

The Rigvedic Motif of Soma in the Form of a Bird in a Vessel, as a Marker of Migrations of Bearers of Rigvedic Culture from India to the Aegean

ALEKSANDR SEMENENKO¹ AND DILEEP KARANTH²

¹Independent Researcher, Voronezh, Russia

²Department of Physics, College of Charleston, SC 29424, USA.

E-mail: dskaranth@yahoo.com

Abstract: *The paper is the translation of a Russian paper by the distinguished historian, Dr. Aleksandr A. Semenenko, (Independent researcher, Voronezh City, Russia). The paper was originally published in the Proceedings of the Fifth Regional Science Conference (Society and power in the context of history, political science, sociology), Voronezh, 9 February 2021, pp. 230-235, V. N. Glaz'ev, ed., Voronezh State University, 2021. The paper is about the Rigvedic Motif of Soma in the form of a bird in a vessel as a marker of migrations of bearers of Rigvedic culture from India to the Aegean. This motif appears in the objects of worship or in the material culture, it serves as a marker of the appearance of, and as an indicator of the traces of migrations of tribes bearing elements of Rigvedic cultural elements, out of the Indus Valley. Vessels for the Soma-bird are consistently described as being wooden in the Rigveda, whereas beyond South Asia, they are found exclusively in stone, ceramic or metallic form. This indicates the chronological (or stage-wise) anteriority of Rigvedic cult of Soma as a bird in a vessel, as compared to the analogous cults of Indo-Europeans of Iran, Central Asia, Central Anatolia and the Aegean.*

Keywords: *Material culture, Rigvedic Motif, Soma-bird, Migration*

Received : 19 February 2023

Revised : 22 March 2023

Accepted : 28 March 2023

Published : 26 June 2023

TO CITE THIS ARTICLE:

Semenenko, A., & Karanth, D. 2023. The Rigvedic Motif of Soma in the Form of a Bird in a Vessel, as a Marker of Migrations of Bearers of Rigvedic Culture from India to the Aegean. *South Asian History, Culture and Archaeology*, 3: 1, pp. 41-57.

Speaking of Soma, the Rigveda (1) informs us:

“This immortal god flies, as does a winged bird,

To sit in wooden vessels” (IX.3.1);

“Like an eagle, he sits down in wooden vessels” (IX.57.3);

“Flow, O Soma, like the most brilliant, into the wooden vessels, loudly roaring,

Sitting down on the spot like a falcon” (IX.65.19);

“A falcon rushes into the jugs, he dives into the shell;

Loudly roaring, towards the wooden vessels” (IX.67.14).

“O Soma, your juice is released to flow in circles, squeezed out.

It flows like a rushing falcon.” (IX.67.15).

“Like a bird sitting on a tree,

The golden one sat down in two vessels” (IX.72.5).

“Like a falcon on trees,

You sit in the jugs” (IX.86.35).

“A falcon, sitting in the vats,

A bird spreading (its wings)” (IX.96.19).

“Seated in wooden vessels, like a flying bird,

Soma, being cleansed, sits in jugs” (IX.96.23).

“Heavenly eagle, look down, O Soma, making swelling streams with the help of the rites for the gods’ feasts!

O juice of Soma, like a bird, enter the jugs containing Soma” (IX.97.33).

“The juice of the Soma plant, of this god of yours,

Sitting in the wood like a bird, puffing, flying low, stormy” (X.115.3).

See also the following verses:

“Your swiftly intoxicating drinks, O Pavamana,

Urged on by prayer, rush forward.

As if they themselves were born of fleet-footed steeds!

Heavenly eagles, juices, rich in mead, most intoxicating,

They sit in the vessels” (IX.86.1).

“As birds that alight on trees with beautiful leaves,

The intoxicating juices of Soma, sitting in the vats, clung to Indra” (X.43.4).

The motif of the Soma-bird/falcon/eagle, sitting down into/on a vessel, is evidently typical of the Rigveda, while its juices are portrayed as being surrounded by birds of prey, sometimes sitting down in the vessel.

