

List of Corrections

Key: G = grammar corrections, C = image caption edited, F = format of writing / images (fig. numbers changed)

Page & line/fig. no.	Type of correction	Original text	Updated text
iii, 11	G	The relationship is influenced by both the animal and the human through; the animals' previous experience, the animals' genetics, the humans' familiarity with the animal, and the humans' knowledge and skills (Hosey, 2008, 105; Raul et al., 2020, 1).	The relationship is influenced by both the animal and the human through the animals' previous experience, the animals' genetics, the humans' familiarity with the animal, and the humans' knowledge and skills (Hosey, 2008, 105; Raul et al., 2020, 1).
1, 22		The relationship is influenced by both the animal and the human through the following; the animals' previous experience, the animals' genetics, the humans' familiarity with the animal, and the humans' knowledge and skills (Hosey, 2008, 105; Raul et al., 2020, 1).	The relationship is influenced by both the animal and the human through the animals' previous experience, the animals' genetics, the humans' familiarity with the animal, and the humans' knowledge and skills (Hosey, 2008, 105; Raul et al., 2020, 1).
2, 8	G	... whilst others focus very particularly on a certain species, medium, or location.	... whilst others focus very particularly on a certain species, media, or location.
2, 16	G	... followed by a discussion of the mediums explored to gain evidence, and the significance of each.	... followed by a discussion of the media explored to gain evidence, and the significance of each.
2, 21	G	As the study is so broad, with scholars having different aims, focussing on different animals, and mediums, there is no one right method.	As the study is so broad, with scholars having different aims and focussing on different animals and media, there is no one right method.
4, 14	G	...to say that there is a direct correlation between the occurrence of the species on various mediums and their appreciation is weak.	...to say that there is a direct correlation between the occurrence of the species on various media and their appreciation is weak.
4, 7	G	. A variety of mediums should be explored...	A variety of media should be explored...
4, 19	G	Agreeably, it is through this that one would be able to explore deeply the significance of the animals...	It is through this that one would be able to explore deeply the significance of the animals...
5, 13	G	"It's important to remain flexible..."	"It is important to remain flexible..."
7, 22	G	Mediums	Media
7, 24	G	...with some species appearing on some mediums but not others.	...with some species appearing on some types of media but not others.
8, 4	G	Different mediums have their advantages...	Different types of media have their advantages...
8, 21-22	G	... as aforementioned, different mediums showed different species for different reasons	... As mentioned on line 4 of p.8, different media depicted different species for different reasons
10, fig.1	C	Figure 1. Chart showing the proportion of animals depicted in Linear A, frescoes, and seals. Source: Shapland, 2010, "Wild Nature? Human-Animal Relations on Neopalatial Crete." Cambridge Archaeological Journal, 20(1), pp. 109-127. Fig.4	Figure 1. Chart showing the proportion of animals depicted in Linear A, frescoes, and seals. Source: Shapland, 2010: 116, fig.4
13, 21-24	G	As aforementioned, Hemsworth and Coleman (2011) proposed...	Hemsworth and Coleman (2011) proposed that...
17, 10	G	According to experts, pricked ears tend to show that the dog is alert and anticipating something; this can be both a negative or positive feeling...	According to experts, pricked ears tend to show that the dog is alert and anticipating something. This can be both a negative or positive feeling...
22, 12	G	Hamilakis provides two main hypotheses for the practice of Mycenaean dog burials: 1) burials alongside other animals were sacrificial offerings to the dead, either to please the deceased or to	Hamilakis provides two main hypotheses for the practice of Mycenaean dog burials: 1) burials alongside other animals were sacrificial offerings to the dead, either to

		be used in the afterlife; 2) dogs were the pets of the human individuals...	please the deceased or to be used in the afterlife, and 2) dogs were the pets of the human individuals...
