, no inventory number; CG III – CA II. *Biblio*: Karageorghis and des Gagniers 1979, p. 138, SXXV.g.4. One possible Waterfowl. Bird located on the body of the vessel. Free field style; almond shaped body. (342)

White Painted III-IV

V.J.254 White Painted III-IV Jug. Nicosia, Cyprus Museum B 791; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.g.9. One Waterfowl. Bird located on the body of the vessel. Free field style; the bird's body contains multiple parallel vertical and horizontal lines. (122)

White Painted IV

V.J.255 White Painted IV Jug. Unknown Location, Hadjiprodromou Collection, no inventory number; CG III – CA; Trikomo (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 152, SXXV.g.18. One Waterfowl, wader. Bird located on the body of the vessel. A lotus extends upward from the bird's mid neck; almond shaped body. (152)

V.J.256 White Painted IV Jug. Athens, National Archaeological Museum of Athens 19537; CA I. *Biblio*: Karageorghis 2003a, p. 68, no. 123. Two possible Songbirds. Birds located on the body of the vessel. The birds face towards each other and flank an "X" motif which extends downward from the neck of the vase; the birds have a "V" shaped tail; both wings are out and away from the body, as if the birds are flying; oval shaped bodies; swastikas accompany the birds. (276)

V.J.257 White Painted IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 166; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.e.14; Karageorghis 1985, p. 176-177, cat. no. 166. Two possible Songbirds or Waterfowl. Birds located on the body of the vessel. Free field style; the birds face each other and flank a tree (either a palm tree or a pomegranate tree); oval shaped bodies; swastikas and chevron arrows accompany the scene. (81)

V.J.258 White Painted IV Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CG III – CA. *Biblio:* Karageorghis and des Gagniers 1974, XXV.f.23. One possible Songbird or Waterfowl. Bird located on the body of the vessel. In front of the bird's beak is a tree motif (most likely a palm tree) and a dotted "X;" almond shaped body. (115)

V.J.259 White Painted IV Jug. Nicosia, Severis Collection, no inventory number; CG III – CA. *Biblio:* Karageorghis and des Gagniers 1979, p. 156, SXXV.g.22. One possible Songbird or Waterfowl. Birds located on the body of the vessel. A chevron arrow extends up to the lower beak; a sunburst is painted in front of the bird; circle shaped body. (359)

V.J.260 White Painted IV Jug. Nicosia, Cyprus Museum 1966/IV-27/1; CG III – CA; Dasoupolis, in Nicosia. *Biblio:* Karageorghis and des Gagniers 1974, XXV.h.16. Three possible Songbirds, Waterfowl, or Birds of Prey. Birds located on the shoulder of the vessel. The birds are painted in a frieze; all three birds have diagonal lines painted within the body. (185)

White Painted V

V.J.261 White Painted V Jug. Nicosia, Agis Syrimis Collection, no inventory number; CA II. *Biblio:* Karageorghis and des Gagniers 1979, p. 167, SXXV.h.4. Two Songbirds, chickens. Birds located on the upper body of the vessel. The birds confront each other with open mouths; both birds have combs. (365)

V.J.262 White Painted V Jug. Paris, Louvre A 197; CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.e.24. Two Waterfowl, Anatidae. Birds located on the shoulder of the vessel. The birds are painted in a frieze; the birds face each other and flank a plant motif, and an additional plant motif is located behind each bird; almond shaped bodies. (91)

V.J.263 White Painted V Jug. Paris, Louvre AM 273; CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.e.25. Two Waterfowl, Anatidae. Birds located on the shoulder of the vessel. The birds are painted in a frieze; the birds face each other and flank a plant motif; a few other plant motifs are painted in the frieze; oval shaped bodies. (92)

V.J.264 White Painted V Jug. Nicosia, Cyprus Museum B 2089; CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.c.8. Two possible Songbirds or Waterfowl. Birds are located on the shoulder of the vessel. The birds are painted in a panel just below the neck of the vessel; the birds face each other and flank a double-ended arrow; crescent shaped bodies. (48)

V.J.265 White Painted V. Jug. Nicosia, Kolokassides Collection, no inventory number; CA II. *Biblio:* Karageorghis and des Gagniers 1979, p. 120, SXXV.b.14. One possible Songbird. Bird located on the shoulder of the vessel. The bird is resting on a horizontal line created by concentric circles around the body; almond shaped body; the bird's feet are painted in the same way (arching towards the right side) as bird facing to the right, but the bird faces left; the face of the bird is painted in an unusual way since the beak is a continuation of the head without any distinction between the head and beak. (327)

V.J.266 White Painted V Jug. London, British Museum 1894,1101.306; CA II; Amathus, Site E, Tomb 106. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.34; Williams 1993. One possible Songbird or Waterfowl. Bird located on the shoulder of the vessel. The bird is resting on a horizontal line created by concentric circles around the body; crescent shaped body. (43)

V.J.267 White Painted V Jug. Sydney, Nicholson Museum 47.296; CA II. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.33; Webb 2001, p. 78, no. 191. One possible Songbird or Waterfowl, may be gamebird. Bird located on the shoulder of the vessel. The bird is resting on a horizontal line created by concentric circles around the body; crescent shaped body. (42)

V.J.268 White Painted V Jug. Nicosia, Pierides Collection, no inventory number; CA II. *Biblio*: Karageorghis and des Gagniers 1979, p. 119, SXXV.b.13. One possible Songbird or Waterfowl. Bird located on the shoulder of the vessel. The bird is resting on a horizontal line created by concentric circles around the body; a plant motif or arrow-like motif is painted in front of the bird. (326)

Barrel Jugs

Bichrome III

V.Jb.269 Bichrome III Barrel Jug. Limassol, Lykourgos Drousiotis Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 107, SXXV.b.2. Two Waterfowl. Birds located on the body of the vessel, below handle and on opposite sides. Both birds have two wings shown above the back; oval shaped bodies. (315)

V.Jb.270 Bichrome III Barrel Jug. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CG III – CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.8; Benson 1979, p. 133. Two Waterfowl, stylized. Birds located on the body of the vessel, below handle and on opposite sides. Both birds have two wings shown above the back; oval shaped bodies; attributed to the Cesnola Group II. (249)

V.Jb.271 Bichrome III Barrel Jug. Nicosia, Cyprus Museum 1938/XII-21/8; CG III – CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.6. One Waterfowl, stylized. Bird located on the body of the vessel, opposite handle. One wing is raised above the bird's back; oval shaped body.

Bichrome IV

V.Jb.272 Bichrome IV Barrel Jug. Toronto, Royal Ontario Museum 919.5.206; CA I, early. *Biblio*: Karageorghis 2003b, p. 41, cat no. 63. Four Waterfowl. Birds located in bands on sides of the vessel between groups of concentric circles. Each set of birds face towards each other; oval shaped bodies; a flower-like rosette accompanies the birds. (291)

V.Jb.273 Bichrome IV Barrel Jug. Paris, Louvre AM 1142; CA; Karpas Region. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.j, p. 73; Caubet et al. 1992, p. 89-91, no. 98. Two

Waterfowl, Anatidae. Birds located below handle. Free field style; behind the two birds are two humans smelling lotus; a plant motif and jug are painted in front of each human; birds have almond shaped bodies; two other lotus are painted with the scene. (204)

V.Jb.274 Bichrome IV Barrel Jug. Nicosia, Cyprus Museum 1968/V-30/253; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.16. Two Waterfowl, Anatidae. Birds located on the body of the vessel, below handle and on opposite sides. A lotus is painted on each side of the jug; teardrop shaped bodies. (25)

V.Jb.275 Bichrome IV Barrel Jug. Nicosia, Cyprus Museum 1939/I-18/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.g, p. 54. Two Waterfowl, waders. Birds are located on the body of the vessel. The birds are held in the hand of a human who smells a lotus. (201)

V.Jb.276 Bichrome IV Barrel Jug. Location Unknown, Hadjiprodromou Collection, no inventory number; CA; Yaloussa (Famagusta region). *Biblio*: Karageorghis and des Gagniers 1979, p. 114, SXXV.b.8. One Waterfowl, wader. Bird located on the body of the vessel, opposite the handle side of the jug. The bird is between concentric circles which go vertically around the body; almond shaped body; a half concentric circle is painted below the bird's beak; lotus are also painted on the jug. (321)

V.Jb.277 Bichrome IV Barrel Jug. Nicosia, Pierides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p.118, SXXV.b.12. One Waterfowl, wader. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between concentric circles which extend vertically around the body; almond shaped body; a half concentric circle is painted below the bird's beak; a lotus is extending upward from the bird's neck. (325)

V.Jb.278 Bichrome IV Barrel Jug. Nicosia, Severis Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 115, SXXV.b.9. One Waterfowl, wader. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between concentric circles which extend vertically around the body; almond shaped body; a lotus is extending upward from the bird's upper back, also a lotus bud extends upward from below the bird's feet to just below its beak; lotus are also painted on the jug. (322)

V.Jb.279 Bichrome IV Barrel Jug. Nicosia, Cyprus Museum B 1170; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.22. One Waterfowl, wader. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between concentric circles which extend vertically around the body; a plant motif extends upward from the upper back of the bird; almond shaped body; a half semicircle is painted by the bird's feet; lotus are also painted on the jug. (31)

V.Jb.280 Bichrome IV Barrel Jug. Dunedin, Otago Museum E55.66; CA I. *Biblio*: Anson and Huband 2000, p. 37, no. 103. One Waterfowl, wader. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between concentric circles which extend vertically around the body; a plant motif extends up from the upper back; almond shaped body;

plant motifs or flamboyant feathers are painted between the wing and the back of the bird; individual tail feathers are painted; a rectangular motif is painted in front of the bird, below its beak; a triangular motif is painted below the handle which may be a stylized net. (282)

V.Jb.281 Bichrome IV Barrel Jug. Nicosia, Cyprus Museum B 1175; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.18. One Waterfowl, Anatidae, possible swan. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between concentric circles which extend vertically around the body; three swastikas are in the panel with the bird; a small staff-like design is extending downward from the bird's upper neck; teardrop shaped body. (27)

V.Jb.282 Bichrome IV Barrel Jug. Copenhagen, Ny Carlsberg Glyptotek 2768; CA I. *Biblio*: Nielsen 1983, p. 5 and 16, no. 5. One Waterfowl, Anatidae, possible swan. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between concentric circles which extend vertically around the body; a lotus extends up from the upper back; almond shaped body. (271)

V.Jb.283 Bichrome IV Barrel Jug. Copenhagen, National Museum of Denmark, Copenhagen no. 8990; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.20; Karageorghis and Rasmussen 2001, p. 38, no. 72. One Waterfowl, Anatidae, possible swan. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; six swastikas are painted below the bird's beak; a circle with four rectangles revolving around a checker pattern is painted in the same panel as the bird, and it may be a net motif; almond shaped body. (29)

V.Jb.284 Bichrome IV Barrel Jug. Famagusta, Hadjuprodou Collection, no inventory number; CA; Ayios Andronikos, Famagusta region. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.21. One Waterfowl, Anatidae, possible swan. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; chevron arrows, swastikas, and circular motifs accompany the bird. (30)

V.Jb.285 Bichrome IV Barrel Jug. Edinburgh, National Museum of Scotland NMS 1875.43.4; CA I. *Biblio*: Goring 1988, p.84, no. 112. One Waterfowl, Anatidae, possible Great Crested Grebe. Bird located on the body of the vessel, opposite the handle-side of the jug. Free field style; two half circle designs extend from the head of the bird, almost as if representing a crest of feathers; teardrop shaped body; three sets of rows and columns of "W" motifs surround the bird; behind the bird is a triangular motif with a checkerboard pattern. (292)

V.Jb.286 Bichrome IV Barrel Jug. Seattle, Seattle Art Museum SAM 54.42; CA I. *Biblio*: Bliquez 1978, fig. 22, p. 29. One Waterfowl, Anatidae. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; "M"s and chevron arrows accompany the bird. (263)

V.Jb.287 Bichrome IV Barrel Jug. Nicosia, Pierides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 117, SXXV.b.11. One Waterfowl, Anatidae. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between

sets of concentric circles placed vertically on the body; a lotus extends upward from the bird's upper back. (324)

V.Jb.288 Bichrome IV Barrel Jug. Paris, Louvre MNB 1297; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.25; Caubet et al. 1992, p. 84, no. 94. One Waterfowl. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; half concentric circles and "W" motifs are in the panel with the bird; a chevron arrow is painted below the bird's beak by its neck; almond shaped body. (34)

V.Jb.289 Bichrome IV Barrel Jug. Nicosia, Cyprus Museum 1936/XII-24/2; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.28. One Waterfowl. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird between sets of concentric circles placed vertically on the body; a half concentric circle is painted by the bird's head; a "T" motif is painted above the bird by its neck; distinct tail feathers are drawn and they alternate between red and black paint; almond shaped body. (37)

V.Jb.290 Bichrome IV Barrel Jug. Nicosia, Dikaios Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 116, SXXV.b.10. One Waterfowl. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; two concentric circles are in the frame with the bird; a lotus rises vertically from the bird's back; almond shaped body; rosettes are painted on the sides of the jug. (323)

V.Jb.291 Bichrome IV Barrel Jug. Philadelphia, University of Pennsylvania Museum MS 5711; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.29. One Waterfowl. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; a "T" motif is painted above the bird by the neck; distinct tail feathers are drawn and they alternate between red and black paint; almond shaped body; lotus are painted on the ends of the barrel. (38)

V.Jb.292 Bichrome IV Barrel Jug. Boston, Museum of Fine Arts 62.614; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.7. One Waterfowl. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; almond shaped body. (244)

V.Jb.293 Bichrome IV Barrel Jug. Nicosia, Cyprus Museum 1936/IV-25/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.17. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel. The bird is between sets of concentric circles placed vertically on the body; a staff with a sunburst at the end extends upward from the upper back of the bird; almond shaped body. (26)

V.Jb.294 Bichrome IV Barrel Jug. Nicosia, Cyprus Museum 1936/XII-24/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.19. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; half concentric circles and a concentric circle are painted in the frame with the bird; a leaf extends upward from the upper back of the bird. (28)

V.Jb.295 Bichrome IV Barrel Jug. Nicosia, Kolodassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.23. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; a “T” motif is painted above the bird near the neck; a rectangle with geometric motifs is below the bird; individual tail feathers are painted; half semicircle motifs are painted in the panel with the bird; almond shaped body. (32)

V.Jb.296 Bichrome IV Barrel Jug. Nicosia, Pierides Museum, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 112, SXXV.b.7. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; sideways “W” motifs are painted above the bird’s head; almond shaped body; on one side of the vessel, lotus are painted. (320)

V.Jb.297 Bichrome IV Barrel Jug. Nicosia, Cyprus Museum 1938/X-4/1; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.27. One possible Bird of Prey or Waterfowl. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; a plant motif with a round node at the end is extending upward from the foot to just below the beak; almond shaped body; bulls are painted on either end of the jug. (36)

V.Jb.298 Bichrome IV Barrel Jug. London, British Museum 1876,0909.73; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.26. One possible Songbird or Waterfowl. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; much plumage is painted on the bird, but none of it is realistically depicted; teardrop shaped body. (35)

V.Jb.299 Bichrome IV Barrel Jug. Nicosia, Kolokassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 111, SXXV.b.6. One possible Songbird or Waterfowl. Bird located on the body of the vessel, opposite the handle-side of the jug. The bird is between sets of concentric circles placed vertically on the body; almond shaped body; “W” motifs are painted between the wing and the back, between the wing and the neck, and below the beak. (319)

Bichrome IV-V

V.Jb.300 Bichrome IV-V Barrel Jug. New York, Metropolitan Museum 74.51.517; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.b.24; Picón et al. 2007, no. 286, p. 245, 462. One possible Bird of Prey or Waterfowl. Bird located on the upper body of the vessel. The bird is between sets of concentric circles placed vertically on the body; a concentric semicircle is painted by the neck of the bird; almond shaped body; lotus are painted on the ends of the vessel. (33)

Jugs with a plastic figural attachment

Bichrome Red I (IV)

V.Jp.301 Bichrome Red I (IV) Jug. Unknown location, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.5.p, p. 58; *KBH* pl. XIX,2, XX; *SCE* IV.2, fig. XLII, no. 4. One possible Songbird or Waterfowl. Bird located on the body of the vessel. A female head is plastically added to the spout of the jug; below the female head is a human figure in a long dress holding a lotus up to her face with one hand, while the other hand holds a bird down by its legs; two lotus flank the woman. (210)

Bichrome Red II (V)

V.Jp.302 Bichrome Red II (V) Jug. Nicosia, Cyprus Museum C 303; CA II. *Biblio*: Vandenabeele 1998, 5.A, Pl. VII: 5.A. One Songbird, cock. Bird located on the upper body of the vessel. The vessel is painted in a Pseudo-Black figure style; waddle and crest visible on bird; two long arching tail feathers; crescent shaped body. (256)

V.Jp.303 Bichrome Red II (V) Jug. London, British Museum 1887,0801.67; CA II, ca. 500 BC; Polis-tis-Chrysokhou, Necropolis II, Tomb 84. *Biblio*: Reyes 1994, p. 110, fig. 30b; Vandenabeele 1998, 81.B. Six possible Waterfowl. Birds located on the upper body of the vessel. Marion Bird Style; three birds on each side of the vessel; tall tree motifs separate the birds; almond shaped bodies. (237)

V.Jp.304 Bichrome Red II (V) Jug. London, British Museum 1919,1201.1; CA II, ca. 600-475 BC; Polis-tis-Chrysokhou. *Biblio*: Vandenabeele 1998, 33.b, Pl. XVIII: 33.B. Four possible Waterfowl. Birds located on the upper body of the vessel. Marion Bird Style; two birds on each side of the vessel; almond shaped bodies; tall plant motifs accompany the birds. (238)

V.Jp.305 Bichrome Red II (V) Jug. Unknown Location, unknown inventory number; CA II; Marion, necropolis II.214. *Biblio*: Vandenabeele 1998, 31.B, Pl. XVII: 31.B. Two possible Waterfowl, possible swans. Birds located on the upper body of the vessel. Marion Bird Style; birds are painted on either side of the vessel and face the female plastic attachment; almond shaped bodies. (258)

V.Jp.306 Bichrome Red II (V) Jug. Unknown Location, unknown inventory number; CA II; Marion, Necropolis II, tomb 46. *Biblio*: Vandenabeele 1998, 82.b, Pl. XXXVII: 82.B. Six possible Songbirds or Waterfowl, possible chickens or peacocks. Birds located on the upper body of the vessel. Marion Bird Style; three birds on a side of the vessel; tall plant motifs accompany the birds; oval shaped bodies. (262)

V.Jp.307 Bichrome Red II (V) Jug. Polis, Local Museum of Marion and Arsinoe MMA 121 (Formerly, Nicosia, Cyprus Museum, C 399); CA II; said to have been found at Polis. *Biblio*: Vandenabeele 1998, 3.a, Pl. VI: 3.A; Childs et al 2012, p. 58, no. 6. Four possible Songbirds or Waterfowl, possible chickens or peacocks. Birds located on the upper body of the vessel. Marion

Bird Style; two birds on each side of the vessel; tall plant motifs accompany the birds; almond shaped bodies. (255)

V.Jp.308 Bichrome Red II (V) Jug. Warsaw, National Museum in Warsaw NM 142.443; CA II; Marion, Necropolis II, tomb 118. *Biblio:* Vandenabeele 1998, 36.b, Pl. XIX: 36.B. Four possible Songbirds or Waterfowl, possible chickens or peacocks. Birds located on the upper body of the vessel. Marion Bird Style; two birds on each side of the vessel; tall plant motifs accompany the birds; almond shaped bodies. (260)

V.Jp.309 Bichrome Red II (V) Jug. Berlin, Staatliche Museen zu Berlin V.I.3140.30; CA II; Marion. *Biblio:* Vandenabeele 1998, 34.b, Pl. XVIII: 34.B. Three possible Songbirds or Waterfowl, possible chickens or peacocks. Birds located on the upper body of the vessel. Marion Bird Style; two birds on each side of the vessel; tall plant motifs accompany the birds; almond shaped bodies. (259)

V.Jp.310 Bichrome Red II (V) Jug. Nicosia, Cyprus Museum C 395; CA II; Marion, tomb 106. *Biblio:* Vandenabeele 1998, 2.a; Pl. VI: 2.A. Two possible Songbirds or Waterfowl, possible chickens or peacocks. Birds located on the upper body of the vessel. Marion Bird Style; two birds on each side of the vessel; tall plant motifs accompany the birds; almond shaped bodies. (254)

V.Jp.311 Bichrome Red II (V) Jug. Nicosia, Cyprus Museum C 390; CA II. *Biblio:* Vandenabeele 1998, 30.B, Pl. XVII: 30.B. Unidentifiable because no published image of the side of vessel with bird. Vandenabeele describes the bird as facing a tree motif. (257)

Black-on-Red III (V)

V.Jp.312 Black-on-Red III (V) Jug. Karlsruhe, Badisches Landesmuseum 68/24; CA II – CC I. *Biblio:* Vandenabeele 1998, 66.B, Pl. XXXII: 66.B. Four possible Songbirds. Birds located on the upper body of the vessel. The birds flank a tree (possible date or palm tree) on each side of the vessel; almond shaped bodies. (261)

Kraters

Bichrome III

V.K.313 Bichrome III Krater. Nicosia, Cyprus Museum B 221; CG III – CA II. *Biblio:* Karageorghis and des Gagniers 1974, XXV.d.3. Two Waterfowl. Birds located on the body of the vessel. The birds are painted in a frame on opposite sides of the vessel; almond shaped bodies. (51)

Bichrome III-V

V.K.314 Bichrome III-V Krater. Paris, Louvre AM 1721; late CG III – CA I. *Biblio:* Karageorghis and des Gagniers 1974, XXV.d.8; Benson 1979, p.132; Caubet et al. 1992, p. 82, no. 93. Four Waterfowl. Birds located on the body of the vessel. The birds are painted in a frame

on opposite sides of the vessel; almond shaped bodies; checkered patterns on the neck of the vessel; checkered pattern in a triangle on the shoulder of the vessel; attributed to the Pierides Painter. (56)

Bichrome IV

V.K.315 Bichrome IV Krater. Nicosia, Hadjiprodromou Collection, no inventory number; CA; Komi-Kepir, Famagusta region. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.13. Ten Waterfowl, may possibly be gamebirds. Birds located on the body of the vessel. The birds are painted in a frieze that extends around the body of the vessel; five birds are on each side of the vase. (182)

V.K.316 Bichrome IV Krater. London, British Museum 1876,0909.31; CA I, ca. 750-600 BC. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.6. Seven Waterfowl. Birds located on the body of the vessel. The birds are painted in a frieze that run around one side of the vessel; the frieze is bordered by a line of overlapping half concentric circles; chevron arrows, sunbursts, and swastikas are painted in the frieze with the birds; four birds have a staff-like protrusion painted extending upward from the upper back; almond shaped bodies. (175)