To the extent this motif appears in the objects of worship or in the material culture, it serves as a marker of the appearance of, and as an indicator of the traces of migrations of tribes bearing elements of Rigvedic cultural elements, out of the Indus Valley. We intentionally do not call them Aryans since Aryan languages have been reliably attested only in India, Central Asia, Afghanistan, Iran, Kassite Babylonia, the Mitanni state in Northern Mesopotamia, Syria and Palestine.

An object that literally embodies the Rigvedic motif of Soma in the form of a predatory bird sitting in a vessel is a bronze bowl that was found in the outskirts of Jiroft (valley of the HalilRud river, Kerman province, Iran) dating from the second half of the 3rd millennium BCE. It has an eagle or falcon inside it sitting in the middle. (2)

A fragment of bitumen from Susa, with a relief image of a she-eagle spreading her wings protectively around her chicks, from the Musée du Louvre (inv. num. Sb 364) testifies to the penetration of the Rigvedic motif of Soma as a predatory bird sitting in or on a vessel, in the middle or end of the 3rd millennium BCE. (3)

A testimonial to the migration of bearers of a culture with the Rigvedic motif of Soma as a predatory bird in a vessel into south Central Asia in the region of the spread of the Bactria-Margiana Archaeological Complex (BMAC) is an electrum cup from the time of the transition between the 2nd and 3rd millennia BCE, from The Metropolitan Museum of Art (inv. num. 1989.281.38). Eight figurines of birds of prey with outspread wings are attached to the outside of the corolla. (4) Here the ornateness of the decorations, and the fact that it is made of valuable materials, are indicative of the sacred nature of the object, and its use in worship. We have before us a remarkable visual example of the Rigvedic motif of the juices in the form of eagles aspiring to reach Soma's vessel.

An additional confirmation of the penetration of the Rigvedic cult of the Soma-eagle/falcon in a vessel in the BMAC region at the time of the transition between the 2nd and 3rd millennia BCE is an artefact found during the excavations in Gonur-Depe (dig 23, sector A, upper level tranche A5), which is a fragment of the side of a ceramic vessel with moulding in the form of a bird of prey with outspread wings. (5)

The Archaeological Museum of Heraklion houses a ceramic cup from Palekastro on the east coast of Crete, dating from 2000-1700 or 1900-1800 BCE, with the figure of a bird on the inside bottom. (6) This is another literal embodiment of the Rigvedic motif of the Soma-bird in a vessel.

The penetration into Anatolia of the Rigvedic motif of Soma as a predatory bird in relation to a vessel is attested to by a ceramic jug from Kültepe-Kanesh, dating from 1950-1836 BCE, housed in the Ankara Museum of Anatolian Civilizations, inv. num. 15012. The jug has a long spout with a long drain and a handle on the other side with an eagle sitting on it. (7)

From the island of Crete comes a ceramic cup with a leg and two hands, with figurines of birds sitting on them, dating back to around 1900 BCE, and it is housed under inv. num. Z 707, in the Nicholas P. Goulandris Museum of Cycladic Art, Athens. (8)

The Archaeological Museum of Agios Nikolaos on Crete houses a triple ceramic vessel from Myrsini (East Crete) dating to 1700-1300 BCE with figurines of birds stuck on to its corolla. (9) Here, in addition to the motif of the juices of Soma being regarded as birds surrounding the vessel, in connection with the cult of the sacred draught, the Rigveda indicates a triplicity of vessels, since the characteristic of the Soma in the most ancient part of the Samhita is "being squeezed into three wooden vessels": "Furious, as a bull, he chose Soma; He drank the Soma which had been squeezed into three vessels" (I.32.3). In another place, it is said that "Intoxicated by the terrible, o hero, o drink Soma, O Indra, on the (days of the) Trikadruga (festivals)!" (II.11.17). As T.Y. Elizarenkova comments, "Trikadruga (trikadruga- lit., "three vessels for Soma") is the name of the first three days of a six-day festival of squeezing Soma". (10) See also: "On (the festivals of) Trikadruga he drank the squeezed Soma" (II.15.1); "On (the festivals of) Trikadruga, the bull with a powerful impulse got intoxicated with the Soma squeezed by Vishnu, mixed with barley, which he drank as much as he wanted." (II.22.1)

The golden cup with double handle found in Tomb IV of the grave circle in the Mycenae dating from 1600-1500 BCE, from the National Archaeological Museum, Athens, is decorated with bird figures on both its handles. (11)

Another site on the migration path of the Aryans, who practiced the cult of Soma in the form of bird/eagle/falcon in vessels, is the Gilan region south of the Caspian. Here, a golden cup with four relief figures of eagles or falcons on the outer surface, was found in the warrior-aristocrat necropolis MarlikTepe (1500-1000 BCE (12)) on the Gauhar Rud river, near Rudbar. (13).