22, 20	G	Kontorli-Papadopoulou (1995, 120) suggests three possible reasons behind animal burials: 1) to provide company for the deceased in his hunting activities in the other world; 2) to provide the deceased with appropriate food provisions for the journey to the underworld; 3) the sacrifice and pouring of blood may have formed part of invocation rituals.	Kontorli-Papadopoulou (1995, 120) suggests three possible reasons behind animal burials: 1) to provide company for the deceased in his hunting activities in the other world, 2) to provide the deceased with appropriate food provisions for the journey to the underworld, and 3) the sacrifice and pouring of blood may have formed part of invocation rituals.
25, fig.2	C	Figure 2 Plan of the Mycenaean chamber tomb 2, Apatheia, Galatas. Dotted line represents the pit where the second dog was found. Source: Hamilakis, Y (1996) "A footnote on the archaeology of power: animal bones from a Mycenaean chamber tomb at Galatas, NE Peloponnese." <i>The Annual of the British School at Athens</i> . 91. fig.1	Figure 2 Plan of the Mycenaean chamber tomb 2, Apatheia, Galatas. Dotted line represents the pit where the second dog was found. Source: Hamilakis, 1996: 154, fig. 1
25, 21	G	As aforementioned, not all dog deposits were in tombs. There are multiple examples of dog and other animal deposits in well-shafts.	Not all dog deposits were found in tombs; there are multiple examples of dog and other animal deposits in well-shafts.
29, fig.3	C	Figure 3 Plan of Palikastro Area 6. Source: MacGillivray, J.A et al. (2007) <i>Palikastro: two late Minoan wells</i> . London: British School at Athens. Fig.1.2	Figure 3 Plan of Palikastro Area 6. Source: MacGillivray et al, 2007: 3, fig.1.2
29, fig.4	C	Figure 4 Drawing of a modern Cretan hunting hound. Image from MacGillivray, Sackett, Driessen et. al 2007, p.196	Figure 4 Drawing of a modern Cretan hunting hound. Source: MacGillivray et al, 2007: 196, fig.10.6
30, 3-5	F	Two main breeds, which closely resemble the modern breeds of Cretan hounds and Mastiffs in their working roles of hunting and guarding, seem to be depicted in this iconography.	Two main breeds, which closely resemble the modern breeds of Cretan hounds and Mastiffs in their working roles of hunting and guarding, seem to be depicted in this iconography (see fig.5 for depictions of collared hounds).
30, fig.5	C	Figure 5 Drawings of seal impressions from Knossos. (A) shows a collared hound, (B) shows a collared bitch. Image from MacGillivray, Sackett, Driessen et. al, 2007, p. 197	Figure 5 Drawings of seal impressions from Knossos. (A) shows a collared hound, (B) shows a collared bitch. Source: MacGillivray et al, 2007: 197, fig.10.8
31, fig.6	C	Figure 6 Frieze of hunting dogs, Hall 64, Pylos. Image: Sara Immerwahr (1989) <i>Aegean Painting in the Bronze Age</i> . The Pennsylvania State University Press: Pennsylvania. Plate 80.	Figure 6 Frieze of hunting dogs, Hall 64, Palace of Nestor, Pylos. Source: Immerwahr, 1989: 276, pl.80
32, fig.7	C	Figure 7 Hunters with dogs and tripods from the Hunting frieze, Pylos. Image: Sara Immerwahr (1989) <i>Aegean Painting in the Bronze Age</i> . The Pennsylvania State University Press: Pennsylvania. Plate 74.	Figure 7 Hunters with dogs and tripods from the Hunting Frieze, Pylos. Source: Immerwahr, 1989: 274, pl.74

