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Palaepaphos-*Teratsoudhia* Tomb 288

(c. 1650 BC–c. 1200 BC)

Abstract

This paper presents a new tomb complex of the Late Bronze Age at Palaepaphos-*Teratsoudhia* in south-west Cyprus. Although looted, Tomb 288 yielded a representative repertoire of funerary gifts, including seals and scarabs, ranging chronologically from the very beginning of the Late Bronze Age to Late Cypriote IIC, roughly from 1650 to 1200 BC. Tomb 288 has characteristics which are typical of Late Bronze Age tomb architecture in Cyprus and well known in the Paphos region, as well as aspects which have not previously been observed in any necropolis of the period, such as the large central “pillars” which support the roof in Chambers A and B. The tomb’s finds comprise representative examples of the ceramic production of Palaepaphos for a period of some 400 years and illustrate the wealth of this region during the whole of the Late Bronze Age. The tomb is a significant addition, in particular, to our knowledge of the earliest phase of the city’s existence, a period which is not adequately known since the focus of recent research has primarily been on the latest phase of the Late Bronze Age and the early part of the Iron Age.*

Keywords: Cyprus, Late Bronze Age, Palaepaphos, funerary architecture, ceramics

<https://doi.org/10.30549/opathrom-14-12>

* We have been induced to continue our collaboration for the publication of yet another Palaepaphos tomb, not only because we feel the importance of the material from Tomb 288 for the archaeology of Palaepaphos, but also because of the way the results of our previous collaborations in 2014, 2016, 2018, and 2019 have been received by colleagues involved with the archaeology of Cyprus. Thanks are due to the Director of the Department of Antiquities, Marina Solomidou-Ieronymidou, and the Curator of Museums, Despo Pilides, for permission to study and publish the material; and to the staff of the Conservation Department and the Photographic Department, Nicosia, and of the Kouklia Museum, for their prompt co-operation. Conservator Constantina Chadjivassili undertook the conservation of all the ceramics, Erato Kantouna and Athanasios Athanasiou (Cyprus Museum) took the photographs, and Jean Humbert prepared the drawings of objects and digitized the drawings made by Efstathios Raptou during the excavation. Gisèle Clerc, Alexander Donald, and Anna Spyrou are responsible for appendices on objects in their respective fields of expertise. George Constantinou

Introduction

The publication of Palaepaphos-*Teratsoudhia* Tomb 288, excavated under rescue conditions by Efstathios Raptou for the Cyprus Department of Antiquities in 2011, again raises the problem of unpublished excavations. This issue is particularly acute in the area of Palaepaphos in south-west Cyprus (for all sites mentioned see *Fig. 1*), both at the settlement and its various necropoleis (*Fig. 2*). The very rich material from the Palaepaphos-*Evreti* tombs excavated in the 1950s by a British mission has now been published,¹ but the final excavation report of the Swiss-German mission at various sites in the same area is still awaiting publication. During the last few decades, the Department of Antiquities has undertaken both systematic and rescue excavations in the various necropoleis of Palaepaphos. Some of these have been published and their material constitutes an important basis for those who are now undertaking archaeological research on Palaepaphos. This re-

kindly gave us his expert opinion on the material of which the seals and scarabs are made. We owe much debt to Jennifer Webb, who undertook the editing of the text, corrected inconsistencies, and offered all kinds of advice. Lydia Kyprianou prepared the figures. The cost of the conservation of the objects and the preparation of the material for publication has been covered by generous donations from the A.G. Leventis Foundation and the Institute for Aegean Prehistory (INSTAP, USA). We are very grateful to them. Although we have done our best to make the material from Tomb 288 presentable for publication, by employing private conservator Constantina Chadjivassili over a long period, we have not been able to achieve our usual standard. The cost of the conservation and the fact that the material was kept at the Kouklia Museum made access difficult, especially during the period of the coronavirus confinement. This partly explains the fact that not all objects (especially ceramics) have been cleaned or restored. The main reason, however, is the fact that the pottery recovered during the excavation of Tomb 288 included a huge pile of sherds which would require the work of many conservators over a very long period of time in order to produce the optimum result. The text of the excavation report has been written by Efstathios Raptou and the rest by Vassos Karageorghis.

¹ Catling 2020, unfortunately not available at the time of writing this article.

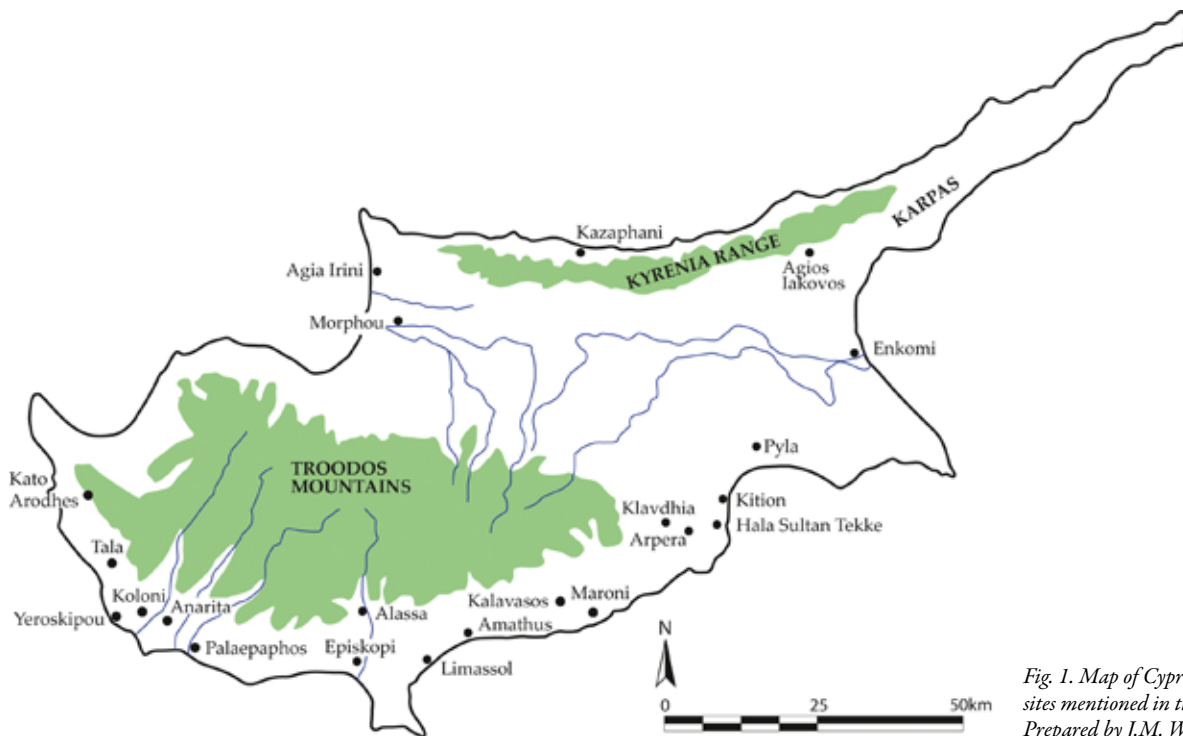


Fig. 1. Map of Cyprus showing sites mentioned in the text.
Prepared by J.M. Webb.

search has already established that this urban centre was one of the most important on the island, especially during the Late Bronze Age and Early Iron Age.² The well fillings of Palaepaphos-*Evreti*, excavated in the 1960s, have finally appeared in a detailed publication authored by a number of scholars, many of them of a younger generation, who were not involved with the excavation itself.³ It is astonishing how much can be retrieved from this material, mostly pottery sherds, relating to the Late Bronze Age of Palaepaphos and the whole of Cyprus, especially during the transitional period from Late Cypriote IIC to Late Cypriote IIIA.

The importance of Palaepaphos through the entire Late Bronze Age and the early part of the Iron Age could be seen in the results of a limited excavation carried out by the Cyprus Department of Antiquities in 1984.⁴ As is often the case, new evidence derives mainly from tombs; the settlement is still very little known. Current excavations by the University of Cyprus under the direction of Maria Iacovou, initiated in 2012, will fill

this serious gap in our knowledge.⁵ In the meantime, the archaeology of Palaepaphos is suffering considerably as a result of the on-going activity of tomb looters, who have been facilitated by levelling operations connected with agricultural works in most of the archaeological area around the village of Kouklia. The Department of Antiquities is called to carry out emergency excavations when the chamber of a tomb is detected—and often largely destroyed—by mechanical means. In such cases the excavation methods which are used cannot always be the proper ones, owing to the emergency character of the operations. This is quite evident in the reports published in 1983, 2014, 2016, 2018, and 2019.⁶ In the case of Tomb 288, for example, we would have liked to be able to provide a well-stratified account of the burials which took place in it over the 400 years of its use, with an indication of the objects, as far as possible, which belonged to each burial or burial period. Enkomi Tomb 10, excavated by the Cyprus Department of Antiquities and situated on the east coast, was used for an equally long period, and the excavator was able to present a full account of the burials and their chronological succession.⁷ Not so, however, for Enkomi Tomb 110 (excavated by the French mission), which was continuously in use from Late Cypriote IA to the end of Late

² For a recent history of excavations at Palaepaphos (Late Bronze Age) see von Rüdén 2016, 14–21. See also Karageorghis & Raptou 2014; 2016; 2018; 2019.

³ von Rüdén *et al.* 2016.

⁴ Karageorghis & Michaelides 1990. For an evaluation of the importance of Palaepaphos during the Late Bronze Age see Karageorghis & Michaelides 1990, vii and 88. On the richness of the Palaepaphos cemeteries see Keswani 2004, 133–134.

⁵ See Iacovou 2012; 2014.

⁶ Karageorghis 1983; Karageorghis & Raptou 2014; 2016; 2018; 2019.

⁷ Dikaios 1969–1971, 388–394.

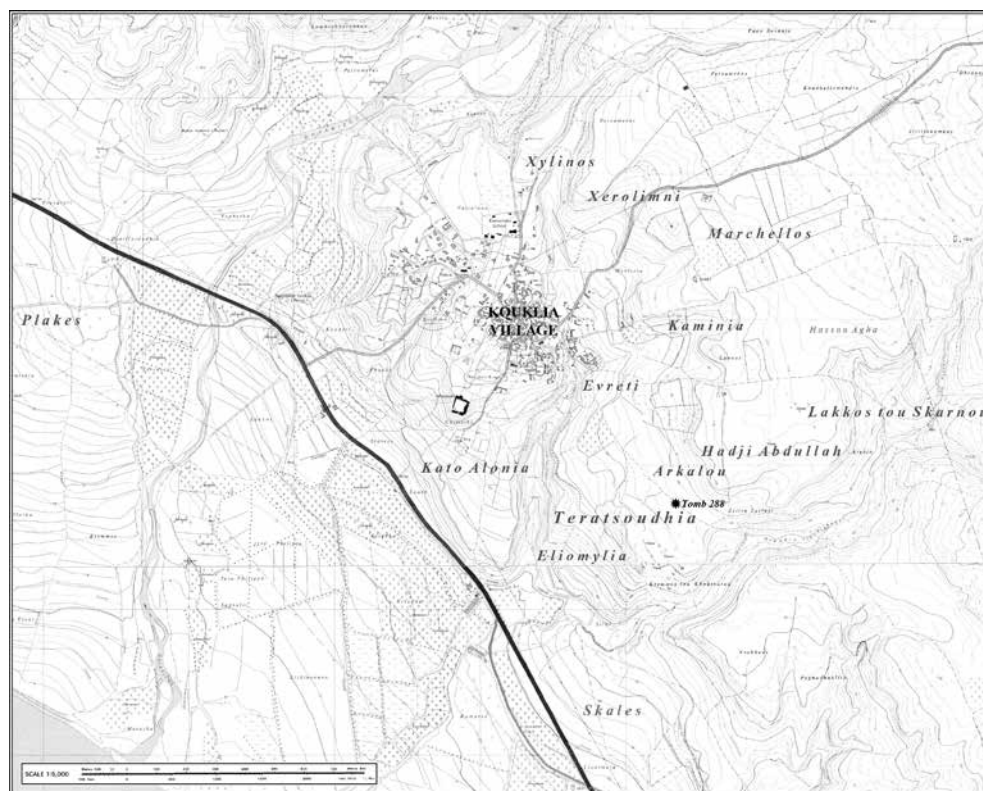


Fig. 2. Topographical map of the Kouklia-Palaepaphos area. Prepared by Athanassios Athanassiou.

Cypriote IIC and delivered 324 objects.⁸ It is regrettable that we have a similar situation at Kazaphani, situated on the north coast, with Tomb 2A and B, which yielded 1,064 objects and was in use for a period of about 350 years.⁹ The proper publication of some Late Bronze Age tombs excavated in the area of Palaepaphos by Raptou marks a good beginning and should hopefully continue.¹⁰ The 44 tombs excavated by the British mission (1950–1954) were published last year.¹¹

The Late Bronze Age archaeological material, and particularly ceramics, constitutes an important tool for archaeologists dealing with Cyprus and also for those who are involved with the archaeology of the Aegean, the Near East, Egypt, and Anatolia. It is important not only for dating purposes but also for the study of interconnections, both commercial and cultural. The White Slip and Base-ring wares of Cyprus have been found in all the areas mentioned above and have often helped to solve chronological problems or contribute to debates, as in the case, for example, of the dating of the volcanic eruption at Thera.

The ceramic material retrieved from the necropoleis of Agia Irini-Paleokastro¹² and Morphou-Toumba tou Skourou¹³ has not been adequately discussed by archaeologists following its publication. It constitutes an important source of data for the study of the transition from the Middle Bronze Age to the Late Bronze Age, a period which corresponds with the creation of a number of Late Bronze Age centres in Cyprus, including Palaepaphos.

Excavation and architecture¹⁴

By Efstathios Raptou

The new tomb at Palaepaphos-Teratsoudhia, the site of a well-known cemetery of the Late Bronze Age, was discovered in early September 2011, after information was received by the excavator and present writer about an opening in the ground that had been observed in this area.

⁸ See Courtois 1981, 131–167.

⁹ Nicolaou & Nicolaou 1989, 36, 78.

¹⁰ Raptou & Vilain 2011–2012.

¹¹ Catling 2020.

¹² Pecorella 1977.

¹³ Vermeule & Wolsky 1990.

¹⁴ I would like to thank the technicians of the Archaeological Museum of Paphos District, Neoptolemos Demetriou and Andreas Michaelides, as well as the personnel of the Department of Antiquities in Paphos, who immediately upon the discovery responded positively and participated in the excavation.

Holes in the ground in this particular part of the Kouklia region are often reported by locals working in the fields, as the area is the site of an extensive subterranean complex excavated in 1984 by Demetrios Michaelides for the Department of Antiquities. The complex combines various inter-connected spaces, such as tomb chambers, other units, and a well, creating a unified area that possibly functioned for a long time as a dwelling place, for workshops, and even as a dump.¹⁵ The information received concerned a field situated close to the edge of the *Teratsoudhia* plateau, a short distance to the west of the earlier excavation site.

The *Teratsoudhia* locality is a relatively flat area lying to the south-east of Kouklia village, ending on the southern and western sides in gentle slopes leading to the area known as *El-iomyli* (Fig. 2). It is still under cultivation and the landscape has altered very little since the time of the excavation in the 1980s.¹⁶

The area is rocky in parts and the surface soil very shallow. The reported hole in the ground was the opening to Chamber A of Tomb 288 and obviously a result of the shallow surface soil collapsing into the empty chamber. During the excavation two large chambers were discovered sharing the same *dromos* (entrance shaft), while a third chamber was found to the south-west and a tunnel to the north-east (Fig. 3). The excavated spaces all lie on the same axis, orientated north-east/south-west, over a length of about 14 m. Two more openings were found leading into the chambers, one at each end of the excavated area, blocked with stones. The spaces behind these openings were not investigated because of the rescue character of the excavation. The chambers and other features form a large, unified subterranean funerary complex. As is often the case with tombs excavated in this area, the upper part of the complex was hewn in the *havara* (limestone capping) and the deeper parts in the conglomerate rock.

DROMOS

The *dromos* is an approximately square pit, measuring 1.70 x 1.60 m with a maximum depth of approximately 1.05 m from the surface. The *stomion* (entrance) of Chamber A, which appeared first, was located at the lower end of its south-west side. Soon after the excavation began, a second *stomion* was observed, opening on the opposite side of the *dromos*, to the north-east, leading to Chamber B (Fig. 4). The *dromos* was packed with rubble and earth and contained Late Bronze Age sherds.

CHAMBER A

Chamber A was entered through the *stomion* on the south-west side of the *dromos*. The almost circular opening was narrow, measuring approximately 0.45 m high and 0.55 m wide. The *stomion*, although found open, retained some of the blocking stones *in situ*. A large slab, which had fallen into the chamber, may have originally blocked the entrance, together with other smaller, irregular stones.

The plan of the chamber is roughly square, with curved sides and rounded corners (Fig. 3). It measured approximately 3.80 m long and 4 m wide. The roof is unevenly carved rising towards the *stomion*, and vaguely shaped like a barrel vault. The *stomion* opening is about 0.9 m above the floor of the chamber. The entrance to the chamber is very sharply angled, down a steep slope where some rudimentary steps have been hewn in the rock. One step is cut immediately below the entrance, a second one roughly 0.40 m lower with other, narrower ones below. During excavation we discovered that these steps did not facilitate access to and from the chamber. Rather, this steep slope leads directly down from the *stomion* to a cist (Cist A), a feature defined here as a rock-cut pit, dug in the floor on the main axis of the tomb. Cist A is rectangular in plan with three vertical and one sloping side, that of the entrance, and measures 1.20 m long, 0.80 m wide, and 0.80 m deep.

The back of the cist rises to a height of about 1.20 m from the floor level to the beginning of the vault. In this area of the chamber a “pillar” cut in the rock serves as a central support for the roof. All around the top of the cist and the “pillar” is the floor level of the chamber, which acts like a large bench. The “pillar” is almost square in section, measuring 1 x 0.90 m. Its height above the floor is 0.40 m on its northern side, rising to about 0.90 m on its southern side. Behind the “pillar” and opposite Cist A, a second cist (Cist B) was found in the floor of the chamber, similar in shape to Cist A. It is rectangular in plan with rounded corners, measuring 1.40 m long and 0.70 m wide, with a maximum depth of 0.70 m. However, unlike Cist A, Cist B is aligned perpendicular to the main axis of the chamber. Like Cist A, it has three vertical sides. The fourth side, immediately behind the “pillar”, has two steps which may have facilitated the descent into it.

Behind Cist B, approximately at the floor level of the chamber, there is what looks like a niche or small chamber (Chamber C). It is square in plan with curved sides, measuring 1.60 m long, 1.60 m wide, and 1.20 m high. Its floor level is higher, by about 0.20–0.30 m, than that of Chamber A. In the middle of Chamber C another cist was found dug in the floor (Cist C). This feature is placed at right angles to Cist B and situated on the main axis of the chamber. Cist C is shallower than the two cists of Chamber A and roughly oval, measuring 1.50 x 0.60 m with a depth of 0.30 m. The roof of Chamber C rises towards a *stomion*, which opens approximately 0.20 m over the roof of Chamber A, at a height of about 1.50 m above

¹⁵ Karageorghis & Michaelides 1990. See also Keswani 2004, 101, 117–118.

¹⁶ Karageorghis & Michaelides 1990, 4–5.

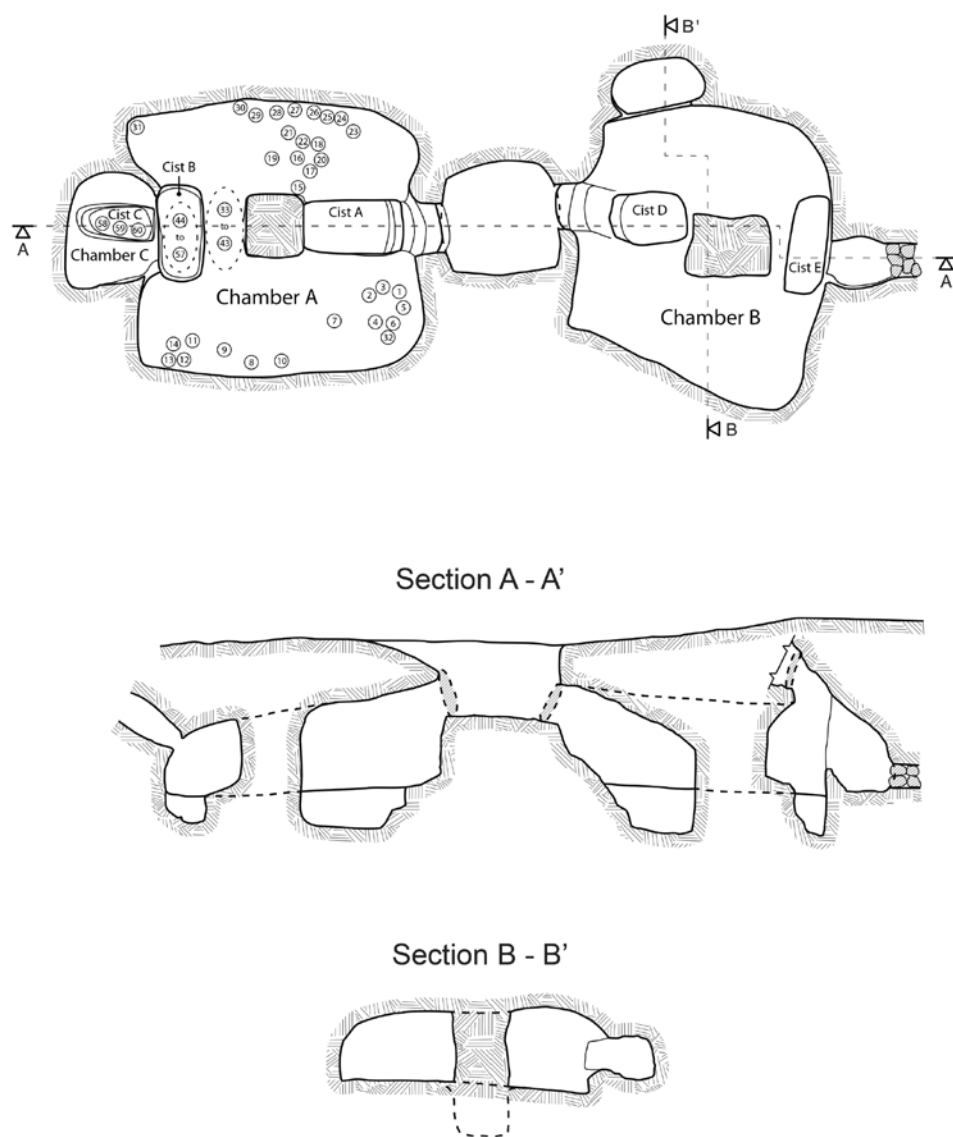
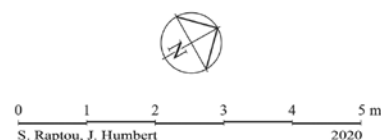


Fig. 3. Plan and sections of Tomb 288. Illustration by E. Raptou & J. Humbert.