A bronze mug with the figure of a waterfowl on its corolla was found in Tirinf in a layer dating from 1190-1060 BCE (14).

A fragment of a lapis lazuli cup dating from 800-700 BCE from Ziwiye (Kurdistan, Western Iran) shows a bird of prey, holding on to the edge of a vessel with its claws (15).

Thus, we can say that the motif of the Soma-bird/falcon/eagle in a wooden vessel that is found on numerous occasions in the most ancient (Mandala IX) and the latest (cycle X) layers of the Rigveda penetrates Central Iran (Kerman) and South-west Iran (Elam) in the middle or end of the 3rd millennium BCE; it penetrates Bactria-Margiana at around the transition between the 3rd and 2nd millennia BCE; it appears in Central Anatolia, Cyprus and Eastern Crete around 1900 BCE; and it appears in Continental Aegean and Caspian Iran around 1500 BCE.

Vessels for the Soma-bird are consistently described as being wooden in the Rigveda, whereas beyond South Asia, they are found exclusively in stone, ceramic or metallic form. This indicates the chronological (or stage-wise) anteriority of Rigvedic cult of Soma as a bird in a vessel, as compared to the analogous cults of Indo-Europeans of Iran, Central Asia, Central Anatolia and the Aegean. It also speaks for the inevitability of the conclusion that the Rigvedic cult is the more archaic compared to the analogous cults of the Indo-Europeans of the Ancient Orient beyond the boundaries of India, even from the point of view of the material used for making the sacred drinks. If the Aryan practitioners of the cult of the Soma-bird in vessels, already possessing traditions of preparing the sacred vessels out of stone, clay, or alloys of valuable metals in Iran, Bactria-Margiana, Central Anatolia, and the Aegean, had penetrated into India from the west or the north-west, they would not have changed the material used for these sacred vessels to wood (of which the Rigveda makes mention on multitudinous occasions), especially in the region where numerous vessels made of clay and (alloys (of precious)) metals are archaeologically attested. Thus, the movement of the Aryan practitioners of the cult of the Soma-bird in vessels, without any doubt, went from India to the west and the north-west, and not in the opposite direction.

In the Aegean, the Rigvedic motif of Soma as a bird of prey in vessels (or depicted on vessels) is found in a weakened and transformed form (vessel + non-predatory bird), whereas in Central Anatolia, Iran and South Central Asia, it remains unaltered, retaining more of the ancient Rigvedic features (vessel + bird of prey). This phenomenon in the art of the Ancient World agrees with the facts of the significant distribution – from Afghanistan to Asia Minor and Bactria-Margiana – of fauna endemic to India and the cultural motifs related to them, brought by Indo-Aryan migrants from South Asia. They include the motifs of the humped bull (16), the humped water bull (17), and the motif of the naked goddess on a zebu (18). Anthropologically, the territory from Punjab to Eastern Transcaucasia and Kurdistan, comprising South Central Asia, is characterized by the predominance of Indo-Afghan anthropological type of the Caucasoid race – the first bearers of Indo-European speech in the Ancient Orient, since Neolithic times (19).

The appearance of the Rigvedic motif of Soma in the form of a bird of prey in a vessel in Central and South-western Iran in the middle or end of the 3rd Millennium BCE; in Bactria-Margiana around the transition from the 3rd to the 2nd Millennium BCE; and in Central Anatolia around 1900 BCE, is in agreement with the dating of the Rigveda to 3300-2600 BCE (20).