33, fig.8	C	Figure 8 Lion and Griffin, Hall 46, Pylos. Image: Sara Immerwahr (1989) <i>Aegean Painting in the Bronze Age</i> . The Pennsylvania State University Press: Pennsylvania. Plate 79.	Figure 8 Lion and Griffin frieze, Hall 46, Palace of Nestor, Pylos. Source: Immerwahr, 1989: 276, pl.79
34, fig.9	C	Figure 9 The Boar Hunting fresco from the Tiryns palace. Source: 'Zzvet', Dreamstime.com https://tinyurl.com/4p5vtrc3	Figure 9 The Boar Hunting fresco from the Tiryns palace. LHIIIb. Source: User 'Zzvet', Dreamstime.com https://tinyurl.com/4p5vtrc3 . Accessed on 02/03/24
34, fig.10	C	Figure 10 The Boar Hunting fresco from the Tiryns palace. Image: 'Zzvet', Dreamstime.com https://tinyurl.com/2axbzuzn	Figure 10 The Boar Hunting fresco from the Tiryns palace. LHIIIb. Source: User 'Zzvet', Dreamstime.com https://tinyurl.com/2axbzuzn . Accessed on 02/03/24
36, fig.11	C	Figure 11 Map of the Palace of Nestor, Pylos. Hall 64 is circled. Source: Sara Immerwahr (1989) <i>Aegean Painting in the Bronze Age</i> . The Pennsylvania State University Press: Pennsylvania. Fig.29	Figure 11 Map of the Palace of Nestor, Pylos. Hall 64 is circled. Source: Immerwahr, 1989: 108, fig.29
39, fig.12	C	Figure 12 Drawings of the mastiff figurines from Juktas. Image from Karetso and Koehl, Plate.XCV	Figure 12 Drawings of the mastiff figurines from Juktas. Source: Karetso and Koehl, 2014: 341, pl.XCV
39, fig.13	C	Figure 13 Image of a modern Mastiff puppy lying down. Source: User 'esolex' from freepik.com. 2021	Figure 13 Image of a modern Mastiff puppy lying down. Source: User 'esolex' from freepik.com. https://tinyurl.com/bdhd8n6b . Accessed on 02/03/24
40, fig.14	C	Figure 14 Wooden pyxis with four mature mastiff dogs depicted in high relief, LH1, Shaft Grave V, Mycenae. Source: Karetso and Koehl, 2014, "The Minoan Mastiffs of Juktas" in (eds) Gilles Touchais, Robert Laffineur and Françoise Rougement <i>Physis: L'environnement Naturel et La Relation Homme-Milieu dans Le Monde Égéen Protohistorique</i> . Plate: CIIIc	Figure 14 Wooden pyxis with four mature mastiff dogs depicted in high relief, LH1, Shaft Grave V, Mycenae. Source: Karetso and Koehl, 2014: 348, pl.CIIIc
42, fig.15	C	Figure 15 Mycenaean dog's head rhyton. Decorated with painted chevrons, Tiryns, Late Helladic IIIB (1300-1190 BC). Ashmolean Museum, Source: University of Oxford. https://shorturl.at/grzM1	Figure 15 Mycenaean dog's head rhyton decorated with painted chevrons, Tiryns, Late Helladic IIIB (1300-1190 BC). Ashmolean Museum, Source: University of Oxford. https://tinyurl.com/57hermva . Accessed on 02/03/24
45, fig.16	C	Figure 16 Poros, gold bead seal, MMIIIA - LM I: mastiff on a wall. Source: Dimopoulou, 2010, "A gold discoid from Poros,	Figure 16 Poros, gold bead seal, MMIIIA - LM I: mastiff on a wall. Source: Dimopoulou, 2010: 90, fig.9.1

		<i>Herakleion; the guard dog and the garden" in Cretan Offerings. Studies in honour of Peter Warren, 97. Fig.9.1</i>	
45, fig.17	C	<i>Figure 17 Lily fresco from room seven, the villa at Amnisos. MM IIIB. Source: AchaiOptix, Wikimedia. https://shorturl.at/bkVZ9</i>	<i>Figure 17 Lily fresco from Room Seven, Villa at Amnisos. MM IIIB. Source: AchaiOptix, Wikimedia. https://tinyurl.com/3athwdf5. Accessed on 02/03/24</i>