V.K.317 Bichrome IV Krater. New York, Metropolitan Museum 74.51.502; CA I, ca. 750-600 BC. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.11. Six Waterfowl. Birds located on the body of the vessel. The birds are painted in a frieze that run around one side of the vessel; three birds on each side of the vessel and a plant motif separates each bird; almond shaped bodies. (180)

V.K.318 Bichrome IV Krater. Nicosia, Kolokassides Collection, no inventory number; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.c.4. Four Waterfowl. Birds located on the body of the vessel. The birds are contained within rectangular frames; teardrop shaped bodies; swastikas accompany three of the four birds in their frames. (44)

V.K.319 Bichrome IV Krater. Nicosia, Cyprus Museum 1947/XI-25/1; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.c.5; Benson 1979, p. 135. Four Waterfowl. Birds located on the body of the vessel. The birds are painted in a frieze that run around one side of the vessel; each bird is contained within a rectangular frame; teardrop shaped bodies; chevrons and checkered patterns accompany the images; attributed to the Stockholm Group. (45)

V.K.320 Bichrome IV Krater. Nicosia, Kolokassides Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.8. Four Waterfowl. Birds located on the body of the vessel. The birds are painted in a frieze with two birds on each side of the vessel; teardrop shaped bodies; swastikas and chevrons accompany the birds. (177)

V.K.321 Bichrome IV Krater. Nicosia, Cyprus Museum 1966/XII-6/11; CA; Amathus. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.12. Three Waterfowl. Birds located on the body of the vessel. The birds are painted near a stylized lotus; almond shaped bodies; many black dots are painted around the birds; only a fragment left from the krater. (181)

V.K.322 Bichrome IV Krater. Nicosia, Cyprus Museum B 281; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.d.12; Benson 1979, p. 134. Two Waterfowl. Birds located on the body of the vessel. The birds are contained within panels on each side of the vessel; oval shaped bodies; rosettes are painted on the vessel; attributed to Painter of B 281 (name vase). (60)

V.K.323 Bichrome IV Krater. Nicosia, Cyprus Museum 1950/XII-29/2; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.f.21. Two Waterfowl. Birds located on the body of the vessel. The birds face towards each other and flank an elaborate lotus; almond shaped bodies. (79)

V.K.324 Bichrome IV Krater. Famagusta, Famagusta Regional Museum, MA 400; CA I; Salamis, Tomb 1/1. *Biblio*: Dikaios 1963, Figs. 9 and 10; Karageorghis and des Gagniers 1974, XXV.c.6. Two Waterfowl, possible swans. Birds located on the body of the vessel. The birds are contained within a frame; both birds have a staff-like element sticking up vertically from the upper back; almond shaped bodies; a lotus accompanies one of the birds; lotus decorate the two frames on the opposite side; the handle attachments are plastically rendered in the shape of goats' heads. (46)

V.K.325 Bichrome IV Krater. Nicosia, Cyprus Museum 1947/V-13/2; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.d.15. Two Waterfowl. Birds located on the body of the vessel. The birds are contained within panels on each side of the vessel; both birds have a flower bud or stylized plant extending upward from their upper back; almond shaped bodies. (63)

V.K.326 Bichrome IV Krater. Nicosia, Cyprus Museum 1963/IV-10/63; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.d.14. Two Waterfowl. Birds located on the body of the vessel. The birds are contained within panels on each side of the vessel; almond shaped bodies; swastikas accompany the bird images; a concentric semicircle accompanies one of the birds. (62)

V.K.327 Bichrome IV Krater. Boston, Museum of Fine Arts 01.8047; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.2.b. One Waterfowl. Bird located on the body of the vessel. In front of the bird's beak a lotus is painted; an arrow is painted above the bird's back and between its wing, and another arrow is painted extending upward from the upper back; almond shaped body. (99)

V.K.328 Bichrome IV Krater. Nicosia, Cyprus Museum B 1981; CA I. *Biblio*: Karageorghis and des Gagniers 1974, XXV.d.10. One Waterfowl. Bird located on the body of the vessel. The bird is contained within a frieze; almond shaped body; two half concentric circles accompany the bird. (58)

V.K.329 Bichrome IV Krater. London, British Museum 1891,0628.1 (The Tamassos Vase); CA I, ca. 700-600 BC; Tamassos, Necropolis II, unknown tomb. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.2.b; Buchholz 2010, 396-402. One possible Bird of Prey. Bird located on the body of the vessel. On one side of the vessel, two naked bearded males ride in a chariot pulled by a horse, both figures hold spears, the bird hovers over the horse, and on the right side

of the composition another bearded man (wearing a conical cap) raises an axe over a fallen quadruped; on the other side of the vase, which is poorly preserved, a man in a cap holds an axe over a mostly missing figure, on the right of the register, a long horned quadruped is threatened with a bow and arrow by a man wearing a cap. (192)

V.K.330 Bichrome IV Krater. Unknown Location, Hadjiprodromou Collection, no inventory number; CA; Sinda (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 126, SXXV.d.1. Two possible Waterfowl. Birds located on the body of the vessel. The birds are contained in rectangular panels; almond shaped bodies. (331)

V.K.331 Bichrome IV Krater. Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.i.3.a, p. 159; Karageorghis 2002b, p. 96, no. 113. Two possible Birds of Prey, Songbirds, or Waterfowl. Birds located on the body of the vessel. The birds are located in a frieze which runs around the vessel; on each side of the vessel, two bulls confront each other; a bird is painted above the horns of the bulls; almond shaped bodies. (193)

Bichrome V

V.K.332 Bichrome V Krater. Paphos, Paphos District Museum 2235; CA II; Goudhi (Paphos District). *Biblio*: Karageorghis 1979, Pl. XII-XIII; Karageorghis 1982. One Waterfowl. Bird located on the body of the vessel. The vessel is painted in a Rhodian style, imitating Rhodian pottery from the end of the 7th century BC to the beginning of the 6th century BC; the bird is in a frieze which also contains a lion and bull confronting each other; on the opposite side of the vessel a boar is flanked by two dogs; in the background of the scenes are Orientalizing motifs. (368)

V.K.333 Bichrome V Krater. Unknown Location, Hadjiprodromou Collection, no inventory number; CA; Patriki (Famagusta area). *Biblio*: Karageorghis and des Gagniers 1979, p. 127, SXXV.d.2. Two possible Songbirds or Waterfowl. Birds located on the body of the vessel. The birds are contained in rectangular panels underneath the handles; almond shaped bodies; a flower or plant is painted in front of the birds' beaks; rosettes painted in other panels on the body of the vessel. (332)

Hybrid

V.K.334 White Painted, Bichrome, Black-on-Red Ware Krater. Nicosia, T. Phylaktou Collection, no inventory number; CA I; made in the Kourion-Amathus region. *Biblio*: Karageorghis 1979, Pl. XI. Two possible Songbirds or Waterfowl. Birds located on the body of the vessel. The birds are located on the backs of two bulls; the bulls confront a tree between them, and a second tree is painted behind the bull on the left; on the side opposite the scene with the birds and bulls, there is a geometric pattern which incorporates lozenges, triangles, and lotus designs; the scene with the birds and bulls is created in WP technique, the geometric pattern is created in Bichrome technique, and the other geometric decorations on the vessel are painted in Black-on-Red technique. (367)

Lekthoi

Bichrome III

V.L.335 Bichrome III Lekythos. Athens, Cycladic Museum Z. 189; CG III – CA I, ca. 900-750 BC. *Biblio*: Lubsen-Admiraal 2004, p. 161, 328. Two possible Songbirds or Waterfowl. Birds located on the upper body of the vessel. The birds face towards each other and flank a lotus; oval shaped bodies. (233)

V.L.336 Bichrome III Lekythos. Athens, Cycladic Museum Z. 190; CG III – CA I, ca. 900-750 BC. *Biblio*: Lubsen-Admiraal 2004, p. 161, 329. Two possible Songbirds or Waterfowl. Birds located on the upper body of the vessel. The birds face towards each other; oval shaped bodies. (234)

Bichrome IV

V.L.337 Bichrome IV Lekythos. Unknown Location, Hadjiprodromou Collection, no inventory number; CA. *Biblio*: Karageorghis and des Gagniers 1979, p. 164, SXXV.h.2. Two possible Songbirds or Waterfowl. Birds located on the upper body of the vessel. The birds face towards each other; oval shaped bodies. (363)

V.L.338 Bichrome IV Lekythos. Tel Aviv, Eretz Israel Museum MHP 19460; CA I. *Biblio*: Karageorghis and Olenik 1997, p. 133, no. 70. Two possible Songbirds or Waterfowl. Birds located on the upper body of the vessel. The birds face away from each other and flank a lotus; almond shaped bodies. (264)

Models

V.M.339 Bichrome IV Model Chariot. Nicosia, Cyprus Museum B 4; CA. *Biblio*: Karageorghis and des Gagniers 1974, XXV.d.18. Two Waterfowl. Birds located on the sides of the chariot. The birds are contained in frames which are lined with concentric semicircles; almond shaped bodies; a small terracotta figure is plastically added to the inside of the chariot. (65)

Plates

Bichrome V

V.P.340 Bichrome V Plate. Oxford, Ashmolean 953.1229 (c); CA II. *Biblio*: Karageorghis and des Gagniers 1974, XXV.h.20. Three Songbirds. Birds located on the interior of the plate. A fragment of the plate is preserved which shows one complete bird. (189)

Black-on-Red II (IV)

V.P.341 Black-on-Red II (IV) Plate. New York, Metropolitan Museum of Art 74.51.988; CA I, ca. 750-600 BC. Karageorghis, Mertens, and Rose 2000, no. 149, p. 93. Two Waterfowl,

waders. Birds located on the exterior of the bowl. The birds are painted on opposite sides of the vessel; almond shaped bodies; two palm motifs separate the birds. (229)

Skyphoi

Bichrome IV

V.S.342 Bichrome IV Skyphos. Limassol, Limassol Museum 3052; CA, no later than 725 BC; Kition, Area II, Floor 3, Bothros 9. *Biblio*: Karageorghis 1981b, Pl. XV, no. 3052. One possible Songbird or Waterfowl. Bird located on the body of the vessel. The bird is contained in a rectangular panel; teardrop shaped body; the vessel was made in Cyprus, but it imitates East Greek skyphoi (or Bird Bowls). (369)

Appendix D: **Context for Cypro-Archaic Bird Representations**

The list below includes all Cypro-Archaic sculptures and vases in the Catalog (Appendices B and C) which have known contexts. For each object, the Catalog number is given, as well as a descriptive title, date, bird type, the island or country in which the object was found, the area or region in which the object was discovered, the specific site where the object was uncovered, and any specific contextual information. If a bird type cannot positively be identified, a “?” is added.

Cat. No.	Descriptive title	Date	Bird Type	Island or Country	Area/Region	Site	Context
S.F.388	Faience Scarab	CA	Songbird? Waterfowl? Bird of Prey? Mythical	Cyprus	Limassol	Amathus	Tomb A198, Site E
S.L.1	Bird figure, on plinth, attacking prey	CA - CC	Bird of Prey	Cyprus	Limassol	Amathus	Palace (1975), square MW 307)
S.L.2	Bird figurine on plinth	CA	Bird of Prey	Samos	Vathy	Heraion	Ash layer of Rhodian Altar (B 1)
S.L.3	Bird figurine on plinth	CA	Bird of Prey	Samos	Vathy	Heraion	Ash layer of Rhodian Altar (B 1)
S.L.4	Bird figurine on plinth	CA	Bird of Prey	Samos	Vathy	Heraion	Ash layer of Rhodian Altar (B 1)
S.L.5	Bird figurine on plinth	CA	Bird of Prey	Samos	Vathy	Heraion	Ash layer of Rhodian Altar (B 1)
S.L.6	Bird figurine on plinth	CA	Bird of Prey	Rhodes	Southeast coast	Lindos	Acropolis
S.L.7	Bird figurine on plinth	CA	Bird of Prey	Samos	Vathy	Heraion	No find spot

S.L.8	Bird figurine on plinth	CA	Bird of Prey	Samos	Vathy	Heraion	No find spot
S.L.9	Bird figurine on plinth	CA	Bird of Prey	Rhodes	Southeast coast	Lindos	Acropolis
S.L.10	Bird figurine on plinth	CA	Bird of Prey	Samos	Vathy	Heraion	Ash layer of Rhodian Altar (B 1)
S.L.11	Bird figurine on plinth	CA	Bird of Prey	Samos	Vathy	Heraion	Ash layer of Rhodian Altar (B 1)
S.L.12	Bird figure on plinth	CA	Bird of Prey	Rhodes	Rhodes	Lindos	Temple
S.L.13	Bird figurine on plinth	CA	Bird of Prey	Samos	Vathy	Heraion	Ash layer of Rhodian Altar (B 1)
S.L.14	Bird figurine on plinth	CA	Bird of Prey	Samos	Vathy	Heraion	Ash layer of Rhodian Altar (B 1)
S.L.15	Bird figurine on plinth	CA	Bird of Prey? Songbird?	Rhodes	Southeast coast	Lindos	Acropolis
S.L.16	Bird figure, on plinth	CA - CC	Bird of Prey?	Cyprus	Limassol	Amathus	Palace (1976), square MV 307
S.L.17	Bird figure, on plinth	CA - CC	Bird of Prey? Songbird?	Cyprus	Limassol	Amathus	Palace (1977), Square MW-MX 311
S.L.18	Bird figure, on plinth	CA - CC	Bird of Prey? Songbird?	Cyprus	Limassol	Amathus	Palace (1989), Square MV 308
S.L.19	Bird figurine on plinth	CA	Bird of Prey? Songbird?	Samos	Vathy	Heraion	No find spot
S.L.20	Bird figurine on plinth	CA	Bird of Prey? Songbird?	Samos	Vathy	Heraion	between temple and altar (G 1)
S.L.22	Bird feet on plinth	CA	Bird of Prey? Songbird?	Samos	Vathy	Heraion	east of Rhodes Altar, south of W2 (B5c)

S.L.23	Female figurine holding a bird	CA II	Songbird	Egypt	Coastal	Naukratis	Sanctuary of Aphrodite
S.L.24	Female figure holding a bird	CA II	Songbird	Egypt	Coastal	Naukratis	
S.L.25	Female figurine holding a bird	CA	Songbird?	Cyprus	Famagusta	Ayios Varnavas	St. Barnabas A, II
S.L.26	Female figurine holding a bird	CA	Songbird?	Cyprus	Famagusta	Ayios Varnavas	St. Barnabas A, II
S.L.27	Male head with bird on cap	CA I	Bird of Prey	Cyprus	Mesaoria	Golgoi–Ayios Photios	Sanctuary
S.L.28	Male figure holding a bird	CA II - early CC I	Songbird?	Cyprus	Larnaca	Kition	Sculpture deposit, 79.0
S.L.31	Male figure holding a bird	CA II	Songbird	Cyprus	Mesaoria	Idalion	
S.L.32	Male figure holding a bird	CA II	Songbird	Cyprus	Mesaoria	Idalion	
S.L.33	Male figure holding a bird	CA II	Songbird	Cyprus	Mesaoria	Idalion	
S.L.34	Male figure holding a bird	CA II	Songbird	Cyprus	Mesaoria	Idalion	
S.L.35	Male figure holding a bird	CA II	Songbird	Cyprus	Mesaoria	Idalion	
S.L.36	Male figure holding a bird	CA II	Songbird	Cyprus	Mesaoria	Idalion	
S.L.37	Male figure holding a bird	CA II - CC I	Songbird	Cyprus	Mesaoria	Idalion	Sanctuary of Apollo
S.L.38	Male figure holding a bird	CA II – CC I	Songbird	Cyprus	Mesaoria	Idalion	Sanctuary of Apollo
S.L.39	Male figure holding a bird	CA II - early CC I	Songbird	Cyprus	Larnaca	Kition	Sculpture deposit, 77.7

S.L.40	Male figure holding a bird	CA	Songbird	Cyprus	Mesaoria	Idalion	Temple of Apollo
S.L.41	Male figure holding a bird	CA II	Songbird	Cyprus	Kourion	Kourion	votive deposit, N of Archaic precinct
S.L.48	Male figure holding a bird	CA	Songbird	Cyprus	Mesaoria	Athienou-Malloura	EU 10, SU 1032
S.L.49	Male figure holding a bird	CA II	Songbird	Cyprus	Mesaoria	Golgoi	Sanctuary of Golgoi-Ayios Photios
S.L.50	Male figure holding a bird	CA	Songbird	Cyprus		Said to be from Golgoi	Said to be from the West Temple
S.L.51	Male figure holding a bird	CA II	Songbird	Cyprus	Mesaoria	Golgoi	Sanctuary of Golgoi-Ayios Photios
S.L.52	Male figure holding a bird	CA II	Songbird	Cyprus	Mesaoria	Golgoi	Sanctuary of Golgoi-Ayios Photios
S.L.53	Temple boy holding a bird	CA II – CC I	Songbird	Cyprus	Mesaoria	Idalion	
S.L.54	Fragment of a hand holding a bird	CA - CC	Songbird	Cyprus	Mesaoria	Golgoi-Ayios Photios	Sanctuary of Golgoi-Ayios Photios
S.L.55	Figure holding a bird	CA	NA	Cyprus	Famagusta	Ayios Varnavas	Site A, found in a pile of stone near St. Barnabas, in May 1969
S.L.57	Bird-headed human or person in a bird mask	CA	Bird of Prey	Cyprus	Mesaoria	Golgoi	
S.L.58	Bird-headed human or person in a bird mask	CA	Bird of Prey	Cyprus	Mesaoria	Idalion	

S.L.59	Bird-headed human or person in a bird mask	CA	Bird of Prey	Cyprus		Said to be from the Karpas	
S.L.61	Bird in relief on a funerary stela	CA II – CC I	Bird of Prey	Cyprus	?	Agia Varvara-Sykarouthkia	tomb
S.L.62	Fragment relief with birds flaking a tree	CA II – CC I	Birds of Prey	Cyprus	Mesaoria	Golgoi	Sanctuary of Golgoi-Ayios Photios
S.M.375	Bronze bird head mounting	CA II	Bird of Prey	Cyprus	Mesaoria	Idalion	east, R6
S.M.376	Bronze Lamp with birds	CA II	Songbird? Waterfowl?	Cyprus	Mesaoria	Idalion	southern part, near L, 6C
S.M.377	Bronze dipper with bird head	CA II	Waterfowl	Cyprus	Limassol	Amathus	Tomb 84, Site E
S.M.378	Silver spoon with bird head	CA II	Songbird? Waterfowl?	Cyprus		may be from Idalion or Paphos	
S.M.379	Silver ring with bird engraved	CA II	Waterfowl?	Cyprus	Famagusta	Salamis-Cellarka	Tomb 10, mixed in pile of bones on side of chamber
S.Sp.382	Black steatite scarab	CA	Waterfowl	Cyprus	Limassol	Amathus	Tomb A286, Site D
S.Sp.383	Black steatite scarab	CA	Bird of Prey? Songbird?	Cyprus	Limassol	Amathus	Tomb 242, Site E
S.Sp.384	Banded agate scarab	CA	Bird of Prey	Cyprus	Limassol	Amathus	Tomb
S.Sp.386	Cylinder sea of imported grey silicate	CA-CCI	Bird of Prey? Waterfowl?	Cyprus	Larnaca	Kition	Bothros I, Area II, Floor 2 (against exterior of T 1)

S.Sp.387	Sard bird-head pendant or bead	CA - CC	Bird of Prey	Cyprus	Limassol	Amathus	Tomb 114, Site E
S.T.63	Bird Figurine	CA II	Songbird	Cyprus	Famagusta	Salamis-Cellarka	Tomb 96, looted
S.T.64	Bird Figurine	CA	Songbird	Cyprus	Famagusta	Salamis-Cellarka	Tomb 27A, no. 9
S.T.67	Bird Figurine	CA	Songbird	Cyprus	Famagusta	Salamis	K vi/B4, 24.9.1968
S.T.68	Bird Figurine	CA	Songbird	Cyprus	Famagusta	Salamis	Archaic cutting of rampart; K VI/B4, 16.9.1968
S.T.69	Bird Figurine	CA	Songbird	Cyprus	Famagusta	Salamis	Archaic cutting of rampart; K vi/B4, 24.9.1968
S.T.70	Bird Figurine	CA	Songbird	Cyprus	Famagusta	Salamis	Archaic cutting of rampart; K vi/B4, 25.9.1968
S.T.71	Bird Figurine	CA	Songbird	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, Kvi/B4, 23.9.1968
S.T.72	Bird Figurine	CA	Songbird	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, Kvi/B4, 23.9.1968
S.T.73	Bird Figurine	CA	Songbird	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, Kvi/B5, 19.9.1968
S.T.74	Bird Figurine	CA	Songbird	Cyprus	Famagusta	Salamis	K vi/d 2
S.T.75	Bird Figurine	CA	Songbird	Cyprus	Famagusta	Salamis	K vi/g 4
S.T.76	Bird Figurine	CA	Songbird	Cyprus	Famagusta	Salamis	K v/d10
S.T.77	Bird Figurine	CA	Songbird	Rhodes	Southeast coast	Lindos	sanctuary

S.T.78	Bird Figurine	CA	Songbird	Rhodes	Southeast coast	Lindos	sanctuary
S.T.79	Bird Figurine	CA	Songbird	Rhodes	Southeast coast	Lindos	sanctuary
S.T.80	Bird Figurine	CA	Songbird	Cyprus	Polis	Marion Arsinoe	Sanctuary, NE side of Polis, Ash layer
S.T.81	Bird Figurine	CA	Songbird	Cyprus	Polis	Said to be from Limniti	
S.T.82	Bird Figurine	CA	Songbird	Samos	Vathy	Heraion	
S.T.83	Bird Figurine	CA	Songbird	Samos	Vathy	Heraion	GrA 11, 3
S.T.84	Bird figurine head, cock	CA	Songbird	Cyprus	Famagusta	Salamis	K v/a 9 (Sondage Z)
S.T.85	Bird figurine	CA - CC	Songbird	Cyprus	Limassol	Amathus	Palace (197), Square MY 310
S.T.86	Bird Figurine	CA I - early CA II	Songbird	Cyprus	Limassol	Amathus	Tomb 232, no. 9
S.T.89	Bird Figurine	CA	Waterfowl	Cyprus	Kyrenia	Kyrenia	
S.T.90	Bird Figurine	CA	Waterfowl	Cyprus	Famagusta	Vatyli	Tomb 18
S.T.93	Bird Figurine	CA	Waterfowl	Cyprus	Mesaoria	Idalion	Unknown tomb
S.T.97	Bird Figurine	CA	Waterfowl	Cyprus	Troodos-Mesaoria	Tamassos	Tomb 1
S.T.100	Bird Figurine	CA	Waterfowl	Cyprus	Famagusta	Ayios Theodoros	
S.T.101	Bird Figurine	CA	Waterfowl	Cyprus	Polis	Marion Arsinoe	Necropolis II, Tomb 83
S.T.104	Bird figurine	CA II	Waterfowl	Cyprus	Limassol	Amathus	Tomb 459
S.T.105	Bird Figurine	CA I	Waterfowl	Cyprus	Soli	Soli-Fisa	Tomb CS 1870, no. 3
S.T.106	Bird Figurine	CA - CC I	Waterfowl	Cyprus	Limassol	Amathus	Tomb 294, no. 61
S.T.107	Bird Figurine	CA II	Waterfowl	Cyprus	Limassol	Amathus	Tomb 83, Site E