Notes

1. Rigveda, T.Y. Elizarenkova, ed. (3 vols.), Moscow, 1989–1999. (In Russian)
2. Majidzadeh Y. Jiroft. The Earliest Oriental Civilization. Tehran, 2003. p. 156 & 208.
3. N.A. Dubova, S. Winkelmann-Witkowski, M. Novak, A. Sollee, D. Meier, W.-Ch. D. Hübner. Summary on the Collaborative Research of Institute of Ethnology and Anthropology of RAS and Institute of

- Archaeological Sciences of Bern University (Switzerland) at GonurDepe in 2014-2015 years. Transactions of Margiana Archaeological Expedition. Vol. 7. GonurDepe Studies 2014-2015. N.A. Dubova (editor in chief), eds: E.V. Antonova, R.G. Muradov, R.M. Sataev, A.A. Tishkin. M.: Staryi sad, 2018. p. 90, Fig. 9. (In Russian)
4. Sokolov G. Aegean Art. M., 1972 (In Russian); Binnberg, Julia. Like A Duck To Water — Birds And Liquids In The Aegean Bronze Age // The Annual of the British School at Athens. Vol. 114. November 2019. Fig. 10; [Electronic Resource:] https://commons.wikimedia.org/wiki/File:Cup_with_birdl_figurines,_Palaikastro,_1900-1800_BC,_AMH,_144817.jpg.
 5. Beyond Babylon: Art, Trade and Diplomacy in the Second Millennium B.C. Eds. J. Aruz, K. Benzel & J. M. Evans. NY, 2008. p. 79.
 6. [Electronic Resource:] <https://www.flickr.com/photos/dandiffendale/7840085716/in/album-72157615773875899/>.
 7. Binnberg, Julia. Like A Duck To Water. Fig. 16; [Electronic Resource:] <https://www.flickr.com/photos/margarethahopfner/3977309294/>; [Electronic Resource:] <https://www.crete.tournet.gr/crete-guide/sights-crete/6-museums-in-crete/1234-archaeologicalmuseum-agios-nikolaos?lang=en.>, p. 234:
 8. [Electronic Resource:] <https://archaicwonder.tumblr.com/post/128595594969/a-goldenmixing-cup-described-in-homers-iliad>; [Electronic Resource:] <https://pbs.twimg.com/media/EplhN05W4AApEpj?format=jpg&name=900x900>; [Electronic Resource:] [https://commons.wikimedia.org/wiki/Category:Cup_of_Nestor_\(Mycenae\)](https://commons.wikimedia.org/wiki/Category:Cup_of_Nestor_(Mycenae)).
 9. Negahban E. O. Notes on Some Objects from Marlik. Journal of Near Eastern Studies. Vol. 24, No. 4, Erich F. Schmidt Memorial Issue. Part Two. Oct., 1965. P. 315–318, 320–326; Haerinck E. The Iron Age in Guilan — Proposal for a Chronology. Bronzeworking Centres of Western Asia c. 1000–539 B.C. (colloquium at the British Museum 24–26 June 1986). Ed. by J. Curtis. L. & NY, 1988. P. 67; Curtis J. Iron Age Iran and the Transition to the Achaemenid Period. Birth of the Persian Empire. Vol. I. Ed. by V. S. Curtis & S. Stewart. L.–NY, 2005. P. 114; Piller Ch. K. Untersuchungen zur relative Chronologie der Nekropole von Marlik. Dissertation an der Fakultät für Kulturwissenschaften der Ludwig-Maximilians-Universität München. München, 2008. S. 236–241; Piller Ch. K. The Caucasian connection — Reflections on the transition from the Late Bronze to the Early Iron Age in Northern Iran and its connections to the Southern Caucasus. Schriften des Zentrums für Archäologie und Kulturgeschichte des Schwarzmeerraumes 22. Reinhold, Austausch und Kulturkontakt im Südkaukasus und seinen angrenzenden Regionen in der Spätbronze-/Früheisenzeit. Herausgegeben von A. Mehnert, G. Mehnert, S. Reinhold. 2013. p. 308–310.
 10. [Electronic Resource:] https://www.arretetonchar.fr/wp-content/uploads/2013/IMG/jpg_-800_-700_Fragment_d_une_coupelle_en_forme_d_oiseau_pate_de_lapis-lazuli_Ziwiye_Iran.jpg.
 11. Semenenko A.A., Tonoyan-Belyaev, I.A., Unicorn, zebu and peacock motifs as markers of Aryan dispersal from South Asia. Belgorod State University Scientific Bulletin. History. Political Science. №22 (243). Issue. 40. December 2016. pp. 5–13 (In Russian); Semenenko A.A., The spread of zebu cattle from South Asia to the East Mediterranean region as a marker of Indo-European population dispersal. Bulletin of Social-Economic and Humanitarian Research. № 2(4). 2019. P. 3–22; Semenenko A.A., Endemic Cattle of South Asia in Rigveda. Urgent Issues of Agricultural Science, Production and Education: Proceedings materials of the Vth International Scientific and Practical Conference of Young Scientists and Specialists (in Foreign Languages) (Voronezh, Russia, April 2019). Voronezh, 2019. pp. 295–296; Semenenko A.A., New Archaeological Evidence of Hittites' and Mitanni Aryans' Migration out of Hindustan. History. Society. Policy. The Bryansk State University named after Acad. I.G. Petrovsky. №4(16). 2020. p. 46. (In Russian)
 12. Semenenko A.A., Watery Humpback Cattle Pattern in Rigveda and Archaeology of the Ancient East. Urgent Issues of Agricultural Science, Production and Education: Proceedings materials of the VIth International