46, fig.18	C	<i>Figure 18 Ayia Triada sealing, LM I, mastiff on a wall. Source: Karetsou and Koehl, 2014, Karetsou, A and Koehl, R (2012) "The Minoan Mastiffs of Juktas" in (eds) Gilles Touchais, Robert Laffineur and Françoise Rougement Physis: L'ENVIRONNEMENT NATUREL ET LA RELATION HOMME-MILIEU DANS LE MONDE ÉGÉEN PROTOHISTORIQUE, Aegeum 37. Peeters Leuven-Liege, Pl. CIVb</i>	<i>Figure 18 Ayia Triada sealing, LM I, mastiff on a wall. Source: Karetsou and Koehl, 2014: 350, pl. CIVb</i>
46, fig.19	C	<i>Figure 19 Knossos sealing, Archives Deposit, LM II-III, male flanked by dogs. Source: Karetsou and Koehl, R (2012) "The Minoan Mastiffs of Juktas" in (eds) Gilles Touchais, Robert Laffineur and Françoise Rougement Physis: L'ENVIRONNEMENT NATUREL ET LA RELATION HOMME-MILIEU DANS LE MONDE ÉGÉEN PROTOHISTORIQUE, Aegeum 37. Peeters Leuven-Liege, Pl. CIVd</i>	<i>Figure 19 Knossos sealing, Archives Deposit, LM II-III, male flanked by dogs. Source: Karetsou and Koehl, 2014: 350, pl. CIVd</i>
46, fig.20	C	<i>Figure 20 Isopata seal, Tomb 1, LM IIIA:1, two males with lion-mastiff. Source: Karetsou and Koehl, R (2012) "The Minoan Mastiffs of Juktas" in (eds) Gilles Touchais, Robert Laffineur and Françoise Rougement Physis: L'ENVIRONNEMENT NATUREL ET LA RELATION HOMME-MILIEU DANS LE MONDE ÉGÉEN PROTOHISTORIQUE, Aegeum 37. Peeters Leuven-Liege, Pl. CVb</i>	<i>Figure 20 Isopata seal, Tomb 1, LM IIIA:1, two males with lion-mastiff. Source: Karetsou and Koehl, 2014: 351, pl. CVb</i>
47, fig.21	C	<i>Figure 21 Knossos, sealings, LM II-III, Room of the Wooden Staircase and Secretaries' Bureau, Source: Karetsou and Koehl, R (2012) "The Minoan Mastiffs of Juktas" in (eds) Gilles Touchais, Robert Laffineur and Françoise Rougement Physis: L'ENVIRONNEMENT NATUREL ET LA RELATION HOMME-MILIEU DANS LE MONDE ÉGÉEN PROTOHISTORIQUE, Aegeum 37. Peeters Leuven-Liege, Pl. CVc</i>	<i>Figure 21 Knossos, sealings, LM II-III, Room of the Wooden Staircase and Secretaries' Bureau, Source: Karetsou and Koehl, 2014: 351, pl. CVc</i>
47, 8	G	<i>As aforementioned, there is mention of the word kunagetai in Linear B...</i>	<i>As discussed on p.16, there is mention of the word 'kunagetai' in Linear B...</i>

51, fig.22	C	Figure 22 Photograph of modern ploughing oxen. Source: Varun Verma on Unsplash. 2023. http://tinyurl.com/y273j2ky	Figure 22 Photograph of modern ploughing oxen. Source: User 'Varun Verma' on Unsplash. http://tinyurl.com/y273j2ky . Accessed on 02/03/24
52, fig.23	C	Figure 23 Ox figurine J, top view. Tsoungiza Hill excavations, Nemea Valley Archaeological Project. Source: Pullen, D.J (1992) Ox and Plow in the Early Bronze Age Aegean in <i>American journal of archaeology</i> , vol. 96, no. 1: Fig.3	Figure 23 Ox figurine J, top view. Tsoungiza Hill excavations, Nemea Valley Archaeological Project. Source: Pullen, 1992: 51, fig.3
53, fig.24	C	Figure 24 Drawing of the Shield fresco from Knossos, LMI-II. Source: Shapland, A (2022) <i>Human-Animal Relations in Bronze Age Crete: A History through Objects</i> . Cambridge: Cambridge University Press: Fig.3.12	Figure 24 Drawing of the Shield fresco from Knossos, LMI-II. Source: Shapland, 2022: 97, fig.3.12
55, 20	F	The significance of a bull's head rhyta (figs.27, 28, 29) has been discussed by a number of scholars	The significance of bull's head rhyta (figs.27, 28) has been discussed by a number of scholars.
