



THE CESNOLA COLLECTION OF CYPRIOT ART

Stone Sculpture



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Antoine Hermary and Joan R. Mertens



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Director's Foreword

The Cesnola Collection of antiquities from Cyprus was one of the earliest acquisitions by the The Metropolitan Museum of Art. In 1872—two years after the Met's founding—275 crates of objects were purchased from the man who had energetically amassed them, General Luigi Palma di Cesnola. Although he had no archaeological training and restored objects in ways now unacceptable, Cesnola himself came to New York from Cyprus to supervise the 1873 installation of his finds at the Museum in its location on West 14th Street. In 1877 he was named Secretary to the Met's Board of Trustees, and in 1879, he became the Met's first director, a position he held until his death in 1904.

After the disposal of “duplicates” in the 1920s, the over 6,000 remaining pieces of the Cesnola Collection document the art of Cyprus from ca. 3000 B.C. through ca. A.D. 300 in all major media—terraccottas, vases, bronzes, gems, glass, silver and gold plate and jewelry. The distinction of the collection, however, lies in the stone sculpture that is unequalled in any other institution. The large-scale sarcophagi, funerary monuments, votive sculptures primarily of the sixth through fourth centuries B.C. testify to the wealth and power of the individuals that commissioned them. The exceptional variety of types reflects the succession of rulers that dominated the island and exploited its resources, notably copper and timber. We recognize the presence of Egyptians, Assyrians, Phoenicians, Persians, Greeks and Romans. Moreover,

in the often well-preserved polychromy, we can glimpse their originally bright and variegated surfaces.

Located within the endlessly diverse and changing city of New York, the sculptures of the Cesnola Collection show us men, women, and children, the manifestations of their religious beliefs and mythologies, items of daily life and symbols of power from the international melting pot that was ancient Cyprus. This first comprehensive publication of these works of art—available on our website and by print on demand—is the result of the exceptional work of Antoine Hermary, Professor at the Aix-Marseille University, and Joan R. Mertens, curator in the Met's Department of Greek and Roman Art.

We are also enormously grateful for the support of the J. F. Costopoulos Foundation, the A. G. Leventis Foundation, the Alexander S. Onassis Public Benefit Foundation as well as the Adelaide Milton de Groot Fund, in memory of the de Groot and Hawley families. These funders recognized the significance of this scholarship in its early phases, and the project would not have been possible without their generous contributions.

Thomas P. Campbell
Director
The Metropolitan Museum of Art



Foreword

During the last few decades, Cypriot art and archaeology have gained a prominent place in the study of Mediterranean culture. Archaeologists have pulled down the conceptual walls that once separated cultures in the Mediterranean and Near Eastern regions and replaced them with bridges of communication. The strategic position of Cyprus in the eastern Mediterranean has proved a great advantage for the new role that this island plays in archaeological research. Moreover, extensive excavations conducted since the island's independence in 1960 and the prompt publication of findings, as well as the proper publication of the collections of Cypriot antiquities in the main museums of the world, thanks to the generosity of the A. G. Leventis Foundation, have elevated the status of Cypriot art, which for many decades was considered "provincial" and of no particular interest.

In the past, the fact that Cypriot antiquities in foreign museums were usually kept in their Greek and Roman departments placed Cypriot art at a disadvantage, since it could not compare favorably with the perfection and idealism of Classical art. Aesthetic interests have now changed, and Cypriot art has been recognized as original, with a physiognomy of its own, which did not imitate that of other neighboring countries but, on the contrary, had occasionally contributed to the artistic development of other Mediterranean regions.

The above remarks accurately describe the situation in The Metropolitan Museum of Art in New York, the first museum in the world to have acquired a very large group of Cypriot antiquities, known as the Cesnola Collection. I will not discuss here the ways in which this collection reached New York, nor will I address the role of Luigi Palma di Cesnola as a scholar and as the first director of the Metropolitan Museum, issues on which I expressed my views in 2000.¹

The presentation of the best examples of Cypriot art in four galleries of the Metropolitan Museum and the publication of an illustrated catalogue in 2000 constitute landmarks in the history of the study of Cypriot art. The pioneering initiative of then-director Philippe de Montebello, together with Carlos A. Picón and other members of the Greek and Roman Department, inspired other major institutions in North America and Europe. Now the art of Cyprus is highly regarded and proudly exhibited in various foreign museums.

The four Cypriot galleries in the Metropolitan Museum could not provide adequate space for the whole of the Cesnola Collection, and a large portion of it is not on public view. As a

partial remedy, Philippe de Montebello and his successor, Thomas P. Campbell, supported the publication of the entire collection in electronic form, thus making it available to students of Cypriot art universally. Thanks are due again to the generosity of the A. G. Leventis Foundation, the Alexander S. Onassis Public Benefit Foundation, the J. F. Costopoulos Foundation, and the Metropolitan Museum's Adelaide Milton de Groot Fund, in memory of the de Groot and Hawley families. The project was initiated in 2002 with the terracotta sculptures and figurines. The first installment, produced by myself in collaboration with Gloria S. Merker and Joan R. Mertens, appeared as a CD-ROM in 2004. The second publication could not have been undertaken by anyone other than Antoine Hermay, who has devoted a lifetime to the study of Cypriot art, particularly the sculpture of Cyprus. His catalogue of Cypriot sculpture in the Louvre, published in 1989, is still a basic handbook.

Cypriot sculpture cannot, and should not, be compared with Greek sculpture. Cesnola was wrong when he attempted to do so. It has its own character, the "Cypriot character" mentioned by Aeschylus, combining an archaic liveliness and a *joie de vivre*, a great sense of humor, but at the same time a simplicity and a *severitas*. The archaic style of Cypriot sculpture represents the youth of Cypriot art. The Cypriot sculptor could not emulate the idealism and spirituality of fifth-century B.C. Athenian sculpture nor the passion of Hellenistic sculpture. After the third century B.C., Cypriot sculpture began to lose its vigor. The same phenomenon may be observed in the art of archaic Cypriot vase painting, especially that of the pictorial style.

The Cesnola Collection includes exceptional examples of Cypriot stone sculpture, some of colossal size. The two sarcophagi, from Amathus and Golgoi, respectively, are unique and constitute the pride of the collection. As noted in the catalogue, there are several statues of which the head does not belong to the body. Despite Antoine Hermay's exhaustive research, we still cannot be sure of the exact provenance of each item. Nonetheless, the stone sculpture of the Cesnola Collection is by far the most important of its kind, and its proper study and publication by Hermay represent significant contributions to Cypriot archaeology.

Vassos Karageorghis
Emeritus Professor, University of Cyprus

NOTE

1. V. Karageorghis 2000a, esp. pp. 3–15.

Acknowledgments

Publication, in electronic form, of the catalogue of Cypriot sculpture at The Metropolitan Museum of Art has extended over many years, entailing the support and participation of many individuals. We thank the J. F. Costopoulos Foundation, the A. G. Leventis Foundation, the Alexander S. Onassis Public Benefit Foundation as well as the Adelaide Milton de Groot Fund, in memory of the de Groot and Hawley families, for making the entire enterprise possible. Former director Philippe de Montebello gave it his endorsement. His successor, Thomas P. Campbell, has been most generous in his continuing support, as has Carlos A. Picón, Curator in Charge of the Department of Greek and Roman Art. Carlos Picón initially invited Vassos Karageorghis, Cypriot scholar extraordinaire, to act as consultant for the galleries of Cypriot art opened in 2000 and as author of the accompanying book, *Ancient Art from Cyprus: The Cesnola Collection*. Moreover, together with Gloria S. Merker and Joan R. Mertens, he launched the first electronic publication devoted to the terracottas; it appeared as a CD-ROM in 2004. We express our particular thanks also to Carrie Rebora Barratt, Associate Director for Collections and Administration.

For the translation of Antoine Hermay's text and preparation of the manuscript, we are deeply indebted to the late Anne Jourlait; she brought enormous skill, meticulousness, endless patience and good humor to this, her last major project.

The present catalogue was planned by the late John P. O'Neill, Publisher and Editor in Chief of the Editorial Department, assisted by Margaret R. Chace, former Managing Editor. Philomena Mariani edited the final text with extraordinary care and attention. During the time the work was in the hands of the Online Publications division of the Digital Media Department, Teresa W. Lai devised an innovative and attractive prototype for electronic scholarly publishing, which she developed with Austin C. Fisher, Mike Westfall, and Amy P. Liebster. Jennie W. Choi, Senior Manager of Collections Information Management, helped with all issues relating to the Museum database. When production returned to the Editorial Department, Gwen Roginsky and Robert Weisberg spared no effort in bringing the publication to fruition. Mark Polizzotti, Michael Sittenfeld, and Peter Antony lent their essential support. Miko McGinty, Rita Jules, and Tina Henderson marshaled their expertise and style to design the present publication that is available both online and as a print-on-demand book distributed by the Yale University Press. Richard G. Gallin was the meticulous proofreader and Elizabeth Zechella the attentive coordinator. Fabienne Hermay kindly prepared the concordance.

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Lawrence Becker, Sherman Fairchild Conservator in Charge, and Dorothy Abramitis, Conservator, of the Sherman Fairchild Center for Objects Conservation, attended to the physical condition and appearance of the sculptures.

In the Greek and Roman Department, our greatest appreciation goes to John F. Morariu, Jr., Supervising Departmental Technician, and Jennifer M. Soupios, Principal Departmental Technician, for making the many moves that each object required in connection with the catalogue. Fred A. Caruso, Collections Specialist, made mounts for photography and William M. Gagen, Collections Manager, helped whenever needed. Matthew A. Noiseux, former Associate Administrator, resolved all computer related problems throughout the duration of the enterprise. Adam M. Levine, former Collections Management Assistant, converted Antoine Hermay's text into the Museum's database. Debbie T. Kuo, Administrator, and Michael J. Baran, Administrative Assistant, handled organizational detail over many years. William Twersky and Alberto Ciaraldi helped with the proofreading.

In the preparation of this work, Antoine Hermay wrote the introduction and the catalogue, except for some of the stone vases. Joan R. Mertens dealt with the remaining stone vases, supervised the photography, and participated in every aspect of the production process.

Perhaps the single greatest benefit of electronic publication is portability. We hope that this catalogue of one of the world's foremost collections of Cypriot sculpture will be informative to both the interested public and the specialist, wherever they may be.

Antoine Hermay, Professor at the Aix-Marseille University, Aix-en-Provence

Joan R. Mertens, Curator, Department of Greek and Roman Art, The Metropolitan Museum of Art, New York
January, 2014

In memory of
Anne October McKenzie Jurlait
(1938–2013)



Introduction

The Cypriot Collection at The Metropolitan Museum of Art was acquired between 1874 and 1876 from Luigi Palma di Cesnola, the United States consul on Cyprus between 1865 and 1876 and who, from May 1879 until his death in November 1904, was the first director of the Museum. It is not the object of this publication to review his eventful life. Scion of a noble family from the region of Turin, he enlisted as a very young man in the Italian army, participated in the Crimean War, and then emigrated to the United States—probably around 1858—where he took an active part in the Civil War on the Union side. He finished his military career with the rank of colonel, but presented himself as a general, a promotion that President Lincoln purportedly granted him orally. Elizabeth McFadden's biography provides an introduction to the first part of his life, prior to his arrival on Cyprus.¹ Several articles by Olivier Masson concern Cesnola's activities on Cyprus, while Anna Marangou's book provides considerable documentation as well as a highly critical perspective.² The presentation that follows focuses on the growth of the Museum's collection of sculptures and other objects in stone. We shall reconsider many aspects of Cesnola's activity and claim a central role for Cypriot archaeology in this collection, which is unequaled in Cyprus, Europe, or elsewhere in the United States.

BUILDING THE COLLECTION OF SCULPTURE

Sculptures Discovered before 1870

When Cesnola arrived on Cyprus at Christmas 1865, he had no particular knowledge of ancient history or archaeology. The company of other consuls and, probably, his personal tastes led him to join the excavations that took place around Idalion (see map of Cyprus, [page 416](#)) as well as at other sites on the island and to begin his own collection of antiquities. Toward 1868, he mentions his "Phoenician Museum," containing about 1,600 pieces, which he would have liked to sell to Hamilton Fish, president of the New-York Historical Society.³ In 1869, American missionaries are said to have drafted a catalogue for him; its whereabouts are unknown.⁴

We have little information about the limestone sculptures collected by Cesnola before 1870, but it is certain that he conducted excavations at Idalion for which he obtained official permission from the Ottoman authorities in 1868. Therefore, of the 92 limestone works sold in Paris in March 1870, 48 were "heads found at Dali," while for the other pieces no origin is indicated.⁵ Several of these heads are in Marseille,⁶ others of unknown origin are in the Louvre.⁷ Several sculptures bought in 1869 by the Berlin Museum, following the visit to Cyprus of Carl Friedrichs, also come from these first excavations at Idalion.⁸ Among them are a statue of a young man wearing an Egyptian kilt and a diadem with rosettes, a large archaic bearded head, and a statuette of a woman.⁹ The same origin is probable for the majority of the 38 statues that Cesnola donated to the Academy of Sciences in Turin, "an offering of first-fruits to his native place."¹⁰ Accepted by the Academy in June 1870, this gift certainly included works found prior to the excavations at Golgoi–Ayios Photios. Finally, about 50 of the sculptures in the Cesnola Collection at the Metropolitan Museum that have the provenance of "Dali" or "Idalium" without additional details were probably found at this time; a few small objects are said to come from the necropolis.

It is certain that Cesnola made preliminary investigations around Athienou starting in 1867,¹¹ but these did not produce important results at the site of the ancient city, even if a very distinctive kouroutrophos was found during that period.¹² Depicting a child on her knees and three children at her feet, it was sold to Berlin; this unpublished group is numbered TC 6682.8. The most important discoveries in the necropolis occurred later. However, at least one large sculpture had been found on the site of Golgoi–Ayios Photios before the excavations of 1870. As a matter of fact, in a letter dated December 24, 1868, Cesnola writes: "Recently I found a colossal stone statue (the head and feet broken) that holds in his hand a perfectly preserved head of an ox . . . Found at Golgos, where M. de Vogüé dug."¹³ This is either the statue [Cat. 251](#) (see the Commentary on [pages 199–200](#)) or the larger one mentioned by Cesnola, but lost. It is not known if other sculptures were collected on this site at the same time.

The Sculptures and the Sanctuary/Sanctuaries of Golgoi–Ayios Photios

On two occasions Cesnola recounted the discovery in March 1870 of the most important group of limestone sculptures ever found on Cyprus, in the region of Athienou, near the chapel of Ayios Photios. This group constitutes the core of the Cesnola Collection in The Metropolitan Museum of Art in New York.

The first occasion was a paper presented before the Academy of Sciences in Turin on January 8, 1871.¹⁴ As the title indicates, “Scoperta del tempio di Venere a Golgos nell’isola di Cipro il 6 Marzo 1870,” the General thought he had discovered in this rural area of eastern Cyprus the sanctuary of the Aphrodite of Golgoi evoked by several ancient authors. He rapidly adapted to this hypothesis the varied archaeological evidence that had been collected. Not a single object is reproduced in this article, but in September 1870 Cesnola had sent an album of “photographs of the objects found in the temple of Venus at Golgos” to Turin, where it resides in the Academy of Sciences and where I consulted it.¹⁵ The title is *Antiquités de Chypre: Photographies des objets trouvés dans le temple de Vénus à Golgos par le Général L. P. de Cesnola, Consul des Etats-Unis, 1870*, with a dedication “a Sua Eccellenza Il Conte Federigo Sclopis di Salerano, Cipro addì 12 Settembre 1870.” Actually, the 62 plates of this album include, in addition to a majority of sculptures from Golgoi–Ayios Photios, works found elsewhere, like the anthropoid sarcophagus from Kition, [Cat. 495](#). There are also reliefs and funerary inscriptions, terracotta and glass vases originating in tombs, etc. Some of the pottery dates to the Bronze Age. These plates provide only limited information about the major excavations of 1870.

In the 1871 report, the “temple” and the placement of the statue bases are briefly described in an annotation to the drawing on plate II. The caption for the small bases placed along the wall reads “700 e più piedistalli di tutte le dimensioni schierati ma senza ordine, né secondo la loro altezza lungo i muri Est e Ovest” (700 and more bases of all sizes, lined up but without order, nor according to their height, along the East and West walls).

Here are several excerpts from this text:

The area of the temple, which was rather well delineated by the stone foundations that reached a depth of about two meters, was 60 English feet long, 30 wide. In such a tight space about one thousand statues were found. They were unearthed with care: all were more or less damaged, which would indicate that the temple was destroyed either by hordes of foreign invaders or by Christian fanaticism, but more likely the latter.

In fact, toward the center of the temple pieces of charcoal and a sizeable stratum of ash several centimeters high came to light.

About a third of the aforementioned statues were lifesized, some were gigantic, and one must have been really colossal, as one can gauge from the head that was found intact, one meter and two centimeters high . . .

Near the southeast entrance at the left and beyond the foundations was found a large vase of stone that resembles the one discovered at Amathus and that, I suppose, must have served for religious ablutions.

Along the two longitudinal walls, many bases aligned in several rows, of all sizes, came to light; some of them had low reliefs, others had Cypriot inscriptions, but most of them without one or the other.

In the center of the temple, at a distance that I was not able to measure, but most probably equal among them, there were three double rows of pedestals on which it seems that the statues stood, placed back to back; this would explain, in a manner satisfactory to me, the reason why only the front part of the figure in many cases was worked.¹⁶

Various categories of limestone works are then mentioned: two seats, vases, anatomical ex-votos, kouroutrophoi, statues of “Priapus” (Pan), lamps, figures holding a dove, representations of Herakles (one of which is huge) and of Apollo, 34 inscriptions, animals, masked figures, a birth scene. Nowhere is there a mention of the site “West of the temple” from where the most spectacular archaic sculptures come—the colossal bearded head and the “priest with dove.”

Cesnola’s point of view is repeated in full in “The Explorations of Di Cesnola in Cyprus,” an article written for *Harper’s* in 1872 by Hiram Hitchcock, great friend and admirer of the General.¹⁷ The often awkward text is filled with generalities and errors—for instance, the heads reproduced on page 191 actually come from Robert Hamilton Lang’s excavations at Idalion, and the large vase from Amathus in the Louvre is described as a “bronze tazza”! The many drawings include various sculptures “from the temple of Venus at Golgos”; the colossal head is reproduced on the first page, with the caption “The colossus of Golgos.”

This interpretation as the temple of Aphrodite had been presented as early as the summer of 1870 to Johannes Doell, sent by the Hermitage to examine the entire Cesnola collection.¹⁸ In his catalogue published three years later, Doell carefully refers to the “so-called temple of Golgoi,” the remains of

which, “according to the conviction of Mr. Cesnola, are to be considered the structural remains of the Temple of Aphrodite at Golgoi.”¹⁹ The map that he provides on page 6 is a simplified version of Cesnola’s map of 1871.²⁰ Nothing is mentioned about the site “West of (or near) the temple.”

Cesnola gave a somewhat different account to Georges Colonna-Ceccaldi, brother of the French consul Tiburce Colonna-Ceccaldi, when he had shown him the site in May 1870.²¹ The excavations, he explained to Colonna-Ceccaldi, “had been carried out in two different places,” and in the first one, to the west, “statues, for the most part recalling Egyptian style in the costumes and poses, but not in the type, had been found. There is every reason to believe that a circular and very ancient temple had existed there, abandoned or destroyed later, and that many of its statues and embellishments must have been transferred to a more modern building, its branch, that had become in a way the metropolitan parish of Golgos.” Colonna-Ceccaldi does not specify the number of statues found at this place, but Cesnola writes that there were 32 of them, “all more or less mutilated,” with 26 bases, “together with a promiscuous mass of fragments of legs, arms and bodies.”²²

The principal site where the French excavation directed by Melchior de Vogüé had worked in 1862 would have been about 200 meters away.²³ The site consisted of a “temple” measuring 18.20 × 9.10 meters, of which Colonna-Ceccaldi reproduces the drawing provided by Cesnola, without having seen a single wall himself. The map reproduced by Colonna-Ceccaldi²⁴ is less complete than Cesnola’s of 1871, since it indicates neither the position of columns flanking the entrances nor the bases of the statues or statuettes placed against the two long walls. As on Cesnola’s map of 1877,²⁵ the “*pedestalli doppi*” (double bases) drawn in 1871 on the inside of the *temenos* are represented as pilaster bases; henceforth, there are fifteen of them. The young French scholar writes erroneously—or is the error due to Cesnola?—that the “priest with dove,” which he discusses in detail and for which he provides two drawings, had been found in this place. He mentions and also reproduces various architectural blocks, one of which is the capital [Cat. 432](#), a gray stone cone and a base hollowed out for the insertion of two large statues. There would have been a total of twelve similar ones in the “temple.” He adds that “the sanctuary was populated with a very large quantity of statues in all sizes. Several were colossal; many had fallen forward and had broken into large fragments that were easy to join. The largest ones were stretched out near their pedestals.” He also mentions “pictures engraved or sculpted on stone slabs,” the relief of Herakles seizing the cattle of Geryon ([Cat. 440](#)), and various objects. Only the “priest with dove” and the huge bearded head are reproduced in the plates, with a

single caption, “Golgos—Temples,” without any discussion about the divinity or divinities worshipped there.

This text of Colonna-Ceccaldi, dated November 22, 1871, and published shortly thereafter in the *Revue Archéologique*, sparked a response from Robert Hamilton Lang in the May 1872 issue of the same journal.²⁶ Lang, who had himself discovered an important collection of sculptures at Idalion in 1868–69, had “been able to follow from the first day of the discovery, all the work done in the temples of Golgos.” According to Lang, the first discoveries—including the colossal head ([Cat. 1](#)) and the “priest with dove” ([Cat. 22](#))—took place March 6 and 7 on the site of the “first temple,” from which no inscription has come, and the investigations at the “second temple” began only about fifteen days later. He “regretted that M. de Cesnola thought he had to mix together the objects of both temples, as if they came from only one, in order to create thus *the temple of Golgos*.” He further explained that the method of clearing the terrain did not allow the plan of the “first temple” to be drawn, but that the space excavated represented about “80 feet in length by about 40 feet in width (English measurements).” Although he noted Cesnola’s drawing of the “second temple,” he reasserted the existence of “two very distinct buildings.” In a later article, he estimated a distance of 500 yards between the two sites.²⁷ The idea of the “first temple” was immediately picked up by Colonna-Ceccaldi, who spoke this time of the “second and great temple of Venus Golgia” and, a year later, reproduced three statues from “the ancient temple.”²⁸

Advances in deciphering the Cypriot syllabary revealed that no dedication found at Ayios Photios was addressed to Aphrodite and led rapidly to questions about this identification, still repeated by Sidney Colvin.²⁹ Based on the works of Moritz Schmidt,³⁰ Richard Neubauer was evidently the first to express disagreement.³¹ Cesnola, therefore, abandoned his identification as “temple of Venus.” But, even though he had spoken directly to Colonna-Ceccaldi about a possible “round temple,” he continued to reject the hypothesis of two distinct cult places advanced by Robert Hamilton Lang, given that new surveys carried out in 1873 on the site of the “first temple” did not reveal the presence of any architectural element.³² Thus, in the *Atlas*, the zone situated several hundred meters to the west of the principal site is designated only as “the spot West of the temple,” “the site near the temple,” or “the first site.”³³ For the rest, the long account of the discovery of the temple and its sculptures³⁴ is accompanied by many illustrations, but it contains hardly anything new, except that “at the centre of the temple a thick layer of ashes was found with some large pieces of carbonized wood, a specimen of which is now deposited in the New York Museum”;³⁵ this is not mentioned elsewhere. Moreover, the statues would have been arranged “according to

the art or nationality they represented, the Egyptian by themselves, the Assyrian in like manner, and the Greek and Roman near the western wall.”³⁶ This last piece of information must be considered cautiously, insofar as neither Colonna-Ceccaldi nor Lang mentions anything about it.

Max Ohnefalsch-Richter, who arrived on Cyprus in 1878, knew well the site where he brought several German scholars (Ferdinand Dümmler, Eugen Oberhummer, Adolf Furtwängler, Wilhelm Dörpfeld). He had visited it with Andreas Vondiziano, who had supervised the excavations for Cesnola, and Giorgi Sotiri, who was present at the discovery of the colossal head. According to Ohnefalsch-Richter, the two findspots were several hundred meters apart. The temenos of the principal sanctuary, situated on the eastern flank of the hill of Teratsovouno, formed a rectangle of about 18 × 9 meters, whereas the other site was located to the west or northwest, nearer to the chapel. Like enormous mole burrows, the tunnels dug by Cesnola’s workmen could still be seen.³⁷

Subsequently, the findspot of these discoveries was forgotten, and no one was interested in the question during the first half of the twentieth century. At the end of the 1950s, Paul Åström made a brief investigation in situ, followed by Oliver Masson in 1960; both had been led to the site by V. Antoni Litras.³⁸ Masson did not identify the location of the “first temple,” but established that the principal sanctuary was located most probably about 500 meters to the southeast of the chapel of Ayios Photios, east of the hill of Teratsovouno, near point 502 of the modern land registry.³⁹ In 1961, the Cyprus Survey, under the direction of Kyriakos Nicolaou, found about 100 fragments of limestone sculptures and some of terracottas in the area of Ayios Photios.⁴⁰ Further investigation of the subject has not progressed because, since 1974, this zone, situated near the “Green Line,” is inaccessible. This situation also explains why no research has been undertaken on the soft limestone quarries used for the sculptures from Golgoi–Ayios Photios. It is nonetheless certain that the region of Idalion and Golgoi/Athienou possesses the finest soft limestone quarries on Cyprus, as recent investigations have shown: “although the Pakna Formation outcrops over large areas, it is only in the area northwest of Larnaca (Kossi-Lympia-Athienou) that rapid sedimentation in open marine conditions yielded thick beds of the creamy chalk that is the product of calciturbidite deposition (foraminiferal sands).”⁴¹

It is impossible to determine how many votive sculptures and other objects of limestone were discovered by Cesnola at the two sites excavated near the chapel of Ayios Photios. The work of Doell, which establishes an initial inventory of the whole collection during the summer of 1870, should constitute the most reliable account, but the German scholar listed only the works that were the best preserved—those that could interest

the Hermitage Museum. He writes that the origin of pieces that do not come from the sanctuary of Golgoi is indicated in the catalogue notes.⁴² Nonetheless, indications are missing for the funerary stelai nos. 776–784 and 824–828 that come from the necropolis of Golgoi, and the beautiful bearded head no. 231 (Cat. 18), found in the “city of Golgoi” and not at Ayios Photios. Right from the beginning, Cesnola probably assembled a collection originating, in a broad sense, from Golgoi—both sites of Ayios Photios, the necropolis, and the site of the city—that could interest the Hermitage or other museums. A passage from his introduction to the 1885 *Atlas* seems clear confirmation: “The sculptures discovered at these four different spots in the ruins of ancient Golgoi might all be properly classified under the single head of Golgoi; but for the convenience and facility of the reader each piece of sculpture will be credited to the locality of the four in which it was unearthed.”⁴³ When assembling the *Atlas*, Cesnola therefore drew up a new list of findspots, perhaps from a “manuscript book made in Cyprus in 1870, and now owned by Mr. Hiram Hitchcock,”⁴⁴ but this precious document has never been found. There are obviously several errors of attribution, identifiable thanks to Cesnola’s correspondence or because of the presence of sarcophagus fragments 74.51.2615/2616 and 74.51.2627 (Cat. 492, 493) in the list of works presented as originating from Golgoi–Ayios Photios. However, this is not sufficient to question globally the attributions given in the *Atlas*, as Myres did.

The works said to originate from the two sites excavated around Ayios Photios represent slightly more than 800 items in Doell’s 1873 catalogue; a roughly identical number can be deduced from the attributions given in the *Atlas*. The latter contains a significant number of fragments that do not appear in Doell, and, conversely, works catalogued during the summer of 1870 had disappeared from the collection before arriving in New York. Confirmation comes from certain anatomical ex-votos,⁴⁵ but it is impossible to establish an exact inventory of them. Photographs acquired in 1998 by the Cultural Centre of the Cyprus Popular Bank give a glimpse of the collection before its dispersal. There are 72 photographs, half of which concern sculptures.⁴⁶ If one takes into account the number of heads catalogued by Doell, one reaches approximately the minimum number of sculptures in the round discovered on both sites of Ayios Photios, a little less than seven hundred. This figure may be surprising when compared to the information given in the *Atlas*, since only about 570 heads coming from both sites of Ayios Photios are catalogued there. If one devotes oneself to the same exercise using the Museum’s *Handbook* no. 3, one arrives at about the same figures as in Doell’s catalogue.⁴⁷ The first volume of the *Atlas* therefore left out a relatively large number of objects, as can be ascertained for well-identifiable series. Thus, the images of Artemis from

Lang's excavations at Pyla number seven in the *Atlas*,⁴⁸ but 11 in the *Handbook*, which adds isolated heads. The difference is more spectacular for marble statues found at Kourion, Kition, and several other sites, since the 16 objects on plate 96 of the *Atlas* become 32 in the *Handbook* of 1904.

Cesnola had assembled a collection of "duplicates" that were probably not catalogued by Doell and likely contained sculptures from sites other than Golgoi. These works were dispersed to various museums and institutions or to friends of Cesnola, such as Hiram Hitchcock or John Ruskin.⁴⁹ Thus, about 50 sculptures were acquired by the Museum of Fine Arts in Boston as of 1872⁵⁰ and, above all, almost 400 stone objects were given over to the Turkish authorities, who, in 1873, did not want to renew a firman granted every year since 1867. Cesnola then had 88 "parcels" sent to Istanbul,⁵¹ which certainly included a large part of the sculptures published by Haluk Ergülec.⁵² Finally, it is probable that the 140 sculptures—of which 119 were heads—given to the Liverpool museum by Captain Fothergill in 1872 had been acquired from Cesnola at Larnaca, but it is difficult to say if they came from the excavations at Golgoi.⁵³

This minimum figure of about 700 sculptures in the round, to which must be added an undetermined number of "duplicates" set aside by Cesnola and about 20 heads discovered by the French in 1862,⁵⁴ may seem high given the dimensions of the temenos. However, as concerns the principal site, all the sculpted offerings were certainly not visible at the same time and a roughly comparable density is confirmed for other, smaller Cypriot cult centers. Thus, in the report about the excavations at the sanctuary of Apollo at Idalion, Lang writes, "the headless statues which strewn the ground must have represented 1000 pieces of sculpture, of which nearly 100 were of colossal or heroic size."⁵⁵ In 1865, the French architect Edmond Duthoit, who had returned to Cyprus when the expedition of 1862 was extended, had discovered near Athienou, on the site of the city of Golgoi, "about 5[00] to 600 heads of all sizes, from 0,03 to 0,50 [m], of all periods, of all styles and of all types, as well as thousands and thousands of fragments of all kinds."⁵⁶ The same observation can be made concerning terracotta statues and figurines from the small sanctuary of Ayia Irini on the north of the island, where the Swedish expedition discovered a collection estimated at 2,000 pieces for the Archaic period alone.⁵⁷ The offerings from Ayios Photios, which consist almost exclusively of limestone works, are notable, however, for their good state of preservation, their chronological range, and the variety of types that are represented, features that make them, still today, a group of votive sculptures unique in Cypriot archaeology.

One can well imagine the rich evidence that a modern excavation could have derived from a site such as this one, for

which it is not possible to attempt the kind of study undertaken by Reinhard Senff on the sanctuary of Apollo discovered by Lang at Idalion.⁵⁸ To the absence of reliable data about the structure of the principal cult center and about the stratigraphic and topographic distribution of objects is added the dispersal of a large part of the collection before and after its arrival in New York. Considering the minimum number of approximately 700 heads, about 570 are identified in the first volume of the *Atlas*, but the number accounted for in the present catalogue is far less.

As will be seen, the rest were sold by the Metropolitan Museum and are now scattered in many museums or private American collections, notably the Ringling Museum of Art in Sarasota, Florida.

The Nature of the Offerings and the Cult of the Sanctuary of Golgoi–Ayios Photios

Despite the absence of reliable archaeological data and the dispersal of objects, the richness and diversity of the extant material provide a good idea of the cult at the principal site that yielded the inscribed dedications and the great majority of sculptures, including representations of gods. Without available evidence, it is impossible to say if the important but rather few pieces (32 according to Cesnola, 24 according to the *Handbook*) found on the site "West of (or near) the temple" belonged to another cult center. Even though both sites that produced material were probably separated by 400 or 500 meters, this scenario is unlikely, distance not being an obstacle to transporting large, heavy, and imposing sculptures; the monolithic vases of Amathus (the one in the Louvre weighs about 14 tons) were hoisted to the top of the acropolis under far more difficult conditions. The statues in this "deposit" being, in any case, of the same type as those of the principal sanctuary, Cesnola's discoveries at Ayios Photios will be considered as a homogeneous ensemble.

The dedications are predominantly inscribed in syllabic script; only one is alphabetic.⁵⁹ Among the syllabic texts, several, described by Masson as "(extremely) obscure," evidently do not translate Greek but a local language generally called "Eteocypriot."⁶⁰ In several cases, the inscriptions are associated with reliefs that allow one to date them approximately at the end of the Classical or beginning of the Hellenistic period (around 350–250 B.C.). The base of the statuette [Cat. 204](#) is dated "the year 3," referring to a local era at the end of the fourth century B.C., after the fall of the kingdoms or during the reign of one of the Ptolemies.⁶¹

The reliefs [Cat. 450](#), [451](#), and [454](#) are dedicated to Apollo, or rather, "to the god, to Apollo," as are three bases for statuettes; one base is of marble,⁶² the two others of limestone.⁶³

Other inscribed dedications include a “fire shovel”⁶⁴ and an alabaster pyxis in the British Museum. The relief [Cat. 453](#) appears to be dedicated simply “to the god.”⁶⁵ This small group is completed by the mention on a stone “casket” of a wine offering to Zeus; by an alphabetic graffito on a limestone block, now missing and bearing a dedication to Demeter and Apollo from a certain Timodoros;⁶⁶ and finally, perhaps by a syllabic dedication to the goddess of Paphos on a small limestone base;⁶⁷ this text is difficult to interpret, as is the graffito once read as “tas Paphias” ([belonging] to the Paphian goddess) on the shoulder of the “priest with dove” ([Cat. 22](#)). [[See p. 435.](#)]

The iconography of the reliefs reveals a little more about the principal god and the appearance of the sanctuary. On [Cat. 450](#), he is seated near a tree in his temenos (his “sacred enclosure”; the word appears in the inscription), scepter in hand, and facing a group of worshippers. On [Cat. 451](#), he is seated in front of an altar. The relief [Cat. 454](#) is very fragmentary, but the god is also seated near a vegetal element. Even though it does not include a dedication to Apollo, the relief [Cat. 448](#) offers the best picture of the cult practiced in the temenos. Probably seated on a rock, the god holds a kithara and a phiale. He is separated from the worshippers, who advance toward him by an altar of the same type as the one on [Cat. 451](#), whereas in the lower register some of the worshippers feast, surrounded by dancers and musicians. Several elements characterize this temenos as dating around the beginning of the Hellenistic period. The god sits enthroned outdoors, near one or several trees and an altar of special shape, crowned by two breasts. To the evidence afforded by these reliefs is added that of three-dimensional images of Apollo. The statuette [Cat. 326](#) and, above all, the heads [Cat. 328](#), [329](#), and [331](#), as well as others sold in 1928, clearly attest that the major god of the sanctuary of Golgoi–Ayios Photios was identified as Apollo in the Hellenistic period.

For the earlier periods, the evidence is different and does not rely on inscribed dedications. The dominant divine image is without doubt that of a figure whose essential iconographic features derive from the Greek Herakles. The lion skin is a constant element, but the figure is first shown as an archer, then as a “master of lions,” following a visual tradition well known on Cyprus. The decoration of the altar [Cat. 446](#), which is not earlier than the Classical period, shows the god with his worshippers, but in the Hellenistic period these representations disappear in favor of the Apollonian iconography. The figure [Cat. 352](#), however, constitutes a survival of the original type; he overcomes a wild animal, but his “demonic” facial appearance, unathletic body, and long kilt dissociate him from Herakles and draw him closer to the Cypriot Bes, as confirmed by the presence of small horns.

In the sixth century B.C. and until at least the end of the Classical period, images of a seated figure with a ram’s head

([Cat. 321](#), [322](#)) or a human head with ram’s horns ([Cat. 323](#)) are also offered; the figure is traditionally called Zeus Ammon. Finally, in the Hellenistic period, representations of the Greek god Pan ([Cat. 332](#), [333](#), [334](#), [335](#), [336](#), [337](#)) are dedicated.

This collection of material—dedications and sculpted images—shows that the sanctuary was principally devoted to a male god named Apollo by the beginning of the Hellenistic period at the latest. This divinity appears under various forms with wider ramifications than those attributed to the “classical” Greek Apollo. Herakles, or the “master of animals,” alludes to a supreme and warlike god, victorious over evil powers, whereas “Zeus Ammon” unites royal majesty with pastoral functions, formalized in the Hellenistic period by images of Pan. The miniature sheepfold and the groups of cows or mares nursing their offspring belong to the same sphere, while the anatomical ex-votos remind us that the divinity, like Apollo and to a lesser degree Herakles, also had healing powers, perhaps through the intermediary of an oracle.

The Great Goddess is rarely attested in the sanctuary, since the syllabic references to the Paphian goddess are difficult to interpret. The alphabetic dedication to Demeter, associated with Apollo, is oriented toward the protection of harvests. From an iconographic perspective, the only really significant offering would be the statue of Aphrodite carrying Eros, but it is not enough to confirm a true cult of the goddess. It is possible that she was associated with royal or princely statues in order to form a kind of dynastic group (see [Cat. 357](#)). The vast majority of the male statues, for all periods, tends in the direction of a cult of a male deity and marks an important difference with the nearby sanctuary at Arsos. There, principally female statues, including images of the goddess, were discovered along with three alphabetic dedications to the Aphrodite of Golgoi.

The sanctuary of Golgoi–Ayios Photios is therefore comparable to other small cult places devoted mainly to Apollo in the region of Idalion and Golgoi. Its rural character is probably confirmed, as at Malloura, by the absence of the Great Goddess, who is better represented in the sanctuary of Apollo at Idalion by sculpted images and an association with the cult of Queen Arsinoe, assimilated to Aphrodite.

To which kingdom, and then to which Cypriot city, did the sanctuary of Golgoi–Ayios Photios belong? The identification of the Cypriot kingdoms and the development of their territories during the Archaic and Classical periods are particularly delicate questions.⁶⁸ No literary or epigraphic text attests to the existence of a kingdom of Golgoi. It is very probable that the region of modern Athienou belonged to the territory of Idalion and that the sanctuary of Ayios Photios was important for protecting the prosperity of this agricultural region under royal authority. The connection between the sculptures found

at Ayios Photios and those of Idalion seems to confirm this, as does the discovery at Golgoi/Athienou of several terracottas in the style of Idalion.⁶⁹ When the kingdom of Idalion was annexed to that of Kition between 470 and 450 B.C., it is logical to assume that the sanctuary of Ayios Photios fell under the control of the kings of the Phoenician city. However, contrary to what happens to the sanctuary of Apollo at Idalion, there is no confirming inscription, and the figural evidence gives no exact indication for the period that extends, approximately, from the middle of the fifth century B.C. to the middle of the fourth. Afterward, different factors allow the question to be reformulated. The presence of a graffito with the name “Pnytagoras” on the “votary with bull mask” (Cat. 251) is disconcerting. The fact that this rare name belongs to a king of Salamis and that it appears on a statue particularly well suited to a priest-king forces the question whether the work, which was perhaps part of a dynastic group, represents the king Pnytagoras himself. The inscriptions that accompany votive reliefs are always in syllabic script, never in Phoenician, which would be surprising if the sanctuary were at the time part of the kingdom of Kition. It is possible that these dedications are later than 312 B.C., the date of the fall of the last Phoenician king of Kition. Following what the statue with bull mask seems to indicate, one can also postulate that the sanctuary of Ayios Photios and the surrounding region had come under the control of Salamis after the middle of the fourth century B.C., and that certain votive reliefs date from this period. As Markus Egetmeyer points out, an “Eteocypriot” inscription attested on several of these reliefs can be compared with certain earlier texts from Salamis.⁷⁰ Under the domination of the Ptolemies, Golgoi enjoyed a certain prestige owing to its cult of Aphrodite, mentioned by Theocritus (15.100) and Lycophron (*Alexandra* 588–589). An inscription from Argos seems to attest that at the beginning of the second century B.C., Golgoi was an independent city.⁷¹ This autonomy probably did not last long. Under the empire, the region of Golgoi was attached either to Kition, as Terence B. Mitford proposed, or rather to Salamis.⁷² This does not prevent Zoilos, the sculptor in the funerary group Cat. 489, from presenting himself as “Golgios” in the second century A.D.

Other Findspots

As noted, the site of Golgoi furnished Cesnola with other important works coming from the necropolis near the modern city of Athienou—in the first place, the sarcophagus with figural decoration Cat. 491, but also many stelai dating between the fifth century B.C. and the Roman Imperial period. The location of this necropolis was known before Cesnola’s arrival.

Several other works come from the “city of Golgoi,” where Edmond Duthoit had discovered, in 1865, a group of several hundred sculptures, now in the Louvre.⁷³ I have already mentioned the objects attributed to Idalion, to which one must add small groups or isolated pieces that come from various findspots in the center, the north, and the east of Cyprus: Karpassia, Kition, Kythrea, Lapethos, Lefka, Leucolla, Potamia, Salamis, Soli, Tamassos.

We highlight the site of Pyla, where Robert Hamilton Lang had discovered in 1868 a sanctuary devoted principally to Apollo, according to the dedications.⁷⁴ Four of the inscriptions (two syllabic and two alphabetic) call him “Mag(e)irios” and one “Lakeutes.” Lang had given Cesnola a certain number of sculptures found during his excavations, perhaps in exchange for objects from Golgoi that interested him (see the introduction to “Other Stone Artifacts” concerning an inscribed alabastron now in the British Museum). Two of Lang’s pieces feature the dedications mentioned above, Mag(e)irios and Lakeutes;⁷⁵ the other Lang works include some statuettes and heads of Artemis⁷⁶ and two headless statues of “sacrificers.”⁷⁷ Only three figures of Artemis are today in the Metropolitan Museum (Cat. 361, 362, 363). The Pyla sanctuary constitutes an important point of comparison for understanding the cult at Golgoi–Ayios Photios, only about 12 kilometers away, as much for its similarities as for its differences. It raises the question of possible oracular activity at Golgoi–Ayios Photios, to which the epithet “Lakeutes” certainly refers.

For the southern part of the island, where Cesnola organized excavations in 1874–75, Amathus produced several works in addition to the large decorated sarcophagus (Cat. 490) and the marble anthropoid sarcophagus (Cat. 496), but by far the most important group is that from Kourion. These objects come partially from the sanctuary of Apollo Hylates, identified by Ludwig Ross thirty years earlier, and others from the place called “Ayia Anna,” located to the south-east of the sanctuary, nearer to the city.⁷⁸ It is there that about 25 “temple boys” are said to have been discovered, some of which are in the Metropolitan Museum. Supplementary investigations conducted at this site in 1935 by the American expedition directed by George McFadden show that this identification of the findspot is very probably exact. The sculptures found by McFadden have remained unpublished, but half a dozen heads in the Episkopi museum belong to sculptures of children or adolescents. The syllabic dedication to Apollo of the “temple boys” Cat. 254, 255 indicates that this group comes from the principal sanctuary, as do several fragments from marble statues of children from the Cesnola collection that are no longer in the Metropolitan.

THE CESNOLA SCULPTURES IN THE METROPOLITAN MUSEUM OF ART

From Their Arrival at the Museum to the *Handbook of the Cesnola Collection of Antiquities from Cyprus* by John L. Myres (1914)

In the introduction to his 1914 *Handbook*, John Myres briefly recalled the principal stages of Cesnola's search for a buyer for his collection.⁷⁹ Elizabeth McFadden provides a complete account, and Olivier Masson furnishes a very useful chronology and supplementary information.⁸⁰

The catalogue drawn up by Johannes Doell had not prompted the museum in Saint Petersburg to buy the collection as it existed in 1870; the German archaeologist Carl Friedrichs had clearly advised against it. By the time Doell presented his report in December 1872, Cesnola had already sought other options. When the British Museum failed to pursue his initial proposals, Cesnola contacted Gaston Feuardent, who, since 1868, had served as director of the Parisian firm of Rollin & Feuardent, with which Cesnola had concluded an agreement as early as 1871.⁸¹ In London, where 5,756 objects from his collection had arrived in February 1872, he placed the British Museum in competition with the Metropolitan Museum, where Hiram Hitchcock had given a lecture in March 1872 to play up the discoveries made by his friend Cesnola. The sale finally took place in favor of the Americans, but a by-product of the London exhibition was an interesting album of photographs.⁸² During his stay in New York, from January to August 1873, Cesnola concluded a formal agreement with the Metropolitan for the sale of his collection for £1,200. He also anticipated new excavations to benefit the Museum. These were conducted principally at Amathus and Kourion in 1874 and 1875. The purchase of the collection was officially accepted in May 1874, which explains the accession numbers beginning with (18)74. But, the second part of the collection, with the "Kourion treasure," the Amathus sarcophagus, etc., was bought by the Museum following negotiations in November 1876.⁸³

The years following the installation of the collection at the Metropolitan were marked by controversy, principally concerning the stone sculpture. The main attacks came from Clarence Cook and Gaston Feuardent, who were probably irritated by the outcome of the exhibition in London. They accused Cesnola of having reconstructed a certain number of statues from fragments that did not belong together and of having sometimes made modern additions, thus creating real fakes.⁸⁴ The resulting lawsuit led to the creation of a committee of experts whose conclusions were favorable to Cesnola. The most unfortunate interventions had actually taken place

prior to the works' arrival in New York, as confirmed by sculptures that were sent to Istanbul and recomposed imaginatively.⁸⁵ In the case of the Metropolitan's collection, certain errors were rapidly corrected, others not. They are mentioned in the catalogue entries. In most cases, it is a question of statues and, above all, of statuettes receiving heads whose pertinence is erroneous or doubtful. Only some have been removed (recently); for the others, the problems are indicated at the beginning of each catalogue entry.

We have no precise information about the restorations carried out on Cyprus by Cesnola's workmen. Only some photographs from the period and, above all, the drawings in Doell's catalogue and the photos from the 1873 album give an idea of the interventions carried out between 1870 and 1872 on the most important works. For the restorations made after the sculptures' arrival in New York, certain documents in the Metropolitan's archives must be taken into account. Thus, on January 4, 1883, Cesnola wrote to Dr. Schuyler in his characteristic violent tone and provided technical explanations to answer his detractors.

Dear Dr Schuyler

Yours of the 18th ultimo reached me today, and explained what was obscure in your former one. You should always bear in mind, that the Cyprus statues are of a friable stone, and were repaired not for one or ten years but forever; consequently they had to be treated and protected against the climate of this country. These statues arrived here in 1873, and were temporarily repaired with plaster and thus exhibited in the 14th Street building, where they remained for six years exposed to this changeable weather, without any glass covered [*sic*] over them. When I returned from Cyprus, I found that the surface [*sic*] of the statues was going on at a fearful rate, and if this could not be stopped, in a few years they would be lost forever. I remarked that the disintegration was progressing faster where plaster had been used to join the fragments together, and I decided that as soon as the Museum was removed to the present building, I would remove all the plaster from them, and I did so; the pieces were joined together with a particular cement recommended to me as impervious to the weather, and covered over with a very simple preparation, in which milk, silicate, and okra are the sole ingredients. Then they were put under glass, and have given no further sign of disintegration since 1879.

Do not make the mistake of comparing the different treatment of the Cyprus statues in the Museums of Europe, with that of New York. The climate of Constantinople is like that of Cyprus, and the statues do not need any glass cover, or wash, and will not disintegrate. At the British

Museum all the Cyprus sculptures have been long ago placed under glass, on account of their disintegration. At the Louvre Museum you have seen them under glass, and the repairs made there you found to be exactly like those made here; yet the Gilders, Fords, Joneses, Cooks and Feuardents, would not dare to find fault with the Director of the Louvre Museum as they found fault here with me! I thank God however, that not only the highest scholars of America are with me, but that of the Trustees of this Museum, are all educated men of high sense of honor, and manfully stand by me in this war to the knife, the object of which is well understood by them all.

One of these vagabonds backed up by a scurrilous art writer, wanted to compel the Trustees to purchase all the trash he could fetch from Europe at enormous profits to himself. He tried bribery, and then flattery, and finally becoming convinced that I would never condescend to support his low schemes of money making, from the Trustees, he gathered around him a set of roughs, would-be bohemians, who want but cannot crush me! The Museum affairs are going on splendidly, and you may rest assured, that no amount of adulation, or vilification heaped upon me by them, shall make me change one jota from my adopted line of conduct towards this young institution, over which I have been appointed to guard and watch like a faithful nurse, as long as it is in its infancy and needs nursing. Believe me Truly Yours

LP di Cesnola

The restoration work to which he refers in the letter had been carried out around 1879–80, after the relocation of the objects to the new museum building where Cesnola was now director. This work was entrusted to a team that included Theodore Gehlen (particularly criticized by Feuardent and Cook) and Charles Balliard, who, in 1907, left notes from which a report was written that is now in the Museum's Archives. The interventions on each sculpture are described on the basis of the list drawn up in the *Handbook* of 1904. The work had consisted mainly of cleaning the objects, adding copper rods to secure the heads on the bodies, and repairing certain anatomical parts (noses, arms, hands) that had been damaged. Balliard had left the association of a head with a body to Cesnola. Balliard was still employed in 1909 when Myres began to study the collection and was able, therefore, to inform the English archaeologist directly. Myres had the most important objects cleaned again.⁸⁶ This succession of interventions unfortunately makes a technical study of the Metropolitan's objects difficult, whether it be a matter of pieces joined together or the painted decoration (with the exception of the Amathus sarcophagus, thanks to the study by Elizabeth

Hendrix).⁸⁷ Toolmarks are, however, mentioned as often as possible and reproduced on certain photographs. A complete study of this subject should be undertaken one day.

Leaving aside Cesnola's general account of 1877 concerning his discoveries, the only work presenting the whole collection of sculpture with photographs is the first volume of the *Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities in the Metropolitan Museum of Art, New York*, published in 1885 under the direction of Isaac Hall, one of the foremost specialists of Cypriot epigraphy and curator of the sculptures as of 1886. After a general introduction written by Cesnola himself, the volume, in folio format, includes 1,187 illustrations spread over 160 plates with commentary reduced to the findspot and object dimensions. Despite its shortcomings, this work and the following two volumes (1894 and 1903) remain essential tools for any study of the Cesnola Collection—but are difficult to consult in Europe.⁸⁸ While Cesnola was director, and at the same time as this enormous undertaking, the Museum published a series of Handbooks, including the *Handbook* of 1904, *The Stone Sculptures of the Cesnola Collection of Cypriote Antiquities in Halls 5 and 3*.⁸⁹ The author of the catalogue is not named, but the introduction reproduces an older text by Hall, who died in 1896: "This hand-book is intended to embrace the stone sculptures, only, of the Cesnola Cypriote Collection; not including, however, the inscriptions, which are reserved for another hand-book. But it includes, for the visitor's convenience, the alabastra, and some miscellaneous objects found in tombs, together with a few objects not belonging to the collection, but exhibited in the same halls." The works of art that are included, with mention of their findspot and measurements, number 1,449, to which 365 small objects collected in cases 46 and 47 in Hall 3 are added. This small book of 96 pages, without a single illustration except for a map of Cyprus, offers the most complete inventory of this part of the collection prior to the sales in 1928. The number of objects is, however, slightly lower than the number in the Museum inventory, "Cesnola Collection of Cypriote Sculpture" (C.S.), that includes 1,873 items versus 1,814 in the *Handbook* of 1904.

I do not know if a selection of "duplicates" of stone had been planned in 1904, whereas 5,000 terracotta objects considered as duplicates had been sold to Leland Stanford as of 1896. This selection took place at the latest in 1909, when John Myres was officially charged with studying the collection. His appointment appears on a slip of paper preserved in the Archives of the Metropolitan and dated April 19, 1909: "Prof. John Myres, University of Liverpool, engaged for the expertising, rearranging, and labeling of the Cesnola Collection of Cypriote Antiquities and, in connexion with this, the preparation of a small popular guide to the collection, at a total cost of five hundred dollars, plus his personal expenses in connexion

with this work.” This “popular guide” would take the form of a nearly 600-page *Handbook*, published in 1914 and reprinted in 1974. It constitutes the first scientific work on Cypriot archaeology. Myres, who arrived on Cyprus at the age of 24 as a member of the British School of Athens, had excavated on the island during 1894. At the same time, the British administration placed him in charge of a report about the preservation of antiquities. This task led him to organize the first Cyprus Museum, the catalogue of which he published in 1899 with M. Ohnefalsch-Richter. As founder, in 1901, of the anthropological journal *Man*, Myres was one of the best representatives of the generation that had established modern archaeology. In 1913, he returned to Cyprus and excavated several sites, particularly Lefkoniko, where he discovered a sanctuary containing about 600 sculptures.⁹⁰ In 1914, he was the Wykeham Professor of Ancient History at the University of Oxford.

Although Myres’ *Handbook of the Cesnola Collection of Antiquities from Cyprus* introduced a modern approach to Cypriot archaeology and art history, which was then followed by the work of Einar Gjerstad and his Swedish colleagues, it has serious limitations. In the first place, it presents a much reduced Cesnola Collection. The *Handbook* includes only 420 actual sculptures,⁹¹ to which are added 60 objects in steatite “and other coloured stone,”⁹² 60 objects in alabaster,⁹³ and 40 in “common white limestone.”⁹⁴ Moreover, there are few illustrations; only 56 sculptures are reproduced, in small photos of mediocre quality. Above all, since Myres considered the information about findspots provided by Cesnola unreliable, he does not mention them in his entries. He only briefly refers to two findspots for sculptures: Golgoi and, for a small series of “temple boys,” the sanctuary of Apollo Hylates near Kourion. He adds, laconically, “single pieces from other holy places, and from tombs.”⁹⁵ The research of Olivier Masson gradually produced a critical but balanced view of the findspots indicated by Cesnola, particularly for the sculpture. To a large extent, I rely on Masson’s studies, based in part on his long investigations of the General’s correspondence. Unfortunately, Masson did not have time to write the comprehensive work on Cesnola for which he had gathered so much material.

The sale of the “duplicates,” put aside before World War I (with objects from other sources), took place between 1916 and 1926, with the final sales during two sessions organized at the Anderson Galleries in New York on March 30–31 and April 21–22, 1928. The objects sold are described—and partially illustrated—in a double catalogue entitled *Cypriote & Classical Antiquities: Duplicates of the Cesnola & Other Collections*.⁹⁶ Some of them came back to the Metropolitan in 1941 as gifts. More recently, several works have been placed on long-term loan to other museums. A summary list follows:

Cyprus Museum, Nicosia

- 74.51.2507. Statue of a male votary ([Cat. 55](#))
- 74.51.2550. Statuette of a kriophoros ([Cat. 171](#))
- 74.51.2580. Statuette of a seated lion ([Cat. 368](#))
- 74.51.2665. Group of two doves ([Cat. 377](#))
- 74.51.2840. Head of a man ([Cat. 81](#))

Nasher Museum of Art at Duke University, Durham, North Carolina

- 74.51.2459. Statue of a male votary ([Cat. 80](#))
- 74.51.2462. Statue of a male votary ([Cat. 86](#)). Since 2014, returned to the MMA. [[See p. 435.](#)]
- 74.51.2469. Statue of a male votary ([Cat. 65](#))
- 74.51.2817. Head of a man ([Cat. 133](#))
- 74.51.2839. Head of a man ([Cat. 79](#))
- 74.51.2847. Head of a man ([Cat. 17](#))

Michael C. Carlos Museum, Emory University, Atlanta

- 74.51.2754. Temple boy ([Cat. 272](#))

Princeton University Art Museum

- 74.51.2470. Statue of a male votary ([Cat. 50](#))
- 74.51.2496. Grave stele capital with two sphinxes ([Cat. 471](#))

Virginia Museum of Fine Arts, Richmond

- 74.51.2468. Statue of male votary ([Cat. 11](#))
- 74.51.2612. Statue of male votary ([Cat. 39](#))

The Place of the Cesnola Collection in the Study of Cypriot Sculpture

The discoveries from Golgoi–Ayios Photios, and then those of the sarcophagi of Amathus and Golgoi, immediately aroused interest in the scholarly world, particularly in France. The intense activity of Cesnola demonstrated by Doell’s catalogue, the exhibition in London, and a voluminous correspondence with European and American scholars, in addition to his book of 1877, explain in large part this interest. The publications of Georges Colonna-Ceccaldi in the *Revue Archéologique* also had a considerable impact. In effect, they launched studies of the typology, style, and chronology of Cypriot statuary. Similarly, the sculptures from Golgoi underlie the observations of François Lenormant, who, using the pseudonyms of Papayannakis and de Chanot, considered the various influences on Cypriot sculpture.⁹⁷ The works of the Cesnola Collection hold first place in the great book of Georges Perrot and Charles Chipiez on the art of Phoenicia and Cyprus.⁹⁸ Published in 1885, the same year as the first volume of the *Atlas*, and immediately translated into English, Perrot and Chipiez’s book enjoyed a much larger circulation and served

as a reference for at least half a century for every study of Cypriot art. The principal works of art in the *Atlas* became widely known very much later through the small line drawings in the *Répertoire de la statuaire grecque et romaine* by Salomon Reinach (1924). Meanwhile, the pieces judged to be most important were reproduced on a large scale in the compendia of Heinrich Brunn and Friedrich Bruckmann (1888–1900).

However, Adolf Furtwängler, the leading figure in the study of Greek sculpture during the late nineteenth and early twentieth centuries, showed no interest in Cypriot sculpture. From his visit to the Cesnola Collection, he noted only the Amathus sarcophagus (which, he said, should be better published), the anthropoid sarcophagus of Kition, and, curiously, the group with a mother giving birth ([Cat. 279](#)). His judgment of the *Atlas* is severe: “indeed, Cesnola’s large three-volume *Atlas* is made with so little understanding that what is good has no effect and only what is minor attracts attention.”⁹⁹ Later, and despite Myres’ *Handbook*, the Cesnola sculptures were taken into account only in a limited way in studies of Cypriot art and archaeology. Thus, Gjerstad makes proportionately little use of them in his 1948 summary of Geometric, Archaic, and Classical Cyprus.¹⁰⁰ The observation of Leon Heuzey in 1882, “unfortunately, one must go to New York to look at these curious monuments,”¹⁰¹ can be applied to many twentieth-century scholars who hesitated to make the trip. Thus, Olivier Masson never studied directly the syllabic inscriptions in the Metropolitan. The opening of the new installation in 2000, followed by the “study collection” in 2007, has totally renewed access to the Cesnola Collection.

CHRONOLOGY OF CYPRIOT SCULPTURES

Since Lang’s discoveries at Idalion and Cesnola’s at Golgoi–Ayios Photios about 140 years ago, the dating of Cypriot sculpture has been the object of diverse approaches. Some are based on connections between the style of the works and historical events (Assyrian domination, followed by Egyptian and Achaemenid), others on comparisons with more precisely dated non-Cypriot sculptures, principally from the Greek world. In his great synthesis of 1948, Einar Gjerstad supplemented these approaches with stratigraphic observations furnished by the expeditions he had directed on Cyprus. Thus, the terracottas found in the small sanctuary of Ayia Irini constituted, for the Archaic period, the essential starting point for a new chronology, divided into “styles” called “Proto-Cypriote,” “Neo-Cypriote,” and “Archaic Cypro-Greek.”¹⁰² For stone sculpture, he added, for the Archaic period, “Cypro-Egyptian” and, for the fifth and fourth centuries B.C., the “Sub-Archaic

Cypro-Greek” and “Classical Cypro-Greek” styles.¹⁰³ The discovery of many Cypriot terracottas and limestone sculptures at the Heraion of Samos, in often well-defined stratigraphic contexts, led Gerhard Schmidt and others to propose new dates. I will not retrace in detail here the evolution of this research during the last sixty years.¹⁰⁴ After stating the grounds for abandoning Gjerstad’s combination of chronology and typology, I will emphasize the main reference points for dating approximately the sculptures from Golgoi–Ayios Photios and other Cypriot sanctuaries between the Archaic period and the Hellenistic period. The latter period presents—also for Greek art—greater difficulties for dating than earlier periods.