KOUKLIA - TERATSOUDHIA TOMB 288



the floor level. This *stomion*, as seen from inside, was blocked with a large slab. Due to the lack of time, we were unable to excavate the area behind the opening. This *stomion* is square, like that of the main chamber, and measures 0.50 m in height and 0.50 m in width.

Although Chamber A looked much disturbed upon entering, it produced the richest finds (Figs. 5–7). An assemblage consisting of largely complete Plain White ware jugs (Nos. 8–13) was lying on the floor on the left side of the

chamber as it was entered by us (the south-eastern side of the chamber). A thick layer of soil covered the floor, filling up the cists. When excavation commenced, skeletal remains were found in several places. These were poorly preserved, and extremely fragmented and scattered. An osteological report awaits further study, but it is unlikely that essential information can be extracted. One disturbed burial had been located on the left side of the entrance in Chamber A, with several gifts around it, including an iron knife (No. 1),



Fig. 4. Common dromos with entrances to Tomb 288 Chambers A (on the left) and B (on the right). Photograph: © The Department of Antiquities, Cyprus.



Fig. 5. Pottery and other objects scattered on the floor of Tomb 288 Chamber A. View from north-east. Photograph: © The Department of Antiquities, Cyprus.



Fig. 6. Pottery and other objects scattered on the floor of Tomb 288 Chamber A. View from north-west. Photograph: © The Department of Antiquities, Cyprus.



Fig. 7. Pottery and other objects scattered on the floor of Tomb 288 Chamber A (detail). View from south-east. Photograph: © The Department of Antiquities, Cyprus.

a bronze spearhead (No. 2), a spindle whorl (No. 32), and some vases, including a bowl (No. 4) and two jugs of Plain White Wheelmade I ware (Nos. 5–6).

A second group of vases was found lying on the right side of the chamber floor as we entered it, the north-western side (Nos. 15–31). From the floor behind the central “pillar” and the fill of Cist B we recovered a large number of objects (Nos. 33–43 on the floor and Nos. 44–57 inside Cist B), including some of the most interesting finds of the excavation. They include the bull-shaped rhyton (No. 42), a bronze earring (No. 41), an iron knife (No. 40), two scarabs (Nos. 46, 57), and many ceramic vessels.

The adjacent Chamber C was very poor in finds. However, an ivory pomegranate pin top (No. 58) was recovered from

the chamber together with part of a bone pyxis (No. 59) and a bronze earring (No. 60).

CHAMBER B

Chamber B was entered through a *stomion* on the opposite side of the *dromos* to Chamber A, on the *dromos*’s north-eastern side. It is roughly square, measuring 0.65 x 0.60 m, and was found open. A large stone slab recovered inside the chamber may have served as the blocking stone for this entrance.

The chamber is architecturally very similar to Chamber A. Its plan is roughly square with curved sides and rounded corners, being larger on its northern side and measuring approximately 3.60 m long, 4 m wide, and 1 m high. The roof

is shaped roughly like a barrel vault and, as in Chamber A, rises towards the *stomion*. The descent into the chamber is extremely steep, almost vertical, to a depth of about 0.90 m where a sloping step, 0.50 m wide, leads immediately into a cist (Cist D), positioned on the main axis of the tomb. At a depth of about 0.30 m below, another step goes down to the bottom of the cist which lies at about 1.80 m from the *stomion*. Cist D is rectangular in shape, 1.10 m long, 0.80 m wide, and 0.70 m deep. On the left side of the chamber as we entered it, ie the western side, there is a kind of niche, ovoid in shape, 1.40 m long and about 0.60–0.70 m wide.

Behind the cist, a “pillar” hewn in the natural rock supports the roof. The floor of the chamber surrounds the cist and “pillar”, acting like a bench. The “pillar” is symmetrical in comparison to the one in Chamber A, although placed slightly off the main axis of the complex. Rectangular in section, it measures approximately 1.20 x 0.90 m with a height of about 1 m. Behind this “pillar” another cist is dug in the floor (Cist E) of the chamber, at right angles to Cist D and again roughly rectangular in plan. It measures 1.40 m long and 0.50 m wide. The floor of the chamber in this area slopes down towards the cist, so the depth of the latter is about 0.40–0.50 m below the floor level. As noted regarding the position of Cist B in Chamber A, Cist E of Chamber B is also positioned perpendicular to the main axis of the tomb. The arrangement of cists and “pillars” in both chambers creates a perfectly symmetrical plan organized along a central axis.

The north-eastern side of Chamber B rises almost vertically towards a kind of tunnel which opens at a height of 1.10 m from the bottom of the cist. The tunnel measures about 0.90 m in length, its long sides being curved, making it wider in the middle than at each end. The tunnel opening on the inside of the chamber is about 0.30–0.40 m wide, the outer opening 0.50 m wide and the middle about 0.70 m wide. The outer side was blocked with stones and not further examined.

Chamber B was very disturbed, but excavation yielded a large number of sherds and a stone pestle (*No.* 63). From the sherds a high-quality Late Helladic IIIB spouted bowl was almost completely restored (*No.* 61).

DISCUSSION

The new tomb complex at Palaepaphos is a significant addition to our knowledge of the earliest phase of the city’s existence and to its importance at the beginning of the Late Bronze Age, as well as to a better understanding of the funerary architecture of the period.

The architecture of Tomb 288 has characteristics which are typical of Late Bronze Age tomb architecture in Cyprus and well known in the Paphos region, as well as aspects which have

not been observed previously.¹⁷ The large central “pillars” in Chambers A and B are a particular feature of the tomb architecture of the period, although they may also be a practical solution dictated by the large surface area of the chambers and the need for a strong support for the roof. The horizontal arrangement of the different spaces, the symmetrical position of chambers sharing a common *dromos*, and the discovery of a tunnel and other architectural features all find close parallels in a subterranean complex excavated by Michaelides in the mid 1980s, and especially in the southern part of that complex.¹⁸

Chambers A and B, which constitute the main part of the complex, belong to a known tomb type well attested at Palaepaphos and the region during the Late Bronze Age. To the north of *Teratsoudhia*, in the *Asproyi*, *Evreti*, and *Kaminia* areas, an extensive Late Bronze Age necropolis was excavated in the 1950s by Hector Catling.¹⁹ The excavations at *Teratsoudhia* and *Eliomylia* give an account of the tombs of the period known at that time. Their prompt publication was important in understanding the earlier phases of the history of Palaepaphos. More recently, Raptou excavated an unlooted tomb with similar characteristics in the *Kato Alonia* area of Palaepaphos, on the slopes of the Sanctuary of Aphrodite hill.²⁰ Other Late Bronze Age tombs in the Paphos region were excavated by the Department of Antiquities at Yeroskipou-*Plajeri*,²¹ and by Kyriakos Nicolaou at Yeroskipou-*Asproyia*.²² Finally, more Late Bronze Age cemetery sites have been added to the region’s archaeological map, following the excavations of Raptou at Koloni-*Mandres* and further west at Tala-*Ayii Saranta*.²³ These new discoveries, together with some accidental finds of tombs of the Late Bronze Age in the villages of Anarita and Kato Arodhes, provide a picture of a region more densely populated in the Late Bronze Age than was hitherto thought.

The plans of Chambers A and B are near-identical, and find close parallels among known examples of funerary architecture in the Paphos region.²⁴ A typical architectural feature is the cist dug in the floor, usually immediately beyond the entrance and on the main axis of the tomb. The floor of the chamber encircles the pit and acts like a bench for those entering the tomb. Where skeletons were found, these were inhumations which had been placed on the floor. This is the case, for example, at Palaepaphos-*Eliomylia* and the tombs

¹⁷ See Keswani 2004, 117–118.

¹⁸ Karageorghis & Michaelides 1990, 14, fig. 2.

¹⁹ Catling 1979, 170–175; 1968, 162–169; 2020; see also Maier & Karageorghis 1984, 102; Karageorghis & Michaelides 1990, 19.

²⁰ Raptou & Vilain 2011–2012.

²¹ Maier & Karageorghis 1984, 104.

²² Nicolaou 1983, 142–150; Maier & Karageorghis 1984, 102–104.

²³ Raptou & Vilain 2011–2012.

²⁴ Nicolaou 1983, 143; Karageorghis & Michaelides 1990, 14, fig. 2, 77–78, fig. 11; Raptou & Vilain 2011–2012, 307, pl. I, 316, pl. X.

excavated at Palaepaphos-*Kato Alonia* and at Tala-*Ayii Saranta*.²⁵ In Tomb 288, although a substantial number of human bones were recovered, they were all scattered and no articulated burials were found *in situ*. It has been suggested that pits dug in the tomb floors may have been destined to receive older burials and their material, in order to make room for new inhumations.²⁶ In Chambers A and B of Tomb 288 a second cist was cut in the floor opposite the entrance and at right angles to the main axis of the tomb. Such features are not observed in other tombs and may be a local peculiarity. The numerous finds from Cist C may justify the assumption that such pits contained material from older burials.

Other features find close parallels in known architectural characteristics of the period, such as the roughly circular or square pit-shaped *dromos*. Square *dromoi*, similar to that of Tomb 288, occur at the *Teratsoudhia* complex (*Dromoi* A, D, L)²⁷ and at Yeroskipou-*Asproyia*.²⁸ The entrance in most cases is extremely steep, making descent into the chamber difficult. Footholds and steps are often present. Exceptionally, in Tomb 288 Chamber B large steps exist deep below the entrance. They may be compared with the steps observed in the entrance of Chamber K of *Teratsoudhia* Tomb 104.²⁹

The opening above Chamber C requires explanation, as it cannot practically have served as an entrance to the chamber. This opening drops abruptly more than two metres down into Cist C, while at the same time there is no means of reaching it from inside. It is possible that, initially, Chamber C was part of an older tomb which was entered through the *stomion*. Those who dug Chamber A may have come across the older tomb and incorporated it into the new one. We also cannot exclude the possibility that the opening resulted from an attempt to open another tomb when they came across Chamber C, which was subsequently abandoned and then blocked with stones. The possibility of it being for ventilation or a light well seems unlikely for a tomb. This part of the tomb was found looted and almost all portable objects had been removed, making any explanation difficult to confirm.

Another feature which needs explanation is the tunnel found opposite the entrance to Chamber B. This tunnel possibly leads to another space further to the north-east, the excavation of which was not possible. A tunnel of an almost identical shape, narrow at both ends and wider in the middle, was found in *Teratsoudhia* Tomb 105, leading from Chamber K to

Dromos L.³⁰ Other spaces in Tomb 288 may exist beyond this point, as was the case in the *Teratsoudhia* Tomb 104 and 105 complexes.³¹

The chambers of Tomb 288 were used for burials over a long period of time, since the material ranges from Late Cypriote I to Late Cypriote IIC. A large amount of human bone was recovered, all scattered and obviously belonging to several burials. It seems that the tomb was looted many times even in antiquity and that almost all precious objects and other valuables had been removed from the chambers prior to excavation. The only finds of precious materials are a gold pin (*No.* 85), a small part of a gold pendant mount (*No.* 99), and three gold earrings (*Nos.* 88, 102a–b), and one silver earring (*No.* 77) that escaped the attention of the looters. The numerous sherds may have resulted from the smashing of tomb offerings after each burial and, finally, during looting. There is no evidence that the spaces were used as dwellings or workshops as was the case in the complex excavated by Michaelides. The number of later sherds, of the Cypro-Geometric and Cypro-Archaic periods, is very limited and they may be considered intrusive. It seems that the tomb was abandoned after the last burial in Late Cypriote IIC.

Catalogue (Figs. 8–25, Table 1)

By Vassos Karageorghis

No. 1. Iron knife. Single-edged blade, flat tang with three iron rivets preserved. L. 21.3 cm (*Fig.* 23).

No. 2. Small bronze spearhead. Leaf-shaped narrow blade with prominent rectangular midrib, long tubular socket with slit, perforation on either side of slit near the edge; tip of point missing. Preserved L. 22.5 cm. Inside the socket the tip of another spearhead blade with a prominent midrib, comparable to spearhead *No.* 2 but not belonging to it. It cannot be removed without causing damage to the socket of *No.* 2 (*Fig.* 22).

No. 3. Two fragments of a bronze needle, circular in section, comparable to *No.* 100; head missing.

No. 4. Shallow conical bowl of White Painted Wheelmade III ware. Convex sides, plain rim, two opposed horizontal strap handles just below rim, ring base. Ht. 6 cm. D. 15.5 cm. Decoration in dark brown matt paint largely worn off: horizontal band at rim and inside just below rim, spiral at bottom within a circular band; horizontal band outside, paint on handles and foot. Comparable to *No.* 19.

²⁵ Karageorghis & Michaelides 1990, 77–78, fig. 11; Raptou & Vilain 2011–2012, 278, 284.

²⁶ Karageorghis & Michaelides 1990, 19.

²⁷ Karageorghis & Michaelides 1990, 14, fig. 2.

²⁸ Nicolaou 1983, fig. 7.

²⁹ Karageorghis & Michaelides 1990, 15, fig. 3 (section A-A'); Nicolaou 1983, fig. 7; Raptou & Vilain 2011–2012, pl. X.

³⁰ Karageorghis & Michaelides 1990, 10–11, 14, fig. 2.

³¹ Karageorghis & Michaelides 1990, figs. 2–3, passage from *Dromos* L to Chamber K.

Table 1. Summary of the contents of Tomb 288.

Pottery ware	Catalogue number	Total
White Painted VI Handmade	64	1
Black Slip IV Handmade	31, 66	2
Monochrome	65, 122	2
Black Slip V Handmade	52, 54	2
Black Lustrous Wheelmade	51	1
“Hybrid White Lustrous Wheelmade”?	128	1
Proto Base-ring	43, 49, 50, 53, 55, 72, 73, 112, 113	9
Base-ring I	7, 37, 44, 47, 48, 62, 114, 132, 133, 136, 142, 144, 146, 147, 149, 153, 157, 160, 162, 174, 176	21
Base-ring II	14, 15, 17, 35, 42, 108, 110, 111, 118, 124, 134, 137, 139, 143, 150, 151, 152, 155, 156, 158, 163	21
Base-ring II Bucchero	18, 38, 115, 140	4
White Slip I	117, 171, 173, 177	4
White Slip IIA	34, 165, 166, 167, 168, 169, 170, 172	8
White Painted Wheelmade III	4, 19, 23, 25, 67, 68, 69, 71, 105, 106, 107, 109, 119, 120, 121, 123, 125, 127, 129, 131, 135, 138, 141, 148, 159, 161, 164, 178	28
Plain White Wheelmade I	5, 6+22+28, 8, 9+21, 10, 11 12+13, 20, 26, 27, 29, 30, 33, 39, 70, 116, 130	17
Hybrid Plain White Wheelmade I/ Red Slip Wheelmade	16	1
Plain White Wheelmade I–II	24	1
Plain White Wheelmade II	36, 126	2
Late Helladic IIIA–IIIB	61, 154, 175	3
Miscellanea		
Bronze	2, 3, 40, 41, 45, 56, 60, 74, 75, 76, 78, 82, 89, 92, 100	15
Iron	1	1
Gold	85, 88, 99, 102a–b	5
Silver	77	1
Ivory and bone	58, 59, 84, 104a–c, 145	7
Stone	46, 57, 63, 79, 80, 81, 83, 86, 87, 90a–c, e, 91, 93, 94a–g, 95, 96, 97, 98, 101, 103	28
Terracotta	32, 90d	2

No. 5. Medium size jug of Plain White Wheelmade I ware. Ovoid body, concave neck, trefoil mouth, ridge round neckline, handle from just below rim to shoulder, flat base. Ht. 24 cm (*Fig. 16*).

Nos. 6+22+28. Jug of Plain White Wheelmade I ware. Ovoid body, short neck widening upwards, ring rim, handle from just below rim to shoulder, flat base. Ht. 35.3 cm (*Fig. 16*).

No. 7. Juglet of Base-ring I ware. Globular depressed body, tall concave neck, out-curved rim, ridge round neckline, flat raised handle from rim to shoulder, ring base. Ht. 16.3 cm. Vertical wavy line in relief on body opposite handle (*Fig. 11*).

No. 8. Jug of Plain White Wheelmade I ware. Ovoid body, short concave neck, round mouth, plain rim, handle from just below rim to shoulder, flat base. Ht. 30 cm (*Fig. 16*).

Nos. 9+21. Jug of Plain White Wheelmade I ware. Ovoid body, cylindrical neck, ring rim, handle from just below rim to shoulder, flat base. Ht. 27.3 cm (*Fig. 16*).

No. 10. Jug of Plain White Wheelmade I ware. Ovoid bi-conical body, concave neck, mouth damaged, ridge round neckline, handle from just below rim to shoulder, flat base. Ht. 35.6 cm (*Fig. 17*).

No. 11. Jug of Plain White Wheelmade I ware, comparable to *No. 10*. Ht. 34 cm (*Fig. 17*).

Nos. 12+13. Jug of Plain White Wheelmade I ware, comparable to *No. 5*. Ht. 21 cm (*Fig. 16*).

No. 14. Fragmentary bowl of Base-ring II ware. Deep conical body, concave sides, carination at upper part, ring base, handle missing. Ht. 7.8 cm. D. 16.6 cm. Comparable to *No. 35*.

No. 15. Flask of Base-ring II ware. Lentoid body (one side convex, the other side slightly flattened), narrow cylindrical neck, plain rim, flat handle from neck to body. Ht. 19.5 cm (*Fig. 12*).

No. 16. Shallow conical bowl of hybrid Plain White Wheelmade I (outside) and Red Slip Wheelmade (inside) ware.

Convex sides, plain rim, horizontal string-hole projection at rim (missing), ring base. Ht. 7.5 cm. D. 21.7 cm (*Fig. 14*).

No. 17. Fragmentary bowl of Base-ring II ware. Deep conical body with concave sides, carination at upper part, out-curved rim, ring base, horizontal handle (missing). Ht. 5.5 cm. D. 13.5 cm. Decoration in white paint on exterior, consisting of concentric segments round the upper part and horizontal bands round the lower part (*Fig. 11*).

No. 18. Fragmentary jug of Base-ring II *Bucchero* ware. Globular depressed body, concave neck, everted ring rim (damaged), ridge round neckline, flat handle from rim to shoulder, ring base. Ht. 20 cm. Reddish-grey slip.

No. 19. Shallow conical bowl of White Painted Wheelmade III ware. Slightly convex sides, carinated concave upper part, two opposed strap handles on body, just below rim, ring base. Ht. 6.1 cm. D. 15.6 cm. Decoration in orange matt paint: horizontal band at rim and inside below rim, spiral at bottom within a circular band; horizontal band round outside, round lower part of body and on foot (*Fig. 13*).

No. 20. Fragmentary jug of Plain White Wheelmade I ware. Ovoid body, short cylindrical neck, out-curved rim (damaged), depression round neckline, handle from just below rim to shoulder, flat base. Ht. 37 cm (*Fig. 17*).

Nos. 9+21. See above.

Nos. 6+22+28. See above.

No. 23. Fragmentary shallow conical bowl of White Painted Wheelmade III ware. Slightly convex sides, carinated concave upper part; part of rim and one of the two horizontal strap handles missing. Ht. 6 cm. D. 15.5 cm. Decoration in dark red matt paint: horizontal band at rim and inside below rim, bands round middle at lower part of body, spiral at bottom within a circle; horizontal band round outside, round lower part of body and on foot. Comparable to *No. 19*.

No. 24. Jug of Plain White Wheelmade I–II ware. Globular body, concave neck, round mouth, depression round neckline, handle from just below rim to shoulder, splaying foot. Ht. 24 cm (*Fig. 19*).

No. 25. Shallow conical bowl of White Painted Wheelmade III ware, comparable to *Nos. 19* and *23*. D. 15.5 cm (*Fig. 14*).

No. 26. Jug of Plain White Wheelmade I ware. Ovoid body, short concave neck, trefoil mouth (damaged), handle from just below rim to shoulder, flat base. Ht. 32.5 cm (*Fig. 17*).

No. 27. Jug of Plain White Wheelmade I ware. Ovoid body, concave neck, mouth damaged, ridge round neckline, handle from just below rim to shoulder, flat base. Ht. 32 cm (*Fig. 18*).

Nos. 6+22+28. See above.

No. 29. Jug of Plain White Wheelmade I ware. Ovoid-globular body, concave neck narrowing upwards, round mouth, plain rim, handle from just below rim to shoulder, flat base. Ht. 25.1 cm (*Fig. 18*).

No. 30. Jug of Plain White Wheelmade I ware. Ovoid body, short concave neck, round mouth, ring rim, handle from just below rim to shoulder, flat base. Ht. 36.4 cm (*Fig. 18*).

No. 31. Jug of Black Slip IV Handmade ware. Ovoid body, tall concave neck widening upwards, trefoil mouth (damaged), flat handle from rim to shoulder, flat base. Traces of black slip survive on body. Ht. 22 cm (*Fig. 9*).

No. 32. Terracotta bead. Biconical body, with deeply grooved decoration: horizontal line round middle of body and near perforation, at both ends; the upper and lower halves of the bead are decorated with groups of vertical lines flanking oblique parallel strokes. L. 1.7 cm. W. 1.8 cm (*Fig. 24*).

No. 33. Jug of Plain White Wheelmade I ware. Ovoid body, concave neck, round mouth, ring rim, flat handle from just below rim to shoulder, flat base. Ht. 27.5 cm (*Fig. 18*).

No. 34. Hemispherical shallow bowl of White Slip IIA ware. Plain rim, round base, horizontal wishbone handle just below rim. Ht. 9 cm. D. 20.5 cm. Decoration in black matt paint consisting of a horizontal chain of latticed lozenges round body just below rim; the rest of the body is decorated with vertical narrow cross-hatched bands alternating with a “palm-tree” motif; transversal lines on handle, above and below (*Fig. 13*).

No. 35. Bowl of Base-ring II ware. Deep conical body with concave-angular sides, carinated upper part, raised wishbone horizontal handle on body just below rim, ring base. Ht. 7.3 cm. D. 17.3 cm (*Fig. 11*).