55, 14	G	The MMIA bull rhyton in fig.26 from a tomb in Phourni, Archanes, were accurately modelled	The MMIA bull rhyton in fig.26 from a tomb at Phourni, Archanes, was accurately modelled
55, 18	G	to rhyta whose primary function was being a figurine	to rhyta which primarily functioned as figurines
55, 21- 56, 3	G	The significance of a bull's head rhyta (figs.27, 28, 29) has been discussed by a number of scholars. Miller (1984), Popham (1984) and Rehak (1995) agree that the naturalism of the bull's head rhyta allow the individuals to be drawn in and relate to the rhyta as if it were a live bull. Although the rhyta may be intended to represent a disembodied head, the artist has taken great care to ensure that stylistically it does not appear that way. Shapland (2022, 115) notes how the objects can be reanimated when liquid was poured through the rhyta,	The significance of a bull's head rhyton (figs.27, 28) has been discussed by a number of scholars. Miller (1984), Popham (1984) and Rehak (1995) agree that the naturalism of the bull's head rhyton allowed the individuals to be drawn in and relate to the vessel as if it were a live bull. Although rhyta might have been intended to represent disembodied heads, the artists had taken great care to ensure that stylistically it did not appear that way. Shapland (2022, 115) notes how the objects could be reanimated when liquid was poured through rhyta
56, fig.25	C	Figure 26 MMIA Bull Rhyton from Phourni, Archanes. Image: Hellenic Ministry of Culture and Sports (N.3028/2002)	Figure 25 Three bull rhyta found in the platform deposit of Room IL, Phaistos. Source: Caloi, 2017: 46, fig.13
57, fig.26	C	Figure 26 MMIA Bull Rhyton from Phourni, Archanes. Source: Shapland, 2022: 71	Figure 26 MMIA Bull Rhyton from Phourni, Archanes. Source: Shapland, 2022: 71, fig.3.2
57, fig.26	F		Image changed
57, fig.27	C	Figure 27 Bull's head rhyton. Zakros. LMI. Image: Heraklion Archaeological Museum, in Shapland 2022 p.114	Figure 27 Bull's head rhyton from Zakros, LMI. Source: Shapland, 2022: 114, fig.4.3

57, fig.28	C	Figure 28 Bull's head rhyton made from silver and gold. Mycenaean Grave Circle A, shaft grave IV. Image: Bkwillwm, Wikimedia. Cropped.	Figure 28 Bull's head rhyton made from silver and gold from Grave Circle A, Shaft Grave IV at Mycenae, LH IA. Source: Bkwillwm, Wikimedia. https://tinyurl.com/mpo8nmbz . Accessed on 02/03/24
58, 6	G	...entrance rooms to the central megaron; the first fresco depicts a procession leading a bull into the antechamber of the megaron, and the second shows a lyre-player, bull, and other individuals seated on campstools	...entrance rooms to the central megaron. The first fresco depicts a procession leading a bull into the antechamber of the megaron, and the second shows a lyre-player, bull, and individuals seated on campstools
60, fig.29	F, C	Figure 30 Close-up of the bull slaughter. Ayia Triada sarcophagus. Side A. LMIIIA. Image: ArchaiOptix - CC BY-SA 4.0, https://commons.wikimedia.org/w/index.php?curid=99661805	Figure 29 Close-up of the bull slaughter depicted on from Side A of the Ayia Triada sarcophagus, LMIIIA. Source: ArchaiOptix. Wikimedia. https://tinyurl.com/bf3b3t4w . Accessed on 02/03/24
