

THE DYNAMISM OF CENTRAL CYPRUS DURING MIDDLE CYPRIOT III: FUNERARY EVIDENCE FROM NICOSIA AGIA PARASKEVI

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INTRODUCTION¹

A recent study² proposed the use of the topography of human settlement as a tool to understand social development during the Early and Middle Cypriot Bronze Age (hereafter EC and MC). Among other results, this study demonstrated that during the period from EC III to MC II the central part of the island acted as a communication bridge between the flourishing north and the south of the island. Consequently, during the transitional period from MC III to Late Cypriot IA (hereafter LC IA), central Cyprus was transformed into the active link between the coast of Enkomi in the east and the coast of Morfou in the west.

During 2004, a chamber tomb was excavated in the necropolis of Nicosia *Agia Paraskevi*. The composition of the upper burial in this chamber demonstrates that during MC III Nicosia and its region made the most of its geographic position and became a dynamic actor in the social transformation of the island communities. This paper presents selected finds from this tomb, which demonstrate the cultural and social vitality of central Cyprus during MC III.

Among the finds from this tomb, of special significance are five Black Burnished ware juglets, probably imported from Syria, and a group of White Painted V Fine Line Style ware (hereafter WPVFLS). It has been noted that the Syrian “metallic wares”, among which Black Burnished ware is included, are suitable for studying interregional relationships, due to their relatively wide distribution.³ Additionally, it has been stressed that Cypriot ceramics like WPVFLS, exported in the Levant and Egypt, are extremely important for understanding the networks of communication due to their wide distribution.⁴

Regionalism and the central part of Cyprus

The idea that during the Bronze Age different cultural phenomena were developed in different parts of

Cyprus is a scheme frequently encountered in bibliography. This idea, summarized by the word “regionalism”, has been founded until now exclusively on the differences noted on ceramics from different parts of the island. Nevertheless, if by regionalism we mean something more than just a few differences in pottery, we have to study this phenomenon by different methodologies and from different angles. In a recent study⁵ I have proposed a new approach to this problem.

The study of the topography of human settlement and its development through time can help us to deepen the discussion about changes in the organization and structure of Cypriot Bronze Age society. One cannot be definite whether regional deviations in ceramics mean something more than just different aesthetic preferences. On the contrary, we can be certain that the abandonment of a cluster of sites or the foundation of new settlements in a region is based on serious changes in social structure. I have suggested that we should study the changes in topography on a regional level. In this way it would be possible to see if the topography of settlement develops differently on different parts of the island.⁶

My recent study concentrated on the study of the topography in different parts of the island as it develops through time, during EC and MC. I proposed the division of the island in twelve Regions, on the basis of geographical and geological criteria.⁷ The distribution of human settlement was documented separately on each of those Regions, during five distinct chronological horizons, spanning from Late Chalcolithic through LC IA.⁸ A corpus of 486 sites dating to those five horizons was compiled.⁹ The last two horizons were (a) EC III–MC II and (b) MC III–LC IA. The analysis of the distribution of sites in the twelve Regions during these two horizons demonstrated that serious social changes occur during this period.

¹ I thank Prof. Irmgard Hein for giving me the opportunity to participate in the Regionalism workshop.

² GEORGIU 2007.

³ NIGRO 2003, 345.

⁴ MAGUIRE 1995, 63.

⁵ GEORGIU 2007, 45–104.

⁶ GEORGIU 2007, 1–7.

⁷ GEORGIU 2007, 47–55.

⁸ GEORGIU 2007, 70–72.

⁹ GEORGIU 2007, 105–202.

The focus of the present paper is the central part of the island (Region 5).¹⁰ Its boundaries are the north range formation to the north, the Mesaoria plain to the east, the Larnaka plain to the south and the cupriferous zone of eastern Troodos to the west.¹¹ It is the geographic centre of the island with command on significant copper sources. The most well known sites of this region are Alampra, Marki and Agios Sozomenos settlements, as well as the necropolis of Nicosia *Agia Paraskevi*. In total, 65 sites (settlement and cemetery sites) have been documented variously in this region, by surface survey, small and large scale excavations.

During the transition from EC III–MC II to MC III–LC IA horizon, a slight decline in the number of sites in use is observed in the central part of Cyprus (Region 5). This is not the case with the northern and southern parts of the island (Regions 1–2, and 7–8–9 respectively) where a major decline in the number of sites is observed during the MC III–LC IA horizon. The picture is quite the opposite in Mesaoria, Morfou and Pafos regions (Regions 4, 6 and 10 respectively). In these three regions the number of sites in use during the MC III–LC IA horizon is much greater than the number of sites of the preceding horizon. In contrast to these radical fluctuations, the central part of the island seems to remain stable. The picture was enhanced when, beyond the number of sites in use, other parameters were documented, such as (a) the number of new sites that were founded during MC III–LC IA, as well as (b) the number of sites that were in use during EC III–MC II and remained in use during MC III–LC IA.¹² The synthesis of all the above parameters indicate that central Cyprus during MC III–LC IA was a dynamic region, characterized by stability but also by a tendency towards development.

The composition of these observations results in a very interesting picture. During the MC III–LC IA period a major decline in the number of sites is observed on the north and south coasts of the island, while in the plains of Mesaoria and Morfou, as well as in the Pafos region there is a major increase of sites. Within this scenery Central Cyprus (Region 5) seems to keep its own pace, attaining a special role within

the new frame of affairs. Region 5, which acted as the bridge between the thriving north and the south parts of the island during EC III–MC II, was now transformed to the bridge between the emerging settlements of the east and the west.¹³ The finds from a recent rescue excavation of a tomb in Nicosia seem to confirm the picture indicated by topography.

Nicosia *Agia Paraskevi* Tomb 36

During November 2004, a tomb chamber was excavated in Cemetery B of the well-known Bronze Age necropolis of Nicosia *Agia Paraskevi*. It was located and excavated by the writer in Nicosia plot 1355 (*Agia Paraskevi Quarter*), in Hestias Street. It was a few meters to the south of Kennedy Avenue, about halfway between Eleftheroupoleos and Esperidon streets.¹⁴ It was excavated for the Department of Antiquities,¹⁵ in the same period when *Agia Paraskevi Tombs 29–35* and *Tomb 37* were excavated.

Tomb 36 is a large chamber tomb. The long axis of its floor is 4.15 m and its short axis is 3.15 m. A continuous bench, 1 m wide and 0.60–0.70 m high, was hewn around half of the main chamber. The mean height of the chamber is 1.60 m. Its entrance, 0.60 m wide, faces to the north. The north-eastern part of the chamber was found looted. For unknown reasons the tomb raiders never came back to finish their work. Important finds were excavated in the unlooted part of the chamber.

A lower and an upper burial were distinguished in the chamber. In the lower burial vast amounts of human bones and broken pottery were found. Parts of the same vessels were documented in separate spots. In contrast, in the upper burial ceramic vessels and bronze artefacts seem to have been found *in situ*. In the lower burial the ceramics date to MC II–III periods.