S.T.108	Bird Figurine	CA - CC	Waterfowl	Cyprus	Limassol	Amathus	Sanctuary of Aphrodit, square MV 265 (HII/Roman area, over temple)
S.T. 109	Bird Figurine	CA	Waterfowl	Rhodes	Southeast coast	Lindos	sanctuary
S.T.111	Bird Figurine	CA	Waterfowl	Cyprus	Limassol	Amathus	Tomb 270, no. 13
S.T.113	Bird Figurine	CA	Waterfowl	Cyprus	Limassol	Amathus	Tomb 203, no. 2
S.T.114	Bird figurine	CA - CCI	Waterfowl	Cyprus	Limassol	Amathus	Tomb 441
S.T.115	Bird Figurine	CA	Waterfowl	Cyprus	Famagusta	Salamis-Cellarka	near the surface
S.T.116	Bird Figurine	CA II – CC I	Waterfowl	Cyprus	Famagusta	Salamis	5th century wall, K vi/d 4
S.T.117	Bird Figurine	CA	Waterfowl	Cyprus	Famagusta	Salamis	K vi/d 3
S.T.118	Bird Figurine	CA	Waterfowl	Cyprus	Famagusta	Salamis	K v/d 10
S.T.119	Bird Figurine	CA II	Waterfowl	Cyprus	Limassol	Amathus	Tomb 88, Site E
S.T.120	Bird Figurine	CA II	Waterfowl	Cyprus	Limassol	Amathus	Tomb 88, Site E
S.T.121	Bird Figurine	CA II	Waterfowl	Cyprus	Limassol	Amathus	Tomb 88, Site E
S.T.122	Bird Figurine	CA II	Waterfowl	Cyprus	Limassol	Amathus	Tomb 88, Site E
S.T.123	Bird Figurine	CA II	Waterfowl	Cyprus		possibly Nicosia	
S.T.124	Bird figurine head	CA II – CC I	Waterfowl	Cyprus	Famagusta	Salamis	5th century wall, K vi/d 4
S.T.125	Bird figurine head	CA	Waterfowl	Cyprus	Famagusta	Salamis	K vi/g 4
S.T.126	Bird figurine head	CA	Waterfowl	Cyprus	Famagusta	Salamis	K vi/g 3
S.T.132	Bird Figurine	CA	Waterfowl	Cyprus	Kyrenia	Kyrenia	
S.T.134	Bird Figurine	CA II	Waterfowl?	Cyprus	Limassol	Amathus	Tomb 88, Site E
S.T.135	Bird Figurine	CA	Waterfowl?	Cyprus	Limassol	Amathus	Tomb 557, no. 18

S.T.136	Bird Figurine	CA-CC	Waterfowl?	Cyprus	Limassol	Amathus	Sanctuary of Aphrodite, square MR 265 (west of temple)
S.T.137	Bird Figurine	CA II	Songbird?	Cyprus	Limassol	Amathus	West Terrace
S.T.139	Bird Figurine	CA	Songbird?	Samos	Vathy	Heraion	
S.T.141	Bird Figurine	CG III - CA I	Songbird? Waterfowl?	Cyprus	Larnaca	Kition	Bothros 16, Area II, Floor 3 (west of T 4)
S.T.143	Bird Figurine	CA II	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	West Terrace
S.T.144	Bird Figurine	CA-CC	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Sanctuary of Aphrodite square MT 265 N (Hell/Roman area, over temple)
S.T.146	Bird Figurine	CA – CC	Songbird? Waterfowl?	Cyprus	Larnaca	Gordiou Desmou Street, in Sotiros district	Tomb 3
S.T.148	Bird Figurine	CA II - CC I	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Tomb 294, no. 41
S.T.149	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K vi/g3, 3.4.1967
S.T.150	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, Kvi/B4, 18.9.1968
S.T.151	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K vi/a 9
S.T.152	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K vi/g 4
S.T.153	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K vi/ g2
S.T.154	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K vi/ g3
S.T.155	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K vi/g 3

S.T.156	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, Kvi/B4, 6.9.1968
S.T.157	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K v/g d 10
S.T.158	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K vi/d 3
S.T.159	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K iv/g 7
S.T.160	Bird Figurine	CA I	Songbird? Waterfowl?	Cyprus	Paphos	Palaepaphos-Skales	Tomb 81, no. 29
S.T.162	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Karpas	Komi-Kepir	
S.T.163	Bird Figurine	CG III - CA I	Songbird? Waterfowl?	Cyprus	Paphos	Palaepaphos-Skales	Tomb 62
S.T.164	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Ayios Theodoros	
S.T.165	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Ayios Theodoros	
S.T.166	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Tomb 242, no. 71
S.T.167	Bird Figurine	CA I	Songbird? Waterfowl?	Cyprus	Kourion	Kourion	Tomb 59, Site E
S.T.168	Bird figurine	CA II	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Tomb 470
S.T.171	Bird Figurine	CA I - CC I	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Tomb 212, no. 76
S.T.173	Bird figurine	CA II	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Tomb 462
S.T.174	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Tomb 232, no. 25
S.T.175	Bird Figurine	CA II	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Tomb 141, Site D
S.T.176	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	
S.T.178	Bird figurine	CA	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Tomb 444
S.T.180	Bird Figurine	CA - CC I	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Tomb 270, no. 25
S.T.183	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Mesaoria	Idalion	Unknown Tomb
S.T.186	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Mesaoria	Idalion	Unknown Tomb
S.T.188	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Mesaoria	Idalion	Unknown tomb
S.T.189	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K v/d 10

S.T.190	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K v/η 6 (3), Sanctuary
S.T.191	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K v/g d 9
S.T.192	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis- Cellarka	near the surface
S.T.193	Bird Figurine	CA II	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Tomb 478
S.T.194	Bird Figurine	CA II	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis- Cellarka	Tomb 29, fill of dromos
S.T.195	Bird figurine head	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, K vi/B 4
S.T.196	Bird Figurine	CG III - CA I	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K v/e 6, Sanctuary
S.T.197	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Salamis	K v/n 6, Sanctuary
S.T.198	Bird Figurine	CA	Songbird? Waterfowl?	Cyprus	Larnaca	Panayia Ematousa	Pit 2 (found in tomb or sanctuary and then deposited in pit)
S.T.199	Bird Figurine	CA	Bird of Prey? Songbird?	Samos	Vathy	Heraion	
S.T.200	Bird Figurine	CA-CCI	Songbird? Waterfowl? Bird of Prey	Cyprus	Larnaca	Kition	Bothros I, Area II, Floor 2 (against exterior of T 1)
S.T.202	Bird Figurine	CA II	NA	Cyprus	Limassol	Amathus	West Terrace
S.T.203	Bird Figurine	CA - CC	NA	Cyprus	Famagusta	Salamis	5th century wall, K vi/d 4
S.T.204	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	K vi/e 10
S.T.205	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, Kvi/B3, 5.9.1968
S.T.206	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, Kvi/B5, 19.9.1968

S.T.207	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, Kvi/B5, 20.9.1968
S.T.208	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, Kvi/B4, 19.9.1968
S.T.209	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	K vi/b 4
S.T.210	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	K v/d 10
S.T.211	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	K vi/g 4
S.T.212	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	K v/a 9 (Sondage Z)
S.T.213	Bird Figurine	CA II – CC I	NA	Cyprus	Famagusta	Salamis	5th century wall, K vi/d 4
S.T.214	Bird Figurine	CA II – CC I	NA	Cyprus	Famagusta	Salamis	K vi/d 4
S.T.215	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	K vi/g 4
S.T.216	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	K v/k 6 (2), Sanctuary
S.T.217	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, K vi/B 4
S.T.218	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, K vi/B 5
S.T.219	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, K vi/B 4
S.T.220	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, K vi/B 4
S.T.221	Bird Figurine	CA	NA	Cyprus	Famagusta	Salamis	K v/η 6 (3), Sanctuary
S.T.222	Bird figurine head	CA	NA	Cyprus	Famagusta	Salamis	Archaic cutting of rampart, K vi/B 5
S.T.223	Bird Figurine	CA	NA	Cyprus	Kourion	Kourion	K82 Kd3 005 (Quad D)

S.T.225	Female Figurine holding a bird	CA II	Songbird	Cyprus		Said to be from a tomb at Kouklia-Palaepaphos	
S.T.229	Female figurine holding a bird	CA	Songbird	Cyprus	Limassol	Arsos	
S.T.229	Female figurine holding a bird	CA	Songbird	Cyprus	Limassol	Arsos	
S.T.229	Female figurine holding a bird	CA	Songbird	Cyprus	Limassol	Arsos	
S.T.229	Female figurine holding a bird	CA	Songbird	Cyprus	Limassol	Arsos	
S.T.229	Female figurine holding a bird	CA	Songbird	Cyprus	Limassol	Arsos	
S.T.229	Female figurine holding a bird	CA	Songbird	Cyprus	Limassol	Arsos	
S.T.229	Female figurine holding a bird	CA	Songbird	Cyprus	Limassol	Arsos	
S.T.229	Female figurine holding a bird	CA	Songbird	Cyprus	Limassol	Arsos	
S.T.229	Female figurine holding a bird	CA	Songbird	Cyprus	Limassol	Arsos	
S.T.239	Female figurine holding a bird	CA	Songbird	Cyprus	Mesaoria	Idalion	Sanctuary of Aphrodite
S.T.258	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	Embros temenos (cave site)
S.T.259	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.260	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.261	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	

S.T.262	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.263	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.264	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.268	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.269	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.270	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.271	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.272	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.273	Female figurine holding a bird	CA	Songbird	Cyprus	Famagusta-Larnaca	Achna	
S.T.274	Female figurine holding a bird	CA	Songbird	Cyprus	Famagusta-Larnaca	Achna	
S.T.275	Female figurine holding a bird	CA	Songbird	Cyprus	Famagusta-Larnaca	Achna	
S.T.276	Female figurine holding a bird	CA	Songbird	Cyprus	Famagusta-Larnaca	Achna	
S.T.277	Female figurine holding a bird	CA	Songbird	Cyprus	Famagusta-Larnaca	Achna	
S.T.283	Female figurine holding a bird	CA	Songbird	Cyprus	Famagusta-Larnaca	Achna	
S.T.284	Female figurine holding a bird	CA	Songbird	Cyprus	Famagusta-Larnaca	Achna	

S.T.288	Female figurine holding a bird	CA II	Songbird	Cyprus	Famagusta-Larnaca	Achna	Sanctuary of Artemis
S.T.297	Female figurine holding a bird	CA II	Songbird? Waterfowl?	Cyprus	Famagusta-Larnaca	Achna	
S.T.298	Female figurine holding a bird	CA II	Songbird? Waterfowl?	Cyprus	Famagusta-Larnaca	Achna	
S.T.299	Female figurine holding a bird	CA II	Songbird? Waterfowl?	Cyprus	Famagusta-Larnaca	Achna	
S.T.302	Female figurine holding a bird	CA	Songbird? Waterfowl?	Cyprus	Famagusta-Larnaca	Achna	Sanctuary of Artemis
S.T.303	Female figurine holding a bird	CA	Songbird?	Cyprus	Mesaoria	Idalion	Temenos of Aphrodite
S.T.305	Female figurine holding a bird	CA	Songbird?	Cyprus	Kyrenia	Lapithos	
S.T.309	Female figurine holding a bird	CA II	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.313	Female figurine holding a bird	CA II	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.320	Female figurine holding a bird	CA II	Songbird	Cyprus		Said to be from Idalion	
S.T.322	Female figurine holding a bird	CA II	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.329	Female figurine holding a bird	CA II	Songbird	Cyprus	Mesaoria	Idalion	
S.T.330	Female figurine holding a bird	CA II	Songbird	Cyprus	Larnaca	Kition	
S.T.331	Female figurine holding a bird	CA	Songbird	Cyprus	Larnaca	Kition Kamilarga	
S.T.333	Female figurine holding a bird	CA	Songbird	Cyprus	Larnaca	Kition Kamelarga	

S.T.334	Female figurine holding a bird	CA	Songbird	Cyprus	Larnaca	Kition Kamilarga	
S.T.335	Female figurine holding a bird	CA	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.336	Female figurine holding a bird	CA II	Songbird	Cyprus	Kyrenia	Lapithos	
S.T.339	Female figurine holding a bird	CA	Songbird	Cyprus	Larnaca	Kition	
S.T.340	Female figurine holding a bird	CA II	Songbird?	Cyprus	Larnaca	Larnaca	
S.T.342	Female figurine holding a bird	CA	Songbird? Waterfowl?	Cyprus	Kyrenia	Lapithos	
S.T.343	Female figurine holding a bird	CA II	Songbird?	Cyprus	Larnaca	Larnaca	
S.T.348	Female figurine holding a bird	CA II	Songbird? Waterfowl?	Cyprus	Larnaca	Larnaca	
S.T.350	Female figurine holding a bird	CA	Songbird? Waterfowl?	Cyprus	Larnaca	Kition	
S.T.351	Female figurine holding a bird	CA	Songbird? Waterfowl?	Cyprus	Larnaca	Kition Kamelarga	terracotta votive deposit
S.T.353	Female figurine holding a bird	CA	Songbird? Waterfowl?	Cyprus	Larnaca	Kition	
S.T.354	Female figurine holding a bird	CA II	Songbird? Waterfowl?	Cyprus	Kyrenia	Lapithos	Embros temenos (cave site)
S.T.355	Female figurine holding a bird	CA II	Waterfowl?	Cyprus	Larnaca	Kition	
S.T.357	Male figurine holding a bird	CA	Songbird	Cyprus	Limassol	Limassol-Komissariato	Sanctuary
S.T.362	Male figurine holding a bird	CA II	Songbird? Waterfowl?	Cyprus	Larnaca	Larnaca	

S.T.363	Male figurine holding a bird	CA	Songbird? Waterfowl?	Cyprus	Soli	Ayia Irini	sanctuary
S.T.364	Male figurine with bird on shoulder	CA	Songbird? Bird of Prey?	Cyprus	Mesaoria	Kalo Khorio Klirou-Zithkionas	
S.T.366	Figure holding a bird	CA	Waterfowl?	Cyprus	Mesaoria	Idalion	Hellenistic layer near wall of temple, ET NW 3, Locus 021
S.T.367	Figure holding a bird	CA II	Songbird? Waterfowl? Bird of Prey?	Cyprus	Larnaca	Larnaca	
S.T.369	Terracotta hand holding a bird	CA	Songbird? Waterfowl?	Cyprus	Kourion	Kourion	K82 Kd3 (bault 005) (north of the Archaic Precinct Votive Deposit)
S.T.370	Human in dovecoat with birds	CA	Songbirds	Cyprus	Mesaoria	Idalion	said to be found at the foot of an altar in the Temple to Aphrodite
S.T.371	Humans around a dovecoat with birds	CA	Songbirds	Cyprus	Mesaoria	Idalion	
S.WP.389	White paste bird pendant	CA	Songbird? Waterfowl? Bird of Prey?	Cyprus	Soli	Ayia Irini	Q 7, 95.0
V.A.1	Bichrome III Amphora	CA	Waterfowl	Cyprus	Famagusta	Sinda	
V.A.4	Bichrome IV Amphora	CA	Songbirds?	Cyprus	Karpas	Lythrangomi	
V.A.5	Bichrome IV Amphora	CA	Songbirds	Cyprus	Limassol	Amathus	Tomb 140

V.A.7	Bichrome IV Amphora	CA II	Waterfowl	Cyprus	Mesaoria	Idalion	Square G-H; 6-7, ritual deposit on Western Acropolis
V.A.10	Bichrome IV Amphora	CA	Waterfowl	Cyprus	Famagusta		
V.A.11	Bichrome IV Amphora	CA	Waterfowl	Cyprus	Famagusta	Sinda	
V.A.12	Bichrome IV Amphora	CA	Songbirds? Waterfowl?	Cyprus	Mesaoria	Sha	
V.A.13	Bichrome IV Amphora	CA II	Songbirds? Waterfowl?	Cyprus	Mesaoria	Idalion	Deposit, period 6A.I
V.A.14	Bichrome IV Amphora	CA	Songbirds? Waterfowl?	Cyprus	Larnaca	Aradippo	
V.A.15	Bichrome IV Amphora	CA	Bird of Prey? Songbird? Waterfowl?	Cyprus	Famagusta	Trikomo	
V.A.16	Bichrome IV-V Amphora	CA	Waterfowl?	Cyprus	Limassol	Amathus	Grotto
V.A.18	Bichrome V Amphora	CA II	Songbirds	Cyprus	Limassol	Amathus	Tomb 129, Site D
V.A.19	Bichrome V Amphora	CA II	Songbirds?	Cyprus	Limassol	Amathus	
V.A.20	Bichrome V Amphora	CA I	Waterfowl	Cyprus	Polis	Marion Arsinoe	
V.A.22	Bichrome V Amphora	CA II	Waterfowl	Cyprus	Karpas		
V.A.23	Bichrome V Amphora	CA II	Songbird?	Syria	Coastal	Al Mina	
V.A.25	Bichrome V Amphora	CA II	Songbird? Waterfowl? Bird of Prey?	Cyprus	Limassol	Amathus	

V.A.30	White Painted IV Amphora	CG III - CA II	Waterfowl	Cyprus	Polis	Marion Arsinoe	
V.A.31	White Painted IV Amphora	CA I	Waterfowl?	Cyprus	Kourion	Kourion	Tomb 24, Site B
V.A.32	White Painted IV Amphora	CA I	Songbirds?	Cyprus	Kourion	Kourion	
V.Ask.34	Black-on-Red II Askos	CA I	Songbird? Waterfowl? Bird of Prey?	Cyprus	Troodos-Mesaoria	Tamassos	unknown tomb, Necropolis II
V.C.37	Bichrome III Cup/footed bowl	CG III – CA I	Waterfowl	Cyprus	Troodos-Mesaoria	Tamassos	
V.C.38	Bichrome III Cup/footed bowl	CG III - CA II	Waterfowl	Cyprus	Famagusta	Ayios Theodoros	
V.C.39	Bichrome III Cup/footed bowl	CG III - CA II	Waterfowl	Cyprus	Famagusta	Ayios Theodoros	
V.C.44	Bichrome III Cup/footed bowl	CG III - CA II	Waterfowl	Cyprus	Mesaoria	Kato Deftera	Tomb 1
V.C.48	Bichrome III Cup/footed bowl	CG III - CA II	Waterfowl?	Cyprus	Famagusta	Ayios Theodoros	
V.C.49	Bichrome III Cup/footed bowl	CG III - CA II	Waterfowl?	Cyprus	Famagusta	Ayios Theodoros	
V.C.64	Bichrome IV Cup/footed bowl	CA	Waterfowl?	Cyprus	Famagusta	Ayios Georghios Spatharikou	
V.C.72	Bichrome IV-V Cup/footed bowl	CA	Waterfowl	Cyprus	Famagusta	Sinda	
V.J.83	Bichrome III Jug	CG III – CA II	Waterfowl	Cyprus	Famagusta	Ayios Theodoros	
V.J.88	Bichrome III Jug	CA	Waterfowl?	Cyprus	Famagusta	Topsuköy	
V.J.93	Bichrome III-IV Jug	CA	Waterfowl?	Cyprus	Limassol	Amathus	Bothros

V.J.98	Bichrome IV Jug	CA	Waterfowl	Cyprus	Famagusta	Sinda	
V.J.124	Bichrome IV Jug	CA	Waterfowl	Cyprus	Famagusta	Ayios Theodoros	
V.J.127	Bichrome IV Jug	CA	Waterfowl	Cyprus	Kyrenia-Karpas	Ayios Iakovos	
V.J.134	Bichrome IV Jug	CA	Waterfowl	Cyprus	Famagusta	Ayios Theodoros	
V.J.145	Bichrome IV Jug	CA	Waterfowl	Cyprus	Famagusta	Salamis	Necropolis, Tomb 46
V.J.156	Bichrome IV Jug	CA	Waterfowl	Cyprus	Famagusta	Sinda	
V.J.174	Bichrome IV Jug	CA	Waterfowl	Cyprus	Famagusta	Sinda	
V.J.183	Bichrome IV Jug	CA	Waterfowl	Cyprus	Karpas	Heptakomi	sanctuary
V.J.185	Bichrome IV Jug	CA	Waterfowl	Cyprus	Larnaca	Aradippo	
V.J.189	Bichrome IV Jug	CA	Songbird?	Cyprus	Famagusta	Ayios Theodoros	
V.J.193	Bichrome IV Jug	CA	Waterfowl?	Cyprus	Famagusta	Milea	
V.J.196	Bichrome IV Jug	CA	Bird of Prey? Songbird?	Cyprus	Mesaoria	Nicosia	
V.J.198	Bichrome IV Jug	CA	Bird of Prey? Waterfowl?	Cyprus	Famagusta	Ayios Theodoros	
V.J.200	Bichrome IV Jug	CA	Bird of Prey? Waterfowl?	Cyprus	Famagusta	Sinda	
V.J.203	Bichrome IV Jug	CA	Bird of Prey? Waterfowl?	Cyprus	Mesaoria	Psillatos	
V.J.214	Bichrome IV Jug	CA	Bird of Prey? Waterfowl?	Cyprus	Famagusta	Sinda	
V.J.220	Bichrome IV Jug	CA I	Songbird? Waterfowl?	Cyprus		said to be from Idalion	
V.J.227	Bichrome IV Jug	CA	Songbird? Waterfowl?	Cyprus	Karpas	Korovia	
V.J.228	Bichrome IV Jug	CA	Songbird? Waterfowl?	Cyprus	Famagusta	Milea	
V.J.235	Bichrome IV Jug	CA	Songbirds? Waterfowl?	Cyprus	Mesaoria	Psillatos	