60, fig.30	F, C	Figure 31 Side B of Ayia Triada Sarcophagus depicting two deities driven by griffins in a chariot, a hide covers their legs. Image: ArchaiOptix - CC BY-SA 4.0, https://commons.wikimedia.org/w/index.php?curid=90755785	Figure 30 Side B of the Ayia Triada sarcophagus depicting two deities driven by griffins in a chariot; a hide covers their legs. Source: ArchaiOptix. Wikimedia https://tinyurl.com/4k7sf28v . Accessed on 02/03/24
61, fig.31	F, C	Figure 32 Stone sarcophagus, side A, Ayia Triada, c.1400 B.C., Heraklion museum. Source: Carole Raddato, Wikimedia	Figure 31 Stone sarcophagus, side A, Ayia Triada, c.1400 B.C., Heraklion museum. Source: Carole Raddato, Wikimedia. https://tinyurl.com/v3c9ntry . Accessed on 02/03/24
61, fig.32	F, C	Figure 33 Stone sarcophagus, side C, Ayia Triada, c.1400 B.C., Heraklion Museum. Source: Latsis Foundation (2005) 'The Archaeological Museum of Heraklion' p.172	Figure 32 Stone sarcophagus, side C, Ayia Triada, c.1400 B.C., Heraklion Museum. Source: Latsis Foundation, 2005: 172
62, fig.33	F, C	Figure 34 Drawing of the Procession fresco from the Pylos megaron, drawing by Piet de Jong, Piet de Jong Papers; Source: Wright, J.C (2004) The Mycenaean feast (Vol. 73, No. 2). ASCSA., p.42	Figure 33 Drawing of the Procession fresco from the Pylos megaron, drawing by Piet de Jong, Piet de Jong Papers; Source: Wright, 2004: 162, fig.12
62, fig.34	F, C	Figure 35 Drawing of the Procession fresco from the Pylos megaron, drawing by Piet de Jong, Piet de Jong Papers. Source: Wright, J.C (2004) The Mycenaean feast (Vol. 73, No. 2). ASCSA., p.42	Figure 34 Drawing of the Procession fresco from the Pylos megaron, drawing by Piet de Jong, Piet de Jong Papers. Source: Wright, 2004: 162, fig.13
64, fig.35	F, C	Figure 36 Drawing of a clay seal depicting a bull lying down with its head turned back, possibly on an altar. Entrance of the Royal Tomb, Isopata. Source: Evans (1928) The Palace of	Figure 35 Drawing of a clay seal depicting a bull lying down with its head turned back, possibly on an altar. Found at the

		<i>Minos: A Comparative Account of the Successive Stages of the Early Cretan Civilisation as Illustrated by the Discoveries at Knossos. Cambridge University Press, p.562</i>	<i>entrance of the Royal Tomb at Isopata. Source: Evans, 1928: 694, fig.515</i>
64, fig.36	F, C	<i>Figure 37 Seal featuring a possible sacrifice scene, bull lying on an altar. Knossos, LMIIIA. Source: Shapland (2022). Human-Animal Relations in Bronze Age Crete: A History through Objects. Cambridge: Cambridge University Press. Fig.4.2a</i>	<i>Figure 36 Seal featuring a possible sacrifice scene showing a bull lying on an altar. Knossos, LMIIIA. Source: Shapland, 2022: 111, fig.4.2a</i>
64, fig.37	F, C	<i>Figure 38 Drawing of an agate lentoid with the depiction of a slaughtered ox above the slab of an altar. Source: Evans (1928) The Palace of Minos: A Comparative Account of the Successive Stages of the Early Cretan Civilisation as Illustrated by the Discoveries at Knossos. Cambridge University Press, p. 568</i>	<i>Figure 37 Drawing of an agate lentoid seal with the depiction of a slaughtered ox above the slab of an altar. Source: Evans, 1928: 41, fig.24</i>
68, fig.38	F, C	<i>Figure 39 Bronze group of a bull and acrobat. LMI, 1600 BC-1450 BC, Rethymnon. Source: The British Museum, 2010</i>	<i>Figure 38 Bronze group of a bull and acrobat. LMI, 1600 BC-1450 BC, Rethymnon. Source: The British Museum. https://tinyurl.com/4brwmcu6. Accessed on 02/03/24</i>