- Scientific and Practical Conference of Young Scientists and Specialists (in Foreign Languages) (Voronezh, April 2020). Voronezh, 2020. pp. 306–309; Semenenko A.A., *New Archaeological Evidence*. p. 48, Fig. 19.
13. Semenenko A.A., *New Archaeological Evidence*. pp. 39–50.
 14. Deryabin V.E. *Ethnic Anthropology of Modern Peoples of the Caucasus. Multidimensional Quantitative Study*. M., 1999. p. 2, 22, 27, 55–57, 62–72, 74–79, 81–83, 87–88. (In Russian)
 15. Semenenko A.A., *On the Indo-Iranian (Aryan) Homeland. Power and Society: the History of the History of Relationships. Materials of the Tenth Regional Scientific Conference (Voronezh, 19 March 2016) / Chief editor V.N. Glazyev. Voronezh, 2016. pp. 339–343 (In Russian); Semenenko A.A., On the Dating of Rigveda and Atharvaveda. Scientific Bulletin of the Voronezh State University of Architecture and Civil Engineering. The Series “Social and Humanitarian Sciences”. Issue №2 (12). 2017. pp. 81–91 (In Russian); Semenenko A.A., On Fortresses in Rigveda and Atharvaveda Shaunakiya and (Pre) Harappa and Samhitas’ Dating. Problems of Humanitarian and Social Sciences. Scientific Journal / Voronezh State Technical University. Issue № 2 (15). 2018. pp. 85–95 (In Russian); Semenenko A.A., The Absence of the Sword from Rigveda and Atharvaveda and the Samhitas’ Dating. Belgorod State University Scientific Bulletin. History. Political Science. 46 (2). 2019. pp. 203–211. (In Russian).*
 16. Semenenko A.A., *Watery Humpback Cattle Pattern in Rigveda and Archaeology of the Ancient East. Urgent Issues of Agricultural Science, Production and Education: Proceedings materials of the VIth International Scientific and Practical Conference of Young Scientists and Specialists (in Foreign Languages) (Voronezh, April 2020). Voronezh, 2020. pp. 306–309; Semenenko A.A., New Archaeological Evidence*. p. 48, Fig. 19.
 17. Semenenko A.A., *New Archaeological Evidence*. pp. 39–50.
 18. Deryabin V.E. *Ethnic Anthropology of Modern Peoples of the Caucasus. Multidimensional Quantitative Study*. M., 1999. p. 2, 22, 27, 55–57, 62–72, 74–79, 81–83, 87–88. (In Russian)
 19. Semenenko A.A., *On the Indo-Iranian (Aryan) Homeland. Power and Society: the History of the History of Relationships. Materials of the Tenth Regional Scientific Conference (Voronezh, 19 March 2016) / Chief editor V.N. Glazyev. Voronezh, 2016. pp. 339–343 (In Russian); Semenenko A.A., On the Dating of Rigveda and Atharvaveda. Scientific Bulletin of the Voronezh State University of Architecture and Civil Engineering. The Series “Social and Humanitarian Sciences”. Issue №2 (12). 2017. pp. 81–91 (In Russian); Semenenko A.A., On Fortresses in Rigveda and Atharvaveda Shaunakiya and (Pre) Harappa and Samhitas’ Dating. Problems of Humanitarian and Social Sciences. Scientific Journal / Voronezh State Technical University. Issue № 2 (15). 2018. pp. 85–95 (In Russian); Semenenko A.A., The Absence of the Sword from Rigveda and Atharvaveda and the Samhitas’ Dating. Belgorod State University Scientific Bulletin. History. Political Science. 46 (2). 2019. pp. 203–211. (In Russian).*