V.J.240	Bichrome IV-V Jug	CA	Songbirds? Waterfowl?	Cyprus	Karpas	Komi-Kepir	
V.J.243	Bichrome V Jug	CA II	Waterfowl	Cyprus	Limassol	Amathus	Site E, Tomb 106
V.J.249	Black-on-Red I (III) Jug	CG III – CA II	Songbird? Waterfowl?	Cyprus	Paphos	Kissonerga, Loukarka	
V.J.255	White Painted IV Jug	CG III - CA	Waterfowl	Cyprus	Famagusta	Trikomo	
V.J.260	White Painted IV Jug	CG III - CA	Songbirds? Waterfowl? Birds of Prey?	Cyprus	Mesaoria	Dasoupolis	
V.J.266	White Painted V Jug	CA II	Songbird? Waterfowl?	Cyprus	Limassol	Amathus	Site E, Tomb 106
V.Jb.273	Bichrome IV Barrel Jug	CA	Waterfowl	Cyprus	Karpas		
V.Jb.276	Bichrome IV Barrel Jug	CA	Waterfowl	Cyprus	Karpas	Yaloussa	
V.Jb.284	Bichrome IV Barrel Jug	CA	Waterfowl	Cyprus	Karpas	Ayios Andronikos	
V.Jp.303	Bichrome Red II (V) Jug	CA II	Waterfowl?	Cyprus	Polis	Marion Arsinoe	Necropolis II, Tomb 84
V.Jp.304	Bichrome Red II (V) Jug	CA II	Waterfowl?	Cyprus	Polis	Marion Arsinoe	
V.Jp.305	Bichrome Red II (V) Jug	CA II	Waterfowl?	Cyprus	Polis	Marion Arsinoe	necropolis II.214
V.Jp.306	Bichrome Red II (V) Jug	CA II	Songbirds? Waterfowl?	Cyprus	Polis	Marion Arsinoe	Necropolis II, tomb 46
V.Jp.308	Bichrome Red II (V) Jug	CA II	Songbirds? Waterfowl?	Cyprus	Polis	Marion Arsinoe	Necropolis II, tomb 118
V.Jp.309	Bichrome Red II (V) Jug	CA II	Songbirds? Waterfowl?	Cyprus	Polis	Marion Arsinoe	

V.Jp.310	Bichrome Red II (V) Jug	CA II	Songbirds? Waterfowl?	Cyprus	Polis	Marion Arsinoe	Tomb 106
V.K.315	Bichrome IV Krater	CA	Waterfowl	Cyprus	Karpas	Komi-Kepir	
V.K.321	Bichrome IV Krater	CA	Waterfowl	Cyprus	Limassol	Amathus	
V.K.324	Bichrome IV Krater	CA I	Waterfowl	Cyprus	Famagusta	Salamis	Tomb 1/1
V.K.329	Bichrome IV Krater	CA I	Bird of Prey?	Cyprus	Troodos-Mesaoria	Tamassos	Necropolis II, unknown tomb
V.K.330	Bichrome IV Krater	CA	Waterfowl?	Cyprus	Famagusta	Sinda	
V.K.332	Bichrome V Krater	CA II	Waterfowl	Cyprus	Polis	Goudhi	
V.K.333	Bichrome V Krater	CA	Songbirds? Waterfowl?	Cyprus	Famagusta	Patriki	
V.K.334	White Painted, Bichrome, Black-on-Red Ware Krater	CA I	Songbird? Waterfowl?	Cyprus	Kourion-Amathus region		
V.S.342	Bichrome IV Skyphos	CA	Songbird? Waterfowl?	Cyprus	Larnaca	Kition	Area II, Floor 3, Bothros 9

A list of the sites where objects in the Catalogs were discovered, as well as how many objects (#) were found at each site:

<u>Site</u>	<u>#</u>
Salamis	56
Amathus	50
Idalion	25
Lapithos	20
Heraion, Samos	17
Achna	12
Ayios Theodoros	12
Kition	11
Marion Arsinoe	11
Sinda	9
Arsos	8
Lindos, Rhodes	8
Golgoi	7
Kourion	6
Salamis-Cellarka	6
Kition- Kamelarga	4
Tamassos	4
Larnaca	5
Ayios Varnavas	3
Komi-Kepir	3
Aradippo	2
Ayia Irini	2
Kyrenia	2
Milea	2
Naukratis, Egypt	2
Palaepaphos-Skales	2
Psillatos	2

<u>Site</u>	<u>#</u>
Trikomo	2
Agia Varvara-Sykarouthkia	1
Al Mina, Syria	1
Athienou-Malloura	1
Ayios Andronikos	1
Ayios Georghios Spatharikou	1
Ayios Iakovos	1
Larnaca, Gordiou Desmou Street	1
Dasoupolis	1
Goudhi	1
Heptakomi	1
Kalo Khorio Klirou-Zithkionas	1
Kato Deftera	1
Kissonerga, Loukarka	1
Korovia	1
Limassol-Komissariato	1
Lythrangomi	1
Nicosia	1
Panayia Ematousa	1
Patriki	1
Sha	1
Soli-Fisa	1
Topsuköy	1
Vatyli	1
Yalousa	1

Figures



Figure 1; A drawing of a generic bird of prey (The Cornell Ornithology Lab 2015d).



Figure 2; A drawing of a generic waterfowl (The Cornell Ornithology Lab 2015c and 2015a).



Figure 3: A drawing of a generic songbird (The Cornell Ornithology Lab 2015b).



Figure 4; A red-figure knee guard (epinetron) from Eretria, dating between 450 and 400 BC.
Athens, National Archaeological Museum of Athens CC1528, Beazley no. 216971.
Photo by Author.



Figure 5; A 4th century AD mosaic from the baths at Mansoura, Cyprus.
Nicosia, Cyprus Museum.
Photo by Author.



Figure 6; Ivory game box found at Enkomi, Cyprus.
London, British Museum 1897,0401.996.
Photo by Museum.

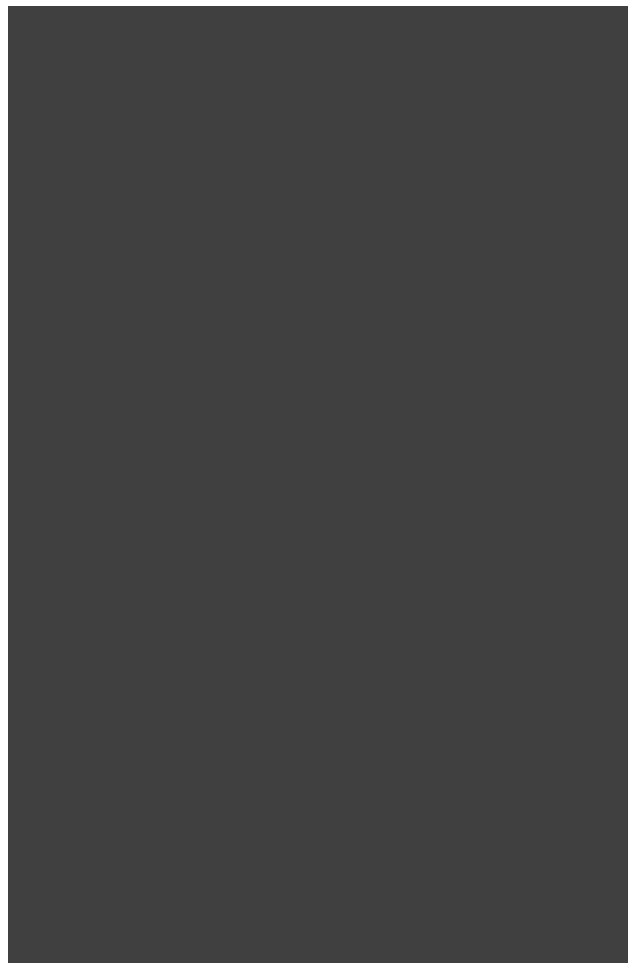


Figure 7; A relief on the Tomb of the Harpies, from Xanthos, Lycia.
London, British Museum 1848,1020.1.
Photo by Museum.

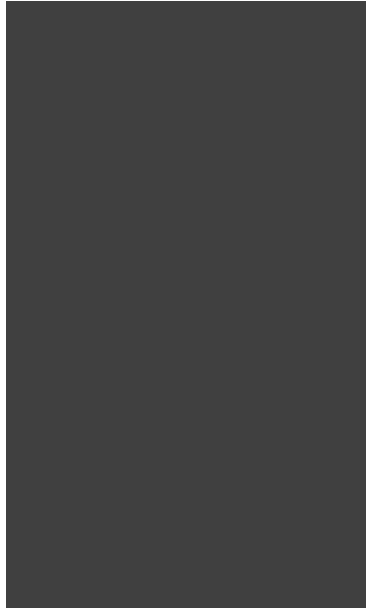


Figure 8; A white-ground lekythos by the Bodwin Painter.
London, Market, Sotheby's, Beazley no. 8194.
Photo by the Beazley Archive.

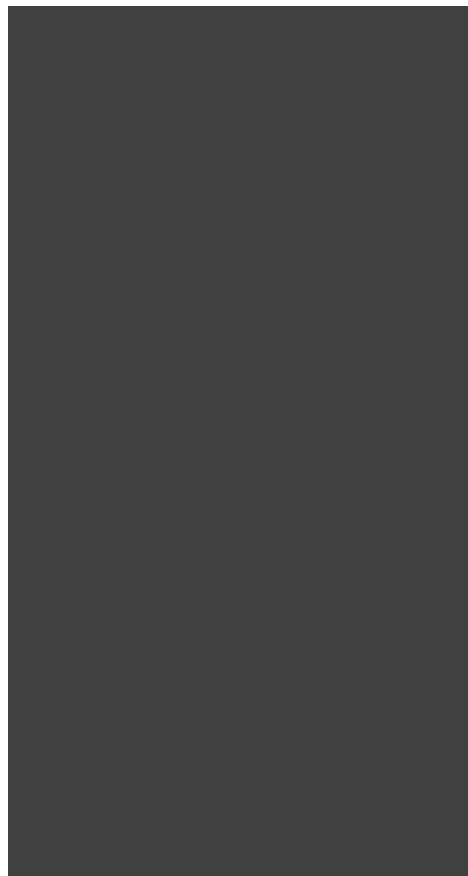


Figure 9; Grave stele from Marion, Cyprus.
Polis, Polis Regional Museum 1975/iii-18/1.
Photo by Author.



Figure 10; A Red Polished jar.
Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation.
Karageorghis 1985, 72-73.

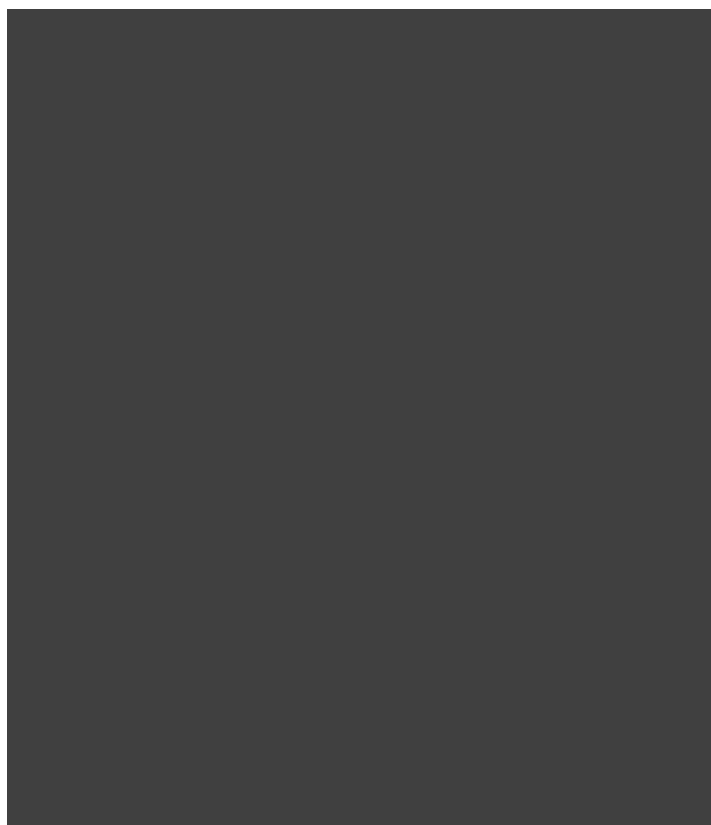


Figure 11; *cat.* S.L.1, from Amathus.
Limassol, Limassol Museum 10 (75.531.5).
Photo by Author.



Figure 12; *cat.* S.M.374, metal bird figurine.
New York, Metropolitan Museum of Art 74.51.5571.
Photo by Museum.



Figure 13; *cat.* S.M.375, metal bird representation.
Nicosia, Cyprus Museum (?) 1160, 108.0.
SCE II Pl. CLXXIX.



Figure 14; *cat.* S.L.8, limestone bird from Samos.
Vathy, Samos Museum, C 79 (100).
Samos VII, pg. 113, C 79.



Figure 15; *cat.* S.L.16, limestone bird from Amathus, a possible raptor.
Limassol, Limassol Museum AM 252 (76.840.1).
Photo by Author.

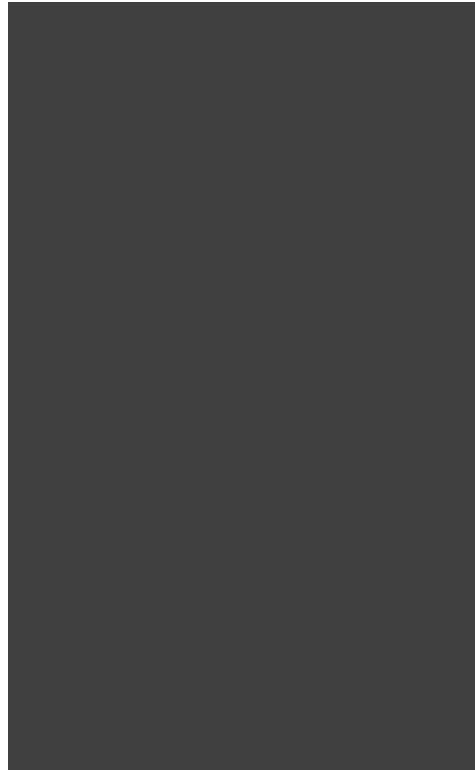


Figure 16; *cat.* S.L.6, limestone bird from Lindos.
Copenhagen, National Museum of Denmark 10464 (249).
Karageorghis et. al. 2001, pg. 88, no 170.



Figure 17; *cat.* S.L.61, limestone relief found at Agia Varvara-Sykarouthkia.
Nicosia, Cyprus Museum 1993/XII-7/2a (121).
Christou 1998, fig. 33.

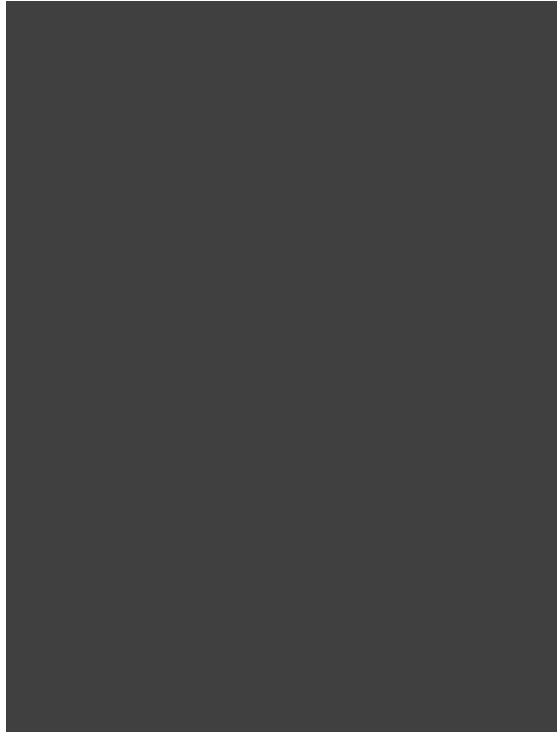


Figure 18; *cat.* S.L.27, head of a limestone male statue.
New York, Metropolitan Museum of Art 74.51.2848 (27).
Photo by Museum.



Figure 19; *cat.* S.M.377, metal dipper.
London, British Museum 1894,1101.233.
Photo by Museum.



Figure 20; *cat.* S.T.105, terracotta bird figurine from Soli-Fisia.
Nicosia, Cyprus Museum CS 1870/3.
Photo by Author.

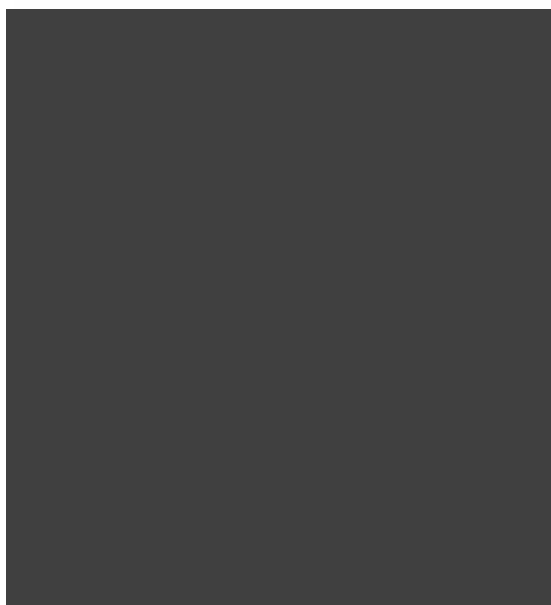


Figure 21; *cat.* S.T.89, terracotta bird figurine.
Nicosia, Cyprus Museum 1963/IV-20/80.
Karageorghis 1996b, Pl. XXIX, 5.



Figure 22; *cat.* S.T.91, terracotta bird figurine.
Nicosia, Cyprus Museum D170.
Karageorghis 1996b, Pl. XXX, 2.



Figure 23; *cat.* S.T.107, terracotta bird figurine.
London, British Museum 1894,1101.200.
Photo by Museum.



Figure 24; *cat.* S.T.106, terracotta bird figurine from Amathus.
Limassol, Limassol Museum T 294, 61.
Karageorghis 1996b, Pl. XXXI, 5.



Figure 25; *cat.* S.T.98, terracotta bird figurine.
Nicosia, Cyprus Museum 1938/III-10/2.
Photo by Author.



Figure 26; *cat.* S.T.99, terracotta bird figurine.
Edinburgh, National Museum of Scotland NMS 1921.275.
Karageorghis 1996b, Pl. XXIX, 8.



Figure 27; *cat.* S.T.119, terracotta bird figurine.
London, British Museum 1894,1101.254.
Photo by Museum.



Figure 28; *cat.* S.T.95, terracotta bird figurine.
Paris, Louvre AM 224.
Karageorghis 1996b, Pl. XXXI, 8.



Figure 29; *cat.* S.T.100, terracotta bird figurine.
Famagusta, Hadjiprodromou Collection, Location unknown, 368.
Karageorghis 1996b, Pl. XXIX, 9.



Figure 30; *cat.* S.T.130, terracotta bird figurine.
Nicosia, Cyprus Museum B 72.
Photo by Author.



Figure 31; *cat.* S.T.131, terracotta bird figurine.
Nicosia, Cyprus Museum B 69.
Photo by Author.



Figure 32; *cat.* S.T.132, terracotta bird figurine.
Nicosia, Cyprus Museum 1963/IV-20/81.
Photo by Author.



Figure 33; A Great Crested Grebe with baby Great Crested Grebes on its back.
Photo by BBC,
<http://www.bbc.co.uk/staticarchive/3302d0d201d499ec62d3438cb4f298169d941dd3.jpg>

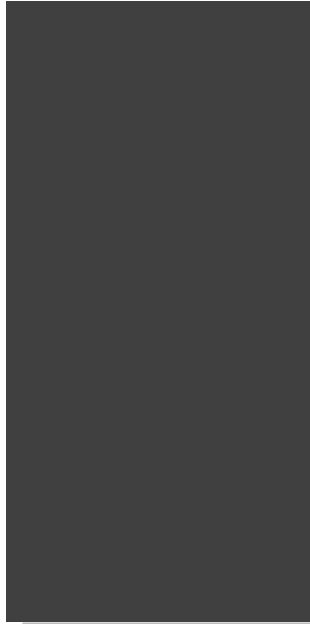


Figure 34; *cat.* S.T.370, a drawing of a terracotta dovecoat.
Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation (?), no inventory number.
SCE IV.2, p. 171.



Figure 35; *cat.* S.T.371, two photos of the terracotta dovecote.
Paris, Louvre AO 22221.
Caubet and Hermary 1992, p. 154, no. 202.



Figure 36; *cat.* S.T.64, terracotta bird figurine found at Salamis, Cyprus.
Nicosia, Cyprus Museum, no inventory number.
Karageorghis 1996b, Pl. XX no. 3.

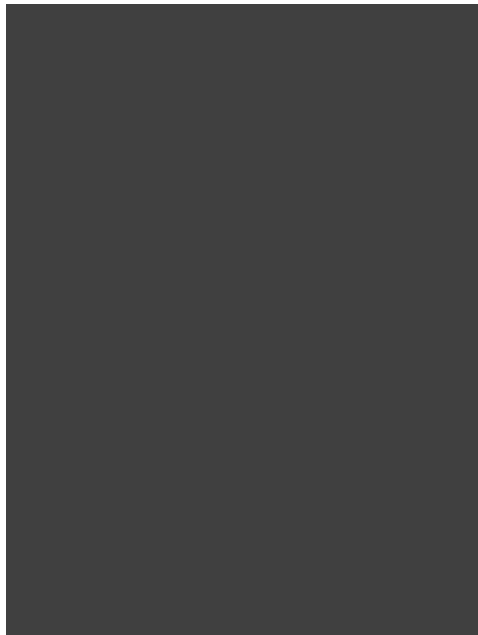


Figure 37; *cat.* S.T.65, two photographs of the terracotta bird figurine.
Nicosia, Cyprus Museum B 124.
Karageorghis 1996b, plate XXX, no. 5.

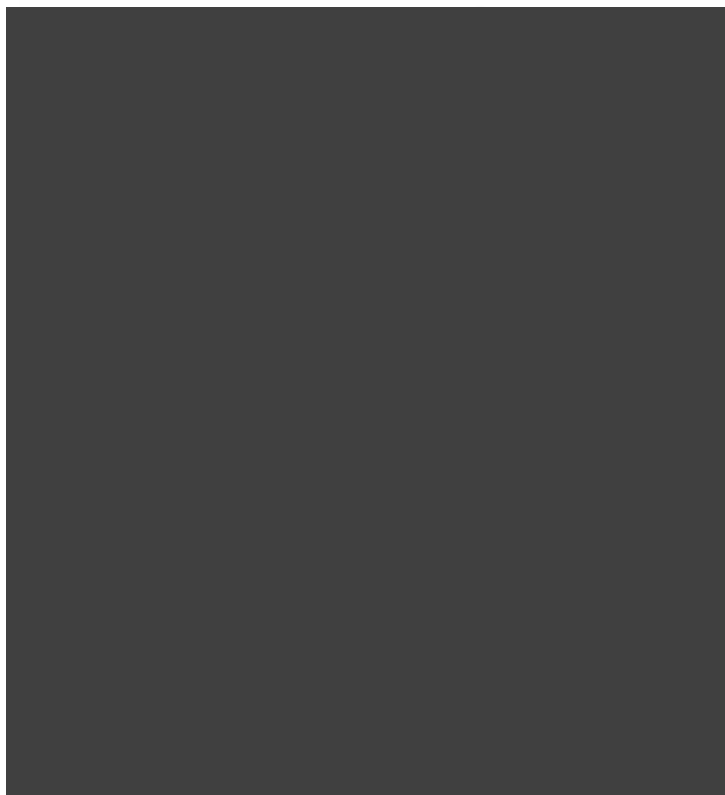


Figure 38; *cat.* S.T.160, two photographs of the terracotta bird figurine.
Paphos, Paphos Museum T 81, 29.
Karageorghis 1996b, Pl. XXIX, 1.