In the light of subsequent research, the categories proposed by Gjerstad for the Archaic period cannot be sustained. The “Cypro-Egyptian” group, a small core of heterogeneous works associated with the Egyptian domination of Cyprus, received justified criticism that need not be repeated here.¹⁰⁵ The “Egyptianizing” features of Cypriot sculpture are, at least partially, “Phoenicianizing,” which does not mean that this type of statue was characteristic only of the Phoenician population on the island. Based on Cornelius Vermeule’s cautious observations, a typological classification connected to the various ethnic groups has occasionally been proposed but has led to an excessively low chronology.¹⁰⁶ Further, the notion of “style” as conceived by Gjerstad, based on aesthetic presuppositions that exclude a large amount of material, is no more acceptable for stone sculpture than for terracottas.¹⁰⁷ For example, concerning the sequence from “Proto- to Neo-Cypriote” that the sanctuary of Ayia Irini was supposed to demonstrate for the terracotta statues and statuettes, Sabine Fourrier has shown that Gjerstad’s stratigraphy needs to be questioned and that the works of “Proto-Cypriote” and “Neo-Cypriote” style found at Ayia Irini were actually contemporaneous. The first represent a local production of the kingdom of Soloi, the second are imports from Idalion or Salamis.¹⁰⁸

For the limestone sculpture, Gjerstad attributes to his “first Proto-Cypriote Style” “only a few specimens”; like the colossal head from Golgoi ([Cat. 1](#)) and the female statues from Arsos, they are closely linked to the large terracottas from Salamis and Idalion. The second phase of this style is defined by a comparison between two statues that have little in common, a figure wearing an overgarment and conical cap,¹⁰⁹ and a man in Egyptianizing dress ([Cat. 60](#)). The group created around these two works lacks homogeneity and the idea that “we are still justified in including these sculptures in the Proto-Cypriote style, because the character of their faces is altogether Cypriote”¹¹⁰ lacks a sound stylistic basis. Trying then to define his “Neo-Cypriote” group, Gjerstad admits that the distinction from the preceding group essentially rests on external influences. This new phase “is a transformation and

development of the Proto-Cypriote style, partly related to Syrian, Egyptian and Ionian art, but still with the Cypriote element playing the central combining and dominating role.”¹¹¹ The “Cypriote element” remains central to later sculptural production, but, for Gjerstad, the “Proto-Cypriote” style represents the apogee, after which Cypriot sculpture undergoes a form of decadence that the following judgment expresses well: “The Proto-Cypriote temperament is active, the Neo-Cypriote is passive.”¹¹² Today, it is useless to try to fit the sculptures from the Cesnola Collection into Gjerstad’s categories and, by extension, into the corresponding chronological slots.

To establish a chronology for Cypriot sculpture, the only reliable reference points are those emanating from the discoveries at the Heraion of Samos, Cnidus, Miletus, and, for a much smaller number of objects, Chios, Old Smyrna, and Ephesus.¹¹³ The study of available contexts shows that molded terracotta statuettes in the style of Salamis, which are closest to limestone works, were offered at the Heraion of Samos and elsewhere in the final third of the seventh century B.C. By contrast, stone statuettes hardly appear in levels earlier than around 600 B.C. The problem is, therefore, to ascertain if this difference existed also on Cyprus or if limestone sculptures were produced on the island in the final decades of the seventh century B.C. I have stated previously and continue to believe that the situation in Samos probably reflects that of Cypriot sanctuaries.¹¹⁴ Some scholars agree,¹¹⁵ but others are in favor of dating the oldest works in the second half of the seventh century B.C., thus earlier.¹¹⁶ The dedication of the Phoenician sculptor Eshmounhillec on the cippus from Pyla, dated in the seventh century B.C. on paleographic grounds,¹¹⁷ indicates that limestone sculpture was made on Cyprus before the sixth century B.C., but the head of “Bes” on the cippus has nothing to do with the rest of contemporary Cypriot statuary, and the very fact that the work is signed emphasizes its exceptional character. Be that as it may, the first borrowings from Aegean Greek sculptures are related to the late Daedalic style, around 600 B.C. or the beginning of the sixth century, but these are sporadic, as are the connections with the so-called Cypro-Ionian sculpture. Actually, “until the third quarter of the sixth century the sculptors on Cyprus adopt quite rarely, in disparate fashion and preferably on small-sized works, the trends of eastern Greece, which makes it improbable that all the ‘Cypro-Ionian’ sculptures have been realized in workshops set up to the east of Cyprus. It is only in the second part of the sixth century, that is, after the disappearance of the ‘Cypro-Ionian’ productions, that the style labeled ‘Cypro-Greek’ by Gjerstad spreads widely on the island, first in varied forms until the end of the sixth century and becoming more uniform thereafter.”¹¹⁸

For the end of the Archaic period, therefore, more precise reference points exist, even if the dating of the Greek works

also gives rise to discussion. It is agreed, justifiably I think, that the sculptures discovered in the “siege mound” of Palaepaphos-Kouklia predate the siege of the city by the Persians at the time of the Ionian revolt, about 498–497 B.C. By contrast, the sculptures found in the palace of Vouni follow this date, which marks the beginning of the building’s construction. For the immediately succeeding period, the fact that a number of Cypriot sculptors followed aspects of Greek sculpture of the “Severe Style” between about 480 and 450 B.C. provides relatively reliable dates for a significant group of statues.¹¹⁹ It is not the same for the Classical period. Only a few works can be placed with some precision between about the middle of the fifth century B.C. and the time when Greek styles of the end of the Classical and the beginning of the Hellenistic periods are established on the island, as over the entire eastern Mediterranean. This moment is difficult to define, but can scarcely go beyond the middle of the fourth century B.C. compared with the evolution of the sculpture on the Phoenician coast. I think that a series of particularly fine works—including the statues [Cat. 90](#), [251](#), [357](#)—belong to this period.¹²⁰ This is the time of the last Cypriot rulers, who also dedicated statues of more prestigious materials, marble and bronze, in the principal sanctuaries of the island.¹²¹ The clay statues from the “pyre of Nicocreon” at Salamis constitute interesting but isolated evidence for the end of the fourth century B.C.

For the long period of Ptolemaic occupation, from the beginning of the third century B.C. to the death of Cleopatra VII in 30 B.C., we have no exact chronological reference points.¹²² Delicate questions about the stylistic and chronological classification of Cypriot statues from this period have been addressed by Joan Connelly using works found at Arsos, Voni, Idalion, and Golgoi. For the latter site, Connelly distinguishes three “masters” whose activity is set toward the end of the third century B.C. for “Master A,” the beginning of the first century B.C. for “Master B,” and toward the middle of the same century for “Master C.”¹²³ Works from the end of the Hellenistic period (roughly the first three-quarters of the first century B.C.) are, in general, easier to characterize, to the extent that they abandon certain traditional iconographic features for Cypriot votive statues—like the wreath of leaves—or because they reproduce a facial style characteristic of the end of the Roman Republic ([Cat. 140](#)). One must admit, however, the difficulty of defining an exact chronology for productions of the preceding two centuries, despite connections with certain Ptolemaic ruler portraits and iconographic features like the “corkscrew curls” on heads of Apollo ([Cat. 327](#), [328](#), [329](#), [331](#)), rather indicative of the second part of the Hellenistic period. In many cases, caution is advised, and I have preferred to propose broad dates or to add a question mark.

In the Imperial period, the production of limestone funerary monuments is attested principally at Golgoi,¹²⁴ but by this time sanctuaries in the region were scarcely frequented, and in the major cities of the island, bronze and marble sculpture was much more frequent.

In the present catalogue, I have provided a precise date for Hellenistic and Roman works when one seemed evident to me; otherwise, I have given them more general dates of Early Hellenistic (late fourth century to third century B.C.), late Hellenistic (mid-second to mid-first century B.C.), or Early Roman (first century A.D.).

NOTES

1. McFadden 1971, pp. 1–80.
2. Masson 1990a, 1990b, 1990c; Marangou 2000.
3. McFadden 1971, p. 89.
4. *Ibid.*, p. 99.
5. Hôtel Drouot 1870, pp. 20–22.
6. Decaudin 1887, pp. 142–49, nos. 68, 84, 86, 88, 89.
7. Hermary 1989a, p. 20.
8. *Archäologische Zeitung* 1870, p. 121.
9. Brehme et al. 2001, nos. 139, 142, 162.
10. Lo Porto 1986, pp. 25, 179.
11. Cesnola 1877, p. 109.
12. *Archäologische Zeitung* 1870, p. 121, no. 8.
13. Masson 1990b, p. 37.
14. Cesnola 1871; an English version of the text is published in Marangou 2000, pp. 210–19.
15. See Marangou 2000, p. 96.
16. Cesnola 1871, pp. 9–11:

L'area del tempio assai ben delineata dalle fondamenta in pietra che trovai alla profondità di circa due metri, era lunga 60 piedi inglesi, larga trenta: in uno spazio sì angusto furono scoperte circa mille statue. Esse furono disotterrate con precauzione: tutte erano più o meno mutilate, il che proverebbe che il tempio fu distrutto o da orde di invasori stranieri o dal fanatismo cristiano; ma più probabilmente da quest'ultimo.

Infatti verso il centro del tempio rinvenni carboni ed uno strato considerevole di cenere alto parecchi centimetri.

Un terzo circa delle anzidette statue erano di grandezza naturale, parecchie gigantesche, ed una doveva essere veramente colossale, come si può argomentare dalla testa che si è solo trovata intatta, lunga un metro e due centimetri . . .

Accanto all'entrata Sud-Est a sinistra ed al di fuori delle fondamenta, rinvenni un grande vaso in pietra che rassomiglia a quello trovato ad Amatunta e che, suppongo, dovesse servire alle abluzioni religiose.

Lunghesso le due pareti longitudinali trovaronsi molti piedestalli schierati in parecchie file, di tutte le dimensioni; alcuni di essi con bassi-rilievi, altri con iscrizioni Cipriote, ma la più parte senza gli uni e le altre.

Nel centro del tempio, a una distanza che non mi fu dato di misurare, ma probabilissimamente uguali fra di loro, eranvi tre doppie file di piedestalli, sui quali pare sorgessero le statue disposte dorso a

dorso; e ciò spiegherebbe, in modo per me soddisfacente, il perchè molte avessero solo la parte anteriore della persona lavorata.

17. Hitchcock 1872. See McFadden 1971, pp. 119–23; Masson 1990c, p. 292; Marangou 2000, pp. 77–80.
18. See McFadden 1971, pp. 102–9, about Doell's visit and the negotiations with the Hermitage.
19. "sogenannte Tempel von Golgoi"; "sind nach der Ueberzeugung des Hrn. Cesnola für die baulichen Ueberreste des Aphroditetempels von Golgoi zu halten." Doell 1873, pp. 5–8.
20. Cesnola 1871.
21. Colonna-Ceccaldi 1870–71 = Colonna-Ceccaldi 1882, pp. 39–51.
22. Cesnola 1877, p. 130.
23. *Ibid.*, p. 127: "some 200 yards." Hermary 1989a, p. 16, with reference to the two sites, A and B, mentioned by Edmond Duthoit.
24. Colonna-Ceccaldi 1870–71, fig. 1.
25. Cesnola 1877, p. 139.
26. Lang 1872.
27. Lang 1905, p. 636.
28. Colonna-Ceccaldi 1872 = Colonna-Ceccaldi 1882, pp. 51–62; Colonna-Ceccaldi 1873 = Colonna-Ceccaldi 1882, pp. 62–63, pl. IV.
29. In Cesnola 1873, p. 2: "most likely a temple of Aphrodite."
30. Schmidt 1874, 1876.
31. See Chanot 1878, pp. 192–93.
32. Cesnola 1877, p. 128.
33. Cesnola 1885, *passim*.
34. Cesnola 1877, pp. 125–64.
35. *Ibid.*, p. 150.
36. *Ibid.*, p. 159.
37. Ohnefalsch-Richter 1893, pp. 15–16; see also Masson 1971, p. 311 n. 42.
38. Masson 1961/1983, p. 401.
39. Masson 1971, pp. 306–7, fig. 1.
40. See Ulbrich 2008, p. 30.
41. Kourou et al. 2002, p. 39.
42. Doell 1873, p. 5: "Ausdrücklich hinzufügen habe ich nur, dass bei denjenigen Kalksteinsculpturen, deren Herkunft in der Beschreibung nicht angegeben ist, aber auch nur bei diesen, immer der sogenannte Tempel von Golgoi als die Fundstätte zu suppliren ist" (I must add specifically only that the so-called temple of Golgoi is always to be supplied as the findspot for those limestone sculptures whose origin is not provided in the description, but only for them).
43. Cesnola 1885, [p. XI].
44. Isaac Hall, quoted in Masson 1966, p. 27 n. 5.
45. Masson 1997.
46. Marangou 2000, p. 109, with several reproductions.
47. MMA 1904.
48. Cesnola 1885, pl. CXVIII.
49. Masson 1996a, 1996b.
50. Comstock and Vermeule 1976, pp. 265–86.
51. Reinach 1905.
52. Ergülec 1972.
53. Droop 1931a, 1931b; Masson 1996b, p. 26.
54. Hermary 1989a, p. 16.
55. Lang 1905, p. 42.
56. Hermary 1989a, p. 17; the majority of these works are in the Louvre.
57. Ikosi 1992, p. 268.
58. Senff 1993.

59. Masson 1961/1983, pp. 286–99; Masson 1966, pp. 23–27; Masson 1971; Ulbrich 2008, pp. 300–301.
60. Masson 1961/1983, nos. 295–299.
61. *Ibid.*, no. 276.
62. *Ibid.*, no. 275.
63. *Ibid.*, nos. 276, which preserves a figure’s foot, and 300.
64. *Ibid.*, no. 284.
65. *Ibid.*, no. 271.
66. Masson 1971, p. 327, no. 5.
67. Masson 1961/1983, no. 286.
68. See the summary in Iacovou 2002.
69. Fourrier 2004, p. 199; Fourrier 2007, p. 45.
70. Egetmeyer 2012.
71. Aupert 1982; Hermary 2004b, p. 49, fig. 4.
72. Mitford 1971; Hermary 2004b, p. 59.
73. Hermary 1989a, pp. 17–19.
74. Masson 1966, pp. 1–21.
75. Masson 1961/1983, no. 305, fig. 89 (74.51.2340, [Cat. 422](#)), pl. LIII.1; Masson 1966, pp. 20–21, fig. 15 (74.51.2392).
76. Cesnola 1885, pl. CXVII.848–854; see also commentary before [Cat. 359](#).
77. *Ibid.*, pls. CXXIV.915, CXXV.916.
78. Cesnola 1877, pp. 344–45; Young 1955, p. 7 and Plan 2.
79. Myres 1914, pp. xvi–xix.
80. McFadden 1971, pp. 95–181; Masson 1961/1983, pp. 22–24.
81. Barnett 1977, pp. 157–58; Masson 1990c, pp. 291–93.
82. Cesnola 1873; Marangou 2000 reproduces the photographs in random order.
83. McFadden 1971, p. 174; Dietrich von Bothmer, cited in Masson 1961/1983, p. 24 n. 3.
84. See the detailed presentation in McFadden 1971, pp. 190–229; Marangou 2000, pp. 297–329.
85. Ergüleç 1972.
86. Myres 1914, pp. xxii–xxiii.
87. See Hendrix 2001.
88. Cesnola 1885, 1894, 1903.
89. MMA 1904.
90. Myres 1940–45a.
91. Myres 1914, pp. 141–251, nos. 1001–1420.
92. *Ibid.*, pp. 266–71, nos. 1501–1560.
93. *Ibid.*, pp. 275–78, nos. 1601–1660.
94. *Ibid.*, pp. 278–81, nos. 1661–1700.
95. *Ibid.*, p. 123.
96. Anderson Galleries 1928.
97. Papayannakis 1877; Chanot 1878.
98. Perrot and Chipiez 1885.
99. Furtwängler 1905, p. 278; “freilich ist Cesnola’s großer dreibändiger Atlas so wenig verständig gemacht, daß das Gute gar nicht wirkt und nur das Geringe sich breit macht.”
100. Gjerstad 1948.
101. Heuzey 1923, pp. 118–19.
102. Gjerstad 1948, pp. 92–117.
103. *Ibid.*, pp. 117–24.
104. See Hermary 1990c, pp. 16–19; Counts 2001, pp. 147–52; Stylianou 2003; R. Bol 2009.
105. See Markoe 1990; Hermary 2001b, pp. 28–29; Faegersten 2003, pp. 18–19; Senff 2008.
106. Vermeule 1974; Gaber-Saletan 1986, pp. 57–62; Markoe 1990.
107. Senff 1993, p. 21; Fourrier 2007, pp. 14–15.
108. Fourrier 2007, pp. 89–91, 104–5.
109. Cesnola 1885, pl. XLVII.284.
110. Gjerstad 1948, p. 102.
111. *Ibid.*, p. 109.
112. *Ibid.*, p. 108.
113. Recent clarification in Fourrier 2007, pp. 106–7; Henke 2009a, 2009b; Kleibl 2009.
114. See Hermary 1991b, p. 146: “I would readily believe that Cypriot stone sculpture mainly developed after and in imitation of terracotta statuary.”
115. Höckmann 2007, pp. 80–81; see also Faegersten 2003, pp. 104–5, for the Egyptianizing sculptures.
116. Senff 1993, pp. 26–29; R. Bol 2009.
117. Hermary 1989a, no. 593.
118. Hermary 2009b, p. 246.
119. Hermary 2005.
120. See also Senff 1993, pp. 39–42, but Connelly 1988 proposes dates that are clearly later.
121. For Amathus, see Hermary 1983.
122. Cf. Senff 1993, p. 86: “so gut wie kein durch äußere Daten gesicherter chronologischer Fixpunkt” (as good as no chronological point confirmed by external evidence).
123. Connelly 1988, pp. 81–85.
124. Pogiatzis-Richter 2009.

CATALOGUE



CATALOGUE CHAPTER 1

Male Votaries

INTRODUCTION

Works of this type constitute the largest group during the first phase of Archaic sculpture, from the end of the seventh century B.C. to the third quarter of the sixth century B.C. The prestige attached to these representations is indicated, for the bearded figures, by their dimensions, which reach and exceed lifesize and are sometimes truly colossal (at least one and a half times lifesize). The identity of the figures represented is difficult to determine, but one can suppose that they are “dignitaries” whose elaborate garments reveal their high social status and, probably, their rank in religious ceremonies. The same is true of the headdress, a helmet that appears to suggest a military function as well.

The eastern origin of the dress and, more generally, of the manner of depicting these figures has been recognized for a long time.¹ The original Assyrian model, adopted with a few changes at the end of the eighth and the seventh centuries B.C. in the principalities of the Levantine coast and Cilicia, is also adapted on Cyprus. In Cypriot sculpture, this type of image is sporadically attested before the middle of the seventh century B.C. by terracottas from the Heraion of Samos. But it appears to spread more widely, as far as terracottas are concerned, from the third quarter of the century.² On the island itself, a series of terracotta figurines that must date from the second half of the seventh century B.C. and, probably, the beginning of the sixth, show figures—principally bearded—who wear the same himation with a fringed edge that covers the bent right arm, but whose headdress varies in form.³ In larger-scale sculpture, heads with long beards and helmets with raised flaps certainly existed in the second half of the seventh century B.C., as shown in a terracotta example from the Heraion of Samos.⁴ The most numerous and finest heads of this series—despite their fragmentary state—come from the sanctuary of Salamis-Toumba⁵ and undoubtedly date to the same period. They probably show the princes and dignitaries of the largest Cypriot kingdom of the period as followers of an unidentified deity. The colossal terracottas that stood there, as certain elements in the excavation report indicate,⁶ and a head fragment in the British Museum⁷ were certainly used as models for [Cat. 1](#). In large-scale terracotta sculpture, the bearded type spread principally in Kazaphani and Patriki,⁸ but the type of the youth became more widespread.

The nature of the garments is not always easy to define. Most frequent seems to be the short-sleeved chiton that falls to the feet and is covered by a kind of himation that drapes over the right shoulder. The himation covers the bent arm, falls to the level of the right knee, and then rises as a narrower panel onto the left shoulder. On large-size works like [Cat. 11](#), the edge is indicated in relief, but it is not always visible on statuettes. On an example in the Louvre,⁹ however, the edge of the himation is indicated by an incision and the fringe is painted red. The large statue [Cat. 12](#) is distinguished by the vertical position of the right arm and the very probable presence of two thin superposed tunics and a narrow pleated mantle draped only on the left shoulder. A terracotta statuette from Salamis-Toumba¹⁰ clearly attests to two long superposed garments and a fringed overgarment that, in the traditional style, covers the bent right arm. One notes that the headdress is a wide headband and not a helmet with flaps. Similarly, two large terracotta statues from Ayia Irini wear two superposed chitons.¹¹

The cap of these figures represents the same type of helmet as the one shown—with the flaps raised or lowered—on a quantity of statues, figurines, or Archaic heads in terracotta.¹² The military significance of this headdress is obvious on the groups in chariots.¹³ The bust [Cat. 235](#) and the head [Cat. 9](#), on which the flaps are lowered, belonged to groups of the same type that was very rare in limestone sculpture of this period. On almost all the medium- and large-size heads, the flaps are raised,¹⁴ without showing the two cords ending in tassels that tied the flaps under the chin. The colossal head [Cat. 1](#) is, on this last point, an exception that must be compared to certain terracotta works,¹⁵ on which the cords that are attached around the peak fall to the back. The relief decoration shown on [Cat. 12](#) and [Cat. 17](#) indicates that the cap was made of leather.

The sculptures of this type in the Metropolitan Museum represent only a small portion of those that come from the site of Golgoi-Ayios Photios. The French expedition in 1862 had discovered previously and transported to the Louvre a fine series of large bearded heads,¹⁶ as well as two smaller ones with a short beard¹⁷ and two others, beardless.¹⁸ From the Cesnola excavations, a bearded head went to the Louvre;¹⁹ others are almost certainly in Istanbul,²⁰ Boston,²¹ and Toronto.²² Above all, there are works dispersed in the Anderson sale of 1928: the bust of a bearded dignitary wrapped in a fringed himation and wearing a bracelet around his upper left arm,²³ a dozen large

bearded heads,²⁴ as well as a statue²⁵ and several beardless heads.²⁶ A large number of other statuettes and isolated beardless heads found on the site have also left the Metropolitan Museum.²⁷ In all, about 37 statues of long-bearded dignitaries, ranging from normal size to colossal proportions, would have originated from Golgoi–Ayios Photios; one might add an unpublished bust from the Zintillis collection at Nicosia, said to come from the region of Athienou. This group clearly outnumbered the statues of short-bearded or beardless figures that never exceed lifesize.

The same distribution is found in other male sanctuaries on the island, but on a much smaller scale. It is the case, first, in the city of Golgoi, where Edmond Duthoit found three medium- or large-size bearded heads,²⁸ the large head with the short beard already mentioned, about ten smaller beardless heads,²⁹ and two fragmentary statuettes.³⁰ Similarly for the sanctuary of Apollo at Idalion, where Lang discovered several large bearded heads and numerous statuettes and small beardless heads.³¹ In 1862, at Malloura, the French discovered six large bearded heads and an under-lifesize beardless head.³² Before 1998, the American expedition discovered a large fragmentary bearded head, several beardless heads, and fragmentary statuettes.³³ At Lefkoniko, Myres found only a single large bearded head, fragmentary, but many beardless statuettes.³⁴ However, a superb large bearded head, which is also one of the latest in the series, is said to come from the same site.³⁵ For the sanctuary of Apollo at Tamassos–Phrangissaa, old photos show terracotta bearded heads, a statue of a dignitary, also bearded, and a beardless statuette.³⁶ On the site of Kition–Bamboula, the Swedish excavators discovered a statuette and several beardless heads of later date.³⁷ Probably from the same sanctuary comes a very large bearded head, now in Stockholm, from the second quarter or the middle of the sixth century B.C.³⁸ Other particularly impressive bearded heads come from the excavations of Robert Hamilton Lang at Pyla³⁹ and from other sites—one from Oura in the Karpas Peninsula,⁴⁰ a region from where a poorly preserved statue of a bearded dignitary originated (V. Karageorghis 1961, p. 286, fig. 39: Lithrangomi)⁴¹; a rather poorly preserved head comes from Arsos (Cyprus Museum B 140). Finally, others are of unknown origin.⁴² Outside Cyprus, a large bearded head said to have been found at Byblos⁴³ is closest to the sculptures from Golgoi and its region. The distribution of this kind of image on the Syro-Phoenician coast is well attested by the discoveries from the sanctuary of Amrit⁴⁴ in the form of statues known at Naucratis and in the sanctuaries of eastern Greece.

NOTES

1. Perrot and Chipiez 1885, pp. 518–22; Myres 1914, pp. 133–34; Törnqvist 1972, pp. 10–11; Monloup 1984, pp. 173–75; Hermary 1989a, pp. 22–23.
2. G. Schmidt 1968, pp. 9–14, pls. 7–16.

3. V. Karageorghis 1995, pp. 19–22, pls. VIII–XI.
4. G. Schmidt 1968, pp. 24–25, pl. 30.T 1690; V. Karageorghis 1993, p. 23, no. 55, pl. XIV.3.
5. V. Karageorghis 1993, pp. 31–33, pl. XX; Yon 2005; Fourrier 2007, pl. III; Henke 2009a.
6. Munro et al. 1891, pp. 146–47; statues of three and a half to four meters high.
7. V. Karageorghis 1993, p. 32, no. 75, pl. XX.4: preserved height of 41.8 cm, twice normal size.
8. Ibid., pls. XXII, XXIII, XXVI.4; Fourrier 2007, pp. 33–34, 99–100; see also Yon 2005.
9. Hermary 1989a, no. 33.
10. V. Karageorghis 1993, no. 73, pl. XX.
11. Ibid., nos. 61, 62, pls. XV, XVI.
12. Ibid., *passim*, and commentary p. 87.
13. V. Karageorghis 1995, pls. LVIII–LXXI.
14. A head found in the city of Golgoi is an exception: Hermary 1989a, no. 50.
15. For example, V. Karageorghis 1993, p. 41, fig. 34.
16. Hermary 1989a, nos. 3, 4, 6–10, 16.
17. Ibid., nos. 23, 24.
18. Ibid., nos. 26, 29.
19. Ibid., no. 20.
20. Six bearded and one beardless: Ergülec 1972, nos. 5–8, 13, 14, pls. IV–IX, XII, XIII.
21. A head with a short beard and a beardless head of normal size: Comstock and Vermeule 1976, nos. 418, 419.
22. V. Karageorghis 2003b, no. 93.
23. Cesnola 1885, pl. XLVII; Senff 1993, pl. 51e, in Sarasota.
24. Cesnola 1885, pls. XL.254–256, .258; XLI.260; XLIX.288, .290, .291, .293; LIX.402, .403, .406.
25. Ibid., pl. XLV.
26. Ibid., pl. XLI.259, .262, .264.
27. Ibid., pls. XLIX.287; LI.299–301; LIII, *passim*; LIV.344, .349; LV.351–354; LVI.360; LXI.420–427.
28. Hermary 1989a, nos. 1, 11, 22.
29. Ibid., nos. 25, 30, 36–38, 45–49.
30. Ibid., nos. 52, 53.
31. Senff 1993, pp. 26–29, pls. 3–7.
32. Hermary 1989a, nos. 2, 12, 13, 15, 19, 21, 27.
33. Counts 1998, nos. 4–11.
34. Myres 1940–45a, pp. 62–64, pls. 12.5, 13.2, no. 159.
35. Markoe 1987: H. 58 cm; the head belonged to a statue approximately two meters high.
36. Buchholz 1991, pls. 3b, 4b, 6b.
37. Gjerstad et al. 1937, pls. V.3–8, VI.6–7, XXI.1–2.
38. V. Karageorghis 2003c, no. 302.
39. Hermary 1989a, no. 5; compare a head of unknown origin in Copenhagen, V. Karageorghis 2001, no. 24.
40. V. Karageorghis 2003c, no. 303.
41. V. Karageorghis 1961, p. 286, fig. 39: Lithrangomi.
42. Romano 1999, no. 2; V. Karageorghis 2002, no. 185; V. Karageorghis 2003a, nos. 180, 181; Nicosia, Cyprus Museum A 111, unpublished, H. 45 cm.
43. Pryce 1931, no. C74; Tatton-Brown 2000, pp. 670, 678, no. 7, fig. 7.
44. Lembke 2004, pp. 48–50, pls. 12–14.



CAT. 1

MALE VOTARIES WITH CONICAL HELMETS (CAT. 1–18)

Cat. 1

Colossal bearded head wearing a conical helmet

Late 7th or early 6th century B.C.

Limestone

H. 34¾ in. (88.3 cm)

Golgoi–Ayios Photios, “near the temple”

Myres 1257

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2857)

DESCRIPTION The colossal dimensions of the head are accentuated by the long rectangular beard (traces of black paint), the upper edge of which is marked by a thin raised band. At the center of this band, just below the lips, is a small round protuberance. The beard is divided into four strands; at the end of each is a large curl directed outward. A thin, straight raised band edges the leftmost and rightmost strand. The face has a stern expression, the mouth is stiff, the upper lip is

thicker than the lower. The very wide nose juts forward. The width of the nostrils is emphasized by the hollowing out of the outside furrow. The inside of each nostril is also slightly hollowed out. The top of each eyeball forms a wide, protruding half-moon; the eyelids are carefully delineated, the curve of the thick eyebrows continues the line of the nose. The ears slant forward, the tragus is emphasized. On the forehead, the central part of the helmet is raised, revealing small curled locks. Only part of the peak, that projected above the head, is preserved. At its base are two cords with tassels at each end. The contour and the interior of the cheekpieces are marked by summarily incised lines. Along the neck, the top of the mass of hair, which is almost entirely broken, is visible.

COMMENTARY The discovery of this head launched the excavation of the two sites at Ayios Photios. This fragment of a colossal statue (its full height must have been between 3.5 and 4 meters) still constitutes today the most spectacular testament to the first Cypriot limestone sculptures. The choice of huge scale is probably explained by direct contact with the Egyptian world through the Greek trading post at Naucratis. There is no reason to think that this figure represents a god or

a hero. One is more inclined to connect his exceptional size with his social rank or his religious functions. The absence of a stylistic link with Greek works makes dating difficult, but the connection with a series of terracotta heads from Salamis is obvious. The sculptor from Golgoi reproduces, in a relatively coarse manner, the form and expression of their facial features as well as the row of small curled locks on the forehead.¹ The thick rolls at the end of the beard are original. A fragmentary head in the Louvre, also from Golgoi–Ayios Photios, is similar, but does not show the small curls under the helmet.² Another, of the same origin, offers a different version of the face and beard.³ A third, from the sanctuary of Apollo at Idalion, has coarser features.⁴ Finally, an over-lifesize head from Pyla shows a more severe version but is finely executed.⁵ A very similar example is in Copenhagen.⁶ In any case, one can consider the artist of the colossal statue of Golgoi as one of the founders of regional workshops and, more generally, of the large-scale Cypriot limestone sculpture. His subject may represent a ruler of Idalion, the kingdom to which the sanctuary of Golgoi–Ayios Photios was dependent at the time.

1. Cf. V. Karageorghis 1993, pls. XX.3–4, XXV.2, XXV.5–6.

2. Hermary 1989a, no. 4.

3. Ibid., no. 3.

4. Pryce 1931, no. C67; Senff 1993, p. 28, pl. 5a–c.

5. Hermary 1989a, no. 5.

6. V. Karageorghis 2001, p. 123, no. 24.

REFERENCES Colonna-Ceccaldi 1870–71 (dated November 1871), p. 372, pl. XXIV.2 (= Colonna-Ceccaldi 1882, pp. 50–51, pl. III.2); Doell

1873, p. 45, no. 237, pl. VIII.6; Cesnola 1877, p. 123 with fig; Cesnola 1885, pl. XXXIX.253; Perrot and Chipiez 1885, p. 521, fig. 354; Myres 1940–45b, pl. 31.3 (legend should read “Cesnola 1257”); Gjerstad 1948, p. 96, pl. II.a–b; Masson 1971, p. 312, fig. 4; V. Karageorghis 2000a, no. 171; Stylianou 2003, pp. 44–46, pl. 3; R. Bol 2009, p. 15, fig. 2.

Cat. 2

Over-lifesize bearded head wearing a conical helmet

Late 7th or early 6th century B.C.

Limestone

H. 18 in. (45.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1259

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2850)

DESCRIPTION The beard assumes a roughly rectangular shape. It is composed of four smooth strands separated by incised lines and rounded off at the bottom. The lips show a faint smile. The short wide nose and the stiff mouth have been partially restored in plaster. The eyeballs, which protrude more at the top than below, are in the shape of half-moons; the arch of the eyebrows follows that of the upper eyelids. Two earrings were probably attached to each schematic and partially broken earlobe. The very flat forehead is partly covered by the helmet, the peak of which curves in at the back of the head, which is broken.

REFERENCES Cesnola 1885, pl. XLIX.289; Myres 1940–45b, pl. 31 (legend should read “Cesnola 1259”); Gjerstad 1948, p. 96.



CAT. 2



CAT. 3

Cat. 3

Statuette of a bearded votary wearing a long garment and a conical helmet

Late 7th or first half of the 6th century B.C.

Limestone

H. 14½ in. (36.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1004

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2576)

DESCRIPTION The bare feet are placed on a slanting plinth. The body is very flat; the right arm is bent under the himation, the border of which is beaded. The beard is unarticulated. The facial expression is stern. The nose is broad and the large eyes protruding. The cheekpieces of the helmet are shown; the top of the crest is still apparent. There are remains of red paint. The back is flat.

REFERENCES Doell 1873, p. 12 no. 6, pl. I.4; Cesnola 1885, pls. LI.298, LV.355.



CAT. 4

Cat. 4

Statuette of a beardless male votary wearing a long garment and a conical helmet

Late 7th or first half of the 6th century B.C.

Limestone

H. 23¾ in. (60.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1001

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2590)

DESCRIPTION The body is very flat; the wide bare feet are placed on a slanting plinth. The himation flares at the bottom. The very summary lowered left arm is shown with the hand grasping a round object. The right hand is placed on the chest. The long face has a serious expression. The nose is wide, the eyes bulging. The back is flat at the top, simply roughed out at the bottom, and there are many toolmarks.

REFERENCE Cesnola 1885, pl. XLII.268.



CAT. 5

Cat. 5

Statuette of a beardless male votary wearing a long garment and a conical helmet

Late 7th or first half of the 6th century B.C.

Limestone

H. 6 in. (15.2 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1005

The Cesnola Collection, Purchased by subscription, 1874-76 (74.51.2570)

DESCRIPTION The statuette is very small and flat with traces of red at the bottom of the garment. The features of the beardless face are only roughed out. The back is smooth and flat.

REFERENCE Cesnola 1885, pl. LVII.380.



CAT. 6

Cat. 6

Statuette of a beardless male votary wearing a long garment and a conical helmet

Late 7th or first half of the 6th century B.C.

Limestone

H. 19½ in. (48.6 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1002

The Cesnola Collection, Purchased by subscription, 1874-76 (74.51.2556)

DESCRIPTION The feet are missing, the nose has been restored. The body is very long and flat. The figure is dressed in a short-sleeved chiton, the edge of which is visible on the upper left arm, and a himation that covers the bent right arm. Part of the himation covers the left shoulder; another, painted red, falls the entire length of the left side of the body. The face is serious, with the features summarily indicated. There are toolmarks on the flat back.

REFERENCE Cesnola 1885, pl. LV.356.

Cat. 7

Lifesize beardless male votary wearing a long garment and a conical helmet

First half of the 6th century B.C.

Limestone

H. 63 $\frac{3}{8}$ in. (161.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1354

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2474)

DESCRIPTION The feet and the plinth are modern. The extremely flat body is dressed in a chiton and an unarticulated himation that appears to fall to the feet. It covers the bent right arm with the hand closed. The left arm is held to the side of the body with the hand closed. The throat is thick. The face has a



CAT. 7

serious expression; the nose is broken. The eyes are asymmetrical; the upper part of the eyeballs and the eyelids protrude more than the lower. The eyebrows, set high, form a flat band that ends before the nose. The ears are summarily rendered. The helmet is set low, hiding the forehead almost entirely; the peak is set on the top of the head. On the back, the hair forms a smooth wide mass that widens out to the level of the shoulders. The back is flat.

REFERENCE Cesnola 1885, pl. XLVI.283.

Cat. 8

Lifesize beardless head wearing a conical helmet

First half of the 6th century B.C.

Limestone

H. 10 in. (25.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1274

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2492)

DESCRIPTION The nose is partially restored. The features show a very small, stiff, but smiling mouth, pointed chin, almond-shaped eyes, and low, scarcely articulated eyebrows. Two rings are attached to each earlobe. The helmet peak is broken. A wide mass of hair falls to the shoulders.

REFERENCES Cesnola 1885, pl. LVI.359; Myres 1940–45b, pl. 31.5 (legend should read “Cesnola 1274”).



CAT. 8



CAT. 9

Cat. 9

Under-lifesize beardless head wearing a conical helmet

First half of the 6th century B.C.

Limestone

H. 7¾ in. (19.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1276

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2543)

DESCRIPTION The cheekpieces of the helmet cover the ears; the peak curves back and the end is broken. The face

shows fine features, a faint smile and stiff mouth, a slightly hooked, pointed nose, small elongated eyeballs, and low-set, hatched eyebrows. The forehead is mostly covered by the helmet. There are toolmarks on the back and under the chin.

REFERENCE Cesnola 1885, pl. LVI.361.

Cat. 10

Over-lifesize bearded head wearing a conical helmet

First half of the 6th century B.C.

Limestone

H. 14½ in. (36.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1258

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2860)

DESCRIPTION The smooth beard with a central incision and four curves delineating the end of each strand juts out sharply. The lips are stiff and the cheekbones prominent, creating a faint artificial smile. The ridge of the nose is broken. The almond-shaped eyes are bulging, with protruding eyelids; the eyebrows form a slightly curved band. Protruding from under the helmet in high relief is a row of curls. The helmet peak is mostly missing. The cheekpieces are not shown, but two cords are tied at the top of the head in a Herakles knot. A smooth mass of hair flares onto the nape of the neck.

REFERENCES Doell 1873, p. 45, no. 243, pl. VIII.10; Cesnola 1885, pl. XXXV.222; Gjerstad 1948, p. 100, pl. V.1–2.



CAT. 10



CAT. 11

Cat. 11
Lifesize bearded votary wearing a long garment
and a conical helmet

Second quarter or middle of the 6th century B.C.

Limestone

H. 65 $\frac{3}{8}$ in. (166 cm)

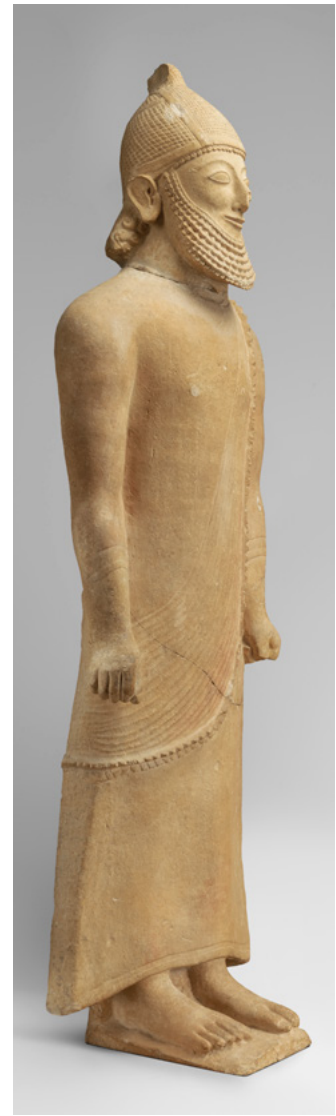
Sanctuary of Golgoi-Ayios Photios

Myres 1353

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2468) (on loan to the Virginia Museum of Fine Arts, Richmond)

Photo © Virginia Museum of Fine Arts, courtesy Virginia Museum of Fine Arts, Richmond. Photo: Katherine Wetzel.

DESCRIPTION The figure stands on a small, slightly slanting plinth. The feet, apparently bare, are placed side by side. He wears a short-sleeved chiton, visible on the left arm, and a



CAT. 12

himation that falls to the right knee, covering the bent right arm, hand closed. The himation forms a panel with a raised border that is draped over the left shoulder. The left arm is held against the body; three fingers of the closed hand are missing. The face has a rather discreet smiling expression. The nose is hooked; the eyeballs are turned slightly inward and the eyebrows form a flat, gently curved band that ends before the nose. The beard is rendered with smooth strands; the six strands in the center end in a hook. Bands mark the edge and the center of the helmet's cheekpieces, and the base of the peak projects from the top of the head. A smooth mass of hair flares over the nape of the neck, while high on the forehead a smooth band also indicates hair.

REFERENCES Doell 1873, p. 12, no. 2, pl. I.11; Cesnola 1877, fig. p. 131; Cesnola 1885, pl. XLIV.281; Perrot and Chipiez 1885, p. 518, fig. 353; Brunn and Bruckmann 1888–1900, pl. 201.1; Spiteris 1970, fig. p. 131.

Cat. 12**Over-lifesize bearded votary wearing a long garment and a conical helmet**

Second or third quarter of the 6th century B.C.

Limestone

H. 72 $\frac{1}{2}$ in. (185 cm) (75 $\frac{1}{2}$ in. [191.8 cm] with the plinth)

Sanctuary of Golgoi–Ayios Photios

Myres 1352

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2460)

DESCRIPTION The figure stands on a rectangular plinth, barefoot, with the left foot slightly advanced. The shape of the left leg is suggested under the garment. Both arms are held at the side of the body with hands closed. He appears to be wearing two thin superposed garments: a chiton, of which only the lower border, at the level of his ankles, and the ends of the sleeves in the middle of his forearms are visible; and a tunic, of which the edges, at the bottom and over the arms, stop just above those of the chiton. The chiton is almost entirely covered by the tunic. A third garment, characterized by its pleated fabric and its thick and raised crinkled edge, appears on the left shoulder and covers the left breast, the abdomen, and the right thigh. The head, which appears to belong to the body, has a smiling face with stiff, curved lips preserving traces of red paint, and high cheekbones. The partially broken nose is slightly hooked, with a flat ridge. The eyeballs are slightly protruding; the eyebrows form a curved band that descends almost to the nose. The large ears are summarily rendered. The full and rounded beard is made up of rows of small curly strands under a kind of net in relief. A row of very small locks appears on the forehead under the helmet. It has flaps and its surface is decorated with small lozenges between vertical strips. The peak, partially missing, falls toward the back. A wide mass of hair is spread over the nape of the neck, with side locks forming large curls. The back is flat, slightly bumpy at the level of the buttocks. There are many toolmarks.

COMMENTARY This statue represents an important stage in the evolution of the type. Both arms are held to the sides of the body, hands closed, in the style of the Greek kouroi. The introduction of pleats on the garment, the detailed strands of the beard and hair, and finally, the facial expression, with narrower eyes and, above all, a wide smile, are inspired by Aegean Greek models. This change, still limited, is not easy to date, but it occurs earlier than the “priest with dove” (Cat. 22). The face recalls that of the Rampin rider and comparable works,¹ suggesting a date around the middle of the sixth century B.C. The large head from Lefkoniko² belongs to the following generation, that of the last heads wearing conical helmets.

1. Rolley 1994a, pp. 281–82, fig. 151.

2. Markoe 1987.

REFERENCES Doell 1873, p. 15, no. 29, pl. I.13, VIII.4 and 7 (head only); Colonna-Ceccaldi 1873, p. 31, pl. I.2 (= Colonna-Ceccaldi 1882, pl. IV.2); Cesnola 1877, p. 143 with fig.; Cesnola 1885, pl. LX.407; Perrot and Chipiez 1885, p. 513, fig. 350; Brunn and Bruckmann 1888–1900, pl. 201.2; Markoe 1987, p. 122, pl. XLII.1; Karageorghis 2000a, no. 173; Mylonas 2003, p. 54, pl. 4.1.

Cat. 13**Statuette of a beardless male votary with a long garment and a conical helmet**

Second or third quarter of the 6th century B.C.

Limestone

H. 9 $\frac{1}{8}$ in. (23.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1009

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2548)

DESCRIPTION There are traces of fire on the feet and the left side. The right arm is bent under the garment, the left arm is held to the side of the body. The facial features are summarily rendered. The cheekpieces of the helmet are not shown. The back is flat.

REFERENCE Cesnola 1885, pl. LVII.366.



CAT. 13

Cat. 14

Under-lifesize beardless head wearing a conical helmet

Second or third quarter of the 6th century B.C.

Limestone

H. 7¼ in. (18.4 cm)

Myres 1275

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2557)

DESCRIPTION The face has a smiling expression, the nose is slightly hooked, the eyes almond-shaped, the eyebrows high and thick, the ears schematic, the frontal locks jagged. The tall helmet has a smooth surface and the peak is nothing more than a stump. On the back is just a bit of the hair that projected below the helmet.

REFERENCES Unpublished.



CAT. 14

Cat. 15

Statuette of a beardless male votary wearing a long garment and a conical helmet

Middle of the 6th century B.C.

Limestone

H. 20½ in. (52 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1003

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2535)

DESCRIPTION The small bare feet, with toenails clearly shown, stand on a horizontal plinth. The garment consists of a short-sleeved chiton that flares out at the bottom; the ends are broken. The garment partially covers the belt, indicated by an incision. A himation covers the bent right arm, the chest, and the right hip. A part of the cloak is draped over the left shoulder.



CAT. 15



CAT. 16

The smiling face is rounded; the eyes are almond-shaped, with horizontal lower eyelids and low-set eyebrows that are not hatched. Two rings are attached to each earlobe. The peak of the helmet falls to the back.

REFERENCE Cesnola 1885, pl. XLII.267.

Cat. 16

Lifesize bearded head wearing a conical helmet

Middle or third quarter of the 6th century B.C.

Limestone

H. 15 in. (38.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1260

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2851)

DESCRIPTION The rounded beard is smooth, with the central part jutting forward. The face is thin, the features delicate; the expression is smiling. There is a small mustache above the upper lip. The eyes, with slightly protruding eyeballs, turn inward; the relatively short, thick eyebrows are high-set. The ears are correctly delineated. On the forehead, a smooth band indicates the locks that show underneath the helmet, the cheekpieces of which are clearly outlined. The back is flat; only the base of the peak is shown. A mass of smooth hair flares onto the nape of the neck.

REFERENCE Cesnola 1885, pl. XL.258.

Cat. 17

Lifesize bearded head wearing a conical helmet

Ca. 540–520 B.C.

Limestone

H. 12¼ in. (31.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1283

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2847) (on loan to the Nasher Museum, Duke University)
Photo © The Metropolitan Museum of Art. Photos: Peter Paul Geoffrion.

DESCRIPTION The beard—the end of which is broken—consists of three rows of curled strands. The face is delicate, the expression faintly smiling. The upper lip protrudes more than the lower and there are traces of red paint on the mouth. The ridge of the nose is flat and there is a small break at the tip; the nasolabial line is shown. The small eyes are almond-shaped and turned inward; they are distinctly separated from slightly curved eyebrows. A row of thick, curled locks covers the upper forehead as far as the ears. Except on the back, the entire surface of the helmet is divided into rows of small rectangles, separated by smooth bands; the peak is no more than a stump. On the nape of the neck, the hair consists of two rows of thick, curled locks.

REFERENCES Cesnola 1885, pls. XLIX.292, LIII.328; Gjerstad 1948, p. 114, pl. XIV.1–2.



CAT. 17



CAT. 18



CAT. 19

Cat. 18

Over-lifesize bearded head wearing a conical helmet

Ca. 540–520 B.C.

Limestone

H. 15 $\frac{3}{8}$ in. (39 cm)

“City of Golgoi”

Myres 1282

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2849)

DESCRIPTION The beard, broken around the lower edge, is divided into rows of large curled strands; there is no mustache. He has a smiling curved mouth with the nasolabial line shown, a pointed nose with hollowed nostrils, wide-open eyes with almost flat eyeballs and delicate eyelids, thick, high-set eyebrows, and well-defined ears. The left ear is partially missing. A row of curled locks projects below the helmet, the structure of which is clearly detailed. The surface is covered with diamond-shaped lozenges. There are traces of red paint and the base of the peak is indicated. A mass of smooth hair flares onto the nape of the neck.

COMMENTARY The heads [Cat. 17](#) and [18](#) belong to the latest representations of bearded dignitaries wearing a helmet with cheekpieces. A head from the sanctuary of Apollo at Idalion belongs to the same phase.¹

These heads retain the traditional hairstyle on the nape of the neck, whereas the “priest with dove” ([Cat. 22](#)) adopts the Greek style of long locks near the ears.



CAT. 18

From the same period and in similar style, a head in the University of Pennsylvania Museum² no longer wears the helmet but has fully curled hair and a knotted headband. The eyebrows, placed high, the shape of the eyes, and the smiling expression also refer to contemporary creations of the Aegean Greek world, but the Cypriot sculptors never seek to copy faithfully these models.

1. Pryce 1931, no. C76; Senff 1993, p. 29, pl. 7d–f.

2. Romano 2006, no. 15.

REFERENCES Doell 1873, p. 45, no. 231, pl. VIII.1; Cesnola 1885, pl. LIX.405.

MALE HEADS WITH OTHER TYPES OF HELMETS (CAT. 19–24)

Cat. 19

Small beardless head with a helmet of Greek type

Second or third quarter of the 6th century B.C.

Limestone

H. 4 $\frac{3}{8}$ in. (11.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1051

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2689)

DESCRIPTION A helmet of Chalcidian type with a crest covers the small head, which has a smiling face, pointed nose, very large eyes with thick eyelids, and smooth hair under the helmet.

REFERENCE Cesnola 1885, pl. LXXXI.536.

Cat. 20

Small beardless head with a helmet of Greek type and a syllabic inscription

Second or third quarter of the 6th century B.C.

Limestone

H. 4½ in. (11.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1880

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2312)

DESCRIPTION The small helmeted head is beardless. He has a smiling face, pointed chin, lidless eyes, and smooth ears. The inscription on the helmet, composed of five syllabic signs, is difficult to interpret.

REFERENCES Cesnola 1903, pl. CXXXI.1–2; Masson 1961/1983, no. 287 (cf. p. 417).



CAT. 20

Cat. 21

Small beardless head with a helmet of Greek type

Late 6th or early 5th century B.C.

Limestone

H. 2¾ in. (7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1050

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2693)

DESCRIPTION The head wears a helmet of Greek type, the crest of which is painted red and black and falls to the back. The head leans forward.

COMMENTARY The forward position of the head suggests that it belonged to a figure in a chariot or, more probably, to a group of the three-bodied Geryon.

REFERENCE Cesnola 1885, pl. LXXXI.534.



Cat. 22

Over-lifesize bearded male votary wearing Greek dress and a decorated helmet, known as the “priest with dove”

Ca. 540–520 B.C.

Limestone

H. 85½ in. (217.2 cm)

Sanctuary of Golgoi–Ayios Photios, “West side near the temple”

Myres 1351

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2466)



CAT. 21

DESCRIPTION The feet and the plinth are modern. The bird was added shortly after the discovery. Its head is modern, as is probably the rear portion of the wings. The forearms were worked separately and set in at elbow level. The body is massive, with very wide shoulders and thrust-out chest. The left leg is clearly advanced. Both arms are bent, hands extended forward. The right hand holds a footed cup, with the root of one handle at the back. A dove rested on the left hand; it was sculpted separately, but the remains of four claws are visible between the figure's forefinger and middle finger. The body and the upper arms are probably covered by two chitons, of which only the lower portion is pleated, under a band decorated with flowers and lotus buds. The himation, placed on the right shoulder, is animated by numerous pleats along the right side and from the stomach down to the bottom of the legs, and more or less folded back on the chest, the stomach, and left forearm, where they fall the length of the left leg. Under the left breast, a horizontal length of material is either a fold of the himation or, more probably, part of a third garment. The double, very wide red line at the base of the neck would tend to provide confirmation. A short syllabic inscription that appears on the left shoulder was once read as: "tas Paphias" (I belong to the Paphian Goddess). [See p. 435.]

The beard, which juts forward, is made up of four rows of curled locks. It is clearly separated from the mouth, which has thick, short lips marked by lateral dimples and a central hollow on the upper lip, as on the smooth mustache above it and which is exactly the same size. The nose is short and pointed, and forms with the forehead a receding profile. The almond-shaped eyes, surrounded by carefully outlined eyelids, are asymmetrical; the right one is lowered, the left farther from the nose. The eyebrows, high-set, form a slightly curved roll that ends before the base of the nose. The ears are quite roughly outlined, the lobes hollowed out.

A row of large scalloped curls stands out in relief in the middle of the forehead. The top of the head is covered by a helmet, the front part of which is subdivided into eight vertical bands decorated with U-shaped volutes containing sprouting plants. The top of the helmet is in the shape of a bovid head



CAT. 22

with short horns and creased dewlaps. The back of the helmet is smooth, except for an incised hook above the left ear, as well as the layer of hair on the back. Three beaded locks begin behind the ear and fall on the chest and the upper arms. The forms at the back are summarily defined and there are toolmarks.

Of the many traces of polychromy mentioned by Myres, few survive today. Some red is visible in several places on the himation. Geometric patterns (a stroke between two lines of three points and a cross surrounded by four points), also in red, are painted on the upper borders of the two chitons.

COMMENTARY Note in the Museum's archive based on a report by Charles Balliard: "Head broken off: both feet and the base (a new base was made by Balliard from a tombstone that came from Cyprus) broken off: both wrists broken: repaired by Balliard. Each wrist was fastened originally with a square wooden peg, glued with some material similar to plaster. The pegs were replaced by brass rods. The tail of the dove is made partly of wood and fastened to the arm with a square wooden peg. This is ancient. After removing the dirt Balliard discovered the Cypriote inscription on the left shoulder of the figure."

As far as the forearms are concerned, Myres writes: "The original arms have been broken off, and the broken surfaces have been seriously defaced in refitting. It is, therefore, impossible to be certain that the present arms are the original ones: probably they are not; they are, however, genuine Cypriote work, of about the same period as the body." Even though he is the only one to have observed the body after the removal of the arms, I hesitate to follow Myres on this point. An extraordinary combination of circumstances would have been necessary for Cesnola, within a matter of weeks, to adapt two forearms belonging to another statue with the same dimensions and dating from the same period. Such an eventuality is all the more improbable because the technique of joining parts, current in Archaic Greek art, is very rare in Cyprus, contrary to what Myres writes. The "priest with dove" is, in fact, as far as I know, the only Archaic Cypriot statue that displays both arms extended in this manner. It is therefore very probable that the forearms and the hands are those of the original statue, as is the vase that is joined to the right hand.

The remaining claws on the left hand show that the figure held a bird, but the identity of this creature is far from certain. The dove does not appear in the first known photos of the statue, and Doell says explicitly that he did not see it during the summer of 1870, when he was drafting his catalogue on site. As for Colonna-Ceccaldi, he simply notes that "one of two attributes, a dove, fixed to the fist by wooden dowels, was found shortly after"; he merely repeats the information conveyed afterward by Cesnola, with an indication of the means of fastening the creature to the hand unconfirmed by Myres, who describes the mortise hollowed out at the level of the left



CAT. 22

elbow. At the time of the discovery, two mortises intended for the fastening of the bird were visible, one on the hand, the other on the forearm, near the elbow. Actually, the dove restored on the figure's hand toward the end of 1870 appears to be too small if one compares it to the surviving claws and to the two mortises. Cesnola probably did not want to show this exceptional work without the bird held originally in the hand. Was it necessarily a dove? In Cypriot sculpture of the fifth century B.C., the votary holding a dove by its wings against his thigh is well known ([Cat. 85](#), [110](#), [111](#), [116](#), [117](#), [128](#)), but birds carried on the fist are infrequent and rarely well preserved. At

Salamis–Ayios Varnavas, it is a very worn dove(?) that has alighted on the forearm of a young woman.¹ A bird of prey is rightfully restored on the left hand of a fighting god from Kition-Bamboula, known as Zeus Keraunios, practically a contemporary of the “priest” of Golgoi.² In the Hellenistic period, it is also a bird of prey that rests on the forearm of the Apollo from Voni.³ The graffito inscribed on the left shoulder, “I belong to the Paphian Goddess,” had led to accepting the restitution of a dove, but in all likelihood the inscription was added after the statue was set up and cannot be used to support a precise identification of the bird.

Another exceptional element is the decoration on the cap or the helmet worn by the figure, in Myres’ day still enhanced by traces of red, yellow, and black paint. The animal head placed at the top is not that of a lion, as Colonna-Ceccaldi thought, nor that of a griffin, as indicated by Myres: the two small horns and the dewlaps indicate that this is certainly a bovid. The U-shaped volutes (see the Amathus sarcophagus [Cat. 490](#)) complete the decoration of a headdress that is unique in its kind on Cyprus. If the sculptor was inspired by an actual model, it would have been of metal partly gilt, as suggested by the traces of yellow paint—particularly on the animal’s head—or a leather helmet with the forepart of a bull in gold or gilded bronze, and metal plaques decorated in relief.

From the same period, at least two other sculpted heads are known that bear a comparable headdress with figural decoration: the head [Cat. 23](#) and the one found in the “siege mound” of Palaepaphos, wearing a double Egyptian crown with a winged uraeus and surmounted by a stylized feather pattern.⁴ Are these patterns political and/or religious emblems belonging to important Cypriot families? The bird of prey and the bull without any doubt are animals linked both to the cult of important male divinities of Cyprus and to royal power.⁵ They are associated throughout the fifth century B.C. on the coins of the kings of Paphos, which is perhaps the reason why, rightly or wrongly, this exceptional offering has been linked to the goddess of Paphos. It is clear, in any case, that the figure portrayed held a very high social position and one is tempted to consider this the representation of a king of Idalion at the end of the sixth century B.C.

The sculptor who executed this work is certainly one of the masters of the Golgoi workshop in the second half of the sixth century B.C. He is familiar with Ionian works of the third quarter of the sixth century B.C. and reproduces the long locks near the ears, the swelling of the chest, and the pleated himation draped over the shoulder, awkwardly reproduced here. One thinks of models like the seated statue of the Samian Aiakes.⁶ A similar type of face is found on works in the Cesnola Collection belonging to different iconographic series: a bearded figure that wears an Egyptianizing crown ([Cat. 60](#)), heads with

wreaths ([Cat. 76](#)) or diadems with rosettes ([Cat. 94](#)). The most similar face is perhaps that of a work in Philadelphia (cf. [Cat. 18](#)).

1. Yon 1974, pp. 72, 107, fig. 29.

2. Gjerstad et al. 1937, p. 32, no. 139, pls. XIV, XV.1–2; K. Nicolaou 1964.

3. Connelly 1988, pp. 47–48, figs. 66, 67.

4. Maier 1989, pp. 377–80, fig. 40.

5. Hermay 2000a, pp. 133, 142.

6. Boardman 1978, fig. 96.

REFERENCES Colonna-Ceccaldi 1870–71, pp. 370–72, pls. XXIII–XXIV.1 (= Colonna-Ceccaldi 1882, pp. 48–50, pls. II–III.1); Doell 1873, p. 11, no. 1, pls. I.12, VIII.5; Cesnola 1877, fig. p. 132; Cesnola 1885, pl. LXV.431; Perrot and Chipiez 1885, p. 510, fig. 349; Brunn and Bruckmann 1888–1900, pl. 206; Masson 1961/1983, no. 262; Greenewaldt and Heywood 1992, p. 13, fig. 23; Masson and Hermay 1993; V. Karageorghis 2000a, no. 172; J. Karageorghis 2005, p. 167, fig. 173.

Cat. 23

Over-lifesize bearded head with a decorated helmet

Late 6th or early 5th century B.C.