Fig. 1a: Bowl, bronze, Jiroft region (province of Kerman, Iran), middle-second half of the 3rd millennium BCE



Fig. 1b: Bowl, bronze, Jiroft region (province of Kerman, Iran), middle-second half of the 3rd millennium BCE



Fig. 1c: Bowl, bronze, Jiroft region (province of Kerman, Iran), middle-second half of the 3rd millennium BCE



Fragment of a bitumen bowl from Susa in the middle - the end of the 3rd millennium BC.
from the Musée du Louvre, Inv. no. Sb 364 1



Fig. 3a: Goblet, electrum, turn of the 3rd – 2nd millennium BC, Bactria-Margiana archaeological complex,
The Metropolitan Museum of Art (inv. no. 1989.281.38)



Fig. 3b: Goblet, electrum, turn of the 3rd – 2nd millennium BC, Bactria-Margiana archaeological complex, The Metropolitan Museum of Art (inv. no. 1989.281.38 b)



Fig. 3c: Goblet, electrum, turn of the 3rd – 2nd millennium BC, Bactria-Margiana archaeological complex, The Metropolitan Museum of Art (inv. no. 1989.281.38 c)



Fragment of a wall of a ceramic vessel with molding, Gonur-depe (excavation 23, sector A, upper level of tranche A5), turn of the 3rd – 2nd millennium BCE



Fig. 5a: Bowl from Palekastro on the eastern coast of Crete 2000–1700 or 1900–1800 BCE, Archaeological Museum of Heraklion



Fig. 5b: Bowl from Palekastro on the eastern coast of Crete 2000–1700 or 1900–1800 BCE, Archaeological Museum of Heraklion



Fig. 5c: Bowl from Palekastro on the eastern coast of Crete 2000–1700 or 1900–1800 BCE, Archaeological Museum of Heraklion



Fig. 6: Jug from Kültepe-Kanesh 1950–1836 BCE from Ankara Museum of Anatolian Civilizations, inv. num. 15012



Fig. 7a: Bowl on a leg from Cyprus ca. 1900 BCE from Nicholas P. Goulandris Museum of Cycladic Art, Athens, inv.n. Z 707