No. 36. Bowl of Plain White Wheelmade II ware. Deep conical body, carination at upper part, concave-angular sides, ring base, horizontal loop handle at rim. Ht. 7.5 cm. D. 16 cm. The shape imitates Base-ring II bowls, such as *No. 35* (*Fig. 19*).

No. 37. Jug of Base-ring I ware. Globular depressed body, tall neck widening upwards, out-turned rim, two horizontal ridges round upper part of neck, flat handle from neck-ridges to shoulder, ridge round neckline, two antithetic scrolls on body opposite handle, splaying foot. Preserved Ht. 25.4 cm (*Fig. 10*).

No. 38. Jug of Base-ring II *Bucchero* ware, comparable to *No. 18*. Ht. 14.3 cm.

No. 39. Jug of Plain White Wheelmade I ware, comparable to *No. 5*. Ht. 19.5 cm (*Fig. 18*).

No. 40. Bronze dagger with cast hilt and blade. The hilt has wide flanges, no rivets, and a fish-tail terminal; leaf-shaped blade with thin prominent midrib; point missing. Preserved

L. 11.5 cm. Horizontal ridge between hilt and blade. On either side of the hilt there must have been plaques of wood, bone, or ivory (*Fig. 22*).

No. 41. Fragment from a bronze earring(?). Crescent-shaped with both ends missing. L. 1.3 cm (*Fig. 23*).

No. 42. Bull-shaped rhyton of Base-ring II ware. Cylindrical body, supported on four short legs; eyes rendered with stamped circles; tips of horns broken; tubular muzzle; tail rendered by a vertical ridge between the hind legs; flat basket handle on animal's back, with hole between the back of the neck and the base of the basket handle. L. 16.5 cm. Ht. 11 cm. The entire body and face are decorated with large "fish-bone" motifs irregularly applied with white paint (*Fig. 12*).

No. 43. Juglet of Proto Base-ring ware. Globular depressed body, narrow tall concave neck, funnel rim, horizontal ridge round middle of neck, flat handle from neck-ridge to shoulder; two hatched relief horizontal bands ("snake" motifs?) with their "heads" opposed opposite the handle; flattened base. Ht. 14.5 cm (*Fig. 8*).

No. 44. Juglet of Base-ring I ware. Ovoid depressed to globular body, tall cylindrical neck narrowing upwards, funnel mouth (broken), three horizontal ridges round upper part of neck, flat handle from neck-ridges to shoulder, conical foot. Preserved Ht. 10.6 cm. Two horizontal ridges round body (*Fig. 10*).

No. 45. Bronze toggle pin with eyelet in the middle of the shaft; beaded upper half, plain head, point missing. L. 9 cm (*Fig. 22*).

No. 46. Scarab of acid-leached lava. See *Appendix 2* (*Fig. 27*).

No. 47. Juglet of Base-ring I ware. Ovoid-globular body, tall narrow cylindrical neck, funnel mouth, flat handle from middle of neck to shoulder, conical(?) foot (missing). Preserved Ht. 11 cm. Two groups of two vertical ridges and one group of three, symmetrically arranged round body (now detached) leaving only their traces; similar ridges round middle of neck (*Fig. 10*).

No. 48. Jug of Base-ring I ware. Globular depressed body, tall neck widening upwards, out-turned rim, two horizontal ridges round middle of neck, flat handle from neck-ridges to shoulder, vertical ridge along middle of outer part of handle, ring base. Ht. 24 cm. Two large, opposed scrolls in relief on body opposite handle. Comparable to *No. 37* (*Fig. 10*).

No. 49. Jug of Proto Base-ring ware. Globular depressed body, tall cylindrical neck set off the central vertical axis, funnel rim, horizontal ridge round middle of neck, flat handle from neck-ridge to shoulder, flattened base; three groups of pairs of vertical ridges arranged symmetrically round body. Ht. 17.5 cm.

The surface of the vase is worn; it is red with black patches (*Fig. 9*).

No. 50. Juglet of Proto Base-ring ware. Globular body, tall narrow cylindrical neck, funnel mouth, horizontal ridge round middle of neck, flat handle from neck-ridge to shoulder, flattened base; Ht. 10 cm. Two vertical ridges on body opposite handle. Dark grey surface (*Fig. 9*).

No. 51. Juglet of Black Lustrous Wheelmade ware. Globular body, concave neck, funnel mouth, flat handle from below rim to shoulder, flattened base. Slip largely flaked off. Ht. 14.5 cm (*Fig. 8*).

No. 52. Juglet of Black Slip V Handmade ware. Globular body, tall cylindrical neck narrowing upwards, funnel rim, flat handle from middle of neck to shoulder, flat base. Ht. 16 cm. Thin irregular zig-zag incised lines round shoulder. Red surface with black patterns (*Figs. 8, 20*).

No. 53. Juglet of Proto Base-ring ware. Globular depressed body, tall concave narrow neck, funnel rim, horizontal ridge round middle of neck, flat handle from neck-ridge to shoulder, flattened base. Ht. 14.5 cm. Two horizontal wavy bands in relief with transversal grooves and circular button-shaped ends meet opposite one another on body opposite handle. Cf. *No. 43*.

No. 54. Juglet of Black Slip V Handmade ware, comparable to *No. 52*. Ht. 16 cm (*Figs. 8, 20*).

No. 55. Juglet of Proto Base-ring ware or Black Slip V Handmade ware. Globular depressed body, concave neck, beak-shaped spout, raised flat handle from rim to shoulder, flattened base. Ht. 15 cm. Thinly incised parallel chevrons at the outer part of the top of the handle. The surface is red with black patches (*Figs. 9, 20*).

No. 56. Bronze toggle pin with plain head and eyelet in the middle of the shaft. The top half is thicker and beaded, point missing. Preserved L. 9 cm. Cf. *No. 45* (*Fig. 22*).

No. 57. Scarab of acid-leached lava. See *Appendix 2* (*Fig. 27*).

No. 58. The top attachment of an ivory pin in the form of a pomegranate finial. Socket at lower part for fixing on top of a cylindrical rod. Ht. 3.4 cm (*Fig. 23*).

No. 59. Ivory disc, the base of a cylindrical box. The outer part is smooth, the inner part has scratches all over and is thinner round its perimeter for fixing the sides of the cylindrical box. D. 6 cm (*Fig. 24*).

No. 60. Fragment of a bronze finger ring, circular in section. D. c. 4.5 cm.

No. 61. Late Helladic IIIB bowl. Shallow body, flat out-turned rim, slightly raised vertical handle from rim to body with short lugs on either side at its upper part, open spout at rim opposite

handle (damaged), sunken bottom, raised ring base. Ht. 4.6 cm (without handle). D. 22 cm. Buff-pinkish clay, slip of a lighter colour, decoration in red to dark red glossy paint. Concentric circles at bottom with a solid disc in the centre; the rest of the inside surface is occupied by three large fish in a whirling movement from left to right; they are rendered in outline; two are filled with horizontal wavy bands and the third with a "fish-bone" motif; the fins are prominently rendered. Transversal lines on flat part of rim. The greater part of the exterior is covered with horizontal bands; concentric circles on base with a solid disc in the centre. Solid paint on handle (*Fig. 15*).

No. 62. Jug of Base-ring I ware. Globular depressed body, tall narrow cylindrical neck, funnel rim, two horizontal ridges round middle of neck, flat handle from neck-ridges to shoulder (broken), ring base. Neck placed off central vertical axis. Ht. 15 cm. Two horizontal ridges round middle of body, three vertical ridges on body opposite handle (*Fig. 10*).

No. 63. Pestle of basalt. Truncated conical with straight sides, flat at top and base. Ht. 5.4 cm (*Fig. 25*).

No. 64. Juglet of White Painted VI Handmade ware. Ovoid body, narrow concave neck, trefoil mouth, handle from neck to shoulder (missing), flattened base. Ht. 13 cm. Decoration in black matt paint: the body is divided by a horizontal band into two halves, each decorated with three groups of vertical parallel bands; horizontal bands round neck (*Fig. 8*).

No. 65. Miniature jug of Monochrome (?) ware. Globular depressed body, tall concave neck, out-turned rim, round base, handle from rim to shoulder. Ht. 7 cm (*Fig. 8*).

No. 66. Miniature jug, probably of Black Slip IV Handmade ware. Globular body, short concave neck, plain rim, raised handle from rim to shoulder, round base. Ht. 8.3 cm. No slip preserved (*Fig. 8*).

No. 67. Shallow conical bowl of White Painted Wheelmade III ware. Convex sides, plain rim, two opposed strap handles at rim, ring base. Ht. 6.5 cm. D. 15 cm. Decoration in orange matt paint: horizontal band at rim and inside just below rim, horizontal bands and rings round middle of body, spiral at bottom within a circle, horizontal band outside (*Fig. 14*).

No. 68. Shallow conical bowl of White Painted Wheelmade III ware. Slightly convex sides, plain rim, two opposed strap handles at rim (one missing); ring base. Ht. 6.5 cm. D. 15 cm. Decoration in orange matt paint: horizontal band at rim and inside just below rim, horizontal bands and rings round lower part of body, two concentric circles at bottom; horizontal bands outside (*Fig. 14*).

No. 69. Shallow conical bowl of White Painted Wheelmade III ware. Slightly convex sides, carinated concave upper part of body, two opposed horizontal strap handles at rim, one

missing; ring base. Ht. 6 cm. D. 15.7 cm. Decoration in matt red paint: horizontal band at rim and inside just below rim, horizontal bands round lower part of body, spiral at bottom within a circle; horizontal band round outside body, at lower part, and on foot (*Fig. 13*).

No. 70. Jug of Plain White Wheelmade I ware. Ovoid body, concave neck, ring rim, ridge round neckline, handle from just below rim to shoulder, flat base. Ht. 32 cm. Cf. *No. 33* (*Fig. 19*).

No. 71. Shallow conical bowl of White Painted Wheelmade III ware. Carinated concave upper part of body, two opposed strap handles at rim, one missing; ring base. Ht. 5.4 cm. D. 17 cm. Decoration in dark brown matt paint: horizontal band at rim and inside below rim, two groups of concentric bands at bottom; horizontal band round outside, at lower part and on foot (*Fig. 13*).

No. 72. Juglet of Proto Base-ring ware. Globular depressed body, narrow tall cylindrical neck, funnel mouth, flat handle from middle of neck to shoulder; flat base. Ht. 11.7 cm. Cf. shape of *No. 63* (*Fig. 9*).

No. 73. Juglet of Proto Base-ring ware. Comparable to *Nos. 43* and *72*. Ht. 10 cm. Decorated with two horizontal wavy bands or "snake" motifs opposed on body opposite handle; ridge round neckline and round neck; flat handle from neck-ridge to shoulder, flat base (*Fig. 9*).

No. 74. Bronze boat-shaped earring with thin terminals (broken). L. 1.75 cm (*Fig. 23*).

Nos. 75, 76. Pair of bronze boat-shaped earrings, as *No. 74*. L. 1.6 and 1.7 cm (*Fig. 23*).

No. 77. Silver earring. Crescent-shaped, with thin ends (broken) and granules pendent from the lower part of the crescent. L. 1.5 cm (*Fig. 23*).

No. 78. Bronze small tweezers with pinched loop spring and narrow arms. L. 5.5 cm (*Fig. 22*).

No. 79. Scarab of acid-leached lava. See *Appendix 2* (*Fig. 27*).

No. 80. Stamp seal of grey basalt. Conoid/dome-shaped, with a horizontal string-hole through upper part; oval base. 2.2 x 1.7 x 1.7 cm. See *Appendix 1* (*Fig. 26*).

No. 81. Bead of acid-leached lava, elliptical in shape. L. 0.5 cm (*Fig. 25*).

No. 82. Fragments from a bronze toggle pin, comparable to *No. 45*, but with convex head (*Fig. 22*).

No. 83. Cylinder seal of dark grey basalt. See *Appendix 1* (*Fig. 26*).

No. 84. Fragmentary bone spindle whorl. Disc-shaped, low conical with flat base and straight sides. D. 2.9 cm. Th. 0.4 cm. En-

graved concentric circles round the perimeter and central hole; a frieze of small dotted circles round the perimeter (*Fig. 23*).

No. 85. Gold toggle pin with pierced eyelet about the middle of the shaft. The upper half of the shaft is now much thinner than the lower half and was probably dressed with plaited wire (a double loop-in-loop chain), with a disc at both ends; convex head, now loose. L. 6.8 cm (*Fig. 23*).

No. 86. Biconical bead of basalt. Ht. 1.4 cm. D. 1.3 cm (*Fig. 24*).

No. 87. Cylinder seal of grey basalt. See *Appendix 1* (*Fig. 26*).

No. 88. Gold earring. Crescent-shaped with overlapping ends and a bunch of granules fixed at the lower part of the crescent. L. 1.9 cm. It forms a pair with *No. 102a* (*Fig. 23*).

No. 89. Two fragments of bronze, probably from a toggle pin (*Fig. 22*).

Nos. 90a–e. Five conical beads, four of dark grey basalt and one of terracotta. The basalt beads have a plain surface. L. 2 cm, 1.6 cm, 1.7 cm, 1.2 cm. D. 1.85 cm, 1.7 cm, 1.6 cm, 1.2 cm. The terracotta bead is comparable to *No. 32*. L. 1.4 cm. D. 1.55 cm (*Fig. 24*).

No. 91. Pestle of grey basalt, comparable to *No. 63*. Ht. 5.1 cm (*Fig. 25*).

No. 92. Bronze toggle pin, comparable to *No. 56*. Point missing. Preserved L. 8.9 cm (*Fig. 22*).

No. 93. Bead of acid-leached lava, elliptical in shape, comparable to *No. 81*. L. 0.9 cm (*Fig. 25*).

Nos. 94a–g. Seven beads. Six biconical of dark grey basalt and one globular depressed of acid-leached lava. Grey basalt beads L. 1.9 cm, 2 cm, 1.55 cm, 1.3 cm, 1.4 cm. D. 1.9 cm, 1.9 cm, 1.25 cm, 1.3 cm. Acid-leached lava bead L. 0.4 cm, D. 1.2 cm (*Fig. 24*).

No. 95. Biconical bead of grey basalt. L. 1.6 cm. D. 1.5 cm. Traces of woven cloth on surface (*Figs. 24, 25*).

No. 96. Biconical bead of dark grey basalt decorated with four engraved dotted circles on upper and lower body. L. 1.8 cm. D. 1.7 cm (*Fig. 24*).

No. 97. Cylinder seal of dark grey basalt. See *Appendix 1* (*Fig. 26*).

No. 98. Biconical bead of grey basalt. Plain surface with traces of woven cloth. Ht. 1.9 cm. D. 1.7 cm (*Fig. 25*).

No. 99. Fragment of a gold frame once attached to a pendant or scarab, probably of elliptical flat shape, with string hole for suspension. L. 1.8 cm. W. 1.6 cm (*Fig. 23*).

No. 100. Bronze needle with eyelet formed by bending the top back on itself. L. 12.3 cm (*Fig. 23*).

No. 101. Biconical bead of dark grey basalt, plain surface. L. 2.3 cm. D. 1.9 cm (*Fig. 25*).

Nos. 102a–b. Two gold crescent-shaped earrings with overlapping ends and a bunch of granules attached at the lower part of the crescent. L. 1.9 cm and 1.7 cm. *No. 102a* is a pair with *No. 88* (*Fig. 23*).

No. 103. Scarab of acid-leached lava. See *Appendix 2* (*Fig. 27*).

Nos. 104a–c. Three animal astragaloi. See *Appendix 3* (*Fig. 28*).

No. 105. Hemispherical bowl of White Painted Wheelmade III ware. Convex sides, plain rim, sunken base. Ht. 6.5 cm. D. 13.5 cm. Decoration in dark brown matt paint. Solid paint on body inside and outside, reserved disc at bottom and base, narrow reserved horizontal band inside and outside (*Fig. 14*).

No. 106. Deep conical bowl of White Painted Wheelmade III ware. Carination at upper part, two opposed horizontal strap handles at rim, ring base. Ht. 8.9 cm. D. 13.8 cm. Decoration in matt red paint. Band round rim, horizontal band inside and outside, spiral at bottom (*Fig. 13*).

No. 107. Fragmentary shallow conical bowl of White Painted Wheelmade III ware. Convex sides, plain rim, two opposed horizontal strap handles at rim (only one survives), ring base. Ht. 5.7 cm. D. 16.5 cm. Decoration in matt brown paint: spiral at bottom, two horizontal bands inside below rim, horizontal band outside.

No. 108. Fragmentary bowl of Base-ring II ware, comparable to *No. 17*. Ht. 7.2 cm. D. 17 cm (*Fig. 11*).

No. 109. Small shallow bowl of White Painted Wheelmade III ware. Convex sides, plain rim, one strap handle at rim, slightly raised, flat base. Ht. 4 cm. D. 11.4 cm. Decoration in dark brown matt paint: horizontal band outside and round lower part of body (*Fig. 14*).

No. 110. Fragmentary bowl of Base-ring II ware, comparable to *No. 35*. Ht. 7.1 cm. D. 18 cm.

No. 111. Deep conical bowl of Base-ring II ware, comparable to *No. 35*. Ht. 8 cm. D. 18 cm (*Fig. 11*).

No. 112. Jug of Proto Base-ring ware. Globular depressed body, tall concave neck, beak-shaped mouth (damaged), flat handle from neck to shoulder, flattened base. Preserved Ht. 16.7 cm. Cf. *No. 55* (*Fig. 9*).

No. 113. Jug of Proto Base-ring ware. Ovoid depressed body, tall concave neck, slightly trefoil mouth, raised handle from rim to shoulder, flattened base. Preserved Ht. 19 cm (*Fig. 9*).

No. 114. Juglet of Base-ring I ware. Ovoid body, tall narrow neck, funnel mouth, one horizontal ridge round middle of neck, flat handle from neck-ridge to shoulder, ring base.

Ht. 11.8 cm. Neck off central vertical axis. Horizontal wavy band around shoulder and one horizontal ridge round middle of body (*Fig. 10*).

No. 115. Jug of Base-ring II *Bucchero* ware, comparable to *No. 38*, but with cylindrical neck. Ht. 17 cm (*Fig. 19*).

No. 116. Jug of Plain White Wheelmade I ware, comparable to *Nos. 30* and *33*. Ht. 31.8 cm (*Fig. 19*).

No. 117. Bowl of White Slip I ware. Hemispherical body, deformed; plain rim, round base, wishbone handle below rim. Ht. 10.4 cm. Max. D. 20 cm. Decoration in dark thick orange and diluted paint. Horizontal panel and lines round upper part of body, narrow vertical panels round rest of body (*Fig. 12*).

No. 118. Jug of Base-ring II ware. Ovoid depressed body, tall cylindrical neck widening upwards, out-curved rim, flat handle from neck to shoulder, splaying foot. Ht. 21 cm. Groups of horizontal bands round neck, groups of vertical and horizontal bands of white paint applied irregularly on rest of body (*Fig. 12*).

No. 119. Fragmentary shallow conical bowl of White Painted Wheelmade III ware. Convex sides, plain rim, one strap horizontal loop handle survives below rim, ring base. Ht. 6 cm. D. 15 cm. Decoration in red matt paint largely worn off. Spiral (?) at bottom, horizontal bands inside and outside.

No. 120. Small bowl of White Painted Wheelmade III ware. Shape and decoration comparable to *No. 119*. Ht. 5 cm. D. 15.2 cm. Decoration in orange matt paint.

No. 121. Fragmentary bowl of White Painted Wheelmade III ware. Deep body, convex sides, plain rim, handleless, ring base. Ht. 6.9 cm. D. 13.5 cm. Decoration in dark brown matt paint. Small concentric circles at bottom; horizontal bands inside, horizontal band outside.

No. 122. Deep bowl of Monochrome ware. Conical body, convex sides, plain flat rim, string-hole handle at rim, ring base. Ht. 7.8 cm. D. 15.5 cm (*Fig. 8*).

No. 123. Shallow conical bowl of White Painted Wheelmade III ware. Convex sides, plain flat rim, two opposed strap handles just below rim, ring base. Ht. 5.5 cm. D. 16 cm. Decoration in dark brown matt paint. Spiral at bottom, concentric encircling bands inside and outside body (*Fig. 14*).

No. 124. Deep bowl of Base-ring II ware, comparable to *No. 35*. Ht. 4.6 cm. D. 10.6 cm.

No. 125. Fragmentary shallow conical bowl of White Painted Wheelmade III ware, comparable to *No. 123*. Ht. 5.4 cm. D. 14 cm. Decoration in orange matt paint.

No. 126. Deep conical bowl of Plain White Wheelmade II ware, imitating the shape of Base-ring II ware carinated bowls.

Concave sides, carination at upper part, raised wishbone handle just below rim, ring base. Ht. 6.2 cm. D. 15.3 cm (*Fig. 19*).

No. 127. Shallow bowl of White Painted Wheelmade III ware, comparable to *No. 123*. Ht. 12.3 cm. D. 16.5 cm.

No. 128. Fragmentary shallow bowl of "hybrid White Lustrous Wheelmade" ware(?). Convex sides, plain rim, horizontal raised loop handle on body. Ht. 4.5 cm. D. 15 cm. Lustrous pinkish surface. On the handle painted transversal strokes, paint now faded (*Fig. 21*).

No. 129. Fragmentary bowl of White Painted Wheelmade III ware. Convex sides, plain rim, horizontal loop handle on body below rim, raised flat base. Ht. 4.5 cm. D. 11 cm. Decoration in orange and dark brown matt paint. Concentric bands at bottom, horizontal bands inside below rim, horizontal band round body outside (*Fig. 21*).

No. 130. Shallow bowl of Plain White Wheelmade I ware. Conical body, straight sides, carination at upper part, horizontal loop handle below rim, raised flat base. Ht. 4.5 cm. D. 12.5 cm (*Fig. 21*).

No. 131. Shallow bowl of White Painted Wheelmade III ware. Convex sides, plain rim, cylindrical string-hole handle just below rim pierced horizontally, ring base. Ht. 6.4 cm. D. 18.5 cm. Decoration in dark brown matt paint. Horizontal bands round body, inside and outside.

No. 132. Juglet of Base-ring I ware. Ovoid depressed to globular body, tall narrow neck, funnel mouth, horizontal ridge round neck, flat handle from neck-ridge to shoulder, ridge round neckline, two vertical ridges on body opposite handle, conical splaying foot. Ht. 14.5 cm (*Fig. 10*).