The upper burial is characterised by White Painted V ware vessels, as well as other ceramic types typical of the Middle Cypriot III period. A particular type of White Painted V ware, the WPVFLS¹⁶ was well represented in this burial (see below, in the *Catalogue of selected ceramic wares*) by one juglet (no. 18), three small handleless jars (nos. 77, 129, 132) and five bowls with horizontal upraised handles (nos. 61b,

¹⁰ GEORGIU 2007, 265–297.

¹¹ GEORGIU 2007, 52.

¹² GEORGIU 2007, 457–468.

¹³ GEORGIU 2007, 467; *forthc.*, fig. 3.

¹⁴ GEORGIU 2002, 61–62, fig. 8.

¹⁵ The finds of *Tomb 36* are kept in the Cyprus Museum in Nicosia, registered under the inventory number 2006/VIII-28/3.

¹⁶ The peculiarity of this ware was first noticed by ÅSTRÖM 1974, 52 no. 5. It is thoroughly studied by MAGUIRE 1991.

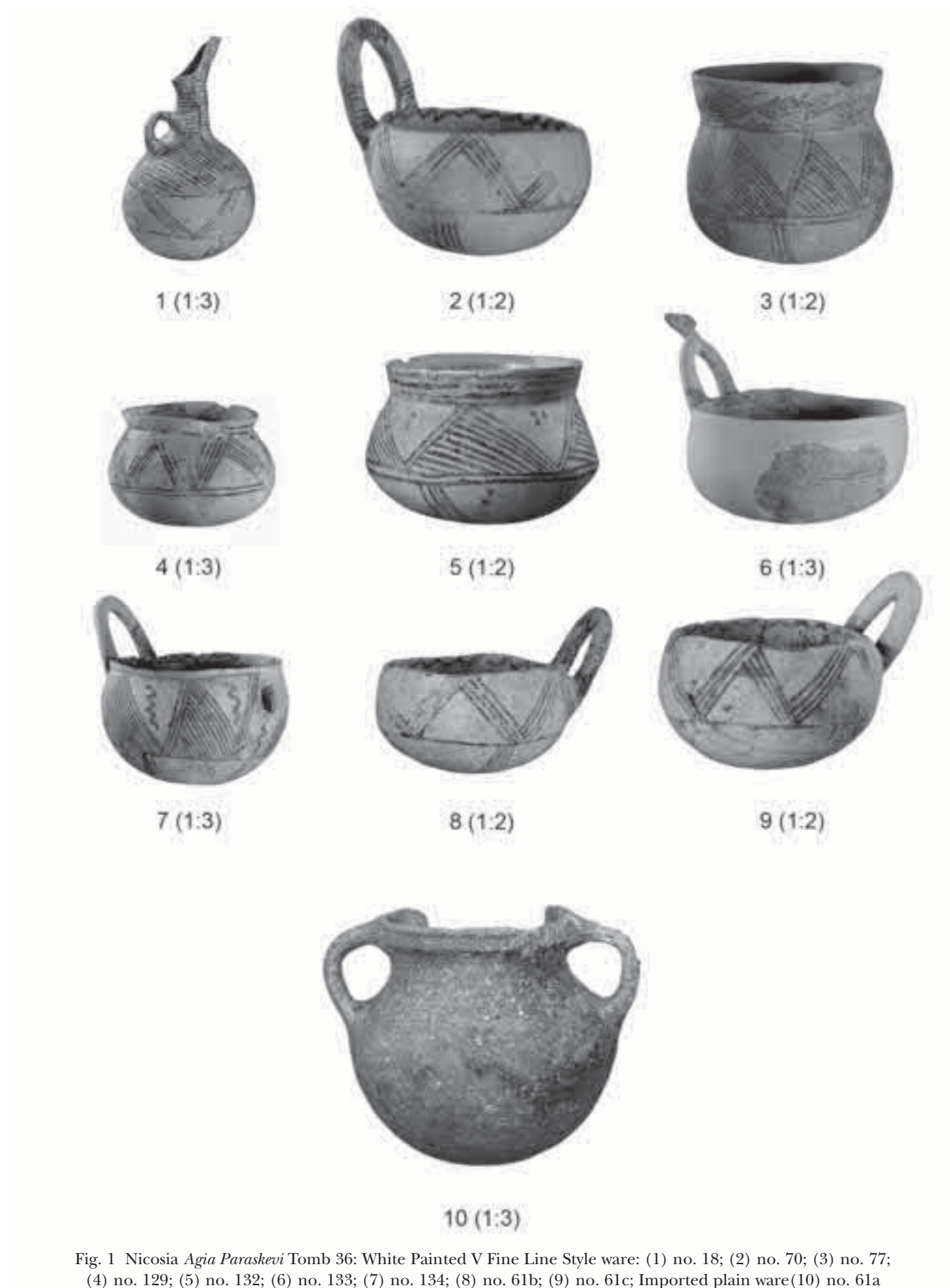


Fig. 1 Nicosia *Agia Paraskevi* Tomb 36: White Painted V Fine Line Style ware: (1) no. 18; (2) no. 70; (3) no. 77; (4) no. 129; (5) no. 132; (6) no. 133; (7) no. 134; (8) no. 61b; (9) no. 61c; Imported plain ware(10) no. 61a

61c, 70, 133, 134). The abundant presence of WPVFLS in Tomb 36 is important, as vessels of this ware were exported to Egypt, thus giving valuable cross references for the chronology of this tomb assemblage.

The upper burial of Tomb 36 is also marked by the presence of vessels that are most probably imports from overseas. A group of five juglets of Black Burnished and Red Burnished ware were included in this assemblage. They are described below, in the *Catalogue of selected ceramic wares* (nos. 10, 64, 86, 99, 123).¹⁷

In the following *Catalogue of selected ceramic wares*, another ceramic vessel that is most probably an import is included. It is a jar of plain ware (no. 61a) that was part of the assemblage of the Upper Burial of Tomb 36.

CATALOGUE OF SELECTED CERAMIC WARES

All dimensions are in centimeters. Ht. = Height; D. = Diameter; Th. = Thickness; Max. = Maximum.

White Painted V Fine Line Style ware

18. Juglet of White Painted V Fine Line Style ware (Fig. 1:1). Ovoid body. Short cylindrical neck with cut-away spout. Two opposed vertical lugs on mid neck. Handle of oval section from lower neck to shoulder. Depressed round base. Linear decoration of matte red-brown paint. Two friezes demarcated by single lines on upper body, the upper one with three hatched triangles, the lower one with a four-lined zigzag. A four-lined band is crossed by a double wavy line on the base. The neck is decorated by horizontal lines, interrupted by two vertical lines on the axis of the two lugs. Single line along rim and the sides of the handle. Two groups of oblique strokes on handle. Ht.:14; Max.D.:8.8.

61b. Bowl of White Painted V Fine Line Style ware (Fig. 1:8). Depressed body. Incurving rim. Horizontal upraised handle of rectangular section below rim. Fine linear decoration with matte brown-red paint. A horizontal line at mid body demarcates a frieze on upper body, which is decorated by four-lined zigzag. Four-lined cross motif on base. Band on inner and outer side of handle. Three sets of strokes on upper and lower side of handle. X-motif between handle. Wavy line at inner rim. Ht.:6; Max.D.:7.5. Found inside no. 61a.