Limestone

H. 17½ in. (44.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1284

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2848)

DESCRIPTION The long beard juts forward and is divided into rows of small curled strands. An unarticulated mustache falls to each side. The large, curved mouth is half-open. The nasolabial line is indicated, and there is an indentation under the lower lip. The high cheekbones give the face a smiling expression. The ridge of the nose is delicate, with a small break on the tip. The nostrils are hollowed out and their contour carefully rendered. The eyeballs protrude perceptibly and the lower eyelids sag slightly. The eyebrows extend the ridge of the nose and continue nearly to the ears. There are three rows of small curls on the upper forehead. The lower part of the helmet is decorated with a kind of fringe. A bird in relief, probably a falcon, covers the front of the helmet. Its very worn head is at the front and its wings and tail spread behind. A thick mass of hair consisting of small curled locks covers the nape of the neck.

COMMENTARY This head is one of the finest Cypriot creations of the end of the Archaic period. The artist knew how to adapt the faces of contemporary Greek sculpture—the sculptures of the Aegina pediments offer a good example¹—to the traditional Cypriot iconography. One is tempted to attribute to the same workshop, if not to the same sculptor, a head wearing a helmet with cheekpieces, in Chicago,² our [Cat. 82](#), and a head from Malloura in the Louvre that is almost



CAT. 23

the same.³ A particular meaning is given to the work by the bird on the helmet, which is unique in its type. It is probably a bird of prey, thus a symbol of power. It would not be surprising if the figure were a ruler of the kingdom of Idalion.

1. Rolley 1994a, pp. 202–3, figs. 187–190.

2. Cesnola 1885, pl. LIX.406.

3. Hermary 1989a, no. 258.

REFERENCES Doell 1873, p. 45, no. 235, pl. VIII.11; Cesnola 1885, pl. LIX.404; Masson and Hermary 1993, p. 33, pl. IV; V. Karageorghis 2000a, no. 174.

Cat. 24

Over-lifesize bearded head with a Corinthian helmet

Ca. 480–460 B.C.

Limestone

H. 12¾ in. (32.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1285

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2810)

DESCRIPTION The beard, which juts forward and is divided into rows of small strands, projects below the smooth, close-fitting Corinthian helmet, the lower edge of which is thickened. There are several breaks as well as traces of red paint. A ridge divides the upper part of the helmet from the lower. The eyebrows and ears are carefully rendered on the surface of the

helmet. A crenelated ornament that indicates the hinge of the cheekpieces is not visible on the first published photograph of this head.¹ It appeared, perhaps, during a more thorough cleaning, prior to the intervention by Balliard. A note in the Museum's archive based on a report by Balliard mentions: "The helmet was broken across the cheek-pieces, near the lips, and these points of the cheek-pieces were restored by Balliard." The face has a severe expression. The nape of the neck is broken.

COMMENTARY This representation of a warrior wearing a helmet is rare in Cypriot art and of high artistic quality. The expression of the face, the shape of the beard, and the helmet recall the statues of the east pediment of the temple at Aegina,² indicating a date at the very end of the Archaic period or even later, as shown by the shape of the eyes. The use of Corinthian helmets on Cyprus is attested by one found at the Persian "siege mound" of Kouklia,³ and about the head studied here Alastair Jackson notes, "We could reasonably take this Cypriot sculpture as good evidence that late Corinthian helmets with hinged cheek guards were at least known of in late sixth century Cyprus and could even have been produced there."⁴ However, he adds that here it is a hybrid form, indicated by the representation of the ears, as well as the line of the eyebrows. He compares it (as Hermann Pflug indicated to me) to an "exuberant West Greek helmet" found at Olympia and dated around 500 B.C. that in addition shows small locks of hair in front of the ears.⁵



CAT. 24

1. Cesnola 1873, pl. 27.

2. Pflug 1988, fig. 37.

3. Snodgrass 2008.

4. Jackson 2008, p. 275.

5. Ibid., p. 276; Mallwitz and Hermann 1980, p. 95, pl. 56.

REFERENCES Cesnola 1885, pl. CV.688; Hermay 2003, p. 104, no. 57; Jackson 2008, fig. 5.

MALE VOTARIES WITH “CYPRIOT SHORTS,” HEADS WITH A ROSETTE DIADEM (CAT. 25–39)

This iconographic type complements that of the bearded dignitaries with conical helmets. The youth of the figures is indicated by their garment and, in most cases, the absence of a beard, although the presence of a short beard on several statues connects the two series. These young men who wear “Cypriot shorts” are never taller than lifesize, which indicates that they do not perform as important a function in the Cypriot kingdoms as the bearded men who wear a long garment and a helmet with cheekpieces. However, the rosette diadem around the head, the rings attached to the earlobes, and, in several cases, the bracelets on their arms indicate a relatively high social position, probably associated with a religious function. The study led by Rolf Hirschmann about this series of representations provides a catalogue and suggests six groups (plus four others for isolated heads). Hirschmann dates the production to the entire sixth century B.C. and the beginning of the fifth and gives essential information about the distribution of the works on Cyprus and beyond, as well as the nature of the

garments and the diadem. He concludes that the figures exercised a precise cultural function in the sanctuaries, in particular that of performing sacrifices.¹ I will take up these points again and emphasize the importance of the group found on the site of Golgoi–Ayios Photios.

The garment that covers the buttocks and the lower abdomen of the figures is difficult to name. None of the terms used in modern languages—“shorts” in English, short *pagne* or *caleçon* in French, (*Bade*)*hose* in German—is satisfactory. The best equivalent is the ancient Greek *perizoma*, on condition the word not be applied simply to the G-string that, on certain black-figured vases, is worn by athletes. On Cyprus, these “shorts” are always associated with a thin tunic that covers the torso and the upper arms and bears, in several cases, an incised or painted decoration. The terms “short chiton” and *chitoniskos* will be avoided because they suggest a kind of undershirt or T-shirt. This form of dress is attested, more or less similarly, on a series of works from the seventh century B.C. The oldest may be a bronze statuette from the Heraion of Samos that shows a bearded figure as a warrior, apparently without the thin tunic; the context in which it was found gives a date prior to 670/660 B.C. I do not think that it is a Cypriot work.² From the same sanctuary comes a slightly later relief in wood showing a young god or hero who grasps the left shoulder and the right breast of a woman dressed in Daedalic style.³ Middle Proto-Attic pottery (second quarter of the seventh century B.C.) presents a fine example in the amphora of Herakles and Nessos on which the hero wears a perizoma marked with a large rosette.⁴ About the same time, the Apollo shown on a famous Melian, actually Parian, amphora, appears to be wearing shorts of the same type.⁵ This fashion is confirmed in

Proto-Corinthian art by several figures on the Chigi vase,⁶ and on Crete by a bronze statuette of a ram-bearer,⁷ as well as bronze plaquettes from the sanctuary of Hermes and Aphrodite at Kato Symi Viannou,⁸ on which, however, the genitalia of the young men are sometimes visible. Some wear a decorated tunic/T-shirt and a painted or tattooed rosette on the shoulder.⁹ It is to Cretan models that the painted decoration of a Sicilian jar in the Louvre refers; several figures, including the Minotaur, wear a perizoma.¹⁰ The most interesting is Theseus, who also wears a thin decorated tunic and a kind of cap on the head.¹¹ Toward the end of the seventh century B.C., two painted metopes from the temple of Apollo at Thermos show figures in action who wear, as on Cyprus, a short-sleeved tunic and “shorts” decorated with a rosette in the front and on the side.¹² One of the figures is Perseus fleeing with the head of the Gorgon and another, a bearded hunter carrying his game on his shoulder. It is therefore clear that in the iconography of the seventh century B.C., this light outfit belongs to figures in action, more often beardless, who can be gods or heroes as well as hunters or anonymous warriors. In Cypriot sculpture, this fashion, which develops principally in the first half of the sixth century B.C., is probably borrowed from earlier Greek models and applied, in a ritual context, to young men whose authority is less than that of the bearded men with conical helmets, but who certainly belong to the upper classes of the kingdoms. In Greece proper, the perizoma with rosette is still attested, without the T-shirt, in Athens just before the middle of the sixth century B.C. on three representations of Theseus attributed to the black-figure painter Lydos.¹³ It disappears thereafter, whereas it continues on Cyprus until the end of the Archaic period.

The originality of the Cypriot limestone works lies in three features. First, the complex arrangement of the “shorts” on a certain number of examples—the lower layer of fabric appears actually to be covered by a band of another material (leather?), attached by a cord (Cat. 37). The second feature is the presence of earrings and, sometimes, bracelets. The third is the diadem with rosettes, which is not, however, always included, since a statuette found by Cesnola at Golgoi¹⁴ and another from Tamassos¹⁵ wear a conical helmet. Hirschmann wondered quite rightly if these diadems were of the same kind as the examples in gold found in Cypriot tombs.¹⁶ Nothing actually proves that they are bands of precious metal or even metallic rosettes sewn on a backing of leather or fabric; the same is true for the rosettes on the shorts. Whatever the material of the diadem, the choice of rosettes as a motif is not irrelevant: they indicate the importance of the vegetation in the celebrations carried out in the sanctuaries of the island; the wreaths of leaves and flowers represented a little later by sculptors give a more expressive representation. The vegetal rosette, in partic-

ular, is connected to the iconography and cult of the Great Goddess. This element adds weight to the suggestion that these figures played a role in religious ceremonial, potentially that of the sacrificer, as the wearing of a short garment could indicate.¹⁷ However, one must interpret cautiously the terracotta group found at Meniko that shows two small figures wearing Cypriot “shorts” and diadems surrounding an enormous bull.¹⁸ This is actually an isolated representation and nothing clearly indicates that the animal will be sacrificed. None of the stone statues or the terracotta figurines of this type carry an object (knife, ax) that identifies them as sacrificers. These kouroi “in the Cypriot style” are worshippers of the divinity differentiated from the plentiful series of young men draped in a long garment and wearing a helmet with cheekpieces by a more dramatic appearance and a more original dress, characteristic of an age group, a certain social position, and, perhaps, a religious function.

The origin of the statues and the isolated heads¹⁹ shows that the group from Golgoi–Ayios Photios is by far the largest. But this type of representation is also widely distributed on Cyprus, with five examples coming from the Persian “siege mound” at Palaepaphos, and it is represented in the sanctuary of Amrit, in Syria, by three or four fragmentary statues.²⁰ The discoveries at Golgoi were widely scattered: of 17 statues or statuettes and 16 isolated heads, only 15 sculptures are now in the collection of the Metropolitan Museum. The importance of the region of Golgoi in the production of these works is confirmed by several works in the Louvre bought in 1862 in the village of Athienou. They are lifesize and among the earliest examples.²¹ Further confirmation comes from the discoveries in the sanctuary of Malloura. A lifesize head, a statuette, and a fine torso discovered by the American expedition²² may be added to a head with a short beard in the Louvre.²³ Hirschmann highlighted the regrouping that can be established between the main works, without reaching a definition of one or several workshops with a truly characteristic style. His “Ayios-Photios-Gruppe” assembles only four or five sculptures found by Cesnola.²⁴ As for the other series, the study of the heads is more informative than that of the bodies, allowing one to establish more precise connections.

NOTES

1. Hirschmann 2003.
2. Contra Jantzen 1972, pp. 47–48, no. B252, pl. 43.
3. Schefold 1964, pl. 39.
4. Boardman 1998, fig. 210.
5. Ibid., fig. 250.2.
6. Ibid., fig. 178.
7. Boardman 1978, fig. 45.
8. Lebesse 1985, pp. 141–42.

9. *Ibid.*, pls. 41.A44, 42.A35.
10. Devambez and Villard 1979, with a date between 670 and 640 B.C.
11. *Ibid.*, pp. 22–25, fig. 7; Woodford 1992, no. 6*.
12. Schefold 1964, pls. 18, 21.
13. Beazley 1956, p. 109, nos. 25, 29.
14. Cesnola 1885, pl. L.296.
15. Pryce 1931, no. C7.
16. Hurschmann 2003, p. 178.
17. *Ibid.*, pp. 203–6.
18. V. Karageorghis 1995, p. 99, no. 5, pl. LII.5.
19. Hurschmann 2003, pp. 170–75.
20. Lembke 2004, pp. 56–59, pl. 22.
21. Hermary 1989a, nos. 54, 59, 61.
22. Counts 1998, pp. 136–39, 151–52.
23. Hermary 1989a, no. 58.
24. Hurschman 2003, pp. 189–90.

Cat. 25

Statuette of a male votary with Cypriot shorts and a diadem

Early 6th century B.C.

Limestone

H. 28¾ in. (73 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1044

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2622)

DESCRIPTION The lower part of the legs is missing, the left leg is slightly advanced. The body is very flat; both arms are held to the sides, hands closed. The shorts bear no decoration; the upper border is in low relief. The torso, covered with a tight-fitting, short-sleeved tunic, narrows below the chest, leaving an open space at the arms; the breasts are very slightly indicated. There is the hint of a smile on the rigid mouth. The eyes are almond-shaped and protruding, the eyebrows low-set. There are two earrings attached to the lobe of each ear. A fringe of hair is in low relief on the forehead, but curls are not shown in front of the ears. On the head is a diadem bordered by two raised lines except at the back. The hair is smooth and flares onto the nape of the neck. The forms are barely roughed out on the back.

REFERENCES Doell 1873, p. 23, no. 71, pl. III.5; Cesnola 1885, pl. LXVII.450; Alexander 1928, fig. p. 19; Hurschmann 2003, pp. 174, 190.



CAT. 25

Cat. 26

Statuette of a male votary with Cypriot shorts and a diadem

First half of the 6th century B.C.

Limestone

H. 28¾ in. (73 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1045

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2479)

DESCRIPTION The legs are missing from the middle of the thighs down. The figure is very flat, with sloping shoulders and both arms held against the body, hands closed. The borders and the center line of the shorts are in low relief and the decoration consists of three relief rosettes. The torso is covered with a thin, short-sleeved tunic, in the center of which three small superposed stylized chest hairs are incised and, above the waistband of the shorts, fifteen small vertical marks. The chest is barely suggested under the garment. A spiral bracelet circles each upper arm. The head, placed on a long neck, is slightly raised; the nose is hooked, the corners of the tight mouth



CAT. 26

droop. The eyes, almond-shaped, are surmounted by thick eyebrows. Two earrings are attached to each lobe of the large ears. A diadem with three relief rosettes is placed at the front of the head. The hair is smooth and flares onto the nape of the neck. The forms are summarily rendered at the back.

REFERENCES Doell 1873, p. 22, no. 68, pl. III.6 (considered as a female statue); Cesnola 1885, pl. XLVIII.285; Spiteris 1970, fig. p. 130; Karageorghis 2000a, no. 169; Bonfante 2003, pp. 114 n. 38, 167, fig. 34; Hurschmann 2003, pp. 189–90, fig. 3; Mylonas 2003, p. 56, pl. 4.2.

Cat. 27

Statuette of a male votary with Cypriot shorts and a diadem

First half of the 6th century B.C.

Limestone

H. 26 $\frac{7}{8}$ in. (68.3 cm)

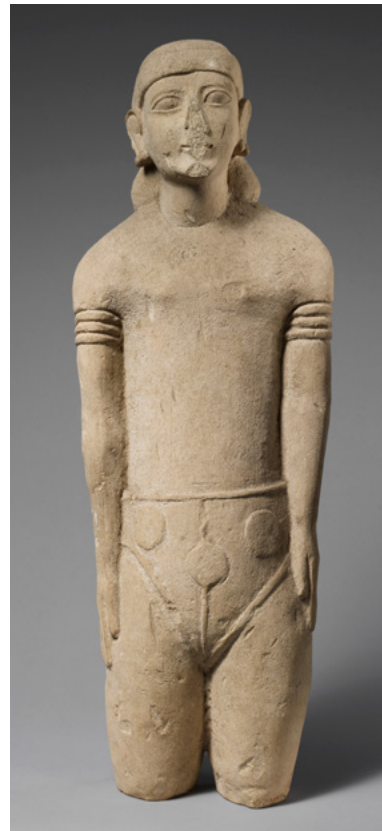
Sanctuary of Golgoi–Ayios Photios

Myres 1043

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2549)

DESCRIPTION The lower part of the legs is missing. There are breaks on the nose and the mouth. The right arm is partially restored. The front part of the triangular shorts, divided by a vertical line, is decorated with three circles. The short-sleeved tunic bears an indistinct incised design. Both arms are held to the sides of the body; the hands are flat. There is a spiral bracelet on each upper arm. The face is smiling and has asymmetrical eyes, low-set eyebrows, and rings attached to each ear. There is an undecorated headband over the forehead and the crown of the head is smooth. A mass of hair flares out on both sides. The back is roughed out and there are many toolmarks.

REFERENCES Cesnola 1885, pl. XLII.277; Hurschmann 2003, p. 189.



CAT. 27



CAT. 28

Cat. 28

**Statuette of a male votary with
Cypriot shorts and a diadem**

First half of the 6th century B.C.

Limestone

H. 18 $\frac{7}{8}$ in. (48 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1040

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2584)

DESCRIPTION The legs are almost entirely missing. The torso is wide and very flat; the arms fall the length of the body, hands closed. The right arm is partially broken. The shorts display traces of red paint. The borders are in relief and the diamond-shaped center is decorated with a relief rosette. The torso is covered with a tight-fitting, short-sleeved tunic, the upper edge of which is visible on the shoulder. The face is faintly smiling and has almond-shaped eyes and hatched eyebrows. There are two earrings attached to each earlobe. The headband, which ends at the ears, covers the top of the forehead. The mass of hair at the back is articulated with a rickrack pattern. The back is flat and the buttocks appear to have been restored.

REFERENCES Cesnola 1885, pl.XXV.63; Hirschmann 2003, p. 189.



CAT. 29

Cat. 29

**Statuette of a male votary with
Cypriot shorts and a diadem**

First half of the 6th century B.C.

Limestone

H. 7 $\frac{7}{16}$ in. (18.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1046a

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2604)

DESCRIPTION The lower portion of the legs, the left arm, and the right hand are missing. The legs are entirely separated, the left one advanced; the thighs are short and poorly shaped, the calves excessively large. The right arm is bent and held away from the body; the left had the same position. The shorts, painted red, are decorated with a large relief rosette that also appears on the buttocks. The very flat torso is covered with a thin tunic decorated with vertical bands of red paint, front and back. The face has a broken nose with a small, taut mouth and elongated eyes with thick eyelids. The head is surmounted by a wide headband painted red and decorated with three relief rosettes. The upper part of the head is flat and there is a wide mass of hair on the nape of the neck.

REFERENCES Doell 1873, p. 23, no. 76, pl. III.1; Cesnola 1885, pl. LIV.348; Hirschmann 2003, pp. 187–88.

Cat. 30

Statuette of a male votary with Cypriot shorts and an Egyptian crown

First half of the 6th century B.C.

Limestone

H. 17½ in. (44.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1042

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2574)

DESCRIPTION The legs are almost entirely missing; the left arm is partially restored. There is a break on the nose. Both arms, hands closed, are held to the sides of the wide, flat body. The figure is dressed in smooth shorts with a diamond-shaped opening and a short-sleeved tunic, decorated with wide vertical stripes, painted red. The face is faintly smiling, with taut lips painted red, bulging asymmetrical eyes, and discrete, low-set eyebrows. The head wears a double Egyptian crown rather than a helmet with straps. The forms are roughed out on the back.

REFERENCE Cesnola 1885, pl. XLII.271.



CAT. 30

Cat. 31

Under-lifesize beardless head with a diadem

First half of the 6th century B.C.

Limestone

H. 7⅞ in. (18 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1254

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2861)

DESCRIPTION The thin face is well developed and has a large, short nose, a very small mouth with a faint smile, asymmetrical narrow eyes, low eyebrows, ears cursorily outlined, and two earrings attached to each lobe; the left earring is only partly preserved. The diadem consists of a wide headband decorated with a rosette at the center and a disk above each ear. The rest of the surface is decorated with incised diamond shapes. The top of the head is flat and smooth and a mass of hair flares onto the nape of the neck.

REFERENCES Cesnola 1885, pl. XIX.36; Myres 1940–45b, p. 103, pl. 31.6 (legend should read “Cesnola 1254”); Hirschmann 2003, pp. 197–98.

Cat. 32

Under-lifesize beardless head with a diadem

First half of the 6th century B.C.

Limestone

H. 6⅞ in. (16.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1255

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2544)

DESCRIPTION The back of the head is broken. The face has a rather serious expression, a small stiff mouth, a short nose, protruding eyeballs, and low-set eyebrows. Two rings are attached to each earlobe. A thin fringe of hair appears under the wide diadem, decorated with six relief rosettes and a seventh unfinished one above the left ear. The top of the head is smooth.

REFERENCES Cesnola 1885, pl. XIX.30; Hirschmann 2003, p. 197.



CAT. 31



CAT. 32



CAT. 33

Cat. 33

**Statuette of a male votary with
Cypriot shorts and a diadem**

Second quarter of the 6th century B.C.

Limestone

H. 15⁵/₁₆ in. (38.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1041

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2524)

DESCRIPTION The bare feet stand on a small plinth, the left one slightly advanced; the legs are thick and stiff, but the knees are carefully indicated. The figure is wearing a short-sleeved tunic with traces of red paint and shorts without sculpted decoration. There are short red lines at the top of the thighs, most clearly on the right side. The face is triangular, the expression smiling. The nose is pointed, the almond-shaped eyes lidless. There are two rings attached to each earlobe. The diadem is painted red. The top of the head is flat; the body forms on the back are roughed out.

REFERENCES Doell 1873, p. 23, no. 73, pl. III.2; Cesnola 1885, pl. XLII.266; Hirschmann 2003, p. 185.



CAT. 34



CAT. 35



CAT. 36

Cat. 34

Under-lifesize beardless head with a diadem

Second quarter of the 6th century B.C.

Limestone

H. 7 $\frac{1}{16}$ in. (18 cm)

Bequest of W. Gedney Beatty, 1941 (41.160.410)

DESCRIPTION The back of the head and a part of the face have been restored in plaster. The eyes are elongated under large eyebrows. A band of smooth hair shows beneath the diadem, decorated with five summarily executed rosettes.

REFERENCE Cesnola 1885, LII.309.

Cat. 35

Statuette of a male votary with Cypriot shorts and a diadem

Second quarter or middle of the 6th century B.C.

Limestone

H. 5 in. (12.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1046b

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2568)

DESCRIPTION The legs are missing. The shorts are painted red and decorated with a large rosette. Both arms are held to the sides of the body, hands placed flat. There is open space

between the arms and the torso. A red trapezoidal band probably marks the edge of the tunic, front and back. The delicate smiling face has lips painted red and elongated eyes with thick eyelids. On the head is a headband with five relief rosettes. A mass of smooth hair widens out onto the nape of the neck. The back has been carefully worked.

REFERENCES Cesnola 1885, pl. LVII.385; Hurschmann 2003, pp. 187–88.

Cat. 36

Lifesize beardless head with a diadem

Second or third quarter of the 6th century B.C.

Limestone

H. 9 $\frac{3}{8}$ in. (23.8 cm)

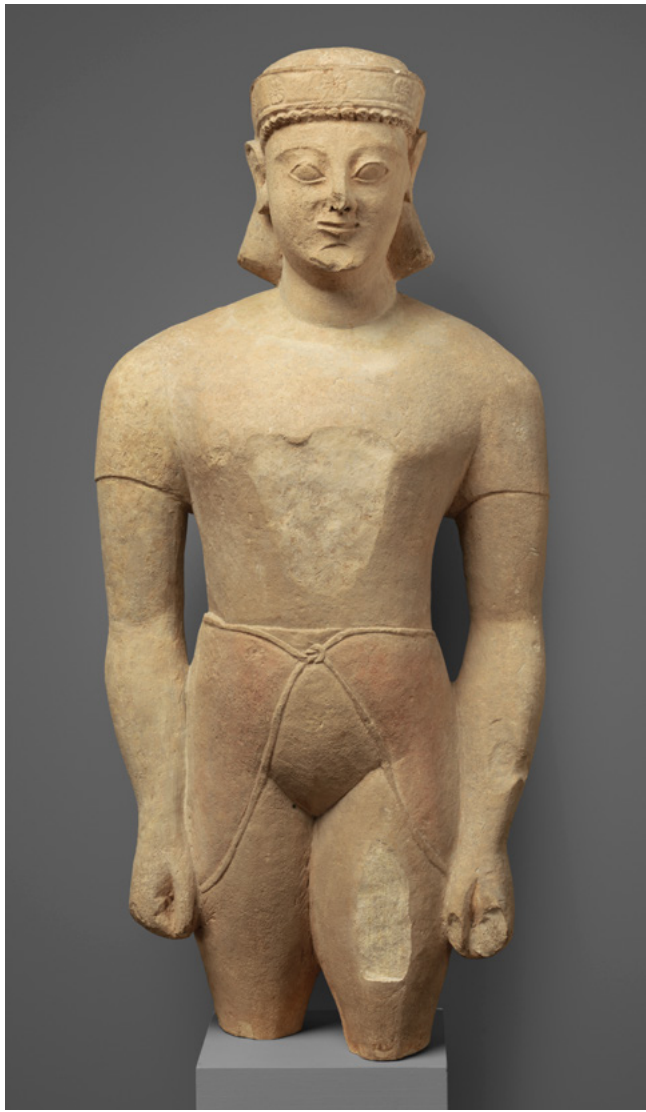
Sanctuary of Golgoi–Ayios Photios

Myres 1252

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2859)

DESCRIPTION The face is youthful and has a small, faintly smiling mouth, hooked nose, and elongated eyes with thick eyelids above which eyebrows form a sharp ridge. The wide diadem is decorated with three relief rosettes. The flat crown of the head is smooth and a mass of hair flares onto the nape of the neck.

REFERENCES Cesnola 1885, pl. XIX.29; Hurschmann 2003, pp. 197–98.



CAT. 37

Cat. 37
Under-lifesize male votary with
Cypriot shorts and a diadem

Middle of the 6th century B.C.

Limestone

H. 36½ in. (92.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1256

The Cesnola Collection, Purchased by subscription, 1874–76
 (74.51.2473)

DESCRIPTION The legs are missing from the knees down; the right arm is partially restored. There are losses on the chest, left thigh, and left arm. The space between the arms and the torso is hollowed out and the left leg is advanced. The thighs, like the bust, are short and thick. The shorts fit tightly around the stomach and form two wide panels, painted red and

joined by a Herakles knot. The rounded torso is covered by a short-sleeved tunic. The facial features are sharp, the stiff mouth is barely smiling. The upper part of the eyes protrudes. A row of curls appears under the diadem decorated with five rosettes. The slightly bulging crown of the head is smooth. A mass of hair flares onto the nape of the neck. On the back, the forms are roughed out and there are toolmarks.

REFERENCES Doell 1873, p. 22, no. 67, pl. III.9; Cesnola 1885, pl. XI.13; Perrot and Chipiez 1885, p. 544, fig. 371; Myres 1940–45b, p. 103, pl. 32.2; V. Karageorghis 2000a, no. 170; Hurschmann 2003, pp. 181–82, 193, fig. 4.

Cat. 38
Lifesize beardless head with a diadem

Middle of the 6th century B.C.

Limestone

H. 11⅞ in. (28.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1251

The Cesnola Collection, Purchased by subscription, 1874–76
 (74.51.2863)

DESCRIPTION The face smiles very slightly. It has a small stiff mouth, elongated eyes, and a hooked nose that is partially broken. Two rings are attached to each lobe of the high, thick ears. The diadem, which reveals hair above the right ear, is decorated with nine relief rosettes; the one above the left ear is not articulated. The flat head is smooth. A mass of hair flares onto the nape of the neck.

REFERENCES Doell 1873, p. 46, no. 330, pl. IX.4; Cesnola 1885, pl. XIX.32; Myres 1940–45b, p. 103, pl. 31.2 (legend should read “Cesnola 1251”); Gjerstad 1948, pl. X.1; Hurschmann 2003, pp. 197–98.

Cat. 39
Bearded statuette of a male votary with
Cypriot shorts and a diadem

Middle or third quarter of the 6th century B.C.

Limestone

H. 27¼ in. (69.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1047

The Cesnola Collection, Purchased by subscription, 1874–76
 (74.51.2612) (on loan to the Virginia Museum of Fine Arts, Richmond)

Photo © Virginia Museum of Fine Arts, courtesy Virginia Museum of Fine Arts, Richmond. Photo: Katherine Wetzel.

DESCRIPTION The legs are missing from the lower thighs down. The head probably belongs to the statuette.¹ The left leg is slightly advanced. Both arms fall the length of the body,



CAT. 38



CAT. 39

hands closed. A spiral bracelet circles each upper arm. There is only a small open space between the arms and the torso. The panels of the shorts, painted red, form an arch. They are decorated with three rosettes; a fourth is placed at the level of the genitalia. The torso is almost cylindrical; the nipples of the asymmetrical breasts show under the short-sleeved tunic. The figure's beard is short and smooth, with clean edges. The face is thin, the stiff mouth is smiling, and there are traces of red paint. The furrow between the nose and mouth is indicated. The eyeball is almost flat; the eyelids are very carefully drawn, the outside corner extended by a relief line. The high-set eyebrows are long and thick. The ears are not very detailed. Two rows of curls, in high relief, appear on the forehead, under a "diadem" that consists of a smooth headband at the back and, in the front, of twelve rosettes, the corollas of which are alternately flat and hollowed out. The head is covered with

locks drawn toward the back and with triangular incisions all over. The mass of hair forms a triangle on the nape of the neck; there are two rows of curls on each side. The shape of the buttocks and thighs is roughed out at the back, where many toolmarks, made with a flat blade, are visible.

COMMENTARY If the head does belong to the body, this statue is an exceptional example in the series. The curled hairstyle derives from Greek models, as does the face, even if the smile remains faint. The physiognomy and the short smooth beard evoke a head in the Louvre, found at Ayios Photios, that shows a figure with a bull mask on the top of his head.²

1. Contested by Pryce 1931, p. 13 n. 7, and Hurschmann 2003, p. 177.

2. Hermay 1989a, no. 588.

REFERENCES Doell 1873, p. 24, no. 77, pl. III.1; Cesnola 1885, pl. XXV.62; Bonfante 2003, p. 168, fig. 40.

MALE VOTARIES IN EGYPTIANIZING DRESS OR HEADS WITH A PLAIN HEADDRESS (CAT. 40–61)

The adjective “Egyptianizing,” widely used in archaeological literature (Ger. *ägyptisierend*, Fr. *égyptisant*), contrasts with “Egyptian,” to the degree that the works in question are considered not to have been made by sculptors working in the workshops of Pharaonic Egypt. A small granite head in the Cyprus Museum could be an example of Egyptian sculpture imported to Cyprus if the findspot were known, which is not the case.¹ However, a limestone relief fragment found at Marion shows a figure in authentically Egyptian style.² For limestone sculpture in the round, with the exception of two statuettes from Ayia Irini that are certainly not Egyptian,³ the absence of any dorsal pillar and hieroglyphic inscriptions distinguish local production from works created by Egyptian artisans, without introducing the notion of “style.” Moreover, it is important to differentiate between the general appearance of works or certain iconographic details relating to the artistic Egyptian tradition and those works that are “naturally” Egyptianizing because they represent divinities like the goddess Hathor or the god Ammon with a ram’s head as well as figures with the head of a bird of prey (Cat. 249). These works interested specialists less than the male votive statues, considered as the most significant testament to the Egyptianizing style on Cyprus.⁴

The features defined as “Egyptianizing” concern body posture (the advanced position of one leg and that of the arms and hands) as well as the approach to anatomy (broad shoulders, narrow chest, rounded abdomen) and facial features (round shape, small smiling mouth, elongated eyes). The hairstyle (the *klaft*, “wig”), which emphasizes the roundness of the head and falls in a thick mass onto the nape of the neck, is in general smooth, and sometimes separated in squared-off locks. Other features are the crown (most frequently the *pschent*, the double crown of Upper and Lower Egypt), the garment (a kilt with a front panel, called the *shemti*, that in most cases has figural decoration), and the jewelry (the wide necklace *ousekh*, spread over the chest, the bracelets circling the upper arms). The association of all or a majority of these elements certainly constitutes a work that can be defined as “Egyptianizing.” This is the case for several sculptures from the Cesnola Collection, but the fewer the features the less this characterization applies. It is also necessary to differentiate between strong Egyptianizing elements, like the kilt with a front panel, those that are commonplace, like the smooth “wig,” and those that are ambiguous, like the upper arm bracelets—sometimes seen on non-Egyptianizing sculptures (Cat. 26, 27)—and the facial features.

One of the earliest articles devoted to Cypriot sculpture (Stark 1863) established a connection between the takeover of the island by the pharaoh Amasis and the dissemination of the Egyptianizing style, but Cesnola’s discoveries at Golgoi in 1870 spurred a closer examination of this linkage. Very rapidly, two viewpoints developed: one associates this style with Egyptian domination established from around 560 B.C.,⁵ the other argues that it originated in the preceding century, assuming that the cultural influence of the Egyptians had rapidly filled the vacuum left by the collapse of the Assyrian empire.⁶ As for so many questions concerning Cypriot archaeology, the excavations of the Swedish Cyprus expedition brought new clarification as part of a general classification of local sculptural traditions. For Gjerstad, as for Colonna-Ceccaldi in the preceding century, the “Cypro-Egyptian” style is explained by the political control imposed by Amasis,⁷ but the group of works under consideration lacks heterogeneity. The group is built principally around a colossal head from Arsos,⁸ which can now be compared to the many terracotta female figurines discovered on the same site during the excavations of Markides.⁹ Following others in recognizing the lack of substance in Gjerstad’s “Cypro-Egyptian” group, Markoe (1990) proposed a different explanation for an Egyptianizing style in Cypriot sculpture. Relying on the low chronology proposed by Cornelius Vermeule (1974), he argues that the male statues presenting the main characteristics defined above date only to the final decades of the Archaic period (from around 520 B.C.) and refer to the models provided by Egyptianizing Phoenician ivories. Essentially they would mainly be orders emanating from the Phoenician population of Cyprus.

It is beneficial to break away from the idea of a close relationship between Egyptian political domination under Amasis—attested by Herodotus (II:182) and Diodoros (I:68.6)—and forms of representation in the local sculpture. It is clear, however, that certain of the most remarkable Egyptianizing works discovered on Cyprus do date from the end of the Archaic period. This is the case for a statue from the Cesnola Collection (Cat. 60), as well as the head in Liverpool wearing a *pschent* that comes from the Persian “siege mound” at Palaepaphos.¹⁰ Add also two kilt-wearing figures.¹¹ A further example is the large Hathor capital from the palace of Amathus.¹² The Hathor capital shows that, in religious iconography and representations related to royal power, which more often than not are associated with religious functions, the forms derived from Egyptian art maintained considerable vigor until the beginning of the fifth century B.C. These observations do not mean, however, that Egyptianizing trends are absent from Cypriot sculpture during the earlier part of the Archaic period. Even if one sets aside the two totally distinct statues with dorsal pillars from Ayia Irini and unless one rejects

all chronological criteria based on depiction of the face, it is clear that various male figures with the hairstyle, kilt, or jewelry of Egyptian origin date back to the first half of the sixth century B.C., or even to the end of the seventh. Senff pointed this out for several heads from the sanctuary of Apollo at Idalion,¹³ as did I for a statuette in the Louvre from the Cesnola Collection.¹⁴ This is certainly also the case for several sculptures in the Metropolitan Museum ([Cat. 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52](#)).¹⁵ The presence of Cypriot sculptors at Naucratis, from the end of the seventh century B.C. or the beginning of the sixth, certainly played an important role in disseminating the Egyptianizing style on Cyprus.¹⁶

The figures, generally bearded, are shown walking with one arm held to the side of the body and the hand of the other arm closed over the abdomen. They wear a kilt with a central panel and, especially on the earliest examples, a short-sleeved tunic that is the same as that of the figures who wear Cypriot shorts. When present, the jewelry consists of a pectoral and bracelets around the upper arms. The hairstyle is, as a rule, the smooth *klaft* without a central part or narrow band. In the early series, also represented at Arsos,¹⁷ the figures rarely wear the royal symbol, the double crown (an exception comes from Golgoi, [Cat. 51](#)). Nor is it necessary to assume that the bracelets circling the upper arms recall a real gift from the pharaoh, despite the comparison with the dedication from the Greek officer Pedon, which indicates that the king Psammeticus gave him a gold bracelet and a city as testament to his merit.¹⁸ As we have seen, other types of statues wear this jewelry, and we can assume that Egyptian honorific finery (pectorals and bracelets) are a relatively widespread sign of excellence, unlike the double crown.

As for the figures who wear a long garment and a helmet with cheekpieces or the younger men who wear Cypriot shorts, the central region of the island, around Idalion and Golgoi, provides the most numerous and spectacular examples throughout the sixth century B.C. In the catalogue prepared by Fanni Faegersten (2003), which includes about 90 limestone sculptures found on Cyprus, these examples represent more than half the total and a quarter of them are from Golgoi–Ayios Photios. Several of them are now in Sarasota.¹⁹ However, this type of sculpture is widely dispersed through the rest of the island. Actually, two large examples of fine quality—a head with double crown and a torso with *shemti*—come from the region of Salamis, more precisely, from Aloa²⁰ and from Krina, between Limnia and Styllos.²¹ Above all, a group of works found in the Persian “siege mound” at Palaepaphos attests to the prestige gained by this kind of representation in the final decades of the sixth century B.C.²² The sculptures of the Egyptian goddess Hathor, certainly identified with the Cypriot Aphrodite, complete this picture. If it is again at Golgoi that

the series appears to begin ([Cat. 457](#)), the distribution of the two-sided Hathor stelai in the second half of the sixth century B.C. and the beginning of the fifth mainly involves the cities on the southern coast of the island, Kition and Amathus, and, more marginally, Kourion and Paphos. As in Egypt, the goddess legitimizes and protects royal power, of which the figures who wear the *pschent* give a concrete picture, without its being necessarily applicable to Phoenician rulers. Nonetheless, the Egyptianizing Cypriot statuary is widely spread on sites along the Phoenician coast, as the group found at Amrit illustrates in particular.²³ The nature of the limestone used,²⁴ the style, and the iconography of the representations show that, during most of the sixth century B.C., sculptors who came from Cyprus or trained on the island filled orders placed by the worshippers of the local god.²⁵ There is little doubt that these artisans worked mainly in the kingdom of Idalion for the sanctuaries of the city or those in the region of Golgoi.

The statues from the Cesnola Collection in the Metropolitan Museum indicate the general evolution of these works: the progressive adoption of the principles of Greek art for the facial features and the treatment of the locks of hair and strands of beard ([Cat. 60](#)), the replacement of the smooth wig by the double crown ([Cat. 51](#)), and the disappearance of the traditional short-sleeved tunic ([Cat. 60](#)). None of the Museum’s statues, however, fit neatly into the small group formed by the two statues of Palaepaphos and the one from Krina, near Salamis, that show the figure with both arms held to the side of the body and a delicately pleated kilt, the central panel of which is decorated only with two *uraei*; the only preserved head wears a double crown. Like the head with a double crown from Palaepaphos, a fragmentary statue from Sidon,²⁶ or the large Hathor capital from Amathus, these works were produced by very high-quality workshops that were not those of Golgoi and worked for the most important kingdoms (Paphos, Salamis, Amathus, or Sidon in Phoenicia). If, as is very likely, the sanctuary of Golgoi–Ayios Photios belonged to the kingdom of Idalion, it seems that this kingdom did not have at its disposal the most accomplished sculptors for depicting dignitaries or local rulers, as is probably the case for the figure wearing the double crown ([Cat. 51](#)).

NOTES

1. Hermary 2001b, p. 27, pl. 1.1–2.
2. Childs 2008, p. 66.
3. Gjerstad et al. 1935, pl. CCXXXIX.
4. Faegersten 2003.
5. Colonna-Ceccaldi 1872, pp. 224–25; Lawrence 1926, pp. 169–70; Pryce 1931, pp. 7–8, 16–18.
6. Perrot and Chipiez 1885, pp. 525–26; Myres 1914, pp. 151, 198.
7. Gjerstad 1948, p. 357: “Cypro-Egyptian sculpture . . . is simply a matter of fashion explained by the Egyptian domination of Cyprus.”



CAT. 40

8. Gjerstad et al. 1937, pl. CLXXXIX.1; Gjerstad 1948, p. 103, pl. VI.i; Hermary 2001b, p. 29, pl. 1.3–4.
9. J. Karageorghis 1999, pp. 82–117, pls. 20–30.
10. Brönnér 1994, p. 49 (d).
11. Maier 1974, p. 29, fig. 2; Markoe 1990, p. 112, fig. 3; Faegersten 2003, p. 291, nos. 52, 53.
12. Hermary 2000a, no. 969.
13. Senff 1993, pp. 50–53, pls. 34–36.
14. Hermary 1989a, no. 64.
15. See also Faegersten 2003, pp. 104–7.
16. Nick 2006; Höckmann 2007.
17. Hermary 2001b, p. 31, pl. 2.2–3; Faegersten 2003, p. 287, no. 42.
18. Masson and Yoyotte 1988; Haider 2001.
19. Cesnola 1885, pls. II.4, VII.9, XXII.50, XXXIII.212; Faegersten 2003, nos. 20, 22, 23, 31.
20. Markoe 1987, pp. 124–25, pl. 42.2–3; Brönnér 1994, p. 49 [c], pl. 14.a; Faegersten 2003, p. 269, no. 2.
21. V. Karageorghis 1961, p. 286, fig. 40; Faegersten 2003, p. 270, no. 3.
22. Faegersten 2003, pp. 291–93, nos. 52–58.
23. Lembke 2004, pp. 50–56, pls. 15–21.
24. Costas Xenophontos, in Lembke 2004, pp. 218–19.
25. Lembke 2004, pp. 144–48.
26. V. Karageorghis 2007, p. 48, fig. 7.

Cat. 40

Small bearded head with a plain headdress

Early 6th century B.C.

Limestone

H. 5¼ in. (13.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1261

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2592)

DESCRIPTION The top of the right shoulder, draped in a garment, remains. The beard is short and unarticulated. Above the stiff lips, painted red, is a small mustache. The nose is hooked. The elongated eyeballs protrude and are surmounted by thick eyebrows that merge. There are two rings attached to the lobe of each ear. An unarticulated mass of hair flares onto the nape of the neck.

REFERENCES Cesnola 1885, pl. XXXVI.232; Myres 1940–45b, pl. 31.1 (legend should read “Cesnola 1261”); Stylianou 2003, p. 43, pl. 2.2; R. Bol 2009, pp. 19–20, fig. 7.

Cat. 41

Fragment of an over-lifesize bearded head with a plain headdress

Early 6th century B.C.

Limestone

H. 12½ in. (31.3 cm)

Myres 1273

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2870)

DESCRIPTION The back of the head is missing and the left side is more completely preserved. The face shows a smiling expression. The strands of the short beard are indicated by a rickrack pattern. The features show a stiff upper lip and a long hooked nose. The protruding eyeballs of the large eyes are surmounted by low-set, herringbone-like eyebrows. The top of the head is particularly elongated on the upper portion. The hair is smooth.

REFERENCES Unpublished.



CAT. 41

Cat. 42

Under-lifesize bearded votary in Egyptianizing dress

First half of the 6th century B.C.

Limestone

H. 31 in. (79 cm)

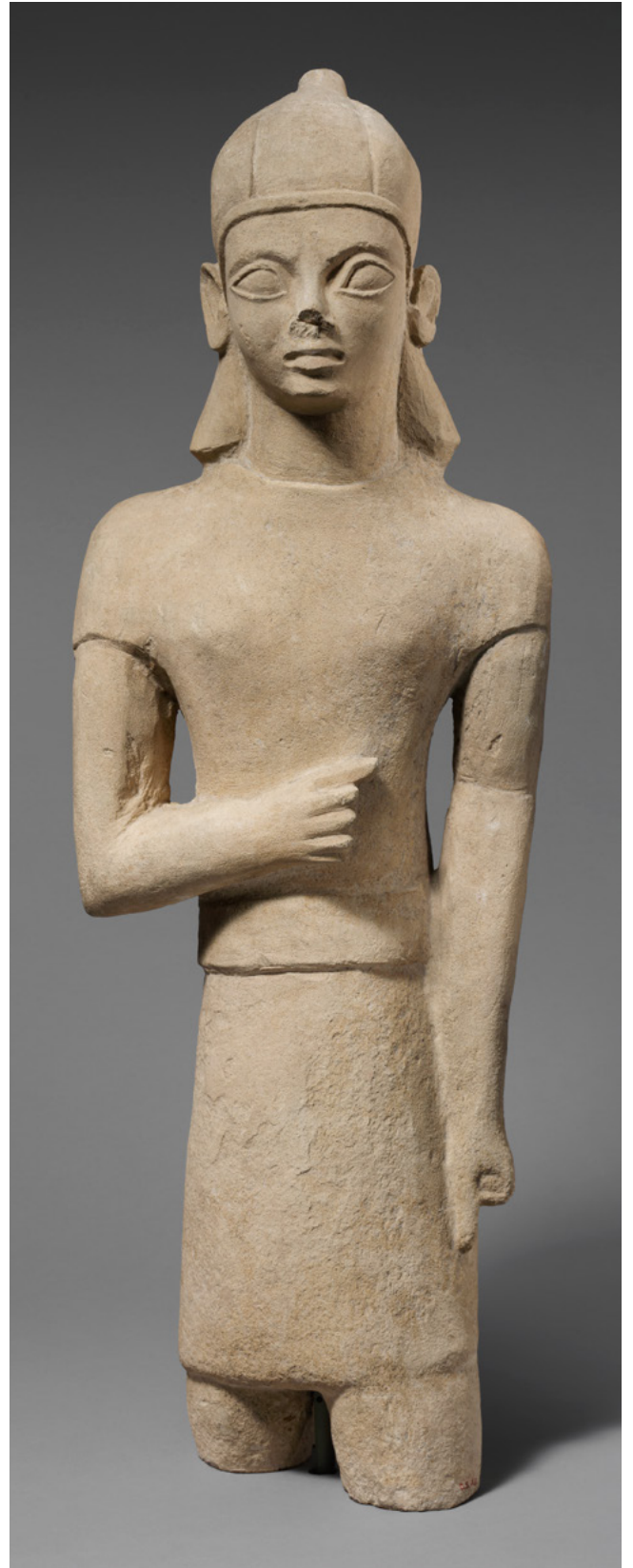
Sanctuary of Golgoi-Ayios Photios

Myres 1037

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2478)

DESCRIPTION The lower part of the legs is missing and the left one is clearly advanced. The body is very elongated, with long, thin arms. The left arm is held to the side of the body, with the hand closed around an oval object. The right arm is bent, with the hand closed and placed on the abdomen. The figure wears a smooth, short-sleeved tunic and a short kilt with a smooth, wide belt. The face has a severe expression. The features show a broken nose, thick lips, and elongated eyes within very thick eyelids surmounted by low-set eyebrows. The head is covered by a smooth, conical helmet, the peak of which curves to the back. The pronounced lower border extends into the mass of hair and widens out onto the nape of the neck. The flat back has toolmarks.

REFERENCE Cesnola 1885, pl. XLVIII.286.



CAT. 42

Cat. 43

Fragment of an over-lifesize male votary with an Egyptianizing kilt

First half of the 6th century B.C. (?)

Limestone

H. 7¾ in. (19.7 cm), W. 12½ in. (31.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1370

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2676)

DESCRIPTION A section of the upper part of the kilt and of the belt remains. The belt is decorated with a frieze of bearded sphinxes that are crouching and turned to the right. Each sphinx wears a helmet with cheekpieces. Several syllabic signs (graffiti) are inscribed on the top of the kilt.

REFERENCES Cesnola 1885, pl. XXVII.80; Faegersten 2003, p. 283, no. 33, pls. 8.4, 30.

Cat. 44

Fragment of an over-lifesize male votary with an Egyptianizing kilt

First half of the 6th century B.C. (?)

Limestone

H. 6½ in. (16.5 cm), L. 8¼ in. (21 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1371

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2594)



CAT. 43

DESCRIPTION A part of the abdomen, which has a very worn surface, remains, in addition to part of the belt, decorated with a bearded Herakles. Wearing the lion skin, he is depicted thrusting his sword into the lion while seizing its right front paw. The work is cursory and the left arm is very poorly rendered. There is a “paradise flower” on both sides; the left one is very fragmentary. The top of the kilt is visible below the belt.

REFERENCES Cesnola 1885, pl. XXVII.90; V. Karageorghis 1998, p. 83, fig. 37; Faegersten 2003, p. 283, no. 32, pls. 8.3, 29.

Cat. 45

Statuette of a beardless male votary in Egyptianizing dress

First half of the 6th century B.C.

Limestone

H. 4⅞ in. (12.4 cm)

From a tomb at Amathus (?)

Myres 1033

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2571)

DESCRIPTION The legs below the knees, both arms, and the left hand are missing. The left leg is advanced. The left arm was originally held to the side of the body. The point of attachment of the hand at the level of the thigh is very small. The right arm was bent with the hand closed and placed on the upper abdomen. The thumb is excessively large. The front panel of the kilt is decorated with two uraei. They are painted



CAT. 44



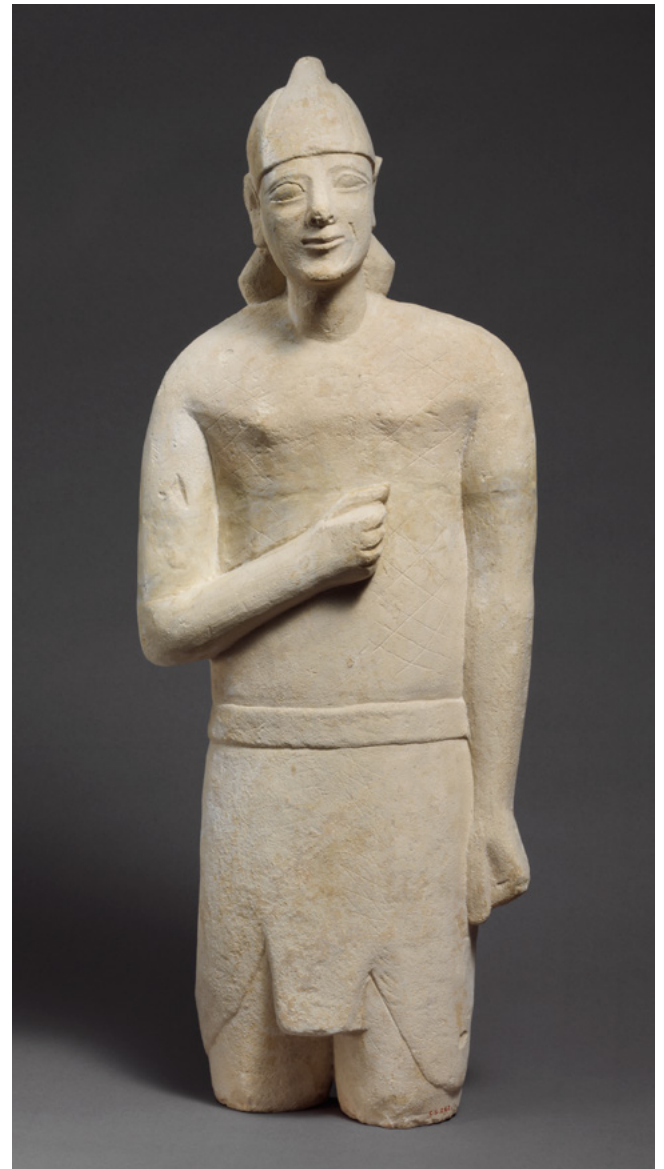
CAT. 45

black, as are the borders of the kilt and the front of the belt, which consists of four relief bands. The second row of the belt is divided into rectangles. The flesh parts of the body are covered with pinkish paint. The structure of the torso, with its flat abdomen and the outline of the thoracic arch, is quite athletic. The breasts and the navel are indicated by a darker red. The back is less well rendered. The back is arched and the buttocks protrude. A necklace, with two rows of teardrop-shaped pendants, painted black, covers the upper chest. The head is extremely large in comparison to the body. The triangular-shaped face shows a faint smile. The prominent lips are painted red. The pupils, eyelids, and eyebrows are black, as are the rectangular locks of the wide “wig” that covers the forehead and pushes the ears forward. The locks are less detailed on the back.

COMMENTARY This statuette differs from the small, widely distributed Cypro-Ionian sculptures of the same period. It is more closely related to Egyptian models, as the reddish color of the skin indicates.¹ If this sculpture does indeed come from Amathus, its originality is all the more striking, since limestone sculpture there is extremely rare before the fifth century B.C.

1. See Hermary 2001b, and compare the small group [Cat. 276](#).

REFERENCES Cesnola 1885, pl. XXXIV.215; Gjerstad 1948, pl. VI.3–4; Hermary 1981, no. 2; Sophocleous 1985, pl. 45; Tore 1995, p. 452, pl. 25; V. Karageorghis 2000a, no. 179; Hermary 2001b, pp. 28, 30, pl. 2.1; Faegersten 2003, p. 289, no. 49, pls. II.2 and II.32.



CAT. 46

Cat. 46

Statuette of a beardless male votary in Egyptianizing dress, wearing a helmet

First half of the 6th century B.C.

Limestone

H. 26 $\frac{3}{8}$ in. (67 cm)

Myres 1038

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2553)

DESCRIPTION The legs are missing from the knees down. The right hand is placed on the abdomen. The garment consists of a smooth kilt and a thin tunic, indicated by the lozenge shapes incised on the torso. The stiff lips show a faint smile. The eyes are elongated, the eyelids thick. The large ears are schematic. On the head is a helmet with cheekpieces and a peak. The back is summarily rendered.

REFERENCES Unpublished.



CAT. 47

Cat. 47

Small beardless male head with a plain headdress

First half of the 6th century B.C.

Limestone

H. 4¹⁵/₁₆ in. (12.2 cm)

Golgoi–Ayios Photios, “near the temple”

Myres 1277

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2501)

DESCRIPTION There is a small break on the nose. The face shows a severe expression. The pinched eyeballs of the elongated eyes are clearly separated from their thick eyelids. They are surmounted by low-set, thick, smooth eyebrows. Smooth hair widens out slightly at the back. The crown of the head is flat.

REFERENCES Cesnola 1885, pl. XXXVI.227; Gjerstad 1948, pl. VIII.1; Stylianou 2003, p. 40, pl. 1.3.

revealing part of the thighs. The belt is wide. The torso is flat. A fine line above the arms indicates the edge of a tunic. The thin face has a rather severe expression. The nose is short and the eyes are extremely elongated within very thick eyelids. Two rings are attached to each earlobe. The smooth hair widens out above the shoulders. The belt is shown at the back. The buttocks are summarily rendered.

REFERENCES Cesnola 1885, pl. XXXIV.219; Faegersten 2003, p. 285, no. 36, pl. 30.

Cat. 48

Statuette of a beardless male votary in Egyptianizing dress

First half or middle of the 6th century B.C.

Limestone

H. 6¹⁵/₁₆ in. (17.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1039

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2567)

DESCRIPTION The legs below the knees and the greater part of the left arm are missing. The legs are clearly separated and the left is advanced. The left arm was held to the side of the body. The right arm is bent, with the hand closed and placed on the abdomen. The front of the kilt is very short,



CAT. 48

Cat. 49

Over-lifesize bearded male votary in Egyptianizing dress

Second quarter of the 6th century B.C.

Limestone

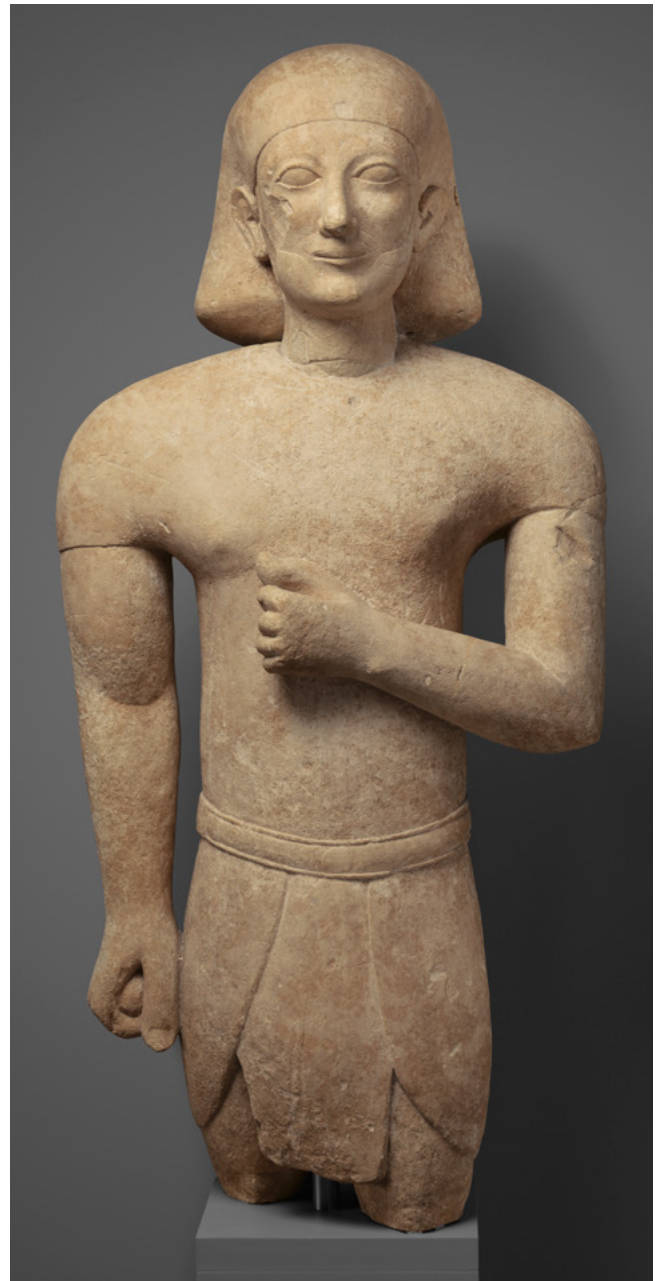
H. 53¾ in. (136.5 cm)

Golgoi-Ayios Photios, "West of the Temple"

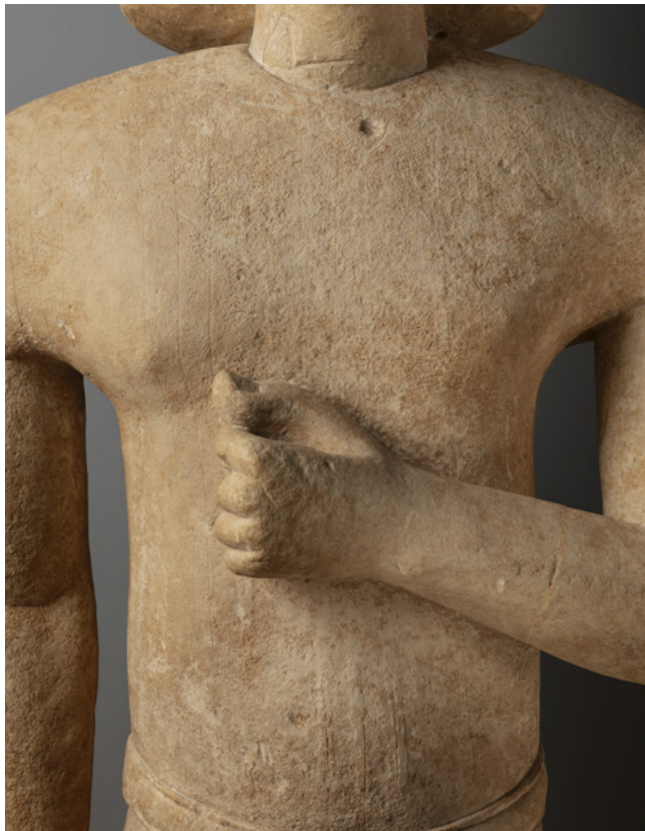
Myres 1361

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2467)

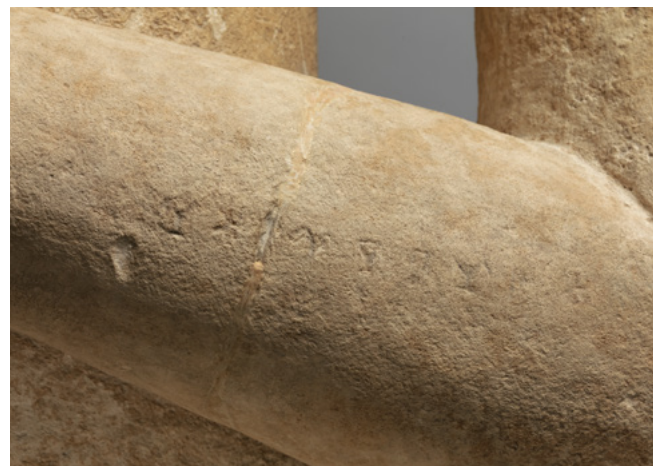
DESCRIPTION The lower part of the legs is missing. There are small breaks on the right cheek, the left hand, and the left arm. The figure is walking, with the left leg advanced. The remains of a small support behind the left thigh is visible. The left arm, held apart from the body, is bent, with the hand closed around a small oval object and placed on the upper abdomen. The thumb is very large. The right arm is held to the side of the body; attached to the thigh, the hand is closed around a small oval object. The upper arms are rendered as muscular. The lower abdomen and most of the thighs are covered by an Egyptianizing kilt, the front of which is decorated with barely visible uraei. The edges of the belt are in relief and the central decoration is virtually worn away. Over the left thigh, the kilt shows traces of pleats that would originally have been painted.