No. 133. Jug of Base-ring I ware. Globular body, tall neck widening upwards, out-turned rim; ridge round upper part of neck, flat handle from neck-ridge to shoulder, ridge round neckline, two opposed scrolls on body opposite handle. Cf. *No. 37*. Ht. 22.6 cm (*Fig. 10*).

No. 134. Fragmentary Base-ring II ware bowl, comparable to *No. 35*. Ht. 10.7 cm. D. 18.5 cm.

No. 135. Fragmentary shallow conical bowl of White Painted Wheelmade III ware, comparable to *No. 4*. Ht. 5.8 cm. D. 15 cm.

No. 136. Deep bowl of Base-ring I ware. Conical body, slightly concave sides, separate vertical lip, raised horizontal wishbone handle on body below rim, splaying ring base. Ht. (without handle) 11.7 cm. D. 11.7 cm (*Fig. 11*).

No. 137. Bowl of Base-ring II ware, comparable to *No. 35*. Ht. 10.8 cm. D. 18.4 cm.

No. 138. Shallow conical bowl of White Painted Wheelmade III ware, comparable to *No. 19*. Decoration in dark red matt paint. Ht. 6.8 cm. D. 12 cm.

No. 139. Bowl of Base-ring II ware, comparable to *No. 35*. Ht. 10.7 cm. D. 17.5 cm.

No. 140. Jug of Base-ring II Bucchero ware, comparable to *No. 18*. Ht. 18 cm (*Fig. 12*).

No. 141. Fragmentary shallow conical bowl of White Painted Wheelmade III ware, comparable to *No. 19*. Ht. 8 cm. D. 18 cm.

No. 142. Juglet of Base-ring I ware. Ovoid body, tall narrow neck, funnel mouth, two horizontal ridges round middle of neck, flat handle from neck-ridge to shoulder, two opposed scrolls on body opposite handle, ring base. Ht. 13.5 cm (*Fig. 10*).

No. 143. Fragmentary bowl of Base-ring II ware, comparable to *No. 35*. Ht. 7.5 cm. D. 16 cm.

No. 144. Fragmentary jug of medium size of Base-ring I ware. Ovoid depressed body, cylindrical neck, out-curved rim (damaged), flat handle from neck to shoulder, splaying foot; "rope" ridge round neckline, two antithetic "rope" scrolls on body opposite handle. Preserved Ht. 24.5 cm (*Fig. 10*).

No. 145. Fragment of an ivory disc, plain on one side; on the outer side it is engraved with a stylized lotus(?) flower. Restored. D. 11 cm (*Fig. 23*).

No. 146. Fragmentary juglet of Base-ring I ware. Globular body, cylindrical narrow neck (only lower part survives), flat raised handle to shoulder, ring base. Preserved Ht. 8.7 cm. Three vertical ridges on body opposite handle.

No. 147. Fragmentary juglet of Base-ring I ware. Globular body, tall neck narrowing upwards (upper part missing), flat handle from neck to shoulder, ring base. Two pairs of vertical ridges on body opposite handle. Preserved Ht. 8.7 cm.

No. 148. Fragmentary shallow bowl of White Painted Wheelmade III ware, comparable to *No. 4*. Ht. 5.4 cm. D. 15 cm. Decoration in dark brown matt paint, very worn.

No. 149. Small conical deep bowl of Base-ring I ware. Slightly concave sides, incurving rim, raised horizontal loop handle below rim, splaying foot. Ht. 5 cm. D. 13 cm (*Fig. 20*).

No. 150. Fragmentary deep conical bowl of Base-ring II ware, comparable to *No. 35*. Ht. 7 cm. D. 17.5 cm.

No. 151. Fragmentary deep conical bowl of Base-ring II ware, comparable to *No. 35*. Ht. 7.2 cm.

No. 152. Fragmentary deep conical bowl of Base-ring II ware, comparable to *No. 35*. Ht. 7 cm. D. 18 cm.

No. 153. Fragmentary deep conical bowl of Base-ring I ware. Concave sides, carinated upper part, out-curved rim, splaying foot, handle missing. D. 17 cm (*Fig. 20*).

No. 154. Two fragments from a Late Helladic IIIB:2 shallow conical bowl with convex sides; one horizontal strap handle

at rim survives. Furumark Shape 296.³² Decoration in light brown semi-glossy paint. Horizontal bands inside and outside; wavy band of white paint applied on one of the inside bands (*Fig. 19*).

No. 155. Fragmentary bowl of Base-ring II ware, comparable to *No. 35*. Ht. 5 cm. D. 9.2 cm.

No. 156. Fragmentary bowl of Base-ring II ware, comparable to *No. 35*. Ht. 6.8 cm. D. 16 cm.

No. 157. Fragmentary deep conical bowl of Base-ring I ware, comparable to *No. 136*. Handle missing. Ht. 7.2 cm.

No. 158. Fragmentary bowl of Base-ring II ware. Conical body, carinated upper part, ring base, horizontal loop handle below rim. Two stamped circular clay pellets at base of each branch of the handle, imitating the rivets which fixed the handles to the body of metallic bowls of similar shape. Ht. 3.5 cm (*Fig. 12*).

No. 159. Fragmentary shallow conical bowl of White Painted Wheelmade III ware. Slightly convex sides, plain rim, two opposed horizontal strap handles just below rim, ring base. Ht. 4.8 cm. D. 15.5 cm. Decoration in dark grey matt paint. Horizontal bands inside and outside.

No. 160. Juglet of Base-ring I ware. Globular depressed body, tall cylindrical neck, out-curved rim, two horizontal ridges round upper part of neck, flat handle from neck-ridges to shoulder, splaying foot. Ht. 13.7 cm (*Fig. 20*).

No. 161. Fragmentary shallow conical bowl of White Painted Wheelmade III ware, comparable to *No. 4*. Ht. 5.1 cm. Painted decoration almost completely obliterated, except for spiral motif at base.

No. 162. Fragmentary bowl of Base-ring I ware, comparable to *No. 149*. Ht. 8.3 cm. Four groups of three vertical ridges symmetrically arranged round body.

No. 163. Fragmentary bowl of Base-ring II ware, comparable to *No. 35*. Ht. 7.2 cm. D. 16.5 cm.

No. 164. Fragmentary shallow conical bowl of White Painted Wheelmade III ware, shape comparable to *No. 4*. Ht. 5 cm. Decoration in dark red to brown matt paint. Horizontal bands outside, solid paint inside, reserved disc at bottom.

No. 165. Fragmentary shallow hemispherical bowl of White Slip IIA ware. Ht. 8.8 cm. D. 20 cm. The upper part of the exterior surface is decorated with a horizontal zone which is divided by triglyphs into metopes, each containing two horizontal rows of vertical strokes; the rest of the outside surface is decorated like *No. 34* (*Fig. 13*).

³² Furumark 1941, 636.

No. 166. Fragmentary shallow hemispherical bowl of White Slip IIA ware, comparable to *No. 34*. Ht. 9 cm. D. 18.7 cm.

No. 167. Fragmentary shallow hemispherical bowl of White Slip IIA ware, comparable to *No. 34*. Ht. 8.6 cm. D. 20.3 cm.

No. 168. Fragmentary shallow hemispherical bowl of White Slip IIA ware, comparable to *No. 34*. Ht. 8 cm. D. 21 cm.

No. 169. Fragmentary shallow hemispherical bowl of White Slip IIA ware, comparable to *No. 34*. Ht. 7.5 cm. D. 20 cm.

No. 170. Fragmentary shallow hemispherical bowl of White Slip IIA ware, comparable to *No. 34*. Ht. 8.5 cm. D. 20 cm.

No. 171. Fragmentary hemispherical bowl of White Slip I ware. Ht. 11 cm. D. 18.2 cm. Decorated with narrow cross-hatched panels and chains of latticed lozenges.

No. 172. Fragmentary hemispherical shallow bowl of White Slip IIA ware, comparable to *No. 34*. Ht. 8.2 cm.

No. 173. Fragmentary hemispherical bowl of White Slip I ware. Ht. 11 cm. D. 18.2 cm. Decorated with narrow cross-hatched panels and chains of latticed lozenges (*Fig. 13*).

No. 174. Fragmentary deep conical bowl of Base-ring I ware, comparable to *No. 149*. Ht. 8.3 cm. D. 25 cm. Three groups of three vertical ridges, symmetrically arranged round the body (*Fig. 11*).

No. 175. Fragments from the body and shoulder of a Late Helladic IIIA:2B three-handled jar. Piriform body, short concave neck, three small horizontal loop handles symmetrically arranged round shoulder. Oblique vertical lines between handles, horizontal bands below level of handles, solid paint outside and inside neck, paint on handles (*Fig. 19*).

No. 176. Fragments of a Base-ring I ware jug, comparable to *No. 144*. Very firmly grooved rope decoration round neckline and body (*Fig. 11*).

No. 177. Fragments of a White Slip I ware hemispherical bowl. Decoration in orange matt paint. Cf. *No. 171* (*Fig. 13*).

No. 178. Two fragments of a White Painted Wheelmade III ware deep bowl (*skyphos*), with traces of antithetic spiral decoration (*Fig. 14*).

Commentary

By Vassos Karageorghis

Tomb 288 has yielded a very representative repertoire of funerary gifts, ranging chronologically from the very beginning of the Late Bronze Age to Late Cypriote IIC, roughly from 1650 to 1200 BC.³³ Its repertoire of finds may be compared in particular with those from the intact Tomb X at Hala Sultan Tekke.³⁴ The Late Cypriote period is characterized by a diversity of ceramic types, which have been widely discussed, not only by archaeologists dealing with Cyprus but also by those working in areas of the Mediterranean where Cypriote pottery was exported. In this report we do not propose to make a lengthy discussion of all ceramic types encountered in Tomb 288 but refer the reader to a recent discussion in a publication of the Late Bronze Age ceramics from tombs in the Limassol region.³⁵

I. POTTERY

(i) White Painted VI Handmade ware (*Fig. 8*)

(1) Jug *No. 64*.³⁶

The following fabrics ((ii)–(v)) are represented only by one or two specimens. Various classifications have been proposed by scholars, causing a confusion which still prevails.³⁷

Black Slip V, Proto Base-ring, Base-ring, and related handmade dark wares

It is quite easy to distinguish Proto White Slip, White Slip I, and White Slip II wares, but the distinction between Black Slip V, Proto Base-ring, and Base-ring I ware is not so obvious. This is especially the case when dealing with sherds, as identification is based on fabric and not on complete vases in which case the shape plays a decisive factor. Black Slip V resembles Black Slip III of the Middle Bronze Age, but the juglets of the latter ware have an ovoid body with a button-shaped base, influenced by Tell-el-Yahudiyeh ware vessels imported from Egypt. Black Slip V ware juglets have a globular or biconical body, thin walls, and fine incised decoration. The surface slip is black, occasionally red or with patches of

³³ For a recent discussion of the absolute and relative chronology of the Late Bronze Age in Cyprus, based on radiocarbon data, see Fischer & Bürge 2018, 603–605.

³⁴ Fischer & Bürge 2017a.

³⁵ Karageorghis & Violaris 2012, 219–238. See also Bürge & Fischer 2018, 187–416.

³⁶ Cf. P. Åström 1972, fig. XLI.3; Courtois 1989, 80–81.

³⁷ See Karageorghis & Violaris 2012, 121, no. 28.

both. The base is flat or flattened, the mouth funnel-shaped or trefoil.³⁸

Proto Base-ring ware is hard to identify. There are no clear-cut criteria which characterize this fabric. I quote a description by Ellen Herscher, based on material from Maroni-*Vournes* and Episkopi-*Phaneromeni*, both located on the south coast: “The fabric is somewhat coarser than that of developed BR I, with slightly thicker walls and larger inclusions” and “decorative elements such as impressed relief bands and incision.”³⁹ Herscher finds that it conforms to a variety of Dark Polished Blue Core ware.⁴⁰ The jugs have a flat or flattened base. Their shape has characteristics of Black Slip V.⁴¹

Another fabric which resembles the two described above and is contemporary with them is Early Monochrome,⁴² but we do not comment on it here because it is represented in Tomb 288 only by two examples, one of which is questionable (miniature jug *No.* 65, see below).

We have already expressed our inability to offer precise criteria for the identification of the wares mentioned above.⁴³ Paolo Emilio Pecorella, facing difficulties in dealing with some dark handmade wares from the Late Cypriote IA tombs at Agia Irini, proposed a detailed classification for jugs and juglets of Monochrome and Proto Base-ring ware, which has not been followed by others.⁴⁴ We should also add the problematic Late Drab Polished ware, which can easily be confused with Red Polished IV.⁴⁵ We have suggested that miniature jug *No.* 65 might be classified as Monochrome, but this ware is also very problematic. The only certainty about this vase is that its shape recalls type V of the Swedish classification.⁴⁶

The main fabrics of the very beginning of the Late Cypriote I period naturally carry with them elements of Middle Cypriote III fabrics, which are characterized by a profusion of styles. Base-ring I and White Slip I wares typify the ceramic production of Late Cypriote I. Base-ring ware, with its metallic appearance and durability, could be produced in elegant shapes with very thin walls and was therefore light to carry, especially the drinking cups. Furthermore, juglets of this fabric may have been specially made, because of their

durability, to contain opium for export.⁴⁷ It is one of few Cypriote fabrics, the shapes of which were copied in foreign lands, ranging from the Central Mediterranean to the Syro-Palestinian coast.⁴⁸ As happened with White Slip ware, the popularity of Base-ring I ware increased both demand and production, but this was at the expense of quality.⁴⁹ The relief and finely engraved decoration was gradually replaced by white painted bands, often carelessly applied, on vessels of Base-ring II.

With the application of new scientific technologies in the study of ancient Cypriote ceramics, international conferences will hopefully continue to discuss “problematic” ceramics, several of which already constitute a challenge for archaeologists dealing with the Late Cypriote period.⁵⁰

(ii) Black Slip IV Handmade ware (*Figs.* 8, 9)

(1) Jug *No.* 31 and juglet *No.* 66.⁵¹

(iii) Monochrome ware (*Fig.* 8)

(1) Deep bowl *No.* 122. This is a rare shape.⁵²

(2) Juglet *No.* 65. We assign this very tentatively to Monochrome.

(iv) Black Slip V Handmade ware (*Figs.* 8, 20)

(1) Jugs *Nos.* 52 and 54.⁵³

(v) Black Lustrous Wheelmade ware (*Fig.* 8)

(1) Jug *No.* 51.⁵⁴

For “hybrid White Lustrous Wheelmade” ware *No.* 128, see Catalogue.

(vi) Proto Base-ring ware (*Figs.* 8, 9, 20)

There are nine jugs, *Nos.* 43, 49, 50, 53, 55, 72, 73, 112, 113. *No.* 43 is decorated with what may be two snakes, with their heads opposed, on the body opposite the handle, as in the case of two vessels from the Limassol area.⁵⁵ *No.* 55, with a beak-shaped mouth, may also be compared with a vessel from Limassol.⁵⁶ Larger jug *No.* 113 may be compared with

³⁸ For further details and bibliographical references see Karageorghis & Violaris 2012, 227.

³⁹ Herscher 2001, 13.

⁴⁰ Herscher 2001, 18–19.

⁴¹ For a general discussion and bibliographical references see Karageorghis & Violaris 2012, 224–225.

⁴² Karageorghis & Violaris 2012, 223–224.

⁴³ Karageorghis & Violaris 2012, 224–225, 227. See also Crewe & Georgiou 2018, 61.

⁴⁴ Pecorella 1977, 232–238.

⁴⁵ See Crewe & Georgiou 2018, 57–58.

⁴⁶ P. Åström 1972. For a discussion of Monochrome ware see Crewe 2007, 17–18.

⁴⁷ Merrillees 1999. Note, however, that the use of Base-ring juglets as containers for opium is not supported by scientific analyses. See e.g. Chovanec *et al.* 2015.

⁴⁸ Karageorghis 2006, 7–80.

⁴⁹ Karageorghis & Violaris 2012, 234–235.

⁵⁰ For relevant discussions see Vaughan 1994; Herscher 2001; Crewe 2007.

⁵¹ Cf. P. Åström 1972, 74–75, fig. XLII.11 and 5, respectively.

⁵² Cf. Courtois 1989, 95, pl. XIX.24, 56.

⁵³ Cf. P. Åström 1972, 79–80, fig. XLII.5; Courtois 1989, 81–82, 93, pl. V.37, 45, 139.

⁵⁴ Cf. P. Åström 1972, 217–218, fig. LVII.8–10; Crewe 2007, 36; Karageorghis & Violaris 2012, 226.

⁵⁵ Karageorghis & Violaris 2012, 63, Tomb 8.12, pl. III.

⁵⁶ Karageorghis & Violaris 2012, 121, pl. XLVIII.28.

vessels from Enkomi,⁵⁷ and jug *No.* 69 with vessels from Agios Iakovos.⁵⁸

(vii) Base-ring I ware (*Figs.* 10, 11, 20)

(1) Juglets with tall narrow neck and funnel mouth. There are nine examples, *Nos.* 44, 47, 62, 114, 132, 142, 146, 147, 160. They are of a more or less homogeneous type, decorated with ridges round the neck and ridges or antithetic scrolls round the body. They were very popular both in Cyprus and abroad.⁵⁹ *No.* 160 differs from the rest of the group; it is the smaller version of the larger jug with tall neck and out-curved rim.

(2) Large and medium sized jugs with tall wide neck, handle from neck to shoulder, *Nos.* 37, 48, 133, 144, 176. They are usually decorated with two large, opposed scrolls in relief on the body opposite the handle.⁶⁰

(3) Jug *No.* 7 with handle from rim to shoulder.⁶¹

(4) Deep conical bowls with horizontal wishbone or loop handle and ring or splaying base, *Nos.* 136, 149, 153, 157, 162, 174. *Nos.* 136 and 157 have a separate lip, splaying foot and raised wishbone handle.⁶² *No.* 149 has an incurving rim and a raised horizontal handle. *Nos.* 162 and 174 have a ring base and raised wishbone handle and are decorated with vertical ridges round the body.⁶³ *No.* 153 has a carinated upper body.⁶⁴

Major changes took place in the shapes and quality of the fabric of the two main Late Bronze Age wares, namely Base-ring and White Slip, during the Late Cypriote II period. The main reason may have been the mass production of these wares, made necessary by their popularity both in Cyprus and abroad—and in particular of White Slip ware bowls, because of the impermeable quality of the body which allowed them to be used for serving hot liquids, and Base-ring ware juglets.

(viii) Base-ring II ware (*Figs.* 11, 12)

(1) Bowls with a deep conical body, concave or angular sides and raised wishbone handle. There are 18 examples: *Nos.* 14, 17, 35, 108, 110, 111, 124, 134, 137, 139, 143, 150, 151, 152, 155, 156, 158, 163.⁶⁵ *Nos.* 17 and 108 are decorated with

straight and curved lines of white paint.⁶⁶ Also remarkable is bowl *No.* 158, with impressed pellets at the base of each branch of the loop handle, imitating the nails which fixed the handles to the body of metallic bowls.⁶⁷

(ix) Base-ring II Bucchero ware jugs (*Fig.* 12)

Nos. 18, 38, 115, 140.⁶⁸

(x) Base-ring II ware. Large jugs with tall neck and white painted decoration (*Fig.* 12)

No. 118.⁶⁹

(xi) Base-ring II ware. Flasks with lentoid asymmetrical body (*Fig.* 12)

No. 15.⁷⁰

(xii) Base-ring II ware. Bull-shaped rhyton (*Fig.* 12)

No. 42.⁷¹

White Slip ware

When we published the ceramic material from the necropolis of *Teratsoudhia* in 1990 we noticed the abundance of good quality pottery, primarily of White Slip I ware.⁷² Unfortunately, most of it was fragmentary and the same is true of the White Slip I ware from *Teratsoudhia* Tomb 288. Unlike the White Slip I ware from Tombs 104 and 105, however, which included some jugs of rare forms as well as hemispherical bowls, Tomb 288 primarily yielded fragments of hemispherical bowls, all decorated with finely-drawn patterns, some in diluted paint and others thickly applied, giving the impression of the colours of orange and dark red respectively. In other cases, two colours were applied intentionally, red and dark brown, to create bichrome decoration. The decorative motifs consist of straight and wavy lines, rows of dots, thinly applied zig-zag bands, ladder patterns, and friezes of small lozenges, usually latticed—applied exclusively on the exterior surface and on the handle. The motifs are symmetrically arranged, prominence being given to the area of the body opposite the handle. The whole gives the impression of well-executed embroidery.

⁵⁷ P. Åström 1972, fig. XLVIII.5–6.

⁵⁸ P. Åström 1972, fig. XLIX.1–2. For a general discussion of Proto Base-ring ware see Karageorghis & Violaris 2012, 224–225.

⁵⁹ See Karageorghis & Violaris 2012, 233 and Courtois 1989, 98–100 for further discussion.

⁶⁰ Cf. Karageorghis & Violaris 2012, 233, A, pls. XVIII.6, 10, 11, LII, Tomb 4.9.

⁶¹ Cf. Courtois 1989, pl. XXVI.431.

⁶² See Courtois 1989, pl. XXX, 2nd and 3rd horizontal row.

⁶³ Cf. P. Åström 1972, fig. XLVII.6.

⁶⁴ For further discussion see Karageorghis & Violaris 2012, 234, F.

⁶⁵ Cf. Karageorghis & Violaris 2012, 235, D.

⁶⁶ Cf. Courtois 1989, 101, no. 438, pl. XXXII. Also, Karageorghis & Michaelides 1990, *Teratsoudhia*, Tomb 104, B.11, pl. XII.

⁶⁷ See Souyoudzoglou-Haywood 2006.

⁶⁸ Cf. Karageorghis & Violaris 2012, 235, C.

⁶⁹ Cf. Courtois 1989, 101, pl. XXXI, bottom row.

⁷⁰ Cf. Courtois 1989, 101, nos. 77, 140.

⁷¹ Cf. Courtois 1989, 102, pls. XXXIII–XXXIV; Karageorghis & Violaris 2012, 235, F.

⁷² Karageorghis & Michaelides 1990, 68.