61c. Bowl of White Painted V Fine Line Style ware (Fig. 1:9), identical to no. 61b. Ht.(estimated):7.5; Max.D.:8. Part of handle and rim missing.

70. Bowl of White Painted V Fine Line Style ware (Fig. 1:2), identical to no. 61b. Ht.:8.5; Max.D.:8.5; RimD.:7.7. Part of rim missing.

77. Jar of White Painted V Fine Line Style ware (Fig. 1:3). Ovoid depressed body. High, out-curving collar neck with rounded rim. Distinct neckline, marked by two opposed perforations. Round depressed base. Fine linear decoration with matte brown-red paint. Double horizontal line on neckline and mid body demarcates two friezes. Chain of ten hatched triangles on shoulder. Chain of latticed diamonds on neck. Four four-lined bands converge to the centre of a five-lined band on base, shaping a star motif. Inner rim is occupied by vertical three-lined bars alternating with horizontal wavy lines. Ht.:7.5; Max.D.:8.3; RimD.: 7.7.

129. Jar of White Painted V Fine Line Style ware (Fig. 1:4). Depressed body. Short, out-curving collar neck with rounded rim. Distinct neckline, marked by two opposed perforations. Depressed base. Fine linear decoration with matte brown-red paint. Three horizontal lines along neck and rim. Double horizontal line at mid body. A zigzag motif on shoulder, shaped by alternating sets of five or six oblique lines. A framed wavy line at inner rim. Ht.:6.5; Max.D.:9.2; RimD.: 7.7. Parts of rim and body missing.

132. Jar of White Painted V Fine Line Style ware (Fig. 1:5). Depressed body, with distinct maximum diameter at lower body. High, out-curving collar neck with rounded rim. Distinct neckline, marked by two opposed perforations. Round depressed base. Fine linear decoration with matte brown-red paint. Four horizontal lines along neck and rim. Double horizontal line at mid body. Chain of five hatched triangles on shoulder, alternating with groups of three dots. Three four-lined bands converge on base. A framed wavy line at inner rim. Ht.:6; Max.D.:8.5; RimD.: 7.7.

133. Bowl of White Painted V Fine Line Style ware (Fig. 1:6). Depressed body. Rudimentary collar neck with rounded rim and a distinct neckline. Upraised horizontal handle below rim, topped by a heart-shaped lug. Round base. Fine linear decoration with matte brown-red paint. Double horizontal line at mid

¹⁷ A sixth Black Burnished juglet is not included in the Catalogue, as it is represented only by two non-joining small sherds (a rim and a base fragment).

body and rim. Chain of hatched triangles on shoulder. Groups of oblique strokes on handle and horizontal lines on its lug. Five four-lined bands converge at the centre of base, shaping a star motif. A framed wavy line at inner rim. Ht.:11.2; Max.D.:12.5; RimD.:11.5. Parts of body, rim and handle missing.

134. Bowl of White Painted V Fine Line Style ware (Fig. 1:7). Hemispherical body. Rudimentary collar neck with rounded rim and a distinct neckline. Upraised horizontal handle below rim. Side-spout, now missing. Round base. Fine linear decoration with matte brown-red paint. Horizontal line at mid body and neckline. Chain of hatched triangles on shoulder, alternating with vertical wavy lines. Groups of oblique strokes on handle. A three-lined and a four-lined band shape a cross motif on base. A framed wavy line at inner rim. Ht.(estimated):9.5; Max.D.:11; RimD.:10. Parts of body, rim and handle missing.

Black Burnished ware

10. Juglet of Black Burnished ware (Fig. 2:1, Fig. 3). Wheelmade. Piriform body. Narrow neck. Funnel-shaped, incurving stepped rim. Handle of oblong section from rim to shoulder. Ring base. Medium medium-soft fabric (7.5YR6/4) with medium number of medium and large black and a few small white inclusions. Small air voids. Minor mica. When broken, the fabric is cracking in two successive layers. Flaking medium slip (10YR3/1) with high lustre. Burnishing strokes visible, horizontal on neck, base and shoulder, vertical on body. Ht.:16; Max.D.:8.8; Wall Th.:0.4. Parts of body missing.

64. Juglet of Black Burnished ware (Fig. 2:2, Fig. 3). Wheelmade. Ovoid body. Narrow neck. Out-curving rim, stepped on the outside. Handle of circular section from rim to shoulder. Low conical foot with concave base. Fine medium-hard fabric (7.5YR6/4) with medium number of small and large white, a few small black and medium red inclusions. Small piece of shell. Small air voids. Fabric breaking uniformly. Worn medium slip (10YR3/1) with high lustre. Ht.:17; Max.D.:8; Wall Th.:0.3. Parts of body and rim missing.

86. Juglet of Red Burnished ware (Fig. 2:3, Fig. 3). Piriform body. Narrow neck. Out-curving rim, stepped on both inside and outside. Handle of oblong section and concave outer side, from rim to shoulder. Low conical foot with concave base. Medium medium-soft fabric (7.5YR6/4) with medium number of small and medium black and white, and a few large white inclusions. When broken, the fabric is cracking in two successive layers. Flaking medium slip

(2.5YR4/6) with high lustre. Burnishing strokes visible. Ht.:13; Max.D.:6.4; Wall Th.:0.4. Parts of body and rim missing.

99. Juglet of Black Burnished ware (Fig. 2:4, Fig. 3). Wheelmade. Piriform body. Distinct shoulder line. Narrow neck. Funnel-shaped rim. Handle of oval section from rim to shoulder. Low conical foot with concave base. Fine medium-hard fabric (7.5YR6/4) with medium number of small and large white, and a few small and large black inclusions. Small air voids. Minor mica and shell. When broken, the fabric is cracking in two successive layers. Flaking medium slip (5YR3/1) with high lustre. Ht.(estimated):15; Max.D.:7.6; Wall Th.:0.5. Lower body and part of base missing.

123. Juglet of Black Burnished ware (Fig. 2:5, Fig. 3). Piriform body. Distinct shoulder line. Narrow neck. Funnel-shaped rim. Handle from rim to shoulder. Medium medium-hard fabric (7.5YR6/4) with thick grey core and medium number of medium and large black and white inclusions. Air voids. Flaking medium slip (10YR4/1) with high lustre. Burnishing strokes visible, horizontal on shoulder, vertical on body. Ht.(preserved):14; Max.D.:7.6; Wall Th.:0.3. Handle, base and parts of body missing.

Imported plain ware

61a. Jar of plain ware (Fig. 1:10, Fig. 3). Wheelmade. Globular depressed body. Short concave neck with no neckline. Collar vertical rim with concave sides. Two opposed vertical handles of oval section from rim to shoulder. Depression on junction of handles with rim. Round base. Coarse hard fabric (7.5YR4/4) with a few large red and a lot of small, medium and large grey and white inclusions. A lot of air voids. Wash (7.5YR4/4). Ht.:14.5; Max.D.:15.