69, fig.39	F, C	<i>Figure 40 Gold signet ring from the Acropolis of Athens, 1500-1400 BC. Source: National Archaeological Museum at Athens: Collection of Prehistoric Antiquities, inv. no P 19356</i>	<i>Figure 39 Gold signet ring from the Acropolis of Athens, 1500-1400 BC. Source: National Archaeological Museum at Athens: Collection of Prehistoric Antiquities, inv. no P 19356. https://tinyurl.com/y9u3bp2u. Accessed on 02/03/24</i>
69, fig.40	F, C	<i>Figure 41 Bull-shape clay vessel with acrobats, Koumasa, ca. 2000-1900 B.C. Image: Betancourt (2008) "Minoan Art and Archaeology" In: Andreadaki-Vlazaki, M., Rethemiotakis, G., and Dimopoulou-Rethemiotaki, N., (eds.) From the Land of the Labyrinth: Minoan Crete, 3000-1100 B.C. Essays. Alexander S. Onassis Public Benefit Foundation (USA). Pp.56-61. Fig.2</i>	<i>Figure 40 Bull-shape clay vessel with acrobats, Koumasa, ca. 2000-1900 B.C. Source: McInerney, 2011: 9, fig.2</i>
70, fig.41	F, C	<i>Figure 42 The Taureador fresco. Knossos. Image: Heraklion Museum.</i>	<i>Figure 41 The Taureador fresco. Knossos. Source: Heraklion Museum. https://tinyurl.com/2fce46rt. Accessed on 02/03/24.</i>
70, 3	F	<i>Figures 24, 23, and 26 show three examples of seals that depict the hunting of cattle. Figure 24 and 26 (LMI) show a bull caught in a net, but not yet struck. Figure 23, a MMII-III seal from Knossos, shows a bull which has been speared.</i>	<i>Figures 45, 46, and 48 show three examples of seals that depict the hunting of cattle. Figure 46 (LMI) shows a bull caught in a net, but not yet struck. Figure 45 and 48 both show a bull which has been speared.</i>
73, fig.42	F, C	<i>Figure 43 Chieftains Cup, Ayia Triada, Neopalatial period 1600-1450 BC. Source: Latsis Foundation (2005) 'The Archaeological Museum of Heraklion' p.154</i>	<i>Figure 42 The Chieftain Cup from Ayia Triada, Neopalatial period (c. 1600-1450 BC). Source: Latsis Foundation, 2005: 154</i>

74, fig.43	F, C	Figure 44 The 'quiet' Vapheio cup. Gold. Vapheio, Laconia. c.1500 BC. Source: Zde, Wikimedia	Figure 43 The 'quiet' gold cup from the tholos tomb at Vapheio, Laconia. LH IIA (c.1500 BC). Source: Zde, Wikimedia, https://tinyurl.com/4mehbc74 . Accessed on 02/03/24
74, fig.44	F, C	Figure 45 The 'violent' Vapheio cup. Gold. Vapheio, Laconia, 1st half of 15th cent. BC. Image: National Museum of Athens	Figure 44 The 'violent' gold cup from the tholos tomb at Vapheio, Laconia LH IIA (c.1500 BC). Source: National Museum of Athens. https://tinyurl.com/37str5yz . Accessed on 02/03/24
75, fig.45	F, C	Figure 46 Seal depicting a speared bull, Knossos, MMII-III. Image: Shapland, A (2022) Human-Animal Relations in Bronze Age Crete: A History through Objects. Cambridge: Cambridge University Press. Fig.3.9f	Figure 45 Seal depicting a speared bull, Knossos, MMII-III. Source: Shapland, 2022: 90, fig.3.9
75, fig.46	F, C	Figure 47 Seal showing a bull caught in a net, LMI. Source: Shapland, A (2022) Human-Animal Relations in Bronze Age Crete: A History through Objects. Cambridge: Cambridge University Press. Fig.3.9a	Figure 46 Seal showing a bull caught in a net, LMI. Source: Shapland, 2022: 90, fig.3.9