It is unfortunate that we did not use colour in our 1990 publication. The colour illustrations of White Slip I ware from Late Cypriote I tombs in the Limassol area, published more than two decades later, demonstrate the high standards reached by the Cypriote potters of this period, an achievement appreciated not only throughout the island but also in much of the Mediterranean and beyond.⁷³ Mervyn Popham, who made a detailed study of all aspects of this Cypriote ceramic *par excellence*, characterized White Slip I ware as “an artistic achievement in refinement”.⁷⁴

White Slip ware first appeared *c.* 1650 BC, mainly in the north-west of the island, in a fabric known as Proto White slip ware (not represented in Tomb 288). This was an experimental stage, the precursor of the much finer White Slip I ware, which appeared soon after in Late Cypriote IA:2.⁷⁵

Good quality White Slip I ware vases are plentiful in the main urban centres of Cyprus, including Hala Sultan Tekke, Enkomi, Limassol, Episkopi, Palaepaphos, Morphou-*Toumba tou Skourou*, Agia Irini-*Paleokastro*, and Kazaphani. It has attracted the attention of numerous scholars, who have studied various problems connected with it, including issues of manufacture, chronology, style, and distribution. White Slip ware was the topic of an international conference held in Nicosia in 1998, the proceedings of which were published in 2001.⁷⁶

The popularity of White Slip ware both in the export market and within Cyprus was mainly due to the fact that its impermeable surface slip allowed it to be used for serving hot liquids.⁷⁷ The increased demand, as is often the case, led to a decrease in quality. Thus, a technologically and stylistically inferior version, known as White Slip II, followed. It appeared in Late Cypriote IIA:1 and lasted for about 150 years.⁷⁸ This phase was succeeded by yet another, yet more degenerate version, known as White Slip III, which appeared early in the 12th century BC at sites like Maa-*Paleokastro*, at a time when traditional Cypriote fabrics were being replaced by wheel-made versions, as seen in the discussion of White Painted Wheelmade III ware.

(xiii) White Slip I ware (*Figs. 12, 13*)
Bowl Nos. 117, 171, 173, 177.

(xiv) White Slip IIA ware (*Fig. 13*)
Bowl Nos. 34, 165, 166, 167, 168, 169, 170, 172.

There is a distinct class of White Slip ware which is a rather shallow hemispherical bowl, characterized by Popham as White Slip IIA. There is one complete example from Tomb 288 and several fragmentary ones. The special characteristics of this type concern both the shape of the bowl and the fabric, but mainly the style of the painted decoration with a frieze of latticed lozenges round the body below the rim and narrow vertical cross-hatched bands alternating with “palm-tree” motifs on the rest of the body. This type of White Slip ware bowl was popular in the south-west of the island, particularly at Palaepaphos-*Teratsoudhia*.⁷⁹ It has been studied in detail by Popham,⁸⁰ who names Palaepaphos and Episkopi-*Bamboula* as its main production centres (see also examples from Koloni-*Mandres* [near Palaepaphos], published by Raptou and Sarah Vilain,⁸¹ and from Alassa).⁸² Popham considered this type a continuation of the White Slip I tradition.⁸³

Various questions, mainly pertaining to the provenance of White Slip ware, remain unanswered. Time will tell whether the detailed classifications proposed by archaeologists are products of typological fantasy or correspond to local variations. Were the southern slopes of the Troodos Mountains the only supplier of clay for White Slip ware? What was the source of the clay used for the production of the thin, porcelain-like white core bowls, sometimes unpainted, which appear occasionally at Palaepaphos-*Teratsoudhia*?⁸⁴ Was White Slip IIA produced solely in the south-west of Cyprus and specifically at Palaepaphos? Four examples with a “*pâte blanche fine*”, according to Liliane Courtois, appear in Tomb 2B at Kazaphani.⁸⁵

In a recent article, Linda Hulin and Helen Hatcher attempt to answer the question of the clay source for White Slip in general by proposing technological arguments.⁸⁶ It is suggested that the production of White Slip ware was in the hands of independent groups of potters, who were able to produce it in large quantities in various parts of the island, sourcing their clay in copper mining areas as shown by the technological process involved in its fabrication.⁸⁷ Thus, there were, according to this proposal, inland producers and coastal

⁷³ Karageorghis & Viliaris 2012, pls. II–III, XI, XIII–XIV, XVII, XXII, XXV–XXIX.

⁷⁴ Popham 1972, 442.

⁷⁵ For a chronological table of the various stages in the development of White Slip ware see Eriksson 2007, 12–13.

⁷⁶ Karageorghis 2001. Specific studies published before or after this conference include Popham 1972; Pecorella 1977, 241–244; Vermeule & Wolsky 1990, 373–376; Eriksson 2007; Karageorghis & Viliaris 2012, 235–236; Raptou & Vilain 2011–2012, 276; Kourou & Bourgianni 2019, 74–75.

⁷⁷ Beck *et al.* 2004.

⁷⁸ See Eriksson 2007, 12–13.

⁷⁹ Karageorghis & Michaelides 1990, 55, n. 10.

⁸⁰ Popham 1972, 445–446.

⁸¹ Raptou & Vilain 2011–2012, 279, 283, 314–315, pls. VIII–IX.

⁸² Jacobs 2017, 397–398.

⁸³ Popham 1972, 455.

⁸⁴ E.g. Karageorghis & Michaelides 1990, pl. VII, three upper rows; Popham 1972, fig. 49.7.

⁸⁵ Courtois 1989, 97, pl. XXV, upper row.

⁸⁶ Hulin & Hatcher 2018.

⁸⁷ See also earlier research by Todd & Pilides 2001.

merchants. This is an attractive proposal and may partly explain the more or less homogeneous character of vessel form (the vast majority being hemispherical bowls with wishbone handles) and decoration, especially in White Slip II, which at times may be characterized as monotonous and suggestive of mass production. But such centres of production would not necessarily have been confined to mining areas, or urban centres with easy access to particular clays. If copper ore could be transported from the copper mines to places like Enkomi, Kition, and Palaepaphos, clay could equally well have been transported to any major centre for pottery production. It is encouraging that research on White Slip ware continues and we hope that, with the collaboration of archaeologists and archaeometrists, some of these problems will be resolved.

White Painted Wheelmade III ware bowls

There is hardly any Late Cypriote site of the end of the 13th–beginning of the 12th century BC which has not yielded a number of shallow conical bowls, often carinated at the upper part, with opposed strap handles at the rim and a ring base. They appear both in settlement and funerary contexts and have a more or less standardized decoration in red, orange, and dark brown matt paint, consisting of a spiral or concentric circles on the interior base and horizontal bands inside and outside. I discussed this bowl type and its variants in 1965, based on material found at Palaepaphos-*Mantissa*.⁸⁸ Several discussions have appeared since then, one by Artemis Georgiou in 2016, in the publication of the ceramic material from the wells of *Evreti* at Palaepaphos.⁸⁹ There are other types of shallow bowl without carination, with slightly convex sides and a plain rim, as well as deeper examples, which I classified accordingly in publishing the *Mantissa* material. In fact, *Mantissa* yielded material which corresponds to most of the Painted Wheelmade ceramics from Tomb 288. There is, however, a difference between the material from *Mantissa* and that from Tomb 288, namely the occurrence at *Mantissa* of a deep bell-shaped bowl, a skyphos. In Tomb 288 there are only two fragments of such a skyphos (*No.* 178), but several sherds of skyphoi found at *Teratsoudhia* were published by Susan Sherratt.⁹⁰

Penelope Mountjoy has recently made a detailed study of local Cypriote White Painted Wheelmade III.⁹¹ She considers that the shallow bowls with carinated profile derive from Mycenaean FS 296 type bowls, something which I also suggested

in my 1965 study of the *Mantissa* material. She proposes that some types with a carinated upper body may have been influenced by Base-ring II ware bowls.

Reinhard Jung, who has been studying ceramic developments at Enkomi and other Cypriote sites at the end of the 13th–beginning of the 12th century BC, published an article in 2017 about changes in cooking pot types and in his general conclusion makes some pertinent remarks about the shallow bowls of Mycenaean type discussed above. He considers them to be imitations of Mycenaean types, which cannot be interpreted in terms of local continuity. The wheelmade fine wares of Enkomi, Kition, Hala Sultan Tekke, Palaepaphos, and other Late Cypriote IIC–IIIA sites were inspired by Mycenaean shapes, notably Aegean FS 296 bowls, as mentioned above. This change, combined with other major cultural innovations visible on the island at the end of the 13th and the beginning of the 12th century BC may be interpreted, according to Jung, as “a considerable break in everyday habits, a discontinuity which involved the immigration of a considerable number of people, who would bring new habits and ideology with them.”⁹² This is the conclusion which I also reached after a long involvement with the archaeology of Late Bronze Age Cyprus.

(xv) White Painted Wheelmade III ware shallow conical bowls with opposed strap handles and carinated upper part (*Figs.* 13, 14)

Nos. 4, 19, 23, 25, 69, 71, 106, 135, 138, 141, 148, 161, 164.⁹³ Some are deeper than others. *No.* 106 may be considered as deep.⁹⁴

(xvi) White Painted Wheelmade III ware shallow conical bowls as above (xv), but with plain rim (*Fig.* 14)

Nos. 67, 68, 107, 119, 120, 123, 125, 127, 159.⁹⁵

(xvii) White Painted Wheelmade III ware bowl with horizontal string-hole handle

No. 131.⁹⁶

(xviii) Bowl as (xvi) in shape. Plain White outside, Red Slip inside (*Fig.* 14)

No. 16.

(xix) White Painted Wheelmade III ware small bowl with one strap handle at rim or horizontal loop handle below rim (*Figs.* 14, 21)

⁸⁸ Karageorghis 1965, 157–184.

⁸⁹ Georgiou 2016, 86–88.

⁹⁰ Sherratt 1990.

⁹¹ Mountjoy 2018, 105–123, bowl Types 6–9. For an extended discussion of this ware and the problems relating to its classification see, most recently, Bürge & Fischer 2018, 232–245.

⁹² Jung 2017, 141–142.

⁹³ Cf. Karageorghis 1965, *figs.* 42–44.

⁹⁴ Cf. Karageorghis 1965, 167, *fig.* 42.8.

⁹⁵ Cf. Karageorghis 1965, *figs.* 39–40 (except upper row).

⁹⁶ Cf. Karageorghis 1965, 161, *fig.* 39.18.

No. 109, with strap handle, *No. 129* with horizontal loop handle below rim.⁹⁷

(xx) White Painted Wheelmade III ware hemispherical handleless bowl with sunken base (*Fig. 14*)

No. 105.⁹⁸ It may be compared with a bowl from Palaepaphos-*Eliomylia* Tomb 119.⁹⁹ Bowl *No. 121* is too fragmentary to assign to a specific type. It is deep with convex sides and a ring base.

Plain White Wheelmade ware

Tomb 288 yielded a good number of jugs of Plain White Wheelmade I of medium and large size and a variety of shapes: with ovoid or biconical body, with concave or cylindrical neck, with plain or ring rim, with round or trefoil mouth. One would expect such vases, which are usually thick-walled, in domestic contexts, but they also occur frequently in tombs. Their heavy weight was probably necessary, if some were intended to carry water on ships.¹⁰⁰ They date to the Late Cypriote IIC period,¹⁰¹ and differ considerably in shape and fabric from Plain White Wheelmade II ware jugs of Late Cypriote III.¹⁰² The repertory of Plain White Wheelmade I ware jug shapes is outlined by Paul Åström.¹⁰³ For the bowl (*No. 130*) see publication by Åström.¹⁰⁴

(xxi) Plain White Painted Wheelmade I ware jugs and bowl (*Figs. 16–19, 21*)

Nos. 5, 6+22+28, 8, 9+21, 10, 11, 12+13, 20, 26, 27, 29, 30, 33, 39, 70, 116, 130.

(xxii) Plain White Wheelmade I–II ware medium size jug (*Fig. 19*)

No. 24.

(xxiii) Plain White Painted Wheelmade II ware bowls imitating Base-ring II ware shapes (*Fig. 19*)

*Nos. 36, 126.*¹⁰⁵

(xxiv) White Lustrous Wheelmade ware (*Fig. 21*)

Bowl *No. 128*, on account of its cream to white lustrous surface, may be assigned to this fabric. The painted decoration on the handle, however, is unusual. The painter must have been experimenting with new techniques. We have not been able to trace any parallels for the shape.

The imported Mycenaean ware from Tomb 288 includes only a complete bowl, two fragments of a second bowl, and three fragments from a three-handled jar.

(xxv) Late Helladic IIIA and IIIB bowls and jar (*Figs. 15, 19*)

Nos. 61, 154, 175. The nearest parallel for *No. 61* is Furumark's type 250, with a long open spout and a normal vertical handle.¹⁰⁶ Those with a short open spout have the spout at an angle of 90° with the handle.¹⁰⁷ The style of pictorial decoration recalls a series of Late Helladic IIIB bowls, very popular in Cyprus and the Levant during the second half of the 13th century BC.¹⁰⁸ Similar fish motifs appear on a Late Helladic IIIA:2 krater from Attica.¹⁰⁹ Fish motifs in outline with "fish-bone" decoration as if seen by X-ray have been described by Emily Vermeule and Karageorghis.¹¹⁰ *No. 154* comprises two fragments from a shallow conical Late Helladic IIIB2 bowl, Furumark's shape 296.¹¹¹ *No. 175* comprises three fragments from a small Late Helladic IIIA:2B three-handled jar of Furumark's type 45.¹¹²

2. OTHER OBJECTS

(i) Bronze (*Figs. 22, 23*)

(1) Spearhead, *No. 2*

This is a small example of a type known from Arpera.¹¹³ The midrib is flat, with steep sides. A spearhead of a similar type but with an angular midrib was found at Palaepaphos-*Eliomylia*, Tomb 119, no. 5.¹¹⁴

(2) Dagger, *No. 40*

This type is common in Syria and Palestine. Catling describes five similar cast-hilted examples, some fragmentary, three of

⁹⁷ Cf. Karageorghis 1965, 175–176, type 4, 159, fig. 38.10; Georgiou 2016, 201, fig. 52.

⁹⁸ Cf. Karageorghis 1965, 159, fig. 38.26 and, for the decoration, nos. 15 and 36.

⁹⁹ Karageorghis & Michaelides 1990, pl. LXXXVII.29, 42, 53.

¹⁰⁰ See Karageorghis & Michaelides 1990, 229.

¹⁰¹ P. Åström 1999.

¹⁰² Karageorghis 1965, 180.

¹⁰³ P. Åström 1972, figs. LXVII–LXVIII.

¹⁰⁴ P. Åström 1972, fig. LX.11.

¹⁰⁵ Cf. Karageorghis & Violaris 2012, 235, D.

¹⁰⁶ See Åström *et al.* 1992, pl. 137, type 250.

¹⁰⁷ Furumark 1941, fig. 13, type 253.

¹⁰⁸ Cf. Vermeule & Karageorghis 1982, 57–58, V.133–134. See also a fish motif in a whirling movement on the interior of carinated shallow handleless bowls in Mountjoy 2018, 38–39, fig. 199.332.

¹⁰⁹ Mountjoy 1999, 533, fig. 191.161.

¹¹⁰ Vermeule & Karageorghis 1982, V.129.

¹¹¹ Cf. Åström *et al.* 1992, 162.

¹¹² Cf. Åström *et al.* 1992, pl. 31.

¹¹³ Catling 1964, 120, fig. 13.15.

¹¹⁴ Karageorghis & Michaelides 1990, pl. LXXXVIII.

which have a convex end to the hilt.¹¹⁵ Two are illustrated in Karageorghis 1963.¹¹⁶ Lena Åström also suggests a Near Eastern origin.¹¹⁷ A comparable example was found in Morphou-*Toumba tou Skourou* Tomb 1 (no. 71),¹¹⁸ and another in Kazaphani Tomb 2A (no. 118).¹¹⁹ The closest example, however, is Kalavassos Tomb 51, no. 13.¹²⁰ Because of its length (29.2 cm), the latter was identified by David Pearlman as a sword. It has a midrib and the end of the hilt appears from the illustration to be flat. The cast-hilted dagger is rare in Cyprus and its Near Eastern origin is not disputed.

(3) Toggle pins, *Nos. 45, 56, 82, 89, 92*

Toggle pins appear in Cyprus in the Early and Middle Bronze Age and the early part of the Late Bronze Age.¹²¹ They were used for fastening garments and attached by a string to the shaft. In the Late Cypriote II period, they also appear in gold (see *No. 85* below). Several bronze toggle pins were found in the tombs at Agia Irini.¹²² They usually have conical heads. For bronze toggle pins with a beaded upper half and a flat head, like those from Tomb 288, see example published by L. Åström;¹²³ and a silver example published by Karageorghis and Yiannis Violaris 2012.¹²⁴

(4) Tweezers, *No. 78*

Pinched spring tweezers belong to Late Cypriote I and later.¹²⁵ The nearest example to *No. 78* is L. Åström's type 3.¹²⁶ There are similar examples from Pyla-*Kokkinokremos* and Morphou-*Toumba tou Skourou*.¹²⁷

(5) Needle, *No. 100*

Needles of this type appear in Late Cypriote I and II contexts.¹²⁸

(6) Earrings, *Nos. 74–76*

These earrings are typologically of Near Eastern origin and appear in Cyprus from Late Cypriote IA–Late Cypriote III.¹²⁹

(ii) Iron (*Fig. 23*)

(1) Knife, *No. 1*

Iron is rather rare in Cyprus during the Late Bronze Age. An iron knife of the same type as *No. 1* was found in Palaepaphos-*Eliomylia* Tomb 119 (no. 26).¹³⁰ See also an iron spatula with an ivory handle from Palaepaphos-*Evreti* Tomb KTE VIII.¹³¹ For iron objects from elsewhere in Cyprus dating to Late Cypriote III see examples in L. Åström¹³² and Courtois.¹³³ A knife comparable to *Teratsoudhia* Tomb 288 no. 1 was also found at Morphou-*Toumba tou Skourou*.¹³⁴

(iii) Gold (*Fig. 23*)

(1) Toggle pin, *No. 85*

Gold pins of a variety of types have been described by Lena Åström.¹³⁵ They appear in bronze, as noted above, during the Early and Middle Bronze Age and in gold around the 14th century BC. We published one such toggle pin of uncertain origin now in the Cleveland Museum of Art, USA.¹³⁶

(2) Earrings, *Nos. 88, 102a–b*

This earring type may have originated in the Levant and reached Cyprus in Late Cypriote I–II.¹³⁷

(iv) Silver (*Fig. 23*)

(1) Earring, *No. 77*

This is a variation of the gold earrings discussed above.¹³⁸ The type may date from Late Cypriote IA to Late Cypriote IIIA.

(v) Ivory and bone (*Figs. 23, 24, 28*)

(1) Ivory pomegranate-shaped finial, *No. 58*

This was meant to be fixed on an ivory cylindrical rod. For complete objects of unknown use or probably associated with

¹¹⁵ Catling 1964, 128, pl. 15.i, j, k, l, m.

¹¹⁶ Karageorghis 1963, 538, 542.6, figs. 20a, 20b. See also Buchholz & Karageorghis 1971, nos. 1874, 1875.

¹¹⁷ L. Åström 1972, 477.6, 560.

¹¹⁸ Vermeule & Wolsky 1990, 222, 328–329, pl. 101.

¹¹⁹ Courtois 1989, 91, pl. XVI.118.

¹²⁰ Pearlman 1985, 170, 176, no. 15.

¹²¹ Catling 1964, 237.

¹²² Pecorella 1977, 253–254; Quilici 1990, 330, fig. 109.

¹²³ L. Åström 1972, 488, 490, fig. 63, 2–5.

¹²⁴ Karageorghis & Violaris 2012, 86, Tomb 127, pl. XXI, no. 22.

¹²⁵ Catling 1964, 228 (a)1 and pl. 53(a) nos. 56, 58, 62 (Mathiatis hoard).

¹²⁶ L. Åström 1972, 487.

¹²⁷ Karageorghis & Demas 1984, 43, no. 132, pl. XXVII, 58 (j) and n. 9 for parallels from the Aegean; Ratté 1990, 330.

¹²⁸ Catling 1964, 105 (a); L. Åström 1972, 487 (1); Ratté 1990, 336; Karageorghis & Demas 1984, 58 (i), pl. XXVII, 56.

¹²⁹ See Karageorghis 1965, 117, fig. 33 and 129, fig. 37 (Akhera); L. Åström 1972, 497, 563, type 2; Karageorghis & Demas 1984, 58, pl. XXVII, 1952–1964 (Pyla-*Kokkinokremos*).

¹³⁰ Karageorghis & Michaelides 1990, pl. LXXXVIII.5.

¹³¹ Maier & Karageorghis 1984, fig. 57.

¹³² L. Åström 1972, 549–550.

¹³³ Courtois 1984, 50.

¹³⁴ Ratté 1990, 331–332, nos. 38–40.

¹³⁵ L. Åström 1972, 500.

¹³⁶ Karageorghis 1969, 167, with bibliography.

¹³⁷ See L. Åström 1972, 502, 571, type 8.

¹³⁸ See L. Åström 1972, 565, 571.

grooming, see L. Åström 1972.¹³⁹ Such objects have been found in Late Cypriote IIB contexts and later and are of Near Eastern origin. Several examples were found with the upper burial in Kition Tomb 9.¹⁴⁰

(2) Ivory disc undecorated, *No. 59*

This object served as the base of a cylindrical box. For such undecorated discs see L. Åström 1972,¹⁴¹ and an example from *Teratsoudhia* Tomb 104.¹⁴²

(3) Ivory disc decorated, *No. 145*

A similar disc with engraved decoration on one side is illustrated by L. Åström.¹⁴³ They appear mostly during the Late Cypriote IIC period.¹⁴⁴

(4) Bone (?) spindle whorl, *No. 84*

For similar objects see L. Åström 1972, type 2.¹⁴⁵ The type originated in the Near East and appears in Cyprus from the end of Late Cypriote II and during Late Cypriote III.