DISCUSSION OF THE CATALOGUED FINDS

White Painted V Fine Line Style ware

Jug no. 18 is of the typical jug type of WPVFLS.¹⁸ It was found on the eastern part of the chamber, quite separately from the concentration of three WPVFLS vessels (nos. 61b, 70, 77), which were found at the northwestern part of the chamber, in close relation with Black Burnished ware juglets nos. 10, 64, 86 and 99. Bowl no. 61b was found inside jar no. 61a (*vide infra*). Bowl 61b is almost identical with bowl no. 70, which was found nearby, and with no. 61c, which was found in the disturbed layers of the chamber. WPVFLS jars nos. 129 and 132 and bowls nos. 133-134 were found in the disturbed layers of the chamber.

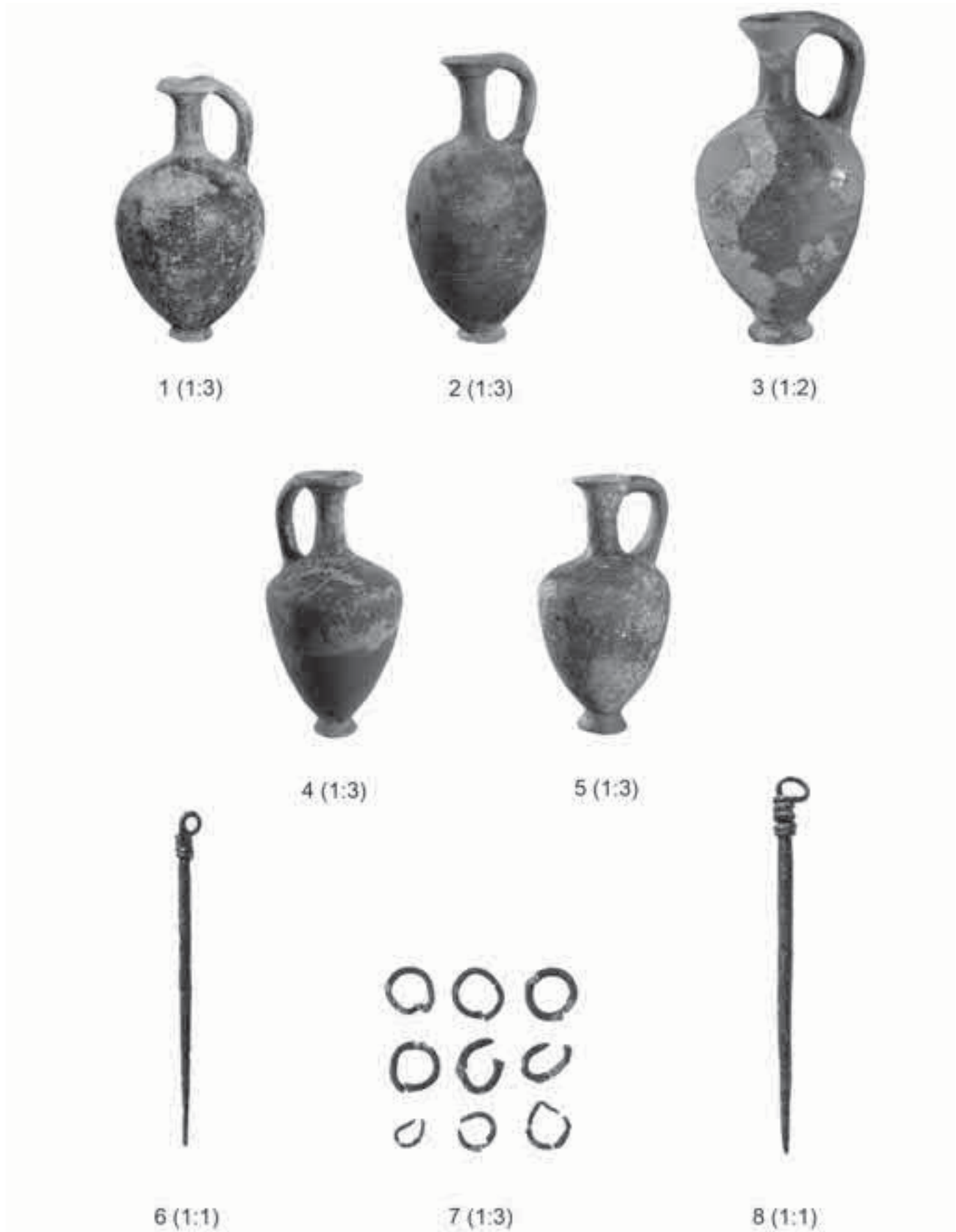


Fig. 2 Nicosia *Agia Paraskevi* Tomb 36: Black Burnished ware juglets, (1) no. 10; (2) no. 64; (3) no. 86; (4) no. 99; (5) no. 123; Bronze knot-headed pins (6) no. 38; (8) no. 73; Lead rings (7) no. 81