76, fig.47	F, C	Figure 48 Drawing of a seal with a calf and figure of eight shield. Late Minoan. Knossos. Source: Loughlin (2004) 'The calf in Bronze Age Cretan art and society', in Santillo Frizell, B. (ed.), PECUS. Man and Animal in Antiquity. Proceedings of the Conference at the Swedish Institute in Rome, 9-12 September 2002. Rome: The Swedish Institute in Rome, 183-9. p.184	Figure 47 Drawing of a seal showing a calf and a figure-of-eight shield. Late Minoan. Knossos. Source: Loughlin, 2004: 184, fig.3
76, fig.48	F, C	Figure 49 Drawing of a seal featuring a calf struck by a projectile. Late Minoan. Knossos. Source: Loughlin (2004) 'The calf in Bronze Age Cretan art and society', in Santillo Frizell, B. (ed.), PECUS. Man and Animal in Antiquity. Proceedings of the Conference at the Swedish Institute in Rome, 9-12 September 2002. Rome: The Swedish Institute in Rome, 183-9. p.184	Figure 48 Drawing of a seal featuring a calf struck by a projectile. Late Minoan. Knossos. Source: Loughlin, 2004: 184, fig.2
80, 17	G	Cattle can be trained to recognise individuals based on visual cues, but it's unknown whether it is possible to train them using auditory cues.	Cattle can be trained to recognise individuals based on visual cues, but it is unknown whether it is possible to train them using auditory cues.
81, fig.49	F, C	Figure 50 Moral concern ratings as a function of animal category at low (-1 SD) and high (+1 SD) levels of human supremacy beliefs (study 1). Source: Krings, Dhont, and Salmen (2021) The Moral Divide Between High and Low-Status Animals: The Human Supremacy Beliefs, Anthozos, fig.1	Figure 49 Moral concern ratings as a function of animal category at low (-1 SD) and high (+1 SD) levels of human supremacy beliefs (study 1). Source: Krings et al., 2021: 793, fig.1
82, 1	G	Despite a dog taking on a working role, it's been shown that...	Despite a dog taking on a working role, it has been shown that...

86, fig.50	F, C	Figure 51 A forcado performing a face catch on a charging bull. Image: Eduardo Leal, 2023 http://www.eduardoleal.co.uk/forcados	Figure 50 A forcado performing a face catch on a charging bull. Source: Eduardo Leal, https://tinyurl.com/3k93vn8z . Accessed on 02/03/24
101, 16-18	G	<i>The more evidence unearthed and interpreted, alongside the more we learn about HAR in the modern day, the surer scholars can be in reconstructing these fascinating relationships. The companionship aspect of canine relationships, as briefly touched upon in the 'Dogs' chapter, is a fascinating area of study with ample contemporary research. Further exploration of this area could prove valuable, and fascinating to readers.</i>	<i>The companionship aspect of canine relationships, as briefly touched upon in the 'Dogs' chapter, is an area of study with ample contemporary research. Further exploration of this area could prove valuable, and fascinating to readers.</i>
102	G	Homer. <i>The Odyssey with an English Translation by A.T. Murray, PH.D. in two volumes.</i> Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919.	Homer, <i>The Odyssey</i> , tr. A.T Murray (London, 1919)
102	G	Homer. <i>The Odyssey with an English Translation by S. Butler.</i> Based on public domain edition, revised by Timothy Power and Gregory Nagy.. (English) [Hom. Od.] 191	Homer, <i>The Odyssey</i> , tr. S. Butler (London, 1900)
102	F		Bibliography is no longer numbered