CAT. 49



CAT. 49



CAT. 49

The belt is shown at the back and the buttocks are particularly small. The structure of the torso is Egyptianizing. The rounded shoulders are very broad, with a visible narrowing below the chest and a slightly rounded abdomen. The torso is covered with a thin, short-sleeved tunic through which the nipples of the widely separated breasts appear. The tunic shows incised vertical lines, a jagged line that probably indicates the seam on the left shoulder, and lozenge shapes on the right shoulder. On the front, there is a group of vertical incisions.

The beard is short and smooth; the hairs of the mustache are indicated by irregular incisions. The face shows a serious expression. There is a small break on the right cheek. The features include a very protruding chin, a stiff mouth, and a pointed nose with narrow nostrils. The protruding upper part of the eyeballs assumes a half-moon shape. The very thick eyebrows, the hairs of which are shown by diagonal hatching, are low-set; the ears are carefully rendered. The head, the volume of which is very pronounced, is covered with a smooth wig that hides the forehead almost entirely, while its wide side pieces end at the level of the shoulders. A syllabic inscription appears on the left arm: "I belong to Timagoras" (written "Tamigoras").

COMMENTARY The head of the figure, with its smooth hairstyle and short beard, is comparable to those of other works from the sanctuary of Ayios Photios (Cat. 51, 56),¹ but here part of the body is preserved. His narrow chest, very wide shoulders, and poorly shaped arms attest to a certain clumsiness in adapting Egyptian models. It is very likely that the inscription on the arm—which probably gives the name of the person who made the offering—dates from after the work; the same may be true for the decoration incised on the tunic.

1. Cesnola 1885, pl. XXIII.53 (in Sarasota).

REFERENCES Doell 1873, p. 19, no. 49, pls. II.6, IX.7; Cesnola 1885, pl. III.5; Perrot and Chipiez 1885, p. 529, fig. 356; Brunn and Bruckmann 1888–1900, pl. 202.1; Myres 1940–45b, p. 101, pl. 31.7; Masson 1961/1983, no. 263, fig. 81; Masson 1971, p. 315, fig. 9; V. Karageorghis 2000a, no. 181; Faegersten 2003, p. 279, no. 24, pls. 7.1 and 27; Mylonas 2003, p. 59, pl. 5.2.

Cat. 50

Lifesize bearded male votary in Egyptianizing dress

Second quarter of the 6th century B.C.

Limestone

H. 53¼ in. (136.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1362

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2470) (on loan to the Princeton University Art Museum)

Photo © Bruce M. White.



CAT. 50

DESCRIPTION The legs below the knees and the left arm are missing. There are breaks on the right hand, the nose, the mouth, the right eyebrow, and the left eye. The left leg is advanced and the right arm is held to the side of the body; the upper arm is separated from the torso. The left arm was bent, with the hand between the breasts. The front panel of the kilt is decorated with two uraei wearing a solar disk and surmounted by two smaller coiled serpents. The torso presents an attempt at articulating the musculature of the abdomen and the

pectorals. The upper chest and part of the shoulders are covered with a wide necklace consisting at the top of heart-shaped fruit, triangles, and “drops” separated by smaller triangles. A spiral bracelet circles the upper arm. A smooth beard covers the lower part of the face, which showed a smiling expression. The eyeballs protrude and the line of the thick eyebrows stops before the nose. The head is covered with a wide, smooth wig. The back, which is partially broken, is roughed out.

COMMENTARY The sculptor tried to reproduce faithfully the garb and jewelry of Egyptian statues, but the expressive face depends on Ionian models and the short, smooth beard is typical of the production at Golgoi during this period.

REFERENCES Cesnola 1885, pl. IV.6; Spiteris 1970, fig. p. 159; Markoe 1990, fig. 1; Faegersten 2003, p. 280, no. 26, pls. 7.2 and 28.

Cat. 51

Statuette of a beardless male votary in Egyptianizing dress

Second quarter of the 6th century B.C.

Limestone

H. 23¼ in. (59 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1266

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2603)

DESCRIPTION The legs are missing below the knees, the lower part of which have been cut.¹ The left forearm is missing and part of the right shoulder is restored. There are breaks on the nose and many traces of fire on the head. The left leg was advanced; the right arm is held to the side of the body, with hand closed. The left arm was bent and the hand extended forward. The front of the kilt is decorated with two winged serpents that wear the Egyptian double crown and extend their forked tongues. There is also a grimacing bald head with tongue extended, teeth bared, and a protective eye surmounted by an eyebrow. In the middle of the belt, two pairs of crossed scepters surround a disk. The torso is rendered in the Egyptian manner, with broad shoulders, a flat, narrow chest, and a rounded abdomen. The chest and shoulders are covered with a wide necklace consisting of triangles, curved motifs, and pear-shaped pendants. The edge of a tunic is visible at the base of the neck. A spiral bracelet circles each upper arm. Two straps on the left shoulder support a quiver (or the scabbard of a sword?), a bit of which appears under the break of the left forearm.

The delicate features of the thin face show a smiling expression. The eyeballs, within thick upper eyelids, are dominated by a low-set eyebrow arch. Two rings are attached to each earlobe. The head and the greater part of the forehead are



CAT. 51

covered with a double crown that, like a conical helmet, has cheekpieces and a peak flanked by two lotus flowers. The center of the “white crown” is adorned with a rosette, the curved part of the “red crown” with a frieze of “paradise flowers.” The hair is delineated by a delicate band beneath the crown and a mass of hair widens out onto the very damaged back.

COMMENTARY This work is entirely original because the figure wears the royal double crown—probably the first example in Cypriot sculpture—and he probably held a bow in his hand. His kilt is decorated with an accumulation of apotropaic symbols treated in the Cypriot manner: winged cobras, a head of “Bes” (unusual iconography of the god), an eye, and an eyebrow. The weapon that the figure probably holds in his hand reinforces the expression of royal power, indicated by the crown.

1. Marangou 2000, p. 20.

REFERENCES Doell 1873, p. 17, no. 39, pl. II.7; Cesnola 1877, p. 154 with fig.; Cesnola 1885, pl. XLII.279; Perrot and Chipiez 1885, p. 533, fig. 359; Ohnefalsch-Richter 1893, pls. XCI.5, CXI.7; Wilson 1975, pl. 18.A; Sophocleous 1985, p. 170, pl. 40.2; Brönnner 1994, p. 51 (m), pl. XVI.c; V. Karageorghis 2000a, no. 176; Faegersten 2003, p. 282, no. 30, figs. 10, 11, pls. 7.4 and 29; Mylonas 2003, p. 58, pl. 5.1; Picón et al. 2007, fig. 281.

Cat. 52

Lifesize bearded head with a plain headdress

Second quarter of the 6th century B.C.

Limestone

H. 11 $\frac{1}{16}$ in. (29.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1271

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2874)

DESCRIPTION The beard is short and smooth. The lips of the thin face show a stiff smile. The delicate hooked nose is partially broken. The eyeballs of the elongated eyes protrude and the eyebrow line extends the ridge of the nose. The ears are schematic. A thick, smooth mass of hair flares out to the sides.

COMMENTARY The face is very similar to that of a head in the Louvre, even though the latter is beardless.¹

1. Hermary 1989a, no. 65.

REFERENCES Cesnola 1885, pl. XXIII.56; Faegersten 2003, p. 299, no. 7.

Cat. 53

Small statuette of a “hunter” in Egyptianizing dress

Second quarter or middle of the 6th century B.C.

Limestone

H. 4 $\frac{1}{2}$ in. (11.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1052

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2589)



DESCRIPTION The legs are missing below the top of the thighs. The left leg is advanced. Both arms are held to the sides of the body. A bow case and a quiver—from which arrows project—are suspended behind the left shoulder. A wide belt holds the kilt, the front of which is partially visible. The torso is covered with a tunic, the side pieces of which cover the hips. The edges are indicated by a double line in relief. The lips show a smiling expression. The features are worn. Two rings are attached to the lobe of each ear. The hair is smooth, with the lower edge of the hairline articulated on the back. The form of the buttocks is suggested.

COMMENTARY The quiver could designate the figure as a hunter, but, unlike a statuette from Naucratis,¹ no animal is shown. Compare a very small statuette from Idalion.²

1. Nick 2006, pp. 35–39, 107, no. 8, pl. 4.

2. Pryce 1931, no. C31; Senff 1993, p. 48, pl. 32d–g (but which is not of a musician: cf. the commentary by Nick 2006, p. 48).

REFERENCES Cesnola 1885, p. LVII.375; Faegersten 2003, p. 285, no. 37, pl. 30.

Cat. 54

Statuette of a warrior with an Egyptianizing kilt

Second or third quarter of the 6th century B.C.

Limestone

H. 10 $\frac{5}{8}$ in. (27 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1049

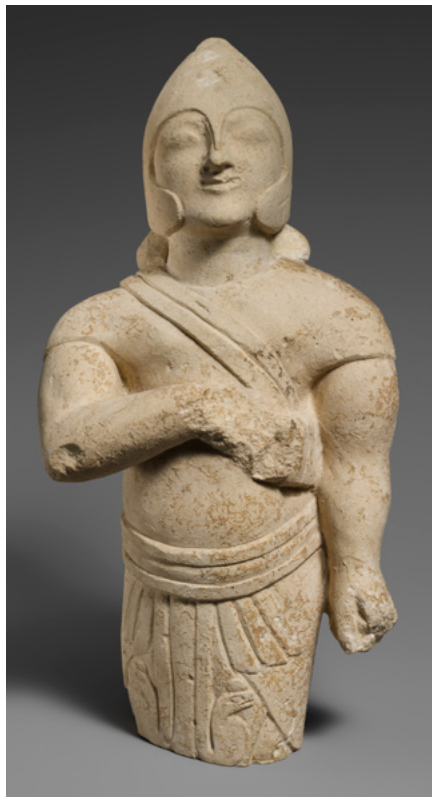
The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2600)



CAT. 52



CAT. 53



CAT. 54

DESCRIPTION The legs are missing from above the knees. There are breaks on the top of the helmet and on the right hand. The left leg was advanced. The left arm, summarily rendered, is held to the side of the body, with hand closed. The right arm is bent. The hand held the hilt of a sword within the scabbard suspended from a baldric across his chest. The kilt is held by a wide belt with three bands. The front is decorated at the center with two uraei wearing solar disks as a headdress and tongues to the sides. The chest is covered with a smooth, short-sleeved tunic. The head is raised and the face shows a

smiling expression. The features show protruding eyes, schematic eyelids, and thick eyebrows. The head is covered with a Greek type of helmet with protective nose- and cheekpieces, beneath which projects a wide mass of hair. The body is articulated on the back.

COMMENTARY The association of the Egyptianizing drapery and the Greek type of helmet is unique.

REFERENCES Cesnola 1885, pl. XLII.265; V. Karageorghis 2000a, no. 177; Faegersten 2003, p. 284, no. 35, pls. 9.2 and 30.



CAT. 55

Cat. 55

**Statuette of a beardless male votary
in Egyptianizing dress**

Middle of the 6th century B.C.

Limestone

H. 12 $\frac{1}{16}$ in. (31.9 cm)

Golgoi–Ayios Photios, “West of the temple”

Myres 1036

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2507) (on loan to the Cyprus Museum, Nicosia)

Photo © École Française d’Athènes. Photos: Philippe Collet.

DESCRIPTION The lower part of the legs is missing. The left leg is advanced. The depression above the knee is accentuated. The left arm is held to the side of the body, with hand closed. The right arm is bent and the hand is placed on the upper abdomen. The pleats over the entire front of the kilt are slightly rippled. The narrow chest is shown in the Egyptian manner. The facial features are sharp. The eyelids are not shown in relief.

REFERENCES Cesnola 1885, pl. XXVI.70; Faegersten 2003, p. 279, no. 25, pl. 27.

Cat. 56

Over-lifesize bearded head with a plain headdress

Middle of the 6th century B.C.

Limestone

H. 13 $\frac{3}{4}$ in. (33.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1272

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2873)

DESCRIPTION The upper border of the tunic is preserved. It has a decoration of triangles that probably belonged to a pectoral. The smooth beard is short. The lips have a smiling expression. The short, pointed nose is partially broken. The almond-shaped eyes protrude beneath the upper eyelids,



CAT. 56



CAT. 57

which jut out farther, on the sides, than the lower eyelids. The thick, smooth eyebrows end before the ridge of the nose. The ears are thin and elongated. The forehead is partially hidden by thick, smooth hair that widens out onto the back.

REFERENCES Cesnola 1877, fig. p. 141; Cesnola 1885, pl. XXIII.52; Faegersten 2003, p. 281, no. 28, pl. 28.

Cat. 57

Statuette of a beardless male votary in Egyptianizing dress

Middle or third quarter of the 6th century B.C.

Limestone

H. 28¼ in. (71.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1267

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2658)

DESCRIPTION The lower left leg and the right ankle are restored in plaster; the lower right leg is modern. The left arm and hand are very damaged. There are breaks on the right arm and the nose. The plinth and the poorly executed feet do not belong to the statuette. The left arm is held to the side of the body. The right forearm, with hand closed, is placed on the abdomen. The center of the kilt, damaged at the bottom, shows stacked irregular rectangles, two vertical knotted bands, and two uraei. The belt consists of vertical rectangles. The rounded chest is covered with a pectoral and a short-sleeved tunic decorated with horizontal and vertical bands of vegetal motifs. The facial expression is smiling, the chin prominent. On the forehead, the hair forms a row of curls that merge into the mass of hair on the back.

REFERENCES Cesnola 1885, pl. XXX.201; Faegersten 2003, p. 284, no. 34, pls. 9.1 and 30.



CAT. 58

Cat. 58

Statuette of a male votary in Egyptianizing dress, holding a goat

Second half of the 6th century B.C. (body),
late 6th century B.C. (head)

Limestone

H. 10 $\frac{5}{16}$ in. (26.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1066

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2552)

DESCRIPTION The head may not belong to the rest of the statuette. Both legs from the lower thighs down and the right forearm are missing. The left leg is advanced. With the left arm, the figure clasps a small goat close to his body. He holds all four feet in his hand. He wears an Egyptianizing kilt with a smooth front and a tunic with elbow-length sleeves preserving red paint at the top. The oval-shaped face shows a smiling expression. The facial features are worn. The hair is short and curly.

COMMENTARY This type of representation, rare on Cyprus, is attested in the sanctuary of Amrit on the Syrian coast.¹

1. Lembke 2004, p. 54, fig. 11; Hermary 2007.

REFERENCES Cesnola 1885, pl. XVI.23; Faegersten 2003, p. 286, no. 39, pl. 31.

Cat. 59

Lifesize beardless male votary in Egyptianizing dress

Ca. 550–540 B.C.

Limestone

H. 41 $\frac{1}{4}$ in. (104.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1356

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2471)

DESCRIPTION The lower part of the legs is missing. The left leg is advanced. Both arms are held to the sides of the body, with hands closed. Only a small space is hollowed out between the upper arms and the torso. A spiral bracelet circles each upper arm. There are visible toolmarks. The body is stocky, the shoulders broad, and the abdomen rounded. The breasts are visible beneath the close-fitting, short-sleeved tunic. The belt, bordered by bands in relief, is decorated with three rows of horizontal strips. The same motif is found vertically on the front of the kilt, eight rows of three, where it separates the uraei crowned with solar disks. On both sides, there are three long elements with pointed ends, partially painted red. Traces of red paint on the chest probably belong to a pectoral that was entirely painted. The head is of the Greek Ionian type. The facial features show a protruding chin, slightly hooked nose, and somewhat stiff, thin lips that are faintly smiling. Small almond-shaped eyes within carefully drawn eyelids are surmounted by thick eyebrows. The hair above the forehead is short and vertical (“crew-cut” style). Above are four rows of thick, crimped, transversal locks of Samian type; other locks fall vertically to the neck. They are not shown on the nape of the neck. The entire back is left roughed out.

COMMENTARY In an entirely original manner, this small statue shows the association of a body in Egyptianizing dress and jewelry with a head entirely inspired by Ionian models. The rather fleshy torso and slightly prominent breasts refer to Ionian Greek sculpture rather than Egyptian. If the head were not preserved, it would have been impossible to imagine the extent to which it differs from heads on Egyptianizing works from Cyprus. There is nothing—helmet, diadem, headband, or crown—on the head that corresponds to local traditions, nor in the hairstyle that associates small locks jutting out on the upper forehead, as on the head [Cat. 71](#) with transversal locks on top of the head (see [Cat. 67](#)).¹

1. Compare, for eastern Greece, Richter 1970, p. 111, no. 130, figs. 381–383; for Naucratis, Höckmann 2007, pp. 182–83, no. N21, pl. 37.

REFERENCES Doell 1873, p. 21, no. 62, pl. III.10; Cesnola 1877, fig. p. 145; Cesnola 1885, pl. IX.II; Perrot and Chipiez 1885, p. 529, fig. 355; Richter 1942, fig. 468; Gjerstad 1948, pl. X.2; V. Karageorghis 2000a, no. 180; Faegersten 2003, p. 281, no. 29, pls. 7.3 and 28.



CAT. 59



CAT. 60

Cat. 60

Lifesize bearded votary in Egyptianizing dress

Ca. 540–520 B.C.

Limestone

H. 51¼ in. (130.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1363

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2472)

DESCRIPTION The legs are missing below the lower thighs. The mortise in the break of the right leg and the one that is hollowed out diagonally behind the left thigh are not mentioned by Charles Balliard as modern restorations. The left shoulder and the left arm were “repaired by Balliard” (partly restored?). There are many marks from blows, particularly on the right arm. The left leg is advanced. The left arm is held to the side of the body, with little open space between. The bent right arm is clearly detached from the body, with hand closed and placed

on the upper abdomen. The narrow, almost cylindrical torso appears to be bare, as the navel is visible. The chest, the nipples of which are well indicated, protrudes. The rounded abdomen pushes down the belt, which is decorated with groups of four small, stacked strips. There are traces of red paint. The pleated panels of the kilt, with fringed edges, partially cover the front, which is adorned by two uraei crowned with solar disks; below them appears a very fragmented floral and lotus-bud motif. A wide pectoral, with traces of red paint, is decorated with three rows of, on the top, six persea fruit; in the middle, hatched triangles; and on the bottom, a teardrop motif. The head rests on a very thick neck. The beard consists of four rows of short, curled strands. The facial features show a smiling expression and a slightly hooked nose. There are traces of red paint inside the nostrils. The wide-open eyes are turned toward the center. The tear duct is not closed. The smooth eyebrows continue the line of the nose. The forehead is surmounted by two rows of small curls. The head is covered by the double crown. On the front of the “white crown,” the fragmentary element in relief is probably an uraeus. On the back, a row of hook-shaped locks projects beneath the crown. The forms are summarily rendered on the back and there are toolmarks.

COMMENTARY The face is similar to that of the “priest with dove” (Cat. 22), but this statue is a little smaller. It marks one of the last attempts to preserve the prestigious Egyptianizing style at a time when Greek models were already widely established, thus giving the torso a curious appearance. As noted in the introductory commentary, the double crown very probably identifies the figure’s royal status. If the mortises hollowed out on the legs are ancient, they indicate that the statue has been repaired, an exceptional phenomenon on Cyprus, and that it, therefore, had particular importance within the sanctuary.

REFERENCES Doell 1873, p. 18, no. 43, pl. II.9; Colonna-Ceccaldi 1873, p. 31, pl. I.1 (= Colonna-Ceccaldi 1882, pp. 62–63, pl. IV.1); Cesnola 1877, fig. p. 131; Cesnola 1885, pl. XLIII.280; Perrot and Chipiez 1885, pp. 526–30, fig. 358; Brunn and Bruckmann 1888–1900, pl. 202.2; Myres 1940–45b, pl. 31.8; Gjerstad 1948, pp. 99–100; Markoe 1990, pp. 113–14, fig. 2; Brönnner 1994, p. 50 (i), pl. XV.b–c; V. Karageorghis 2000a, no. 182; Faegersten 2003, p. 277, no. 21, fig. 5, pls. 6.1 and 26.

Cat. 61

Statuette of a male votary in Egyptianizing dress

Early 5th century B.C. (?)

Limestone

H. 14¾ in. (37.5 cm)

“From Amathus”

Myres 1035

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2605)



CAT. 61

DESCRIPTION The surface of the stone is pinkish. The head, the lower part of the arms, the right leg below the knee, and the left leg from the lower thigh are missing. The left leg is advanced and both arms are held to the sides of the body, to which they are entirely attached. The front of the kilt forms an elongated trapezoid. From top to bottom, the decoration consists of a head of Bes with a rounded beard and a not very Egyptianizing face; the mouth is closed and the features are completely human. Two clumsily rendered winged uraei follow; their flat bodies, with a rickrack motif, cross one another. Each wears a solar disk on its head. Separated by a band in relief is a lion overcoming a cervid. The victim is on the ground, its antlers very evident. The feline, noticeably smaller, stands on the back of the cervid, its hindquarters raised. The short-sleeved tunic of the votary includes two deep vertical incisions that define a central band. A double bracelet circles each upper arm. The flat back has toolmarks.

REFERENCES Cesnola 1885, pl. LIV.347; Wilson 1975, p. 100, pl. 18.C; Hermary 1981, no. 12; Hermary 1986a, no. 36.a; Markoe 1990, p. 114, fig. 8; Tore 1995, p. 454, fig. 28; Faegersten 2003, p. 290, no. 50, fig. 11, pls. 11.3 and 33.

YOUNG VOTARIES IN THE IONIAN TRADITION (DRAPED KOUROI) (CAT. 62–75)

Of the male representations of the first half of the sixth century B.C., the three types described above are decidedly in the majority, but the development of “Cypro-Ionian” styles and contacts with the principal workshops of eastern Greece, in particular Samos, introduce changes that become established in the second half of the century. The innovations do not include adoption of the nude kouros type, which remains almost unknown on Cyprus until the end of the Archaic period, but rather the assimilation of garments characteristic of the Ionian Greek world—the long thin tunic (chiton) and the mantle draped over one shoulder (himation)—as well as hairstyles that leave long hair exposed and sometimes held by a headband.¹ These new fashions concern, first, statuettes (see, however, the head [Cat. 63](#)), then, from the middle of the century, larger statues ([Cat. 65](#)). Surprisingly, an Ionian-type head can be associated with an Egyptianizing body ([Cat. 65](#)). As in the Aegean Greek world, these figures are most often beardless young men with long hair, but short hairstyles appear gradually in the second half of the sixth century B.C., characterizing a new type of draped kouros widely represented on Cyprus until the end of the Archaic period. It is represented most frequently by statuettes,² but a lifesize example comes from the sanctuary of Lefkoniko.³ As indicated in the Chronology section pages 25–27, the connections to sculpture from eastern Greece allow more precise dates for works from Golgoi–Ayios Photios and other sanctuaries on the island.

NOTES

1. Cf. Hermay 2009b.
2. For Idalion, see Senff 1993, p. 32, pl. 10f–h.
3. Myres 1940–45a, p. 64, no. 180, pl. 13.3.

Cat. 62

Statuette of a beardless male votary in Greek dress

First half of the 6th century B.C.

Limestone

H. 17¼ in. (43.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1060

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2523)

DESCRIPTION The lower part of the legs and the feet are missing and the face has been reattached. The left leg is advanced and both arms are held to the sides of the body, with space between the upper arms and the torso. The body is very



CAT. 62

elongated, with a narrow bust in the Egyptian style. The figure wears a chiton, the edge of which is visible at the base of the neck and on the upper left arm. The fabric clings to the body, revealing the genitalia, and falls in vertical folds between the legs. A narrow himation, painted red, is draped between the left shoulder and the right hip. The lips show a faint smile. The nose is very hooked. The upper part of the eyeballs protrudes. Two rings are attached to each earlobe. A rolled headband or a braid of hair obscures the forehead. The other locks form a small triangle at the front of the head and two locks at the ears fall to the shoulders. On the back, the end of the hair is indicated by a horizontal incision, and the locks by an incisor-like motif. The forms of the body are summarily rendered.

COMMENTARY This statuette is one of the oldest sculptures found on Cyprus that shows a figure draped in a chiton and a himation. The comparison with the “Cypro-Ionian” sculptures is evident, in particular with an animal-bearer from the Heraion of Samos; the dress and the hair on the front of the head, without the locks near the ears, are comparable.¹



CAT. 63

Interestingly, a statuette now in Athens that follows this tradition is made out of gypsum, not limestone. Its Cypriot origin remains uncertain.²

1. Kyrieleis 1989, p. 54, fig. 11; Hermary 2009b, p. 245, fig. 4.

2. V. Karageorghis 2003a, no. 197.

REFERENCES Cesnola 1885, pl. XX.39; V. Karageorghis 2000a, no. 189; Hermary 2009b, p. 245, fig. 7.

Cat. 63

Over-lifesize beardless male head with a fillet

First half of the 6th century B.C.

Limestone

H. 15¼ in. (38.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1270

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2869)

DESCRIPTION The facial features are asymmetrical and the expression is serious. The mouth is stiff, the nose slightly hooked. The upper eyelids protrude and are clearly more arched than the lower ones. The eyebrows, the hairs of which are indicated by triangular incisions, are low-set. A headband in the form of a roll covers the forehead but does not extend behind the ears. The smooth hair assumes a triangular form on the forehead and creates a mass that widens out onto each side of the neck. The back is flat.

COMMENTARY This large head preserves the convention of smooth hair with two masses that fall and flare out onto

the sides, as on Egyptianizing sculptures. But the headband and the small triangle, suggesting a central part, link it to “Cypro-Ionian” works, like the kouros C266 already mentioned.¹ The fact that here the headband stops suddenly in front of the ears shows that the sculptor did not follow his models correctly. On Cyprus, a head from Malloura that is, however, bearded and has locks near the ears may be compared.²

1. Kyrieleis 1989, p. 54, fig. 11; Hermary 2009b, p. 245, fig. 4.

2. Hermary 1989a, no. 68; Hermary 2009b, p. 245, fig. 1.

REFERENCES Hitchcock 1872, fig. p. 194 (“Dali”); Cesnola 1885, pl. XXIII.54; Hermary 2009b, p. 245, fig. 3.

Cat. 64

Over-lifesize beardless male head with a fillet

First half of the 6th century B.C.

Limestone

H. 12⅞ in. (30.8 cm)

Myres 1269

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2872)

DESCRIPTION The face, minus the left ear, and the front part of the head remain. The features of the thin face are a delicate, stiff, but smiling mouth, a pointed chin, a broad nose, the ridge of which is flat, and slightly hollowed-out nostrils. Small locks seem to be lightly incised on the cheeks, indicating that the figure wore a new beard. The elongated eyes are surmounted just above by thick, smooth eyebrows. There is a



CAT. 64

break on the left eye. The ears are schematic. A tight roll of hair over the forehead develops into a central part. Small toolmarks on the head represent locks.

COMMENTARY This head is included in the series of kouroi inspired by eastern Greece despite the probable presence of a new beard and the original arrangement of the hair. The latter knows no equivalent on Cyprus, not even in “Cypro-Ionian” sculpture, but is found on an older work, the ivory “lion master” found at Delphi, the origin of which is controversial.¹

1. P. Amandry 1944–45; Gloskiewicz 1978.

REFERENCES Unpublished.

Cat. 65

Statue of a beardless male votary in Greek dress

Middle of the 6th century B.C.

Limestone

H. 47¹¹/₁₆ in. (121.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1357

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2469) (on loan to the Nasher Museum, Duke University)
Photo © The Metropolitan Museum of Art. Photos: Peter Paul Geoffrion.

DESCRIPTION The legs are missing from the thighs down; the nose is partially broken. The left leg is advanced and the very thick arms are held to the sides of the body, to which they are joined. The right hand holds a branch vertically. It consists of two parts with smooth leaves. The figure is covered with a



CAT. 65

smooth chiton and a himation draped over the left shoulder. It falls to above the right knee, leaving the left flank exposed. Four layered folds fall from the chest and widen out between the legs. The chest is barely articulated. The shoulders are broad, the neck thick. The facial features are rather coarse: a pointed chin, stiff, closed lips, high cheekbones, and large ears summarily rendered. The almond-shaped eyes, turned slightly inward, are surmounted by thick eyebrows. On the forehead appears a row of hook-shaped curls. At the front of the head,



CAT. 65

the hair is divided into four large, slightly crimped, transversal locks. The remaining hair is smooth except on the sides, where fine locks have been incised. The back is flat, with the exception of a slight projection that indicates the buttocks.

COMMENTARY The conception of the body and the face, as well as the disposition of the hair, are closely related to those of [Cat. 59](#), except for the locks on the forehead. The pleats of the himation resemble those of Egyptianizing kilts. The hair is of Samian type, but the transversal locks actually revive a fashion attested on Egyptian ushebtis. The entirely new element is the figure's branch, which is later abundantly attested on male votive statues. It is probably a symbol of participation in a religious celebration. The zigzag design of the locks incised on the sides is represented on the "Cypro-Ionian" bust from Samos already mentioned ([Cat. 62, 63](#)). It is found again on a bust from the sanctuary of Eshmoun at Sidon.¹ The figure wears the same garment, but his finer facial features are more comparable to those of [Cat. 59](#).

1. Stucky 1993, p. 71, no. 29, pl. 9.

REFERENCES Doell 1873, p. 21, no. 61, pl. III.8; Cesnola 1877, fig. p. 145; Cesnola 1885, pl. VIII.10; Perrot and Chipiez 1885, p. 254, fig. 195; Brunn and Bruckmann 1888–1900, pl. 203.1.



CAT. 66

Cat. 66

Statuette of a beardless male votary in Greek dress

Middle of the 6th century B.C.

Limestone

H. 20 in. (50.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1055

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2513)

DESCRIPTION The feet are missing. The body is very elongated. The left leg is advanced and both arms are held to the sides of the body, with hands closed. The garment consists of a chiton and a himation draped over the left shoulder, the fabric of which forms two panels of drapery that overlap in the front. The thin face has a smiling expression and both the chin and the nose are pointed. The Egyptianizing hair is smooth. A broad lock falls to the front of each shoulder. The forms are summarily rendered on the back.

REFERENCES Doell 1873, p. 16, no. 3, pl. I.10; Cesnola 1885, pl. XXXI.204.



CAT. 67

Cat. 67

Statuette of a beardless male votary in Greek dress

Middle of the 6th century B.C.

Limestone

H. 7¼ in. (18.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1065

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2621)

DESCRIPTION The lower portion of the legs is missing. The left leg is advanced and both arms are held to the sides of the body, with hands closed. The figure is dressed in a short-sleeved chiton, with a fold on the left hip and a flat fold between the legs. A himation, painted red, is draped over the left shoulder. The round face shows a smiling expression and elongated eyes. The locks are arranged transversely on the front of the head, with a headband (?) at the center. Three locks fall to the front on each shoulder. The hair is long on the back, which is merely roughed out.

COMMENTARY This statuette is another good example of the introduction to Cyprus of Ionian dress and hairstyles (see [Cat. 62](#)). Statuettes with the same hairstyle were found at Idalion,¹ Kition,² and Kazaphani,³ whereas outside of Cyprus the hairstyle is attested only on two alabaster kouroi.⁴

1. Senff 1993, pp. 32–33, pl. 11d–i.

2. Gjerstad et al. 1937, p. 42, no. 356, pl. IX.4–5; Hermary 2009b, p. 246, fig. 9.

3. V. Karageorghis 1978, p. 163, no. 43, pl. XXV.

4. Höckmann 2007, pls. 13–16, 28.



CAT. 68

REFERENCES Cesnola 1885, pl. XX.40; Hermary 2003, no. 56; Hermary 2009b, p. 246, fig. 8.

Cat. 68

Statuette of a beardless male votary in Greek dress

Second quarter or middle of the 6th century B.C. (head), second half of the 6th century B.C. (body)

Limestone

H. 15⅝ in. (39.1 cm)

Myres 1057

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2525)

DESCRIPTION It is not certain that the head belongs. The body is very elongated. The left leg is advanced. The large feet wear shoes. The figure wears a smooth chiton. The face has a smiling expression, a hooked nose, narrow lidless eyes, and unarticulated ears. There is a diadem on the top of the head. The forms are summarily rendered on the back and there are toolmarks.

REFERENCES Unpublished.



CAT. 69

Cat. 69

Statuette of a beardless male votary in Greek dress

Middle or third quarter of the 6th century B.C.

Limestone

H. 22¹⁵/₁₆ in. (58.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1054

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2540)

DESCRIPTION The statuette is flat and very elongated. The left leg is slightly advanced and the left arm is held to the side of the body, with hand closed. The right arm is bent, the closed hand placed on the abdomen. The figure wears a chiton that falls below the knees, with several incised folds, and a himation that is draped over the left shoulder. There are abundant traces of dark red paint on the two garments. The face has a smiling expression, a large nose, wide-open eyes, and schematic ears. The Egyptianizing hair is smooth. A flat lock falls forward onto each shoulder. The forms are summarily rendered on the back and there are toolmarks.

REFERENCE Cesnola 1885, pl. XXVI.68.



CAT. 70

Cat. 70

Statuette of a beardless male votary in Greek dress

Middle or third quarter of the 6th century B.C.

Limestone

H. 15⁷/₈ in. (40.3 cm)

From Idalion

Myres 1056

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2511)

DESCRIPTION The thin body is very elongated. The left leg is slightly advanced. The shoes are painted red. Both arms are held to the sides of the body, with hands closed. The figure wears a chiton and a himation draped over the left shoulder. The face is damaged. A disk is attached to each earlobe. The locks on the forehead form a roll and the hair falls to both sides. The forms are summarily rendered on the back and there are toolmarks.

REFERENCE Cesnola 1885, pl. XXXI.202.



CAT. 71

Cat. 71

Under-lifesize beardless male head

Third quarter of the 6th century B.C.

Limestone

H. 6⅞ in. (15.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1307

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2518)

DESCRIPTION The facial features are delicate. The lips, with traces of red paint, show a smile. The nose is slightly hooked, the eyes wide open. The line formed by the eyebrows is long and thin. The ears are carefully articulated. A row of locks rises above the forehead. On the head, the hair is divided into large transversal locks that form a kind of arch on the back. The details are indicated by small triangles.

COMMENTARY The hairstyle refers to the same Ionian models as the statue [Cat. 59](#), but the fineness and expression of the face show a sensitivity and technical mastery rarely attained by Cypriot sculptors.

REFERENCES Cesnola 1885, pl. LXXI.463; Hermay 2009b, p. 246, fig. 11.



CAT. 72

Cat. 72

Statuette of a beardless male votary in Greek dress

Late 6th century B.C.

Limestone

H. 13 in. (33 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1064

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2601)

DESCRIPTION The right leg from the knee down and the lower portion of the advanced left leg are missing. Both arms are held to the sides of the body, with hands closed. A bracelet circles each upper arm. The figure wears a short chiton and a himation over the left shoulder. The fringe shows on the chest. The neck is very thick and the face shows a smiling expression. There are breaks on the nose and lips. The eyelids are not shown. The head is covered with curls that are partially rendered on the back. The forms are roughed out on the back and there are toolmarks.

REFERENCE Cesnola 1885, pl. LXVII.438.

Cat. 73

Statuette of a beardless male votary in Greek dress

Late 6th century B.C.

Limestone



CAT. 73

H. 14¹⁵/₁₆ in. (38 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1063

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2575)

DESCRIPTION The feet are missing. The left leg is clearly advanced. Both arms are held to the sides of the body, with hands closed. The figure wears a smooth chiton and a himation, draped over the left shoulder, that forms superposed folds on its nearly full length. The head is round. The lips show a faint smile, but the facial features are awkwardly rendered. There is a row of curls on the forehead and large, more summary curls on the top of the head. The hair on the nape of the neck is short. The forms are blocked out on the back and there are toolmarks.

REFERENCE Cesnola 1885, pl. LIV.350.

Cat. 74

Statuette of a beardless male votary in Greek dress

Late 6th century B.C.

Limestone

H. 19 in. (48.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1059

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2536)



CAT. 74



CAT. 75

DESCRIPTION The head may not belong because the mass of hair does not fall to the shoulders. The feet are missing and the right hand is broken. The left leg is advanced. Both arms are held to the sides of the body, with hands extended slightly forward. The figure wears a close-fitting chiton; remains of red appear on the right upper arm. The himation is draped over the left shoulder and falls in stacked folds over the proper left side of the body. The head has a faintly smiling face and wears a conical hat without articulated cheekpieces. On the forehead is a row of curls and a mass of hair widens out onto the nape of the neck.

COMMENTARY The head wears a helmet without cheekpieces, as on a small bust found at Idalion.¹ It could, therefore, have belonged to a statuette of the same type and not to a figure in Ionian dress.

1. Hermary 1989a, no. 35.

REFERENCE Cesnola 1885, pl. L.294.

Cat. 75

Statuette of a beardless male votary in Greek dress

Late 6th century or early 5th century B.C.

Limestone

H. 26¼ in. (66.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1067

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2634)

DESCRIPTION The legs, which are almost side by side, are broken from the knees down. Both arms are held to the sides of the body, with hands closed. The body is covered by a chiton and a himation draped over the left shoulder, the central edge of which is indicated by a flat fold. The head is slightly askew. The face has a smiling expression and the elongated eyes are surmounted by high-set eyebrows. The hairstyle consists of a row of curls on the forehead, held by a thin headband, and straight locks on the top of the head. A mass of hair that falls on the shoulders is indicated only on the sides. The back is flat except for the roughed-out buttocks. There are toolmarks.

REFERENCE Cesnola 1885, pl. LXVII.449.



CAT. 76

BEARDED MALE VOTARIES WITH A WREATH OF LEAVES OR A DIADEM (CAT. 76–92)

In the second half of the sixth century B.C., a type of representation that remains predominant in Cypriot sculpture until the end of the Hellenistic period gradually becomes established for bearded and beardless male statues: that of the figure who, in the Greek manner, wears the chiton and the himation and, around the head, a vegetal wreath. In large-scale works, the representation of the hair allowed sculptors to give the head more volume than it had had before.

The appearance of the wreath does not reflect changes in religious practices; it is, instead, a new way of expressing the piety of the figures and their participation in cult activities. The reference to Aegean Greek models is, undoubtedly, fundamental, because at the same time, Greek votive sculptures like the *korai* from the Acropolis wear wreaths, usually metallic. This fashion is also well attested in Attic black-figure vase painting of that generation. Exekias and others frequently represented figures wearing a wreath of leaves and the associated fruit in various contexts.

The identification of the plant depicted in these wreaths is difficult, especially for the Archaic period. In general, it is identified as a laurel or myrtle leaf.¹ One is tempted to think that in a sanctuary such as that of Golgoi–Ayios Photios, where the god is named Apollo in the syllabic dedications (see the Introduction), the use of laurel would be more suitable than that of myrtle, considered to be the plant of Aphrodite. However, statues wear the same type of wreath in different

sanctuaries on Cyprus, whoever the principal divinity is. The appearance, at the end of the Archaic period, of a laurel wreath on the head of a certain number of votive statues, at Golgoi–Ayios Photios as elsewhere, does not indicate that the worship of the god Dionysos has joined that of other divinities. These wreaths are, instead, a means of evoking what the god is supposed to offer to mortals: renewal of vegetation and vital forces, joy, harmony with the world, perhaps hope of life after death. The addition of other vegetal elements is similar: budding flowers or open blossoms that recall narcissus.² The presence of a vegetal wreath does not, therefore, indicate social status or a precise religious function. Rather, male or female figures who wear it participate in ceremonies practiced by the social community—within the kingdoms, then the cities—in sanctuaries and, later, in spaces like gymnasia and theaters, the meeting places par excellence. Statues of very young children do not have this attribute—in any case, at the time of the kingdoms—indicating that they are not yet of age to participate in basic religious acts.

From the end of the sixth century B.C., on statues of crowned bearded figures, holding a branch, then a small box and a bird, constitutes the new image of the Cypriot dignitary. The sanctuary of Golgoi–Ayios Photios has provided the best-preserved examples, allowing one to follow the evolution of the type into the second half of the fifth century B.C. The earliest statue is [Cat. 80](#), the latest [Cat. 86](#). The type is represented by several other complete statues and, above all, by many isolated heads.³ It reappears and is widely adapted to the style of the period in the second half of the fourth century B.C. ([Cat. 90](#)).

NOTES

1. Cassimatis 1982, pp. 158–59, figs. 3–7; for myrtle in Greek ceramics, see Kunze-Götte 2006.
2. Cassimatis 1982, pp. 162–63, fig. 8; Yon 1989.
3. See Hermay 2005.

Cat. 76

Over-lifesize bearded head with a wreath of leaves

Third quarter of the 6th century B.C.

Limestone

H. 15 in. (38.1 cm)

From Karpassia

Myres 1281

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2836)

DESCRIPTION The left side and the back of the head have been restored, as well as a part of the right ear and lower hair locks. There is an overall brownish patina. The short beard, placed low under the lower lip, consists of five rows of small curled strands. A thin relief line indicates its limit on the cheeks. The facial expression shows a broad smile. The mouth, which is stiff toward the front, is surmounted by a small mustache in three rows. The nose is delicate and pointed, the nostrils deeply hollowed out. The eyes, with protruding eyeballs, are separated from each other and from the high-set, hatched eyebrows. A row of curls on the forehead ends in front of the ears with a flat surface. A wreath with two rows of leaves, in high relief, appears on the front of the head. The remaining hair consists of large, wavy locks that are parallel to the forehead; a thick lock falls behind each ear.

COMMENTARY Whereas the other rare large heads with short beards wear the Egyptianizing wig,¹ this one shows transversal locks above the vegetal wreath and long locks falling to the back in the Ionian tradition. A good comparison is provided by a head in the Louvre from Arsos.² Although it is smaller and wears a headband with rosettes rather than a wreath, the conception of the face is the same and three braided locks fall in front of the shoulders. A head of the same origin,³ but clearly much larger, has only a mustache; the hair also falls to the sides and there is a vegetal wreath. The large statue from Pyla in Vienna provides the most spectacular example of this type of crowned dignitary.⁴ The statue has a long beard with a mustache in three rows. The same is true of the large bearded head from Lefkoniko⁵ and of the one from the Paphian “siege mound” in Liverpool. If the findspot given by Cesnola is correct, the statue was of an important dignitary from the kingdom of Salamis, like the two heads from Arsos.

1. Idalion: Pryce 1931, nos. C10, C12; Senff 1993, pp. 51–52, pl. 34d–i.

2. Hermay 1989a, no. 60.



CAT. 77

3. Ibid., no. 259.

4. Seipel 1999, no. 76.

5. Markoe 1987.

REFERENCES Doell 1873, p. 46, no. 344, pl. IX.9; Cesnola 1877, fig. p. 141; A. Cesnola 1882, pl. VIII.2; Cesnola 1885, pl. LXXXII.540; V. Karageorghis 2000a, no. 185.

Cat. 77

Lifesize bearded head with a wreath of leaves

Third quarter of the 6th century B.C.

Limestone

H. 11¼ in. (28.6 cm)

Myres 1279

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2864)



CAT. 78

DESCRIPTION The neck is extremely thick. A line painted red indicates the edge of the garment at the top of the shoulders. The marks of a very fine rasp attest to the polishing of the surface of the face. The beard is indicated by a slight projection on the cheeks. The chin is large; the mouth, painted red, is very narrow. The nose is partially broken. The eyes, wide open, are turned inward and the tear duct is open. The upper eyelids are very arched, as are the smooth, high-set eyebrows. The execution of the ears is summary. Two rows of small curls jut out above the forehead. They are surmounted by a wreath of elongated leaves, not shown on the back, set on the smooth hair, which is short at the back.

REFERENCES Unpublished.

Cat. 78

Lifesize bearded head with a wreath of leaves

Second half of the 6th century B.C.

Limestone

H. 9¼ in. (24.8 cm)

Myres 1280

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2858)



CAT. 79

DESCRIPTION The face is partially damaged, principally on the right side, including the nose. The head is massive, with a short beard that consists of curled strands. The small, smiling mouth, painted red, is surmounted by a short, smooth mustache. The eyeballs are flat within very arched upper eyelids, the corners of which are slightly open. The hatching of the high-set eyebrows shows a herringbone motif. The ears are summarily rendered. On the forehead, two rows of small locks are surmounted by a wreath with two rows of leaves disposed horizontally rather than vertically around the head. Only the stem is shown at the back. The back of the head and the nape of the neck are covered with large curls. An unworked space remains on the left side of the back.

COMMENTARY This head and the preceding one (Cat. 77) probably come from the same workshop, even though they differ in several details. These are slightly less meticulous variants of the head Cat. 76. The absence of its findspot is regrettable, but a relatively similar example comes from Malloura.¹

1. Hermary 1989a, no. 219.

REFERENCES Unpublished.

Cat. 79

Over-lifesize bearded head with a diadem

Late 6th century B.C.

Limestone

H. 10 $\frac{5}{8}$ in. (27 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1290

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2839) (on loan to the Nasher Museum, Duke University)
Photo © The Metropolitan Museum of Art. Photos: Peter Paul Geoffrion.

DESCRIPTION The semi-long beard forms a line almost parallel with that of the nose. It consists of fine, combed strands that end in curls. The lips, which suggest a smile, are surmounted by a short, combed mustache. The nose is pointed; the eyes, turned slightly inward, are framed by carefully drawn protruding eyelids. The elongated eyebrows are high-set. The ears are shown in a quite realistic manner. Curls jut out above the forehead. They are surmounted by a flat headband that passes above the ears. The rest of the head is covered with crimped locks radiating out from the crown. They form a delicately combed mass on the nape of the neck.

COMMENTARY The extreme care with which the features are rendered and the treatment of the beard and hair suggest a Greek bronze model from the end of the sixth century B.C.

REFERENCES Doell 1873, p. 46, no. 355, pl. IX.12; Cesnola 1885, pl. LXXII.468; Richter 1949, p. 175, fig. 268.



CAT. 80



CAT. 81

Cat. 80

Over-lifesize bearded votary in Greek dress, with a wreath of leaves and flowers, holding a bough and a box

Late 6th or early 5th century B.C.

Limestone

H. 73 in. (185.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1355

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2459) (on loan to the Nasher Museum, Duke University)

Photo © The Metropolitan Museum of Art.

Photos: Peter Paul Geoffrion.

DESCRIPTION It is uncertain that the right forearm, “repaired by Balliard,” belongs to the statue. There are several small breaks, including one on the nose. The left leg is advanced, with the foot turned slightly outward. There are open sandals with laces on the feet. Both arms are held to the sides of the body. The left hand holds a small box, the right one, a branch, but traces at the level of the knee pose the question whether originally the hand held a bird instead. The body, with broad shoulders and a rounded chest, wears a pleated, elbow-length chiton and a himation draped over the left shoulder. The himation covers the greater part of the left arm with three overlapping folds above the wrist. The folds over the torso form a zigzag on the left flank and a wide paryphe on the abdomen and between the legs. The semi-long beard is divided into rows of small curls. A mustache with fine hairs falls to the sides. The facial expression is smiling. The almond-shaped eyes are surmounted by slightly arched eyebrows. The forehead is partially covered by three rows of curls. The wreath consists of rosettes and two rows of leaves. The locks on the head are pulled toward the back. The hair on the nape of the neck is arranged in three rows of curls.

COMMENTARY I did not reexamine this statue when writing the catalogue. The work initiates the new type of representation for bearded dignitaries. The long hairstyle is abandoned and the hands hold objects evoking offerings presented by the worshipper. Several heads can be compared, one of which comes from Malloura, now in the Louvre.¹

1. Hermary 1989a, no. 220.

REFERENCES Chanot 1878, pp. 195–98, pl. 3; Cesnola 1885, pl. LXII.428; Del Chiaro 1962, fig. 1.

Cat. 81

Over-lifesize bearded head with a wreath of leaves

Late 6th or early 5th century B.C.

Limestone

H. 10 $\frac{7}{8}$ in. (27.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1289

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2840) (on loan to the Cyprus Museum, Nicosia)

Photo © École Française d’Athènes. Photos: Philippe Collet.

DESCRIPTION The semi-long beard forms a line parallel to that of the nose. It consists of three rows of curled strands. The stiff mouth is smiling, the nose short and pointed. The partially opened eyes are surmounted by eyebrows, the line of which continues the ridge of the nose. The flattened ears are high-set. Two rows of curls jut out on the top of the forehead. The front of the head is covered by a wreath with two rows of closely spaced leaves. The hair, divided into picked locks, is long on the back.

REFERENCE Cesnola 1885, pl. LXXII.469.

Cat. 82

Over-lifesize bearded head with a wreath of flowers

Late 6th or early 5th century B.C.

Limestone

H. 14 in. (35.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1287

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2842)

DESCRIPTION There are several breaks, including a major one on the nose. The beard, which juts forward, consists of six rows of small, curled strands. The lips are surmounted by a mustache that falls to both sides. The smiling expression is reinforced by the high cheekbones. The eyes, turned inward, are surmounted by very long eyebrows. The ears are quite carefully articulated. Three rows of curls rise above the forehead. They are surmounted by a headband covered with open blossoms (narcissus?). The crown of the head, which is slightly pointed in shape, is covered with large, straight locks. On the nape of the neck are four rows of curls.

COMMENTARY A head from Malloura¹ comes indisputably from the same workshop and perhaps was executed by the same sculptor.

1. Hermary 1989a, no. 258.

REFERENCES Cesnola 1885, pl. LXXXII.541; Gjerstad 1948, p. 115.



Cat. 83

Lifesize bearded head with a wreath of leaves

Early 5th century B.C.

Limestone

H. 13½ in. (34.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1286

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2841)

DESCRIPTION The long, rounded beard is divided into six rows of tight vertical strands. The thick lips are surmounted by a fine mustache. The facial expression is smiling. The nose is long, thin, and pointed, with narrow nostrils. The eyelids of the small, slightly asymmetrical eyes are carefully rendered. The eyebrows, which extend the ridge of the nose, follow a sinuous outline. Two rows of curls rise above the forehead. They are surmounted by a broad wreath with two rows of large vertical leaves attached to a twisted stem that circles the head. The central and lateral ribs are carefully articulated. The locks on the crown of the head radiate out from the center. The hair is full above the nape of the neck.

REFERENCES Colonna-Ceccaldi 1872, pp. 223–24, pl. XXI.2 (= Colonna-Ceccaldi 1882, pl. V.2); Doell 1873, p. 46, no. 352, pl. IX.14; Cesnola 1877, fig. p. 141; Cesnola 1885, pl. LXXII.470; Perrot and Chipiez 1885, p. 591, fig. 404; V. Karageorghis 2000a, no. 186.



CAT. 82



CAT. 83



CAT. 84

Cat. 84

Over-lifesize bearded head with a wreath of leaves

Second quarter of the 5th century B.C.

Limestone

H. 12 in. (30.5 cm)

"From the ruins at Idalium"

Myres 1288

The Cesnola Collection, Purchased by subscription, 1874-76

(74.51.2835)

DESCRIPTION The neck of the very damaged face is thick. The beard is divided into rows of small, curled strands. A small protuberance is shown on the lower lip. The stiff mouth has a smiling expression. A mustache falls to either side. The nose is seriously damaged. The eyes are surmounted by low-set, almost horizontal eyebrows. Two rows of curls on the forehead form a curve, particularly thick in front of the ears, the rendering of which is neglected. A wreath of one row of small leaves circles the head, which is covered with fine, crimped locks. On the nape of the neck, the hair, which is summarily rendered in small locks, is pulled up.

REFERENCE Cesnola 1885, pl. LXXXII.542.



CAT. 85

Cat. 85

Lifesize statue of a bearded male votary, holding a pyxis and a bird

Ca. 470–450 B.C.

Limestone

H. 64¾ in. (164.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1407

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2461)

DESCRIPTION The feet and the plinth are modern. The left leg is advanced, with the outline of the knee carefully rendered under the garment. The right arm is detached from the body. The right hand, which holds a small pyxis, is attached to the hip by a tenon. The left arm is held to the side of the body. The left hand holds a dove by the wings. The body has no volume at the level of the hips and the right leg. But the shoulders are broad and the neck very thick. The muscles of the forearm are summarily rendered. The figure wears an undulating, pleated chiton buttoned on the right arm and shoulder. A himation, draped over the left shoulder, covers the left arm entirely. The edge of the fabric is decorated with a small tassel. The folds are deep, particularly in the mass, which falls diagonally from the shoulder to the knees.

The beard consists of three rows of small, curled strands. At the bottom, twisted strands, separated from one another, fall vertically. A mustache with fine undulating strands falls to the sides. The spread lips and the high cheekbones give the face a broad, smiling expression. The nose is pointed. The eyes are circled by thick eyelids that are surmounted by long, high-set eyebrows. The three rows of locks on the forehead form a projecting curve, particularly in front of the slightly protruding ears. The locks are surmounted by a thick headband decorated with open blossoms (narcissus?) and with a wreath consisting of one row of leaves. Stiff locks on the crown of the head are pulled up toward the top. The back of the body is summarily blocked out. There are toolmarks.

COMMENTARY The remarkably well-preserved statue attests to the evolution of this type of representation during the period of the Greek Severe style. The perpetuation of the Archaic style is evident, whether in the attitude of the figure, the hairstyle, the smiling face, or the pleats of the himation. The thick eyelids and the lowest, separate strands of the beard show that the sculptor did not know contemporary Greek works, particularly the bronzes. A large bust found in the sanctuary of Apollo at Idalion belongs to a comparable stage of evolution, but the quality of its execution is clearly superior.¹

1. Pryce 1931, no. C154; Senff 1993, pp. 36–37, pl. 18a–g; Hermary 2005.

REFERENCES Doell 1873, p. 24, no. 80, pl. IV.9; Colonna-Ceccaldi 1873, p. 31, pl. I.3 (= Colonna-Ceccaldi 1882, pp. 62–63, pl. IV.3); Cesnola 1877, fig. p. 149; Chanot 1878, pp. 195–98, pl. 34; Cesnola 1885, pl. LVIII.453; Brunn and Bruckmann 1888–1900, pl. 203.2; Spiteris 1970, fig. p. 167; V. Karageorghis 2000a, no. 336; Hermary 2005, p. 103, figs. 5, 7, 8.

Cat. 86

Over-lifesize bearded male votary with a wreath of leaves, flowers, and berries, holding a box, a branch of leaves, and a phiale

Second half of the 5th century B.C.

Limestone



CAT. 86

H. 70½ in. (179.1 cm)
 Sanctuary of Golgoi–Ayios Photios
 Myres 1408
 The Cesnola Collection, Purchased by subscription, 1874–76
 (74.51.2462) [See p. 435.]
 Photo © The Metropolitan Museum of Art.
 Photos: Peter Paul Geoffrion.

DESCRIPTION The right forearm, from the elbow to the hand, is modern. Part of the branch and the extremity of the left foot are broken. The left leg is advanced, turned slightly outward, and very slightly bent. There are closed sandals on the feet, the upper tongues of which are in the shape of half a star. Both arms are held to the sides of the body, from which the forearms are detached. A tenon joins the hands to the body.



CAT. 86

The left hand holds a box and a small branch, the right holds a phiale. The figure wears a pleated, elbow-length chiton, the edge of which forms a triangle on the chest, revealing a garment underneath. A himation, draped over the left shoulder, falls to the middle of the leg. The himation forms a roll across the abdomen. It covers the arm and forms a zigzag fold on the torso and the length of the left leg.

The beard is divided into four rows of very tight corkscrew curls and, below, a row of wavy strands. The lips, faintly smiling, are surmounted by a mustache with twisted strands that falls to the sides. The nose is large, hooked, and pointed. The eyes are deep-set in their orbs under raised eyebrows. The rendering of the ears is careless. The two rows of locks on the forehead are partially hidden by the wreath, which consists of a heavy stem decorated with open blossoms (narcissus?) at the center. At the bottom are ivy leaves and, at the center, small berries circling central wavy locks. At the top are pointed leaves with detailed ribs that present at their base a “pistil” in high relief. The locks on the head, which ends in a point, are separated by a central part. On the nape of the neck are short, wavy locks.

COMMENTARY This statue is one of the last to preserve the traditional principles of representation. It differs, however, in the position of the slightly bent left leg, the “modernized” drapery, and the facial structure, despite the persistence of the smile. The head can be compared to one in the British Museum, C 158, found in the sanctuary of Apollo at Idalion, that dates from the middle of the fifth century B.C. or a little after.¹ Seen in profile, the face is very similar to that of the satrap Tissaphernes on coins issued in 412/411 B.C.²

1. Senff 1993, p. 37, pl. 19e–g; Hermary 2005, p. 105, figs. 14, 27.

2. Hermary 1989b, figs. 22.5, 22.6.

REFERENCES Doell 1873, p. 25, no. 81, pls. V.11 and IX.10; Cesnola 1877, fig. p. 151; Cesnola 1885, pl. LXIV.430; Hermary 1989b, p. 181, fig. 22.6; Hermary 2005, p. 107, figs. 23, 31.

Cat. 87

Over-lifesize bearded head with a wreath of leaves and flower buds

Third quarter of the 5th century B.C.

Limestone

H. 14⅞ in. (35.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1291

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2837)

DESCRIPTION The neck is thick and flat. The edge of a garment is shown at the top of the shoulders. The semi-long beard is divided into rows of well-separated spiral strands. A triangular protuberance is visible beneath the lower lip. A thick mustache, consisting of well-combed strands, spreads out to the sides. The long, fine lips that project forward hint at a smile. The ridge of the nose is straight; the nostrils are not hollowed out. The asymmetrical eyes, the pupils of which are marked by a circle of red paint, are framed by eyelids in high relief. The hairs of the long, thin eyebrows are finely hatched. The rendering of the ears is rudimentary. The forehead is surmounted by two rows of tight curls similar to the strands of the beard. The wreath, open at the back, covers a large part of the head. It consists of ivy leaves at the bottom, smooth flower buds at the center, and, on top, laurel or myrtle leaves, the ribs of which are detailed. The top and the back of the head are covered with large, roughed-out curls.

REFERENCES Doell 1873, p. 46, no. 346, pl. IX.8; Cesnola 1877, fig. p. 153; Cesnola 1885, pl. LXXXII.539; V. Karageorghis 2000a, no. 340; Hermary 2005, p. 112, fig. 30.



CAT. 87



CAT. 88

Cat. 88

Over-lifesize bearded head with a wreath of leaves

Second half of the 5th century B.C. (or late Hellenistic period?)

Limestone

H. 12½ in. (31.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1309

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2827)

DESCRIPTION The surface is worn and damaged, in particular on the sides and back. The face is elongated and the nose, the end of which is broken, is long and delicate. The beard consists of corkscrew strands. The mustache falls to both sides. The mouth is half open. The eyes, within very thick eyelids, are deep-set in their orbs. There are traces of red paint on the right

eye. The forehead is surmounted by tight curls. The head is circled with a wreath of leaves that is badly preserved. The hair is turned up on the nape of the neck. The back of the head is rounded, its surface worn.

COMMENTARY Gjerstad considered this head “an imitation of the style represented by the Olympian Zeus of Phidias.” The artist abandoned the smile that still characterizes the works seen earlier, but not the tight curls on the upper forehead, unknown in the “Parthenonian” style. He reproduces with a certain awkwardness the thick eyelids attested on the Greek works of the years 460–440 B.C. On Cyprus, this is an original work, for which a date at the end of the Hellenistic period cannot be excluded, within the framework of a return to stylistic principles of the beginning of the Classical period.