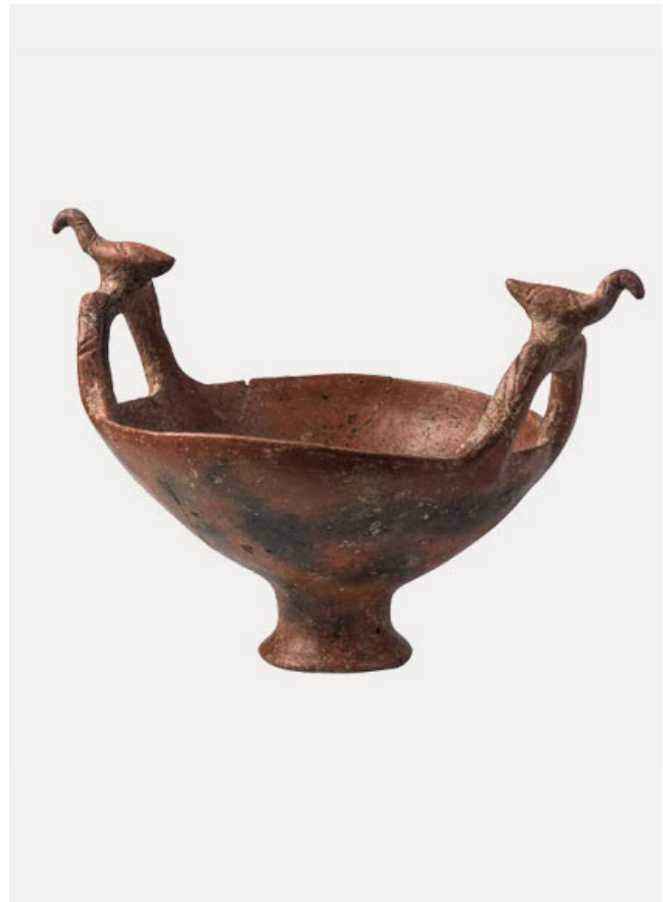


Fig. 7b: Bowl on a leg from Cyprus ca. 1900 BCE from Nicholas P. Goulandris Museum of Cycladic Art, Athens, inv.n. Z 707 b



Fig. 8a: Vessel from Myrsini (Eastern Crete) 1700–1300 BCE, Archaeological Museum of Agios Nikolaos in Crete



Fig. 8b: Vessel from Myrsini (Eastern Crete) 1700–1300 BCE, Archaeological Museum of Agios Nikolaos in Crete



Fig. 8c: Vessel from Myrsini (Eastern Crete) 1700–1300 BCE, Archaeological Museum of Agios Nikolaos in Crete



Fig. 9a: Chalice, gold, 1600-1500 BCE, Mycenae, National Archaeological Museum, Athens



Fig. 9b: Chalice, gold, 1600-1500 BCE, Mycenae, National Archaeological Museum, Athens



Fig. 9c: Chalice, gold, 1600-1500 BCE, Mycenae, National Archaeological Museum, Athens



Fig. 8d: Chalice, gold, 1600-1500 BCE, Mycenae, National Archaeological Museum, Athens



Fig. 10a: Bowl, gold, Marlik Tepe on the river Gohar Rud, Gilan, vicinity of Rudbar, 1500-1000 BCE



Fig. 10b: Bowl, gold, Marlik Tepe on the river Gohar Rud, Gilan, vicinity of Rudbar, 1500–1000 BCE

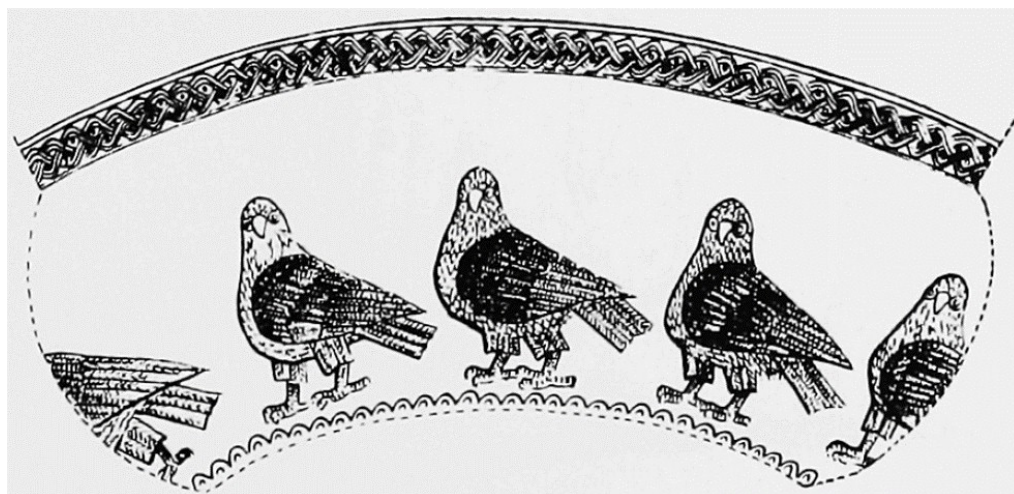


Fig. 10c: Bowl, gold, Marlik Tepe on the river Gohar Rud, Gilan, vicinity of Rudbar, 1500–1000 BCE