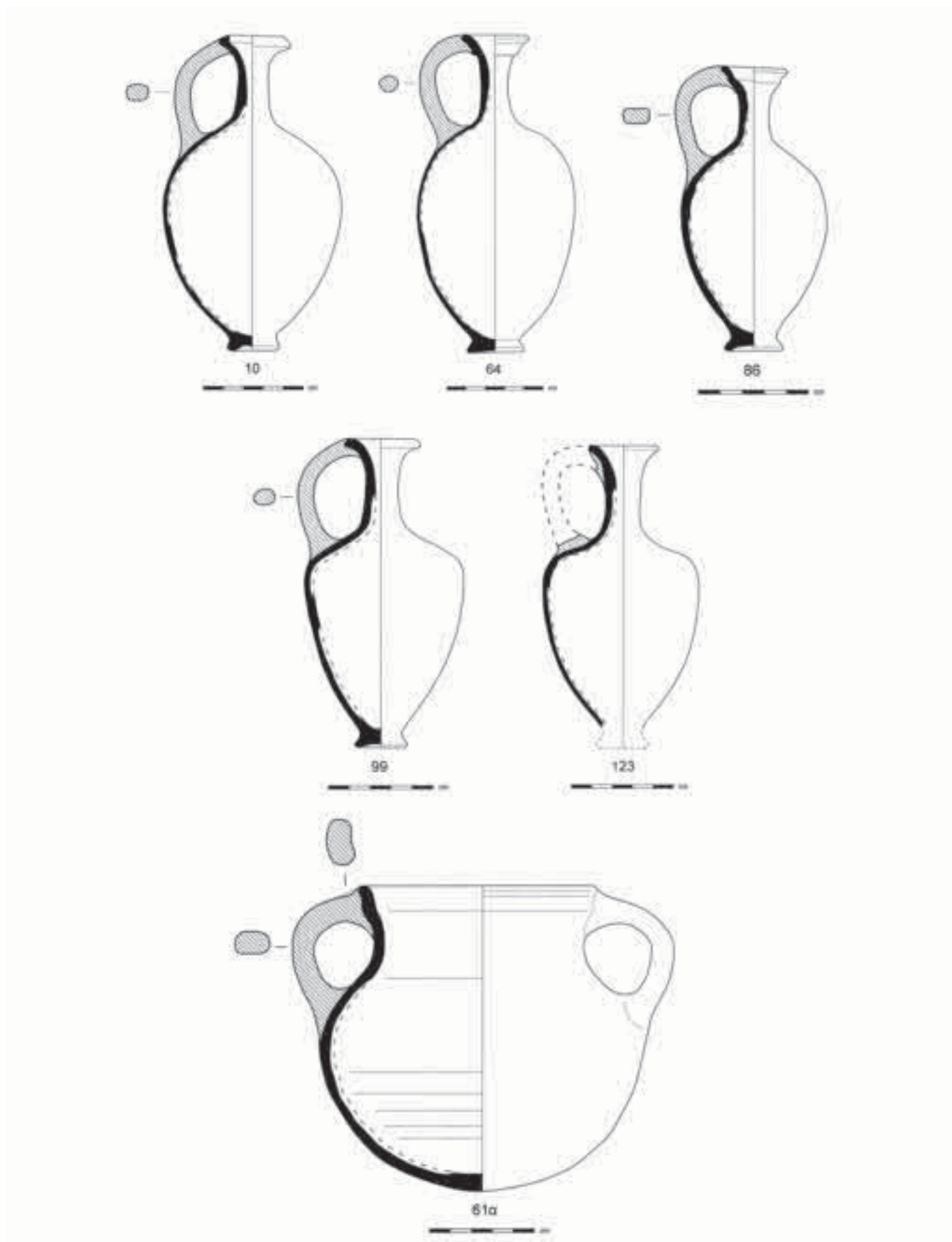


Fig. 3 Nicosia *Agia Paraskevi* Tomb 36: Black Burnished ware juglets, nos. 10, 64, 86, 99, 123; Imported plain ware no. 61a

Black Burnished Juglets

Gjerstad¹⁹ was the first to report vessels of Black Burnished ware in Cyprus, although he grouped them together with Black Lustrous ware.²⁰ Red Burnished and Black Burnished wares have long been recognized as new entries that make their appearance for the first time in Cyprus during Middle Cypriot III period, together with White Painted V ware.²¹ Åström²² considered Black Burnished ware as a variety of Red Burnished ware. Black Burnished is characterized by specific ware, shapes and use.

Ware

The fabrics of Syrian Black Burnished ware are often fragile, with a highly burnished slip. The dark grey slip (Munsell 10YR4/1–3/1) is refined by vertical burnishing.²³ Burnished juglets considered to be Levantine imports to Tell el-Dab^ca are slipped and burnished, horizontally on rim and shoulder and vertically on neck, handle and body.²⁴ In contrast to Black Burnished ware, burnishing marks are not visible on the surface of Red Burnished ware.²⁵

Shape

The Syrian Black Burnished juglet with a stepped rim belongs to the limited inventory of shapes of this ware.²⁶ The general tendency in the evolution of juglets is from oval or ovoid to piriform bodies that progressively get a more strongly marked shoulder during Middle Bronze Age IIB–C. The rim evolves from a profiled rim to an everted, usually rounded and thickened rim during Middle Bronze Age IIB.²⁷ The term “stepped rim” is used to describe a prominent ridge beneath an everted rim. This kind of rim is the typical type during Middle Bronze Age IIB–C.²⁸

Use

We can assume that pottery vessels imitating metallic prototypes are by definition mainly used in specialised contexts, such as palaces, tombs or religious areas.²⁹ Black Burnished juglets are comparatively

standardized in dimensions and shape, thus implying a mass production for trading a popular liquid or for funerary or votive use.³⁰ In the Levant, burnished juglets during Middle Bronze IIB are a standard offering in tombs. They have been found in funerary contexts in Libanon and Syria.³¹ This is also the case in Tell el-Dab^ca, where such juglets are most often found in tombs.³²

Distribution

The centre of production of the stepped rim juglets is Syria/Libanon.³³ In northern Levant, the stepped rim juglets are attested during both MB IIA (2000–1750 B.C.) and MB IIB–C (1750–1550 B.C.).³⁴ It has been stressed that the stepped rim is probably more a regional characteristic of the northern Levant rather than a chronological indicator.³⁵ It is attested in western Syria, especially Ugarit, a site with special relations with Enkomi.³⁶

The Syrian Black Burnished juglet with a stepped rim had a wide distribution during Middle Bronze Age IIB, when it assumed a piriform shape and penetrated into Palestine, where towards the end of the period it was replaced by the cylindrical juglet.³⁷ In Tell el-Dab^ca, the ovoid juglets with candlestick rim, round handle and ring base appear for the last time in stratum E/1.³⁸

The juglets of Agia Paraskevi Tomb 36

Juglets nos. 10, 64, 86 and 99 were all found in close proximity in the upper burial of Tomb 36. Juglet no. 123 was found in the disturbed part of the chamber, but there is no doubt that it once formed part of the same assemblage. All five of them have light brown fabric (7.5YR6/4) of medium hardness and medium and large black and white inclusions (fine pieces of crashed stone). Their fabric shares a similar fragility, deteriorating in the same way. Pieces of broken shell were identified in nos. 64 and 99, a characteristic feature of Levantine ceramics.³⁹

The colour of their slip divides them into three

¹⁸ MAGUIRE 1991, 61.

¹⁹ GJERSTAD 1926, 200–201, 203.

²⁰ ÅSTRÖM 2007, 19.

²¹ ÅSTRÖM 1972, 132–133, 277, fig. XXX: 19–20.

²² ÅSTRÖM 1972, 240.

²³ NIGRO 2003, 351.

²⁴ ASTON 2002, 49.

²⁵ NIGRO 2003, 353.

²⁶ NIGRO 2003, 351, fig. 10.

²⁷ AMIRAN 1970, 119; THALMANN 2002, 374.

²⁸ ILAN 1991, 229.

²⁹ NIGRO 2003, 349.

³⁰ NIGRO 2003, 352.

³¹ THALMANN 2002, 374; NIGRO 2003, 352.

³² ASTON 2002, 49.

³³ ILAN 1991, 236.

³⁴ THALMANN 2002, 374, figs. 2, 8.

³⁵ THALMANN 2002, 374; ASTON 2002, 50; ILAN 1991, 236.

³⁶ ÅSTRÖM 1972, 240; AKKERMANS and SCHWARTZ 2003, 294.

³⁷ NIGRO 2003, 351; COHEN 2002, 117/123, fig. 7:13.

³⁸ FORSTNER-MÜLLER 2003, 169, fig. 7.

³⁹ Kathryn Eriksson, personal communication 2007.

groups. Three of them (nos. 10, 64 and 123) share a very dark grey slip (10YR3/1 or 10YR4/1) with visible burnishing strokes of alternating vertical and horizontal direction. No. 99 has a slip of lighter shade (5YR3/1), while no. 86 has a red slip (2.5YR4/6). The slip of all of them is flaking, but of high lustre.