REFERENCES Cesnola 1885, pl. CV.689; Gjerstad 1948, p. 124, pl. XVIII.1.



CAT. 89

Cat. 89

Under-lifesize bearded head with a wreath of leaves

4th century B.C.

Limestone

H. 9¼ in. (23.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1310

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2823)

DESCRIPTION There are small breaks on the right cheek, the nose, and the forehead. The short beard consists of tightly curled strands painted in red. Its upper limit is delineated by a line of vertical incisions. The mouth, surmounted by a mustache that falls to both sides, hints at a smile. The eyes are deep-set beneath the elongated arches of the eyebrows. The ears are summarily rendered. The forehead is framed by snail-shaped curls. They are partially covered by a wreath with two rows of leaves. At the top of the head, the hair is parted. The locks are summarily indicated, as are those on the nape of the neck.

REFERENCES Cesnola 1885, pl. XCVII.665; Gjerstad 1948, p. 124, pl. XVIII.3.

Cat. 90

Over-lifesize statue of a bearded male votary with a wreath of leaves

Second half of the 4th century B.C.

Limestone

H. 63¾ in. (161.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1406

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2465)

DESCRIPTION The lower part of the legs is missing. The body rests on the left leg; the right leg is slightly bent. The right hand, placed against the thigh, holds a vegetal sprig. In the left, at the waistline, he holds a small pyxis. A small tenon connects the box and the hip. There is a ring on the right third finger. The man wears a chiton with elbow-length sleeves, the side seam of which is shown, with V-shaped pleats below the neckline. A himation, draped over the left shoulder, covers the side and arm, from which it falls to the level of the knees, with a tassel at the end. Most of the garment envelops the abdomen in a thick mass of folds and falls to a point, with tassels, on the left thigh. The strands of the short beard are rendered with strokes of a pointed tool. The upper lip is surmounted by a long mustache. The facial expression is serious, with the mouth half open. The half-moon-shaped eyes are deep-set in their orbs. The arch of the eyebrow is elongated. The ears are poorly articulated, particularly the right one. The forehead is surmounted by a row of snail-shaped curls. A very prominent, wide wreath, open at the center, circles the head. On top are laurel leaves. Below there are spearlike leaves with a visible central rib. Toward the center are small berries. The hair is pulled back on the nape of the neck in wavy locks. The back is barely roughed out.

COMMENTARY Joan Connelly proposes to date this work to the middle of the third century B.C., but it seems better placed in the tradition of the statues from the Mausoleum of Halicarnassus,¹ thus in the middle or the third quarter of the fourth century B.C., at the time of the last Cypriot kings.² Note the archaizing snail-shaped curls (see also [Cat. 89](#)) and the branch and pyxis held in the hands, as on late Archaic or early Classical statues. One may compare a small beardless statue from Idalion,³ as well as heads from Idalion⁴ and Potamia.⁵ For the figure's possible relation to the statue with the bull protome, see [Cat. 251](#).



CAT. 90

1. Boardman 1995, figs. 19, 20.

2. See also Senff 1993, p. 40.

3. Ibid., p. 40, pl. 26a–g.

4. Ibid., p. 42, pl. 26h–k.

5. Connelly 1988, fig. 13.

REFERENCES Doell 1873, p. 30, no. 123, pl. VI.4; Cesnola 1877, fig. p. 160; Chanot 1878, p. 192, pl. XXXVI; Cesnola 1885, pl. CXXVII.921; *Treasured Masterpieces* 1972, no. 38; Connelly 1988, pp. 84, 88, no. 31, pl. 32.116; Smith 1991, p. 211, fig. 256.1; V. Karageorghis 2000a, no. 402; Picón et al. 2007, fig. 298.

Cat. 91

Lifesize head of a bearded male votary with a wreath of leaves

Second half of the 4th century B.C. or 1st century B.C. (?)

Limestone

H. 11⅜ in. (28.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1327

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2811)

DESCRIPTION The head was probably turned toward its right. The face, with a short beard and a drooping, delicately



CAT. 91

combed mustache, is that of an elderly man. The deep lines on the cheekbones, the forehead, and around the deep-set eyes surmounted by thick eyelids confirm his age. But the ironic smile gives an impression of caricature. The wreath consists of two rows of laurel leaves, the central depression and visible ribs of which are shown. The leaves circle a stem covered with berries.

COMMENTARY This head, which is unique for its type on Cyprus, led Cesnola to question whether it might represent the philosopher Zenon from Kition. It was dated to the first century B.C. by Joan Connelly, followed by Vassos Karageorghis. However, the treatment of the hair on the back recalls instead that of the head C 176 from Idalion.¹ Although it does not have the same grimacing expression, a terracotta head from Marion² attests to comparable realistic features in the second half of the fourth century B.C.

1. Senff 1993, p. 42, pl. 26j–k; Connelly 1988, fig. 93.

2. Fourrier and Queyrel 1998, no. 718.

REFERENCES Doell 1873, p. 47, no. 546, pl. X.16; Cesnola 1877, fig. p. 153; Cesnola 1885, pl. CV.690; Connelly 1988, pp. 80–81, 97, no. 48, figs. 151, 152; V. Karageorghis 2000a, no. 411; Koiner 2013.

Cat. 92

Lifesize head of a bearded male votary with a wreath of leaves

Early Hellenistic period

Limestone

H. 11¼ in. (28.6 cm)

“From a ruin at Pyla”

Myres 1315

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2788)

DESCRIPTION The surface is very worn and the nose broken. A short beard with wavy strands is visible on the cheeks. The facial expression is smiling, the small eyes deep-set. The comma-shaped locks on the forehead are thicker in front of the ears. The short, wavy locks are surmounted by a laurel wreath, open at the center. The crown of the head is rather flat. It is broken on the back, following the layers of the stone.

REFERENCES Cesnola 1885, pl. CV.684; Connelly 1988, pp. 84, 89, no. 33, figs. 119, 120.



CAT. 92

BEARDLESS MALE VOTARIES WITH A WREATH OF LEAVES, DIADEM, OR FILLET (CAT. 93–137)

The statues representing beardless figures wearing a vegetal wreath constitute probably the most important group of all Cypriot sculpture. The group found in 1865 at Golgoi (site of the city), today in the Louvre, is a significant sampling of at least 150 heads of wreathed young men and children.¹ From the end of the Archaic period to about the middle of the fourth century B.C., large-size works are relatively rare, as dignitaries are still being represented most often with a beard. But the modes of representation change in the Hellenistic period and in the large male statuary the figures are almost always beardless. In the Chronology section pages 25–27, we have seen the uncertainties that remain about the dates of many of these works.

The number of statues of this type found in the sanctuary of Ayios Photios is impossible to determine exactly, but the number of images of children and adolescents is relatively large.

NOTE

1. Hermay 1989a, pp. 133–218.

Cat. 93

Under-lifesize statue of a beardless male votary with a wreath of leaves

Middle or third quarter of the 6th century B.C.

Limestone

H. 24 in. (61 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1062

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2646)

DESCRIPTION The legs are missing and the nose is broken. The left wrist has been restored. Both arms are held to the sides of the body. The right hand holds a branch with five shoots, one of which is missing. It reaches as far as the bent elbow. He has a bracelet around each upper arm. The figure, with heavy, sloping shoulders, wears a short-sleeved chiton. A narrow himation, draped over the left shoulder, has four flat folds, the top one ending in a zigzag. The partially damaged face has a delicate, smiling mouth. The almond-shaped eyes, the upper part of which is more prominent, are surmounted by thick, high-set eyebrows. The small ears are summarily rendered. A row of small locks on the forehead, forming an unarticulated crimp in front of the ears, projects beneath the wreath. The latter consists of small vertical leaves arranged in



CAT. 93

two rows. The head is flat. Three long, asymmetrical beaded locks fall onto the chest. The hair fell onto the damaged back, where the forms of the body were simply roughed out.

COMMENTARY In Cypriot sculpture of the first half of the sixth century B.C., this small statue constitutes an interesting testament to the association of traditional features (short-sleeved tunic, bracelets around the upper arms), elements borrowed from Ionian works (pleated himation, locks near the ears, a smiling facial expression), and other elements that are more “modern” in Cypriot art (the wreath of leaves and the branch held in the hand).¹

1. Compare a bust in Vienna: Seipel 1999, no. 78.

REFERENCES Doell 1873, p. 24, no. 78, pl. III.7; Cesnola 1885, pl. LXVII.446; V. Karageorghis 2000a, no. 187.



CAT. 94

Cat. 94

Under-lifesize beardless male head

Ca. 540–520 B.C.

Limestone

H. 7 $\frac{7}{8}$ in. (20 cm)

Myres 1306

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2846)

DESCRIPTION The head is rounded. The small, painted red lips of the very thin face show a smile. The nose is short. The large eyes, with flat eyeballs, are surmounted by high-set, smooth eyebrows. A row of corkscrew curls on the forehead is surmounted by a flat headband decorated with five rosettes. There are coarsely curled locks on both the top and sides of the head. The back has been left flat.

COMMENTARY Compare the head of the “priest with dove” (Cat. 22).

REFERENCES Unpublished.



CAT. 95

Cat. 95

Lifesize beardless head of a male votary with a wreath of rosettes

Last quarter of the 6th century B.C.

Limestone

H. 9 $\frac{9}{16}$ in. (24.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1301

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2816)



CAT. 96

DESCRIPTION There are breaks on the right side of the back. Above a thick, carefully articulated neck, with the glottis and the side muscles visible, the delicate features of the well-constructed face show a faint smile. The long nose is pointed; the small almond-shaped eyes are surmounted by long, high-set eyebrows. Long, finely twisted locks on the forehead are surmounted by a headband, damaged on the front and decorated with very small rosettes. There are fine, crimped locks on the top of the head and short hair on the back.

REFERENCE Cesnola 1885, pl. LXXV.481.

Cat. 96

Lifesize beardless head of a male votary with a wreath of rosettes

Last quarter of the 6th century B.C.

Limestone

H. 7 $\frac{3}{4}$ in. (19.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1302

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2650)

DESCRIPTION The back of the head is partially broken. The massiveness of the neck and the chin contrasts with the delicate features of the face, which shows a smiling expression. The small mouth is painted red, the nose is pointed. The slightly opened eyes are surmounted by high-set, smooth eyebrows that extend the ridge of the nose. The ears are well delineated. The long locks on the forehead end with a curl. A

headband decorated with small rosettes is attached on the back by a cord. On the top of the head are beaded locks that are coarsely curled on the nape of the neck.

REFERENCE Cesnola 1885, pl. LXXXI.533.

Cat. 97

Under-lifesize beardless male head with a wreath of flower buds

Late 6th century or early 5th century B.C.

Limestone

H. 7 $\frac{1}{16}$ in. (18.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1304

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2830)

DESCRIPTION The stiff lips of the delicate face show a smiling expression. The nose is pointed. The almond-shaped eyes, the eyeballs of which show traces of red paint, are set within carefully articulated eyelids. The eyebrows, the hairs of which are incised in a herringbone pattern, are high-set. Three rows of corkscrew curls on the forehead cover the upper part of the ears. The locks jut out sharply, with breaks on the left side, and extend over the nape of the neck. The locks are surmounted by a headband, from which hang elongated schematic flower buds. The top of the rounded head is covered with irregular straight locks.

REFERENCES Doell 1873, p. 46, no. 359, pl. X.1; Cesnola 1885, pl. LXXV.480.



CAT. 97

Cat. 98

Under-lifesize beardless head of a male votary with a fillet

Late 6th century or 5th century B.C.

Limestone

H. 6¼ in. (17.1 cm)

Myres 1303

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2632)

DESCRIPTION The thin face has a smiling expression. The pointed nose is set far from the mouth. The small eyes are turned inward, the ears summarily articulated. The left ear is partially missing. Above are two rows of thick curls on the forehead beneath a fillet that is tied in a Herakles knot. There are thick locks on the top of the head that are not rendered on the back.

REFERENCE V. Karageorghis 2000a, no. 337.



CAT. 98



CAT. 99

Cat. 99

**Lifesize beardless head of a male votary
with a wreath of leaves**

Late 6th century or first decade of the 5th century B.C.

Limestone

H. 10¹⁵/₁₆ in. (27.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1300

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2834)

DESCRIPTION The surface, in an excellent state of preservation, attests to very careful work. The chin is rounded, the nose pointed, the nostrils hollowed out and accentuated by incisions. The curved lips show a smile. There is a dimple above the upper lip. The almond-shaped eyes are surmounted by high-set eyebrows that form slightly rounded projections. Two rows of curls on the forehead end in front of the slanted ears. A wreath that consists of two rows of leaves, several of which have ribs indicated by incisions, is set on the head. The straight locks on the top of the head are well articulated on the back. On the nape of the neck is a roll of hair, the locks of which are simply roughed out.

REFERENCES Doell 1873, p. 46, no. 371, pl. X.7; Cesnola 1885, pl. LXXV.483.



CAT. 100

Cat. 100

Under-lifesize head of a male votary

Late 6th century or early 5th century B.C.

Limestone

H. 5¼ in. (13.4 cm)

Sanctuary of Golgoi–Ayios Photios

Bequest of W. Gedney Beatty, 1941 (41.160.411)

DESCRIPTION The nose has been restored. The delicate facial features show a smile. The eyebrows are high-set. The two rows of projecting curls on the forehead end in front of the ears. A headband surrounds the head. There are slightly crimped locks on the top of the head and two rows of thick curls on the nape of the neck.

REFERENCE Cesnola 1885, pl. LXXVIII.501.

Cat. 101

Under-lifesize beardless male head with a wreath of ivy leaves

Late 6th or early 5th century B.C.

Limestone

H. 7⅞ in. (19.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1305

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2832)



CAT. 101

DESCRIPTION There is a break on the right side of the neck. The surface exhibits careful work. The lips, painted red, show a faint smile. The delicate nose is slightly hooked. The small eyes, with carefully articulated eyelids, are surmounted by high-set, thin eyebrows that are regularly arched. Two rows of corkscrew curls on the forehead cover the upper part of the ears and extend over the nape of the neck. There is a break at the center. The ribs of the ivy leaves on the wreath are visible. At the center are two bunches of small flower buds. Straight locks cover the head. The back is more carelessly rendered and part of the hair is smoothed.

REFERENCES Cesnola 1885, pl. LXXV.482; V. Karageorghis 2000a, no. 338.

Cat. 102

Head of a beardless male votary

Late 6th century or early 5th century B.C.

Limestone

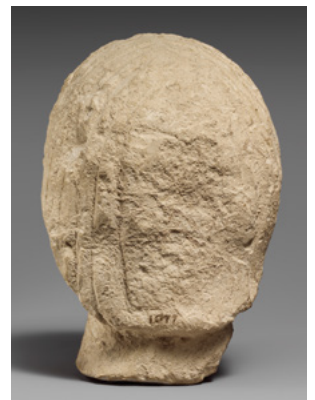
H. $5\frac{7}{16}$ in. (13.8 cm)

Myres 1077

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2630)

DESCRIPTION The face shows a faint smile. The nose, the tip of which is worn, is short; the eyebrows are high-set. The head is covered with schematic locks that curl around the forehead. They are partially shown on the nape of the neck.

REFERENCES Unpublished.



CAT. 102

Cat. 103**Under-lifesize statue of a beardless male votary with a wreath of leaves**

Late 6th or early 5th century B.C.

Limestone

H. 44 $\frac{7}{8}$ in. (114 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1359

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2457)

DESCRIPTION The lower legs and the forearms are missing. The left leg is slightly advanced. A rectangular mortise is hollowed out on the back at the level of the knee. A large tenon serves as a support behind the right leg; it was added by Charles Balliard. Both arms are bent. The right arm, clearly unattached to the body, was placed higher than the left one. The body is covered by a chiton, with elbow-length sleeves and deeply cut folds that mold the form of the chest, the nipples of which are indicated. A himation, with a smooth border and diagonal folds is draped over the left shoulder. The drapery is bunched over his left arm, with the end visible on the back at the level of the thigh. The form of the genitalia is suggested. The delicate features of the carefully polished face show a smiling expression. The nose is partially broken. The almond-shaped eyes, with carefully articulated eyelids, are surmounted by high-set eyebrows, the line of which extends the ridge of the nose. The corkscrew curls on the forehead are placed in two rows that cover the tips of the ears. The wreath, knotted at the back, consists of two rows of leaves separated by rosettes. There are straight locks on the head. The himation is articulated on the left side of the back. Its border is indicated at the center by marks of the point. The right side of the back is simply roughed out.

COMMENTARY This statue constitutes one of the finest examples of a Cypriot “draped kouros.” The shape of the right breast and the very slight projection of the genitalia emphasize the thinness of the garments. The articulation of the face is very sensitive, as in other beardless heads that attest to the mastery acquired by the Cypriot sculptors at the end of the Archaic period and to their knowledge of contemporary Aegean Greek art (see also [Cat. 101](#)).

REFERENCES Doell 1873, p. 27, no. 97, pl. IV.8; Cesnola 1885, pl. LXIX.454; V. Karageorghis 2000a, no. 335; Picón et al. 2007, fig. 291.



CAT. 103

Cat. 104**Statuette of a beardless male votary with a diadem**

Late 6th or early 5th century B.C.

Limestone

H. 14 $\frac{3}{4}$ in. (37.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1075

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2618)



CAT. 104

DESCRIPTION The head is askew but most likely belongs. The lower part of the legs, the right forearm, and the left wrist and hand are missing. The left leg is advanced. The arms were bent. A bird, of which only the tail and the feet remain, rests on the left forearm. The pleated chiton emphasizes the volume of the chest. There is red paint on the edges of the fabric and on the seams over the arms. The himation is draped over the left shoulder with a mass of stiff folds falling between the legs; the border is painted red. The rest of the pleats are soft. The face

shows a faint smile. There are breaks on the mouth and nose. The elongated eyes are surmounted by high-set eyebrows. The ear canals are deeply hollowed out. A smooth diadem rests above two rows of curls on the forehead, the upper ones of which are twisted. The hair on the top of the head is straight and full on the nape of the neck. The forms of the body and the contour of the himation are indicated on the back.

REFERENCE Cesnola 1885, pl. LXVII.444.



CAT. 105

Cat. 105

**Lifesize beardless male head
with a wreath of flower buds**

Early 5th century B.C.

Limestone

H. 10³/₁₆ in. (27.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1297

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2833)

DESCRIPTION The well-articulated neck is thick. The oval-shaped face, the features of which are damaged, has a smiling expression. The two rows of corkscrew curls on the forehead form an angle in front of the right ear and hide the top of both ears. The locks are surmounted by a wreath of small leaves in low relief and by long flower buds. The rounded head, largely broken at the back, is covered with fine locks and with short curls on the nape of the neck.

REFERENCE Cesnola 1885, pl. LXXV.484.

Cat. 106

Lifesize beardless male head with a wreath of rosettes

Early 5th century B.C.

Limestone

H. 9¹/₈ in. (23.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1299

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2808)

DESCRIPTION The surface is worn and there are breaks on the nose and the mouth. The asymmetrical features of the youthful face show a smiling expression. The eyes are slightly open. The twisted locks on the forehead lengthen toward the sides, covering almost entirely the temples and the ears and continuing onto the nape of the neck. The head is surrounded by a headband decorated with large rosettes in relief. The top of the head is covered with fine, crimped locks.

REFERENCES Cesnola 1885, pl. LXXXVI.570; Gjerstad 1948, p. 115.

Cat. 107

Small beardless male head with a wreath of leaves

Early 5th century B.C.

Limestone

H. 5¹/₈ in. (13.7 cm)

Sanctuary of Golgoi–Ayios Photios

Bequest of W. Gedney Beatty, 1941 (41.160.412)

DESCRIPTION The face has a smiling expression, a pointed nose, and elongated eyes. Thick locks on the forehead extend above the ears onto the nape of the neck in two full rows. The wreath consists of rounded leaves placed head-to-tail on both sides of a twisted stem. The top of the head is flat, with locks to either side of a central part.

REFERENCE Cesnola 1885, pl. LXXXVIII.496.



CAT. 106



CAT. 107



CAT. 108

Cat. 108

Statuette of a beardless male votary in Greek dress with a wreath of leaves

Early 5th century B.C.

Limestone

H. 23¾ in. (60.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1074

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2645)

DESCRIPTION The forearms and feet are missing. The elongated body is thin. The left leg is advanced and the arms are held to the sides of the body. The figure wears a pleated chiton, the borders of which are marked by a flat band. A himation, with diagonal folds, is draped over the left shoulder and forms small zigzags on the vertical edge. The face has a smiling expression. The nose is partially broken. There are long, twisted locks on the forehead and the nape of the neck.



CAT. 109

The leaves of the wreath rise from a circlet with diagonal striations. On the top of the head are straight locks to either side of a central part. The forms of the body are roughed out on the back.

REFERENCE Cesnola 1885, pl. LXVII.447.

Cat. 109

Statuette of a beardless male votary with a fillet

Early 5th century B.C.

Limestone

H. 24 in. (61 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1076

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2602)

DESCRIPTION The feet are missing. The elongated body is thin. The left leg is clearly advanced and both arms are held to the sides of the body. The right hand holds a dove by the wings.



CAT. 110

The figure wears a pleated chiton with elbow-length sleeves, under which appears the full chest. The himation is draped over the left shoulder, with a bunch of superposed folds that fall so as to emphasize the woven border. The delicate face has a smiling expression. The elongated eyes are surmounted by rather high-set eyebrows. Two rows of corkscrew curls on the forehead, in high relief, are surmounted by a headband painted red. The curls extend onto the nape of the neck. There are beaded locks on the top of the head. The forms of the body are roughed out on the back and there are many toolmarks.

REFERENCES Doell 1873, p. 26, no. 91, pl. IV.7; Cesnola 1885, pl. LXVII.445.

Cat. 110

Statuette of a beardless male votary with a wreath of leaves, holding a bird and a pyxis

First quarter of the 5th century B.C.

Limestone

H. $29\frac{1}{16}$ in. (75.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1068

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2624)

DESCRIPTION The elongated body is thin. The left leg is advanced and both arms are lowered. The right hand holds a bird, upside down and partially broken; the left hand holds a pyxis. The young man wears a chiton and a himation draped over the left shoulder. Both are smooth. The neck is very thick. The face has a smiling expression, a strong chin, a partially broken nose, and elongated eyes with rather thick eyelids that are surmounted by high-set eyebrows. A wreath with vertical leaves is set on three rows of locks on the forehead. There are straight locks on the back and on the nape of the neck. There are toolmarks on the simply roughed-out back.

REFERENCE Cesnola 1885, pl. LXVII.451.



CAT. 111

Cat. 111

Statuette of a beardless male votary with a wreath of leaves, holding a bird, a pyxis, and a branch with leaves

Ca. 480–470 B.C.

Limestone

H. 24¾ in. (62.8 cm)

Myres 1069

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2647)

DESCRIPTION The feet and the right hand are missing. The left leg is advanced and both arms are lowered with hands extended. The left hand holds a bird and a small pyxis, the right, a branch attached to the arm. The body is covered by a chiton with long, U-shaped folds and a pleated surface. A long garment with U-shaped folds is draped over the shoulders and chest. The neck is thick. The face has a smiling expression, the tip of the nose is broken. The almond-shaped eyes are surmounted by high-set eyebrows. Over the forehead, ears, and nape of the neck is a roll of rectangular locks. A wreath of vertical leaves is set on the rounded head, with locks summarily indicated. The forms of the body are roughed out on the back.

REFERENCE Cesnola 1885, pl. LXVII.452.

Cat. 112

Statue of a beardless male votary, holding a dagger and an aryballos

First half of the 5th century B.C.

Limestone

H. 41⅛ in. (104.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1358

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2458)

DESCRIPTION The lower part of the legs and both hands are missing. The left leg is advanced and to one side. The figure is dressed in a short undergarment forming generally horizontal folds between the legs. The genitalia are partially restored, but too large. The pleats are heavy over the thighs. They are pulled in at the waist by a belt tied in a Herakles knot, over which pass two panels of a smooth, short-sleeved tunic, covering the torso up to the base of the neck. A length of cloth, folded flat, with a stippled surface, is draped over the left shoulder, with the two ends passing under the belt in front and back. Both arms are lowered. The space separating them from the torso is hollowed out. The left hand holds a sword in its scabbard and a rounded object, certainly a small perfume vase. The chest is full, the shoulders broad. The face shows a faint smile. The chin is strong. The eyes are elongated and the slightly protruding eyeballs are surmounted by long, arched eyebrows. The hair is short and the locks are twisted on the forehead and the nape of the neck. The head has a headband decorated with rosettes, above which are twisted and crimped locks. The forms of the body are rendered on the back.

COMMENTARY This statue, unique of its kind, must be explained by the status of the figure or the circumstances of the offering. The more or less contemporary representation of Perseus on the Golgoi sarcophagus (Cat. 491) is comparable. The figure would thus be defined as a traveler, but nothing suggests that he is a hero.

REFERENCES Doell 1873, pp. 29–30, no. 113, pl. IV.10; Cesnola 1885, pl. LXXIII.475.

Cat. 113

Statuette of a beardless male votary with a wreath of leaves

Second quarter of the 5th century B.C.

Limestone

H. 32¼ in. (81.9 cm)

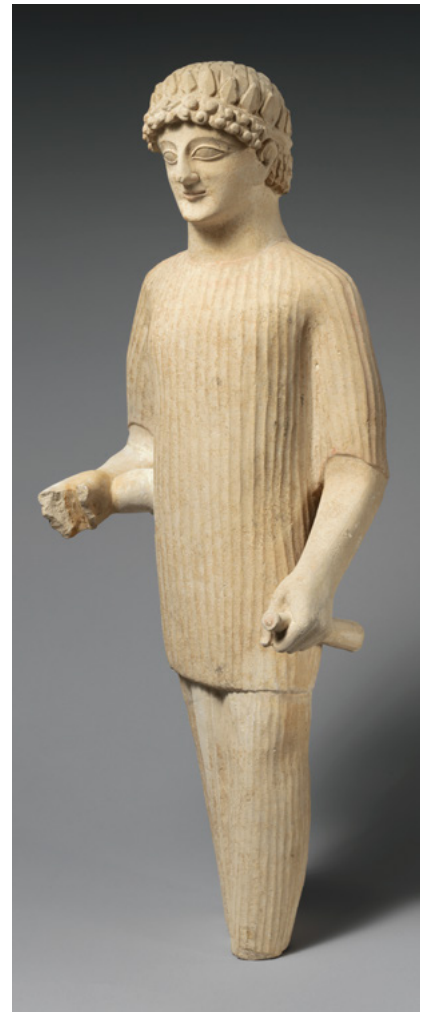
Sanctuary of Golgoi–Ayios Photios

Myres 1308

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2482)



CAT. 112



CAT. 113

DESCRIPTION The lower part of the legs and the fingers of the right hand are missing. The left leg is clearly advanced. The right arm, bent, is reinforced by a tenon; the hand was extended. The left arm is held to the side of the body. The hand, barely detached, holds an elongated object, probably an alabastron. The body is covered by a long chiton with elbow-length sleeves; the overfold falls to the level of the thighs. Between the legs is a wide band of smooth fabric (in Greek, *paryphe*). The lips, painted red, are smiling; the nose is pointed. The very elongated eyes, set close together with thick eyelids, are surmounted by high-set eyebrows. The ears are summarily articulated. On the forehead are two rows of curls

that jut out sharply and upon which is set a wreath of pointed vertical leaves. The rounded top of the head is covered with coarsely rendered locks, while wavy hair falls behind the ears. **COMMENTARY** Like that of the preceding statue (Cat. 112), the iconography of this little statue is original for the garment, the tenon that reinforced the extended right arm, and the object held in the left hand. If the object is indeed an alabastron, it should be interpreted as an offering.

REFERENCES Doell 1873, p. 30, no. 114, pl. V.12; Cesnola 1885, pl. CIII.677; Perrot and Chipiez 1885, p. 539, fig. 364; V. Karageorghis 2000a, no. 339.



CAT. 114

Cat. 114

Head of a beardless male votary with a wreath of leaves

Second quarter of the 5th century B.C.

Limestone

H. 6¼ in. (17.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1079

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2682)

DESCRIPTION The oval-shaped face has a smiling expression. The elongated, asymmetrical eyes are slightly open, the eyebrows high-set. Four rows of squared locks on the forehead are surmounted by a wreath of long leaves with a central rib and a kind of flower bud at the center. There are incised locks on the top of the slightly rounded head. Five rows of full locks cover the nape of the neck.

REFERENCE Cesnola 1885, pl. CXI.762.



Cat. 115

Lifesize head of a beardless male votary with a wreath of leaves

Second quarter of the 5th century B.C.

Limestone

H. 9⅞ in. (23.2 cm)

From Idalion

Myres 1298

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2822)

DESCRIPTION The head is broken at the top of the neck and the tip of the nose. The face is faintly smiling. The carefully rendered eyelids protrude at the outer corners; the eyebrows are low-set. The curls on the forehead jut out in front of the ears. The head has a wreath of slender leaves and flower buds. There are locks on the top of the head and three rows of curls on the nape of the neck.

REFERENCE Cesnola 1885, pl. LXXV.488.

Cat. 116

Statuette of a beardless male votary with a wreath of leaves, holding a bird

Second quarter or middle of the 5th century B.C.

Limestone

H. 17⅞ in. (43.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1183

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2619)



CAT. 115



CAT. 116

DESCRIPTION The lower portion of the legs and the hands are missing. There are breaks on the right arm and the left hand. The young man wears a long-sleeved, belted chiton with wavy folds on the chest and transversal ones on the legs. The shape of the genitalia is suggested. There are buttons on the right shoulder. A himation, draped over the left shoulder, covers both arms and falls lower on the right side. The lowered left hand held a bird. The smiling face, the nose of which is restored, is surmounted by thick curls on the forehead, on which is set a wreath consisting of two rows of leaves. Wavy locks cover the top of the head, full locks fall on the nape of the neck. The forms of the body are roughed out on the back and there are toolmarks.

REFERENCE Cesnola 1885, pl. LXVII.448.

Cat. 117

Statuette of a beardless male votary with a wreath of leaves, holding a bird

Middle or third quarter of the 5th century

Limestone



CAT. 117

H. 27 $\frac{7}{8}$ in. (70.8 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1072

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2674)

DESCRIPTION The right arm and the left hand are missing. The left leg is slightly to one side and bent. The shoes are laced and have large tongues. The left hand held a bird, of which only the point of attachment remains. The garment consists of a long chiton and a himation draped over the left shoulder that covers the lower part of the body from the waist to the middle of the lower leg. There is a roll of fabric around the waist. The face is discreetly smiling, the nose pointed. The elongated eyes are set within thick eyelids. A wreath with a single row of leaves is set on the locks that jut out on the forehead. The top of the head, which comes to a point at the back, shows straight locks. The back is simply roughed out and there are many toolmarks.

REFERENCE Cesnola 1885, pl. CXIV.813.



CAT. 118

Cat. 118

Lifesize head of a male votary with a wreath of leaves

Middle or third quarter of the 5th century B.C.

Limestone

H. 11½ in. (29.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1312

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2826)

DESCRIPTION The head, set on a long, thin neck, the top of which is marked by an incision starting below the ears, is slightly raised. The freshness of the surface is exceptional. The facial features are very carefully articulated: strong chin, thin,

faintly smiling lips, long, pointed nose, slightly narrowed eyeballs within thick eyelids and surmounted by long, hatched eyebrows. There is a small depression on the forehead surrounded by thick locks of wavy hair that cover the ears entirely. Similar but shorter locks cover the nape of the neck. The wreath consists of laurel leaves in high relief, under which are flower buds pointing downward. The head, pointed at the top, is covered with fine, wavy locks.

COMMENTARY The treatment of the hair, unusual in Cypriot sculpture, is inspired by the large Greek bronzes from the end of the Severe Style.¹

1. See Hermary 2005 and Bouquillon et al. 2006.

REFERENCES Doell 1873, p. 46, no. 358, pl. X.2; Cesnola 1877, fig. p. 141; Cesnola 1885, pl. LXXV.485.

Cat. 119

Under-lifesize head of a beardless male votary with a wreath of leaves

Middle or third quarter of the 5th century B.C.

Limestone

H. 7⅞ in. (18.6 cm)

Sanctuary of Golgoi–Ayios Photios

Bequest of W. Gedney Beatty, 1941 (41.160.414)

DESCRIPTION The oval-shaped, smiling face has a long pointed nose, bulging eyeballs with thick eyelids, and low-set eyebrows. Above the forehead, thick, wavy locks cover the ears and the nape of the neck. The wreath consists of a double stem and a single row of laurel leaves. The head is covered with wavy locks and comes to a point on the top and back.

REFERENCE Cesnola 1885, pl. CX.736.

Cat. 120

Lifesize head of a beardless male votary with a wreath of leaves

Third quarter of the 5th century B.C.

Limestone

H. 9½ in. (24.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1313

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2824)

DESCRIPTION The thin face is slightly smiling; the upper lip is stiff. The eyes are deep-set. The upper eyelids protrude more than the lower. Two separate lines form the eyebrows. The thick locks on the forehead are pulled up. The rounded head, with fine straight locks, is circled by a wreath consisting of two rows of laurel leaves. Twisted full locks cover the nape of the neck.

REFERENCE Cesnola 1885, pl. LXXV.486.



CAT. 119



CAT. 120



CAT. 121

Cat. 121

Statuette of a beardless male votary with a wreath of leaves, holding a goat

Second half of the 5th century B.C.

Limestone

H. 19 $\frac{1}{8}$ in. (48.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1179

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2631)

DESCRIPTION Both hands are broken. The very elongated body is thin. The young man wears a chiton with elbow-length sleeves and a himation draped over the left shoulder. The right arm is lowered. The bent left arm holds against his side the elongated body of a goat. The forelegs are broken; the rear legs are partially restored. The face is faintly smiling, with large lidless eyes. Above the curve of the locks on the forehead is set a wreath with a single row of laurel leaves and flower buds. The hair on the top of the head is parted in the center and there are full locks on the nape of the neck. The forms of the body are roughed out on the back and there are toolmarks.



CAT. 122

COMMENTARY For the offering of a goat or a kid, see [Cat. 58](#) and Hermary 2007.

REFERENCE Cesnola 1885, pl. CXIV.808.

Cat. 122

Under-lifesize head of a beardless male votary with a wreath of leaves

Second half of the 5th century B.C.

Limestone

H. 6 $\frac{7}{16}$ in. (16.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1338

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2644)

DESCRIPTION The back and the right ear are broken. The youthful face is smiling. The pupils of his eyes, set within thick eyelids, are painted red. A wreath consisting of a single row of laurel leaves is open at the center and set on long, wavy locks on the forehead. There are traces of red paint.

REFERENCE Cesnola 1885, pl. CXI.750.



CAT. 123



CAT. 124

Cat. 123

Statuette of a beardless male votary with a wreath of leaves, holding a pyxis

Second half of the 5th or early 4th century B.C.

Limestone

H. $24\frac{1}{16}$ in. (61.2 cm)

Myres 1189

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2711)

DESCRIPTION The head appears too large for the body and may not belong. The right leg is to one side and slightly bent. The figure wears shoes and a chiton; there are traces of red paint. A himation is draped over the left shoulder. The figure holds a pyxis in his extended left hand. The broken right forearm was raised in a sign of veneration; the hand's point of contact on the chest survives. The elongated face is faintly smiling. The head is circled by a wreath consisting of laurel leaves on the top, ivy on the bottom, and small berries at the center. There are wavy locks on the head. The forms of the body are barely roughed out on the back.

REFERENCES Unpublished.

Cat. 124

Statuette of a beardless male votary with a wreath of leaves, holding a branch

Late 5th or early 4th century B.C.

Limestone

H. $18\frac{3}{4}$ in. (47.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1181

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2679)

DESCRIPTION There is a break on the right side of the head. The elongated body is very flat. The figure wears a chiton and a himation that is draped over the left shoulder. Both arms are lowered and the left hand holds a stylized branch. The face is smiling and the large eyes are lidless. The wreath consists of a single row of leaves. The back is flat and there are toolmarks.

REFERENCE Cesnola 1885, pl. CXIV.806.



CAT. 125

Cat. 125

Statuette of a beardless male votary with a wreath of leaves, holding a branch

Late 5th century B.C.

Limestone

H. 19¹/₁₆ in. (49.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1182

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2685)

DESCRIPTION The statuette is very flat. The young man wears a chiton and a himation draped over the left shoulder. His arms are lowered. He holds a branch in the left hand; in the right, probably a small object. The face is faintly smiling, the large eyes are lidless. A wreath consisting of a single row of leaves is set on unarticulated locks on the forehead. There are traces of red paint on the garment and the lips. The back is flat and there are many toolmarks.

REFERENCE Cesnola 1885, pl. CXIV.811.

Cat. 126

Statuette of a beardless male votary with a wreath of leaves

4th century B.C.

Limestone

H. 8¹/₁₆ in. (20.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1187

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2710)

DESCRIPTION The left forearm is missing. The left leg is bent and slightly advanced. The figure wears shoes. The left arm was leaning on a small pillar that is in large part broken. The right hand is placed on the hip. The garment consists of a short-sleeved chiton and a himation that is draped over the left shoulder. It falls to the lower legs and forms an overfold on the abdomen, ending in a tassel. The face is smiling, the nose pointed. The pupils, painted red, are set within thick eyelids. Large locks on the forehead are painted red, as is the remaining hair. The tall wreath consists of a single row of laurel leaves. The garment is indicated on the back.

REFERENCES Doell 1873, p. 33, no. 149, pl. V.3; Cesnola 1885, pl. CXIV.820.

Cat. 127

Under-lifesize head of a beardless male votary with a wreath of leaves

Second half of the 4th century B.C.

Hard limestone

H. 8¹/₂ in. (21.6 cm)

Myres 1347

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2793)

DESCRIPTION The surface of the face is worn. There are traces of fire on the head. The oval-shaped face has fine features and shows a serious expression. The long nose is pointed; the slightly asymmetrical eyes are set within thick eyelids. A wreath consisting of two rows of laurel leaves open at the center is set on the comma-shaped locks on the forehead. The top of the head is covered with wavy locks. The back of the head is missing.

REFERENCE Doell 1873, p. 47, no. 417, pl. X.18; Cesnola 1885, pl. CXXXVI.1011.



CAT. 126



CAT. 127



CAT. 128

Cat. 128

Statuette of a beardless male votary, holding a bird

4th century B.C. or early Hellenistic period

Limestone

H. 17 $\frac{5}{8}$ in. (44.8 cm)

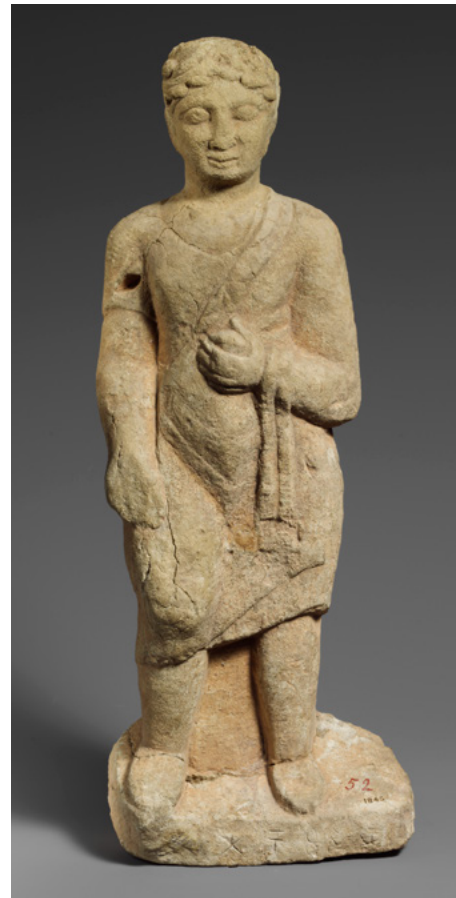
Sanctuary of Golgoi–Ayios Photios

Myres 1178

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2668)

DESCRIPTION The statuette is very flat. It is not certain that the head belongs, as it appears slightly older than the body. The space between the legs is solid; the right one is slightly bent. The young man wears a short, belted chiton with short sleeves and a himation that covers the left arm and falls on the sides to the feet. The lowered right hand holds a ball or a piece of fruit; the left holds a schematically rendered bird against his abdomen. The body appears more childlike than the head, with its flat face and lozenge-shaped eyes. A wreath of leaves and berries circles the head.

REFERENCE Cesnola 1885, pl. CXIV.809.



CAT. 129

Cat. 129

Statuette of a beardless male votary with a wreath of leaves and a syllabic inscription

Early Hellenistic period

Hard limestone

H. 16 $\frac{1}{16}$ in. (42 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1845

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2337)

DESCRIPTION The dense limestone has a pinkish color and the surface is crackled in several places. The space between the legs is solid. The right leg is slightly to one side and bent. The figure wears shoes. The right arm is held to the side of the body, the left holds an object at the level of the abdomen. The young man wears a short chiton and a himation that is draped over the left shoulder and falls under the left wrist — unless it is a separate piece of clothing over the arm. The faintly smiling face has heavy features. A double wreath of leaves surrounds the head. There are rectangular locks on the nape of the neck. The back is coarsely roughed out and there are toolmarks. On the front of the plinth is an inscription of six syllabic signs interpreted by Terence B. Mitford as “(I belong) to the god Lenaios.”

REFERENCES Cesnola 1885, pl. LXXXV.564; Cesnola 1903, pl. CXXVII.5; Masson 1961/1983, no. 186; Mitford 1971, no. 21.

Cat. 130

**Lifesize head of a beardless male votary
with a wreath of leaves**

Early Hellenistic period

Limestone

H. 9 in. (22.9 cm)

"From a ruin at Kythrea"

Myres 1314

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2806)

DESCRIPTION The youthful head has thick lips that are faintly smiling, a delicate, pointed nose and small, deep-set eyes. The upper eyelids are attached to the arches of the eyebrows. Long, wavy locks on the forehead extend onto the temples. They are surmounted by a wreath consisting of two rows of thin leaves wide open at the center and on the back. There are curved locks to either side of a central part on the top of the head.

REFERENCES Cesnola 1885, pl. CV.685; Connelly 1988, pp. 84, 88, no. 32, figs. 117, 118; V. Karageorghis 2000a, no. 404.



CAT. 130

Cat. 131

**Lifesize head of a beardless male votary
with a wreath of leaves**

Early 2nd century B.C. (?)

Limestone

H. 11¹³/₁₆ in. (30 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1316

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2805)

DESCRIPTION The head is tilted backward and turned three-quarters to its right. The surface is worn. The nose is partially broken and the half-open lips of the small mouth protrude. The eyes are deep-set in their orbs, especially the left one, beneath the rounded arches of the eyebrows. The hair around the face is curly. A wreath consisting of two rows of overlapping leaves, open at the center, is set on the short locks on the forehead. The head, covered with wavy locks, is rounded toward the back.

REFERENCES Cesnola 1885, pl. CXXXIX.1035; Vessberg 1956, p. 100, pl. XVII.2; Connelly 1988, p. 91, no. 36, figs. 125, 126; V. Karageorghis 2000a, no. 406.



CAT. 131



CAT. 132

Cat. 132

**Lifesize head of a beardless male votary
with a wreath of leaves**

Late 3rd or 2nd century B.C.

Limestone

H. 11 $\frac{3}{8}$ in. (28.9 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1342

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2804)

DESCRIPTION The head is turned toward its left. The facial expression is serious. The small mouth is well articulated, the nose partially broken. The rounded globes of the deep-set eyes look upward beneath thick upper eyelids. The tear duct is open, particularly that of the right eye. The ridge of the eyebrows is indicated. The right ear is very hollowed out; the left one is broken. There are sideburns on the cheeks. Two rows of short curls on the forehead, which extend onto the nape of the neck, are surmounted by a wreath consisting of two rows of small, overlapping leaves. The evenly rounded head is covered with short curls that are worn.

REFERENCES Cesnola 1885, pl. CXXXIX.1040; Connelly 1988, pp. 81–82, 90, no. 35, figs. 123, 124.

Cat. 133

**Lifesize head of a beardless male votary
with a wreath of leaves**

Late 3rd or 2nd century B.C.

Limestone

H. 10 $\frac{1}{16}$ in. (27.2 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1341

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2817) (on loan to the Nasher Museum, Duke University)
Photo © The Metropolitan Museum of Art. Photos: Peter Paul Geoffrion.

DESCRIPTION The head is turned toward its right. The contour of the head is oval, with fully rounded jowls. The head is high and domed. The chin is marked by a round dimple. There are sideburns on the cheeks. Two rows of short curls on the forehead, which extend onto the nape of the neck, are surmounted by a wreath consisting of two rows of small, overlapping leaves. The evenly rounded head is covered with short curls.

REFERENCES Cesnola 1885, pl. CV.686; Connelly 1988, pp. 81, 90, no. 34, figs. 121, 122; Smith 1991, p. 211, fig. 256.2.



CAT. 133

Cat. 134

**Lifesize head of a beardless male votary
with a wreath of leaves**

2nd century B.C.

Limestone

H. 10 $\frac{3}{8}$ in. (26.4 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1343

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2799)

DESCRIPTION The delicate face shows a serious expression. The chin is pointed, the eyeballs slightly pinched, and the upper eyelids sharply arched. The high forehead is circled by quite thick, comma-shaped locks in front of the ears. A wreath consisting of two rows of laurel leaves is slightly open at the center. The head is very rounded toward the back and is covered with comma-shaped locks.

REFERENCES Cesnola 1885, pl. CXL.1044; Connelly 1988, p. 91, no. 37, figs. 127, 128.



CAT. 134



CAT. 135

Cat. 135

**Lifesize head of a beardless male votary
with a wreath of leaves**

Late Hellenistic period (?)

Limestone

H. 8½ in. (21.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1317

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2800)

DESCRIPTION Only the regular oval of the face remains. There is a small dimple on the chin and a depression under the lower lip. The mouth is half-open, the nose long and pointed. The slightly asymmetrical deep-set eyes are set within eyelids the edges of which form a protruding ridge. On the right side is a depression in front of the temple. The sideburns consist of delicate, wavy strands. The bare forehead is surmounted by thick, comma-shaped locks. Circling the head is a thick wreath, open at the center. It consists of overlapping pointed leaves with central ribs. The locks are barely roughed out on the top of the head.

REFERENCES Cesnola 1885, pl. CXL.1048; Connelly 1988, p. 92, no. 38, figs. 129, 130.

Cat. 136

**Over-lifesize head of a beardless male votary
with a wreath of leaves**

Late Hellenistic period (?)

Limestone

H. 12⅞ in. (32.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1345

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2809)

DESCRIPTION The upper right portion and the back of the head are broken. The mouth is half-open and the expression is faintly smiling. There is a dimple on the chin and a depression under the lower lip. The long nose is pointed, the almond-shaped eyes deep-set under the arch of the eyebrows that forms a high ridge. There is a light and very worn beard under the ears. At the center of the forehead is a slight depression. Small, comma-shaped locks surround the forehead and thicken in front of the ears. A wreath consisting of two rows of overlapping laurel leaves is set on the comma-shaped locks on the head, which was probably rounded toward the back.

REFERENCES Cesnola 1885, pl. CXXXIX.1041; Connelly 1988, pp. 85, 92, no. 39, figs. 131, 132.



CAT. 136

Cat. 137

**Lifesize head of a beardless male votary
with a wreath of leaves**

Late Hellenistic period (?)

Limestone

H. 11 $\frac{7}{16}$ in. (29 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1346

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2803)

DESCRIPTION The head was probably turned toward its left. The cheeks are flat, the jawbones poorly separated from the neck. The youthful-looking face has a smiling expression. The thin nose is pointed, the eyes asymmetrical. The inner corner of each eye is very deeply set in its socket. The ears are carefully rendered. The very high forehead is surmounted by wavy locks. The wreath consists of two rows of small, pointed leaves. The rounded head is covered with very worn small locks, but better preserved on the nape of the neck. There is a large triangular fragment on the base of the neck.

REFERENCES Doell 1873, p. 47, no. 416, pl. X.15; Cesnola 1885, pl. CXXXIX.1042; Connelly 1988, pp. 82, 95, no. 44, figs. 141, 142; V. Karageorghis 2000a, no. 405.



CAT. 137

MALE VOTARIES WITH BARE HEADS (CAT. 138–143)

From the Archaic period on, under Egyptian and Ionian influence, male figures with bare heads occur, but this mode of representation disappears almost completely afterward except in the case of very young children (see the section on “temple boys”). The presence of a wreath of leaves is almost the rule in Classical and Hellenistic statuary on Cyprus, whereas it is rare in Aegean Greek statuary. At the end of Ptolemaic domination on the island (middle of the first century B.C., then, definitively, in 30 B.C.), dedicators abandoned this old tradition and adopted, for male figures, Roman modes of representation characteristic of the late Republican and early Imperial periods. Dedications end entirely in the sanctuary of Golgoi–Ayios Photios. The use of marble becomes predominant on the principal sites of the island.

Cat. 138

Under-lifesize head of a beardless male votary

Third quarter of the 5th century B.C.

Limestone

H. 4 in. (10.2 cm)

Myres 1340

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2690)

DESCRIPTION The face of the youthful head appears asymmetrical. He was perhaps turned to his right. The expression is faintly smiling. The eyelids are heavy beneath low-set eyebrows. The locks on the forehead are very thick and curled. There are traces of red paint. The ears are unarticulated.

COMMENTARY This small head is of the same type, but maybe slightly older, as that of a bronze statuette from the Cesnola Collection found at Kourion,¹ inspired by the statue of the Diskophoros by Polykleitos.



CAT. 138

1. V. Karageorghis 2000a, no. 369; Bouquillon et al. 2006, pp. 234, 257, figs. 12, 34.

REFERENCES Unpublished.

Cat. 139

Lifesize head of a beardless male votary

Late Hellenistic period

Limestone

H. 11 $\frac{1}{8}$ in. (28.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1344

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2790)

DESCRIPTION The head has quite coarse features. The lower portion of the face is heavy, the chin juts out. A wrinkle begins at each side of the partially broken nose. The half-open mouth has a severe expression. The eyes are deep-set, but the eyeballs protrude within thick eyelids. The tear ducts are wide. The eyebrows are elongated. The small ears are carefully rendered. There are short curls on the head that extend over the middle of the forehead and are carelessly rendered on the back.

REFERENCES Cesnola 1885, pl. CXL.1046; Connelly 1988, pp. 80, 97, no. 47, figs. 149, 150; V. Karageorghis 2000a, no. 407.

Cat. 140

Lifesize head of a beardless male votary

First half or middle of the 1st century B.C.

Limestone

H. 11 $\frac{1}{8}$ in. (29.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1323

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2787)



CAT. 139



CAT. 140

DESCRIPTION The surface is worn. The head is turned toward its right. The facial expression is severe. Advancing age is indicated by the wrinkles under the cheekbones, around the mouth, and on the forehead. The eyebrow arches sag onto the eyelids. The hair consists of short curls.

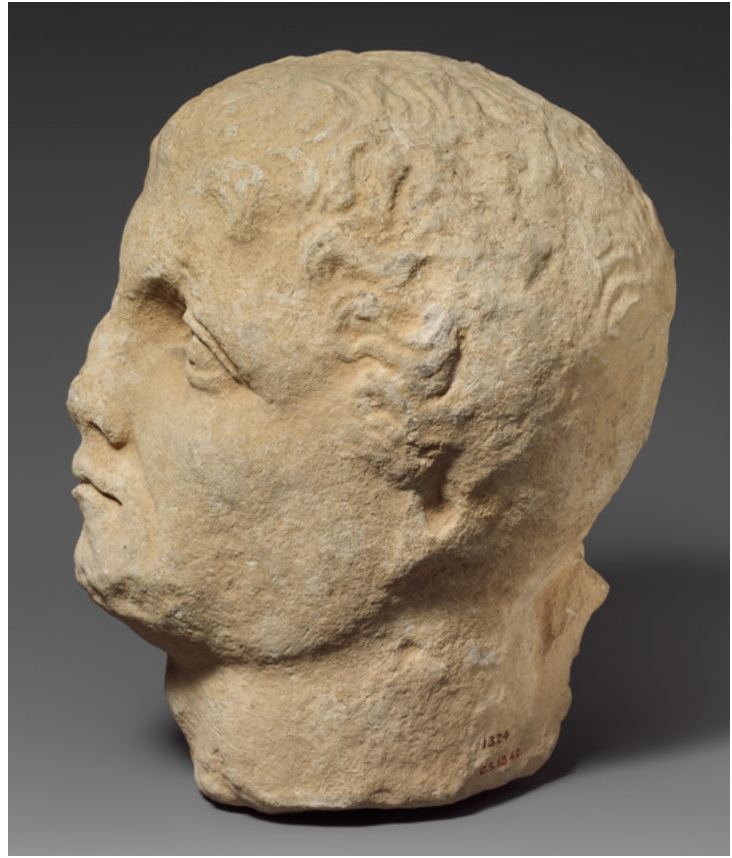
COMMENTARY This expressive face, already marked by age, is one of the finest adaptations in Cypriot limestone sculpture of the late Republican portrait style. One can compare a poorly

preserved head from Lefkoniko.¹ The models probably came from Greece² rather than Italy.

1. Myres 1940–45a, p. 64, no. 403, pl. 15.

2. Cf., for Delos, Hermary et al. 1996, no. 96.

REFERENCES Cesnola 1885, pl. CXXXIX.1034; Vessberg 1956, pl. XIV.1; Connelly 1988, pp. 83–85, 98, no. 49, figs. 153, 154, 157, 158; V. Karageorghis 2000a, no. 410; Picón et al. 2007, fig. 303.



CAT. 141

Cat. 141

Lifesize head of a beardless male votary

1st century B.C.

Limestone

H. 10 $\frac{7}{8}$ in. (27.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1324

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2802)

DESCRIPTION There are breaks on the right side of the head and the nose and the surface is very worn. A small piece of stone remains in place behind the nape of the neck. The head is turned slightly to its left. The Adam's apple juts out visibly. The facial expression is severe. His age is indicated by two deep furrows that start at the sides of the nose and surround the mouth. The eyes are very deep-set in their orbs, the left one shifted outward owing to the position of the head. The eyelids are thick. There is a depression on the forehead and short, comma-shaped locks cover the entire head.

REFERENCE Cesnola 1885, pl. XCVII.664.

Cat. 142

Under-lifesize head of a beardless male votary

Second half of the 1st century B.C.

Limestone

H. 8 $\frac{15}{16}$ in. (22.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1325

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2801)

DESCRIPTION There are breaks on the back of the head and on the left ear. The right part of the neck is restored. The head is turned toward its right. The delicate mouth shows a serious expression. Much of the thin nose is broken. The small eyes are deep-set in their orbs and the eyeballs are elongated, particularly the right one. There is a depression on the forehead, which is surrounded by short curls.

REFERENCES Cesnola 1885, pl. CXL.1045; Connelly 1988, pp. 83–85, 99, no. 50, figs. 155, 156, 159, 160; V. Karageorghis 2000a, no. 409.



CAT. 142

Cat. 143

Over-lifesize head of a beardless male votary

Late 1st century B.C. or early 1st century A.D.

Limestone

H. 12³/₁₆ in. (31 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1326

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2789)

DESCRIPTION The surface is worn, particularly on the left side. The front part of the neck is flat, but the greater projection on the right side indicates that the head was turned to its left. The chin is square, the half-open mouth hints at a smile. There is a depression on the lower lip. The nasolabial furrow is well indicated. The delicate pointed nose is slightly asymmetrical. The eyes are deep-set in their orbs and the upper eyelids protrude more than the lower ones. The ridge of the eyebrows and the edge of the arches of the eyebrows are articulated. The bare forehead is surrounded by very worn short curls that are better preserved on the nape of the neck.

REFERENCES Cesnola 1885, pl. CXXXIX.1038; Connelly 1988, pp. 85, 96, no. 45, figs. 143, 144; V. Karageorghis 2000a, no. 408.



CAT. 143

STATUES AND STATUETTES OF BOYS (CAT. 144–168)

This group does not include the special category of “temple boys,” very young children who are seated. Here the figures stand, frequently wearing a wreath of leaves, and they may hold the same objects as adults. Their youth is expressed by facial features, by special features of their garments, like the long beltless tunic, but also by the small duck held in the hand (Cat. 156), the chain of amulets (Cat. 157), or the Macedonian type of flat cap, the kausia (Cat. 158).

Cat. 144

Statuette of a boy

Third quarter of the 5th century B.C.

Limestone

H. 11 $\frac{1}{8}$ in. (28.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1186

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2684)

DESCRIPTION The right leg is slightly advanced and bent. The figure wears a long crinkled tunic that designates him as a child. The lowered left hand holds a small object; most of the bent right arm is missing. The smiling face has delicate features. The locks on the forehead extend in two long tresses that cover the ears; a mass of hair falls on the shoulders. The rounded head is surrounded by a wreath consisting of a single row of leaves. The back is only partially worked.

REFERENCE Cesnola 1885, pl. CXIV.817.



CAT. 144

Cat. 145

Statuette of a boy holding a dove

Second half of the 5th century B.C.

Limestone

H. 17 $\frac{3}{4}$ in. (45.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1180

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2686)

DESCRIPTION The neck is restored in plaster, but the head probably belongs. The right leg, very slightly bent, is clearly advanced. The figure wears a long pleated and crinkled tunic that designates him as a child. He holds a dove in his lowered left hand. The right arm was bent, the hand is missing. The face has a smiling expression, large eyes, and low-set eyebrows.



CAT. 145

A wreath consisting of a single row of leaves is set on the pointed head, which is covered with summarily rendered locks. Full hair covers the nape of the neck. There are many traces of red paint on the garment and the lips. The back is worked on the upper part and on the sides.

REFERENCE Cesnola 1885, pl. CXIV.807.

Cat. 146

Statuette of a boy holding a dove

Second half of the 5th century B.C.

Limestone

H. 18 $\frac{3}{8}$ in. (47.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1073

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2723)



CAT. 146

DESCRIPTION The head and the right forearm are missing. The left leg is placed to one side and bent. The right forearm was raised in a gesture of worship. The lowered left hand holds a dove. The long crinkled chiton designates the figure as a child. His genitalia are suggested, resulting in a pleat in between the legs. The fringed border at the top of the neck probably belongs to the same garment. The forms of the body are barely roughed out on the back and there are toolmarks.

REFERENCE Cesnola 1885, pl. CXIV.814.



CAT. 147

Cat. 147

Statuette of a boy holding a bird

Second half of the 5th century B.C.

Limestone

H. 12 $\frac{3}{16}$ in. (31 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1185

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2669)

DESCRIPTION Both forearms are missing. The left leg is to one side and bent. The figure wears a long crinkled tunic that designates him as a child. The lowered left hand held a bird that is partially missing; the right hand also held an object. The flat, disproportionate head is surrounded by a wreath consisting of a single row of leaves. The face has a smiling expression, a large nose, and well-articulated eyes. There is red paint on the garment and on the lips.

REFERENCE Cesnola 1885, pl. CXIV.819.



CAT. 148

Cat. 148

Statuette of a boy with a turban

Second half of the 5th century B.C.

Limestone

H. 10 $\frac{1}{16}$ in. (25.5 cm)

Sanctuary of Golgoi-Ayios Photios

The Cesnola Collection, Purchased by subscription, 1874–76
(74.57.24)

DESCRIPTION The figure is standing on a slanted plinth, his legs spread. He wears a long tunic that designates him as a child. There are traces of red paint. The right arm is lowered, the hand held an object that is missing. The left arm is bent; the hand held another object that is also missing. The face is smiling, the nose broken, the eyes lidless. There are thick, squared locks on the forehead and on the nape of the neck. The head is surrounded by a rolled turban, held by a band passing over the top of the head.

REFERENCE Cesnola 1885, pl. CXIV.816.



CAT. 149

Cat. 149

Statuette of a boy holding a bird and a branch of leaves

Late 5th or first half of the 4th century B.C.

Limestone

H. 19¹¹/₁₆ in. (49.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1184

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2697)

DESCRIPTION The right leg is slightly bent. The figure wears a long chiton—with many traces of red paint on the sides—that designates him as a child. In his lowered left hand he holds a dove, the feet of which are tucked under and painted red. In the right hand is a branch held against his chest. The lips, painted red, of the round face show a smiling expression. The ears are schematically rendered. There are full curls on the forehead and a wreath of laurel leaves is set on the wavy locks of the head.