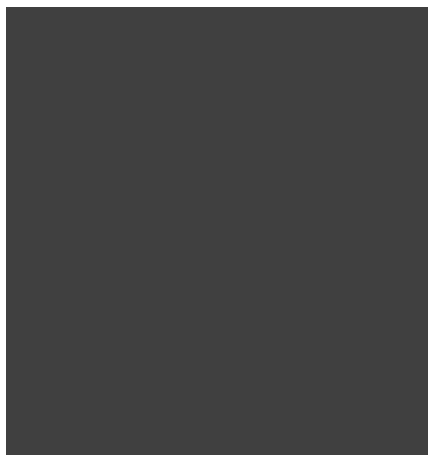


Figure 39; *cat.* S.T.84, terracotta bird figurine resembling a cock.
Unknown Location, Sal. 822, Tc 82.
Salamine de Chypre XII, Pl. 21, 411.



Figure 40; *cat.* S.L.21, limestone bird.
New York, Metropolitan Museum of Art 74.51.2831 (236).
Photo by Museum.



Figure 41; Diagram of birds' feathers.
Cornell Lab of Ornithology 2013.



Figure 42; *cat.* S.T.82, terracotta bird figurine found in Samos.
Vathy, Samos Museum (?) T 2344.
Samos VII, Pl. 89, T 2344.

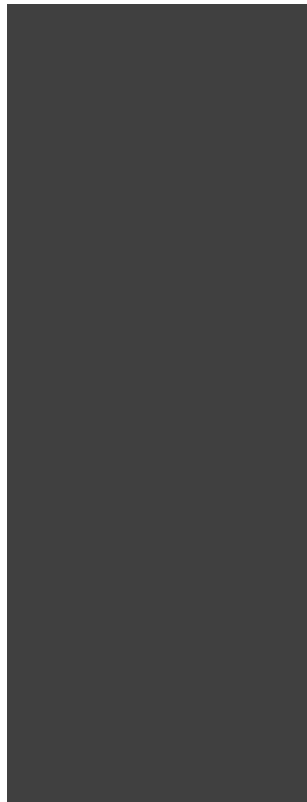


Figure 43; *cat.* S.L.40, limestone male statue.
London, British Museum 1872,0816.13 (212).
Photo by Author.

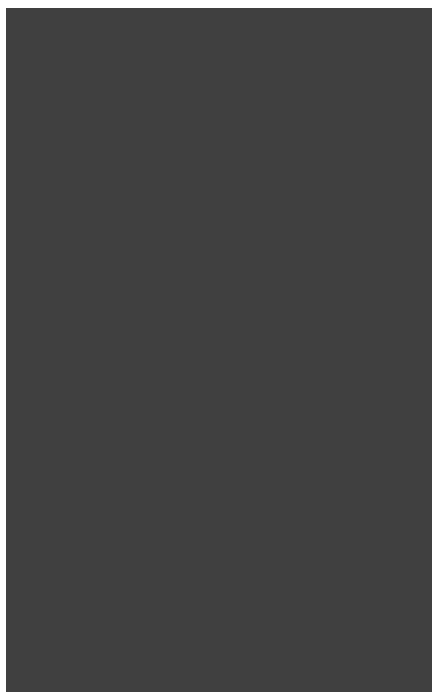


Figure 44; *cat.* S.T.357, terracotta male figurine.
Limassol, Limassol Museum 101/3.
Karageorghis 1977, Pl. XIX, 10 (101/3).

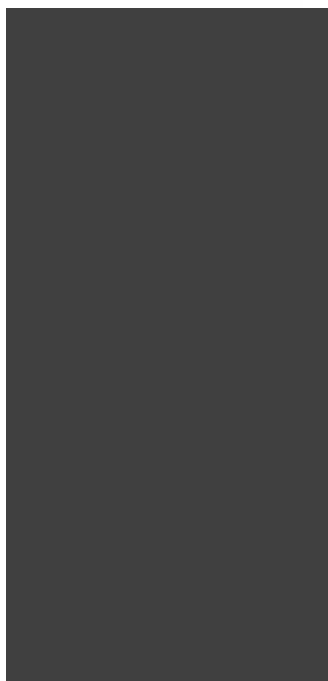


Figure 45; *cat.* S.T.330, female terracotta figurine.
Paris, Louvre AM 1429 a.
Caubet and Hermary 1992, p. 368, no. 607.

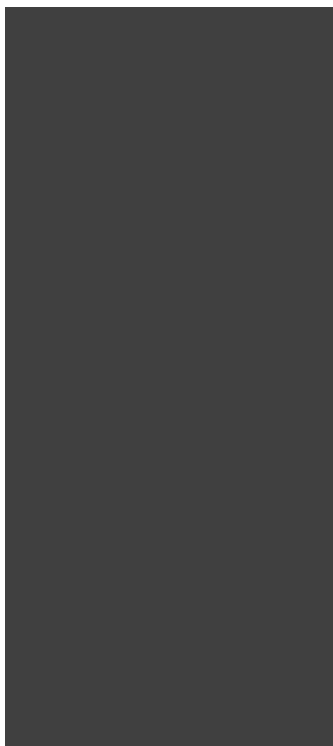


Figure 46; *cat.* S.T.339, terracotta female figurine.
London, British Museum 1905,1019.8.
Photo by Author.

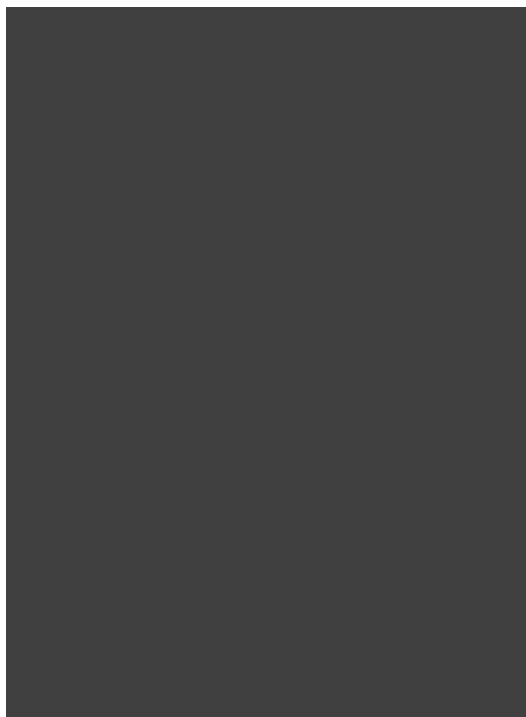


Figure 47; *cat.* S.T.306, terracotta figurine.
London, British Museum 1900,0903.12.
Burn et. al. 1903, A136.

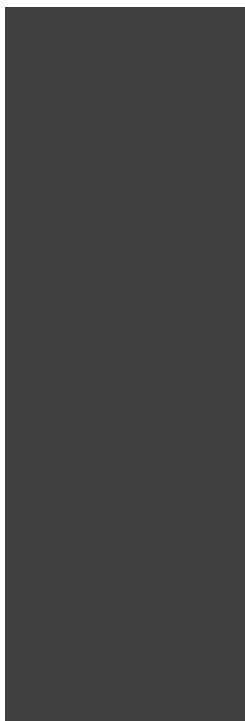


Figure 48; *cat.* S.T.235, terracotta female figurine from an Arsos workshop.
Nicosia, Cyprus Museum C668.
Photo by Author.

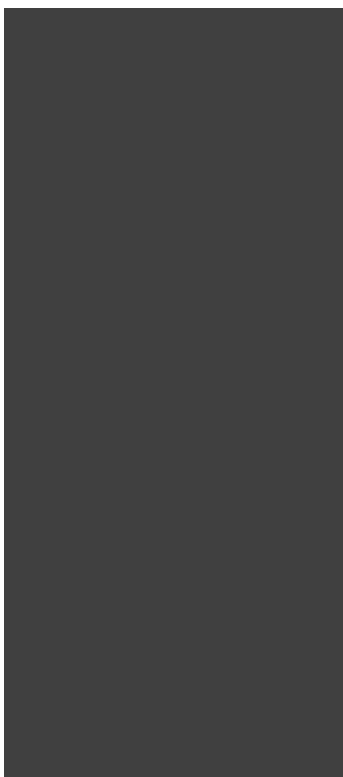


Figure 49; *cat.* S.T.273, terracotta female figurine, from a workshop in Achna.
Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 759 (AR 274 MIP 759).
Photo by Author.

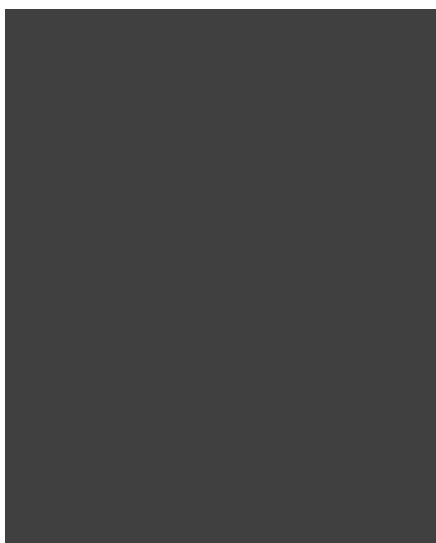


Figure 50; *cat.* S.T.276, terracotta female figurine from a workshop at Achna.
Nicosia, Cyprus Museum C745.
J. Karageorghis 1999, Pl. XLIV:7 (no. 82).

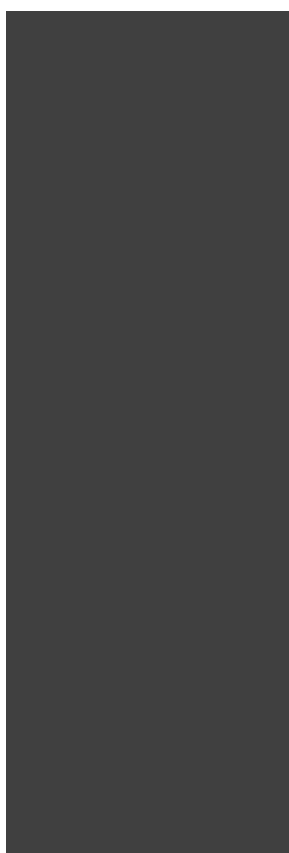


Figure 51; *cat.* S.T.240, terracotta female figurine from a workshop in Lapithos.
Nicosia, Cyprus Museum C674.
Photo by Author.



Figure 52; *cat.* V.K.315, Bichrome IV krater on the left and a detailed drawing of the motifs on the right.

Famagusta, Hadjiprodromou Collection, no inventory number.
Karageorghis and des Gagniers 1974, XXV.h.13.



Figure 53; *cat.* V.B.36, a drawing of the decoration on the Bichrome V bowl.
Nicosia, Cyprus Museum B 1407.
Karageorghis and des Gagniers 1974, XXV.i.5.r, p. 93.



Figure 54; *cat.* V.B.35, a drawing of the figural images on the Bichrome IV footed cup/bowl.
Nicosia, Cyprus Museum 1968/V-30/249.
Karageorghis and des Gagniers 1974, XXV.d.13.



Figure 55; *cat.* V.J.256, a White Painted IV jug.
Athens, National Archaeological Museum of Athens 19537.
Karageorghis 2003, p. 68, no. 123.

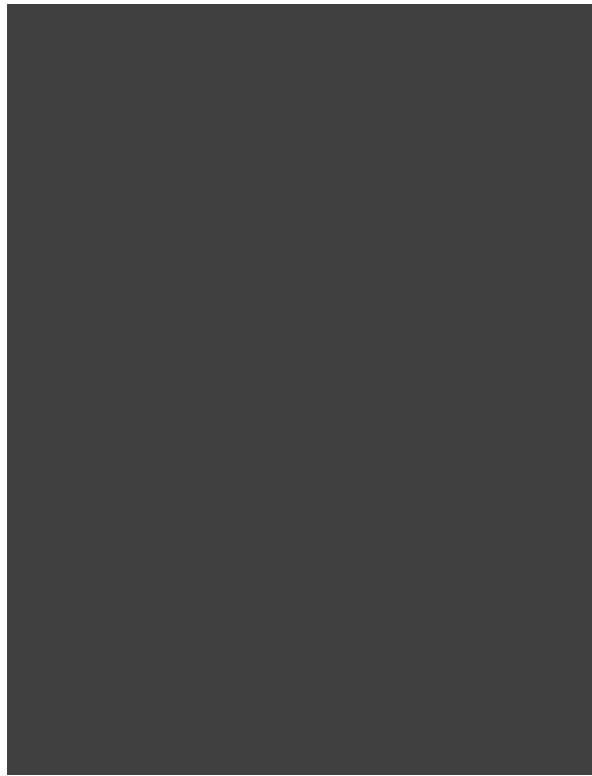


Figure 56; *cat.* V.J.241, a Bichrome IV-V jug.
Saint Petersburg, Hermitage Museum, no inventory number.
Karageorghis and des Gagniers 1974, XXV.i.5.d, p. 34.



Figure 57; *cat.* V.K.319, a drawing of the figural designs on the Bichrome IV krater.
Nicosia, Cyprus Museum 1947/XI-25/1.
Karageorghis and des Gagniers 1974, XXV.c.5.



Figure 58; *cat.* V.K.324, Bichrome IV krater on the left and a drawing of the figures on the right.
Famagusta, Famagusta Regional Museum, MA 400.
Karageorghis and des Gagniers 1974, XXV.c.6.



Figure 59; *cat.* V.J.106, a drawing of the motifs on the Bichrome IV jug.
Nicosia, Kolokassides Collection, no inventory number.
Karageorghis and des Gagniers 1974, XXV.e.4.



Figure 60; *cat.* V.A.8, a Bichrome amphora.
Nicosia, Cyprus Museum 1954/III-5/1.
Karageorghis and des Gagniers 1974, XXV.e.3.

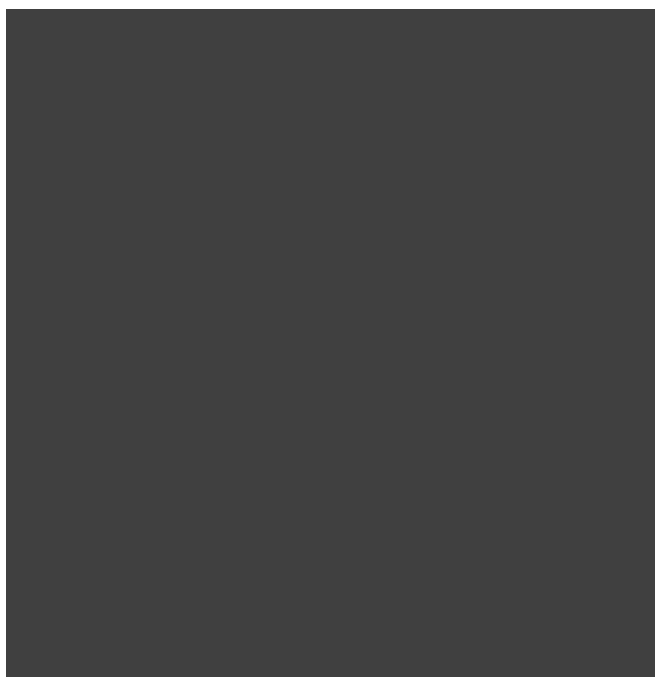


Figure 61; *cat.* V.J.104, a Bichrome IV jug.
Nicosia, Kolokassides Collection, no inventory number.
Karageorghis and des Gagniers 1974, XXV.e.5.



Figure 62; *cat.* V.J.221, a drawing of the iconography on the Bichrome IV jug.
Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number
Karageorghis and des Gagniers 1974, XXV.e.10



Figure 63; *cat.* V.J.257, two photographs of the White Painted IV jug.
Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 166.
Photo by Author.



Figure 64; *cat.* V.C.46, a Bichrome III Cup/footed bowl.
Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number.
Karageorghis and des Gagniers 1974, XXV.a.14.



Figure 65; *cat.* V.J.234, a drawing of the motifs on a Bichrome IV jug.
Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number.
Karageorghis and des Gagniers 1974, XXV.f.22.

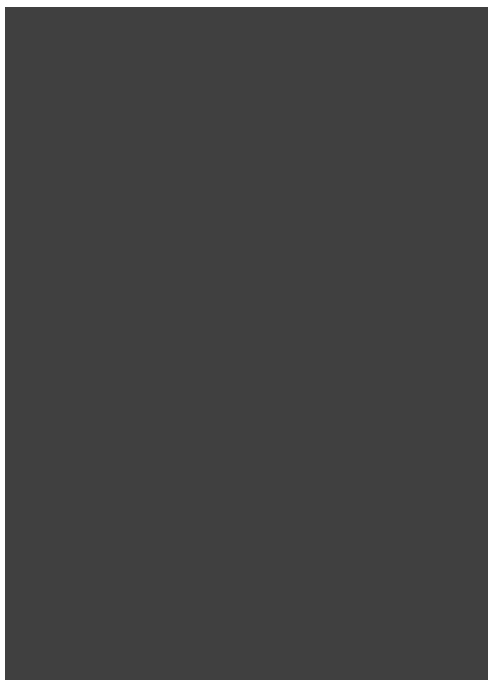


Figure 66; *cat.* V.J.151, a Bichrome IV jug.
Nicosia, Cyprus Museum 1939/VIII-2/2
Karageorghis and des Gagniers 1974, XXV.g.20

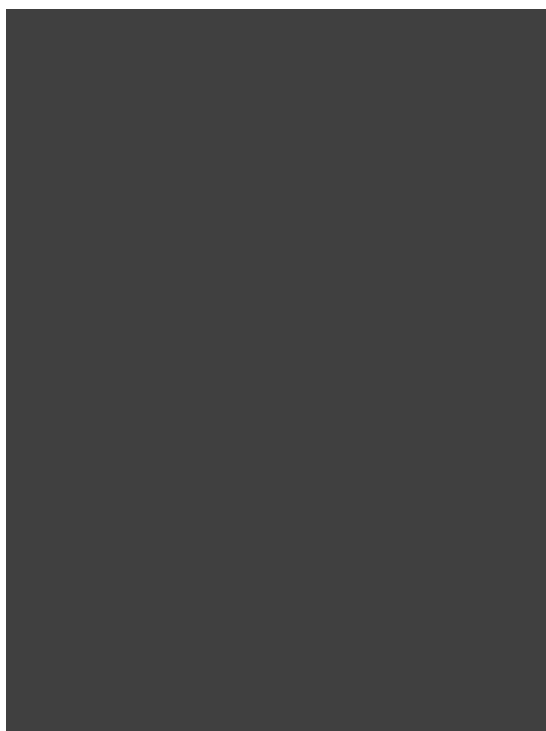


Figure 67; *cat.* V.J.119, a Bichrome IV.
Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 162.
Photo by Author.

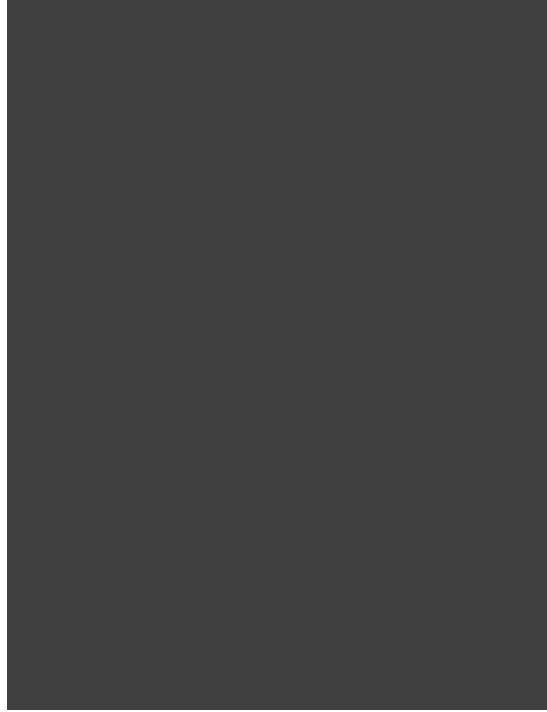


Figure 68; *cat.* V.J.163, a Bichrome IV jug.
Oxford, Ashmolean Museum 1969.645.
Karageorghis and des Gagniers 1974, XXV.g.56.



Figure 69; *cat.* V.J.99, two photographs of the Bichrome IV jug.
New York, Metropolitan Museum of Art 74.51.509.
Photo by Museum.



Figure 70; *cat.* V.C.54, a Bichrome V Cup/footed bowl.
Nicosia, Cyprus Museum 1938/XII-21/6.
Photo by Author.

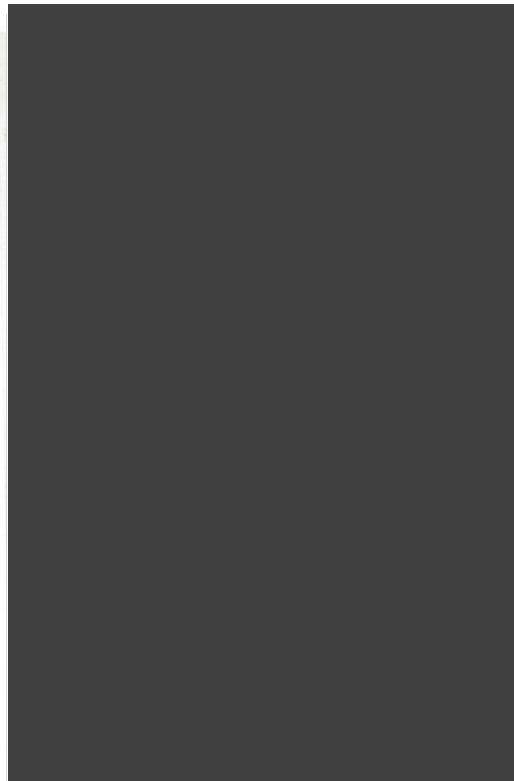


Figure 71; *cat.* V.J.159, a Bichrome IV jug.
Nicosia, Cyprus Museum B 1947.
Karageorghis and des Gagniers 1974, XXV.g.36

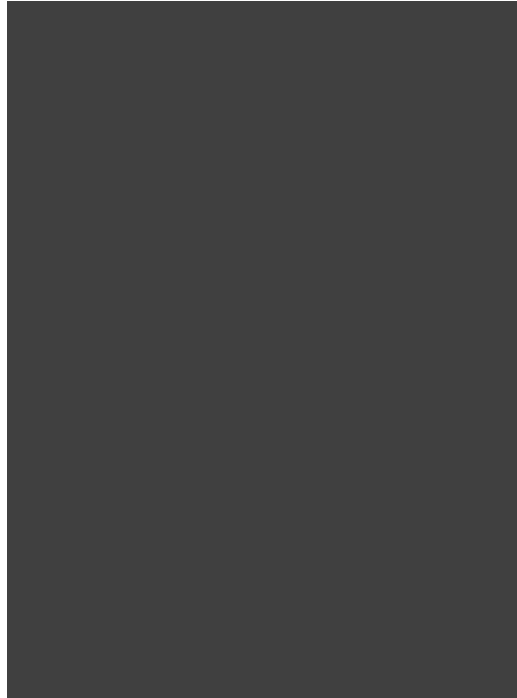


Figure 72; *cat.* V.J.154, a Bichrome IV jug.
Nicosia, Cyprus Museum B 1987.
Karageorghis and des Gagniers 1974, XXV.g.27.