(5) Three animal bone astragaloi, *No. 104a–c*

Astragaloi appear quite often in Late Bronze Age funerary contexts in the Palaepaphos area. David Reese published a list of those found at *Teratsoudhia* (Tomb 105 and well), suggesting that they may derive from the original tomb contents or have been dumped from a domestic or sanctuary site.¹⁴⁶ The three astragaloi from Tomb 288 may have been part of the contents of Tomb 288, together with others, now lost. Astragaloi are usually encountered in large numbers in tombs, as we shall see below. Paul Halstead studied 27 worked astragaloi from a Late Cypriote III well context at Palaepaphos-*Evreti*.¹⁴⁷ Reese published a list of sites which have produced astragaloi in Cyprus and elsewhere.¹⁴⁸ In order to complete this list we mention another 15 found in Late Cypriote III Tomb 8 at *Alassa-Pano Mandilaris*¹⁴⁹ and 20 in a Late Cypriote tomb at *Koloni-Mandres* in the Palaepaphos region.¹⁵⁰ Astragaloi have also been found in Cypro-Geometric tombs at Palaepaphos-*Skales*.¹⁵¹

The use of astragaloi is quite frequent in the Near East and Anatolia and probably reached Cyprus from the east. Homer knew about the use of astragaloi as dice. By his time, their use for this purpose must have reached the Aegean. In the *Iliad* (23.88) the soul of Patroclus, conversing with Achilles, recalls that he (Patroclus) killed the son of Amphidamantos “*ἀμφ’ αστραγάλιοις χολωθείς*” (in wrath over dice). Astragaloi are today used as gaming pieces in the Near East¹⁵² and in Cyprus. I remember playing the game “*veziris*” (the lord) when I was a small boy in my village. This game, which was also played in the Byzantine world, was not much appreciated by the Christian Fathers.¹⁵³

Astragaloi appear quite often in reports on excavations in the Eastern Mediterranean, the Near East, and elsewhere, and several scholars have pointed to their use as gaming pieces and tried to explain, although not very clearly, their function in cultic and funerary contexts. They appear as worked or unworked pieces. When worked, their modifications involve the flattening of the lateral and medial sides to improve their function as dice or their filling with metal, usually lead, to alter their weight. They usually come from domesticated animals, primarily sheep/goats and cattle. They appear in the Near East, the Levant, Egypt, and Cyprus from the Middle Bronze Age to the Early Iron Age. In Anatolia they appear even earlier, in the Chalcolithic and Early Bronze Age. In the Aegean the use of astragaloi is evident in the Idaean Cave in Crete and later. A golden astragalus was found in Bulgaria, dating to the 5th millennium BC.¹⁵⁴ In Cyprus they appear frequently in Late Cypriote IIC/IIIA funerary contexts and also in the Early Iron Age. The proposal by Reese that at Kition they were used in divination, because they were found with “liver or kidney models and incised bone scapulae”,¹⁵⁵ is not very convincing because Late Bronze Age tombs in the same area were looted *c.* 1200 BC and their contents (other than gold and copper) scattered all round, and so the association between the astragaloi and the organ models and scapulae is not secure. More tangible evidence is needed from sanctuary sites to define their role in cultic contexts. Archaeozoologist Anna Spyrou examined the three astragaloi from Tomb 288. Her report appears in *Appendix 3*.

¹³⁹ L. Åström 1972, 550, 551, 610, fig. 74.14.

¹⁴⁰ Karageorghis 1974, 66, 69, pl. LXXXVII.60+62, 132. For a general discussion see L. Åström 1972, 610; Karageorghis *et al.* 2000, 69, no. 10.

¹⁴¹ L. Åström 1972, 611.

¹⁴² Karageorghis & Michaelides 1990, pl. XIV, B.21.

¹⁴³ L. Åström 1972, 551–552, 611, fig. 74.19.

¹⁴⁴ See Raptou & Vilain 2011–2012, pl. XVIII.5.

¹⁴⁵ L. Åström 1972, 549, 609.

¹⁴⁶ Reese 1990, 144–145.

¹⁴⁷ Halstead 2016, 380.

¹⁴⁸ Reese 2016, 412–416.

¹⁴⁹ Croft 2017, 520–521.

¹⁵⁰ Raptou & Vilain 2011–2012, 289, pl. XVI.2.

¹⁵¹ See comments by Anna Spyrou in Karageorghis & Raptou 2019, 344–345.

¹⁵² Sabori *et al.* 2016.

¹⁵³ For a short account and bibliography see Anonymous 2002, 208–209, no. 237.

¹⁵⁴ For a detailed list of occurrences see Gilmour 1997.

¹⁵⁵ Reese 1985, 388–389.

(vi) Stone (Figs. 24, 25)

(1) Beads, *Nos.* 81, 86, 90a–c, e, 93, 94a–g, 95, 96, 98, 101

Tomb 288 yielded a fair number of beads of dark grey basalt. They are of various sizes, some very small, a feature which supports their identification as beads rather than spindle whorls, an occasional alternate identification. They appear throughout the Late Cypriote period and could easily be made from pebbles found in riverbeds or on the seashore. Similar beads of several sizes have been found in tombs in the Limassol area and elsewhere.¹⁵⁶ They are plain or decorated with dotted circles.¹⁵⁷

Three beads from Tomb 288 are of a different shape and a hard, white stone or faience: *Nos.* 81, 93, 94g. Geologist George Constantinou identified this material as acid-leached lava, usually found in mining areas.¹⁵⁸

(2) Pestles, *Nos.* 63, 91

Stone pestles are usually found with stone mortars, although this was not the case in Tomb 288.¹⁵⁹ They date to Late Cypriote IIB–IIIB and are carefully fashioned. They were used for grinding and are quite common in funerary contexts.¹⁶⁰ They are common in Palaepaphos, Enkomi, and other urban centres,¹⁶¹ and usually have a flat or slightly convex top.

(vii) Terracotta (Fig. 24)

Beads, *Nos.* 32, 90d

Terracotta beads appear less frequently than stone beads and are typically decorated with engraved horizontal and vertical lines and oblique strokes.¹⁶²

GENERAL REMARKS

The condition in which the funerary gifts and the human skeletal remains were found in Tomb 288 does not allow us to derive any specific information about the burial periods or the burial numbers which took place in it during its long period of use. Most of the finds, particularly the pottery vessels, were found broken and dispersed. They were presented for study mostly as a pile of sherds and, despite the conservator's efforts, much of it is still in sherd condition, beyond the possibility of restoration.

In many ways Tomb 288 resembles Tombs 104 and 105 at the same site. These were used from early in the 16th century BC to late in the 13th century BC or the beginning of the 12th century BC. The earliest material from Tomb 288 is the White Painted VI, Black Slip V, and Proto Base-ring ware; the latest is the White Painted Wheelmade III ware skyphos fragments *No.* 178 and the Plain White Wheelmade I and II ware. All these wares have been described in detail, both ceramologically and chronologically, in recent publications, e.g. the Late Cypriote material from the Limassol area,¹⁶³ and need not be re-examined here; some additional information is provided in the remarks about each type of pottery in this report. Though it is very unfortunate that no more precise information could be made regarding the burials and burial customs, the material itself is of considerable interest, as it comprises representative examples of the ceramic production of Palaepaphos for a period of about 400 years. Furthermore, it illustrates the wealth of the Palaepaphos region during the whole of the Late Bronze Age, a wealth which also characterized the Cypro-Geometric period.

It is still a mystery why and how a chamber tomb or a complex of chambers could be used uninterruptedly for burying people for such a long period. This phenomenon is also observed at Kazaphani, where a complex of two chamber tombs (Tombs 2A and B) dating to more or less the same period (probably a short time earlier than the Palaepaphos tombs), yielded 480 and 584 inventoried objects respectively.¹⁶⁴ Unfortunately, the Kazaphani complex was also found disturbed.

The publication of Tomb 288 is useful also in as much as it provides information about a period which is not adequately known, since the focus of recent research has primarily been on the latest phase of the Late Bronze Age and the early part of the Iron Age.

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¹⁵⁶ Karageorghis & Violaris 2012, 238 with references.

¹⁵⁷ Cf. L. Åström 1972, 531(a), 532(b); Karageorghis & Michaelides 1990, pl. LXXXVI.31–32; Pecorella 1977, 258–259; Vermeule & Wolsky 1990, 336.

¹⁵⁸ For similar beads see Karageorghis & Violaris 2012, 239, C, D.

¹⁵⁹ See L. Åström 1972, 536–537.

¹⁶⁰ L. Åström 1972, 600.

¹⁶¹ For references see Souter 2017, 578–579; also Hadjisavvas 2017, 25, PM 47; 104, 107, fig. 3.34.

¹⁶² See Karageorghis & Violaris 2012, 238–239 with references; Courtois 1981, 19, 34, fig. 13.

¹⁶³ Karageorghis & Violaris 2012.

¹⁶⁴ Nicolaou & Nicolaou 1989.



Fig. 8. Juglets of White Painted VI Handmade (No. 64), Black Slip IV Handmade (No. 66), Black Slip V Handmade (Nos. 52, 54), Black Lustrous Wheelmade (No. 51), and juglet and deep bowl of Monochrome ware (Nos. 65, 122). Illustration: © The Department of Antiquities, Cyprus.



Fig. 9. Jug of Black Slip IV Handmade ware (No. 31), juglet of Proto Base-ring or Black Slip V Handmade ware (No. 55), and jugs and juglets of Proto Base-ring ware (Nos. 49, 50, 72, 73, 112, 113). Illustration: © The Department of Antiquities, Cyprus.



Fig. 10. Jugs and juglets of Base-ring I ware (Nos. 37, 44, 47, 48, 62, 114, 132, 133, 142, 144). Illustration: © The Department of Antiquities, Cyprus.

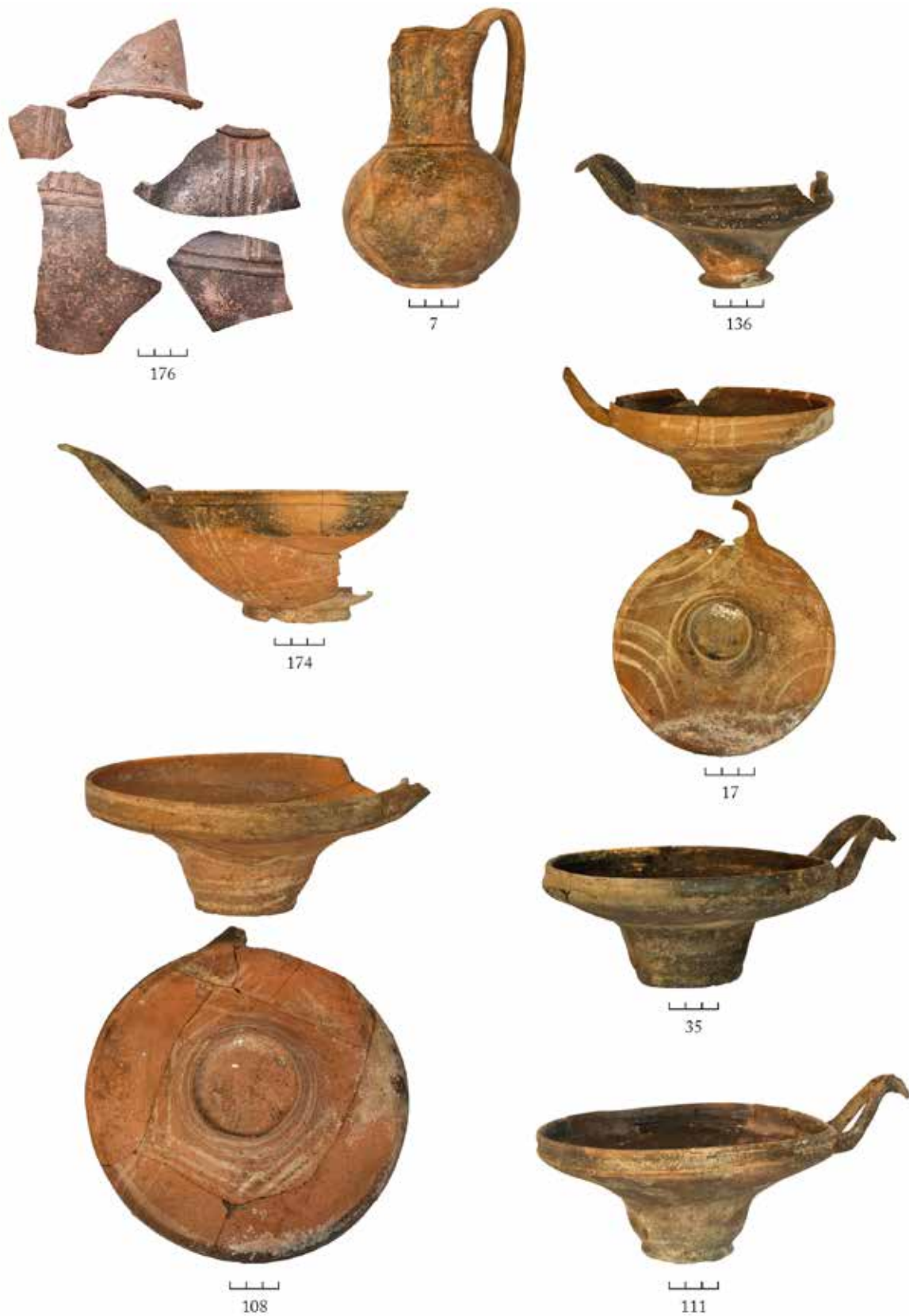


Fig. 11. Jug (fragmentary) and juglet of Base-ring I ware (Nos. 7, 176), bowls of Base-ring I ware (Nos. 136, 174), and bowls of Base-ring II ware (Nos. 17, 35, 108, 111). Illustration: © The Department of Antiquities, Cyprus.



Fig. 12. Jug, flask, fragmentary bowl, and rhyton of Base-ring II ware (Nos. 15, 42, 118, 158), jugs of Base-ring II Bucchero ware (Nos. 115, 140), and bowl of White Slip I ware (No. 117). Illustration: © The Department of Antiquities, Cyprus.



Fig. 13. Bowls of White Slip I ware (Nos. 173, 177), White Slip II A ware (Nos. 34, 165), and White Painted Wheelmade III ware (Nos. 19, 69, 71, 106).
Illustration: © The Department of Antiquities, Cyprus.



Fig. 14. Bowls of White Painted Wheelmade III ware (Nos. 25, 67, 68, 105, 109, 123, 178) and bowl of hybrid Plain White Wheelmade I and Red Slip ware (No. 16). Illustration: © The Department of Antiquities, Cyprus.



Fig. 15. Bowl of Late Helladic III B (No. 61). Illustration: © The Department of Antiquities, Cyprus.



Fig. 16. Jugs of Plain White Wheelmade I ware (Nos. 5, 6+22+28, 8, 9+21, 12+13). Illustration: © The Department of Antiquities, Cyprus.



Fig. 17. Jugs of Plain White Wheelmade I ware (Nos. 10, 11, 20, 26). Illustration: © The Department of Antiquities, Cyprus.



Fig. 18. Jugs of Plain White Wheelmade I ware (Nos. 27, 29, 30, 33, 39). Illustration: © The Department of Antiquities, Cyprus.



Fig. 19. Jugs of Plain White Wheelmade I ware (Nos. 70, 116), jug of Plain White Wheelmade I-II ware (No. 24), bowls of Plain White Wheelmade II ware (Nos. 36, 126), fragmentary bowl of Late Helladic IIIB:2 (No. 154), and fragmentary jar of Late Helladic IIIA:2B (No. 175). Illustration: © The Department of Antiquities, Cyprus.

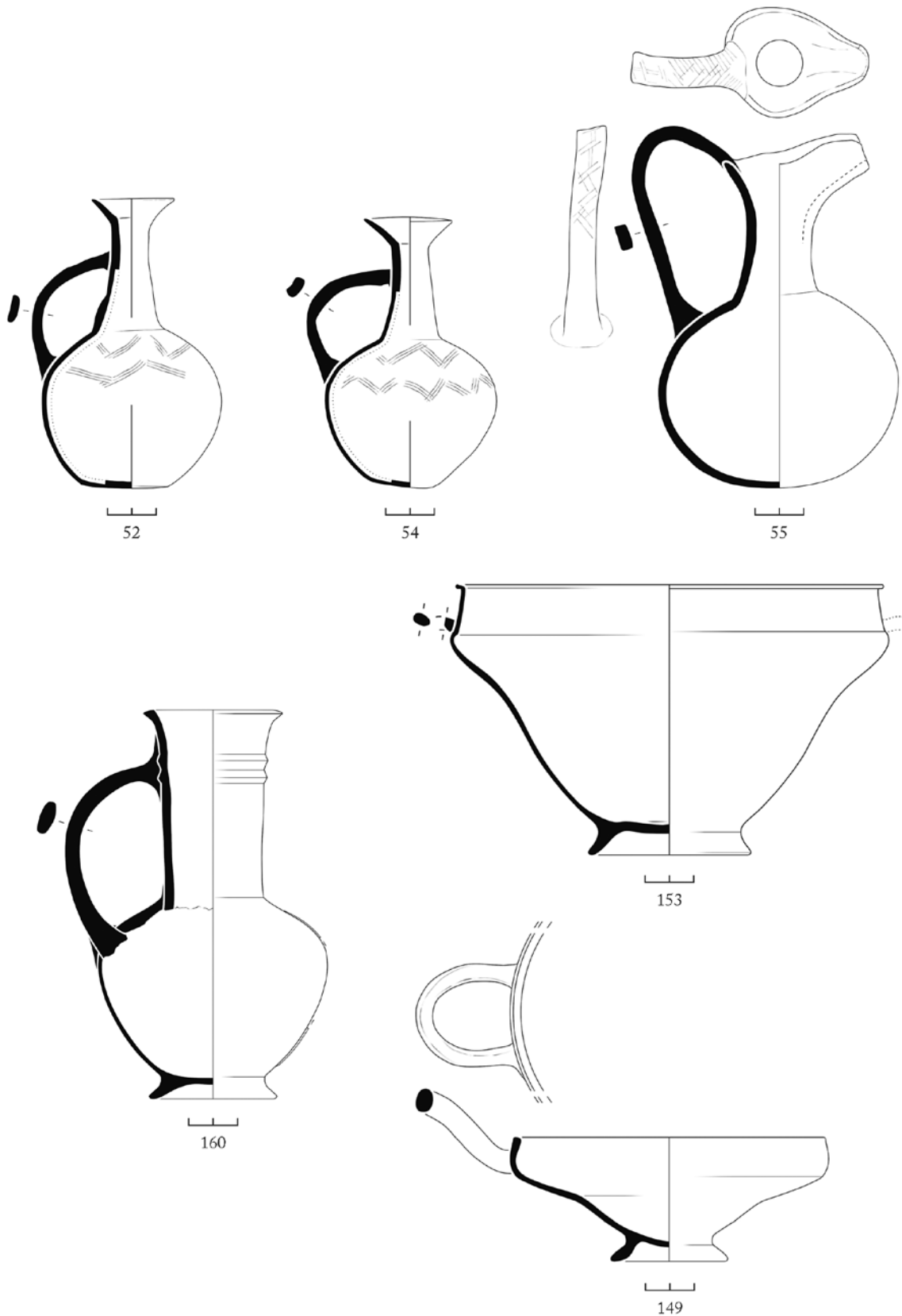


Fig. 20. Juglets of Black Slip V Handmade ware (Nos. 52, 54), juglet of Black Slip V Handmade or Proto Base-ring ware (No. 55), and juglet and bowls of Base-ring I ware (Nos. 149, 153, 160). Illustration: © The Department of Antiquities, Cyprus.

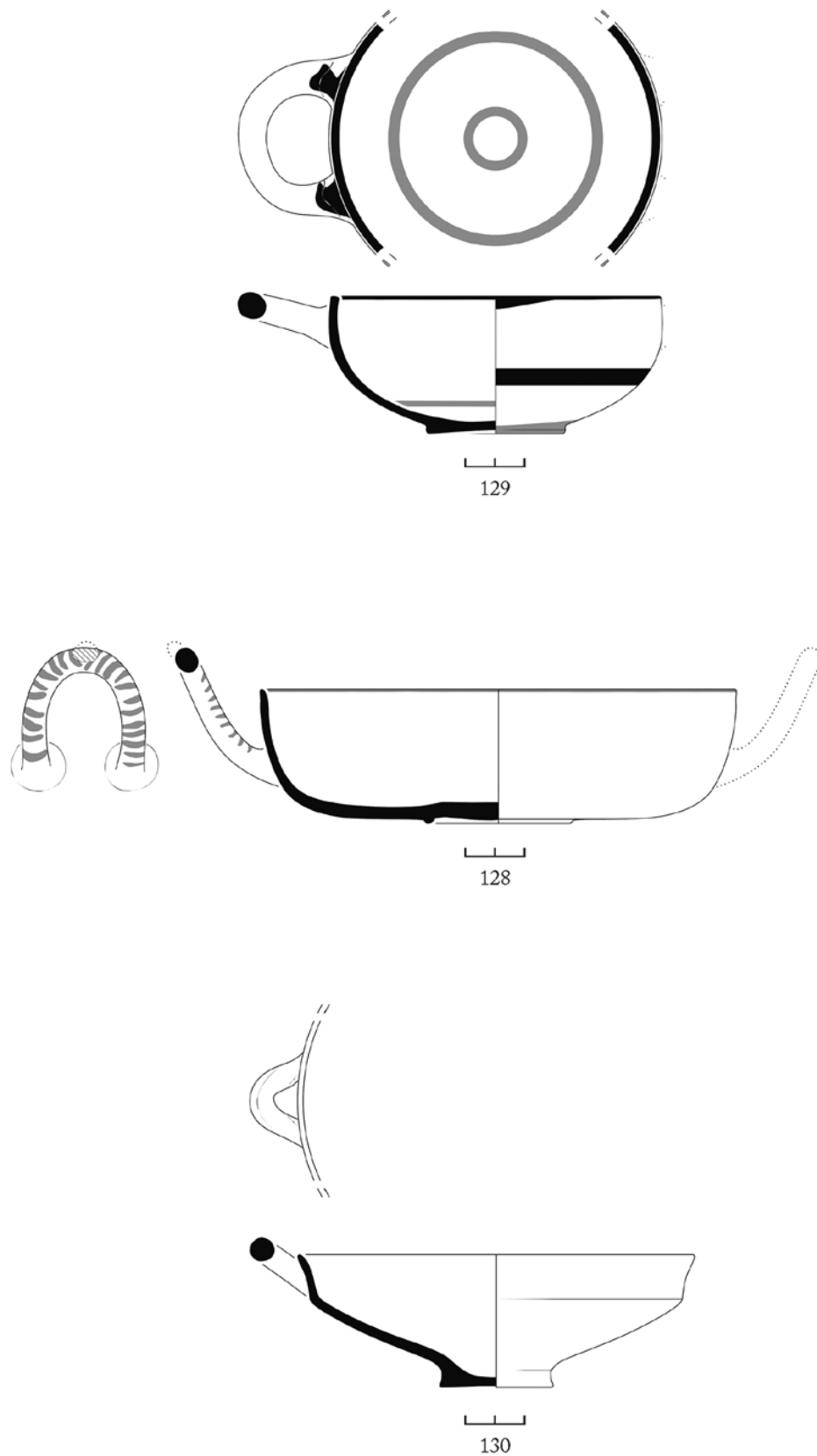


Fig. 21. Bowls of “hybrid White Lustrous Wheelmade”(?) ware (No. 128), White Painted Wheelmade III ware (No. 129), and Plain White Wheelmade I ware (No. 130). Illustration: © The Department of Antiquities, Cyprus.