REFERENCE Cesnola 1885, pl. CXIV.815.



CAT. 150

Cat. 150

Statuette of a boy holding a bird

4th century B.C.

Limestone

H. 28³/₁₆ in. (71.7 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1196

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2702)

DESCRIPTION The head probably belongs. The right leg is slightly to one side and bent. The body is covered with a long tunic with short sleeves. In his left hand the boy holds a bird, the head of which is missing. In the right hand is an unidentified object (a pyxis?). The face has a smiling expression, elongated eyes, and full locks on the forehead that are surmounted by a wreath consisting of a single row of laurel leaves. The top of the head is flat. The back has been coarsely roughed out and there are toolmarks.

REFERENCE Cesnola 1885, pl. CXVI.845.



CAT. 151

Cat. 151

Lifesize head of a boy with a fillet and a wreath of leaves

4th or 3rd century B.C. (?)

Limestone

H. 7¹¹/₁₆ in. (19.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1336

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2785)

DESCRIPTION The youthful face has a smiling expression and there are traces of red paint on the lips. The small eyes are set within thick eyelids. The comma-shaped locks on the forehead, poorly articulated at the center, are surmounted by a smooth band that is not shown on the back. To it is affixed a wreath of overlapping leaves. The head, pointed at the back, is covered with schematic wavy locks.

REFERENCE Cesnola 1885, pl. CXI.751.



CAT. 152

Cat. 152

Lifesize head of a boy with a wreath of leaves

4th or 3rd century B.C. (?)

Limestone

H. 7⁷/₁₆ in. (18.8 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1337

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2791)

DESCRIPTION The youthful head has a smiling expression. There are furrows at the corners of the mouth and around the nose. The flat eyes are deep-set in their orbs and the pupils are painted red. There is a wreath of ivy leaves and, at the center, small berries are applied to the head. Hair falls to either side of a central part and U-shaped locks cover the nape of the neck.

REFERENCE Cesnola 1885, pl. CXI.752.



CAT. 153

Cat. 153

Statuette of a boy

Early Hellenistic period

Limestone

H. 14¹¹/₁₆ in. (37.2 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1177

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2696)

DESCRIPTION The figure's weight is on the right leg. The lowered left hand holds a small object; the right grasps the panel of the himation that is draped over the left shoulder. The oval-shaped head is wreathed. The facial features are coarsely worked. The flat back is smoothed.

REFERENCE Cesnola 1885, pl. CXX.871.



CAT. 154

Cat. 154

Statuette of a boy holding a pyxis and a branch of leaves

Early Hellenistic period

Limestone

H. 17¹⁵/₁₆ in. (48 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1190

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2778)

DESCRIPTION The lower part of the legs is missing; there is a break on the lower left leg that is bent. The boy wears a short-sleeved chiton with many traces of red paint. A himation, draped over the left shoulder, covers the arm, falls along the side, and forms a large roll around the waist. A double panel of fabric, ending in a tassel, falls on the left thigh. The left hand



CAT. 155

holds a pyxis at the level of the abdomen; the lowered right hand, a sprig of greenery. The very youthful face has a serious expression. There is a dimple on the chin, a well-articulated small mouth painted red, and a pointed nose. The deep-set eyes, the pupils of which are painted red, are wide open. The high, flat forehead is surmounted by small, comma-shaped locks that are thicker in front of the ears. A wreath of overlapping pointed leaves is set on the wavy locks on top of the head.

REFERENCES Doell 1873, p. 32, no. 135, pl. VI.6; Cesnola 1885, pl. CXXXIV.989.

Cat. 155

Head of a boy with a wreath of leaves

Early Hellenistic period

Limestone

H. 4½ in. (11.4 cm)

Myres 1339

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2751)

DESCRIPTION The face is expressive, almost personalized. Under the plump chin, folds of skin extend toward the half-open, smiling mouth. The pointed nose is partially broken; the eyelids are thick. The wreath consists of a simple row of laurel leaves and is open at the center. The head is rounded toward the back and covered with short wavy locks. There is red paint on the lips, pupils, and hair and blue-green paint on the top of the head.

REFERENCES Unpublished.



CAT. 156

Cat. 156

Statuette of a boy holding a duck

Early Hellenistic period

Limestone

H. 21 $\frac{3}{8}$ in. (54.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1198

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2775)

DESCRIPTION The left leg is bent and the position of the right hip accentuated. The boy wears a short-sleeved chiton and a himation draped over the disproportionately small left shoulder. The fabric forms a roll at the waist. The lowered right hand holds a large round object (a ball?), the left holds a duck. The round, plump face is smiling. There are short locks on the head. Marks of several tools appear on the back.

REFERENCE Cesnola 1885, pl. CXXXIV.995.

Cat. 157

Statuette of a boy with a chain of amulets

Early Hellenistic period (?)

Limestone

H. 26 $\frac{7}{8}$ in. (68.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1191

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2749)

DESCRIPTION The head probably belongs. The right arm and the left hand are missing. The boy stands with his right leg slightly bent. He wears a long, pleated tunic with short sleeves and two small tassels on the edges. He also wears shoes. From his left shoulder and over his chest is a band with a dozen amulets: double axes, a crescent, rings, a comblike element, and elongated pendants. The plump face is smiling. The nose is very pointed; the pupils of the wide-open eyes are painted red. Small locks on the forehead are surmounted by a wreath of overlapping laurel leaves. There are wavy locks to either side of a central part. Many traces of red paint remain. There are toolmarks on the back with additional detail above the waist.

REFERENCES Doell 1873, p. 34, no. 152, pl. V.8; Cesnola 1885, pl. CXXXVII.1026.

Cat. 158

Statuette of a boy with a kausia

Hellenistic period (Early Hellenistic for the head)

Limestone

H. 17 $\frac{1}{4}$ in. (43.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1188

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2701)

DESCRIPTION The neck does not fit the torso. The boy stands barefoot on the rounded plinth. The left leg is to one side and bent. Behind it, a support has been left in place; it is attached to the right leg and the left calf and heel. The boy wears a short, summarily pleated chiton that has traces of red paint and is also articulated on the back. Against his abdomen, he holds, with both hands, a small, almost circular basin, the edges of which are broken. On the head is set a Macedonian kausia. The face is smiling, but the features are coarse.

REFERENCES Doell 1873, p. 34, no. 153, pl. V.9; Cesnola 1885, pl. CXXXIV.994.



CAT. 157



CAT. 158



CAT. 159

Cat. 159

Statuette of a boy

Hellenistic period

Limestone

H. 23½ in. (59.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1246

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2726)

DESCRIPTION The head, with its coarse features, does not belong to the body and gives the impression of having been recut. The surface is crackled. The left leg is advanced and bent. The feet are shod. The boy wears a long chiton with traces of red paint. He holds a large bird in his lowered left hand and touches the beak with his right hand. The surface of the beak is very worn.

REFERENCE Cesnola 1885, pl. CXVI.843.

Cat. 160

Statuette of a boy holding a pyxis

Hellenistic period (Early Hellenistic for the head)

Limestone

H. 26¹³/₁₆ in. (68 cm)

Sanctuary of Golgoi Ayios Photios

Myres 1193

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2713)

DESCRIPTION The head seems too large in comparison to the body. The right leg is to one side and slightly bent. The feet are shod. The space in between the legs is solid. The boy wears a short, belted chiton on top of which is draped a kind of chlamys that falls to the knees and lower over the back. The lowered left hand holds a pyxis. The missing right forearm was raised and the hand held an object. The boy wears a Macedonian kausia. His smiling face has a wide nose and very wide-open eyes. There is red paint on the garment and on the eyes. There are many toolmarks, with vertical incisions, on the back.

REFERENCE Cesnola 1885, pl. CXXXVII.1024.

Cat. 161

Statuette of a boy holding an amphora

Hellenistic period (Late Hellenistic for the head?)

Limestone

H. 21¹/₁₆ in. (53.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1199

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2771)

DESCRIPTION The head does not belong to the body. There are breaks on the nose and the mouth, which is painted red. The face shows a serious expression. The eyes are very wide open within thick eyelids. The wreath consists of overlapping leaves. The right leg is to one side and bent. The boy has a rounded abdomen and wears a short-sleeved chiton almost entirely covered by a himation, which is draped over the left shoulder and forms a thick roll over the chest. The broken right arm was bent. The left hand holds, at the level of the hip, a small amphora, suspended from a leather thong or cord.

REFERENCE Cesnola 1885, pl. CXXXIV.996.



CAT. 160



CAT. 161



CAT. 162

Cat. 162

Statuette of a boy holding a pyxis with a bird

Hellenistic period

Limestone

H. 29⁵/₁₆ in. (76 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1202

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2774)

DESCRIPTION In this large statuette of a boy, the weight is on his right leg and the left leg is clearly bent. He wears laced sandals with a double tongue at the center. The right hand rests on the hip, with the index finger extended. The left arm leans on a pillar. At the level of the abdomen, the left hand holds a large circular box (pyxis); the head of the bird resting on the box has been restored. The short-sleeved, pleated chiton is covered on the left shoulder, arm, and the lower part of the body by a himation, which forms a twisted roll extending from the right hip to the left armpit. The rather flat face shows

a faint smile. The ears are summarily rendered. The straight locks on the forehead are surmounted by a wreath consisting of two rows of laurel leaves. The head is rounded toward the back. The locks are suggested. The back is flat, almost concave.

REFERENCES Doell 1873, p. 32, no. 136, pl. VI.2; Cesnola 1885, pl. CXXXVII.1028.

Cat. 163

Statuette of a boy holding a pyxis

Late Hellenistic period (?)

Limestone

H. 25⁵/₁₆ in. (65.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1195

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2779)

DESCRIPTION There is restoration in plaster in the area of the feet. It is not certain that they or the plinth belong to the statuette. The right leg is to one side and slightly bent. The boy



CAT. 163

wears a chiton that is visible on the chest, and a himation that is draped over both shoulders covers the greater part of the body. The right hand grasps part of the garment. The lowered left hand holds a small box (pyxis). The neck shows wrinkles. The face has a serious expression, a pointed nose, and very wide-open eyes. There is red paint on the lips and the pupils. The comma-shaped locks on the forehead are thicker on the sides. They are surmounted by a wreath consisting of two rows of overlapping laurel leaves. The rounded head is covered with wavy locks to either side of a central part.

REFERENCES Doell 1873, p. 32, no. 145, pl. V.7; Cesnola 1885, pl. CXXXVII.1025.

Cat. 164

Statuette of a boy with a wreath of leaves

Late Hellenistic or early Roman period (?)

Limestone

H. 29½ in. (74.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1192



CAT. 164

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2769)

DESCRIPTION The head probably belongs. The right arm is missing. The right leg is to one side and slightly bent. The feet are shod in sandals with laces and double tongues. There are traces of red paint. The boy wears a chiton, the border of which is painted red, and a himation that is draped over the left shoulder. In his partially broken left hand he holds the himation at the level of the abdomen. There, the garment forms an overfold, with a tassel at the end, and it covers the left thigh. Another panel falls under the left arm. The face, with pronounced features, shows a smiling expression. The lips are painted red. There is a dimple on the chin, a pointed nose, and very thick eyelids. The pupils are painted red. Above the comma-shaped locks on the forehead is a wreath, consisting of a single row of overlapping laurel leaves, wide-open at the center. Rounded toward the back, the head is covered with wavy locks. The back is not worked.

REFERENCE Cesnola 1885, pl. CXXXVII.1027.



CAT. 165



CAT. 166

Cat. 165

Statuette of a boy holding a bird, with a wreath of leaves

Late Hellenistic or early Roman period (?)

Limestone

H. 25¹¹/₁₆ in. (65.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1194

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2748)

DESCRIPTION The boy stands, legs spread. The space between them is solid. He wears a short-sleeved chiton and a himation that is draped over the left shoulder and falls to the middle of his calves. The lowered right hand holds a large round object (a ball?). At the level of the abdomen, the left hand holds a bird with an apparently hooked beak—perhaps an eaglet rather than a dove. The heavy face has a broken nose, half-open lips, and unarticulated ears. Above the full locks on the forehead, a wreath consisting of a single row of laurel leaves sits high on the head.

REFERENCE Cesnola 1885, pl. CXVI.842.

Cat. 166

Statuette of a boy holding a pyxis

Late Hellenistic or early Roman period

Limestone

H. 28 in. (71.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1201

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2772)

DESCRIPTION The head probably belongs. The left leg is to one side and bent. The boy wears a chiton under a himation that is draped over the left shoulder and covers the lower part of the body from the hips down as well as the left forearm from which a panel of fabric falls to the calf. At the level of the hip, the left hand holds a circular box (pyxis), while the right hand lifts the cover. The head, turned toward its right, is very youthful. The face has a smiling expression. The lips are painted red, the nose is pointed, and the eyes have thick eyelids. The head is covered with wavy locks. Behind the right ear is the beginning of a “Horus lock.” The back is not worked and there are toolmarks.

REFERENCE Cesnola 1885, pl. CXXXVII.1029.

Cat. 167

**Statue of a boy holding a ball or a piece of fruit,
with a wreath of leaves**

Late Hellenistic or early Roman period

Limestone

H. 39¾ in. (101 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1349

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2481)

DESCRIPTION The lower part of the legs stands out in relief from the solid block of stone. The feet and the front part of the plinth have been restored. The left leg is to one side and bent. The boy wears a chiton, visible only at the bottom of the legs and on the chest. A himation that is draped over both shoulders covers the arms and the rest of the body. The extended left hand holds a round object, probably a ball or a piece of fruit. The right hand grasps the edge of the garment. The head is tilted forward. It probably belongs to the body, but not certainly. The smiling face is very youthful. The locks on the forehead, standing up at the center and thicker in front of the ears, are surmounted by a wreath of overlapping leaves. The rounded head is covered with wavy locks. The garment is suggested on the back.

REFERENCE Cesnola 1885, pl. CXXXV.998.



CAT. 167



CAT. 167

Cat. 168

Lifesize head of a boy

Late Hellenistic or early Roman period

Limestone

H. 5¼ in. (14.6 cm)

Myres 1348

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2783)

DESCRIPTION The very youthful face is smiling and perhaps turned slightly toward its left. The nose is pointed and the protruding eyeballs are set within thick eyelids. The forehead is bare and short. Curls cover the head.

REFERENCE Cesnola 1885, pl. CXLIII.1089.



CAT. 168

**VARIOUS VOTIVE MALE FIGURES,
OR FRAGMENTS (CAT. 169–186)**

Cat. 169

**Small statuette of a seated beardless male votary
with a helmet**

First half of the 6th century B.C.

Limestone

H. 4¼ in. (10.8 cm)

Myres 1133

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2563)

DESCRIPTION The small figure is seated on a high-backed chair with his hands placed on the armrests. He wears a long garment, the central opening of which is indicated by an incision. The sleeves are short. The facial features are very worn. The head wears a conical helmet with cheekpieces. A mass of hair falls onto the shoulders.



CAT. 169



CAT. 170

COMMENTARY This type of representation is known through the “Cypro-Ionian” statuettes from Naucratis,¹ Rhodes,² and Knidos.³ The Naucratis statuette wears a helmet with cheekpieces, but the right arm is bent. A variant presents the figure with a ram’s head, which designates him as a divinity (Cat. 321, 322).

1. Nick 2006, p. 111, no. 14, pl. 8.

2. V. Karageorghis 2001, nos. 153, 154.

3. Berges 2006, p. 85, no. 61, pls. II.1–2, 39.1–2.

REFERENCES Unpublished.

Cat. 170

Statuette of a kriophoros (ram-bearer)

Second quarter of the 6th century B.C.

Limestone

H. 12 $\frac{7}{8}$ in. (32.7 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1120

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2533)

DESCRIPTION The legs are almost entirely missing. The figure wears a tunic, the folds of which fall to each side of a

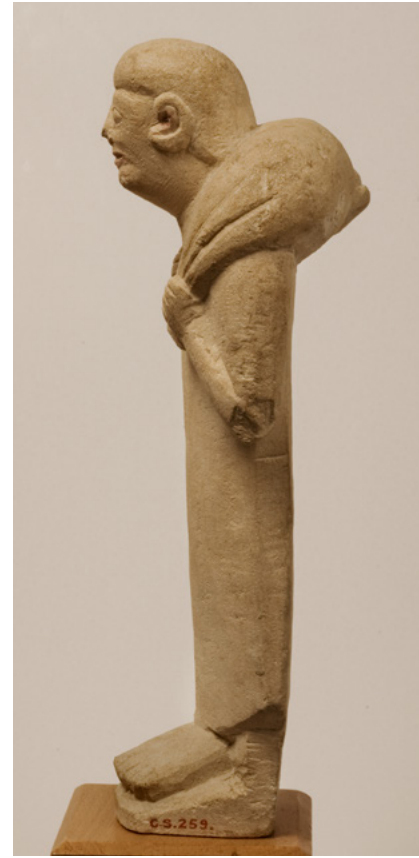
wide belt, and carries a ram on his shoulders. He holds the excessively long legs of the ram in each hand. The asymmetrical head of the animal gives the impression that it is smiling. The fleece is indicated by zigzag incisions. The beardless face of the man has a serious expression. The nose is hooked, the eyes are elongated, and the heavy eyebrows meet on top of the nose. The wavy locks of hair on the forehead are shown by zigzag incisions. The forms of the body are roughed out on the back.

COMMENTARY Statuettes of figures carrying a small sacrificial animal on their shoulders (a goat more often than a sheep) are common in small “Cypro-Ionian” sculpture,¹ but rare on Cyprus itself. Of larger size and superior quality of execution, the statuette of the Cesnola Collection can be considered exceptional, especially if it indeed comes from Kourion, where limestone sculptures are rare in the Archaic period. It is almost contemporary with the famous “Moscophoros” (calf-bearer) from the Acropolis.²

1. Nick 2006, pp. 33–34, with references; Senff 2009, p. 223, fig. 10; Tuna et al. 2009, p. 234, figs. 22, 23.

2. Boardman 1978, fig. 112; Rolley 1994a, fig. 150.

REFERENCES Cesnola 1885, pl. XVI.21; Perrot and Chipiez 1885, p. 589, fig. 402; V. Karageorghis 2000a, no. 200; V. Karageorghis 2006, no. 138, fig. 153.



CAT. 171

Cat. 171

Statuette of a kriophoros (ram-bearer)

Second quarter of the 6th century B.C. (?)

Limestone

H. 9¹¹/₁₆ in. (24.6 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1119

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2550) (on loan to the Cyprus Museum, Nicosia)

Photo © École Française d'Athènes. Photos: Philippe Collet.

DESCRIPTION The figure stands with his large bare feet side by side and wears a long tunic, flared above the feet. He carries a ram, holding two legs in each hand. The body of the animal is positioned very far back. The beardless head of the man bends forward. The facial features are coarse, the hair short.

COMMENTARY Ursula Höckmann has emphasized that the way of holding the animal, with two feet in each hand, was rarely attested on Cyprus. She sees here a “Greek remodeling—German *Überformung*—of the basic Cypriot type.”¹

1. Höckmann 2009, p. 255.

REFERENCES Doell 1873, p. 43, no. 202, pl. VII.3; Cesnola 1885, pl. XVI.22.



CAT. 171



CAT. 172

Cat. 172

Statuette of a male votary with a long garment and a plain headdress

Middle of the 6th century B.C. (?)

Limestone

H. 9 in. (29.9 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1008

The Cesnola Collection, Purchased by subscription, 1874-76 (74.51.2503)

DESCRIPTION The flat body is awkwardly represented. The right arm is completely disproportionate. The figure stands on a small plinth. The schematically rendered bare feet are side by side. He wears a long, pleatless garment with a small opening at the level of the waist. The right hand is placed on the abdomen. The left arm is held at the side of the body with the hand closed on a round object. The partially broken face has very elongated eyes within thick eyelids, thick, low-set eyebrows, and a smooth Egyptianizing hairstyle. The back is flat, but the mass of hair forms a ridge.

REFERENCE Cesnola 1885, pl. XXXII.211.



CAT. 173

Cat. 173

Small statuette of a male votary with a long garment and a plain headdress

Middle of the 6th century B.C.

Limestone

H. 5 $\frac{3}{16}$ in. (13.2 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1010

The Cesnola Collection, Purchased by subscription, 1874-76 (74.51.2572)

DESCRIPTION The long bare feet of the figure stand on a narrow plinth. The right arm is bent under the garment. There are traces of red paint. The face has a smiling expression. The smooth hair is Egyptianizing in style.

REFERENCE Cesnola 1885, pl. XXXIV.217.



CAT. 174

Cat. 174

Plinth with the feet of a colossal male statue

Middle or second half of the 6th century B.C.

Limestone

H. 13 $\frac{3}{8}$ in. (33.3 cm)

Sanctuary of Golgoi–Ayios Photios, “on the field West of the temple”

Myres 1257 A

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2683)

DESCRIPTION The feet stand on a remarkably thin plinth, the left advanced. The right foot is of a piece with what appears to be some kind of support. The toes are very long and there is considerable separation between them. The toenails are carefully articulated. There is some damage to the right foot near the heel. There are traces of toolmarks behind the left foot, on the top of the plinth, and between the left heel and the support.

COMMENTARY The bottom of the legs just above the feet was naked, suggesting that the figure was of Egyptianizing type. This feature distinguishes the feet from the large head [Cat. 1](#) (associated by Myres), the body of which would have been covered with a long garment. A fragment of a colossal statue with an Egyptianizing kilt was found by Cesnola in the sanctuary of Golgoi–Ayios Photios, also “West of the temple.”¹ It is in the Ringling Museum of Art in Sarasota, Florida.

1. Cesnola 1885, pl. XXII.50; Faegersten 2003, p. 278, no. 22, pls. 6.2 and 26.

REFERENCE Cesnola 1885, pl. LXXXV.554.

Cat. 175

Plinth with the feet of a male statuette and a syllabic inscription

Middle or second half of the 6th century B.C.

Limestone

W. 7 $\frac{7}{16}$ in. (18 cm), L. 8 $\frac{7}{16}$ in. (21.5 cm)

“From Palaeo-Paphos”

Myres 1843

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2336)

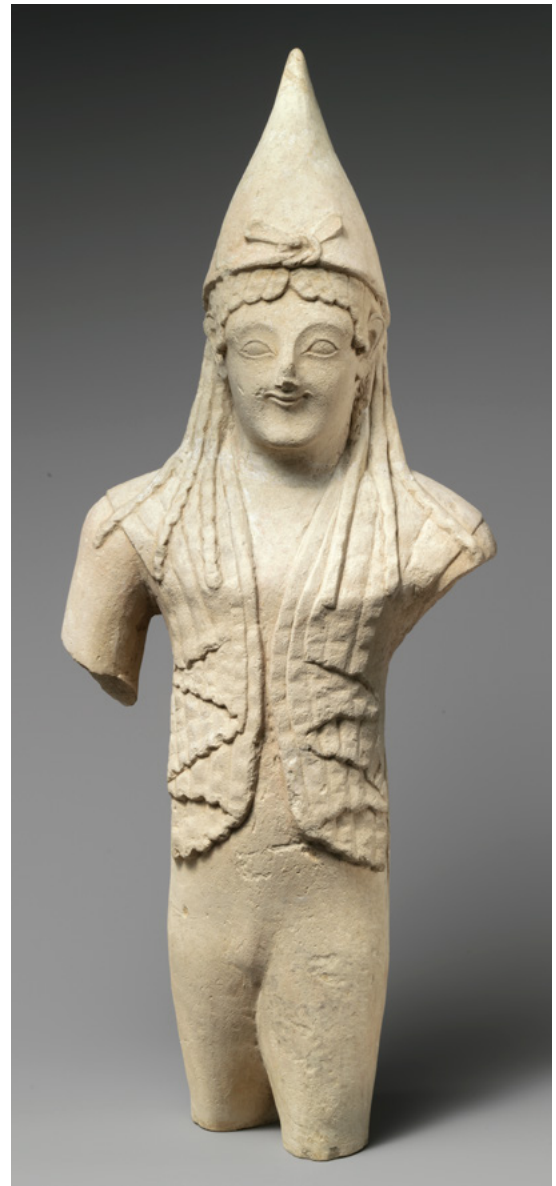
DESCRIPTION Two bare feet stand on a plinth. The left one is advanced. The stance and the shape of the feet recall those of Greek kouroi. On the plinth, in front of the right foot, is a syllabic inscription of three lines: “Ephodos has erected (this) for the amphidexios god, to good fortune.”

COMMENTARY The meaning of the epithet *amphidexios* has not been elucidated.

REFERENCES Cesnola 1877, fig. p. 207, p. 437, no. 3; Cesnola 1903, pl. CXXV.4; Masson 1961/1983, no. 335, pl. LVII.1.



CAT. 175



CAT. 176

Cat. 176

Statuette of a male votary with a high-peaked cap

Ca. 530–520 B.C.

Limestone

H. 17 $\frac{7}{8}$ in. (45.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1061

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2599)

DESCRIPTION The lower part of the legs, the left arm, and part of the right arm are missing. The left leg is advanced; both arms were detached from the body, the left one in particular. The figure wears a thin chiton through which the genitalia are visible. A garment draped over both shoulders falls to the hips in two separate panels, with wavelike pleats. On the back, the

garment divides the small of the back and covers the buttocks. The oval-shaped face is smiling. The chin juts out, the eyes are almond-shaped beneath high-set eyebrows. The ears are carefully articulated. Above long flattened locks on the forehead is set a cap or a pointed helmet, the flaps of which are attached at the front by a Herakles knot. Three locks fall on the rounded chest. On the back, the hair forms a long, smooth mass with no locks articulated.

COMMENTARY The work is entirely original and probably one of its kind on Cyprus: note the treatment of the garment that falls on the torso, the locks on the forehead (a hairstyle more likely female), and the very tall cap. The face and the locks near the ears indicate a date close to that of the “priest with dove” (Cat. 22).

REFERENCES Doell 1873, p. 24, no. 79, pl. III.3; Cesnola 1885, XLII.274; V. Karageorghis 2000a, no. 188.



CAT. 177

Cat. 177

Statuette of a bearded male votary in Greek dress

Second half of the 6th century B.C.

Limestone

H. 11¹³/₁₆ in. (30 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1058

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2620)

DESCRIPTION The lower part of the legs is missing. The head probably belongs. The left leg is clearly advanced. The space between the legs is solid. Both arms are held to the sides of the body with hands closed. The body appears to be covered only by a himation that is draped over the left shoulder. The head has a smooth beard that is broken at the bottom. The eyes are elongated within thick eyelids; the eyebrows are very thick and hatched. Several locks of hair are visible at the center of the forehead. A turban is wrapped unevenly around the head and forms a coil at the top. A mass of smooth hair falls on the back. The buttocks and the back of the legs are articulated.



CAT. 178

COMMENTARY The nude body represented under the himation, like a large statue from Pyla,¹ and the turban that fits tightly around the head seem to indicate the high rank of the figure, despite the modest size and execution of the work.

1. Seipel 1999, no. 76.

REFERENCE Cesnola 1885, pl. LXXXVII.573.

Cat. 178

Nude male body with weapons and a bag

Late 6th or early 5th century B.C.

Limestone

H. 15 in. (38.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1071

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2593)



CAT. 178

DESCRIPTION The head, the right arm, and both legs below the knees are missing. The figure strides forward, with the left leg clearly advanced. The body is nude except for a garment draped over both shoulders. The pleated panels fall to the hips. The chest is prominent, the navel and the pubic hair, which is long and pointed at the ends, are shown. A bow and a bag or wineskin are hung from the left shoulder. Under the left arm appear in relief a quiver(?), a sword, and a kind of disk. The broken left hand probably held something (arrows?). A wide mass of hair with beaded locks spreads over the back and covers the garment.

COMMENTARY The figure is difficult to define: the weapons suggest Herakles, but the bag (or wineskin) would be unusual. The possibility of a traveler is uncertain, because of the nude body.

REFERENCES Cesnola 1885, pl. XLII.272; V. Karageorghis 2000a, no. 204.

Cat. 179

Statuette of a warrior holding a shield

Late 6th or early 5th century B.C.

Limestone

H. $6\frac{7}{16}$ in. (16.4 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1048

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2566)

DESCRIPTION The lower part of the legs, the right forearm, the left hand, and a part of the shield are missing. The leg left was advanced. The figure holds a round shield on his left arm. He wears a tunic, the overfold of which partially covers the belt. The center and the edges of the garment form bands divided into rectangles. The neck is massive, the face has a smiling expression, the tip of the nose is broken, and the eyebrows are high-set. Above the locks on the forehead is set a conical helmet, the central ridge of which is shown in relief. Two red bands hang from the top; the decoration consists of zigzags. A mass of full hair falls on the nape of the neck. There are traces of red paint on the perimeter of the shield, the edges of the garment, the lips, and the helmet. The forms of the body are roughed out on the back and there are toolmarks.

REFERENCE Cesnola 1885, pl. LVII.386.



CAT. 179



CAT. 180

Cat. 180

Statuette of a seated beardless male votary

Second half of the 5th century B.C.

Limestone

H. 11½ in. (29.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1235

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2671)

DESCRIPTION The young man, who leans backward, occupies a seat without a back, the lower part of which has been hollowed out. Both hands are missing. The figure wears a chiton and a himation that is draped over the left shoulder. In his left hand is a partially missing bird. The face has a smiling expression and the nose is broken. A wreath of a single row of leaves is set on thick locks on the forehead. The pointed head is disproportionately small. On the back of the head, below the wreath, the hair is articulated as a crosshatched mass. The back is partially worked.

REFERENCE Cesnola 1885, pl. CXIV.818.



CAT. 181

Cat. 181

**Statuette of a seated beardless male votary,
writing on a scroll**

Late 5th or early 4th century B.C.

Limestone

H. 12 in. (30.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1234

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2695)

DESCRIPTION The head is disproportionate to the body, but it certainly belongs. Seated on a chair without armrests, the figure wears a chiton with many traces of red paint. On his knees is a wide-open scroll on which he appears to be writing. The face is very worn. There is a wreath of leaves on the head.

COMMENTARY This statuette belongs to a small group quite homogeneous in date and style. One figure from this group comes from the sanctuary of Lefkoniko,¹ the origins of the others are unknown.² The youthfulness of the figures and the absence of particular features support the hypothesis that the offerings evoke learning to write or training to become a scribe. A Phoenician inscription from Kition, more or less



CAT. 182

contemporary with the statuettes, mentions a “chief of the scribes” among the servants of the temple of Astarte.³ However, other representations indicate that the figure is close to the divinity and partially takes on its appearance: see [Cat. 184](#).

1. Myres 1940–45a, p. 66, no. 426, pl. 17.

2. Hermary 1989a, no. 590; V. Karageorghis 2002, nos. 287–289.

3. Masson and Szyner 1972, pp. 53–54; Yon 2004, pp. 184–85, no. 1078.

REFERENCE Cesnola 1885, pl. LVII.362.

Cat. 182

Statuette of a bearded warrior

Early Hellenistic period

Limestone

H. 12 $\frac{7}{16}$ in. (31.5 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1236

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2740)

DESCRIPTION Most of the legs are missing. The warrior stands, with his legs wide apart. The left one is slightly bent. Broken from his left side is a form that comes to a point at the

level of his sword hilt. The preserved curving edge suggests a shield. The right arm is bent and separated from the body. The hand is broken. The top of a sword, shown against his side, appears behind the missing left forearm. The warrior wears a short-sleeved tunic painted red, under a breastplate that accentuates the paunch. A red chlamys, covering the entire back, is fastened on the right shoulder. The man wears a beard and a mustache. The helmet shows lateral scrolls next to which are attached two long twisted elements painted red that fall to the shoulders. The accentuated lips, the battered forehead, and the thick eyebrows give the face a distinctive expression. The back is flat and there are toolmarks.

COMMENTARY This statuette is, to my knowledge, unique among Cypriot limestone sculptures. The old, fat, and expressive warrior could be the portrait of some Hellenistic ruler or officer, offered to the god of Kourion. It is difficult to propose a date for this work, but the helmet recalls examples painted in Macedonian tombs,¹ indicating a possible date in the Early Hellenistic period.

1. Miller 1993, p. 53, pl. 12h; Tsimbidou-Avioniti 2007.

REFERENCES Cesnola 1885, pl. CXVI.840; Hermary 2003, p. 133, no. 76 (the mention of a “missing bird” is incorrect).



CAT. 183

Cat. 183

Fragmentary statuette of a male votary

Early Hellenistic period

Hard limestone

H. 7¼ in. (18.4 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1232

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2707)

DESCRIPTION The head and the lower part of the legs are missing. The surface is crackled. The figure wears a short-sleeved chiton and a half-length himation that is draped over the left shoulder. His hands are clasped over the left hip. A thick panel of drapery falls over the left thigh. The forms of the body are roughed out on the back.

COMMENTARY For the position of the hands, compare the statue of Demosthenes by Polyeuktos.¹

1. Smith 1991, fig. 39.

REFERENCE Cesnola 1885, pl. CXX.874.



CAT. 184

Cat. 184

**Statuette of a seated young man
holding a scroll and a stylus**

Late Hellenistic period (if the head belongs)

Limestone

H. 15¼ in. (38.7 cm)

“From the ruins of the city of Golgoi”

Myres 1233

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2708)

DESCRIPTION The head probably belongs. The figure occupies a seat without a back; the back of the seat is hollow. There is red paint on the uprights, flanked by animals that, given the shape of the horns, are cervids rather than goats. The figure’s shoes are painted red. He wears a chiton and a himation that is draped over the left shoulder. On his knees he supports an open scroll and holds a stylus in his right hand. A bird, in large part broken, rests on his left arm. The youthful face has a smiling expression, elongated lips that are carefully articulated, a delicate nose, and eyes that are slightly open. His hair falls on the sides in long twisted curls painted red. A wreath of leaves is set on the wavy locks that cover the head. The back is not worked.

COMMENTARY The cervids that surround the young man and the bird on his arm distinguish the statuette from [Cat. 181](#). Animals are actually associated with Apollo and the bird on the arm recalls the one on a statue found in the sanctuary of Voni.¹ These iconographic similarities do not indicate that the figure is the god himself, but probably that the young scribe performs a function that associates him closely with Apollo. It may be that he transcribes his oracles. This, therefore, would be a Hellenistic adaptation of the Archaic image of the scribe with a falcon head or mask ([Cat. 249](#)). The hairstyle with corkscrew curls reinforces the resemblance with the god and points to a date at the end of the Hellenistic period (see the heads of Apollo, [Cat. 327, 329, 331](#)).

1. Connelly 1988, pp. 47–48, figs. 66, 67.

REFERENCES Cesnola 1885, pl. CXVI.838; Connelly 1988, p. 79, fig. 114; Cassimatis 1991, p. 104, pl. XXV.a; V. Karageorghis 2000a, no. 413.

Cat. 185

Front of a left foot

Roman period

Black marble with white veins

L. 1¾ in. (4.5 cm), W. 5¼ in. (13.3 cm)

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2879)

DESCRIPTION Preserved are the toes and the sole of the sandal, the contour of which follows the outline of the foot. The end of the big toe is missing. Still preserved on the top of the foot are two thongs that are attached between the big toe and the second toe. There is a short projection from the sole next to the big toe.

REFERENCES Unpublished.

Cat. 186

Lifesize right foot

Roman period

White marble, probably Parian

L. 5⅝ in. (13.2 cm)

The Cesnola Collection, Purchased by subscription, 1874–76 (74.57.23)

DESCRIPTION It appears that the object was broken at the level of the ankle, but the toolmarks under the sole show that there was no plinth. The lifesize right foot is shod with a sandal that covers the heel. The laces are knotted under a central tongue.

COMMENTARY The feet [Cat. 185, 186](#) are two of the rare fragments of marble statues that have remained in New York; the others were sold in 1928.

REFERENCES Unpublished.



CAT. 185



CAT. 186

CATALOGUE CHAPTER 2

Female Votaries

INTRODUCTION (CAT. 187–212)

Female statues and statuettes are rare in the sanctuary of Golgoi–Ayios Photios—which was dedicated essentially to a male god—and therefore rare in the Cesnola Collection as a whole. There are several interesting works said to come from Kourion, Kythrea, and “Palaeo Castro,” near Pyla.¹ They were sold in 1928 to the Ringling Museum in Sarasota, Florida. The works that remained in New York, however, document an evolution from flat, stiff figures of the first part of the sixth century B.C., very like the large terracottas from Idalion and Salamis (see Introduction), through adaptations of the Greek kore, to veiled figures of the Hellenistic period. The works from the sixth and fifth centuries B.C. are characterized by the wealth of the jewelry.²

NOTES

1. Cesnola 1885, pls. XC, CI, CVIII; Anderson Galleries 1928, nos. 588, 343, 328.
2. For this feature and the general evolution of the figures, see Yon 1974.

Cat. 187

Statuette of a female votary holding a “paradise flower”

First half of the 6th century B.C.

Limestone

H. 30 in. (76.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1263

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2541)

DESCRIPTION The feet and the bottom of the garment were reattached some time after their discovery. They are missing in the work of Doell. It is not certain that they belong. The flat, very elongated body wears a long, pleatless tunic that flares at the bottom. The small breasts are separated from each other. The left arm is held to the side of the body with hand closed. The right arm is bent and the hand holds a “paradise flower” against the abdomen. (The “paradise flower” is a stylized lotus.) Around the neck are two necklaces of biconical beads and a central pendant. The features of the elongated, faintly smiling face are worn. The chin is pointed. The ear caps consist of an upper scallop-shaped shell and two long hooked



CAT. 187



CAT. 188

pendants. The smooth hair is Egyptianizing. The flat back has many toolmarks.

COMMENTARY The work reproduces a type well known from a group of statues found in the sanctuary of Aphrodite at Arsos,¹ also attested on other sites in the region.² However, these women hold an animal or a vase, unlike the statue from the Cesnola Collection. The “paradise flower” is not an offering but suggests fertility and immortality.

1. Gjerstad et al. 1937, pls. CLXXXV–CLXXXVII.

2. Hermay 1989a, nos. 634, 635, 666.

REFERENCES Doell 1873, p. 14, no. 21, pl. I.8; Cesnola 1885, pl. X.12; Shefton 1989, p. 98, fig. 6; V. Karageorghis 2000a, no. 184; Mylonas 2003, pp. 61–62, pl. 7.1; J. Karageorghis 2005, p. 166, fig. 164; R. Bol 2009, p. 20, fig. 9.

Cat. 188

Upper part of a small female votary, holding a vase

Second or third quarter of the 6th century B.C.

Limestone

H. 6¹/₁₆ in. (15.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1012

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2545)



CAT. 189

DESCRIPTION The body above the abdomen remains. The right arm is held to the side of the body. The left arm is bent and the hand holds a small vase. The breasts are visible under the pleatless garment. The thin face has a smiling expression. The figure wears scallop-shelled ear caps and two rings on each earlobe. The hairstyle is Egyptianizing. The back is flat.

REFERENCE Cesnola 1885, pl. XXXIV.216.

Cat. 189

Upper part of a small female votary

Second or third quarter of the 6th century B.C.

Limestone

H. 5³/₁₆ in. (13.2 cm)

Bequest of W. Gedney Beatty, 1941 (41.160.417)

DESCRIPTION The head, left shoulder, and a bead necklace remain. The face has a smiling expression, stiff lips, a protruding chin, a triangular nose, barely articulated eyes, and schematic ears with scallop-shaped ear caps and rings. The hair is smooth and thick on the sides.

REFERENCES Unpublished.



CAT. 190

Cat. 190

Statuette of a female votary holding a small object

Second half of the 6th century B.C.

Limestone

H. 15 $\frac{5}{8}$ in. (40.3 cm)

From Golgoi–Ayios Photios, “West of the temple”

Myres 1007

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2521)

DESCRIPTION The elongated flat body wears a long, pleatless garment. There are red bands painted on the chest and on the sides. The left arm is held against the side of the body. The right arm is bent and the hand holds a small object. Around the neck is a bead necklace with a central pendant. The features of the faintly smiling face are coarse. The ear caps are schematic. The hair appears as rectangular units on the head and back. The back is flat and there are toolmarks.

REFERENCE Cesnola 1885, pl. XXVI.66.



CAT. 191

Cat. 191

Small female head with a plain headdress

Second half of the 6th century B.C.

Limestone

H. 3 $\frac{3}{4}$ in. (9.5 cm)

“Found in the ruins of Idalium”

Bequest of W. Gedney Beatty, 1941 (41.160.415)

DESCRIPTION The head, to the base of the neck, remains. There is a wide choker around the neck. The face has a smiling expression, the lips are painted red, the elongated eyes barely articulated. There are scallop-shaped ear caps and rings on the ears. The smooth hair falls to both sides.

REFERENCE Cesnola 1885, pl. LXI.419.

Cat. 192

Statuette of a seated woman (from a chariot?)

Second half of the 6th century B.C.

Limestone

H. 4 $\frac{1}{2}$ in. (11.4 cm)

“In a tomb at Amathus”

Myres 1134

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2564)

DESCRIPTION The figure, probably female, is seated, her hands on the armrests. She wears a long tunic with red paint on the sleeves and on the edge of the garment. The face has a smiling expression, the lips are painted red, and the lidless eyes are surmounted by thick eyebrows. The hair is smooth. The lower part of the seat is perforated transversely. On the viewer’s left, is a hole that could have once fitted a wheel.

Another circular hole, perforated on the legs, and now filled, would have received the axle. A third hole is on the back, at the top of the seat. There are red and black lines on the uprights.

COMMENTARY If the figure originally represented a woman seated in a chariot, the type would be exceptional. It is possible, however, that the statuette was reworked, which would also be remarkable.

REFERENCES Cesnola 1885, pl. LVII.372; Hermary 1981, no. 25; V. Karageorghis 2000a, no. 202.

Cat. 193

Small statuette of a female votary, of kore type

Last quarter of the 6th century B.C.

Limestone

H. 5 $\frac{7}{8}$ in. (14.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1011

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2546)

DESCRIPTION The lower part of the legs is missing. The quite rudimentary statuette wears a chiton and a himation. The lowered left hand grasps the edge of the garment; the right hand rests on the chest. The worn face has a smiling expression. There is a diadem on the hair and locks fall over the shoulders at the front. There is a mass of hair on the back.

REFERENCE Cesnola 1885, pl. XX.41.



CAT. 192

Cat. 194

Lifesize head of a female votary

Late 6th century B.C.

Limestone

H. 11 $\frac{1}{16}$ in. (29 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1295

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2820)

DESCRIPTION At the base of the neck are the remains of two large necklaces, consisting of biconical beads and two smaller ones. A choker, which circles the neck, consists of a complete row of beads and four others abutting a central plaque. The chin protrudes, the cheekbones are prominent, and the mouth hints at a smile. The slightly opened eyes are surrounded by carefully articulated eyelids. The high-set eyebrows form an elongated arch. The nose is partially broken. The ear caps consist of a scallop shell with two rows of rectangular plaques, three rings, and two pendants. The three rows of corkscrew curls, interrupted by a small break, are surmounted by a flat band. The top of the head is covered with crimped locks. Long curls fall to the sides. There are breaks on the right side. The back is flat.



CAT. 193



CAT. 194

COMMENTARY Large-size female heads are rare in this period. The face reproduces one of various beardless male statues from the end of the Archaic period; the elaborate jewelry is traditional. There is no reason to think that she is a divine figure but rather a woman of high social status. She may have been paired with a male figure.

REFERENCES Doell 1873, p. 46, no. 308, pl. IX.5; Cesnola 1877, p. 141 with fig.; Cesnola 1885, pl. LXXXII.537; Richter 1949, p. 175, fig. 267; Richter 1968, no. 155, figs. 499, 500; V. Karageorghis 2000a, no. 342; J. Karageorghis 2005, p. 166, fig. 165.

Cat. 195

Statuette of a seated female votary

Late 6th century B.C.

Limestone

H. 10 $\frac{1}{16}$ in. (25.6 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1132

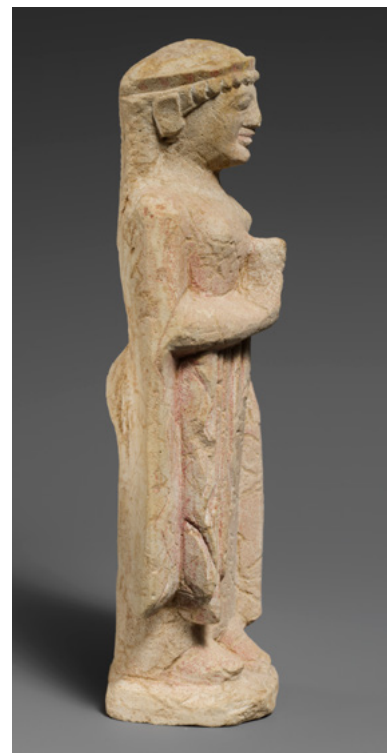
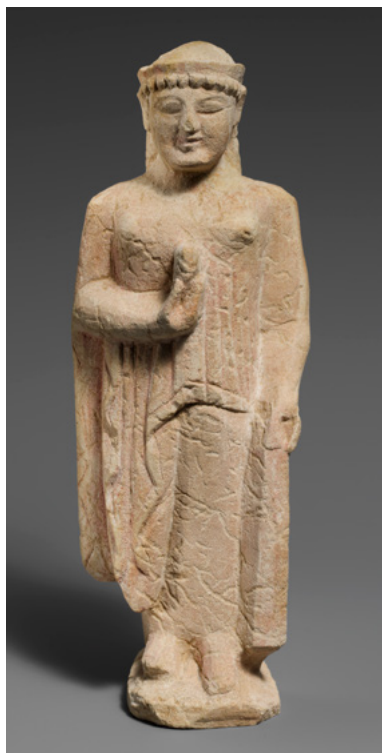
The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2514)

DESCRIPTION The woman is seated on a high-backed chair with thick uprights; part of the back is broken. The right hand held an object (a flower or a piece of fruit?) at the level of the chest. The left hand held an object on the knees. The chiton is almost entirely covered by a himation, which is draped over both shoulders and drawn like a veil behind the head. The surface is crinkled on the legs. There is a necklace consisting of large beads. The very worn face has a smiling expression. The hair, to either side of a central part, covers the ears. There are toolmarks on the uprights of the chair.

REFERENCE Cesnola 1885, pl. XXXVIII.249.



CAT. 195



CAT. 196

Cat. 196

Small statuette of a female votary, of kore type

Late 6th or early 5th century B.C.

Limestone

H. 7½ in. (19.1 cm)

Myres 1081

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2547)

DESCRIPTION The surface is pinkish. The left leg is advanced. The lowered left hand grasps the edge of the chiton. The right holds a flower or a piece of fruit against the abdomen. A himation is draped over the right shoulder. The features of the smiling face are coarse. The squared locks are surmounted by a diadem. The hair on top of the head is smooth, as is the mass that falls on the back. The forms of the body are roughed out on the back.

REFERENCES Unpublished.



CAT. 197

Cat. 197

Small female head

Early 5th century B.C.

Limestone

H. 2⅝ in. (5.8 cm)

“From the ruins at Idalium”

Bequest of W. Gedney Beatty, 1941 (41.160.416)

DESCRIPTION The face has a smiling expression, protruding eyes, and unarticulated ears, each decorated with a scallop-shaped piece of jewelry. The locks on the forehead are thick. A diadem painted red is set on the top of the smooth head and there is a mass of hair on the back.

REFERENCE Cesnola 1885, pl. CIX.732.



CAT. 198

Cat. 198

Over-lifesize head of a female votary

Early 5th century B.C.

Limestone

H. 12 $\frac{7}{8}$ in. (32.7 cm)

From Lapethos

Myres 1296

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2825)

DESCRIPTION The neck, decorated with a necklace consisting of a pendant in high relief, and the top of the left shoulder remain. The nose is broken. The face has a smiling expression, a protruding chin, and elongated eyes, carelessly articulated, that are surmounted by long eyebrows. Two rows of locks on the forehead form a thick mass in front of the very slanted ears, each of which is decorated with a scallop shell on top and a rosette on the lobe. The right one is broken. The head is circled by a double headband that extends to the very worn ears; it is decorated with rosettes. The top of the head is smooth. Three beaded locks fall in front of the shoulders and are bound by a ribbon at the level of the necklace.

COMMENTARY This is one of the finest female heads from the end of the Archaic period, distinguished by the hairstyle and jewelry from works of the sixth century B.C. The face is

similar to that of the “kore from Vouni,”¹ as are the decorative elements: rosettes on the head and earrings, the necklace with a pendant. However, the head in New York has preserved the traditional ear caps. Compare also, for the facial features and expression, the head of a Hathor stele from Amathus.²

1. Gjerstad et al. 1937, p. 230, no. 16, pls. L–LIII; V. Karageorghis 2003c, no. 285.

2. Hermay 1985.

REFERENCES Cesnola 1885, pl. LXXXII.538; Gjerstad 1948, p. 115.



CAT. 198

Cat. 199

Statuette of a female votary holding a flower

Early 5th century B.C.

Limestone

H. 12¾ in. (32.4 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1080

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2530)

DESCRIPTION The body is long and narrow and the feet are shod; the left one is longer. The body and the arms are covered by a pleatless garment, with red bands painted on the sides. The left arm is lowered, the right holds an open flower at the level of the chest. The face shows a faint smile and has lidless eyes. Summarily represented ear caps and rings adorn each ear. Above the locks on the forehead is a headband. The hair falls to the sides. The back is flat and there are toolmarks.

REFERENCE Cesnola 1885, pl. XXVI.67.



CAT. 199



CAT. 200

Cat. 200

Upper part of a small female votary

Late 6th century B.C. (?)

Limestone

H. 8 in. (20.3 cm)

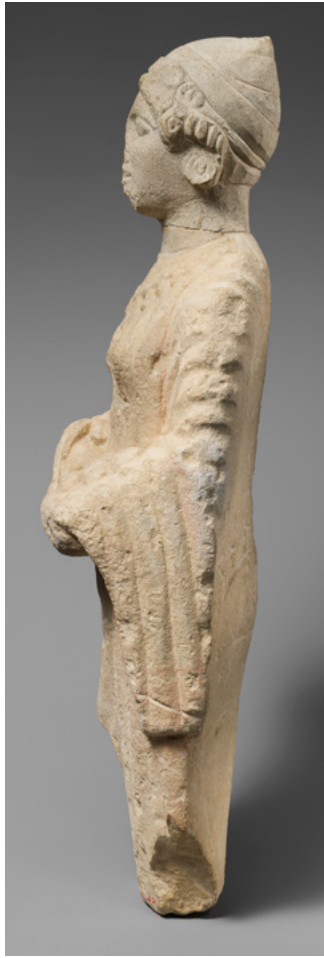
“Found in the ruins of Idalium”

Myres 1082

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2642)

DESCRIPTION The bust of a small kore wears a pleated chiton and a himation that is draped over the left shoulder. Around her neck is a large necklace with a central pendant and a choker with a pendant. The facial expression is smiling, the large nose is partially missing, and the eyelids are carefully articulated. There are thick locks on the forehead beneath the sakkos decorated with a pointed leaf above the right ear. The back is flat and there are toolmarks.

REFERENCE Cesnola 1885, pl. LXVII.437.



CAT. 201



CAT. 202

Cat. 201

Statuette of a female votary holding pieces of fruit

Middle or second half of the 5th century B.C.

Limestone

H. 17¼ in. (43.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1083

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2608)

DESCRIPTION The head does not belong to the body. The hairstyle on the back is incompatible with the sakkos. The lower part of the legs is missing. Its surface is worn. The right leg was to the side and bent. The woman wears a pleated chiton with elbow-length sleeves and a himation draped over the left shoulder. The himation covers the legs and falls under the left arm. The pleats are indicated by incisions and there are traces of red paint. At the level of the abdomen, in the overfold of the fabric, there are a half-dozen round pieces of fruit, supported

by the left hand. The right hand, a bracelet on its wrist, holds two. On the back is a wide mass of hair that consists of three rows of superposed locks. The face, with a severe expression, is worn. On the ears are ear caps consisting of a scallop shell and a circular earring. Above the thick curls on the forehead is a sakkos, open at the top and showing crossed bands that hold the hair. Seven rosettes decorate the sakkos on the front.

REFERENCE Cesnola 1885, pl. LXVII.439.

Cat. 202

Statuette of a female votary holding a flower

Late 5th or early 4th century B.C.

Limestone

H. 19¾ in. (50.2 cm)

“From the ruins of Idalium”

Myres 1084

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2643)

DESCRIPTION The feet are missing. The woman, whose body is very flat, wears a chiton and a himation that is draped over both shoulders. The lowered left hand grasps the garment, the right hand holds a flower at the level of the chest. The figure wears a necklace with long pendants and, around the neck, a choker with circles painted red. The face, which hints at a smile, has large, flat eyes and circular earrings. Above the full locks on the forehead is a sakkos decorated in red. Lines and dotted circles are well preserved on the back.

REFERENCES Doell 1873, p. 14, no. 27, pl. I.1; Cesnola 1885, pl. LXVII.440.

Cat. 203

Statuette of a girl(?) holding a bird

Early Hellenistic period

Limestone

H. 27⁷/₁₆ in. (69.7 cm)

Myres 1197

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2725)

DESCRIPTION It is not certain that the head belongs. The flat face has a severe expression. A diadem is set on the short hair. The child stands with the left leg slightly to the side and bent. The figure wears a long, pleated tunic with elbow-length sleeves and the feet are shod. The lowered right hand holds a rounded object (a piece of fruit?) and the raised left hand clasps a bird, the head of which is missing. The back is not worked.

REFERENCES Unpublished.

Cat. 204

Plinth with a syllabic inscription and the feet of a female statuette (?)

Early Hellenistic period (?)

Limestone

H. 5¹/₈ in. (13 cm), W. 8¹¹/₁₆ in. (22 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1887

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2303)

DESCRIPTION Two sculpted toes stand on the viewer's right edge of a fragmentary plinth. They are covered by a garment and are elevated on thick soles. The inscription mentions the dedication of the statuette to Apollo(?), "in the year 3."

REFERENCES Cesnola 1903, pl. CXXXII.1; Masson 1961/1983, no. 276, pl. XLV.3.



CAT. 203



CAT. 204



CAT. 205



CAT. 206



Cat. 205

Lifesize head of a female votary

Hellenistic period

Limestone

H. 10 $\frac{5}{16}$ in. (26.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1328

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2818)

DESCRIPTION There is a long crack at the center of the face, the surface of which is worn. The head was perhaps turned toward its left. The idealized face has delicate features and hints at a smile. There is an unusually deep hollow below the lower lip and at the corners of the mouth. The eyes are asymmetrical within arched upper eyelids, the ears schematic, and a long pendant is missing. The wavy curls on the forehead become full on the sides above the ears. On the back, the hair is gathered in a large chignon worn high. A headband secures the chignon and extends back to form a support on the nape of the neck. Another headband that passes under the locks is knotted on the front of the head; three tassels fall to the hairline. On the top of the head are straight locks to either side of a central part.

REFERENCE Cesnola 1885, pl. CV.681.

Cat. 206

Lifesize head of a female votary

Late Hellenistic period (?)

Limestone

H. 9 $\frac{3}{4}$ in. (24.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1329

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2819)



CAT. 207

DESCRIPTION The head was turned slightly to its right. There is a fold of skin on the neck. The small mouth is closed, but the expression hints at a smile. The nose is short, the pupils of the small eyes are painted red. The thick, arched upper eyelids are surmounted by the long arch of the eyebrows. The ears are partially covered by the locks that frame the face and are worn up over the sides. They partly cover the flat headband. On the top of the head are wavy locks to either side of a central part. On the back is a small chignon. The hair was painted red.

COMMENTARY Like the omission of a wreath for male figures, the absence of the veil could indicate a date at the end of the Hellenistic period, as proposed by Joan Connelly (“mid–late first century B.C.”).

REFERENCES Cesnola 1885, pl. CV.683; Connelly 1988, pp. 81, 100, no. 52, figs. 163, 164.

Cat. 207

Under-lifesize head of a veiled female votary

Hellenistic period

Limestone

H. 10 in. (25.4 cm)

“From the ruins of Idalium”

Myres 1330

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2807)

DESCRIPTION The facial expression is smiling. The large eyes are set within full eyelids that are surmounted by very arching eyebrows. There is a pendant on the left ear; the right ear is worn. The nose is partially broken. The flat forehead is surmounted by wavy locks and a smooth headband. The veil covers the greater part of the head. A chignon projects on the back.

REFERENCES Doell 1873, p. 47, no. 544, pl. X.5; Cesnola 1885, pl. XCVII.660.



CAT. 208

Cat. 208

Over-lifesize statue of a veiled female votary

Late Hellenistic or Early Roman period

Limestone

H. 75½ in. (191.8 cm)

“From the ruins of Golgoi”

Myres 1404

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2456)

DESCRIPTION The left arm and adjacent part of the back are missing. Both shoulders and the left foot are broken. Part of the veil is restored. The weight of the wide, flat body rests on the right leg; the left leg is to the side and very slightly bent. The garment consists of a long chiton that covers the feet almost entirely and forms prominent folds between the legs. A himation, draped over both shoulders, extends like a veil over the back of the head and covers the bent right arm. The right hand grasps the edge of the fabric. At the level of the hip, the broken left hand held the panel of fabric that falls from the right shoulder to the left knee. Another panel of the himation, with diagonal pleats, covers the abdomen and the thighs. A necklace circles the lower part of the thick, flat neck, which is separated from the head by an incised line. The face has a sullen expression, stiff lips, and small eyes set close together. A restored pendant is attached to each ear. The wavy locks are pulled back on the sides. The lower part of the body is barely worked on the back.

COMMENTARY This large statue belongs to a group of works represented here by the statuettes [Cat. 209](#), [210](#), [211](#), of which the position of the hands was inspired by the “small Herculaneum Woman” type, but with a veil on the head, like the “large Herculaneum Woman.”¹ This rather commonplace type of representation could as well be a funerary as a votive statue. On a statue in Nicosia, a small girl stands against the woman.²

1. Smith 1991, figs. 88, 89.

2. Vessberg 1956, p. 87, pl. XI.5.

REFERENCES Cesnola 1885, pl. CXVIII.855; Vessberg 1956, p. 87, pl. IX.3; V. Karageorghis 2000a, no. 428; J. Karageorghis 2005, p. 166, fig. 171.

Cat. 209

Statuette of a female votary

Hellenistic or Early Roman period

Limestone

H. 16⅞ in. (42.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1247

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2724)



CAT. 209

DESCRIPTION There are small breaks on the plinth and the face. The figure is covered with a thick chiton that falls to the feet and with a himation that is pulled up like a veil behind the head. The very large right hand grasps the edge of the fabric at the level of the chest. The lowered left hand is concealed under the garment. The facial features are barely roughed out. There is a pendant on each ear. The locks on the forehead are pulled back on either side of a central part. The back is flat and there are toolmarks.

REFERENCE Cesnola 1885, pl. CXX.870.

Cat. 210

Statuette of a female votary

Hellenistic or early Roman period

Limestone

H. 23 $\frac{3}{16}$ in. (58.5 cm)

Sanctuary of Golgoi–Ayios Photios



CAT. 210

Myres 1248

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2730)

DESCRIPTION The left foot is clearly to the side. The lowered left hand holds an object. The woman wears a long chiton and a himation that extends like a veil behind the head and also covers the bent right arm. The right hand holds the edge of the fabric that falls in front of the left shoulder. The facial expression is smiling; the nose is broken. There is a pendant on each ear and wavy locks on the forehead. The type is derived from the “large Herculaneum Woman” (see [Cat. 208](#), Commentary). There are toolmarks on the back, which is not otherwise worked.

REFERENCES Colonna-Ceccaldi 1882, p. 301, pl. XVI.3; Cesnola 1885, pl. CXXXIV.990.



CAT. 211

Cat. 211

Statuette of a female votary

Hellenistic or Early Roman period

Limestone

H. 18¼ in. (46.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1249

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2709)

DESCRIPTION The left leg is to one side and slightly bent. The lowered left hand holds an object that ends in two small balls. The woman wears a long, coarsely pleated chiton and a himation that extends like a veil behind the head and also covers the bent right arm. The right hand grasps the edge of the fabric that falls in front of the left shoulder. The face, with its serious expression, is in large part destroyed. The type is derived from the “large Herculaneum Woman” (see [Cat. 208](#), Commentary). The back is flat.

REFERENCE Cesnola 1885, pl. CXXXIV.991.