Figure 73; *cat.* V.C.63, Bichrome IV Cup/footed bowl.
New York, Metropolitan Museum of Art 74.51.515.
Karageorghis and des Gagniers 1974, XXV.a.19.



Figure 74; *cat.* V.J.150, a drawing of the iconography on the Bichrome IV jug.
Nicosia, Kolokassides Collection, no inventory number.
Karageorghis and des Gagniers 1974, XXV.g.19.

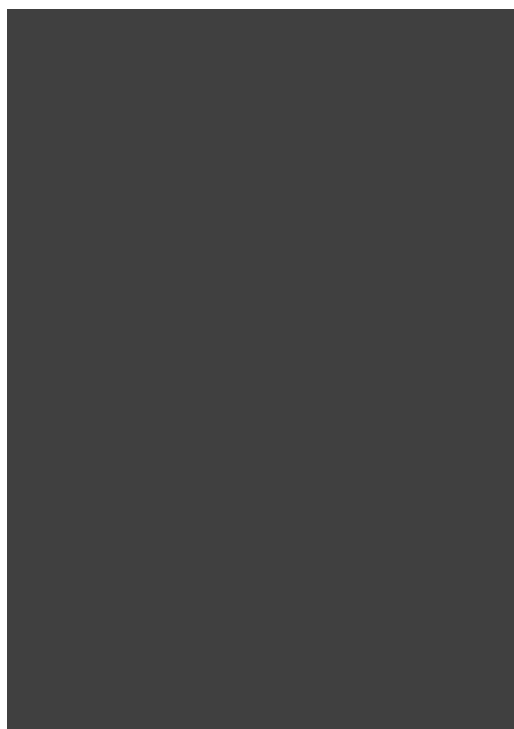


Figure 75; *cat.* V.J.151, a, Bichrome IV jug.
Nicosia, Cyprus Museum 1939/VIII-2/2.
Karageorghis and des Gagniers 1974, XXV.g.20.

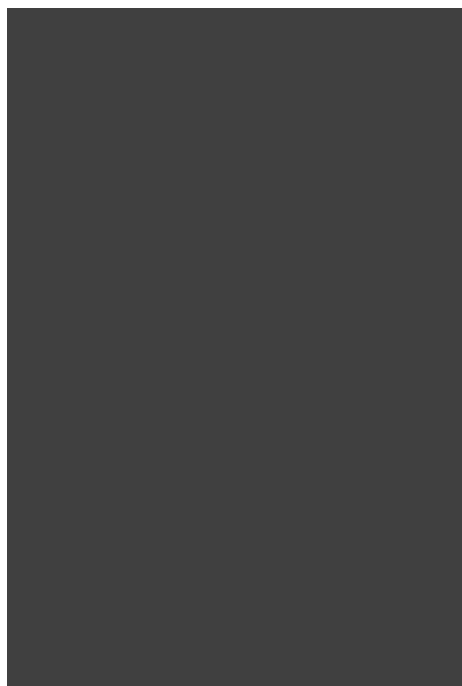


Figure 76; *cat.* V.J.76, a Bichrome III jug.
Nicosia, Cyprus Museum B 927.
Karageorghis and des Gagniers 1974, XXV.b.9.



Figure 77; *cat.* V.Jb.295, a drawing of the figural motifs on the Bichrome IV barrel jug.
Nicosia, Kolodassides Collection, no inventory number.
Karageorghis and des Gagniers 1974, XXV.b.23.



Figure 78; *cat.* V.J.173, Bichrome IV jug on the left and a drawing of the decoration on the right.
Paris, Louvre AM 835.
Karageorghis and des Gagniers 1974, XXV.g.35.

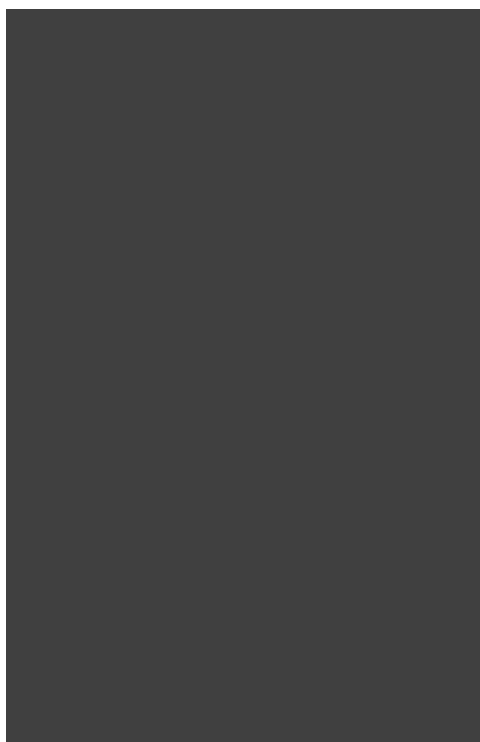


Figure 79; *cat.* V.J.131, a Bichrome IV jug.
Nicosia, Cyprus Museum B 1990.
Karageorghis and des Gagniers 1974, XXV.g.31.

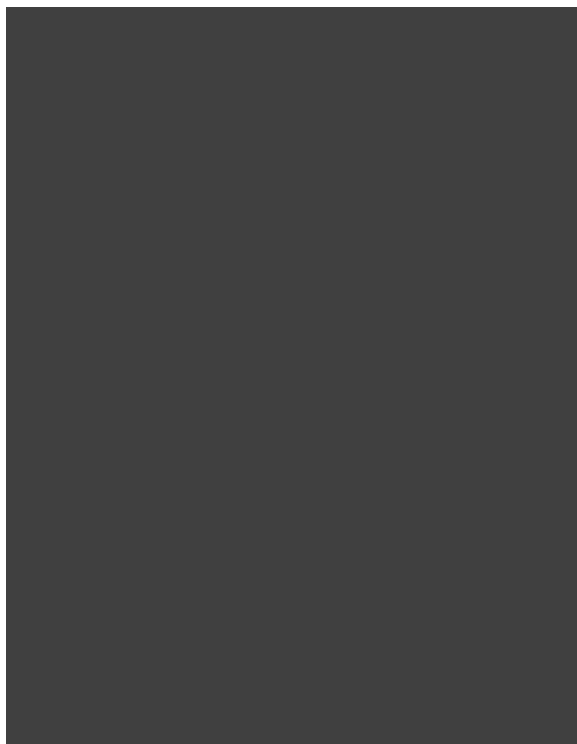


Figure 80; *cat.* V.J.224, a Bichrome IV jug.
Nicosia, Cyprus Museum B 783.
Karageorghis and des Gagniers 1974, XXV.g.42.

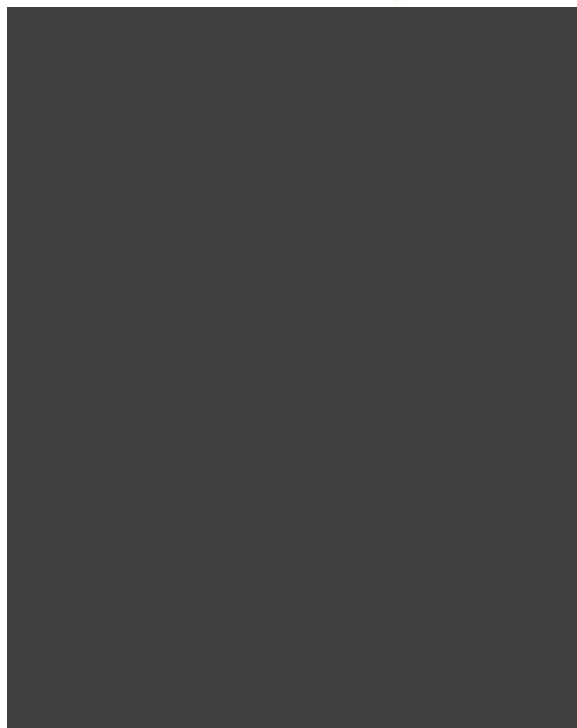


Figure 81; *cat.* V.J.82, a drawing of the bird on the Bichrome III jug.
Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation, no inventory number.
Karageorghis and des Gagniers 1974, XXV.b.11.

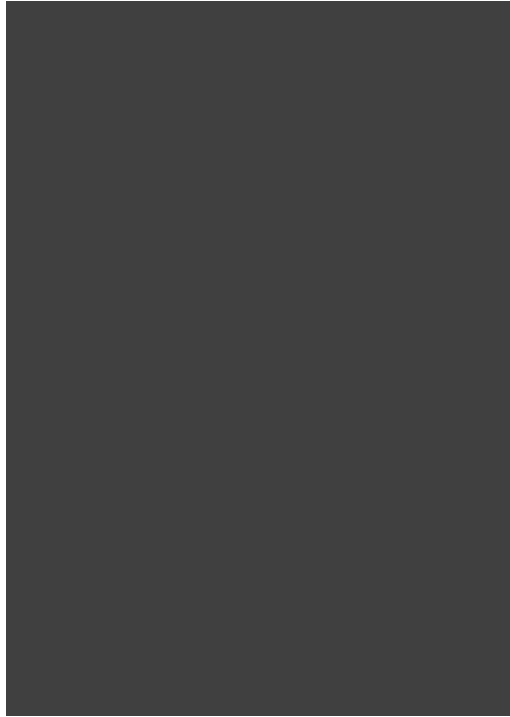


Figure 82; *cat.* V.J.192, a Bichrome IV jug.
New York, Metropolitan Museum of Art 74.51.518.
Karageorghis and des Gagniers 1974, XXV.g.33.



Figure 83; *cat.* V.A.29, a White Painted III amphora.
Nicosia, Cyprus Museum 1970/VI-24/1.
Karageorghis and des Gagniers 1974, XXV.i.5.b, p. 31.



Figure 84; *cat.* V.J.186, a drawing of the figurines on the Bichrome IV jug.
Nicosia, Cyprus Museum B 784.
Karageorghis and des Gagniers 1974, XXV.i.5.e, p. 42.



Figure 85; CG Bichrome I plate.
Paris, Louvre MNB 373 (A154)
CVA Facs 5.8 II C, Pl. 12.12.

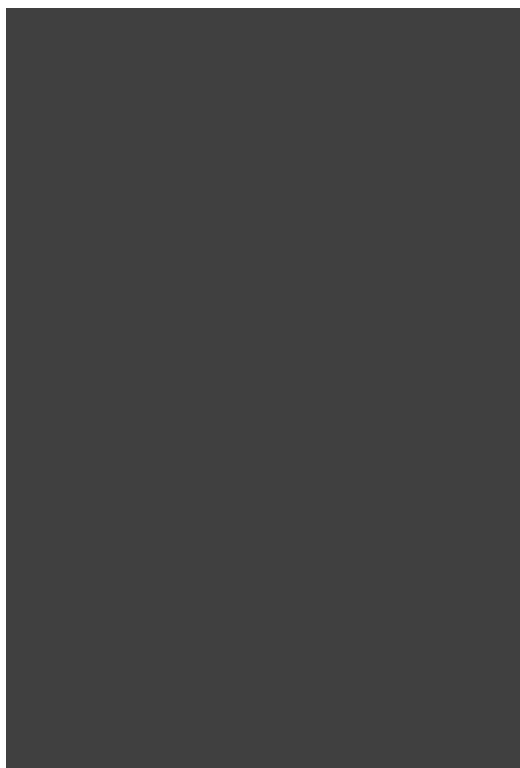


Figure 86; *cat.* V.J.158, a Bichrome IV jug.
Nicosia, Cyprus Museum 1968/V-30/178.
Karageorghis and des Gagniers 1974, XXV.g.39.



Figure 87; *cat.* V.J.242, a drawing of the motifs on a Bichrome V jug.
Nicosia, Cyprus Museum B 1950.
Karageorghis and des Gagniers 1974, XXV.h.15.



Figure 88; *cat.* V.C.55, a Bichrome IV Cup/footed bowl.
Copenhagen, National Museum of Denmark 8989.
Karageorghis and des Gagniers 1974, XXV.a.21.

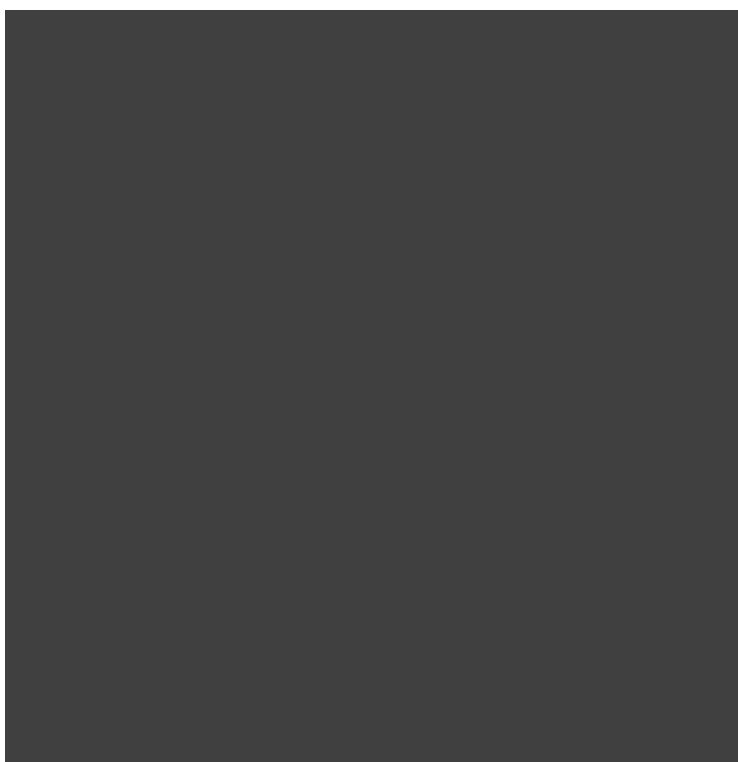


Figure ; *cat.* V.Jb.293, fragment of a barrel jug.
Nicosia, Cyprus Museum 1936/IV-25/1.
Karageorghis and des Gagniers 1974, XXV.b.17.



Figure 90; *cat.* V.J.111, a photograph of the bird on the Bichrome IV jug on the left, and a drawing of the bird and surrounding motifs on the right.
Nicosia, Kolokassides Collection, no inventory number.
Karageorghis and des Gagniers 1974, XXV.g.46.



Figure 91.a; *cat.* V.A.30, a White Painted IV amphora.
Polis, Polis Regional Museum 1957/X-30/3a.
Photo by Author.



Figure 91.b; V.A.30, detail of the White Painted amphora.
Polis, Polis Regional Museum 1957/X-30/3a.
Photo by Author.



Figure 92; *cat.* V.C.40, a Bichrome III Cup/footed bowl.
Oxford, Ashmolean Museum 1961.413.
Karageorghis and des Gagniers 1974, XXV.a.8.



Figure 93; *cat.* V.J.124, a drawing of the motifs on the Bichrome IV jug.
Famagusta, Hadjiprodromou Collection, no inventory number.
Karageorghis and des Gagniers 1974, XXV.f.24.

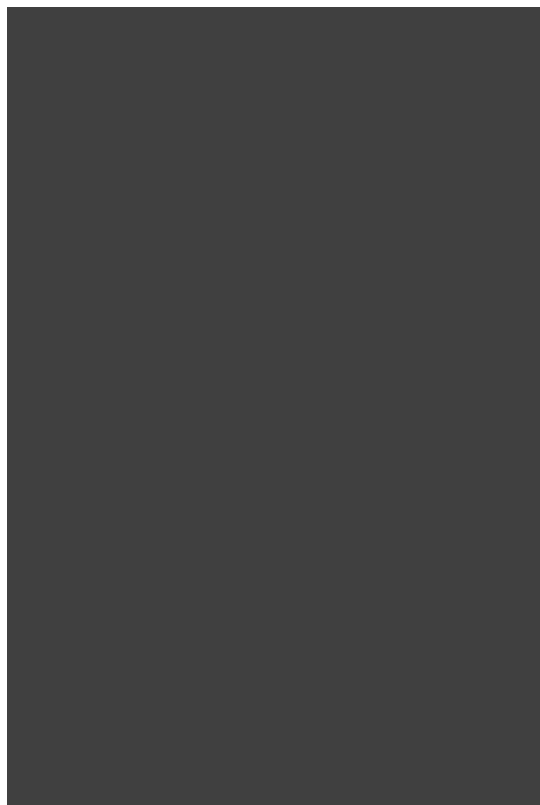


Figure 94; *cat.* V.J.211, a Bichrome IV jug.
Sydney, Nicholson Museum 49.02.
Karageorghis and des Gagniers 1974, XXV.f.14.



Figure 95; *cat.* V.P.340, fragment of a Bichrome V plate.
Oxford, Ashmolean 953.1229 (c).
Karageorghis and des Gagniers 1974, XXV.h.20.



Figure 96; *cat.* V.A.4, fragment of a Bichrome IV amphora.
Nicosia, Cyprus Museum CS 1600.
Karageorghis and des Gagniers 1974, XXV.h.9.



Figure 97; Photograph of a swallow.
Photo by Unknown.



Figure 98; *cat.* V.A.28, a drawing of the motifs on a White Painted III amphora.
Nicosia, Cyprus Museum B 2006.
Karageorghis and des Gagniers 1974, XXV.i.1.a, p. 142.

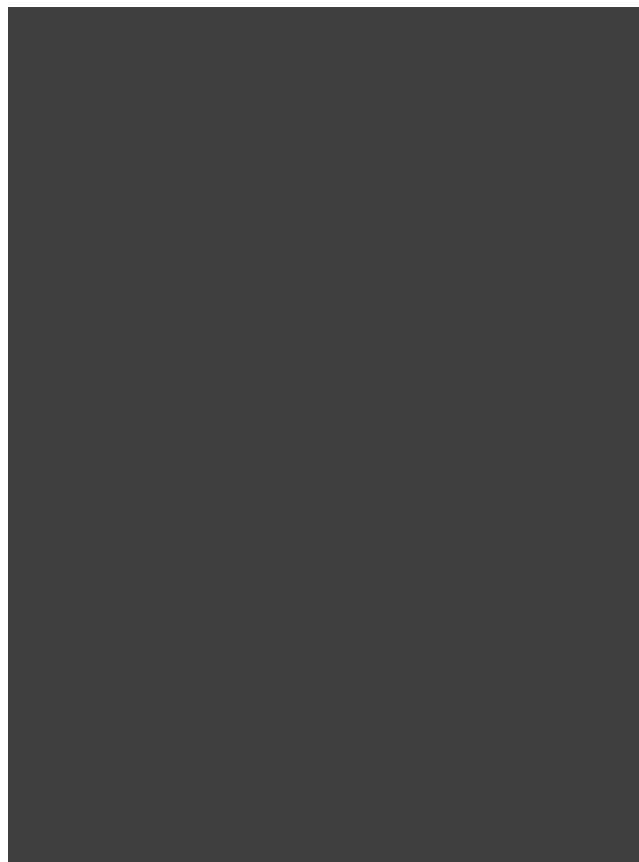


Figure 99; *cat.* V.A.3, a White Painted III amphora.
Nicosia, Cyprus Museum B 334.
Karageorghis and des Gagniers 1974, XXV.d.1.bis.



Figure 100; *cat.* V.Jp.302, Bichrome Red II (V) jug on the left, and a detailed image of the cock painted on the vessel on the right.

Nicosia, Cyprus Museum C 303.
Vandenabeele 1998, 5.A, Pl. VII: 5.A.



Figure 101; *cat.* V.J.132, a drawing of the motifs on a Bichrome IV jug.

Nicosia, Kolokassides Collection, no inventory number.
Karageorghis and des Gagniers 1974, XXV.g.54.



Figure 102; *cat.* V.J.264, a fragment of a White Painted V jug.
Nicosia, Cyprus Museum B 2089.
Karageorghis and des Gagniers 1974, XXV.c.8.



Figure 103; *cat.* V.J.101, two photographs of the Bichrome IV jug.
Oxford, Ashmolean Museum 1885.366.
Karageorghis and des Gagniers 1974, XXV.i.8.b & XXV.e.20, p. 206.



Figure 104; *cat.* V.J.121, a drawing of the figural decoration on the Bichrome IV jug.
Nicosia, Cyprus Museum 1938/X-25/1.
Karageorghis and des Gagniers 1974, XXV.i.10.b, p. 268.



Figure 105; *cat.* V.J.103, a drawing of the figural decoration on the Bichrome IV jug.
Nicosia, Cyprus Museum B 1941.
Karageorghis and des Gagniers 1974, XXV.e.15.

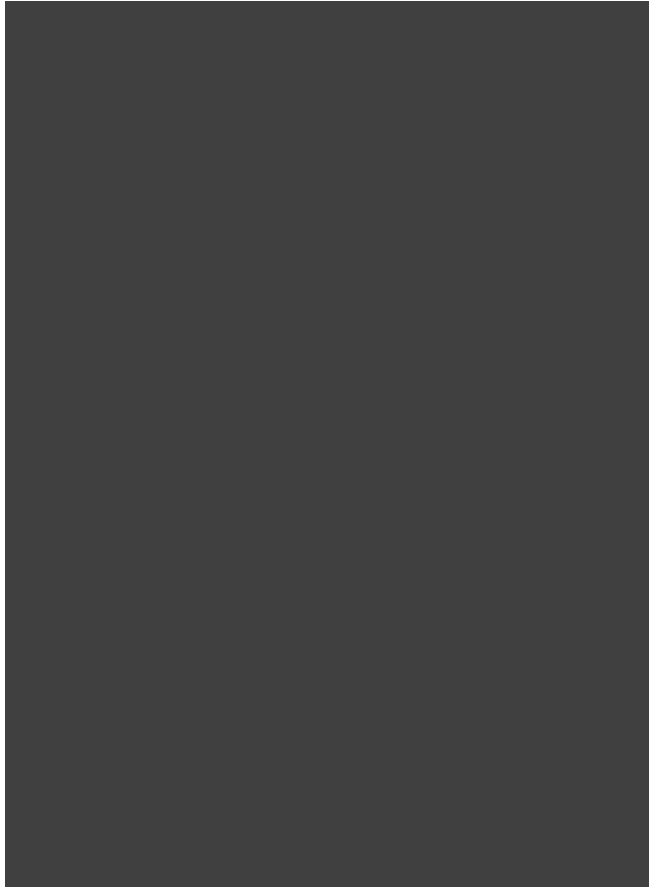


Figure 106; *cat.* S.L.59, a limestone statue with the head of a bird.
New York, Metropolitan Museum of Art 74.51.2516 (18).
Photo by Museum.



Figure 107; *cat.* S.T.63, a terracotta bird figurine.
Unknown Location, T. 96, no. 4.
Salamis Necropolis II, Pl. CLXXII, no. 4.



Figure 108; *cat.* V.A.5, a drawing of the figural motifs on a Bichrome IV amphora.
Limassol, Limassol Museum 511/11.
Karageorghis and des Gagniers 1979, p. 125, SXXV.c.4.



Figure 109; *cat.* V.A.18, a Bichrome V amphora.
London, British Museum 1894,1101.475.
Photo by Author.