As far as shape is concerned, they all share the same conical foot (with concave or ring base) and the same kind of single stranded handle of oval or round section. Juglets nos. 10, 64, 99, 123 share about the same height, while no. 86 is rather shorter. The rim profile divides them into three groups: Nos. 64 and 86 share a stepped rim. No. 10 has a peculiar rim with an everted incurving angular rim. Nos. 99 and 123 not only share the same kind of everted rounded rim, but also an almost identical piriform body shape, characterized by a distinct shoulder line.

Juglet no. 64 is slender in form, with a rounded body contour and its maximum diameter at the middle third of the body. It has a single stranded handle. Thus, according to the typology followed in Tell el-Dab^a, juglet no. 64 is of the Ovoid 3 type.⁴⁰ According to the same typology, juglets nos. 10, 86, 99 and 123 are of the Piriform 3 type, with a distinct shoulder, the maximum diameter at the upper third of the body and a single round handle.⁴¹

Considered together, all the above common characteristics that the five juglets share, advocate for their identification as Black Burnished ware juglets of Syrian (or northern Levant) origin.

Juglets nos. 10, 64, 86, 99, 123 of Tomb 36 are the only specimens of the imported Black Burnished or Red Burnished ware, that have been found in Nicosia. Similar juglets of Red Burnished or Black Burnished ware have been found at nine other sites, catalogued in the following list (in clockwise order from northwest to south. Items (c)* and (g)* do not come from scientifically documented excavations):

- a) Morfou *Toumba tou Skourou* Tomb I nos. 192, 237, 548.⁴²

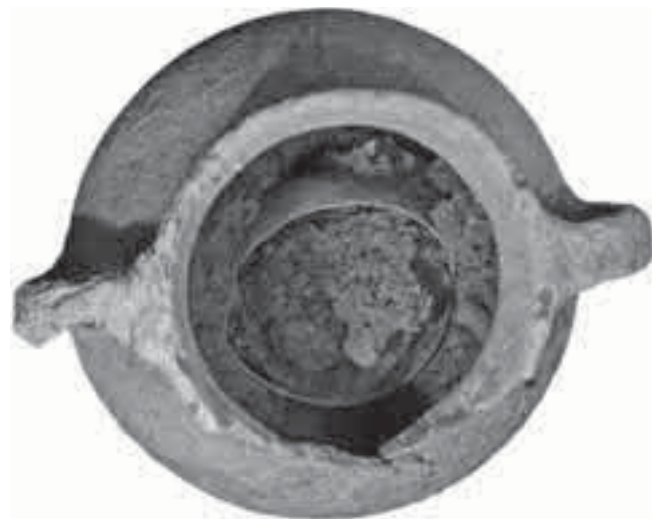


Fig. 4 Nicosia *Agia Paraskevi* Tomb 36: White Painted V Fine Line Style bowl no. 61b, as found inside jar no. 61a, during restoration

- b) Lapithos *Kylistra* Tomb 702 no. 19.⁴³
 c)* Milia *Vikla Trachona* (?).⁴⁴
 d) Enkomi *Agios Iakovos* Tomb 32 (French), nos. 4, 7, 37 and Tomb 10 (Cypriot), no. 436.⁴⁵
 e) Xylotymbou *Katapetra* Tomb MLA 1748, no. 115.⁴⁶
 f) Livadia *Kokkotes* Tomb 1, no. 21.⁴⁷
 g)* Dromolaxia *Hala Sultan Tekke* CM 1935/A1430.⁴⁸
 h) Dromolaxia *Trypes* Tomb 2, no. 28.⁴⁹
 i) Maroni *Kapsalouthkia* Tomb 1, no. P8.⁵⁰

All the above have been found at coastal sites.⁵¹ This fact enhances the importance of the finding of five Black Burnished juglets in Tomb 36 of Nicosia *Agia Paraskevi*, an inland site. Another Black Burnished juglet found inland might be a vessel which is described as of Tell el Yahudiyeh ware with a plain grey polished surface.⁵² This juglet is said to have been found in Tamassos Tomb MB V3 by Max Ohnefalsch-Richter. It was presented to the Fitzwilliam Museum in 1892.

⁴⁰ ASTON 2002, 50.

⁴¹ ASTON 2002, 50.

⁴² VERMEULE and WOLSKY 1990, 218, 386.

⁴³ GJERSTAD *et al.* 1934, 167, pl. XL: last row, third from the left. Reported as Black Slip wheelmade. I thank Louise Maguire for drawing my attention to this artefact.

⁴⁴ ÅSTRÖM 1972, 133, type A1a, fig. XXX:19.

⁴⁵ COURTOIS 1981, 45, figs. 16–17; DIKAIOS 1969, 359, 386, fig. 202:5.

⁴⁶ Unpublished. S. Hadjisavvas and R. Merrillees are working on the publication of this tomb.

⁴⁷ ÅSTRÖM 1974, 54, pl. IX:17.

⁴⁸ ÅSTRÖM, BAILEY and KARAGEORGHIS 1976, 55, fig. 58.

⁴⁹ LUBSEN ADMIRAAL 1982, 54, pl. VIII:2.

⁵⁰ HERSCHER 1984, 25, pl. VII:3, reported as of Brown Burnished ware.

⁵¹ Sites (c)* and (e) are a little more than an hour walk from the coast.

⁵² KARAGEORGHIS, VASSILIKA and WILSON 1999, 23, no. 41.

Imported plain ware

Jar no. 61a was part of the upper burial of *Agia Paraskevi* Tomb 36. It is wheelmade, with a coarse hard fabric full of red, grey and white inclusions.⁵³ Some of the latter might be broken shell. Its fabric has a dark brown colour (7.5YR4/4), very near the fabric colour of the Syrian juglets found in the same assemblage.

The shape of jar no. 61a has not exact parallels in the ceramic repertoire of MC. The closest shape is attested by a small number of handmade jars with depressed body and two opposed handles from rim to shoulder:

- a) Cooking pot of Plain White Handmade ware. Paleoskoutella Tomb 7, no. 45.⁵⁴
- b) Cooking pot of Coarse Handmade ware. Paleoskoutella Tomb 7, no. 111.⁵⁵
- c) Cooking pot of Coarse Handmade ware. Lapithos Tomb 702, no. 139.⁵⁶
- d) Cooking pot of Coarse Handmade ware. Kazafani *Agios Andronikos* Tomb 2A, no. 253.⁵⁷

Jar (a) from Paleoskoutella Tomb 7 is the closest parallel, as it has a vertical rim, although of a much more plain form. The rest three jars (b)–(d) have out curving rim, which emerges immediately from the shoulder. None of them is wheelmade and their shape differs from jar no. 61a in crucial details.