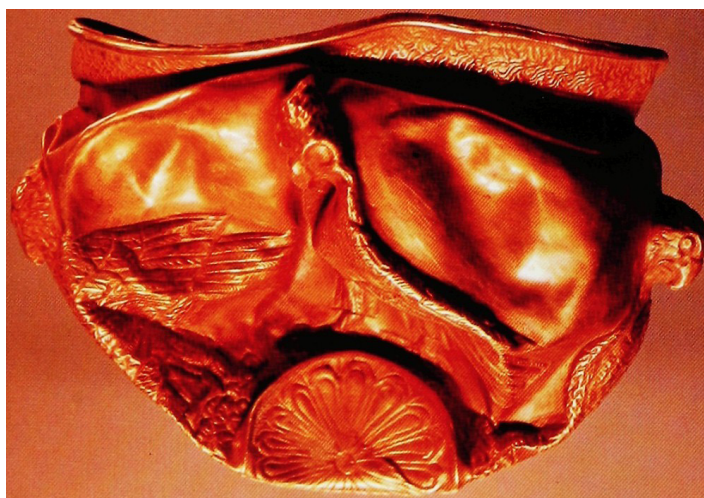


Fig. 10d: Bowl, gold, Marlik Tepe on the river Gohar Rud, Gilan, vicinity of Rudbar, 1500–1000 BCE



Fig. 10e: Bowl, gold, Marlik Tepe on the river Gohar Rud, Gilan, vicinity of Rudbar, 1500–1000 BCE



Fig. 11: Bronze mug, Tiryns, layer 1190–1060 BCE1



Fig. 12: Fragment of a lapis lazuli bowl 800–700 BC BCE from Ziviye (Kurdistan, Western Iran)

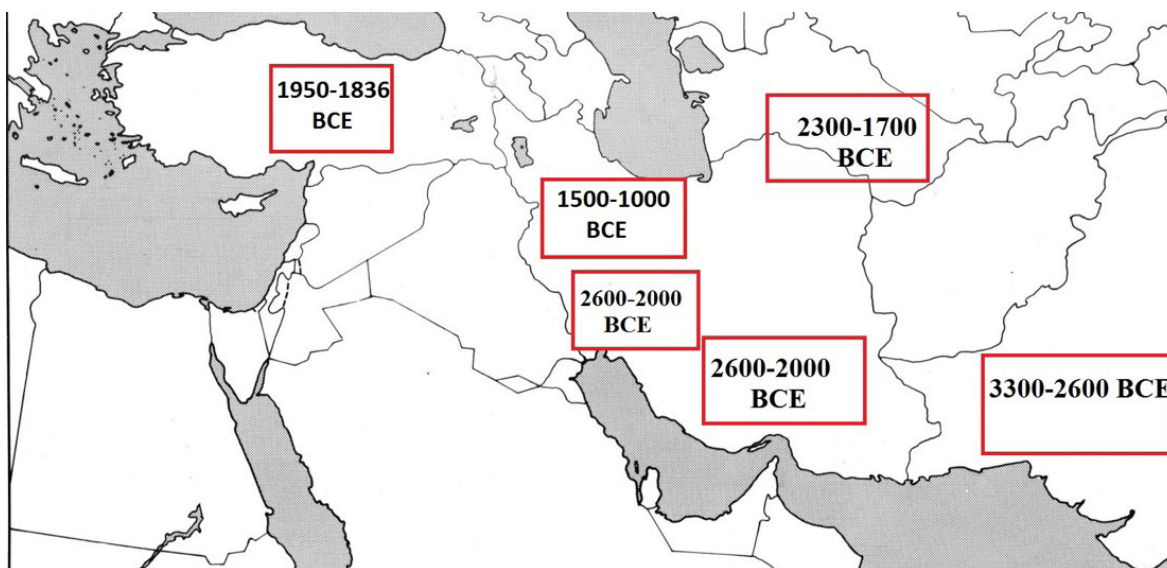


Fig. 13: Distribution map of the Soma motif as a bird of prey in a vessel in the period 2600–1000. BCE