Fig. 22. Bronze spearhead (No. 2), dagger (No. 40), tweezers (No. 78), and toggle pins (Nos. 45, 56, 82, 89, 92). Illustration: © The Department of Antiquities, Cyprus.



Fig. 23. Iron knife (No. 1), bronze needle (No. 100), bronze earrings (Nos. 41, 74–76), silver earring (No. 77), gold toggle pin (No. 85), gold earrings (Nos. 88, 102), gold frame for a pendant or scarab (No. 99), bone spindle whorl (No. 84), ivory disc (No. 145), and ivory pomegranate-shaped finial for pin (No. 58). Illustration: © The Department of Antiquities, Cyprus.

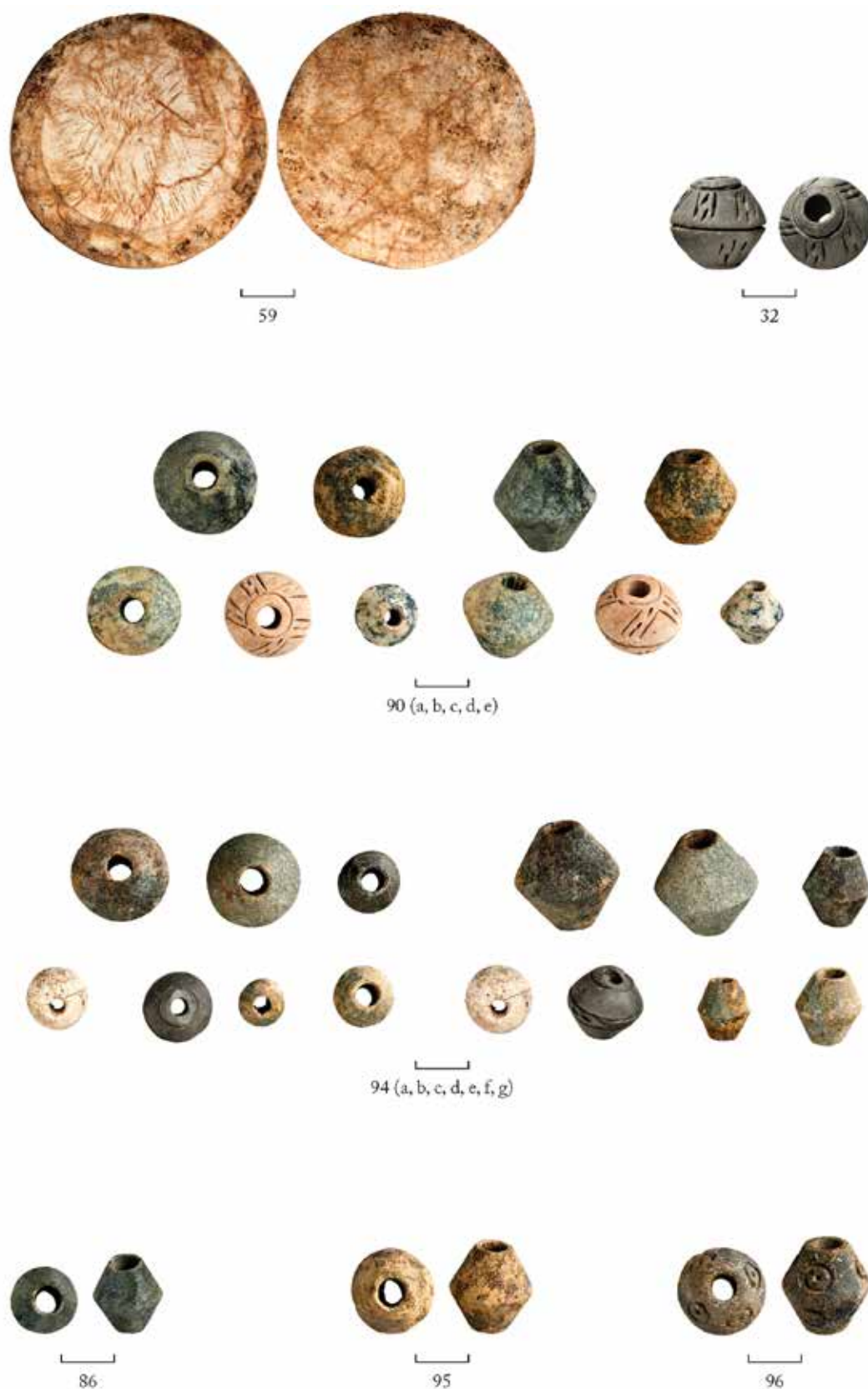


Fig. 24. Ivory disc (No. 59) and beads of stone and terracotta (Nos. 32, 86, 90a–e, 94a–g, 95, 96). Illustration: © The Department of Antiquities, Cyprus.

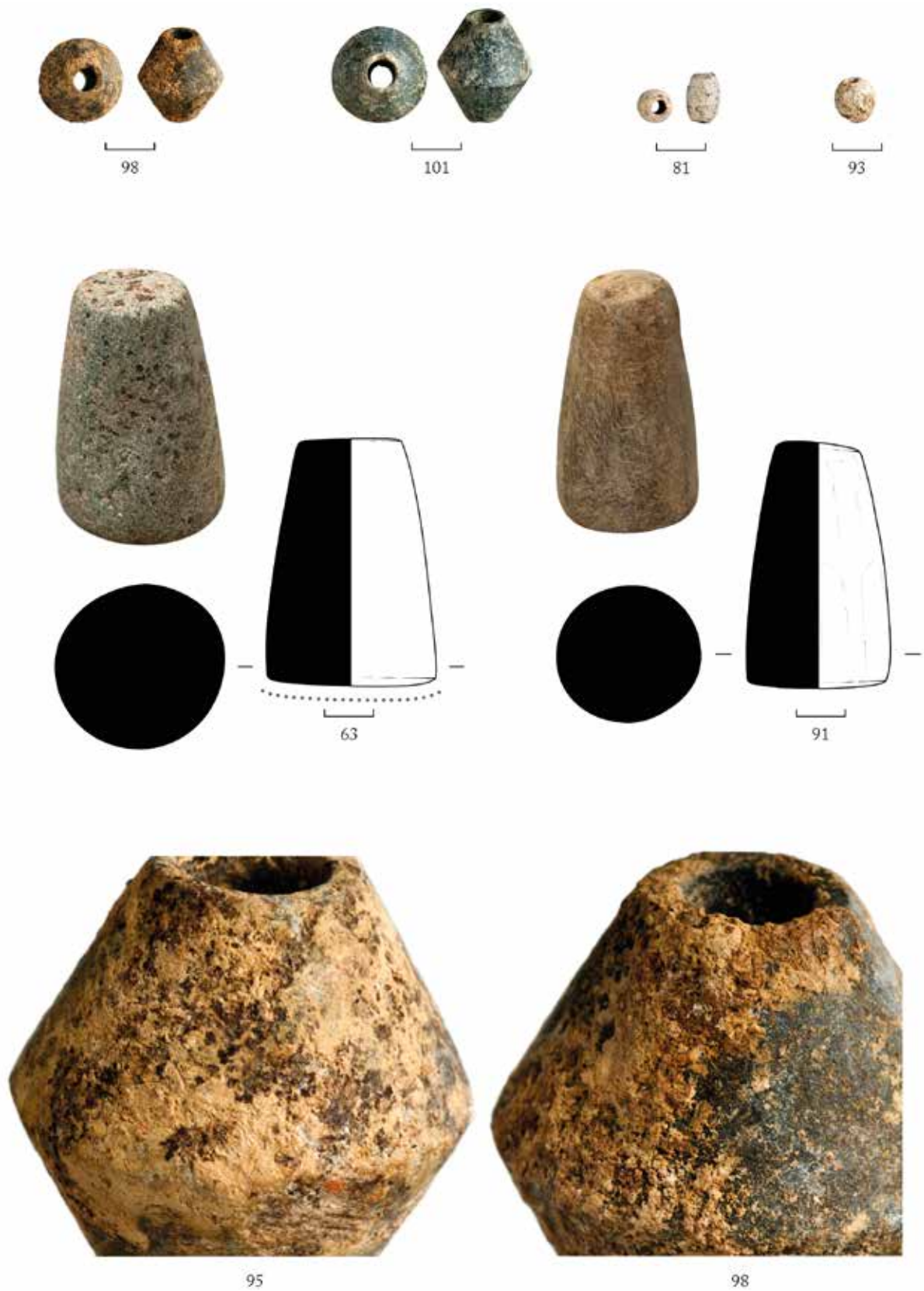


Fig. 25. Stone beads (Nos. 81, 93, 95 detail, 98 [and detail], 101) and pestles (Nos. 63, 91). Illustration: © The Department of Antiquities, Cyprus.

Appendix I. Three cylinder seals and a stamp seal. Palaepaphos-Teratsoudhia Tomb 288, Nos. 80, 83, 87, 97 (Fig. 26)

By Alexander Donald

The traditionally Near Eastern cylinder seal was used only throughout the Late Bronze Age on Cyprus.¹⁶⁵ Reflecting both broader settlement trends and excavation bias, securely provenanced cylinder seals from Cyprus are presently known predominantly from the major coastal centres in the south and east of the island, along with the inland communities which supported them.¹⁶⁶ The addition of three cylinders from Palaepaphos-Teratsoudhia further increases the available data from the west of the island, which previously has been limited to a small number of finds from Maa-Palaeokastro,¹⁶⁷ Kouklia-Evreti,¹⁶⁸ and Palaepaphos-Skales,¹⁶⁹ and those from Alassa¹⁷⁰ and Episkopi¹⁷¹ in the Kouris river valley.

At present there is little to no evidence of regionalism within the Late Cypriote glyptic assemblage, perhaps owing in part to the highly portable nature of seals. As such the cylinders from Teratsoudhia provide further evidence for the discussion of Cypriote glyptic culture, and particularly its relationship with that of the Levant, but are of limited value in illuminating specifically west Cypriote practices or stylistic choices.

The stamp seal, No. 80, is of the distinctive conoid shape, which was in use throughout the Eastern Mediterranean and Near East toward the end of the Late Bronze Age.¹⁷² Seals of this type have been found in Late Cypriote IIC–IIIA strata on Cyprus, dating its appearance on the island to the decades either side of the upheavals witnessed throughout the region *c.* 1200 BC.¹⁷³ Although conoid seals were distributed across a wide area, they are perhaps attested earliest on Cyprus and thus it has been suggested that the form was a local innovation.¹⁷⁴

The material of all four seals was identified as basalt by Dr George Constantinou.

No. 80. Stamp seal of grey basalt, conoid/dome-shaped, with a horizontal string-hole through the upper part; oval base, measuring 2.2 x 1.7 cm. *Fig. 26.*

The seal face is engraved with a stylized representation of an Egyptianizing deity: the kilted, animal-hybrid figure faces left in impression while a *was* sceptre is engraved “behind” it to the right. Marks on the left margin of the impression are of uncertain significance.

The iconography of the conoid suggests that it represents a crude or derivative depiction of the Egyptian deity, Seth. This may be determined from the protruding muzzle of the head with its elongated ears and the association with the *was* sceptre.¹⁷⁵ The placement of the *was* sceptre behind the figure, rather than being held in front, may be a practical response to the limitations of space on the seal’s surface, or indicative of unfamiliarity with the subject matter depicted. Representation of the *was* sceptre is rare in Late Cypriote glyptic, and while animal-hybrid figures appear particularly on Elaborate Style cylinder seals,¹⁷⁶ the creatures depicted and their execution are distinct from that on No. 80. Kneeling figures holding *was* sceptres appear as a filling motif on an imported Levantine cylinder seal from a Late Cypriote IIC tomb at Kition;¹⁷⁷ the sign also appears on scarab seals found on Cyprus associated with the god Ptah.¹⁷⁸ Although the contexts of two of these scarabs are not secure, one was recovered from a Late Cypriote III deposit at Kition.¹⁷⁹

One of the most striking features of the engraving is the horizontal line which bisects the seal at the level of the figure’s shoulders, connecting it with the *was* sceptre on the right and the various other markings to the left. A group of scarab seals from Tell Keisan¹⁸⁰ may shed light on this feature and help explain the signs present to the left of the figure. These seals represent Seth or Baal taking flight, with wings in place of arms outstretched horizontally. The space below the wings is occupied by *uraei*. It may be that the engraver has conflated these signs on No. 80: using the same mark to indicate both the cobra’s head on the *uraeus* and the arm of the figure, much as the *was* sceptre was made contiguous with the body. The rough line by the rim of the seal likely indicates vegetation.¹⁸¹

The appearance of the conoid seal form corresponds with an increase in the visibility of Egyptianizing imagery on Cyprus, apparent across both cylinder and stamp seals.¹⁸² That said, the iconography of No. 80 perhaps bears greater similarity to scarabs recovered from the Southern Levant than seals of the Egyptianizing Linear Style present in Cyprus. It is ul-

¹⁶⁵ Webb & Weingarten 2012, 87–92.

¹⁶⁶ Webb & Weingarten 2012, fig. 6.2.

¹⁶⁷ Porada 1988.

¹⁶⁸ Maier & von Wartburg 1985, 118, pl. XVI.7.

¹⁶⁹ Porada 1983.

¹⁷⁰ Aruz 2017.

¹⁷¹ Smith 2012 with references.

¹⁷² Reyes 2001, 10–11 with references.

¹⁷³ For recent reanalyses see papers in Fischer & Bürge 2017b.

¹⁷⁴ Porada 1971, 801; Keel-Leu 1990; Reyes 2001, 10.

¹⁷⁵ Compare Keel 1990b, figs. 66, 67.

¹⁷⁶ E.g. Porada 1948a, 184–188; Webb 1999, 270–271.

¹⁷⁷ Porada 1974, 166–167, fig. 2.

¹⁷⁸ E.g. Buchanan & Moorey 1988, 82, no. 561; Clerc *et al.* 1976, 82, no. 962; Reyes 2001, 128, fig. 306.

¹⁷⁹ Clerc *et al.* 1976, 82, no. 962.

¹⁸⁰ Keel 1990b, 304–308, figs. 69–76.

¹⁸¹ E.g. Keel 1990a, 172, no. 5; 2010, 42, 88, nos. 3, 100.

¹⁸² Reyes 2001, 16; Webb 1987, 74–87 with references.



Fig. 26. Stamp seal and cylinder seals Nos. 80, 83, 87, 97. Photographs © The Department of Antiquities, Cyprus; drawings by Alexander Donald.

timately uncertain where the seal was carved, and by whom, and it may best be understood as a product of the social flux apparent across much of the Eastern Mediterranean at the end of the Late Bronze Age.

No. 83. Basalt cylinder seal. L. 2.2 cm. D. 1.1 cm. Hole D 0.3 cm. *Fig. 26.*

At least two phases of engraving may be observed on No. 83. A deeply cut linear figure with arms turned outward occupies the cylinder's full height, but remnants of earlier engravings may be observed across the remainder of the seal's surface. These depict birds and a pair of quadrupeds arranged in two registers, separated by a guilloche.

Discussing the older engraving first, such animal motifs, separated by a guilloche, are commonplace on Classic Syrian seals and continue to appear into the Late Bronze Age, although later examples in many cases reveal greater reliance on the lapidary drill.¹⁸³ The execution on No. 83 is, however, unusual in certain respects. This arrangement generally appears as a secondary decorative element on Syrian seals, alongside a primary motif depicting opposed figures,¹⁸⁴ but here occupies almost the entire surface of the cylinder. A small gap between the ends of

¹⁸³ E.g. Amiet 1992, nos. 49, 50, 54.

¹⁸⁴ E.g. Teissier 1984, nos. 435, 441, 448, 505–506.

the elongated guilloche admit only a single figure.¹⁸⁵ This space is now occupied by the linear figure, but traces of legs cut in a distinct style indicate it was engraved over a pre-existing sign (see further below). Furthermore, the creatures found in Syrian glyptic are almost invariably carved in static, heraldic positions. This contrasts with the remaining marks of the quadrupeds on *No.* 83, which suggest dynamic movement. The hindquarters of these animals, perhaps a lion and a caprine, are elevated in a posture of rapid flight. This position is most often observed on Middle Assyrian representations of animals,¹⁸⁶ but may be observed on some cylinders found on Cyprus.¹⁸⁷

The linear figure represents a partial re-cutting, with the upper body and short kilt distinguishable from the legs in their style of engraving. Both the head and triangular kilt are indicated in hollow outline, while the arms and the object held in one hand are simple lines without volume or variation. Given the narrow profile of these marks, they appear to have been carved with a hand-graver. The legs and the remnants of the torso apparently belong to a previous phase of engraving, with the legs tapering from rounded upper thighs, carved with a lapidary drill, and the torso appearing only as a poorly defined, inverted triangular mass. It is thus likely that a kilted figure was once represented here, but additional details and attributes are now lost. The hollow engraving style of the head and kilt is best understood in the context of limited stylistic change witnessed in Cyprus and the Levant in the Late Bronze Age. Cylinder seals drawing upon Egypto-Palestinian scarab seal iconography, with designs carved in outline, have been found at several sites throughout the region, including Ugarit,¹⁸⁸ Tell el-Ajjul, Beth Shean, Shechem,¹⁸⁹ Klavdhia-Tremithos,¹⁹⁰ and Amathus.¹⁹¹ The chronological resolution of these seals is generally poor, but by Late Cypriote IIIA the distinctive Egyptianizing Linear Style had evidently taken hold on Cyprus.¹⁹² Given both the terminal date of the tomb and this broader background of stylistic change on Cyprus, a tentative date in the late 13th to 12th centuries BC may be proposed for the re-engraving of *No.* 83.

No. 87. Basalt cylinder seal. L. 1.7 cm. D. 0.8 cm. Hole D 0.2 cm. *Fig.* 26.

The cylinder is engraved with a nude figure facing an animal attack scene. A horned quadruped (bovine or caprine)

is set upon by an opposing diminutive lion or dog, while a quadruped of uncertain type rears up behind the large creature. The figure holds a bird with wings displayed in its leading hand and a mace in the other. Three vertical dots are carved adjacent to the figure's rearmost leg. A second ancillary sign, located in the upper portion of the field, may represent a fish.

The seal offers an intriguing blend of features familiar from the Late Cypriote glyptic assemblage, and elements with closer parallels elsewhere in the region. For example, there are several Cypriote cylinders depicting animals rendered in a comparably fluid engraving style.¹⁹³ These have been carved with controlled use of a lapidary drill to achieve smooth, continuous lines. This is observed on the bird's wings, the bone structure of which is indicated by a single unbroken line connected across the creature's breast, with feathers radiating as long tear-shaped drillings. One may also note how the neck and shoulder of the elevated quadruped taper to form the forelimbs. These seals share an array of common ancillary signs, including the line (or cluster) of drilled dots by the leg of the figure on *No.* 87, fish, bucrania, and a disc and crescent symbol. Such seals vary in their compositional schemes and overall level of detail, but the rendering of wings and the hollow drilling used to form the central mass of the quadrupeds' skulls stand out as common features. This cluster of related cylinders shares elements of their iconography and/or engraving with a series of seals recovered from Late Cypriote IA–B tombs at Agia Irini-Paleokastro,¹⁹⁴ be it the repetition of the animal attack motif, the presence of particular ancillary signs, or the distinctive execution of wings—suggesting that they draw upon features present in the Cypriote glyptic tradition from its incipience. The splaying horns of the bovine or caprine are unusual, but not without precedent on Cyprus.¹⁹⁵ The second ancillary sign by the hand of the figure is less readily comprehensible, but may represent an inverted fish.¹⁹⁶

By contrast, the depiction of a figure holding a bird is rarely found on the island. It has been suggested that the representation of figures holding birds is a diagnostically Late Cypriote motif, but there is limited support for this within the island's secure glyptic assemblage. For example, a cylinder depicting a seated figure holding a bird with closed wings from a Late Cypriote III well deposit at Kition was identified as a re-cut Classic Syrian seal by Edith Porada.¹⁹⁷ She suggested that the

¹⁸⁵ This arrangement is rare, but not completely isolated. Compare e.g. Teissier 1996, no. 160.

¹⁸⁶ E.g. Porada 1948b, 69, nos. 599, 601, 604; see also Amiet 1992, fig. 31.168 for an example from Ugarit.

¹⁸⁷ E.g. Porada 1971, 794, no. 8.

¹⁸⁸ Amiet 1992, 190, 194, figs. 82, 87, nos. 451, 486.

¹⁸⁹ Parker 1949, 11, 13, pl. III.21, 22, pl. IV.30.

¹⁹⁰ Merrillees 2003, 151–152, pl. 43c–d.

¹⁹¹ Myres 1914, 432, MM 74.1.4305.

¹⁹² E.g. Webb 1987, 74–87 with references; Reyes 2001, 16.

¹⁹³ E.g. Myres 1914, 436, 439, MM74.51.4313, MM74.51.4326; Kenna 1971, 21, nos. 28, 29; Porada 1971, 792–793, pl. 180.6; 1980, 68–69, pl. X.32. Related seals have also been recovered from 15th- and 14th-century contexts at Ugarit: Amiet 1992, 192, fig. 84.464–465.

¹⁹⁴ Pecorella 1977, 90, 102, 182, 265–266, figs. 212, 239, 471b.

¹⁹⁵ E.g. Kenna 1971, 21, pl. VII.32; Porada 1971, 792–793, pl. 180/6; Webb 1987, 54–55, pl. IV.10.

¹⁹⁶ Compare *No.* 97 below.

¹⁹⁷ Porada 1985, 250–251.

bird was a local addition on stylistic grounds but cites only a Syro-Mitannian seal from Tell Fakhariyah¹⁹⁸ as a secure parallel. Other examples of figures holding birds on seals from Cyprus include Syro-Mitannian and Cypro-Aegean cylinders from Enkomi and another from Kalavassos-*Agios Dhimitrios* which is thought to be Middle Assyrian or Second Kassite.¹⁹⁹ While this motif is rare in a Cypriote context, clearer parallels may be identified in Syrian glyptic.²⁰⁰ The engraving style of the figure, too, is unusual on Cyprus, with the raised forehead and horizontal cutting indicating the eye suggesting a debt to Syrian techniques.²⁰¹

The seal impression does not show clear evidence of the engraving having been re-carved or altered, but the present design defies straightforward classification.