Grooved collar rims like the rim of jar no. 61a have been documented in the ceramic repertoire of Middle Bronze Age Syria.⁵⁸ Jar no. 61a from *Agia Paraskevi* Tomb 36 is alien to the Cypriot ceramic repertoire of MC, both by fabric or form. It has been proposed that jar no. 61a is of Syrian origin with parallels in Qatna and Ebla.⁵⁹

As far as chronological cross-references are concerned, it is extremely important that bowl no. 61b, a

WPVFLS vessel which might have good parallels in other stratified deposits, was found in jar no. 61a (Fig. 4), an imported vessel, probably from Syria or Cilicia.

Selected metal and stone finds

Here follows a comment on three selected groups of finds from the upper burial of *Agia Paraskevi* Tomb 36. A group of lead rings, two bronze pins of a peculiar type and a stone mace-head are discussed, in order to enhance the picture of Tomb 36 as an assemblage of exceptional character.

Lead

Nine lead rings (Fig. 2:7) were found in the upper burial of Tomb 36. They were all found lumped together, interconnected into a chain (no. 81). The rings of the chain were found *in situ* but cracked.⁶⁰

In 1894 John Myres was the first to document lead rings from tombs of Nicosia *Agia Paraskevi* and Kalopsida, although he described them as “silver-lead”.⁶¹ Åström,⁶² who retained the term “silver-lead” for this type of finds, dated them to MC II–III. However, X-ray fluorescence analysis of some of these objects (now kept in the Ashmolean Museum in Oxford) has demonstrated that they are made of pure lead with no silver present.⁶³ This has been confirmed by the X-ray fluorescence analysis of one of the rings from *Agia Paraskevi* Tomb 36, which showed that it is made of pure lead.⁶⁴

Lead ores were not considered to occur in Cyprus.⁶⁵ Stos-Gale⁶⁶ proposed that the source of the lead used for the artefacts she analysed was Cyprus, but George Constantinou⁶⁷ insisted that lead had to be imported to ancient Cyprus. If this is correct, the lead rings found in *Agia Paraskevi* Tomb 36 are imports from overseas.

⁵³ Ellen Herscher (personal communication, June 2007) suggested that the fabric of jar 61a from Tomb 36 is similar to the fabric of jug no. 16 found in Lapithos Tomb 805, (HERSCHER 1978, 160) (Tomb 805 is dated to EC IIIB to early MC II). She suggests that this kind of ceramic might have been imported from Cilicia.

⁵⁴ GJERSTAD *et al.* 1934, 434.

⁵⁵ ÅSTRÖM 1972, 134, type IIIA, fig. XL:6.

⁵⁶ ÅSTRÖM 1972, 134, type IIIA, fig. XL:7.

⁵⁷ NICOLAOU and NICOLAOU 1989, 54, pl. XXXV.

⁵⁸ AKKERMANS and SCHWARTZ 2003, 293.

⁵⁹ Personal communication (August 2007) with Dr. Bassam Jamous, Director of the Directorate General of Antiquities and Museums of Syria, who saw jar no. 61a in the Cyprus Museum.

⁶⁰ The diameter of these rings is about 2.7–3.0 cm and their section diameter 0.4–0.5 cm.

⁶¹ MYRES 1897, 135–136, 144.

⁶² ÅSTRÖM 1972, 202.

⁶³ STOS-GALE 1985, 70.

⁶⁴ A group of bronze and lead artefacts from Tomb 36 have been analyzed by portable x-ray fluorescence spectrometer by a University of Cyprus research project directed by Giorgos Papasavvas and Lina Kasianidou. The final results of the project have not been published yet.

⁶⁵ L. ÅSTRÖM 1967, 87.

⁶⁶ STOS-GALE 1985, 71.

⁶⁷ Former Director of the Geological Survey Department, Republic of Cyprus. Personal communication, June 2007.

“Silver-lead” rings have been reported at:

- a) Lapithos *Vrysi tou Barba* Tomb 307a, no. 22; Tomb 311a, no. 48; Tomb 316, no. 3; Tomb 320, nos. 1/3, 3/2.⁶⁸
- b) Lapithos *Vrysi tou Barba* Tomb 802a, no. 20.⁶⁹
- c) Agia Irini *Palaekastro* Tomb 12, no. 23.⁷⁰
- d) Myrtou *Stefania* Tomb 5, no. 47; Tomb 12, no. 22–23.⁷¹
- e) Pentagia *Mantres* Tomb 1, no. 120; Tomb 2, no. 15.⁷²
- f) Milia *Vikla Trachona* Tomb 10, no. 112.⁷³

The tombs from Lapithos *Vrysi tou Barba* have been dated from late EC III to MC I–II. The rest of the tombs in the above list have been dated to MC III–LC I. These sites are located along the route from the east coast to the coast of Morfou in the west. This picture is enhanced if we take into consideration other lead artefacts (beyond rings) found in MC III assemblages, like a lead bead found in Morfou *Toumba tou Skourou* Tomb 3,⁷⁴ or a lead spiral found in Pentagia *Mantres* Tomb 1.⁷⁵ The traffic of lead artefacts seems to spread along an east-west road.

Copper

A considerable weight of copper alloy artefacts was part of the upper burial of Tomb 36. The copper assemblage consisted of needles, tweezers and pins of various types, some of enormous size. A certain type of pin, the so-called knot-headed pin⁷⁶ is represented by two specimens in this burial (Fig. 2:6 and 8).⁷⁷ This type of pin is considered to be “almost certainly of foreign origin”.⁷⁸

Examples of this pin type that are said to have been found in Karmi, Enkomi, Politiko and Nicosia *Agia Paraskevi* are inadequately documented.⁷⁹ Beyond those, examples of this type have been excavated at the following six sites:

- a) Korovia *Nitovikla* Tomb 1, no. 30.⁸⁰
- b) Agios Iakovos *Melia* Tomb 8 no. 53.⁸¹
- c) Strovolos *Archangelos* 1957/VII-27/1.⁸²
- d) Pera Chorion Nisou *Tzitas* CS 2414 nos. 42, 43, 46.⁸³
- e) Pentagia *Mantres* Tomb 1, no. 141.⁸⁴
- f) Morfou *Toumba tou Skourou* Tomb 1, nos. 40, 370; Tomb 3, nos. 27, 29; Tomb 5, no. 50; Tomb 6, nos. 91, 98.⁸⁵

Site (a) is in the Karpas peninsula, site (b) in the southern foothills of the north range, sites (c) and (d) are in the region of Nicosia, central Cyprus, and sites (e) and (f) in the Morfou region, northwestern Cyprus. The distribution of the knot-headed pin type indicates a communication route between the eastern coast and the coast of Morfou in the west, with Nicosia *Agia Paraskevi* in the centre of it.