Figure 110; *cat.* V.K.329, the “Tamassos Vase,” Side A.
London, British Museum 1891,0628.1
Photo by Author.



Figure 111; *cat.* S.T.383, a black steatite scarab.
London, British Museum 1894,1101.411.
Photo by Museum.



Figure 112; *cat.* S.T.134, a terracotta bird figurine.
London, British Museum 1894,1101.257.
Karageorghis 1996b, Pl. XXXII, 5.



Figure 113; *cat.* S.T.135, a terracotta bird figurine.
Limassol, Limassol Museum T. 557, no. 18.
Karageorghis 1996b, Pl. XXXII, 13.



Figure 114; *cat.* S.T.388, drawing of the faience scarab.
London, British Museum 1894,1101.352.
Amathonte III, p. 148, no. 16.



Figure 115; S.L.62, a limestone relief.
New York, Metropolitan Museum of Art 74.51.2667 (237).
Photo by Museum.



Figure 116; *cat.* S.T.77, a drawing of the terracotta bird figurine from Lindos.
Copenhagen, Danish National Museum 1971.
Riis, Moltesen, and Guldager 1989, Pl. 88, 1971.



Figure 117; *cat.* S.T.137, a terracotta bird figurine from Amathus.
Limassol, Limassol Museum AM 313 (76.1785.1), 481.
Photo by Author.



Figure 118; *cat.* S.T.139, a terracotta bird figurine from the Heraion on Samos.
Vathy, Samos Museum (?) T 1498.
Samos VII, Pl. 89, T 1498.

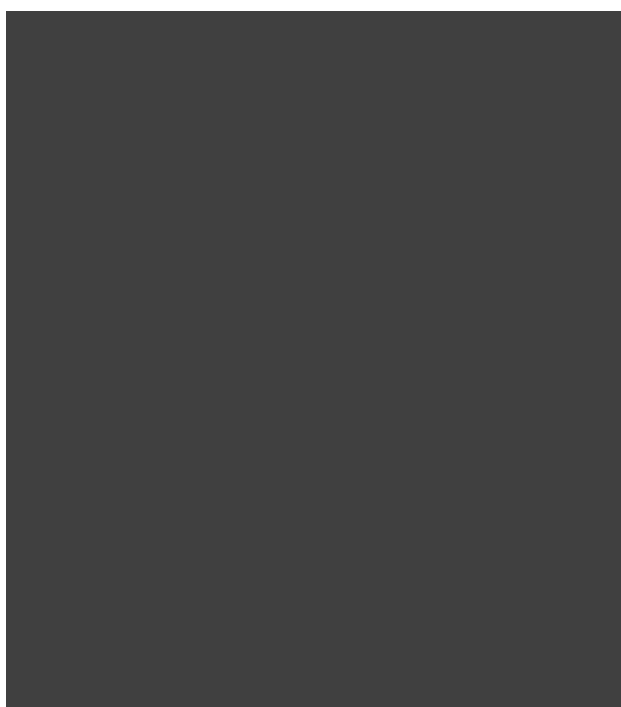


Figure 119; *cat.* S.T.199, a terracotta bird figurine.
Vathy, Samos Museum T 818.
Samos VII, Pl. 89, T 818.

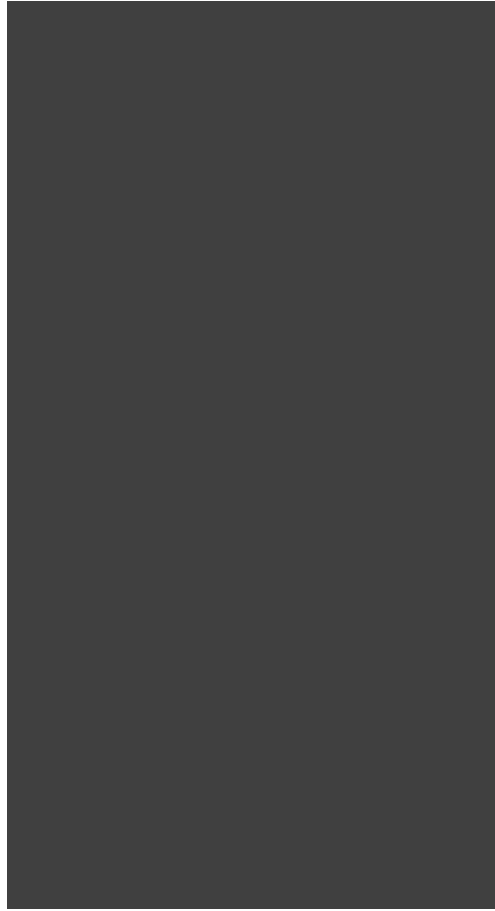


Figure 120; *cat.* S.T.364, a terracotta male figurine with a bird on his shoulder.
Nicosia, Cyprus Museum 1953/XII-30/6k.
Photo by Author.



Figure 121; *cat.* S.Sp.386, a grey silicate cylinder seal.
Larnaca, Larnaca Museum 508.
Karageorghis 1999, LXIX.

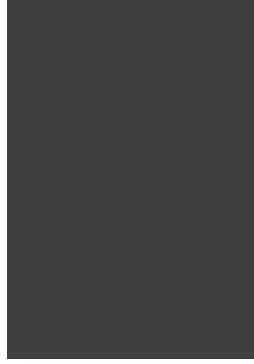


Figure 122; *cat.* S.WP.389, a drawing of the white paste bird pendant.
Location Unknown, 2625 .
SCE IV.2, pg. 173, 26, Pl. CCXLI.



Figure 123; *cat.* S.T.200, a terracotta bird figurine.
Larnaca, Larnaca Museum 797.
Karageorghis and Demas 1985, LX.



Figure 124; *cat.* V.J.145, a drawing of a bird on the Bichrome IV jug.
Unknown Location, T. 46, no. 4.
Karageorghis 1978, p. 9, Fig. 3



Figure 125; *cat.* S.T.168, a terracotta bird figurine.
Limassol, Limassol Museum T. 470 (?).
Chronique des Fouilles a Chypre en 1986, Fig. 104, p. 707-10.



Figure 126; *cat.* S.T.86, a terracotta bird figurine.
Limassol, Limassol Museum, no inventory number.
Karageorghis 1996b, plate XXXIII, 4.



Figure 127; *cat.* S.T.174, a terracotta bird figurine.
Limassol, Limassol Museum T 232, 25.
Karageorghis 1996b, Pl. XXXII, 14.

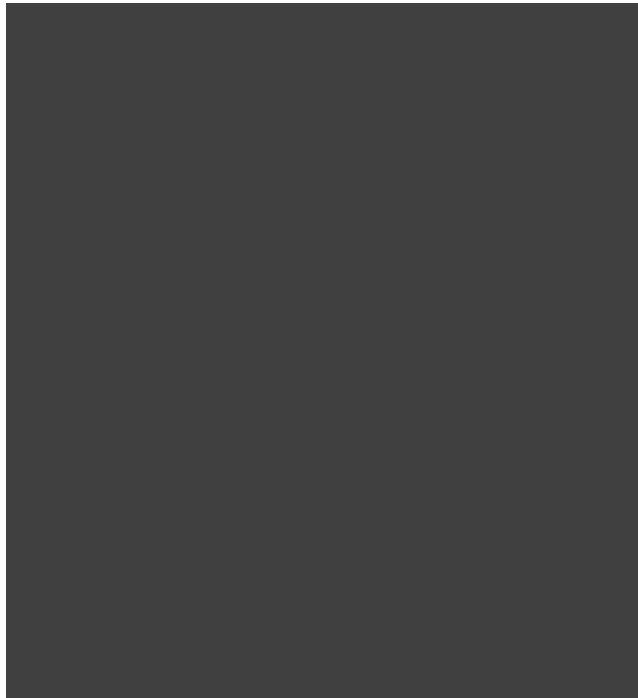


Figure 128; *cat.* V.J.243, a Bichrome V jug.
London, British Museum 1894,1101.738.
Photo by Museum.

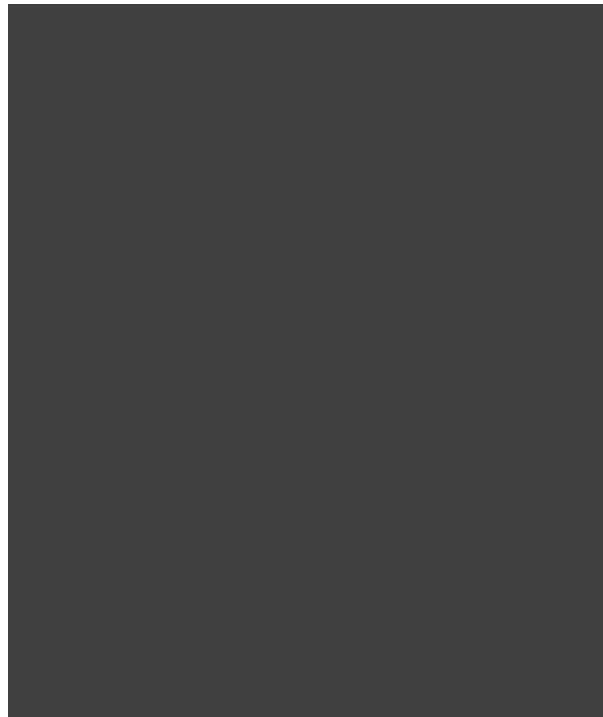


Figure 129; *cat.* V.J.266, a White Painted V jug.
London, British Museum 1894,1101.306.
Photo by Museum.



Figure 130; *cat.* S.T.108, a terracotta bird figurine.
Limassol, Limassol Museum (?) 77.802.10, 483.
Amathonte V, Pl. 30, 483.



Figure 131; *cat.* S.T.376, a bronze lamp.
Stockholm, Copy in the Medelhavsmuseet I. 045.
Photo by Museum.

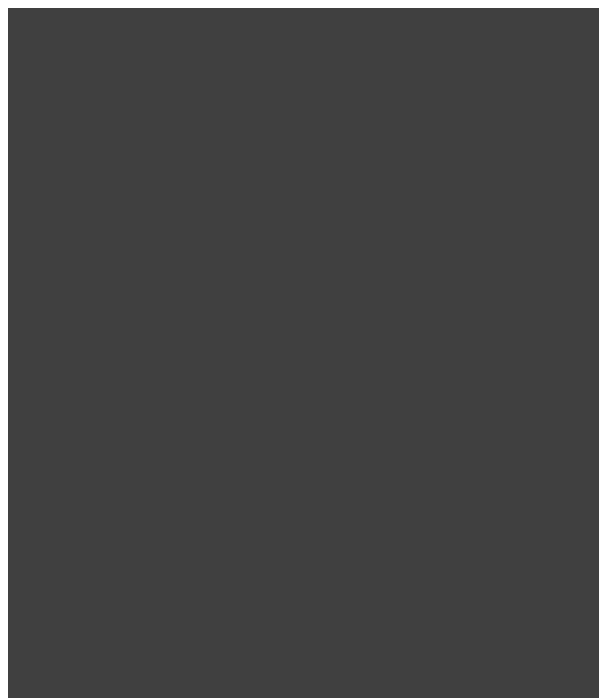


Figure 132; *cat.* S.T.183, a terracotta bird figurine.
Paris, Louvre MNB 16.
Karageorghis 1996b, Pl. XXXIII, 14.

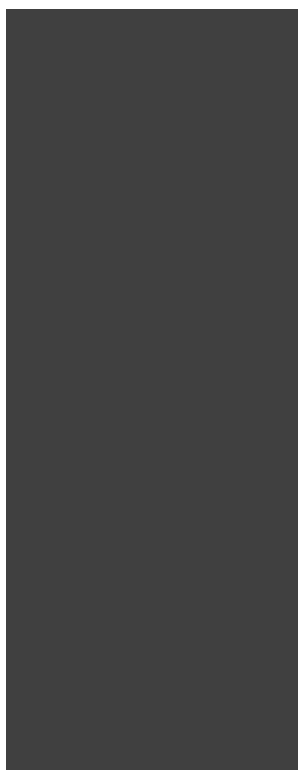


Figure 133; *cat.* S.T.258, a terracotta mould-made female figurine from Lapithos.
London, British Museum 1900.0903.2.
Photo by Museum.

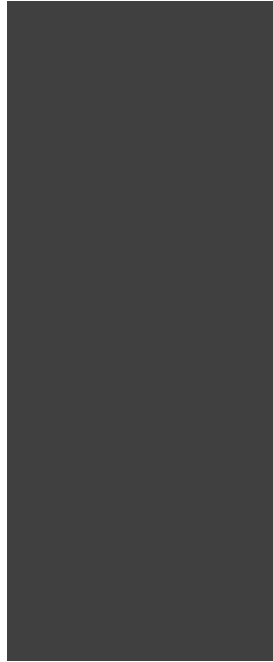


Figure 134; *cat.* S.T.288, a terracotta female figurine from Achna.
London, British Museum 1883,0106.8.
Photo by Author.

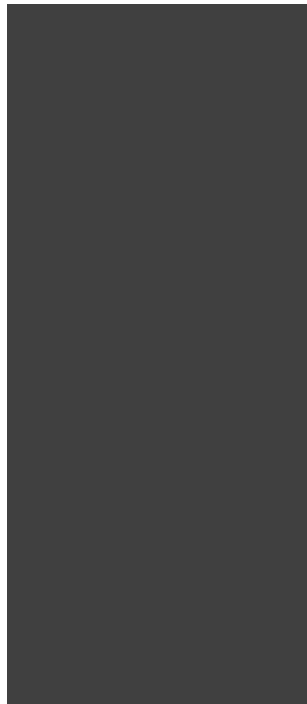


Figure 135; *cat.* S.T.284, a terracotta female figurine from Achna.
Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation 762 (AR 276 MIP 762).
Photo by Author.

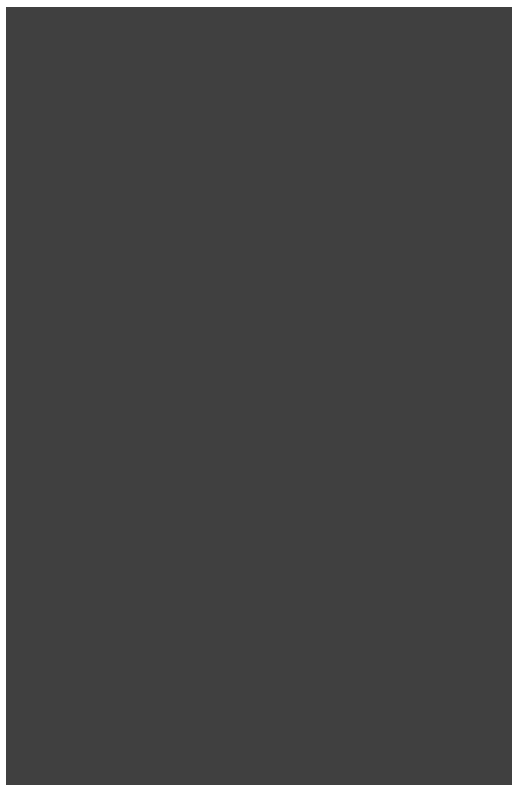


Figure 136; *cat.* S.L.28, a limestone male figure found at Kition-Bamboula.
Larnaca, Larnaca Museum 242+253+284 (205).
SCE III, Pl. XXIV.

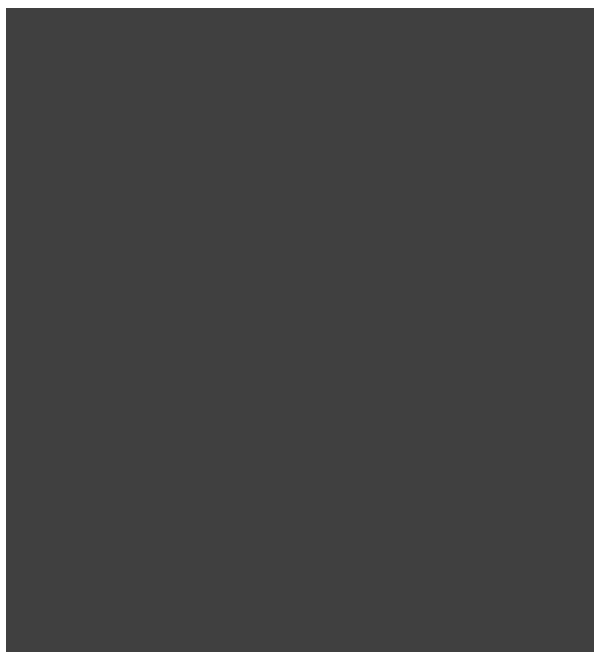


Figure 137; *cat.* S.T.141, terracotta figurine found at Kition.
Larnaca, Larnaca Museum 3347.
Karageorghis and Demas 1985, Pl. XVIII, no. 3347.



Figure 138; *cat.* S.T.164, a terracotta bird figurine found at Ayios Theodoros.
Famagusta/Location Unknown, Hadjiprodromou Collection 376.
Karageorghis 1996b, Pl. XXIX, 11.



Figure 138; *cat.* S.T.165, a terracotta bird figurine found at Ayios Theodoros.
Famagusta/Location unknown, Hadjiprodromou Collection 385.
Karageorghis 1996b, Pl. XXIX, 12.



Figure 140; *cat.* V.C.39, a Bichrome III Cup/footed bowl found at Ayios Theodoros.
Famagusta, Hadjiprodromou Collection, no inventory number.
Karageorghis and des Gagniers 1979, p. 94, SXXV.a.1

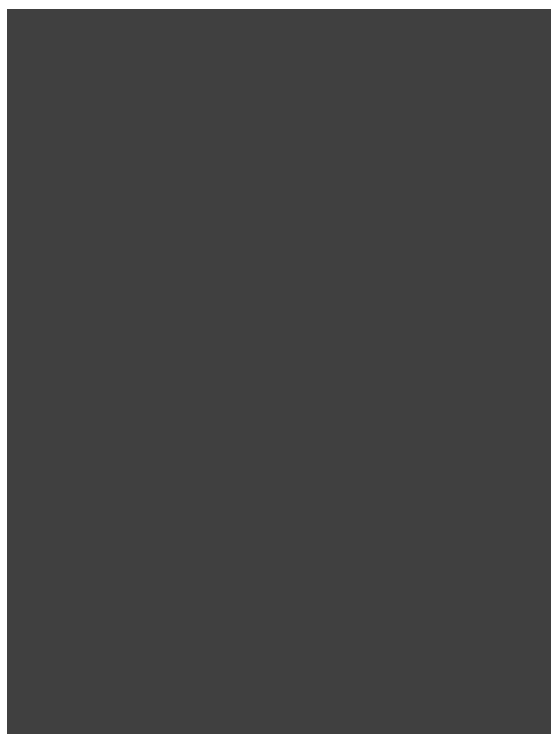


Figure 141; *cat.* V.J.83, a Bichrome III jug found at Ayios Theodoros.
Famagusta, Hadjiprodromou Collection, no inventory number.
Karageorghis and des Gagniers 1979, p. 141, SXXV.g.7



Figure 142; *cat.* S.T.80, terracotta bird figurine found at Marion Arsinoe.
Polis, Polis Regional Museum A.H9r13 (Find 39 R14989/TC6401).
RDAC 1993, Pl. LIX.4.



Figure 143; *cat.* S.L.2, limestone bird figure.
Vathy, Samos Museum C 83 (95).
Samos VII, pg. 112, C 83.



Figure 144; *cat.* S.T.83, terracotta bird figurine.
Samos Museum (?) T 158.
Samos VII, Pl. 89, T 158.



Figure 145; Horse figurine from Palepaphos-Skales, unearthed in Tomb 79.
Paphos, Paphos Museum.
Karageorghis 1983, 246, no. 84, Pl. CLIV.



Figure 146; A horse and rider figurine found in Tomb 34 at Kourion-*Kaloriziki*.
Paphos, Paphos Museum.
Benson 1973, 126, Pl. 41, no. 1147.

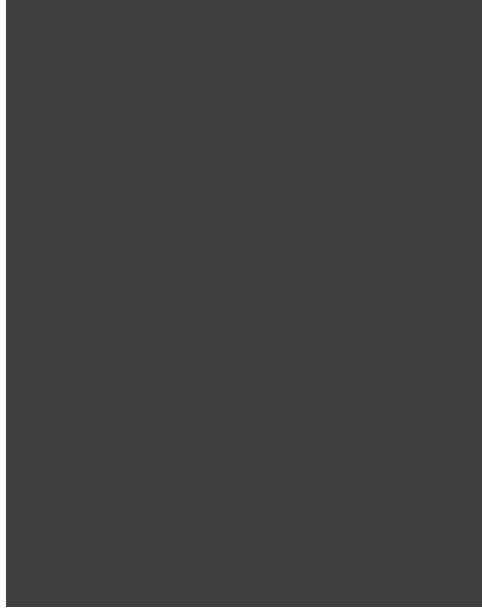


Figure 147; A horse and rider figurine.
Nicosia, Cyprus Museum.
Karageorghis 2002a, 190, figure 383.



Figure 148; Horse and rider figurine.
Copenhagen, National Museum of Denmark 6451.
Karageorghis 1993a, catalog number LGC6, Pl. XL: 2.

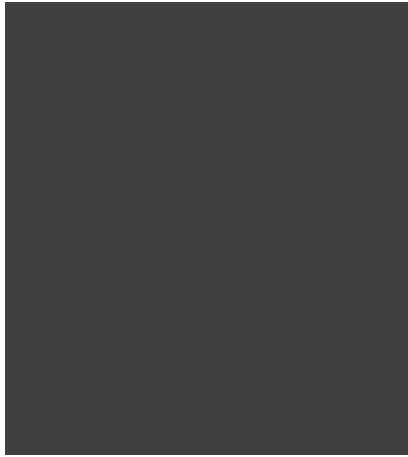


Figure 149; Horse and rider figurine.
Famagusta, Hadjiprodromou Collection no. 428.
Karageorghis 1995, II(i)a.2, Pl. XXIX:6

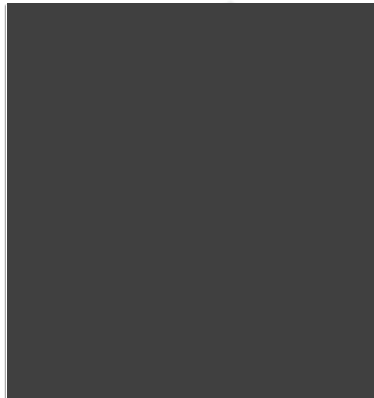


Figure 150; Horse and rider figurine from at Kalo Khorio Klirou-*Zithkionas*.
Nicosia, Cyprus Museum 1953/XII-30/6s.
Karageorghis 1995, catalog number II(i)c.21, Pl. XXIX:7



Figure 151; Figure seated side-saddle on a horse figurine from Ayios Theodoros.
Famagusta, Hadjiprodromou Collection no. 458.
Karageorghis 1995, 94, catalog number II(i)d.1, Pl. XLIX:3



Figure 152; Limestone horse and rider sculpture found in the sanctuary of Golgoi.
New York, Metropolitan Museum of Art 74.51.2681.
Photo by Museum.