Cat. 212

Lifesize head of a veiled female votary

Late Hellenistic or Early Roman period

Limestone

H. 11½ in. (29.2 cm)

From Salamis

Myres 1322

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2812)

DESCRIPTION The front of the veil, part of the nose, and part of the left eye are restored. There are folds of skin on the neck: two Venus rings. The stiff, half-open mouth is carefully articulated and hints at a smile. The slightly narrowed orbs of the deep-set eyes are painted red. The protruding eyelids, the edges of which are sharp, are surmounted by the elongated arch of the eyebrows. From the concealed left ear hangs an earring consisting of a disk and a pendant. The bare forehead is surrounded by wavy locks that are pulled back on the sides, partially covering a flat headband painted red. On the head, the hair is separated by a central part. The veil, which covers the chignon, is farther forward on the left side, suggesting that the garment was being grasped by the hand.

REFERENCES Cesnola 1885, pl. CV.682; Connelly 1988, pp. 81, 99, no. 51, figs. 161, 162.



CAT. 212

CATALOGUE CHAPTER 3

Special Series of Votive Figures

STATUETTES OF WOMEN NURSING (KOUROTROPHOI) (CAT. 213–221)

Statuettes showing a seated woman holding a child on her knees were produced in large numbers on Cyprus between the sixth century B.C. and the beginning of the Hellenistic period. They were given the name *kourotrophoi* after other representations of women carrying a child and in reference to the divinities that, in Greece, watch over the health, growth, and education of the young.¹ The established type in Cypriot sculpture is that of a veiled woman holding on her lap an infant wrapped in swaddling clothes with the head covered by a hood. The small groups found on Cyprus never show the woman nursing the child, unlike an example of Cypriot craftsmanship found at Naucratis² that very likely makes the connection with the Egyptian goddess Isis nursing little Horus. Even though no particular attribute characterizes the woman in the large majority of cases, one is tempted not to see a mortal mother holding her child, but rather a divinity taking the newborn under her protection. This divinity is not necessarily the Great Goddess of Cyprus herself; it could be a goddess of lesser status, like the Nymphs in the Greek world.

A certain number of these *kourotrophoi* come from Idalion,³ but the series from Golgoi is particularly important. Some were originally from the sanctuary of Ayios Photios, others from a sanctuary situated in the city, excavated in 1865.⁴ On several statuettes that are probably not earlier than the Hellenistic period, the woman wears a crown that confirms her divine nature.⁵ Although the head is missing, the woman in the group [Cat. 221](#), who protects two children, is probably also identified by her hair-style as a divinity. The dedication to Demeter found at Ayios Photios (see the Introduction) makes clear the presence of offerings of this type in the sanctuary. An important group of statuettes of *kourotrophoi* in Istanbul very likely comes from the Cesnola Collection, therefore, from the region of Golgoi-Idalion.⁶

NOTES

1. See Hadzisteliou Price 1978.
2. Nick 2006, pp. 68, 123, no. 55, pl. 22.
3. Hermary 1989a, pp. 419–29; a dozen examples; see also Koiner 2007.
4. Hermary 1989a, pp. 419–39, 28 examples.
5. Ibid., nos. 897–899; see also Vermaseren 1982, p. 226, no. 719, pl. CCXIV.
6. Vermaseren 1982, pp. 222–27, nos. 695–720, pls. CCVIII, CCXIV, with an interpretation “possibly Cybele and Attis” that is to be discarded.

Cat. 213

Seated *kourotrophos*

Second half of the 6th century B.C.

Limestone

H. 5 in. (12.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1125

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2528)

DESCRIPTION The head of the woman, that of the child, and the top of the chair back are missing. The massive body of the woman occupies a seat with a back and armrests. Her bare feet rest on a small plinth. On her knees she holds a large child wearing a long tunic. She rests her right hand on her right knee. She wears a long garment, the edges of which are painted red. Around her neck is a necklace with a large pendant. The row of red dots on the upper chest of the child could indicate the necklace of a little girl.

REFERENCE Cesnola 1885, pl. XXXVIII.251.



CAT. 213



CAT. 214

Cat. 214

Seated kourotophos

Second half of the 6th century B.C.

Limestone

H. 6³/₁₆ in. (17.3 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1124

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2526)

DESCRIPTION There are breaks on the right of the seat back and on the left armrest. The woman occupies a seat with a high back, the ends of which have a flat top and armrests. Her bare feet rest on a small plinth. On her knees she holds a swaddled baby whose face is very damaged. The baby wears a hood. The right hand of the woman rests on the child's knees. She wears a long tunic. Her small, high-set breasts frame the very large central pendant of a bead necklace. The face has a smiling expression, the ear caps are schematic, and the hair smooth.

REFERENCE Cesnola 1885, pl. XXXVIII.247.



CAT. 215

Cat. 215

Seated kourotophos

Late 6th century B.C.

Limestone

H. 7⁷/₈ in. (18.1 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1126

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2522)

DESCRIPTION The woman occupies a seat with a partially broken back and armrests. On her knees she holds a small baby who wears a hood. Her right hand rests on the child's knees. She wears a chiton painted red on her chest. The himation, which extends over her head like a veil, covers the arms and falls over the legs; the edge is painted red. There is a bracelet on the right wrist and a necklace at the base of the neck. The features of the round face are coarse. There are locks on the forehead under the veil.

REFERENCE Cesnola 1885, pl. LVII.394.



CAT. 216

Cat. 216

Seated kourotophros

Late 6th or early 5th century B.C.

Limestone

H. 7¹/₁₆ in. (18.8 cm)

Myres 1127

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2527)

DESCRIPTION The woman occupies a seat with a back, broken on the top, and armrests. She holds a baby, wearing a hood, whose body is of a piece with hers. She rests her right hand on the child's knees. The facial features are worn. She wears a long garment forming a veil over her head.

REFERENCE Doell 1873, pp. 43–44, no. 207, pl. VII.16.

Cat. 217

Seated kourotophros

Late 6th or early 5th century B.C.

Limestone

H. 6³/₁₆ in. (15.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1128

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2510)



CAT. 217



CAT. 218

DESCRIPTION The group is flat. The woman occupies a seat with a partially broken back and armrests. On her knees she holds a baby, wearing a hood, whose body is of a piece with hers. The top of the child's head is missing. The features of the smiling face are asymmetrical. The woman wears a long garment with traces of red paint, forming a veil over her head.

REFERENCES Unpublished.

Cat. 218

Seated kourotophros

Second half of the 5th century B.C.

Limestone

H. 7¹/₁₆ in. (18.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1130

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2512)

DESCRIPTION The group is very flat. The woman occupies a seat with a back and armrests. There are breaks on the top of the seat back. On her knees she holds a baby, swaddled and hooded, whose raised head is smiling. He has locks on his forehead. The woman's chiton shows horizontal folds on the chest and a crinkled texture over the legs. A himation covers the arms and sides and extends like a veil over her head. There are many traces of red paint.

REFERENCE Cesnola 1885, pl. LVII.398.



CAT. 219

Cat. 219

Seated kourotrophos

Second half of the 5th century B.C.

Limestone

H. 9 in. (22.9 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1131

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2520)

DESCRIPTION The group is very flat. The woman occupies a seat with a back and armrests. The checkered pattern of the back is painted red and the upper right corner is broken. On her knees she holds a baby wearing a hood. She wears a chiton and a himation, the edges of which are painted red; it extends over her head like a veil. The features of the smiling face are only roughly out.

REFERENCE Cesnola 1885, pl. LVII.396.



CAT. 220

Cat. 220

Seated kourotrophos

4th century B.C. (?)

Limestone

H. 5 $\frac{5}{16}$ in. (14.1 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1129

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2559)

DESCRIPTION The group is flat, the surface worn. The woman occupies a seat with a back and armrests. The upper part of the back is broken. On her knees she holds a baby whose body is elongated. Her right hand rests on the child's knees. She wears a long, pleated chiton and a himation that extends like a veil over her head. There may be a wreath on the top of the head.

REFERENCE Cesnola 1885, pl. LVII.395.



CAT. 221

Cat. 221

Seated kouritrophos with another child standing

4th century B.C.

Limestone

H. 16½ in. (41.9 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1237

The Cesnola Collection, Purchased by subscription, 1874–76

(74.51.2712)

DESCRIPTION The figural group is solid, but the interior of the seat is hollowed out and the mortise is modern. The head of the woman and that of the baby are missing. The woman occupies a wide seat, of which only the right profiled leg and the crosspieces remain. A thick cushion is placed under her buttocks and there is a stool under her feet, the right one of which is to the side and slightly advanced. She wears a chiton with traces of red paint. It is mostly covered by a himation that

extends like a veil over the head and covers the left shoulder and arm, and most of the legs. A long lock falls on either side of the chest. There is a bracelet on the right wrist. Lying on her knees, a good-sized baby wears a chiton that reaches to the knees. Its right hand rests on the left breast of the woman. Near the right leg of the woman stands another child, who wears a long chiton and a himation. The mid-length hair worn full around the neck suggests that the child is a little girl. There is red paint on the garments.

COMMENTARY The size, the garment, and the gesture of the child lying on the knees of the woman indicate that the figure is not a baby. Moreover, the long locks of the woman probably indicate that she is not a mortal. One can surmise, therefore, that the two children are placed here under the protection of the goddess. An unpublished statuette in Berlin shows four children associated with the woman.

REFERENCE Cesnola 1885, pl. LXVI.436.

MUSICIANS, MALE AND FEMALE (CAT. 222–234)

As in all ancient civilizations, music occupied an important role in religious rituals. The main instruments were the lyre or the kithara, the aulos (double flute), and the tambourine. If one relies on the images of musicians in sculpture, the aulos is more a man's instrument (despite [Cat. 222](#)) and the tambourine is almost exclusively a woman's. Unlike the lyre or kithara, the aulos and tambourine are rarely represented after the Archaic period. The identification of the god of Ayios Photios with Apollo explains the success of the stringed instrument, which is traditionally associated with him in the Greek world.

Aulos (Double Flute) Players

Cat. 222

Upper part of a statuette of a female aulos player

First quarter of the 6th century B.C.

Limestone

H. 6¾ in. (17.1 cm)

Found "in the ruins of a temple at Amathus"

Myres 1027

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2532)

DESCRIPTION The lower half of the body is missing and the surface is damaged. The woman holds in each hand a reed of the aulos that she plays. The nose is very hooked and the orbs of the eyes are bulbous. Each ear is covered by a shell and two rings are attached to each lobe. The head is surrounded by a headband knotted at the back. The hair forms a mass on the back that entirely covers the shoulders and falls to the front in braided locks.

COMMENTARY Aulos players are rarely female in Cypriot sculpture,¹ but women play this role on metal bowls² and, as in Greek art, they enliven banquet scenes (see the Golgoi sarcophagus, [Cat. 491](#)). The quality and the originality of this work are reflected in the treatment of the hairstyle, carefully represented on the back, that recalls terracottas in the style of Salamis.³ These comparisons offer a good chronological point of reference. The strap that holds the pipes of the aulos (phorbeia) was not represented in relief, but probably only painted. The findspot given by Cesnola is problematic because sculptures in soft limestone are practically unknown at Amathus before the fifth century B.C.

1. See, however, Hermary 1989a, no. 790.

2. Markoe 1985, nos. Cy3, Cy6.

3. As on Samos, G. Schmidt 1968, p. 41, pl. 71, no. T600.

REFERENCES Cesnola 1885, pl. XXI.46; Ohnefalsch-Richter 1893, p. 491, pl. CCXIV.11; Hermary 1981, no. 23.



CAT. 222



CAT. 223

Cat. 223

Statuette of a male aulos player

First half of the 6th century B.C.

Limestone

H. 6 $\frac{5}{8}$ in. (16.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1025

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2519)

DESCRIPTION The lower part of the legs is missing. The body, dressed in a smooth tunic, is disproportionately wide and flat in the front. The hands lift the instrument; the phorbeia is indicated in relief. The head is tossed back. The nose is flattened, the eyes barely roughed out. The hair is smooth, the back rounded.

REFERENCE Cesnola 1885, pl. XXI.49.

Cat. 224

Upper part of a statuette of a male aulos player

Second quarter of the 6th century B.C.

Limestone

H. 15 $\frac{3}{4}$ in. (40 cm)



CAT. 224

Golgoi–Ayios Photios, “West of the temple”

Myres 1264

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2517)

DESCRIPTION Only the upper part of the body, from the waist up, is preserved. The figure, who wears a short-sleeved tunic, holds in each hand a reed of the instrument that he plays. The space between the reeds is solid. A long tenon is left in place on the upper chest in order to consolidate the instrument. The horizontal band of the phorbeia is indicated in relief. The nose is broken; the wide-open eyes are surmounted by low-set eyebrows. Two rings probably were attached to each earlobe. The smooth hair is Egyptianizing. There is a small restoration on the head. The arms are thin and the flat body is barely roughed out on the back.

COMMENTARY This work and the lyre player [Cat. 232](#) are stylistically comparable. It is probable that they belonged to the same votive group.

REFERENCES Doell 1873, p. 19, no. 52, pl. II.5; Cesnola 1885, pl. XIII.15; Bittel 1963, p. 12, fig. 5; Bélis 1986, p. 205, fig. 4; V. Karageorghis 2000a, no. 199; V. Karageorghis 2006, no. 126, fig. 141.



CAT. 225

Cat. 225

Under-lifesize head of a male aulos player

Second quarter of the 6th century B.C.

Limestone

H. 6⅞ in. (16.8 cm)

Golgoi–Ayios Photios, “West of the temple”

Myres 1278

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2871)

DESCRIPTION The back of the head is missing, the nose restored. Only the top of the aulos remains. The face is thin but deep. The phorbeia was only painted. There are traces of red color. The bulbous orbs of the asymmetrical eyes are surmounted by thick eyebrows. Two rings adorn each lobe of the long ears; the left ear is broken. The smooth hair is Egyptianizing.

REFERENCE Cesnola 1885, pl. LXXI.458.



CAT. 226

Cat. 226

Statuette of a male aulos player

Second quarter of the 6th century B.C. (?)

Limestone

H. 10½ in. (26.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1024

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2508)

DESCRIPTION The asymmetrical body of the figure stands on a slanting plinth, barefoot. The arms are long and thin. The figure wears a long, pleatless tunic and holds in each hand a reed of his very long aulos. The horizontal band that holds the reeds on the mouthpiece (phorbeia) is indicated in relief. There are traces of red paint. The two vertical straps of the phorbeia were painted red. The ears are elongated and smooth. There is the beginning of a central part, but the locks of hair are not indicated. The back is flat and there are toolmarks.

REFERENCES Doell 1873, p. 20, no. 54, pl. II.3; Cesnola 1885, pl. XXI.42; V. Karageorghis 2000a, no. 197; Mylonas 2003, p. 60, pl. 5.3; V. Karageorghis 2006, no. 125, fig. 140.



CAT. 227

Cat. 227

Upper part of a statuette of a male aulos player

Second or third quarter of the 6th century B.C.

Limestone

H. $8\frac{1}{16}$ in. (20.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1026

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2531)

DESCRIPTION The head and the upper part of the torso remain. The instrument is missing. Only the top of the reeds and the phorbeia in relief remain, as well as the points where the hands were attached to the chest. The surface of the torso is smooth. A kind of baldric hangs from the left shoulder. The thin, elongated face is damaged, the nose is large, the eyes bulbous. The hair is divided by the beginning of a central part. The head wears a wreath of overlapping leaves. Three locks of hair fall on the front of each shoulder. The back is not worked and there are toolmarks.

REFERENCE Cesnola 1885, pl. XXI.43.

Cat. 228

Upper part of a small male aulos player

Second or third quarter of the 6th century B.C.

Limestone

H. $2\frac{3}{8}$ in. (6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1028

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2614)

DESCRIPTION The surface is worn. The facial features are barely elaborated. Each hand holds a reed of the instrument. The hair, painted black, is pulled back and the locks fall forward.

REFERENCE Cesnola 1885, pl. XXI.47.



CAT. 228



CAT. 229

Cat. 229

Statuette of a male aulos player

Middle or third quarter of the 6th century B.C.

Limestone

H. 13 $\frac{5}{8}$ in. (34.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1023

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2534)

DESCRIPTION The lower part of the legs is missing. The mouth, the nose, and the aulos have been restored. The figure wears a chiton and a himation, draped over the left shoulder, and holds in each hand the reed of a large aulos, the lower end of which is attached to the abdomen. There is a row of small curls on the forehead. At the front and on the top of the head, the crimped locks are combed transversely in Samian style. The hair falls in tresses on the shoulders and is smooth on the back, where the forms of the body are barely worked.

REFERENCE Cesnola 1885, pl. XXI.44.



CAT. 230

Cat. 230

Statuette of a male aulos player

Late 6th or early 5th century B.C.

Limestone

H. 9 $\frac{3}{8}$ in. (23.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1070

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2537)

DESCRIPTION The left leg is advanced. The feet are shod and painted red. The figure, turned slightly to his left, wears a chiton and a himation, draped over the left shoulder, that has stacked pleats at the center. The worn hands hold the reeds of the aulos, the phorbeia of which is indicated in low relief. The nose is missing, the elongated eyes are lidless, the large ears smooth. Above the curls on the forehead is a wreath of leaves. Straight locks cover the head and form a rounded mass on the nape of the neck. The forms of the body are roughed out on the back.

REFERENCE Cesnola 1885, pl. XXI.48.



CAT. 231

Tambourine Player

Cat. 231

Statuette of a female tambourine player

Second or third quarter of the 6th century B.C.

Limestone

H. 17¹³/₁₆ in. (45.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1006

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2502)

DESCRIPTION The flat, very elongated body, the shoulders of which are asymmetrical, is covered by a pleatless garment. She stands, barefoot, on a small, slanted plinth. The tambourine is held perpendicularly against the torso, as if she were playing. She wears a bead necklace with a central pendant. The elongated face has a smiling expression. Schematic shell-shaped ear caps cover the ears. Large, straight locks cover the head, with long hair on the back.

REFERENCES Doell 1873, p. 20, no. 58, pl. II.2; Cesnola 1885, pl. XXXII.208.

Lyre Players

Cat. 232

Upper part of a male lyre player

Second quarter of the 6th century B.C.

Limestone

H. 17¹³/₁₆ in. (45.2 cm)

Golgoi–Ayios Photios, “West of the temple”

Myres 1265

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2509)

DESCRIPTION Only the upper body, above the hips, remains. The back of the lyre, the left wrist, and a part of the nose are missing. The figure wears a short-sleeved tunic and holds a large lyre against his left side. The arm of the lyre consists of a corolla and the stem of a plant surmounted by the head of a lion. The right hand holds a small plectrum against the strings. The facial expression is faintly smiling, the bulbous eyes are wide open, the thin eyebrows low-set. Two hoops are attached to the lobe of each ear. The smooth hair is Egyptianizing. The body is flat and the back shows toolmarks, such as those from a flat chisel, the traces of which are more or less elongated.

COMMENTARY See [Cat. 224](#).

REFERENCES Doell 1873, p. 20, no. 57; Cesnola 1885, pl. XII.14; Bittel 1963, p. 13, fig. 6; V. Karageorghis 2000a, no. 198; V. Karageorghis 2006, no. 123, fig. 138.



CAT. 232

Cat. 233

Statuette of a female lyre player

Late 5th or early 4th century

Limestone

H. 14 $\frac{1}{8}$ in. (35.9 cm)

From Idalion

Myres 1085

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2641)

DESCRIPTION It is doubtful that the head belongs. Most of the legs and the upper part of the instrument are missing. The woman wears a lightly pleated chiton and a himation, draped over the left shoulder, that covers the lower part of the body and falls over the left arm with incised folds. The left arm holds a large lyre, the arms and strings of which are summarily indicated. The right hand, a bracelet on the wrist, holds the plectrum close to the strings. The head has a faintly smiling expression, flat eyes, shell-shaped ear caps, and, on each earlobe, an earring with a disk and a pendant; the right earring is broken. The locks on the forehead are lozenge-shaped and there is a sakkos. There are traces of red paint on the garment and the instrument and toolmarks on the back.

REFERENCE Cesnola 1885, pl. LXVII.441.



CAT. 233



CAT. 234

Cat. 234

Under-lifesize statue of a female lyre player

Hellenistic period

Limestone

H. 33⁵/₁₆ in. (86.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1238

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2480)

DESCRIPTION The head, the left arm, and the left foot are missing. The left leg, slightly bent, is clearly to the side. The woman wears a chiton with short sleeves that are buttoned and with thick pleats over the chest and the lower legs. A strap passes over the right shoulder. Another panel of fabric falls from the right shoulder and covers the hips and thighs. The woman holds a rectangular lyre transversely; the upper part is missing and the arms show vegetal decoration. The right arm of the lyre seems to be held by a strap that joins the belt. Both of the large hands, a bracelet on each wrist, rest on the strings, which are not indicated. The right hand is lowered, the left one raised, with a ring on the ring finger. The back of the sculpture is broken following a cleft in the stone.

COMMENTARY This work is distinguished by its size and the quality of execution. Compare a bust found in the region of Larnaca.¹

1. Pryce 1931, no. C352, with an incorrect findspot.

REFERENCES Doell 1873, p. 35, no. 169, pl. VI.3; Cesnola 1877, fig. p. 154; Cesnola 1885, pl. CII.676.

HORSES, HORSEMEN, CHARIOTS (CAT. 235–241)

Representations of horsemen and figures in chariots made of limestone are fewer in number than those in terracotta sculpture.¹ Their production begins toward the middle of the sixth century B.C. and hardly lasts beyond the fifth century B.C. The image of the figure in the chariot is connected initially with war or with military functions. From the end of the Archaic period, it expresses the social rank and power exercised by a dignitary, as on the Amathus and Golgoi sarcophagi (Cat. 490, 491, with the Commentary). The most important groups were discovered in the sanctuaries of male gods from the center of the island, but also in that of Apollo Hylates at Kourion²—which confirms the findspot given for the group Cat. 239—and in the palace at Amathus.³

NOTES

1. V. Karageorghis 1995, pp. 61–128.

2. Hermary 1996.

3. Hermary 2000a, pp. 129–31.

Cat. 235

Upper part of a warrior from a chariot group

First half of the 6th century B.C.

Limestone

H. 6 in. (15.2 cm)

Sanctuary of Golgoi–Ayios Photios



CAT. 235

Myres 1019

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2569)

DESCRIPTION The figure has a long beard divided into straight strands and wears a helmet with the cheekpieces lowered and the straps falling on the chest. On his back is a large round shield. The facial expression is severe, the mouth stiff, the nose broken, and the elongated eyes surmounted by thick, high-set eyebrows.

REFERENCE Cesnola 1885, pl. LVII.393.

Cat. 236

Small horse with a rider

Middle or third quarter of the 6th century B.C. (?)

Limestone

H. 7½ in. (19.1 cm), L. 12 in. (30.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1014

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2681)

DESCRIPTION The legs of the horse, the right arm, and the left forearm of the horseman are missing. The very elongated body of the horse was not held up by a support under its belly. The horse was painted red. His male genitalia are shown. The horseman, who wears a short tunic, has bent legs. The left hand held the reins, the right one was raised. His face is summarily rendered. On his head is a headdress consisting of a thick headband attached by a strap under the chin. On the nape of the neck is a mass of hair with zigzag incisions. The harness of the horse is indicated in relief. The chest is protected by a pectoral with four tassels.

COMMENTARY The position of the horseman's legs is comparable to that of a horseman in the Cyprus Museum, the findspot of which is unknown,¹ but the "helmet" seems unique. In any case, this rider [Cat. 236](#) is one of the earliest representations of a horseman in Cypriot sculpture.

1. Crouwel and Tatton-Brown 1988, pl. XXIV.4.

REFERENCES Cesnola 1885, pl. LXXX.512; Crouwel and Tatton-Brown 1988, pl. XXV.2.



CAT. 236



CAT. 237

Cat. 237

Small bridled horse, riderless

5th century B.C.

Limestone

H. 4¼ in. (10.5 cm), L. 6¼ in. (15.9 cm)

“From a tomb at Tamassos”

Myres 1013

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2581)

DESCRIPTION The presence of a saddlecloth with a zigzag border indicates that the horse was intended to be ridden. Points of attachment on the croup and on the left shoulder, and the mane suggest that two figures stood near the animal. The detailed harness is shown in relief. The wavy strands of the mane are widely spread. A collar of tassels circles the neck.

There is red paint on the horse’s head.

REFERENCES Cesnola 1885, pl. LXXX.511; Crouwel and Tatton-Brown 1988, pl. XXV.5

Cat. 238

Small horse with a rider hunting a lion

Second half of the 5th or 4th century B.C.

Limestone

H. 6¼ in. (17.1 cm), L. 8½ in. (21.6 cm)

“From a temple at Kythrea”

Myres 1015

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2609)

DESCRIPTION The horse is held up by a large support under his belly. His tail falls to the plinth. Only the lower part of the horseman remains. He wears a short tunic with lines painted red. Seated on a red saddlecloth with a zigzag border, he attacks with his spear a very small lion, the mane of which is blue-green. The horse’s forelegs rest on the lion. The harness is indicated in relief. There is red paint on the edge of the plinth.

COMMENTARY This depiction of a lion hunt on horseback is unique in Cypriot art. It is awkwardly derived from Greco-Persian art, or even from representations of Macedonian hunts such as those of Philip’s tomb at Vergina, if one admits a late date for this clumsy Cypriot sculpture. The findspot of the work is doubtful.

REFERENCES Cesnola 1885, pl. LXXX.519; Crouwel and Tatton-Brown 1988, p. 84, pl. XXV.4.



CAT. 238



CAT. 239

Cat. 239

Model of a chariot with two horses

First half of the 5th century B.C.

Limestone

H. 6¼ in. (15.9 cm), L. 7¼ in. (18.4 cm), W. 6⅝ in. (15.6 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1017

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2687)

DESCRIPTION Except for the wheels, the figural group is of a piece with the plinth. The heads of the figures have been reattached, but they very probably belong. There are small restorations on different parts of the horses and chariot. The chariot, divided into two compartments, is drawn by two small horses. They are attached by “the so-called Y-pole, formed of two timbers, one from each corner of the vehicle which come together to run contiguously out to the two-horse yoke.”¹ The horses wear blinkers and a tassel on the chest; the top of the mane forms a tuft. There are traces of yellow paint on the

fragmentary head of the horse on the left and of red paint on the harness. The driver, who stands to the right in the chariot, makes the gesture of holding the reins. He wears a long tunic, a short beard, and a band around his head. The passenger also wears a headband. He is a bearded dignitary whose right arm is bent under the garment. The other hand rests on the car of the chariot. The wheels are solid, with eight spokes painted red. They were worked separately and are now attached with a piece of wood.

COMMENTARY This type of representation is well attested in the sanctuary of Apollo Hylates and the head of the figures is in the same style as that of several examples from the same findspot.²

1. Crouwel 1987, p. 107.

2. Hermay 1996, pp. 146–47, pl. 45.

REFERENCES Cesnola 1885, pl. LXXX.520; Littauer and Crouwel 1977, p. 2 n. 10, fig. 1; Crouwel 1987, p. 107, pl. XXXVI.1–2; Hermay 1996, p. 147, pl. 44.1; V. Karageorghis 2000a, no. 353; V. Karageorghis 2006, no. 220, fig. 236.



CAT. 240

Cat. 240

Model of a chariot with four horses and two figures

Second half of the 5th or 4th century B.C.

Limestone

H. 8½ in. (21.6 cm), L. 8⅞ in. (20.6 cm)

Unknown provenance

Myres 1016

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2845)

DESCRIPTION It is uncertain that the two heads belong. The group forms a compact unit. The small horses, pressed one against the other, are attached two by two. Their harness is indicated clumsily in relief. The car of the chariot is partially covered by a piece of fabric, the edge of which is incised in front, whereas the rest is painted red. The two figures rest their hands on the edge of the car. Neither appears to hold the reins. The one on the viewer's left is smaller and wears a long crinkled tunic that designates him as a child. The other, taller figure, who wears a long chiton and a himation with U-shaped folds on the back, is probably a dignitary. One would expect him to be bearded.

REFERENCES Crouwel 1987, pl. XXXVI.3; Mylonas 2003, p. 67, pl. 7.5.



CAT. 241

Cat. 241

Chariot wheel

Probably 5th century B.C.

Limestone

D. 3⅞ in. (8.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1018

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2691)

DESCRIPTION The wheel of the chariot is quite large. It is solid, with six spokes in low relief. There are traces of red paint.

REFERENCE Cesnola 1885, pl. XXIX.198.

BANQUETERS (CAT. 242–246)

Images of figures participating at a banquet are frequent on funerary reliefs (Cat. 477, 478, 480, 481, 483). There are small-size groups in the round known to come from tombs and, as here, from places of worship. The group Cat. 242 is the most detailed of the series in the round. Ionian sculpture probably served as a model for these statuettes,¹ but the theme of the banquet with reclining figures is known much earlier on Cyprus from bowls in precious metals.² Its most developed expression is found on the Golgoi sarcophagus (Cat. 491).

NOTES

1. Geneleos group: Boardman 1978, figs. 91–93; Rolley 1994a, pp. 32–33, fig. 29.
2. V. Karageorghis 2000a, no. 307.

Cat. 242

Small group of a male banqueter and a woman

Second half of the 6th century B.C.

Limestone

H. 7 $\frac{1}{16}$ in. (18 cm), L. of plinth 9 $\frac{7}{16}$ in. (24 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1142

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2504a, b)

DESCRIPTION The male figure (a) reclines to the right on a couch and brings both hands to his mouth. He holds a vase (or plays the aulos?). The awkwardly rendered body is disproportionate in relation to the head. The legs are placed one behind the other and the body is covered by a long garment on which there are traces of red paint. The face is very worn. In front of



CAT. 242

the cushion is a hollow, probably for the placement of an object. A woman, whose lower legs, covered by a garment, and feet only remain, sat on the man's legs. The standing female statuette (b), which had been attached there, has been removed. She wears a pleatless tunic and a necklace and holds a flower in her right hand against her chest. Her facial expression is smiling. There are many traces of red paint.

REFERENCES Cesnola 1885, pl. LXXVII.492; Dentzer 1982, p. 156, no. S13, fig. 127; V. Karageorghis 2000a, no. 201; V. Karageorghis 2006, no. 152, fig. 167.



CAT. 242



CAT. 243

Cat. 243

Small banquet scene (fragmentary)

Probably late 6th century

Limestone

H. 6⅞ in. (17.5 cm), L. 17½ in. (44.5 cm), W. 10⅝ in. (27 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1020

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2577)

DESCRIPTION About two-thirds of the group is missing. The heads of the women, which didn't belong, have been removed; that of the man on the left appears earlier in date. Three banqueting couches surround a space in which a rectangular mortise 6 × 4 cm has been hollowed out for the insertion of an object. The male banqueters, reclining and leaning on their left arms, wear a chiton and a himation; that of the central figure is crinkled. They are bearded; the beard of the figure on the left is short. They each wear a helmet, the lowered cheekpieces of which cover the ears of the banqueters on the right and at the center. Only the banqueter on the left is not smiling. The figure at the center reclines by himself. A small woman is seated at the feet of the two others. The woman on the viewer's right is dressed in the manner of late Archaic korai. The man places his hand behind her back. A foot rests on the plinth behind him, indicating that there was another figure on the right. The other woman, of which only the lower

part of the body remains, appears to wear a pleatless garment.

REFERENCES Cesnola 1885, pl. LXVI.432; Perrot and Chipiez 1885, p. 585, fig. 397; Dentzer 1982, p. 156, no. S18, figs. 129–132; V. Karageorghis 2000a, no. 203; V. Karageorghis 2006, no. 154, fig. 169.

Cat. 244

Small male banqueter

Late 6th or early 5th century B.C. (head)

Limestone

H. 5⅞ in. (13 cm), L. 6¼ in. (15.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1143

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2542)

DESCRIPTION The beardless, helmeted head probably does not belong to the body. The join of the hair on the back is not satisfactory. The delicate face has a smiling expression, red lips, locks on the forehead that show beneath the conical cap without flaps, and long hair on the back. The body, covered by a long garment, is awkwardly rendered. The legs are crossed; the right arm is missing. The hand held an object; its point of attachment remains on the upper chest. The left hand rests on the cushion. There is red paint on the garment and the cushion. On the back, a long, knotted strap frames an oval object (?).

REFERENCES Cesnola 1885, pl. LXXVII.493; Perrot and Chipiez 1885, p. 585, fig. 398; Dentzer 1982, p. 156, no. S3, figs. 124, 125.



Cat. 245

Statuette of a male banqueter

Late 6th or early 5th century B.C.

Limestone

H. 3½ in. (8.9 cm), L. 5⅓ in. (14.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1145

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2539)

DESCRIPTION The figure reclines on the couch, his head turned toward the viewer. The right arm is attached to the body, which is covered by a long tunic. The left forearm rests on the cushion, one foot is on top of the other. The face, with a short beard, has a smiling expression. The short hair is smooth.

REFERENCES Cesnola 1885, pl. LXXVII.491; Dentzer 1982, p. 56, no. S2, fig. 123.



CAT. 245



CAT. 244

Cat. 246

Small male banqueter

Late 6th or early 5th century B.C.

Limestone

H. 4⅜ in. (10.6 cm), L. 5⅝ in. (13.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1144

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2506)

DESCRIPTION The beardless banqueter reclines toward the right. His body is covered by a smooth garment. The tips of the feet are missing. The right arm rests on the legs, the left arm on the cushion. The face is very damaged, the ears schematic. There is a headband around the hair, curls on the forehead, and full hair on the nape of the neck. Red paint occurs on the headband and on the edge of the garment, red and black paint on the mattress.

REFERENCE Cesnola 1885, pl. LXXVII.490.



CAT. 246

CATALOGUE CHAPTER 4

Masked Votaries

INTRODUCTION (CAT. 247–251)

The wearing of animal masks in religious ceremonies is attested on Cyprus from the Bronze Age. For the Archaic and Classical periods, terracotta figurines showing masked figures and independent masks are known,¹ as well as some stone sculptures representing a figure with a mask of a bull, a bird of prey, a stag, or a lion. The Cesnola Collection possesses the most complete series. The place of these masked ceremonies in the sanctuary of Ayios Photios is reinforced by the diversity of the animals evoked: the lion, which recalls the master of animals or Herakles (Cat. 250), the stag, associated with Apollo (Cat. 248), and especially the bull, principal symbol of the great male god since prehistory (Cat. 247). A head found at Ayios Photios by the Vogüé expedition² completes this documentation: the figure, who wears a short beard, raises the mask on top of his head. A large bull mask in Newark comes, most likely, from the same sanctuary,³ where these religious practices are still attested during the second half of the fourth century B.C. (Cat. 251). A statuette found in the palace of Amathus⁴ shows the connection between this type of image and royal power.

NOTES

1. V. Karageorghis 1993, pp. 118–22; V. Karageorghis 1995, pp. 55–57.
2. Hermary 1989a, no. 588.
3. Hermary 1986b.
4. Hermary 2000a, no. 877.

Cat. 247

Statuette of a male votary wearing a bull mask

6th century B.C.

Limestone

H. 8⁷/₁₆ in. (21.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1029

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2515)

DESCRIPTION The figure stands, barefoot, on a slanted plinth. He wears a pleatless tunic with an overfold at the level of the thighs. A piece of the belt is visible. The two bent arms are covered by the garment. The hands grasp the lower part of



CAT. 247

the bull mask, the dewlaps of which are indicated by folds. The mask is represented in a rudimentary manner; it covers the face and the head. The votary's hair, striated horizontally, appears on the back, which is flat and shows toolmarks.

REFERENCES Doell 1873, p. 44, no. 221, pl. VII.4; Cesnola 1885, pl. XXIV.57; Perrot and Chipiez 1885, p. 606, fig. 414; Sophocleous 1985, p. 18, no. 2, pl. III.8; V. Karageorghis 2000a, no. 194.

Cat. 248

Statuette of a male votary wearing a stag mask

6th century B.C.

Limestone

H. 10⁷/₁₆ in. (25.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1030

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2538)



CAT. 248

DESCRIPTION The figure stands, barefoot, on a slanted plinth. He wears a pleatless tunic that flares out at the bottom and forms a rounded overfold above the belt. He holds a mask in front of his face with both hands. Given the size and the shape of the horns, of which only the lower attachment remains, the mask is that of a cervid. The votary's hair is shown on the back.

REFERENCES Doell 1873, p. 44, no. 220, pl. VII.5; Cesnola 1885, pl. XXIV.59; Calvet 1976, p. 148, pl. XXI.3; Sophocleous 1985, p. 19, no. 4, pl. IV.2.

Cat. 249

Statuette of a scribe wearing a falcon mask

6th century B.C.

Limestone

H. 15¾ in. (40 cm)

From Karpassia, not "in the ruins of a temple at Amathus" (Cesnola 1885)

Myres 1268

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2516)

DESCRIPTION The lower part of the legs, the left arm, and the right hand are missing. The left leg is advanced; both arms



CAT. 249

are bent. The hands held objects against the body, certainly a writing tablet in the left hand, and probably a stylus in the right. The torso is covered with a thin, short-sleeved tunic; the abdomen and the thighs by an Egyptianizing kilt held by a belt. On the sides are wing-shaped folds with traces of red paint. On the front, two long uraei are shown above two rectangles. The head is raised and the face is that of a bird of prey, with the beak partially restored. The face is framed by a roll of curls that fall in two long tresses on the chest. The damaged back is not worked.

COMMENTARY A letter written by Cesnola to Birch (29/VIII/1874) established that this sculpture did not come from Amathus, but from Karpassia. A statuette in the Louvre¹ confirms that the figure held a writing tablet in the left hand; another statuette from Idalion shows the figure seated with the tablet on his knees.² These figures are not divinities with the heads of birds, but scribes who wear a mask that symbolizes the god whose will he transcribes.

1. Hermary 1989a, no. 589.

2. Decaudin 1987, p. 67, no. 45, pl. XXVIII.

REFERENCES Cesnola 1877, fig. p. 344; Cesnola 1885, pl. XXIV.58; Perrot and Chipiez 1885, fig. 413; Hermary 1981, no. 3; V. Karageorghis 2000a, no. 178.



Cat. 250

Statuette of a male votary wearing a lion mask

Late 6th century B.C. (?)

Limestone

H. 9 $\frac{7}{8}$ in. (23.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1031

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2505)

DESCRIPTION The feet and the right hand are missing. The figure is probably wearing a tunic, the edge of which is painted red on the left forearm, and a himation that is draped over the right shoulder and decorated with an incised zigzag motif on the chest and the back. He raises his right hand and in his left hand holds a small lion mask against his head. His own round head is covered with short hair. The features of the faintly smiling face are coarse.

REFERENCES Cesnola 1885, pl. LVII.381; V. Karageorghis 2000a, no. 196.

Cat. 251

Over-lifesize statue of a male votary holding a bull mask (the king Pnytagoras?)

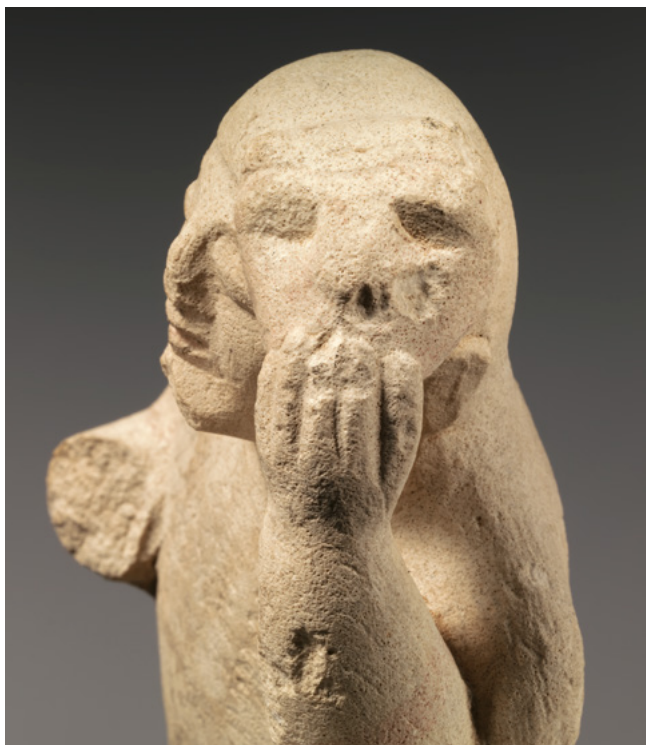
Second half of the 4th century B.C.

Limestone

H. 67 in. (170.2 cm)

Sanctuary of Golgoi–Ayios Photios

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2463)



DESCRIPTION The head and the right forearm are missing, the feet restored. The figure's weight rests on his right leg; the left, clearly to the side, is bent. The position of the knee generates a series of folds that fan out toward the right leg. The space between the lower part of the legs is solid. The right arm was held to the side of the body; his hand held a branch against his thigh. The left arm leans on a small column; the hand holds a bull protome. The figure wears a short-sleeved chiton, the seam of which is visible. It is covered in large part by a himation that is draped over the left shoulder, a panel of which falls the length of the small column. It forms a thick roll around the waist, covers the slightly rounded lower abdomen with U-shaped folds, and the entire right leg and the left leg to the level of the calf. The back is very summarily articulated. There is a hole hollowed out below the right buttock. On the garment, at the level of the thighs, are graffiti: the name PNYTAGORAS, the letters A, B, Γ, Δ, and several others, in no particular order.

CAT. 250



CAT. 251

COMMENTARY *Findspot of the statue.* Thanks to a letter from Cesnola to Wilhelm Froehner, dated December 24, 1868, Olivier Masson was able to establish that the statue was unearthed toward the end of 1868 at Golgoi–Ayios Photios, in the area already excavated in 1862 by the French expedition directed by Melchior de Vogüé and where Cesnola would make his major discoveries in 1870.¹ The head [Cat. 87](#) was rapidly associated with the body. The whole figure was reproduced by

Hiram Hitchcock in an article in *Harper's Magazine*, July 1872, but with an incorrect findspot of “Salamis” that I unfortunately repeated in my article in 1986 (and following me, O’Byrhim). The question was all the more confused because Doell wrote in 1873 that very few statues from the collection did not come from Golgoi–Ayios Photios.² He explicitly cited the figure with the head of a bull, while in fact the statue is reproduced in the chapter on Golgoi by Cesnola in 1877 and



CAT. 251 DETAIL

the findspot “Golgoi, temple” appears in the *Atlas* of 1885.

Restoration. Even though the incorrect attribution of the head was rapidly abandoned, it served the opponents of Cesnola as an argument in the lawsuit they brought against him.³ Charles Balliard was even accused of having sculpted the head of the bull. The report of Balliard about the restoration carried out in 1879–80 and later interventions contains the following information: “The white streak on the front of the statue, running down the middle of the figure to the knee, was caused by the dropping of acid used by the sculptors who came to test the authenticity of the sculpture. The front of the base is original: a piece cut from a Cyprus tombstone was added by Balliard at the back to reinforce it and give support to the statue.”

Interpretation. Was the statue part of a group offered by the royal family of Salamis? The stylistic connection between this work and the large male statue [Cat. 90](#) is clear. It is a question of two works offered in the sanctuary during the middle or second part of the fourth century B.C., at a time when sculptures of this size and quality were rare on Cyprus. We have seen that the statue [Cat. 90](#) was related to old iconographic traditions by the hairstyle, the beard, and the objects held in the hands, including the small branch that the figure holds here. The bull mask confirms this reminder of traditional practices linked to Cypriot royalty. The letters inscribed on the garment of the figure, reconsidered in 1997,⁴ add a new and important element. The inscriptions of the first letters of the alphabet are probably related to a simple writing exercise at a time when the Cypriots pass from the traditional syllabic to alphabetic writing, but the name Pnytagoras was probably not inscribed by chance. It could designate the figure represented by the statue, who is, in any case, identified as an important dignitary by its size, the quality of execution, and, especially, the presence of the bull mask; an identification with one of the two kings of Salamis named Pnytagoras—preferably the one who ruled from 351 to 332 B.C.—is not, therefore, entirely

improbable. I would, however, like to pursue further the argument that I developed several years ago.⁵ Cesnola did indeed mention the existence of another “sacrificer” statue, similar to this one: “For the first time Cesnola stated that another statue existed. It was uncanny how like this first Sacrificer the second one was, but it was not identical. It was, in fact, two-and-a-half times larger. And it had gone to the bottom of the sea in the *Napried* fire.”⁶ This indication seems to reinforce the hypothesis of a group of statues dedicated in the sanctuary in the form of a family, as I assumed for the statues from the sanctuary of Apollo at Idalion.⁷ The graffito with the name Pnytagoras points, in this case, to the royal family of Salamis. This type of dedication is well known during this period in the Greek world⁸ and, on a much larger scale, at the Mausoleum of Halicarnassus. It is within this tradition, at Salamis, that the group of clay statues standing around the “pyre of Nicocreon” fits.⁹ The question is, finally, if the statue of Aphrodite and Eros [Cat. 357](#), stylistically quite similar, could be part of this group, associating the Great Goddess with the royal family (see the commentary at [Cat. 357](#)).

1. Masson 1990b, p. 37.

2. Doell 1873, p. 7.

3. For the drawing reproduced in the pamphlet by Clarence Cook, see Hermary 2001a, fig. 13.1.

4. Hermary 2001a, fig. 13.3–6.

5. Hermary 2001a.

6. McFadden 1971, p. 223.

7. Hermary 2005.

8. Ex-voto of Daochos at Delphi: Rolley 1999, pp. 325–29; statues from the Philippeion of Olympia: Pausanias 5.20.9–10.

9. V. Karageorghis 1973–74, pp. 198–99, pls. L–P, CCV–CCXVII.

REFERENCES Doell 1873, p. 30, no. 124, pl. VI.5; Cesnola 1877, pl. XIII; Cesnola 1885, pl. CXXIII.914; Hermary 1986a, p. 165, pl. XXIV.3; Connelly 1988, p. 80, fig. 115; O’Byrhim 1999, pp. 6–7, pl. II; V. Karageorghis 2000a, no. 403; Hermary 2001a.

CATALOGUE CHAPTER 5

“Temple Boys” and “Temple Girls”

INTRODUCTION

These terms are traditionally applied to the statuettes representing seated children, of which hundreds are known in Cypriot limestone sculpture of the Classical and Early Hellenistic period. Their poses, physiognomy, and dress define them as very young children (probably one or two years old), between the infants held on the knees of a *kourotrophos* and the older children depicted standing. The small animals held by the figures show that they are entering an active stage of childhood. It is likely that these children—essentially boys, whose genitalia are exposed with pride—are placed under the protection of the divinity at the difficult age of weaning. The chain of amulets that they wear stresses this need for protection.¹ Cecilia Beer questioned if these offerings did not come principally from the Phoenician population of Cyprus on the occasion of the rites of circumcision.² The rarity of this kind of offering in the sanctuaries of Kition does not support this interpretation, even if one notes that the statuettes of small boys are mainly attested in the region of Idalion and Golgoi from around the middle of the fifth century B.C., the period when the kingdom of Idalion comes under the control of Kition.³ Moreover, the large majority of the temple boys in the Cesnola Collection come from Kourion (see the Introduction), which does not belong to the Phoenician political or cultural sphere. With respect to the site at Golgoi, this type of offering is far less frequent in the sanctuary of Ayios Photios than in the one excavated in the old city by Edmond Duthoit in 1865.⁴

NOTES

1. On the kind of amulets, see Laffineur 1994.
2. Beer 1994. Only the first part of her study has been published.
3. For Tamassos, see also Buchholz and Wamser-Krasznai 2007.
4. A few bodies and several dozen heads of temple boys come from this site; see Hermay 1989a, pp. 73–111.

TEMPLE BOYS (CAT. 252–272)

Cat. 252

Statuette of a temple boy

Second half of the 5th century B.C.

Hard limestone, pink surface



CAT. 252

H. 15 $\frac{5}{16}$ in. (38.9 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1211

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2756)

DESCRIPTION The boy sits on an oval plinth, leaning on his left hand. His left leg is bent up against the body, the right is bent and to the side, shown in profile. There is a bracelet around each ankle. In his right hand he holds a rooster against his left leg. He wears a chiton with elbow-length sleeves buttoned on the upper arms, and another tunic that conceals the genitalia. There is a bracelet on each wrist. Incisions indicate the folds of the skin on the left forearm. A chain of amulets hangs from the left shoulder to under the right arm; it consists of rings, double axes, and long pendants. The wide, flat face shows a faint smile. The features are heavy. A boat-shaped earring is attached to each ear. The short hair is wavy and the back of the head is flat. The back of the body is well articulated.

REFERENCES Cesnola 1885, CXXXI.970; Beer 1994, p. 58, no. 196, pl. 164; V. Karageorghis 2000a, no. 364.



CAT. 253

Cat. 253

Statuette of a temple boy

Second half of the 5th century B.C.

Limestone

H. 11 $\frac{1}{16}$ in. (28.1 cm)

“Found in the ruins of a temple at Curium”

Myres 1220

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2759)

DESCRIPTION The child sits with both legs bent up in front of him. In the left hand he holds a rooster, the head of which is worn. He wears a long, pleated chiton that leaves the genitalia exposed. A chain of amulets with rings and pendants summarily rendered hangs on his chest. The large head shows a smiling expression, the nose and mouth are worn, the eyelids thick. The head is flat on the top and rounded at the back. The hair is very short. There are traces of red paint on the garment, the pleats of which are visible on the back.

REFERENCES Cesnola 1885, pl. CXXXI.975; Beer 1994, p. 59, no. 199, pl. 158.

Cat. 254

Statuette of a temple boy, with a syllabic inscription

Second half of the 5th century B.C.

Limestone

H. 4 $\frac{15}{16}$ in. (12.5 cm)

From Kourion, near the temple of Apollo Hylates (Ayia Anna)

Myres 1848

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2311)

DESCRIPTION The boy sits on a rounded plinth, his left leg bent against his body, the right leg bent up with the foot flat on the plinth. The body is covered by a long tunic with an undulating decoration that conceals the genitalia. The hands are placed on the knees. A necklace with a central pendant in the form of the head of Bes or Silenos circles the neck. The rounded head bulges, particularly at the back. The hair is short. The face shows a smiling expression and large lidless eyes. The back is summarily worked. A syllabic dedication to Apollo is inscribed around the plinth.

REFERENCES Cesnola 1903, pl. CXXVII.2–4; Masson 1961/1983, nos. 184, 398; Mitford 1971, no. 19; Beer 1994, p. 56, no. 190, pl. 84b.



CAT. 254



CAT. 255



CAT. 256

Cat. 255

Statuette of a temple boy, with a syllabic inscription

Late 5th or early 4th century B.C.

Limestone

H. $5\frac{7}{16}$ in. (13.8 cm)

From Kourion, near the temple of Apollo Hylates (Ayia Anna)

Myres 1847

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2310)

DESCRIPTION The boy sits on a slanted plinth. The left leg rests on it; the right leg is bent with the foot flat on the plinth. The body and the arms to just below the elbows are covered by a tunic, the surface of which is crinkled. The left hand holds a round object on the plinth (probably a piece of fruit); the right hand rests on the knee. The head leans toward the left shoulder. The face shows a faint smile. The large eyes are deep-set in their sockets. The hair is short. On the plinth, seven syllabic signs constitute the end of a dedication to Apollo. There are traces of fire.

REFERENCES Cesnola 1903, pl. CXXVII.8; Masson 1961/1983, no. 185; Mitford 1971, no. 18; Beer 1994, p. 56, no. 189, pl. 84.a.

Cat. 256

Statuette of a temple boy, with a syllabic inscription

Late 5th or 4th century B.C.

Limestone

H. $4\frac{3}{16}$ in. (10.7 cm)

From Kourion, near the temple of Apollo Hylates (Ayia Anna)

Myres 1849

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2309)

DESCRIPTION The head is missing. There are traces of fire on the front of the body. The child sits on a slanted plinth, the left leg is bent against the body. The right leg is bent up; the shod foot is flat on the plinth. The left hand holds a piece of fruit against the plinth, the right rests on the knee. A bracelet circles each wrist. The body is entirely covered by a slightly pleated garment. A syllabic sign is inscribed on the plinth.

REFERENCES Cesnola 1903, pl. CXXVII.7; Mitford 1971, no. 20; Beer 1994, p. 56, no. 188, pl. 84.c.



CAT. 257

Cat. 257

Statuette of a temple boy

Late 5th or early 4th century B.C.

Limestone

H. 9 $\frac{5}{16}$ in. (23.7 cm)

“Found in the ruins of a temple at Curium”

Myres 1217

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2767)

DESCRIPTION The child sits on a plinth, the edge of which he holds with his left hand. A bracelet circles the wrist. The left leg is bent against the body; the right leg is bent up and frontal. The right forearm is missing. The body wears a short chiton that leaves the genitalia exposed. A chain of amulets hangs from the left shoulder. The facial features are crisp: a large, stiff mouth, a long, pointed nose, and thick eyelids. The head, rounded at the back, is covered with locks combed back. The forms of the body are summarily rendered on the back.

REFERENCES Cesnola 1885, pl. CXXXII.982; Beer 1994, p. 62, no. 206, pl. 165.



CAT. 258

Cat. 258

Statuette of a temple boy

Late 5th or early 4th century B.C.

Limestone

H. 15 $\frac{1}{16}$ in. (38.3 cm)

“Found in the ruins of a temple at Curium”

Myres 1221

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2764)

DESCRIPTION There are plaster restorations in several places. The head may not belong. The boy sits on a wide plinth, the surface of which is decorated with the same zigzag incisions as the fabric of the garment that entirely covers the body. The left leg is bent against the body; the right leg is bent up at an angle and the restored foot is flat on the plinth. The left hand holds a round object—a piece of fruit or a ball—against the plinth; the right hand holds a bird, the head of which is missing. Suspended from both shoulders are two chains of amulets consisting of three central elongated pendants (clubs?) flanked by rings. The flat face has a smiling expression. There is an earring in each ear. The hair is short.

REFERENCES Cesnola 1885, pl. CXXXII.984; Beer 1994, p. 61, no. 204, pl. 61; V. Karageorghis 2000a, no. 362.



CAT. 259

Cat. 259

Statuette of a temple boy

Third quarter of the 5th century B.C. (head), 4th century B.C. (body?)

Limestone

H. 12 $\frac{1}{8}$ in. (30.8 cm)

“Found in the ruins of a temple at Curium”

Myres 1218

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2763)

DESCRIPTION The head appears to be older and may not belong. The child sits on a narrow plinth with his left leg bent against the body and his right leg bent up and frontal, supporting his right elbow. His right hand holds a bird, the left a small object. There is a bracelet around each wrist. The long, pleated chiton leaves the genitalia exposed. Suspended from both shoulders is a chain of amulets: rings and poorly rendered pendants. The face shows a smiling expression, a long, hooked nose, and round bulbose eyes. There is a ring in each earlobe. The head is flat on the top, very rounded at the back, and covered with locks combed back.

REFERENCES Cesnola 1885, pl. CXXXI.973; Beer 1994, p. 61, no. 203, pl. 72.



CAT. 260

Cat. 260

Statuette of a temple boy

Late 5th or early 4th century B.C.

Limestone

H. 12 $\frac{3}{8}$ in. (31.4 cm)

“Found in the ruins of a temple at Curium”

Myres 1219

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2762)

DESCRIPTION The child sits on a narrow plinth on which he rests his left hand. The plinth is hollowed out in the lower part and decorated on the edge with triangles painted red. The right hand holds a small hare that conceals the genitalia. There is a bracelet around each wrist. The right leg rests on the plinth. There is a break on the knee. The left leg is bent in profile and the toenails are carefully rendered. The body is covered with a short crinkled chiton. A chain of amulets, consisting of rings and double axes, hangs from the left shoulder. The wide, flat face has a smiling expression, a prominent nose, thick eyelids, and a large ring in each ear. The hair is short.

REFERENCES Cesnola 1885, pl. CXXXI.971; Beer 1994, p. 60, no. 202, pl. 161.



CAT. 261

Cat. 261

Statuette of a temple boy

Late 5th or early 4th century B.C.

Limestone

H. 10 $\frac{1}{16}$ in. (25.6 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1209

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2758)

DESCRIPTION The child sits on a long, narrow plinth on which his left leg is flattened while the right leg is bent up and frontal. There is a bracelet around each ankle. The child's chiton is raised above the genitalia. He holds a bird in the right hand and perhaps another animal in the left. A chain of amulets, consisting of rings and rectangular pendants, hangs from his left shoulder. The flat face shows a smiling expression, a prominent nose, and wide, asymmetrical eyes. The head is flat, the hair short. The back is more summarily worked.

REFERENCES Cesnola 1885, pl. CXXX.952; Beer 1994, p. 59, no. 198, pl. 154.



CAT. 262

Cat. 262

Small statuette of a temple boy

Late 5th or 4th century B.C.

Limestone

H. 5 $\frac{1}{16}$ in. (14.1 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1210

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2761)

DESCRIPTION The small statuette is well preserved. There is red paint on the edges of the plinth, of the chiton, and on his lips. The legs are disproportionate; the left one rests on the plinth, the right is bent up and very far back. The left hand holds a small object on the plinth, the right leans on an animal, probably a turtle. There is a bracelet around each wrist. The



CAT. 263

long, pleated chiton covers the genitalia. The smiling face has delicate features. There is a pendant in each ear. The head is flat on the top and rounded at the back. The hair is short. The pleats of the garment are visible on the back.

REFERENCES Cesnola 1885, pl. CXXX.943; Beer 1994, p. 60, no. 201, pl. 85.

Cat. 263

Fragment of a temple boy

Classical period

Limestone

H. 5½ in. (13 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1164

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2720)

DESCRIPTION On the plinth, a small left hand is placed on the back of a dove that raises its head. The edge of the plinth, the eyes, and the feet of the dove are painted red. The work is careful. The fragment definitely belongs to a temple boy.

REFERENCE Cesnola 1885, pl. XXVIII.140.



CAT. 264

Cat. 264

Statuette of a temple boy

4th century B.C.

Limestone

H. 13⅝ in. (34.6 cm), L. 18⅞ in. (46 cm)

“Found in the ruins of a temple at Curium”

Myres 1212

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2784)

DESCRIPTION The child seems to advance on all fours toward the left. The left leg is extended back. He is nude except for drapery that covers his right leg and part of the buttocks. The body is chubby. The left hand rests on a turtle, the right holds another object (a ball or a piece of fruit?). Bracelets circle the wrists and the ankles. The round head, with asymmetrical features, is turned three-quarters toward the viewer. The nose is partially broken, the mouth half open. There is short hair on the head.

COMMENTARY The action of the little boy introduces an original motif that stems directly from either Greek models or marble statues of children like those from the sanctuary of Eschmoun at Sidon.¹

1. Stucky 1993, pp. 84–85, nos. 101–104, pls. 24, 25.

REFERENCES Cesnola 1885, pl. CXXXI.978; Beer 1994, p. 83, no. 2, pl. 197; V. Karageorghis 2000a, no. 426.

Cat. 265

Statuette of a temple boy

4th century B.C.

Limestone

H. 9 $\frac{3}{8}$ in. (23.8 cm)

“Found in the ruins of a temple at Curium”

Myres 1205

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2760)

DESCRIPTION The head is disproportionate to the body, which is very flat and poorly shaped. The left leg is pressed against the plinth, which has red strokes around the edge. The right leg is bent up and in profile, the feet are shod and painted red. The child wears a pleated tunic with details in red that are well preserved, in particular two bands starting at the shoulders. The genitalia are not visible. In his left hand he holds a bird, the head of which is missing. His right hand rests on the left ankle. There is a bracelet on each wrist and a painted necklace with a triangular pendant. The face is smiling. Red paint is preserved on the mouth and the eyes. On the forehead are large corkscrew curls. A wreath of leaves circles the head, which is covered with wavy locks. The hair is painted red. The back is flat and there are toolmarks.



CAT. 265

REFERENCES Cesnola 1885, pl. CXXXI.977; Beer 1994, p. 60, no. 200, pls. 115, 116.a–b; V. Karageorghis 2000a, no. 363.

Cat. 266

Statuette of a temple boy

4th century B.C. or Hellenistic period (late 6th century for the head)

Limestone

H. 9 $\frac{5}{16}$ in. (23.7 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1204

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2651)

DESCRIPTION The head is that of a young man of the end of the Archaic period: smiling face, strong chin, hooked nose, elongated eyes, large curls on the head. The body of the seated boy is flat and very awkwardly rendered. His left leg is bent, the right partially broken. A pleated tunic covers the body. The right hand holds a large bird against his lower body.