Stone

A stone mace-head of diabase was found broken in the disturbed layers of Tomb 36 (no. 192).⁸⁶ It is of Swiny’s Type 2, with an ovoid body with biconical drilled perforation on the short axis.⁸⁷ Mace-heads of this type are dated to MC II–III period.⁸⁸

Similar stone mace-heads have been found in the following funerary assemblages:

- a) Pentagia *Mantres* Tomb 1, nos. 58, 82, 105, 133.⁸⁹
- b) Morfou *Toumba tou Skourou* Tomb 3, nos. 22; Tomb 5, nos. 69, 84.⁹⁰
- c) Lapithos *Vrysi tou Barba* Tomb 316, no. 113; Tomb 320, no. 70.⁹¹
- d) Agios Iakovos Tomb 2, no. 12; Tomb 8, nos. 82, 85, 86; Tomb 12, no. 7; Tomb 13, no. 36.⁹²
- e) Korovia *Nitovikla* Tomb 1, nos. 6, 46; Tomb 2, nos. 22, 30, 31, 43.⁹³
- f) Enkomi *Agios Iakovos* Tomb 32, nos. 59, 60.⁹⁴

⁶⁸ GJERSTAD *et al.* 1934, 64, 80, 121, 138 respectively.

⁶⁹ HERSCHER 1978, 30.

⁷⁰ PECORELLA 1977, 97.

⁷¹ HENNESSY 1964, 17, 33. L. ÅSTRÖM 1967, 2–3.

⁷² KARAGEORGHIS 1965, 43, 57.

⁷³ WESTHOLM 1939, 8.

⁷⁴ VERMEULE and WOLSKY 1990, 269, no. 31.

⁷⁵ KARAGEORGHIS 1965, 45.

⁷⁶ CATLING 1964, 71, type C3a5. ÅSTRÖM 1972, 146, type 24. WEINSTEIN BALTHAZAR 1990, table 157.

⁷⁷ Tomb 36, no. 38 (L.: 6.9cm, Th.: 0.25cm) and Tomb 36, no. 73 (L.: 7.2cm, Th.: 0.3cm).

⁷⁸ CATLING 1964, 71; ÅSTRÖM 1972, 201, 250–251; FLOURENTZOS 1986.

⁷⁹ For references see FLOURENTZOS 1986.

⁸⁰ GJERSTAD *et al.* 1934, 409.

⁸¹ GJERSTAD *et al.* 1934, 332, pl. LXIII. This might be a needle.

⁸² FLOURENTZOS 1986, 219.

⁸³ FLOURENTZOS 1986, 219.

⁸⁴ KARAGEORGHIS 1965, 44, fig. 15.

⁸⁵ VERMEULE and WOLSKY 1990, 330.

⁸⁶ Tomb 36 no. 192 measures D.: 6.7cm, L.: 4.6cm, Hole D.: 2.5–3cm.

⁸⁷ SWINY 1986, 13.

⁸⁸ ÅSTRÖM 1972, 159, 203.

⁸⁹ KARAGEORGHIS 1965, 45, fig. 16.

⁹⁰ VERMEULE and WOLSKY 1990, 337.

⁹¹ GJERSTAD *et al.* 1934, 119, 136.

⁹² GJERSTAD *et al.* 1934, 308, 333, 343, 347.

⁹³ GJERSTAD *et al.* 1934, 408–409, 412–413.

⁹⁴ COURTOIS 1981, 42, fig. 38:1, 2.

In most of the above cases, beyond the stone mace-heads, the assemblages contained a great deposit of bronze artefacts and in some cases imported artefacts. Of special note is Enkomi Tomb 32, where two mace-heads were deposited together with 11 Tell el-Yahudiyeh and 7 Red Burnished juglets. Stone mace-heads are considered to be prestige emblems.⁹⁵ It should be noted that all the above sites (with the exception of Lapithos tombs 316 and 320 which are dated earlier than MC III) indicate a communication route connecting the eastern coast with the coast of Morfou to the west. Nicosia is in the centre of this route.

CHRONOLOGY

The presence of White Painted V ware in the upper burial of *Agia Paraskevi* Tomb 36 is a crucial indicator for the dating of the assemblage, since this ware appears in stratum E/1 of Tell el-Dab^{ca}.⁹⁶ Juglet no. 64 of the Ovoid 3 type (Fig. 2:2, Fig. 3), with its candlestick rim and round handle is the second crucial indicator for the dating assemblage, since it has been postulated that such juglets in Tell el-Dab^{ca} appear for the last time in stratum E/1.⁹⁷ This means that the Upper Burial of *Agia Paraskevi* Tomb 36 is dated to the horizon of Tell el-Dab^{ca} stratum E/1, i.e. to the very end of Middle Cypriot III and before Late Cypriot IA–1.⁹⁸ This is in accordance with the absence of any White Painted VI, Proto White Slip and Bichrome wares from the assemblage. On the other hand, the absence of Red-on-Black ware from *Agia Paraskevi* Tomb 36 should be noted. This ware appears in Stratum F of Tell el-Dab^{ca} and disappears after Stratum D/2, so it is in parallel circulation with White Painted V for a considerable period and certainly in Stratum E/1. Stratum E/1 is contemporary with the latest phase of the Levantine Middle Bronze Age II (IIB). It is dated to ca.1620–1590 B.C.⁹⁹

The importance of *Agia Paraskevi* Tomb 36

The contents of the upper burial of Nicosia *Agia Paraskevi* Tomb 36 confirm the results of the study of

topography of EC III–MC II and MC III–LC IA. The study of the topography of human settlement indicated that the central part of the island remained a vigorous and dynamic region during both periods. Topography showed that during the EC III–MC II period, the central part of the island acted as an active mediator between the flourishing north and south coasts.¹⁰⁰ As far as artifact evidence is concerned, that was illustrated years ago, by the finding of a Syro/Cilician jug in a tomb at *Agia Paraskevi* excavated in 1949. Of the four attested imports during MC I, the Syro/Cilician jug was the only import found inland, while the remaining three had been found on the north coast.¹⁰¹

Before the excavation of Tomb 36, the impression was that Nicosia had no access to overseas communication networks after MC I.¹⁰² Tomb 36 has now established that during MC III, the community of Bronze Age Nicosia was an active part of a network that forwarded copper, exotic imports from overseas and new ideas. The distribution of the types of selected finds from Tomb 36 (lead rings, copper knot-headed pins and stone mace-heads) demonstrated that this network was spread over a route that connected the eastern coast of Enkomi and the Karpas, through the central part of the island, to the coast of the gulf of Morfou in the west. As indicated by the study of topography, Tomb 36 confirmed that the central part of the island adjusted to the new state of affairs of MC III–LC IA and attained a new role as a dynamic communication centre, connecting the coasts of east and northwest Cyprus.

The imported Black Burnished juglets, the imported plain ware jar and the numerous WPVFLS vessels establish valuable chronological cross-references between MC III assemblages, Syrian assemblages and Tell el-Dab^{ca} strata. WPVFLS is also valuable for the study of intra-island relations and communication networks.

⁹⁵ KESWANI 2004, 80.

⁹⁶ BIETAK 2002, figs. 7, 15.

⁹⁷ FORSTNER-MÜLLER 2003, 169, fig. 7.

⁹⁸ BIETAK 2003, fig. 1.

⁹⁹ BIETAK 2002, figs. 2, 10.

¹⁰⁰ GEORGIU 2007, 467.

¹⁰¹ MERRILLEES and TUBB 1979, 228.

¹⁰² KROMHOLZ 1982, 328.

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