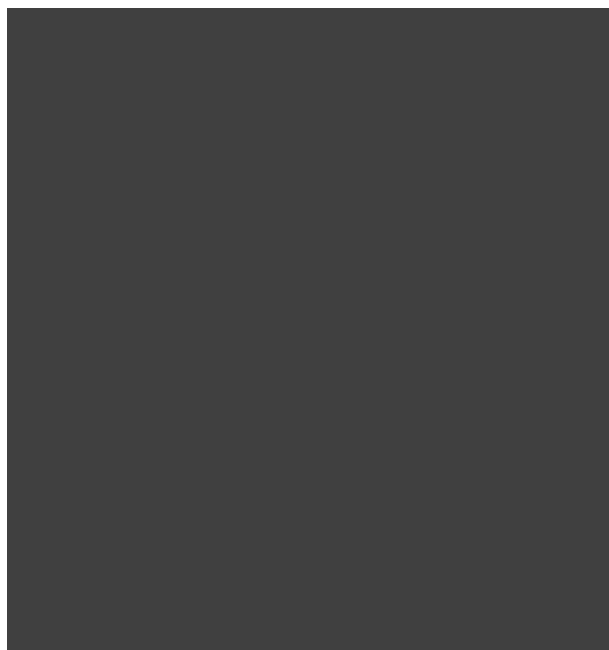


Figure 153; A limestone equestrian statue found in the sanctuary at Tamassos.
London, British Museum 1910,0620.17.
Photo by Museum.

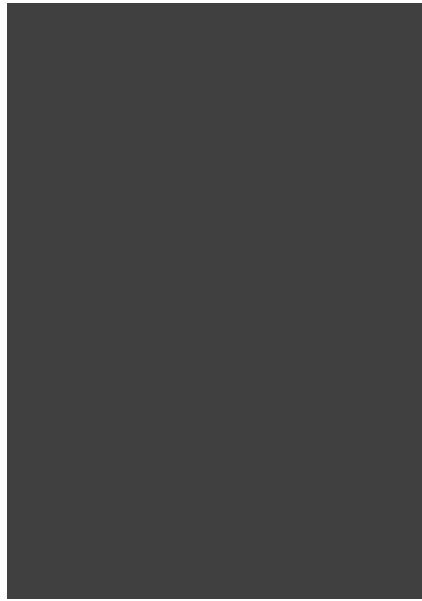


Figure 154; A Bichrome IV jug from Ormidhia.
New York, Metropolitan Museum of Art 74.51.525.
Karageorghis and des Gagniers 1974, 16, I.2.

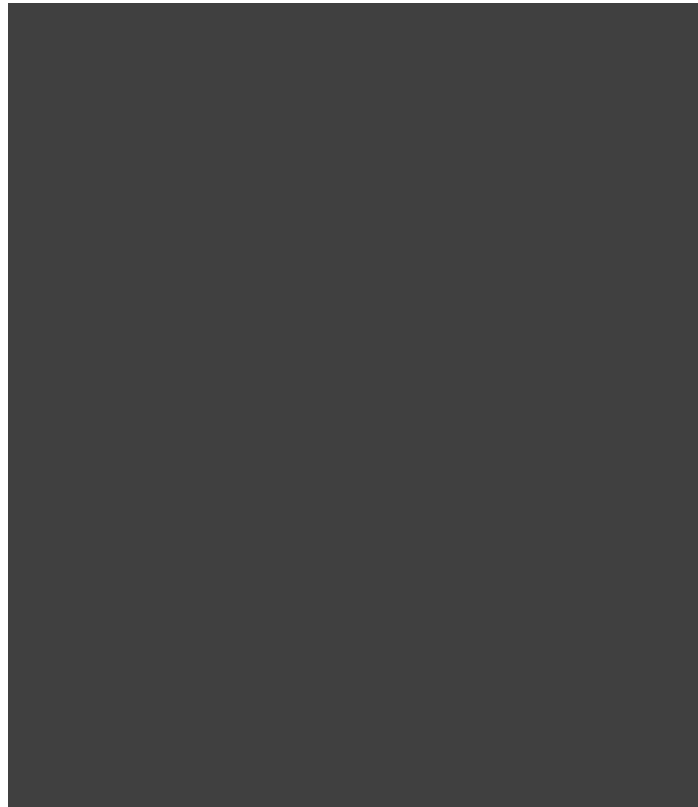


Figure 155; A drawing of the motifs on a Bichrome IV jug above, and below is a photograph of
the jug.

Nicosia, Cyprus Museum 1963/IV-20/60
Karageorghis and des Gagniers 1974, 36, III.4



Figure 156; A limestone chariot figurine from the sanctuary of Apollo Hylates.
New York, Metropolitan Museum of Art 74.51.2687.
Photo by Museum.



Figure 157; A limestone quadriga.
London, British Museum 1873,0320.93.
Photo by Museum.



Figure 158; The so-called “Amathus sarcophagus.” Side A.
New York, Metropolitan Museum of Art 74.51.2453.
Photo by Museum.



Figure 159; The so-called “Amathus sarcophagus.” Side B.
New York, Metropolitan Museum of Art 74.51.2453.
Photo by Museum.



Figure 160; A CA horse figurine.
New York, Metropolitan Museum of Art 74.51.5014.
Photo by Museum.



Figure 161; A donkey figurine from Amathus.
London, British Museum 1894,1101.468.
Photo by Museum.



Figure 162; *cat.* V.J.196, a drawing of the Bichrome IV free field style jug.
Nicosia, Cyprus Museum 1951/XI-17/4.
Karageorghis and des Gagniers 1974, 28, II.4.



Figure 163; A Base-ring II bull-shaped vessel found in a tomb at Kazaphani.
Karageorghis 2002a, 40, figure 71.



Figure 164; A CG bull figurine found in the sanctuary at Ayia Irini.
Stockholm, Medelhavsmuseet 2047+2051.
Karageorghis 1993a, catalog number GF1, Pl. XXIX:7.



Figure 165; Bull figurine from the Sanctuary of Apollo Hylates at Kourion.
Philadelphia, University of Pennsylvania Museum 54.28.113.
Photo by Museum.



Figure 166; A terracotta bull figurine with a snake coiled around the body.
Young and Young 1955, Plate 12, 850.



Figure 167; A gold and a small silver bull figurines from Kourion.
Karageorghis 2002a, 191, figure 385.



Figure 168; Limestone female figurine holding a bull from Arsos.
Nicosia, Cyprus Museum.
Photo by Author.

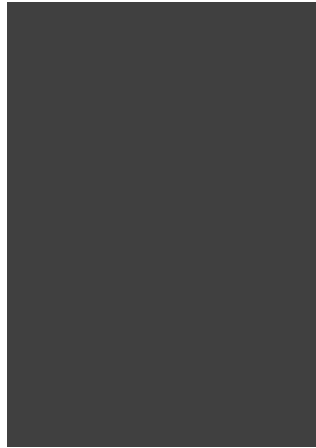


Figure 169; A CG III – CA I Bichrome III free-field style jug.
Nicosia, Cyprus Museum 1938/XII-21/3.
Karageorghis and des Gagniers 1974, 161, XVI.b.9.



Figure 170; A Bichrome Red I (IV) vessel.
Limassol, Limassol Regional Museum no. 32.
Karageorghis and des Gagniers 1979, 44, SXVI.6.



Figure 171; *cat.* V.K.331, drawing of the seen on the Bichrome IV krater.
Nicosia, Pierides Collection, no inventory number.
Karageorghis and des Gagniers 1974, 159, XVI.a.6.



Figure 172; A CA terracotta ram from the sanctuary at Meniko-Litharkes.
Karageorghis 1996b, 27-28, catalog number L10, Pl. XXIII:1.

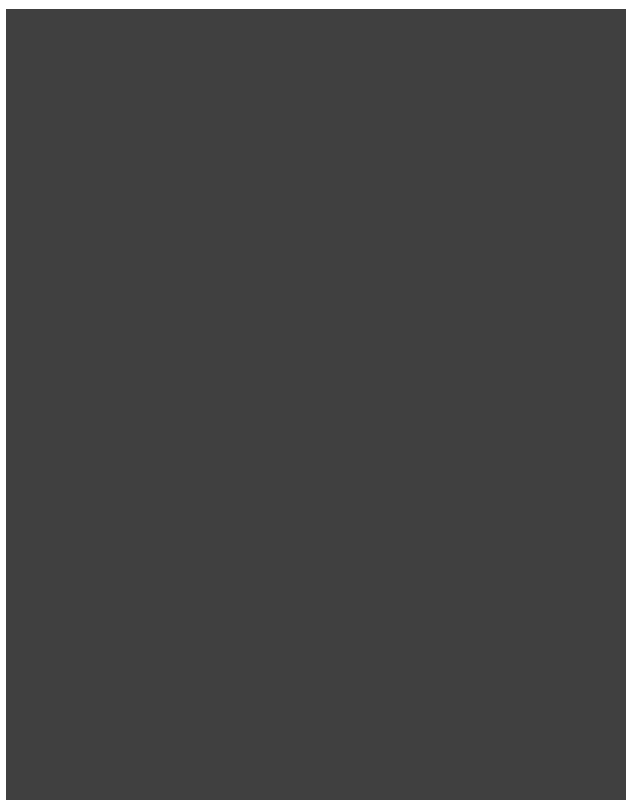


Figure 173; A limestone statue from the Sanctuary of Golgoi-Ayios Photios.
New York, Metropolitan Museum of Art 74.51.2552.
Photo by Museum.

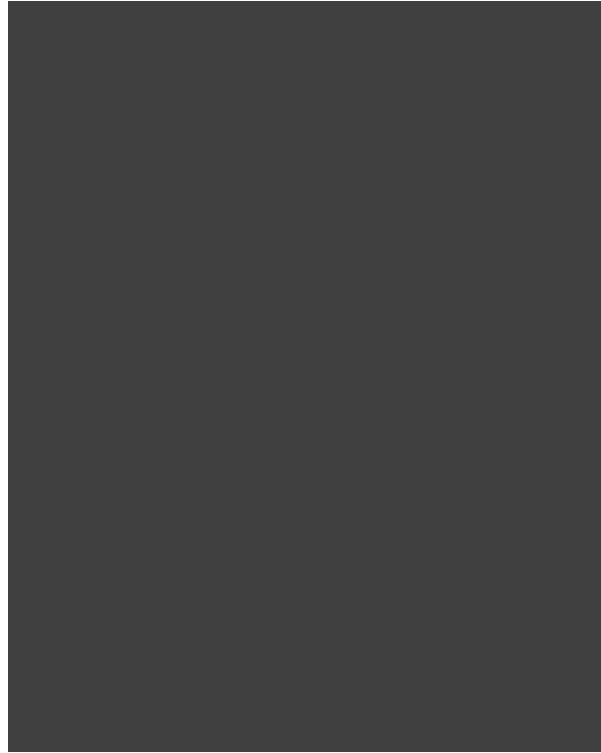


Figure 174; A fragmentary terracotta male figurine from Salamis.
London, British Museum 1909,0310.1.
Photo by Museum.

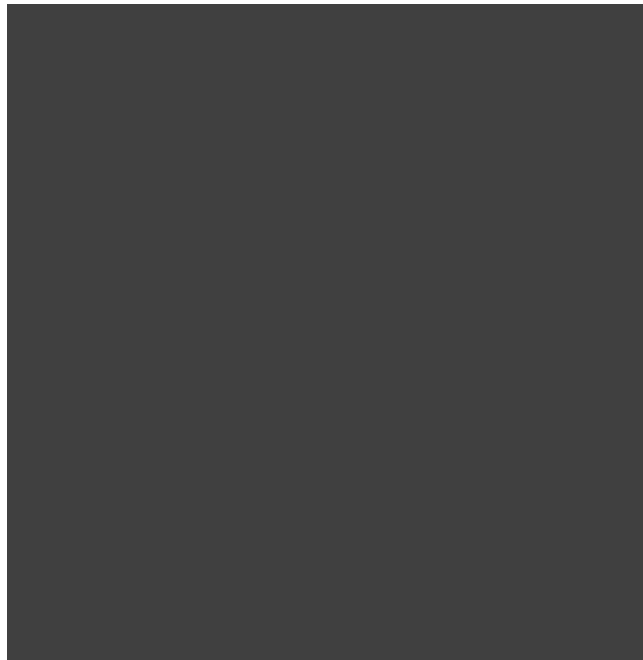


Figure 175; A Proto-white Painted ware from a tomb at Palaepaphos-*Xerolimni* displaying a goat
on the left side of the vessel in the photograph.
Karageorghis 2002a, 123, figure 253.



Figure 176.a; A Bichrome II amphora portraying two men carrying a stick with a goat tied to it by its feet; a photograph of the fragment.

Paris, Louvre MNB 322.

Karageorghis and des Gagniers 1974, 48, VI.2.



Figure 176.b; A Bichrome II amphora portraying two men carrying a stick with a goat tied to it by its feet; a drawing of the scene.

Paris, Louvre MNB 322.

Karageorghis and des Gagniers 1974, 48, VI.2.



Figure 177; Limestone lions from Tamassos, as displayed in the Cyprus Museum.
Nicosia, Cyprus Museum.
Photo by Author.



Figure 178; Terracotta lion figurine from Tomb 361, no. 9, at Amathus.
Limassol, Limassol Museum.
Karageorghis 1996b, cat. F1, Pl. X: 1.



Figure 179; A drawing of the motifs on a Bichrome V krater.
Nicosia, Cyprus Museum B 231.
Karageorghis and des Gagniers 1974, XIV.2.



Figure 180; *cat.* V.A.28, a drawing of the motifs on the White Painted III amphora.
Nicosia, Cyprus Museum B 2006.
Karageorghis and des Gagniers 1974, XIV.1.

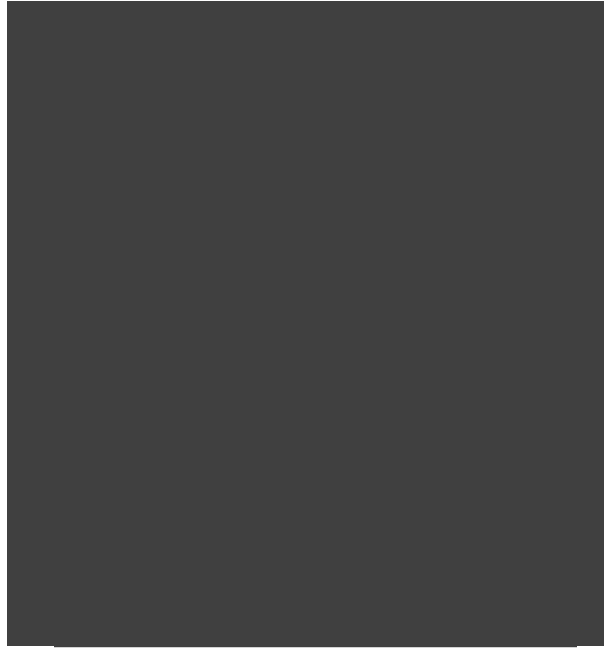


Figure 181; An Early Bronze Age bowl.
Nicosia, Cyprus Museum T. 160A/17.
Flourentzos 2002, figure 4.



Figure 182; A drawing of the deer on a free-field Bichrome IV jug.
Larnaca, Pierides Museum - Bank of Cyprus Cultural Foundation.
Karageorghis and des Gagniers 1979, 63, SXVIII.6.

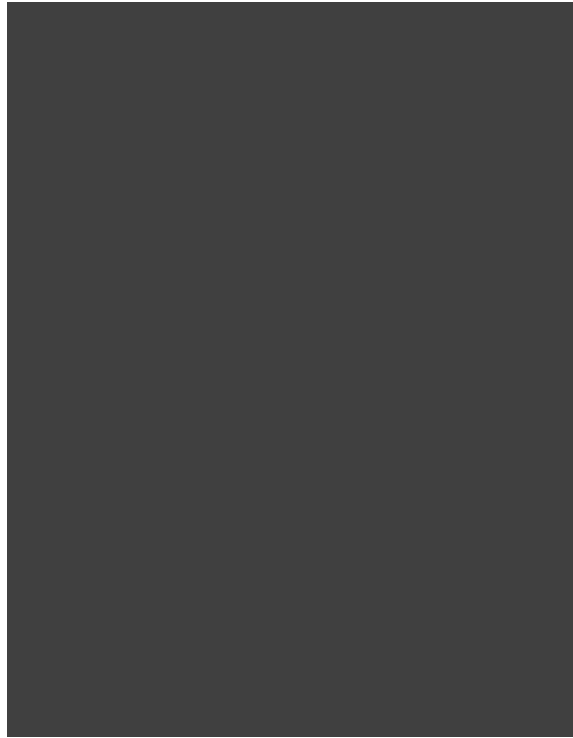


Figure 183; A limestone statuette, found in the Sanctuary of Golgoi-Ayios Photios, which exhibits a human wearing a stag mask.

New York, Metropolitan Museum of Art 74.51.2538.

Photo by Museum.



Figure 184; Pig figurine from Tomb 51 at Salamis-Cellarka.

Nicosia, Cyprus Museum.

Karageorghis 1996b, catalog number N3, Pl. XXIII:8.



Figure 185; Boar figurine.

Nicosia, Cyprus Museum 1963/IV-20/79.

Karageorghis 1996b, catalog number N 15, Pl. XXIV:10.



Figure 186; A fragment from a White Painted III-IV amphora displaying an image of a boar.
New York, Metropolitan Museum of Art 74.51.5862.
Photo by Museum.



Figure 187; A terracotta dog figurine.
Vienna, Kunsthistorisches Museum V.3247.
Karageorghis 1996b, catalog number O15, Pl. XXVI:5.



Figure 188; A Bichrome IV krater displaying an image of a dog; a drawing of the iconography on the top and a photograph of the vessel on the bottom.
Paris, Louvre AM 230.
Karageorghis and des Gagniers 1974, 216, XX.2



Figure 189; A terracotta fish figurine.
Paris, Louvre AM 976.
Photo by Museum.

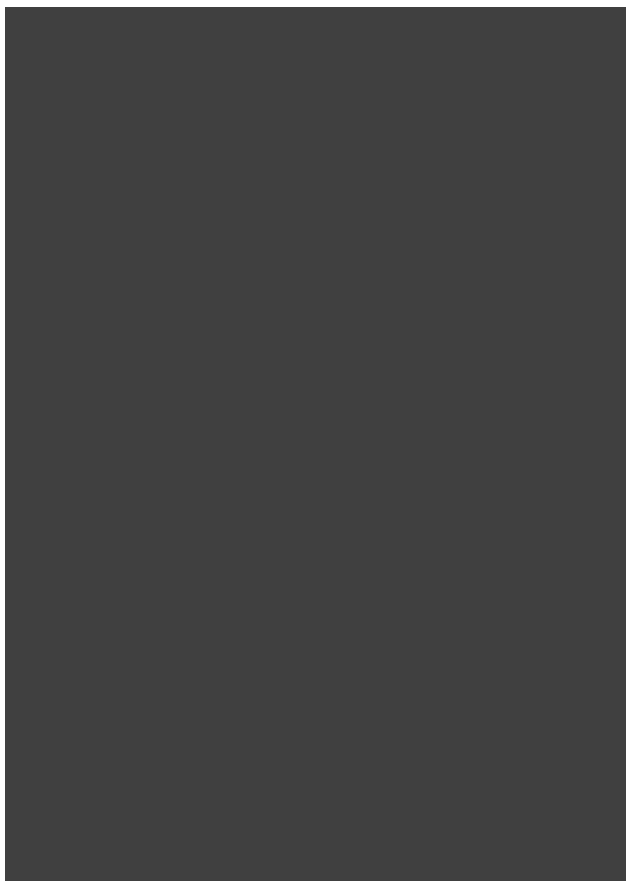


Figure 190; A Bichrome V amphora displaying images of fish.
Nicosia, Kolokassides Collection.
Karagoerghis and des Gagniers 1974, 251, XXIV.a.26.



Figure 191; A drawing of the fish displayed on a Black-on-Red I (III) footed cup found near
Palaepaphos.
Famagusta, Hadjiprodromou Collection, no inventory number.
Karagoerghis and des Gagniers 1974, 236, XXIV.a.10.



Figure 192; A drawing of the motifs on a White Painted III amphora.
Paris, Louvre AM 3451.
Karagoerghis and des Gagniers 1974, 50, VI.3.



Figure 193; A terracotta figurine of a monkey or bear.
New York, Metropolitan Museum of Art 74.51.1639.
Photo by Museum.



Figure 194; A terracotta snake figurine coiled vertically on a rectangular plinth.
New York, Metropolitan Museum of Art 74.51.1760.
Photo by Museum.

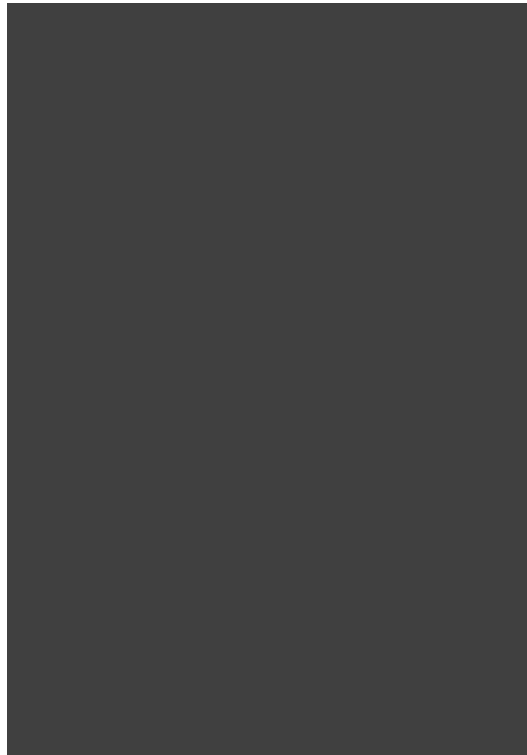


Figure 195; A White Painted I pyxis found in Tomb 33.6 at Kaloriziki displaying an image of a
snake.
Philadelphia, University of Pennsylvania Museum.
Benson 1973, no. K 359.



Figure 196; A terracotta turtle figurine found in Tomb 1, no. 26, at Aradippou, Cyprus.
Larnaca, Larnaca Museum.
Karageorghis 1996b, catalog number Q(b)2, Pl. XXVIII:5.



Figure 197; Two photographs of the same terracotta hedgehog.
Famagusta, Hadjiprodromou Collection, no. 362.
Karageorghis 1996b, 46, P(b)1, Pl. XXVII:12.



Figure 198; A CA terracotta hare from an unknown provenance.
Nicosia, Cyprus Museum D162.
Karageorghis 1996b, P(c)1, Pl. XXVII:11.



Figure 199; *cat.* V.J.129, a drawing of the iconography on the jug.
Nicosia, Cyprus Museum 1968/I-3/1.
Karageorghis and des Gagniers 1974, XXV.g.30.



Figure 200; *cat.* V.Jb.285, a barrel jug.
Edinburgh, National Museum of Scotland NMS 1875.43.4.
Goring 1988, p.84, no. 112.

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