No. 97. Basalt cylinder seal. L. 2 cm. D. 0.9 cm. Hole D 0.3 cm. *Fig. 26.*

A pair of statant griffins with displayed wings are arranged in antithetic opposition to either side of a bird-hybrid figure with outstretched wings. The space between these signs has been filled with a cluster of ancillary symbols: a fish, disc and crescent, bucranium, cluster of dots, and a mark of uncertain significance.

The engraving style of *No. 97* is similar to that of *No. 87* and the related cylinders discussed above.²⁰² The same controlled use of the lapidary drill is evident, with the execution of the wings standing out as a shared stylistic feature. The cluster of associated ancillary symbols noted above also appears here in its entirety. Bucrania, disc and crescent signs, and clusters of dots are not uniquely Cypriote, nor are they restricted to particular types of seals on Cyprus, but the repetition of these symbols together on a range of cylinders sharing underlying stylistic similarities suggests some significance in relation to this group.

The winged bird-hybrid figure was a Syrian sign²⁰³ which was incorporated into Late Cypriote iconography. The creature is likely related to the robed animal-hybrids familiar from Cypriote Elaborate Style glyptic²⁰⁴ but is generally found on less complex scenes carved in softer stone types on Cyprus.²⁰⁵ As is the case on *No. 97*, this winged bird-hybrid is generally associated with animals. The seal is notably similar in both its

iconography and style to a cylinder from a Late Cypriote IIC tomb at Klavdhia-*Tremithos*.²⁰⁶

The griffins which flank the winged hybrid on *No. 97* are subtly different in their execution. The forelimbs of the griffin to the left of this figure in impression connect with the wing through the large, rounded shoulder, while those of the more diminutive creature to the right are abbreviated in their engraving. It may be that the lapidary simply ran out of space when carving the image, resulting in asymmetry and the need to shrink and simplify this icon, but there is also the possibility that this sign represents a secondary addition. While it is stylistically similar, this icon is carved around others. This may also help explain the unclear mark between the tail of the smaller griffin and the outstretched wing of the other: this may be a trace of a previous phase of engraving which could not be completely removed without impacting the preservation of the large griffin.

Appendix 2. Les scarabées. Palaepaphos-Teratsoudhia Tomb 288, Nos. 46, 57, 79, 103 (*Fig. 27*)

By Gisèle Clerc

Parmi le matériel du Bronze Récent recueilli dans la Tombe 288 de Palaepaphos se trouvaient quatre scarabées de type égyptien.²⁰⁷

No. 46. Matière: “acid-leached lava”. L. 1.9 cm. l. 1.4 cm. ép. 0.85 cm. *Fig. 27.*

Clypeus simple encadré de plaques ; tête apparemment flanquée d’yeux. Deux indentations latérales signalent seules la limite du prothorax. Grande fissure oblique sur la surface dorsale. Au-dessus de la base, pattes lisses, schématisées par des lignes incisées. Le scarabée est percé d’un conduit circulaire pratiqué dans le sens de la longueur.²⁰⁸

Au plat, le décor en disposition horizontale est entouré d’une ligne de contour. Au centre, le signe de l’or *nwb* (signe

¹⁹⁸ Kantor 1958, pl. 73.XLIV.

¹⁹⁹ Kenna 1971, 24, pl. XI.45; Schaeffer 1983, 56; Smith 2003, 296.

²⁰⁰ E.g. Porada 1948b, 125, pl. CLXIII.945; Teissier 1984, no. 457.

²⁰¹ E.g. compare Teissier 1984, nos. 459–474; Amiet 1992, fig. 8, nos. 29, 30.

²⁰² See Porada 1983.

²⁰³ E.g. Porada 1948b, 123, 125, pls. CLXI.932, CLXII.941; Teissier 1984, nos. 437, 469, 495, 527–529. For an example from Cyprus see Porada 1987.

²⁰⁴ Webb 1999, 271 with references.

²⁰⁵ E.g. Porada 1971, 792–793, pls. 179.5, 180.6; See also Gjerstad *et al.* 1934, 357, pl. LXVII; Porada 1988, 304–306, pl. CXXXV.

²⁰⁶ Kenna 1971, 21, pl. VI.28.

²⁰⁷ Nous voudrions adresser nos remerciements à Monsieur le Directeur Vassos Karageorghis qui a bien voulu nous confier l’étude de ces scarabées. Leur examen s’est fait uniquement sur photographies. L’analyse de leur matière a été réalisée par un géologue, le Dr George Constantinou.

²⁰⁸ Les trois autres scarabées de la Tombe 288 sont dotés d’un conduit circulaire analogue permettant leur insertion sur une monture métallique ou leur suspension sur un fil. Pour l’utilisation des scarabées et leur présentation à Chypre, on se reportera à E. Lagarde dans Clerc *et al.* 1976, 167–182, figs. 4–14.

hiéroglyphique S 12 de A. Gardiner)²⁰⁹ est surmonté d'un pilier *djed* (signe R 11),²¹⁰ symbole de stabilité, de longévité et de continuité de la vie, flanqué de deux signes de vie *ankh* (signe S 34).²¹¹ Deux couronnes rouges de la Basse Egypte (*dsrt*, signe S 3), tournées vers l'extérieur, occupent les parties arrondies du plat. Cet assemblage de hiéroglyphes ne compose pas réellement une légende hiéroglyphique, mais constitue sans doute une série de symboles bénéfiques pour le porteur du scarabée, lui apportant longue vie, stabilité et sans doute richesses. Le symbolisme des deux couronnes rouges de Basse Egypte est plus difficile à expliquer ; elles devaient probablement apporter au propriétaire du scarabée un peu de la puissance du pharaon et de la protection qu'il accordait à ses sujets.²¹² Le motif de la couronne de Basse Egypte a été apprécié en particulier sur les scarabées à la période du Bronze Moyen où, en raison de sa forme, il occupe volontiers les parties arrondies du plat. Les amulettes en forme de couronnes royales, généralement en « faïence » étaient d'ailleurs fréquentes dans l'Egypte ancienne, en particulier durant le Ier millénaire avant J.-C. ; on en a retrouvé aussi à Chypre.²¹³

Des scarabées présentant des décors très proches de *No. 46* proviennent de Palestine/Israël et ont été recueillis principalement dans des niveaux du MB IIB tardif.²¹⁴

No. 57. Matière : basalt. L. 2 cm. l. 1.5 cm. ép. 0.85 cm. *Fig. 27.*

Clypeus simple encadré de plaques ; tête flanquée d'yeux. Prothorax et élytres non indiqués ; la limite du prothorax semble suggérée par une indentation latérale. Au-dessus de la base, pattes schématisées par des lignes incisées. La surface bombée présente plusieurs éclats.



Fig. 27. Scarabs Nos. 46, 57, 79, 103. Illustration: © The Department of Antiquities, Cyprus.

Au plat, le décor en disposition horizontale est entouré d'une ligne de contour. Il présente un sphinx²¹⁵ allongé tourné vers la gauche, tête et poitrail redressés. Le monstre à corps de lion, maladroitement représenté, est apparemment androcéphale, coiffé du némès, paré d'un pectoral et peut-être de la barbe postiche. Ses pattes antérieures sont démesurément longues ; ses pattes postérieures sont indistinctes. La queue léonine se replie vers l'avant du corps. Sous l'animal, quelques traits gravés imprécis pourraient évoquer un ennemi étendu, terrassé par le sphinx. Celui-ci est protégé par deux uraei ou cobras dressés, tournés vers lui, la gorge gonflée dans une attitude menaçante, prêts à défendre le sphinx en cas d'attaque.

Dans l'Egypte ancienne, le sphinx incarne le pharaon et la puissance royale. Le thème de l'ennemi vaincu, étendu sous l'animal (suggéré sur notre scarabée par quelques traits gravés, manifestement incompris par le graveur), est bien attesté sur des scarabées et scaraboïdes,²¹⁶ en particulier sous la XVIIIe dynastie (1552–1306 avant J.-C.).

Les deux cobras, dressés dans une attitude menaçante, faisant face au sphinx, renforcent la puissance protectrice de

²⁰⁹ Gardiner 1964. Pour le signe de l'or *nbw*, cf. encore Keel 1995, 172, § 458. Ce motif, peu utilisé dans le décor des scarabées les plus anciens, semble typique de la XVe dynastie (1630–1522 avant J.-C.) selon Tufnell 1984, 120, pl. 15.

²¹⁰ Le pilier *djed*, en réalité un faisceau de branches ou de céréales stylisé, est un motif particulièrement prisé sur les scarabées de la dernière phase du MB IIB (cf. Hornung & Stachelin 1976, 169–170; Keel 1995, 170, § 451). Sur sa signification, voir en particulier Müller-Winkler 1987, 336–354.

²¹¹ Pour le signe de vie *ankh*, très fréquent dans le décor des scarabées, et sa signification, on verra Otto dans *Ld.Ä* 1, 1975, 268; Müller-Winkler 1987, 384–392; Keel 1995, 169, § 449.

²¹² Pour les couronnes en Egypte et leur valeur magique, cf. Aboubakr 1937; Strauss dans *Ld.Ä* 3, 1980, col. 811–812, s.v. "*Kronen*" ; pour la couronne rouge sur les scarabées, voir encore Hornung & Stachelin 1976, 169; Keel 1995, 170, § 452.

²¹³ Pour une amulette d'Amathonte en forme de couronne de Basse Egypte, cf. Clerc 1991, 128–129, avec bibliographie. Pour une amulette analogue de Kition, cf. Clerc dans Hadjisavvas 2014, 96, 123, no. 137, avec bibliographie.

²¹⁴ Voir Petrie 1889, 23, 648; Hornung & Stachelin 1976, 293, no. 506, pl. 54, 379, no. B 40, pl. 110, qui citent d'autres scarabées au décor très proche; Keel 1997, 320–321, no. 640, 366–367, no. 774 (provenant tous deux de Tell el-Azzul).

²¹⁵ Pour le sphinx on se reportera à Schweitzer 1948; de Wit 1951; Dessenne 1957; Hornung & Stachelin 1976, 143; Keel 1995, 199, § 546–547.

²¹⁶ Le sphinx peut-être allongé au-dessus de l'ennemi vaincu et accompagné d'un cartouche royal (cf. Hall 1913, 100, nos. 1022–1026; Petrie 1917, pl. XXVII, no. 50; Hornung & Stachelin 1976, 256, no. 324, pl. 32). Mais souvent le sphinx est représenté dans l'attitude de la marche, piétinant l'ennemi étendu sous ses pattes (Hornung & Stachelin 1976, 258–259, nos. 338–339, pl. 34, 261, no. 351, pl. 36, avec bibliographie).

l'animal incarnant le souverain, un thème bien connu lui aussi sur les scarabées.²¹⁷

No. 79. Matière : “acid-leached lava”. L. 1.6 cm. l. 1.3 cm. ép. 0.7 cm. *Fig. 27.*

Clypeus simple encadré de plaques ; tête flanquée d'yeux ; prothorax et élytres signalés par un tracé en T. Un trait oblique remplace le motif en V sur chaque élytre. Au-dessus de la base, les pattes sont hautes et en saillie.

Au plat, le décor en disposition horizontale, entouré d'une ligne de contour, est réparti en deux registres. En bas, un scarabée déploie deux grandes ailes décorées de stries et surmontées chacune d'un petit disque solaire. Il protège ainsi un sphinx allongé au registre supérieur et tourné vers la droite. Ce sphinx androcéphale, portant un grand uraeus frontal et une barbe postiche, semble coiffé du némès. Devant lui, un motif n'a manifestement pas été compris par l'artisan qui a réalisé la copie d'un scarabée égyptien. Il ne s'agit sans doute pas des pattes antérieures du sphinx, bizarrement relevées, mais probablement d'une représentation de la déesse Maât, assise vers la droite, tenant un signe de vie *ankh* (S 34) sur ses genoux relevés. Dans le champ, au-dessus du dos du sphinx, le signe hiéroglyphique *mn* (Y 5) évoque probablement le nom d'Amon (*Imn*) ou d'Amon-Rê.

Le thème du sphinx allongé, précédé de la déesse Maât, n'est pas rare dans le répertoire des scarabées et scaraboides égyptiens.²¹⁸ Le sphinx, incarnation du souverain et du pouvoir royal, fait régner l'ordre, la justice et la vérité, représentés par la déesse Maât, assise devant lui, tenant le signe de vie ou la plume d'autruche, emblème de son nom qu'elle porte souvent sur la tête.²¹⁹

Le sphinx n'est pas toujours androcéphale ; Il est même assez fréquemment criocéphale, ce qui évoque le bélier, animal sacré du dieu Amon ou Amon-Rê. Cette référence peut alors être précisée par le nom d'Amon, inscrit dans le champ au-dessus du dos du sphinx, un nom parfois seulement suggéré par un hiéroglyphe contenu dans ce nom divin,²²⁰ comme c'est le cas sur notre scarabée *No. 79*.²²¹

Le motif du scarabée ailé protégeant un cartouche royal ou un sphinx royal est moins fréquent dans le répertoire des scarabées, mais on le trouve de la XVIII^e dynastie jusqu'au VIII^e siècle avant J.-C.²²²

No. 103. Matière : “acid-leached lava”. L. 1.4 cm. l. 0.9 cm. ép. 0.65 cm. *Fig. 27.*

Clypeus simple encadré de plaques ; tête flanquée d'yeux ; de chaque côté, une indentation latérale souligne seule la limite entre prothorax et élytres. Au-dessus de la base, les pattes sont schématisées par des traits incisés, hachurés à l'avant et à l'arrière.

Au plat, en disposition verticale, le décor entouré d'une ligne de contour s'organise sur trois registres principaux. Au registre inférieur, deux signes *nfr* (F 35)²²³ sont placés sous la protection de deux uraei dressés tournés vers l'extérieur, dont les queues se rejoignent.

Au-dessus, deux signes de vie *ankh*, inscrits chacun dans un ovale évoquant un cartouche royal, flanquent un scarabée (L 1), dont les pattes antérieures sont précédées d'un disque solaire Rê (N 5), accompagné de deux signes *r* (D 21) complémentaires.

Au registre supérieur, le signe *ouadj* (M 13), maladroitement représenté, est flanqué de deux faucons protecteurs tournés vers le *ouadj* et très schématisés.

Un scarabée de Tell el-Azzul, en Israël, trouvé dans une tombe du MB IIB, présente un décor très proche de notre *No. 57* avec un sphinx androcéphale allongé, paré du némès et d'un collier, queue relevée, qui fait face à un cobra dressé. Sous le sphinx, quelques traits maladroits suggèrent la présence d'un ennemi terrassé (cf. Keel 1997, 294–295, no. 567, qui propose une datation sous la XVe dynastie, 1630–1522 avant J.-C.). Sur un scarabée d'Amathonte montrant un cartouche royal, le même type de sphinx androcéphale, paré du némès et d'un pectoral, est allongé au-dessus d'un ennemi abattu (Clerc 1991, 45, no. T. 334/55.1) ; un scarabée portant un décor presque identique avait déjà été recueilli à Amathonte (Murray *et al.* 1900, 99, no. 2, fig. 147; Forgeau 1986, 143–144, no. 2).

²¹⁷ On le trouve par exemple sur un scarabée d'Achsib en Israël, où un sphinx coiffé du némès, passant vers la droite, est protégé par deux cobras dressés qui lui font face (Keel 1997, 48–49, no. 80, qui propose de dater le scarabée de 1700 à 1522 avant J.-C.). Sur un scarabée du dépôt proto-corinthien de Perachora (750–650 avant J.-C. environ), un cobra ailé fait face à un sphinx allongé, tandis qu'un autre cobra est figuré dans le champ au-dessus de son dos (James 1962, 505, no. D 574, fig. 37, qui cite en comparaison un document de Chypre, Gjerstad *et al.* 1935, no. 2488, pl. 247).

²¹⁸ Cf. Hornung & Stachelin 1976, 143, 255, no. 322, pl. 32.

²¹⁹ Sur Maât, déesse de la vérité-justice et ses représentations, on verra Assmann 1990, en particulier pp. 160–199.

²²⁰ Selon Keel 1995, 201, § 552, le thème du sphinx allongé à tête de bélier, précédé de Maât et inscrit du nom d'Amon, apparaîtrait sur les scarabées de Palestine/Israël à l'époque ramesside (1306–1070 avant J.-C.). Cf. par exemple Hornung & Stachelin 1976, 312–313, 318, nos. 613–614, 643, pl. 68, 71; Keel 1997, 536–537, no. 15 (scarabée d'Akko), 612–613, no. 236 (scarabée d'Akko), 674–675, no. 35 (scarabée d'Ashdod). Le même thème figure au plat d'un scarabée de Ras-Shamra/Ugarit trouvé autrefois durant la 8^e campagne de fouilles et encore inédit (no. 8015 ou 8075).

²²¹ Pour un scarabée proche de notre *No. 79*, orné d'un sphinx androcéphale précédé de Maât, avec dans le champ le signe *mn*, allusion au dieu Amon, cf. Hornung & Stachelin 1976, 318, no. 643, pl. 71. Voir encore Hall 1913, no. 2231.

²²² Voir par exemple Hall 1913, nos. 767–789; Hornung & Stachelin 1976, 243, no. 263, pl. 26; Keel 1995, 189–190, § 517. On comparera aussi avec un scarabée de Kition (Clerc *et al.* 1976, 105–106, no. Kit. 1918), où un scarabée aux grandes ailes déployées, hachurées longitudinalement et non pas transversalement comme sur notre *No. 79*, protège un cartouche royal et non pas un sphinx.

²²³ Pour le signe *nfr* et son pluriel *nfrw* sur les scarabées, on verra en particulier Hornung & Stachelin 1976, 169; Keel 1995, 172, § 459.

Comme pour les trois scarabées précédents, les signes représentés ne composent pas une légende hiéroglyphique²²⁴ mais constituent une série de symboles protecteurs et prophylactiques. Les deux signes de vie *nfr* sont une écriture défectueuse, mais assez fréquente, du pluriel (*nfrw*), marqué normalement par trois signes *nfr*, qui signifient : la beauté, la perfection. Cette perfection est protégée des agressions extérieures par les deux uraei tournés vers l'extérieur, dont les queues se rejoignent pour compléter la protection dans toutes les directions.

Le registre médian devait garantir la vie du porteur du scarabée, avec le scarabée *kheper* (L 1) (naître, renaître),²²⁵ précédé du disque solaire, dont la forme rappelle la boule poussée par le scarabée bousier dans les marais du Nil, d'où surgiront une multitude de petits scarabées. Les deux signes de vie flanquant le scarabée sont contenus dans un ovale, un « pseudo-cartouche », qui en assure la protection, tout comme le cartouche royal, muni d'un lien à la partie inférieure, est destiné à protéger le nom du pharaon inscrit à l'intérieur. On notera que le signe de vie inclus dans un ovale est un motif très fréquent sur les scarabées de la seconde période intermédiaire (vers 1715–1550 avant J.-C.).²²⁶

Au registre supérieur, les deux faucons protecteurs sont tournés vers l'intérieur pour garantir la verdeur, la jeunesse et la force régénératrice du propriétaire du scarabée, symbolisées par le faisceau de tiges de papyrus *ouadj*.²²⁷

Le style et la composition du plat du scarabée rappellent beaucoup les scarabées de la période hyksos (XVe–XVIe dynasties, vers 1650–1540 avant J.-C.) ;²²⁸ les parallèles sont assez nombreux dans le Sud d'Israël, en particulier à Tell el-Azzul, même si la combinaison des hiéroglyphes présentent de légères variantes.²²⁹

En définitive, les quatre scarabées de la Tombe 288 ne semblent pas vraiment égyptiens. Il s'agit sans doute de productions égyptisantes de la zone israélo-palestinienne, légèrement antérieures au Nouvel Empire égyptien (1552–1070 avant J.-C.), ce qui pose le problème de la date d'arrivée de ces petits objets dans une tombe du Bronze Récent à Palaepaphos.²³⁰



Fig. 28. Astragaloi No. 104a–c. Photograph: © The Department of Antiquities, Cyprus.

Appendix 3. The astragaloi. Palaepaphos-Teratsoudhia Tomb 288, Nos. 104a–c (Fig. 28)

By Anna Spyrou

On the basis of their morphology, the three astragaloi (knuckle bones) from *Teratsoudhia* Tomb 288 (Nos. 104a–c) belong to either domestic sheep (*Ovis aries*) and/or goat (*Capra hircus*). Separation between the two species on the basis of the astragalus bone is possible. However, larger numbers of specimens are needed.²³¹ All three belong to adult animals and are heavily weathered, suggesting that they have remained exposed to aerobic conditions for a long time. Only one bears artificial surface modifications: its two lateral sides have been smoothed and polished. Astragaloi have been retrieved from various sites on Cyprus and from a variety of contexts, including tombs and sacred and secular areas, dating from the Middle Bronze Age to the Classical period.²³² It has been suggested that astragaloi were used in divination and also as game pieces.²³³ Their use as dice is suggested by the flattening and polishing of their sides so that each is equally likely to be turned up when tossed.²³⁴

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²²⁴ Il est peu probable qu'il y ait dans ce décor une allusion au nom de couronnement du pharaon Kamose (1555–1551 avant J.-C.) : Ouadjkheperre, dernier souverain thébain de la XVIIe dynastie.

²²⁵ Pour le symbolisme du scarabée *kheper*, on verra Hornung & Stachelin 1976, 13–14, 27; Keel 1995, 171, § 454; 189, § 516 9 A.

²²⁶ Hornung & Stachelin 1976, 227.

²²⁷ Pour le signe *ouadj* (M 13) sur les scarabées, on se reportera à Hornung & Stachelin 1976, 168; Keel 1995, 173, § 463.

²²⁸ Pour les scarabées de la période hyksos, voir Hornung & Stachelin 1976, 51–53 et 206, no. 73–77, pls. 4–5, avec bibliographie.

²²⁹ Cf. les exemples donnés par Petrie 1931; Hornung & Stachelin 1976, 206, nos. 73–77, pls. 4–5. Voir surtout un scarabée de Tell el-Azzul, très proche de notre No. 103, même pour le dos et le profil, dans Keel 1997, 246–247, no. 423, qui le date de la XIIIe au milieu de la XVe dynastie (1769–1600 avant J.-C.) et y voit une fabrication locale.

²³⁰ Nous avons déjà évoqué ce problème chronologique dans Karageorghis 1983, 395.

²³¹ Salvagno & Albarella 2017.

²³² Reese 1985, 384–387.

²³³ Reese 1985, 388–389.

²³⁴ Foster 1986, 319.

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