REFERENCES Cesnola 1885, pl. CXXX.951; Beer 1994, p. 57, no. 191, pls. 128, 130.a–b.



CAT. 266



CAT. 267

Cat. 267

Statuette of a temple boy

Late 4th century B.C.

Limestone

H. 12 $\frac{1}{16}$ in. (30.6 cm)

"Found in the ruins of a temple at Curium"

Myres 1206

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2750)

DESCRIPTION The boy, entirely draped in a pleated chiton, holds a duck with both hands. The Macedonian *kausia* is set on the head, which is too large in relation to the body. The facial features are barely rendered. There are traces of red paint on the plinth and the garment, and toolmarks on the back.

REFERENCES Cesnola 1885, pl. CXXXI.963; Beer 1994, p. 57, no. 192, pls. 112, 113.a–b.



CAT. 268

Cat. 268

Statuette of a temple boy

Second half of the 4th century B.C.

Limestone

H. 15 $\frac{1}{16}$ in. (39.9 cm)

From a temple at Kourion

Myres 1214

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2757)

DESCRIPTION The boy sits on a slanted plinth, his left leg bent against the body, the right bent up in three-quarter profile and the foot flat on the plinth. The body, in a relaxed position, is totally nude, chubby, the genitalia large; the penis is missing. The left hand rests on a turtle. The broken right hand probably held a bird; there are remains of a tail. A bracelet circles the left wrist and a chain of amulets hangs from the right shoulder. The pendants are summarily rendered. The head is turned three-quarters to its right. The face is smiling and the eyes are slightly open. The nose is broken. The head is covered with wavy locks. The back is not worked.

REFERENCES Cesnola 1885, pl. CXXXI.966; Beer 1994, p. 50, no. 197, pl. 184.

Cat. 269

Statuette of a temple boy

4th century B.C. or early Hellenistic period

Limestone

H. 10 $\frac{3}{8}$ in. (26.4 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1216

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2765)

DESCRIPTION The end of the right leg and the plinth are missing. The child, draped entirely in a pleated chiton, clasps a bird with his right hand against his abdomen. The head is covered with an oriental cap, the flaps of which cover the ears. The face is very coarsely rendered. The back is flat and there are toolmarks.

REFERENCES Cesnola 1885, pl. CXXX.955; Beer 1994, p. 61, no. 205, pls. 129, 130.

Cat. 270

Statuette of a temple boy

4th century B.C. (body), Hellenistic period (head)

Limestone

H. 12 $\frac{7}{8}$ in. (32.7 cm)

“Found in the ruins of a temple at Curium”

Myres 1207

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2752)



CAT. 269



CAT. 270



CAT. 271

DESCRIPTION The head probably does not belong. The left leg, bent far toward the back, is of a piece with what seems to be an animal, now broken, that is held in the right hand. The right leg, placed behind, is unarticulated. The left hand rests on a kind of ball. The long pleated chiton hides the genitalia. The large head has a smiling expression and short hair. There is red paint on the garment and the “ball.”

REFERENCES Cesnola 1885, pl. CXXX.957; Beer 1994, p. 57, no. 193, pls. 172, 173.

Cat. 271

Statuette of a temple boy

4th century (body), Hellenistic period (head) (?)

Limestone

H. 12 $\frac{3}{4}$ in. (32.4 cm)

“Found in the ruins of a temple at Curium”

Myres 1208

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2755)

DESCRIPTION The head may not belong. The feet are shod. The child holds a dove in his right hand at the level of the abdomen. The left hand rests on the knee. The pleated chiton is raised above the genitalia. A chain of amulets, consisting of rings, “double axes,” and rectangular pendants, hangs from the left shoulder. The features of the worn face are coarse. The back of the body is not worked.

REFERENCES Cesnola 1885, pl. CXXXI.960; Beer 1994, p. 58, no. 195, pls. 155.b, 156.c–d.



CAT. 272

Cat. 272

Statuette of a temple boy

Early Hellenistic period

Limestone

H. 15 $\frac{9}{16}$ in. (39.5 cm)

“Found in the ruins of a temple at Curium”

Myres 1215

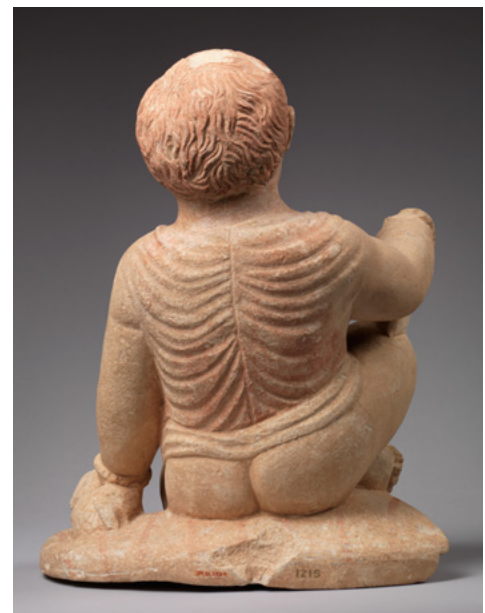
The Cesnola Collection, Purchased by subscription, 1874–76

(74.51.2754) (on loan to the Michael C. Carlos Mueum,

Emory University, Atlanta)

Photo © Bruce M. White.

DESCRIPTION The child sits on a rounded plinth with red painted lines; the left end is broken. He is turned three-quarters to his right. His left hand rests on a small hare. The right arm is raised and a tenon attaches it to the knee at the level of the wrist. The hand is missing. The legs are crossed, the left resting on the ground, the right raised. Red lines painted on the feet indicate the thongs of the sandals. The torso is covered by a tunic, painted red, with U-shaped pleats and raised at the abdomen, exposing the genitalia. A chain of amulets hangs from the left shoulder; bracelets circle the right ankle and the left wrist. The skin forms a fold on the forearm. The head is broad, the lips are thick, the wide-open eyes are deep-set in



CAT. 272

their sockets, and the pupils are painted red. The short hair is also painted red.

REFERENCES Cesnola 1885, pl. CXXXI.968; Beer 1994, p. 58, no. 194, pl. 176.

TEMPLE GIRLS (CAT. 273–274)

Cat. 273

Statuette of a temple girl

Late 4th or early 3rd century B.C.

Limestone

H. 13½ in. (34.3 cm)

“Found in the ruins of a temple at Curium”

Myres 1213

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2753)

DESCRIPTION The head, which is that of a boy, is carved in a different limestone and does not belong to the body. The plinth and the statue are covered with reddish paint. The very chubby little girl sits on a circular plinth. The bent left leg is flat on the ground, the right leg is bent up and shown from the side with the foot flat on the plinth. She wears a long chiton belted under the chest and attached by straps that pass under the armpits. The abdomen is very rounded. The left hand holds a piece of fruit against the thigh; the right, broken, held a bird. A bracelet circles each wrist. The back is worked on the sides but barely roughed out at the center.

REFERENCE Cesnola 1885, pl. CXXXI.980.



CAT. 273

Cat. 274

Statuette of a temple girl

Hellenistic or Roman period

Limestone

H. 10¾ in. (27.3 cm)

“Found in the ruins of a temple at Curium”

Myres 1222

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2766)

DESCRIPTION The child, probably a little girl, sits on an irregular “rocky” plinth. The work is very awkward. Her right leg is bent against the body, her left leg is bent up and shown from the side. The feet (the right one poorly rendered) are shod with soft shoes laced at the ankles. The body is covered with a smooth tunic that falls to the knees. The lowered left hand holds a piece of fruit or a ball, the right rests on the knee and holds a little dove. The child hunches her shoulders. The flattened face has a smiling expression. The ears are shown frontally against mid-length hair. The locks are indicated by sharp strokes of the point. The back is not worked.

REFERENCES Cesnola 1885, pl. CXXXI.976; Beer 1994, p. 83, no. 1, pl. 196.a; V. Karageorghis 2000a, no. 425.



CAT. 274

CATALOGUE CHAPTER 6

Varia

OTHER TYPES OF VOTIVE HUMAN FIGURES (CAT. 275–279)

Cat. 275

Statuette of a votary or a priest holding snakes

6th century B.C.

Limestone

H. 16¼ in. (41.3 cm)

Found “in the ruins of Amathus”

Myres 1022

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2529)

DESCRIPTION The feet are missing and there are breaks on the left forearm and the snake on the same side. The figure wears a long, pleatless tunic, the edge of which is “heightened” by a wide red band. He holds in both hands two snakes, the bodies of which extend vertically from his knees to his cheeks. On the back, three other snakes rise from the shoulders to the top of the head. The faintly smiling face is summarily rendered: the contour of the eyes is not articulated, the ears are smooth, and the nose is large. The smooth hair is Egyptianizing, with a mass that spreads out onto the back.

COMMENTARY The best comparison for this figure, unique in Cypriot limestone sculpture, is a terracotta statue from Patriki that may have been horned.¹ Other “demons” or minor divinities overcome snakes, or are closely associated with them, in Cypriot iconography: a figure with raised arms from Ayia Irini,² a number of Bes figures,³ an oriental type of god on a Bichrome IV oinochoe,⁴ and a unique figure on a funerary relief from Kourion.⁵ Nothing here, however, indicates the divine or “demonic” character of the figure. It is entirely possible that a human being is engaged in a ritual observance, like the “priests” wearing an animal mask.

1. According to V. Karageorghis 1971, p. 29, no. 7, pl. XV; V. Karageorghis 1993, p. 35, no. 92, restores lion’s ears instead of horns, which is impossible, since the figure already has human ears.

2. Karageorghis 2003c, no. 192.

3. Hermary 1986a, nos. 9–12.

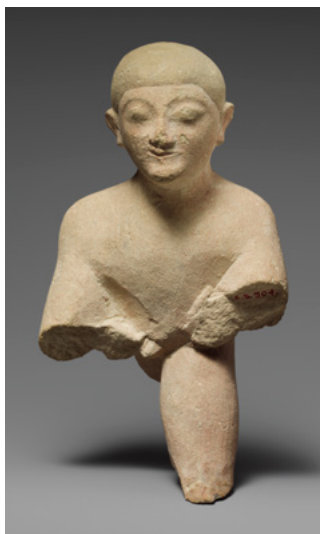
4. V. Karageorghis and Des Gagniers 1979, p. 17.

5. Masson and Sznycer 1972, pp. 89–90.

REFERENCES Cesnola 1885, pl. XXXII.209; Adams 1978, p. 115, fig. 58; Hermary 1981, no. 4; Sophocleous 1985, p. 75, no. 2, pl. XVI.5; V. Karageorghis 2000a, no. 195; V. Karageorghis 2006, no. 147, fig. 162.



CAT. 275



CAT. 276

Cat. 276

Fragment of a small group of wrestlers

6th century B.C.

Limestone

H. 3¼ in. (8.3 cm)

From Golgoi–Ayios Photios

Myres 1032

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2565)

DESCRIPTION The figure, whose short torso is painted red, leans forward, with his weight on his advanced left leg. The hands of his opponent clasp his waist. The features of the smiling face are delicate, the eyes bulge. The very short, smooth hair is a grayish color.

COMMENTARY Myres considers the wrestler a dwarf, but the head is not really disproportionate. If this were the case, the model would come from Egypt, which the red color of the skin seems to confirm. However, the theme is known at the same period not only on Attic ceramics but also on a relief from Xanthus in Lycia¹ and on Cyprus itself in a small terracotta group.²

1. Demargne 1958, pp. 51–54, pl. XIII.

2. V. Karageorghis 2006, no. 192, fig. 208.

REFERENCE Cesnola 1885, pl. LVII.364.

Cat. 277

Statuette of a female figure, from a larger group

Second half of the 6th century B.C.

Limestone

H. 9¹³/₁₆ in. (25 cm) (statuette 8 in. [20.3 cm])

From Golgoi–Ayios Photios

Myres 1262

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2558)

DESCRIPTION The general form of the object is difficult to reconstruct. The support at the back has certainly been sawed off; the two small, Egyptianizing heads under the plinth must have belonged to figures standing back to back. In the front is the point of attachment of a circular element that is impossible to identify. The female statuette is standing, the left leg advanced and the feet shod with sandals. The left arm is held to the side of the body. The hand probably held two objects that may have been a mirror at the back and krotala (clappers) at the front. She also holds out part of her chiton. The raised right hand also held something. A bracelet ending in the head of an animal circles each wrist. Around the neck is a choker with a pendant; another necklace falls on the chest. The woman wears a chiton with transversal folds; there are incisions on the left shoulder. The himation covers the right shoulder, the chest, and the sides; the zigzag border has traces of red paint. The drapery that falls under the right arm is clearly separated from the body and is detailed on the back. The features of the smiling face are summarily rendered; the lidless eyes are quite far apart. A round pendant hangs on each ear and a diadem is set above the hair on the forehead. The locks on the top of the head are transversal in Samian style and long straight tresses fall on the chest. The surface is flat on the back.

COMMENTARY This most unusual figure was part of a complex. It does not have attributes characteristic of a divine figure, but the fact that it is carried by two other figures seems to differentiate it from an ordinary woman.

REFERENCES Doell 1873, p. 15, no. 28, pl. I.2; Cesnola 1877, fig. p. 157; Colonna-Ceccaldi 1878, p. 16 n. 1, pl. I (= Colonna-Ceccaldi 1882, p. 243 n. 1, pl. XIII); Cesnola 1885, pl. LVII.365; Perrot and Chipiez 1885, p. 565, fig. 385; Lawrence 1926, p. 166, pl. VII.2; Bossert 1951, fig. 58; Harden 1980, p. 186, pl. 72; V. Karageorghis 2000a, no. 343; J. Karageorghis 2005, p. 166, fig. 166.



CAT. 277



CAT. 278

Cat. 278

Torso of a small fighting woman

Late 6th or early 5th century B.C.

Limestone

H. 4 $\frac{1}{8}$ in. (10.5 cm)

From Golgoi-Ayios Photios

Myres 1053

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2573)

DESCRIPTION The head, the lower legs, and the left arm are missing. The figure, whose chest and bracelet on the right wrist indicate a woman, is engaged in violent action: the legs are spread, the left arm was raised, and the torso bends to her left. The right arm is bent and the hand held an object. The woman wears a belted tunic that reaches to her thighs. A tongue of drapery rises between the legs and is held in place by the belt that circles the body. Two baldrics cross over the chest and two “shoulder pads” probably indicate the presence of a garment under the tunic.

COMMENTARY The subject of the small group to which this woman belonged remains uncertain; Myres proposes to interpret her as an Amazon.

REFERENCE Cesnola 1885, pl. LVII.376.

Cat. 279

Childbirth group

Hellenistic period

Limestone

L. 9 $\frac{7}{8}$ in. (25.1 cm), H. 6 $\frac{1}{2}$ in. (16.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1226

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2698)

DESCRIPTION The heads of both assistants and the upper portion of the body of the seated woman are missing. The mother reclines on a seat, her head thrust backward. She is supported by another, smaller woman. The features are worn. The heavy nude breasts, the abdomen, and the legs are covered by drapery. At the front, a seated woman holds in her arms the baby, whose body is relatively large.

COMMENTARY The theme of childbirth is known in the Archaic period through terracotta groups from Lapithos.¹ It is revived at the beginning of the Hellenistic period, following the representations on Attic funerary stelai,² by several small groups from the urban sanctuary of Golgoi,³ by this example from Ayios Photios, and some others.⁴ This type of offering can be compared to the dedications of body parts to give thanks to a divinity.

1. Ibid., pp. 204–5.

2. Vedder 1988.

3. Hermay 1989a, nos. 913–916.

4. See Vandervondelen 2002.

REFERENCES Doell 1873, p. 36, no. 174, pl. VI.1; Cesnola 1885, pl. LXVI.435; Vedder 1988, p. 178, pl. 25.2; V. Karageorghis 2000a, no. 424; Vandervondelen 2002, p. 145, fig. 1; V. Karageorghis 2006, no. 219, fig. 235.



CAT. 279



CAT. 280

FRAGMENTARY OFFERINGS OR
OTHER OBJECTS FROM VOTIVE
STATUES OR STATUETTES
(CAT. 280–299)

Cat. 280

Dove from an over-lifesize votary

Late 6th century B.C.

Limestone

L. 15 in. (38.1 cm)

Myres 1166

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2831)

DESCRIPTION A large dove, the feet of which are missing, was probably held by a figure of the “priest with dove” type (Cat. 22). There is hatching on the neck and the wings are folded.

REFERENCE V. Karageorghis 2000a, no. 357.

Cat. 281

Lifesize hand holding a branch of leaves

Late 6th or early 5th century B.C.

Limestone

L. 10 7/8 in. (27.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1159

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2732)



CAT. 281

DESCRIPTION The lifesize right hand holds against the wrist and forearm a long stem with smooth, spearlike leaves.

REFERENCE Cesnola 1885, pl. XXVIII.118.



CAT. 282

Cat. 282

Lifesize hand holding a kid

Late 6th or early 5th century B.C.

Limestone

H. 7 in. (17.8 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1162

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2727)

DESCRIPTION The lifesize left hand holds, by the forelegs, a goat with small horns and a small, clearly articulated beard.

REFERENCE Cesnola 1885, pl. XXIX.180.

Cat. 283

Bunch of flowers

First half of the 5th century B.C. (?)

Limestone

H. 5¹⁵/₁₆ in. (15 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1158

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2606)



CAT. 283

DESCRIPTION The bunch of flowers is broken on the bottom and on the left side. A break on the back indicates that it was held by a figure, probably a kore. On the front, two superposed lotus flowers are flanked by branches of "laurel" and on the back, other branches of "laurel."

REFERENCE Cesnola 1885, pl. XXVII.101.

Cat. 284

Under-lifesize hand holding a bunch of narcissus

5th century B.C.

Limestone

H. 2¹¹/₁₆ in. (6.8 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1167

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2717)

DESCRIPTION The small left hand holds a bunch of narcissus. The surface is worn.

REFERENCE Cesnola 1885, pl. XXIX.162.



CAT. 284



CAT. 285

Cat. 285

Bunch of narcissus

5th century B.C.

Limestone

L. 3½ in. (8.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1168

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2781)

DESCRIPTION The bunch of narcissus belongs to a quite large statue. The lower part is slightly worked. The upper part of the stem is missing and the hand is not preserved.

REFERENCE Cesnola 1885, pl. XXIX.166.

Cat. 286

Over-lifesize hand holding a phiale

Classical period

Limestone

L. 9⅞ in. (24.5 cm), D. of phiale 6½ in. (16.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1156

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2699)

DESCRIPTION A large right hand, the nails of which are well articulated, holds a fluted phiale decorated with lotus flowers. The smooth interior is slightly concave.

REFERENCE Cesnola 1885, pl. XXVIII.107.



CAT. 286



CAT. 287

Cat. 287

Lifesize hand holding a phiale

4th century B.C. or Hellenistic period

Limestone

L. 7 $\frac{7}{8}$ in. (20 cm), D. of phiale 5 in. (12.7 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1157

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2700)

DESCRIPTION A very delicate right hand, the nails of which are well articulated, holds a phiale, with a small break in the rim. The phiale is decorated with petals in relief on the outside and, on the interior, with a rosette, the center of which takes the place of an omphalos.

REFERENCE Cesnola 1885, pl. XXVIII.105.



CAT. 288

Cat. 288

Lifesize hand holding a small bird

Hellenistic period

Limestone

H. 5 in. (12.7 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1165

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2721)

DESCRIPTION The lifesize left hand, the fingers of which are very thin, holds a small duck. There is a ring on the ring finger.

REFERENCE Cesnola 1885, pl. XXVIII.139.

Cat. 289

Over-lifesize hand

Hellenistic period (?)

Limestone

L. 4¹¹/₁₆ in. (12 cm)

Sanctuary of Golgoi-Ayios Photios

The Cesnola Collection, Purchased by subscription, 1874-76
(74.57.21)

DESCRIPTION The large, closed right hand has carefully rendered nails. The pinkie is too long.

REFERENCE Cesnola 1885, pl. XXVIII.121.



CAT. 289

Cat. 290

Lifesize hand holding an incense box

Hellenistic period (?)

Limestone

L. 3³/₈ in. (8.6 cm)

Sanctuary of Golgoi-Ayios Photios

The Cesnola Collection, Purchased by subscription, 1874-76
(74.57.22)

DESCRIPTION The left hand, the nails of which are well rendered, holds a small pyxis, probably a box for incense.

REFERENCES Unpublished.



CAT. 290



CAT. 291

Cat. 291
Lifesize hand holding a pyxis and a branch of leaves
 Hellenistic period (?)
 Limestone
 L. 8 in. (20.3 cm)
 Sanctuary of Golgoi-Ayios Photios
 Myres 1160
 The Cesnola Collection, Purchased by subscription, 1874-76
 (74.51.2706)

DESCRIPTION The lifesize left hand holds a pyxis and a stem consisting of branches with small pointed leaves that are concave at the center. The nails and the skin folds of the joints are carefully rendered.

REFERENCE Cesnola 1885, pl. XXVIII.112.

Cat. 292
Over-lifesize arm holding a sword

Hellenistic or Roman period

Limestone

L. 13 $\frac{5}{8}$ in. (34.6 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1154

The Cesnola Collection, Purchased by subscription, 1874-76
 (74.51.2704)

DESCRIPTION The left forearm and hand, the thumb of which is missing, belongs to a large statue. The hand holds the lower part of a wide, flat object, probably a sword.

REFERENCE Cesnola 1885, pl. XXVIII.125.

Cat. 293
Hand holding a sword(?)

Uncertain date

Limestone

L. 6 $\frac{5}{8}$ in. (16.8 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1155

The Cesnola Collection, Purchased by subscription, 1874-76
 (74.51.2705)



CAT. 292



CAT. 293



CAT. 294

DESCRIPTION The under-lifesize hand holds an object, possibly a sword, the end of which is rounded, with two circular elements under a part that is square in section.

REFERENCE Cesnola 1885, pl. XXVIII.124.

Cat. 294

Over-lifesize hand holding a pyxis

Uncertain date

Limestone

H. 8 in. (20.3 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1161

The Cesnola Collection, Purchased by subscription, 1874-76 (74.51.2731)

DESCRIPTION The over-lifesize left hand holds a pyxis. The tip of the fingers is indicated by a line in relief.

REFERENCE Cesnola 1885, pl. XXVIII.150.



CAT. 295

Cat. 295

Under-lifesize hand holding a dove

Uncertain date

Limestone

L. 5 $\frac{7}{8}$ in. (14.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1163

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2719)

DESCRIPTION A small right hand holds a dove by the wings. There is a break on the inner surface.

REFERENCE Cesnola 1885, pl. XXVIII.138.

Cat. 296

Small hand holding a disk and pieces of fruit

Uncertain date

Limestone

L. 4 in. (10.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1169

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2716)

DESCRIPTION The small right hand holds a small disk and two apples.

REFERENCE Cesnola 1885, pl. XXIX.173.



CAT. 296



CAT. 297

Cat. 297

Small hand holding a pomegranate

Classical period (?)

Limestone

L. 3¼ in. (8.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1170

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2714)

DESCRIPTION The small right hand holds a pomegranate painted red.

REFERENCE Cesnola 1885, pl. XXIX.171.

Cat. 298

Small hand holding a piece of fruit

Uncertain date

Limestone

H. 3⅜ in. (8.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1171

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2715)

DESCRIPTION The small hand holds a piece of fruit, probably an apple.

REFERENCE Cesnola 1885, pl. XXIX.191.



CAT. 298

Cat. 299

Small arm, the hand holding pieces of fruit(?)

Uncertain date

Limestone

L. 2⅓ in. (7.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1172

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2718)

DESCRIPTION The small left arm holds a small dish filled with fruit(?).

REFERENCE Cesnola 1885, pl. XXIX.184.



CAT. 299

CATALOGUE CHAPTER 7

Gods and Mythological Figures

HERAKLES (CAT. 300–320)

This type of divine or heroic representation is widespread in Cypriot sculpture from the sixth to the fourth century B.C. Until the end of the Archaic period, it is mainly attested in the region of Idalion and Golgoi,¹ then in the fifth century B.C., at Kition-Bamboula and in the sanctuary of Amrit, called Ma'abed, on the Syrian coast.² The sculptures from the Cesnola Collection that relate to this figure come essentially from the sanctuary of Golgoi–Ayios Photios, but uncertainty remains for [Cat. 320](#), the latest of the series, and for [Cat. 313](#); a find-spot of Amrit seems to me probable. The statue [Cat. 302](#) is the largest currently known in Cypriot sculpture, but a head in the Louvre, found at Ayios Photios during the French excavations of 1862, belonged to a statue of almost equal size.³ This statue, which comes from the “first site,” and several others ([Cat. 300](#), [301](#), [303](#)) show “Herakles” as an archer, and not as a “master of lions,” the type that prevails from the end of the Archaic period. With an example found in the sanctuary of Apollo at Idalion,⁴ they constitute the earliest evidence of this type of divine or heroic representation, to which it is difficult to give an exact name. It is essential to note, however, that several works found at Ayios Photios are directly related to the iconography of the Greek Herakles. Scenes of which only fragments remain on the plinths of [Cat. 308](#) and [309](#) certainly showed the combat of the hero against the Lernaean Hydra (probably also the fragments of snakes, [Cat. 310](#), [311](#)). Herakles shooting a bow and arrow, [Cat. 306](#), belonged to a narrative scene, perhaps the combat against the triple Geryon, although the connection with the group [Cat. 340](#) may be very hypothetical. To these works in the round may be added the relief [Cat. 440](#) that shows the hero rustling Geryon's cattle. It decorated the base of a large statue that is probably not the large Herakles [Cat. 302](#) as Cesnola thought.

Before the Phoenician kings of Kition used the image of the archer Herakles on their coinage to show a major local god (Melqart?), and before the sanctuary of Kition-Bamboula became filled with statues of the “master of the lions,” the dedications at Golgoi–Ayios Photios—as at Idalion—attest to the utilization of the image of Herakles as a symbol of the local god, guarantor of royal power and of the protection of the territory, as well as the fertility of both the soil and the flocks. However, it is difficult to know if this iconography reflects the

Hellenism of the local kings, as is certainly the case for Evagoras I of Salamis when, at the end of the fifth century B.C., he chooses the head of Herakles as a coin type.⁵

NOTES

1. Counts 2008.
2. Gjerstad et al. 1937, pp. 1–75; Lembke 2004; Hermary 2007.
3. Hermary 1989a, no. 597, H. 33 cm.
4. Senff 1993, p. 63, pl. 46a–d.
5. V. Karageorghis 1998, figs. 81, 82.

Cat. 300

Statuette of Herakles as an archer, wearing the lion skin

Middle or third quarter of the 6th century B.C.

Limestone

H. 20 in. (50.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1092

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2661)

DESCRIPTION The lower left leg, a large part of the right arm, and the left hand are missing. The fragment of the right leg under the kilt was reattached some time after the discovery: it is not mentioned by Doell. Herakles is shown striding, the left leg advanced. With his bent left hand and against his side, he holds a bow, the front part of which is missing. He wears a mid-length tunic, with a wide belt, under which appear both back paws of the lion skin. With its wide muzzle and detailed teeth, the head of the lion covers the head of the hero. The front paws of the lion skin fall on his chest. The beardless face has a serious expression. The eyes are barely articulated and the nose is partly missing. A tress of smooth hair falls to either side along the outstretched paws of the lion. There is no evidence for the point of attachment of the right hand. The back is carefully sculpted at the level of the head. The forms of the body are only roughed out.

COMMENTARY There are no traces of arrows and it is not known if the right hand held an object. The style of the face seems to indicate a relatively early date.

REFERENCES Doell 1873, p. 38, no. 180; Cesnola 1885, pl. LXXXVII.580; Sophocleous 1985, p. 30, no. 1, pl. V.2; Hermary 1990a, no. 1.



CAT. 300



CAT. 301

Cat. 301

Statuette of Herakles as an archer, wearing the lion skin

Middle or third quarter of the 6th century B.C.

Limestone

H. 8⁵/₁₆ in. (22.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1093

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2654)

DESCRIPTION The lower legs and the right arm are missing. Herakles is shown striding forward, the left leg advanced. Both arms are held to the sides of the body. The space between the arms and the body is hollowed out. The hands hold arrows against the hips. Behind the left arm hangs the case containing the bow, which shows traces of red paint. The lion skin covers the head, the shoulders, and the upper arms. The front paws are knotted over the chest. The line of the rib cage is visible above the slightly rounded abdomen, but the torso is covered

by a thin tunic, as shown by the traces of a band of red paint at the center of the chest. A kilt with a wide belt covers the thighs. The side panels are indicated in relief and the front panel by lines painted red. The face has a smiling expression: the bridge of the nose is very narrow and the tip is slightly broken; the chin juts out. The eyes are elongated and the high-set eyebrows are long and thin. The eyes of the lion are not indicated, the mane is smooth, the ears laid back. The forms of the body are roughed out on the back. Myres noticed many traces of painted decoration no longer visible today. “The lips were red; the lion skin is yellow with red ears; the tunic, blue with red border, and central stripe from neck to belt; the loincloth yellow, and its center fold blue and red in horizontal bands; the quiver red, with blue arrows.”

COMMENTARY On this statue of fine quality, the rich polychromy of which is unfortunately no longer visible, the bow is not represented, modifying the position of the left arm. The hair does not fall forward. Despite the absence of a beard, the physiognomy is similar to that of the large statue [Cat. 302](#).

The face is of Ionian type, but the rounded abdomen and the kilt indicate Egyptian models.

REFERENCES Doell 1873, p. 38, no. 183, pl. VII.2; Cesnola 1885, pl. LXXXVII.576; Sophocleous 1985, p. 42, pl. XI.4; Hermary 1990a, no. 2.

Cat. 302

Over-lifesize statue of Herakles as an archer, wearing the lion skin

Third quarter of the 6th century B.C.

Limestone

H. 85½ in. (217.2 cm)

Sanctuary of Golgoi–Ayios Photios, “first site”

Myres 1360

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2455)

BACKGROUND *Discovery and reconstruction of the statue.* Cesnola’s workers first discovered the body and the head, without the lower legs, the left forearm, or the right arm; the latter was never restored, but two cuts visible in the break could attest to an attempt at reconstruction after the discovery. An ancient restoration is less likely. Commenting on the discovery of the statue in 1870, Cesnola writes: “The legs from the knee downward were at first wanting, but were soon distinguished from their large proportions among a heap of fragments a little way off, and shortly after my men uncovered its base with the feet attached to it . . . The left arm is raised, and in its hand had held a knotted club, which was disinterred soon afterwards.”¹ The addition of the left forearm and the club rapidly followed, since Doell in June 1870, notes that the forearm was added (*angesetzt*) and does not doubt that it belongs to the statue nor that the hand had held a club. But the German scholar writes that the legs are lost; the drawing that he publishes actually ends at the level of the right hand, the lower part of the kilt being very damaged. The height of the sculpture at that time was 150 cm. This drawing was probably done after the photograph included by Cesnola in an album of “objects found in the temple of Venus at Golgoi.” Created in the spring, or rather in the summer of 1870, this album, now in the Academy of Sciences in Turin, was offered by Cesnola to Count Sclopio di Salerano.² Only one of the legs, without the foot, had been joined when the Herakles was exhibited in London in 1872, as is attested by a photograph.³ The other leg was therefore added with the plinth and the feet between 1873 and 1877. Myres considers as certain that the feet and the plinth were sculpted in New York out of a block of Cypriot limestone. Is the rest of both legs ancient, or only one of the two? The question is, in any case, if the attachment of the first leg, in 1872 at the latest, did not lead to a reworking of the kilt’s surface. The opening between the legs is neither described nor



CAT. 302 DETAIL

illustrated by Doell. One notes that only the bust, just to the belt, is reproduced in an article published by Hiram Hitchcock in July 1872 in *Harper's New Monthly Magazine*.⁴

The most important point, however, concerns the club placed in the left hand of the figure. Myres hesitated about it: “It is no longer easy to decide whether the club is of ancient work or not. It is in any case disproportionately small for this statue.” The dismantling of the forearm and the club in August 1997 allowed the observation that the upper part of the closed hand had been recut in order to insert the object and that this work was probably not ancient. On the other hand, it became clear that the lower part of the hand grasped an object with a small diameter that did not resemble a club. The now separated club (74.51.2455b) (L. 32 cm) belonged to another large-

scale statue of Herakles. It must have been held above the head because one side is almost without knobs. The fact that the arm wears a long-sleeved garment, while the edge of the tunic is shown below the shoulder, indicates that the arm belonged to a statue of the “priest with dove” type (Cat. 22).

DESCRIPTION Herakles stands in a walking position, the left leg advanced. Against his left side, with his bent arm, he holds a bow of which the cord and a point of attachment at each end remain. Against the body, the right hand holds four arrows under which one distinguishes the fingers. The garment consists of a short-sleeved tunic that may be combined (see Cat. 301) with a belted kilt, the two panels of which separate, partially revealing the left thigh. The pleated edge under the arrows ends with a worked border on the other side. The furrowed muzzle of the lion rests on the head. The round ears, with two excrescences, are large. The top of the lion skin covers the shoulders. The paws of the lion are knotted over the chest. The rest of the lion skin is not visible, but a rectangular mortise hollowed out under the kilt, between the legs, seems intended to receive the tail of the animal. The hero wears a beard that is partially broken; it has diagonal strands at the bottom and is curly between the lion’s jaws. He also wears a thin mustache with two rows of incised strands. The stiff mouth is smiling and the upper part of the nose, the tip of which is broken, is indented. The slightly bulbous, almond-shaped eyes are carefully rendered. They are separated by a hollow between the hatched eyebrows. High-set, thick, and clearly separated one from the other, the eyebrows are surmounted by a row of corkscrew curls shown right below the teeth of the lion. Two sections of hair divided in three locks fall forward onto the shoulders. The back of the statue is barely roughed out and the form of the buttocks is schematic.

COMMENTARY The large Herakles of Golgoi is not cited by Clarence Cook or Gaston L. Feuardent in their claims of falsifications made by Cesnola (see the Introduction), while in fact it is a special example. Comparison with the statuettes Cat. 300, 301, 303 shows that an earlier small group of works from Golgoi depicts Herakles only as an archer, without a club, according to a type also attested at Idalion, Lefkoniko, Kazphani, and Amrit.⁵ A characteristic of this first group is the presence of locks that fall in front of the shoulders, as on a statue from Idalion.⁶ This choice is easily explained since it reflects a prevailing tendency in the hero’s iconography in Greece during the Archaic period. However, the systematic presence of the lion skin is a more original feature in comparison with Greek models, despite several earlier representations such as a bronze relief from Samos showing the combat against Geryon.⁷ The silver “Cypro-Phoenician” bowl from the Louvre on which Bes, wearing an animal skin, is shown as a “master of lions” indicates that significant antecedents existed



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on Cyprus.⁸ As for the relatively short locks that fall forward, it seems that they are inspired more by the front panels of Egyptian wigs than by the locks near the ears on archaic Greek art. The fact that the hero is bearded here, while he is beardless on the statuettes just mentioned, does not pose a problem. Following Archaic Greek models, the large Cypriot representations of Herakles normally wear a beard until the Classical period, but the alternation between bearded and beardless heroes remains attested until the end of the series, even if, at Kition, it is the beardless type that prevails.

Since the string of the bow is entirely visible, one must assume that the space separating it from the wood of the bow was hollowed out, but perhaps only partially. Thus, on the statuette **Cat. 303**, the quiver provides reinforcement, and a Herakles from the former de Clercq Collection carries, with his left arm, a bow, the interior of which is not hollowed out.⁹ The fact that the sculptor apparently worked the lion's tail separately, according to a very rare technique on Cyprus (see the "priest with dove" **Cat. 22**), attests to his virtuosity. When it is represented, as on a statuette from Kazaphani,¹⁰ the lion's tail appears in relief; the result obtained here is comparable to that of the Herakles from the relief of the cattle of Geryon (**Cat. 440**).

One may wonder why Cesnola restored a small club, held as if it were a candle, to the left hand of the statue, without using other examples of this type on Cyprus. He may have been influenced by the scene painted on a Caeretan hydria that was roughly contemporary. This work, which belonged to the Campana Collection before entering the Louvre in 1861, shows Herakles bringing back the dog Cerberus from the Underworld.¹¹ The hero, wearing the Nemean lion skin, holds his club in front of him almost vertically with his right hand. A large-scale drawing of this scene had been published in 1859 in the *Monumenti Inediti*,¹² the most important archaeological journal of the period. Cesnola must have known this publication, and may even have had a copy on Cyprus.

If one can judge from the style of the face, this major work from the sculpture workshop of Golgoi seems to belong to a phase earlier than that of the "priest with dove," probably, therefore, to the third quarter of the sixth century B.C. It seems too early to be related to the decorated base of Eurytion and the cattle of Geryon, as Cesnola wanted to claim. After the discovery of the two sculptures, he is said to have noted that the statue "fitted exactly" on the base,¹³ but the large Herakles had no legs at the time and, when they were reattached, the front of the base had been sawn off long before!

1. Cesnola 1877, p. 135.

2. The dedication is dated September 12, 1870: see Marangou 2000, pp. 96–97.

3. Cesnola 1873, pl. 21, reproduced in Marangou 2000, p. 129.

4. See Marangou 2000, p. 225.

5. Hermary 1990a, p. 193, type A.

6. Pryce 1931, no. C219, fig. 141; Senff 1993, pl. 46a–d.

7. Brize 1988, no. 8*.

8. Markoe 1985, no. Cy2.

9. De Ridder 1908, no. 7, pl. II.

10. V. Karageorghis 1978, pl. XXVII.60.

11. Boardman 1998, fig. 497.

12. Plate 36, with the commentary of Alexander Conze in the *Annali dell'Istituto di Corrispondenza Archeologica* 31 (1859), pp. 398–406.

13. Cesnola 1877, p. 137.

REFERENCES Doell 1873, p. 37, no. 178, pl. VII.9; Cesnola 1877, p. 135, pl. XII; Cesnola 1885, pl. LXXXVIII.585; Brunn and Bruckmann 1888–1900, pl. 205; Sophocleous 1985, p. 31, no. 3, pl. V.4; Yon 1986, p. 137, fig. 9; Nikolaus-Havé 1986, p. 578, fig. 3; Hermary 1990a, no. 3*; V. Karageorghis 1998, p. 69, fig. 27; V. Karageorghis 2000a, no. 190; Hermary 2001b, pp. 32–33, fig. 2; Picón et al. 2007, fig. 289.

Cat. 303

Statuette of Herakles as an archer, wearing the lion skin

Second half of the 6th century B.C.

Limestone

H. 15¹¹/₁₆ in. (39.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1092a

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2653)

DESCRIPTION The left hand and a large part of the bow are missing. The lower legs and the plinth had been reconstructed after the arrival in New York: the photograph published in the 1873 album shows the present state.¹ The surface is damaged in several places. Herakles is shown walking, the left leg advanced. With his bent left arm he holds against his side a bow, a quiver, and a large rounded object that could be a bow case. The right arm is held to the side of the body, the hand holding four arrows. Herakles wears a belted, mid-length tunic; the ends of the sleeves are visible on the upper arms. The lion skin covers the head of the hero, the front paws fall on his chest, and the back right paw is visible under the hand. The beardless face shows a smiling expression and the eyes are slightly open. A row of curls on the forehead is shown under the lion's mouth. A small mass of hair falls on each shoulder. The lion's mane is smooth.

1. Cesnola 1873, reproduced in Marangou 2000, p. 7.

REFERENCES Doell 1873, p. 38, no. 181; Cesnola 1885, pl. LXXXVII.574; Sophocleous 1985, p. 31, no. 2, pl. V.3.



CAT. 303

Cat. 304

Small lion, probably from a statue of Herakles

Second half of the 6th century B.C.

Limestone

L. 7 $\frac{1}{16}$ in. (18 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1102

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2626)

DESCRIPTION The position of the body is diagonal and most of the paws are missing. The mouth is open and the tongue extended. The mane is smooth. The end of the mane is indicated by a hooklike form.

REFERENCE Cesnola 1885, pl. XXVII.78.

Cat. 305

Small lion, from a statue of Herakles(?)

Second half of the 6th century B.C. (?)

Limestone

L. 11 $\frac{1}{2}$ in. (29.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1101

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2637)

DESCRIPTION The weight of the small lion's body rested on his forelegs; the left paw is missing. His smooth mane forms a ruff; his tongue is extended and the teeth bared. The furrowed muzzle is indicated by two vertical bands connected by a horizontal band and incised lines joining the mouth. There are traces of red paint on the tongue, the mouth, and the inside of the ears. The treatment of the surface is careful. The position of the animal could suggest that it was leaning against a statue of Herakles.

REFERENCES Unpublished.



CAT. 304



CAT. 305



CAT. 306

Cat. 306

Fragmentary statue of kneeling Herakles, as an archer

Late 6th or early 5th century B.C.

Limestone

H. 28 in. (71.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1409

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2500)

DESCRIPTION The left half of the kneeling figure, from the base of the neck to the ankle, except for the arm, remains. The right knee, now missing, knelt on the ground and the left leg is bent up. The large quiver contains eight arrows between two cylindrical elements that may be part of its frame. The quiver's almost horizontal position indicates that Herakles is drawing his bow. The garment consists of a short, belted tunic; the overfold is below the quiver and passes over the belt. The tunic

forms accordion-like folds at the top of the thigh. A separate panel falls from the right shoulder and passes under the belt; it was probably used to hold the quiver. Even if the leg appears a bit short, the anatomy is carefully rendered. The chest is rounded; a projection on the upper back could indicate the lower end of the hair. The quiver, decorated with a guilloche on the upper edge, was partially covered by the lion skin, of which one can distinguish the left front paw, the strands of the mane, and the outline of the muzzle.¹ The point of attachment at the upper left extremity must have been for the left arm. The scabbard of a sword with a round end passes under the quiver.

COMMENTARY The sculpture was in the round, not in very high relief. The very regular break follows the natural structure of the stone. There are no known architectural or votive examples on Cyprus. The lion skin placed on the quiver would confirm the identification of the figure as Herakles: as in the preceding works, he is an archer, but shown here in full action, according to a type derived from ancient Greek art but unique



CAT. 307

in Cypriot sculpture. The pose implies an enemy represented on the same base. In the context of the Golgoi sanctuary, one thinks of the triple Geryon, but the mediocre quality of the statue [Cat. 340](#) makes unlikely a connection between the two works. A hypothetical association with the base showing the hero attacking Eurytion and the cattle of Geryon is tempting, but impossible to prove. The boldness of the pose, the depiction of the anatomy, and the pleats place the statue of Herakles toward the end of the sixth century B.C. or the beginning of the fifth, as is the relief. It is a major work from the Golgoi workshop of this period.

1. These details are clearly visible in Cesnola 1873, reproduced in Marangou 2000, p. 206.

REFERENCES Doell 1873, p. 40, no. 190, pl. VII.10; Cesnola 1877, pp. 154–55 with fig.; Cesnola 1885, pl. CXXVIII.923; Hermary 1990a, no. 31; V. Karageorghis 2000a, no. 191.

Cat. 307

Statuette of bearded Herakles, wearing the lion skin

Late 6th or early 5th century B.C.

Limestone

H. 8½ in. (20.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1094

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2656)

DESCRIPTION The lower legs and most of the arms are missing. Herakles is in a walking position; the right arm is raised, the left detached from the body. He wears a belted kilt, with incised horizontal rows intersected by short vertical lines, that covers the abdomen and the legs. On the torso, he wears a short-sleeved tunic under the lion skin that is knotted in front. The poorly preserved face is bearded and has a smiling expression. The mane of the lion is smooth. The forms of the body are summarily rendered on the back and there are toolmarks.

COMMENTARY There is no point of attachment indicating that the hero was overcoming a lion and, if he brandished a club, it was not resting on his head.

REFERENCE Cesnola 1885, pl. LXXXVII.581.

Cat. 308

Fragment of a small group:

Herakles, Iolaos, and the Hydra

Late 6th or early 5th century B.C.

Limestone

L. 7 in. (17.8 cm)

Myres 1108

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2745)

DESCRIPTION The plinth is broken on one side. It preserves two fragmentary bodies of snakes, one of which has zigzag scales. A sandaled foot stands on one of the tails and the right hand of the figure cuts the other tail with a harpe (sickle). The foot of a second figure stands on the end of the plinth.

REFERENCES Unpublished (error in Myres, not in Cesnola 1885).



CAT. 308



CAT. 309

Cat. 309

**Plinth with the remains of a group:
Herakles and the Hydra**

Late 6th or early 5th century B.C.

Limestone

L. 25¼ in. (64.1 cm), W. 9¼ in. (23.5 cm)

Sanctuary of Golgoi–Ayios Photios

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2744)

DESCRIPTION The edges of the plinth are broken in places. It preserves the elongated point of attachment of the Hydra's body, extended by a long snake tail. On the right are the feet of Herakles, spread wide. His left heel is pinched by a large crab; the hero's right foot is very damaged. The feet of Iolaos, at the other end of the plinth, are less separated and the left foot is advanced. A mortise of 4 × 4 cm is drilled through the plinth in front of the right foot of Iolaos. Another mortise appears at the far edge of the plinth in front of the right foot of Herakles.

COMMENTARY The presence of the crab leaves no doubt about the identification of the scene: Herakles and Iolaos are fighting the Lernaean Hydra, according to an iconographic type well known in early Greek art. The representation of the raised heads of the monster (cf. [Cat. 310](#), [311](#)) must have posed technical problems for the artist and may explain the

presence of two mortises for the insertion of supports. This labor of Herakles is not frequently represented on Cyprus, but it could be as early as the Geometric period.¹ A group with Herakles in front of a krater and the feet of another figure comes from the sanctuary of Apollo at Idalion;² probably Herakles and Apollo vying for the Delphic tripod.

1. See a dish from Palaepaphos-Skales: Hermary 1990a, no. 28*;

V. Karageorghis 1998, p. 39, fig. 12.

2. Hermary 1990a, no. 30*; V. Karageorghis 1998, p. 79, fig. 35.

REFERENCES Cesnola 1885, pl. XXVII.92; Hermary 1990a, no. 29.



CAT. 310



CAT. 311

Cat. 310

Head of a snake

Late 6th or early 5th century B.C.

Limestone

H. 4⅞ in. (10.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1112

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2578)

DESCRIPTION The head of a bearded snake held something in its open and furrowed mouth.

REFERENCE Cesnola 1885, pl. XXVII.77.



Cat. 311

Head of a snake

Late 6th or early 5th century B.C.

Limestone

H. 3½ in. (8.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1113

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2579)

DESCRIPTION The head of a bearded snake has an open mouth and teeth that are very well rendered. It is the same type as [Cat. 310](#).

REFERENCE Cesnola 1885, pl. XXVII.76.



Cat. 312

Head of Herakles wearing the lion skin

Early 5th century B.C.

Limestone

H. 5⅞ in. (14.9 cm)

Myres 1099

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2657)

DESCRIPTION The head of the lion, with a very furrowed muzzle, is on a diagonal relative to the axis of Herakles' head. The mane, with picked tufts, forms an almost vertical line, without the point of attachment of the club. The round, smiling face is youthful. The nose is broken. There are traces of red paint on the lips and the cheekbones are prominent. The thick eyelids are surmounted by high-set, curved eyebrows. The curls on the forehead jut out below the mouth of the lion.

REFERENCES Unpublished.



CAT. 312



CAT. 313

Cat. 313

Head of Herakles wearing the lion skin

Early 5th century B.C.

Limestone

H. 6⅜ in. (16.2 cm)

Myres 1100

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2655)

DESCRIPTION The limestone is pinkish on the surface, with traces of organic material. The face is delicate, with a very curved, smiling mouth. The small eyes are asymmetrical and the eyebrows long. There is no attachment of the club on the head of the lion, the features of which are worn. There is a zigzag motif on the sides of the mane.

COMMENTARY The nature of the stone and the style of the face¹ could indicate that this head was actually found at Amrit on the Syrian coast.

1. Cf. Lembke 2004, p. 156, no. 36, pl. 5d.

REFERENCES Unpublished.

Cat. 314

Statuette of Herakles brandishing a club

Early 5th century B.C.

Limestone

H. 12 in. (30.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1096

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2607)

DESCRIPTION The lower legs, the left arm, and the right forearm are missing. The figure is turned toward his left, as shown by the stance of the leg, which is clearly advanced, and his glance in the same direction. His right arm, raised and bound, brandished a club that was not attached to the head. The left arm was lowered and separated from the body. He wears a belted tunic with an overfold; the painted decoration, visible between the legs, consists of a triangle motif. He probably wears another garment with painted bands on the

shoulders. This garment covers both arms and shows a triangle motif painted red. The face has a smiling expression and well-rendered eyes within thick eyelids. Curls cover the entire head. The upper back is worked, with lines painted red; the lower part is only roughed out and there are toolmarks.

COMMENTARY The absence of the lion skin, of points of attachment of the lion on Herakles' thigh, or of the club on the head makes the interpretation, initially, more uncertain. Despite the differences that it presents (nudity of the hero, front paws of the lion attached to the torso), a small group from the Louvre¹ constitutes a point of comparison all the more interesting, since the works are practically contemporary. This statuette must, therefore, also represent Herakles combating a lion that he would appear to dominate with his left hand.

1. Hermay 1989a, no. 599.

REFERENCES Doell 1873, p. 39, no. 186; Cesnola 1885, pl. LXXXVII.577; Sophocleous 1985, p. 42, pl. XI.3 (photograph illustrated left and right reversed).



CAT. 314



CAT. 315

Cat. 315

Small lion, probably from a statue of Herakles

Early 5th century B.C. (?)

Limestone

L. 8¹⁵/₁₆ in. (22.7 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1104

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2629)

DESCRIPTION The animal stands on its hindlegs with the forelegs elevated, its head turned toward the viewer. The muzzle is flat, the mane smooth. It probably belongs to a group with Herakles.

REFERENCE Cesnola 1885, pl. LXXXIV.545.

Cat. 316

Statuette of Herakles brandishing a club

First half of the 5th century B.C.

Limestone

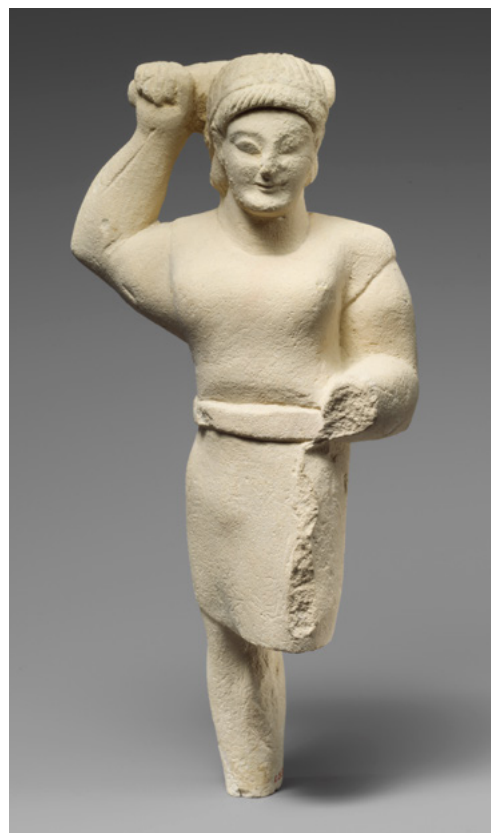
H. 10¹/₂ in. (26.7 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1095

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2652)

DESCRIPTION The left hand, the right foot, and the lower left leg are missing. The left leg is very clearly advanced. The very thick right arm brandishes a club that is attached to the back of the head. With the left hand the hero held a lion; the points of attachment are visible on the hip and the thigh. He wears a thin, short-sleeved and belted tunic. The chest is very



CAT. 316

rounded and the shape of the genitalia is suggested. The beardless, youthful face has a smiling expression, a partially broken nose, and eyes without articulated eyelids. The thickness of the neck and the head is excessive. The locks on the forehead form a roll under a band fastened on the front with a "Herakles knot." Locks are shown on the top of the head and on the thick mass behind the nape of the neck. The back is worked.

REFERENCES Doell 1873, p. 39, no. 184; Cesnola 1885, pl. LXXXVII.572; Sophocleous 1985, p. 37, no. 2, pl. VIII.1; Hermary 1990a, no. 16*.

Cat. 317

Small lion, from a statue of Herakles(?)

5th century B.C.

Limestone

L. 6⁷/₈ in. (17.5 cm)

Myres 1103

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2625)

DESCRIPTION The lion gives the impression of pouncing; his mouth is open. There are traces of red paint on the mouth and the ears. The points of attachment around the front paws make it probable that the statue belonged to a group with Herakles.

REFERENCES Unpublished.



CAT. 317

Cat. 318

Statuette of Herakles holding a small lion

Late 5th or early 4th century B.C.

Limestone

H. 16½ in. (41.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1097

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2659)

DESCRIPTION The lower legs and the right arm are missing. The elongated body is schematic. With his right hand Herakles brandished a club, partly preserved at the back of his head, and in his left hand he holds a small lion against his thigh. He wears a pleated tunic that exposes the form of the genitalia. The tunic, with elbow-length sleeves, is covered by the lion skin, the front paws of which are knotted around the chest, and the lower part held by a belt. The face has a faintly smiling expression and the lidless, elongated eyes are schematic. The forms of the body on the back are barely roughed out.

REFERENCE Cesnola 1885, pl. LXXXVII.575.

Cat. 319

Forepart of a small lion, probably from a statue of Herakles

4th century B.C.

Limestone

L. 11½ in. (29.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1105

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2628)



CAT. 318

DESCRIPTION The preserved part has no paws. The head is lowered and turned toward the viewer. The mouth is open, the tongue extended, the muzzle furrowed, and the eyes small and round. The mane, jutting above the forehead, consists of irregular, flamelike tufts.

REFERENCE Cesnola 1885, pl. XCV.640 (Myres does not make reference to Cesnola).



CAT. 319



CAT. 320

Cat. 320

Statuette of Herakles holding a small lion

Second half of the 4th century B.C.

Limestone

H. 21¼ in. (54 cm)

Sanctuary of Golgoi–Ayios Photios (?)

Myres 1098

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2660)

DESCRIPTION The limestone surface is pinkish. Both arms and the left foot are missing. The nose is broken. Leaning on his right leg, Herakles takes a long stride with the left, seen in profile and very far apart. The space between the legs is solid. The feet are bare, the muscles accentuated. The right arm brandishes a club attached to the back of the head. To the side, the left hand holds a small lion against his thigh. Its head is raised and turned toward the viewer; the mouth is open, the muzzle furrowed. The lion skin covers the head, the shoulders,

and the sides and passes under a belt with a “Herakles knot.” The front paws are knotted on the chest. The garment, consisting of a short, regularly pleated tunic on the chest, bunches over the lower abdomen and forms several relief folds at the level of the thighs. The face, turned slightly to its left, is bearded with a mustache. The expression shows a faint smile, the features are gaunt, the eyes raised to the sky, and a wrinkle crosses the forehead. A row of thick locks on the forehead juts out from under the lion skin. The forms of the body are summarily roughed out on the back and there are toolmarks.

COMMENTARY This is an interesting example of the evolution of the type in the fourth century B.C.: the basic pose remains the same, but the absence of a hollowed-out space between the legs reflects a desire to express movement. Of particular note is the facial expression, derived from the style of Skopas. A bust of Herakles found in Malloura provides another example.¹ Here, the face, marked by age, evokes a portrait that may be of a Cypriot king, or even of Philip II of Macedonia. The absence of the statuette in Doell’s catalogue, added to the fact that it is reproduced in Cesnola’s chapter “Amathus” (1877), makes its findspot uncertain.

1. *Ibid.*, no. 607.

REFERENCES Cesnola 1877, p. 250 with fig.; Cesnola 1885, pl. LXXXVII.578; Perrot and Chipiez 1885, p. 576, fig. 389; Hermay 1990a, no. 14*; R. Bol 1999, p. 290, pl. 68.4; V. Karageorghis 2000a, no. 344; Counts 2004, p. 180, fig. 5; Counts 2008, p. 8, fig. 6.

“ZEUS AMMON” (CAT. 321–325)

The Greek name for the Egyptian god Am(m)on was most frequently applied to Cypriot images of an enthroned god with a ram’s head in the earliest representations, then with a human head and ram’s horns, according to a type created by the Greeks of Cyrene. This point has been debated for several years. Sabine Fourrier pointed out that Amon was the main divinity of the Egyptian city of Naucratis, where the type could have been borrowed by Cypriot sculptors and spread on Cyprus and in eastern Greece.¹ The discovery of two statuettes in the sanctuary of Apollo Karneios at Knidos suggests that they could represent the divinity,² and Kathrin Kleibl synthesized the various interpretations, emphasizing that a Cypriot divinity was depicted.³

As with “Herakles,” the iconography of this figure is widespread on Cyprus, especially in the region of Golgoi, at Idalion, Tamassos, and Lefkoniko,⁴ and reflects another aspect of the principal male god of this region. The image highlights the agricultural and especially the pastoral role of the god of Golgoi–Ayios Photios. This is also the case at the neighboring sanctuary of Malloura, from which comes a headless statue



CAT. 321



CAT. 322



CAT. 323

showing the god wearing a lamb skin and holding a cornucopia.⁵ The statue makes the transition to the images of Pan popular in the Hellenistic period. The statuettes from the sanctuary of Ayios Photios in the Metropolitan Museum trace the evolution of the type; to them must be added three large-scale heads found on the site in 1862 and now in the Louvre.⁶ They confirm that this type of dedication was made in the sanctuary until almost the beginning of the Hellenistic period.

NOTES

1. Fourrier 2001, p. 45.
2. Berges 2006, pp. 85–87.
3. Kleibl 2008.
4. Buchholz 1991; Hermary 1992b; Counts 2004.
5. Hermary 1989a, no. 616: probably the second half of the fourth century B.C.
6. Ibid., nos. 608, 614, 615.

Cat. 321

Small statuette of Zeus Ammon seated, with a ram's head

First half of the 6th B.C.

Limestone

H. $3\frac{5}{16}$ in. (8.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1139

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2561)

DESCRIPTION The god, with a ram's head, sits on a wide, high-backed throne, his hands on the armrests. The body, covered by a long garment, is very awkwardly represented. A mass of hair falls on each shoulder. The eyes are painted black and there are black and red lines on the garment and the seat.

REFERENCES Cesnola 1885, pl. XXXVIII.250; Buchholz 1991, p. 111, no. 23, pl. 10.4.

Cat. 322

Small statuette of Zeus Ammon seated, with a ram's head

Second or third quarter of the 6th century B.C.

Limestone

H. $3\frac{5}{16}$ in. (9.9 cm)

Found in a tomb at Golgoi

Myres 1138

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2560)

DESCRIPTION The god, with a ram's head now worn, occupies a narrow seat with a high back, the stiles of which project, and with armrests where he places his forearms. There are traces of red paint on the seat and on the garment.

REFERENCES Cesnola 1885, pl. XXXVIII.248; Buchholz 1991, p. 111, no. 22, pl. 10.3.

Cat. 323

Statuette of beardless Zeus Ammon, seated

Late 6th or early 5th century B.C.

Limestone

H. $5\frac{1}{8}$ in. (13 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1137

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2675)

DESCRIPTION The god wears a chiton and a himation draped over the left shoulder. He occupies a throne with a wide rectangular back and supports in the form of rams' foreparts. He rests his hands on their heads. The right hand and ram's head are missing. The beardless face has a smiling expression. There are curls on the forehead between the large ram's horns.

REFERENCES Cesnola 1885, pl. LXXXVII.584; Buchholz 1991, p. 110, no. 21, pl. 13.3; Kleibl 2008, p. 185, fig. 7.



CAT. 324

Cat. 324

Statuette of Zeus Ammon, seated

4th century B.C. (?)

Limestone

H. 7½ in. (18.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1136

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2673)

DESCRIPTION The god occupies a seat, the high back of which has finials in the form of horns. He rests his hands on the heads of the rams that, now missing, originally flanked the seat. The garment is raised above the excessively skinny legs. The bearded face is very worn. The execution is very summary.

REFERENCES Cesnola 1885, pl. LXXXVII.583; Buchholz 1991, p. 116, no. 44, pl. 14.1.

Cat. 325

Statuette of Zeus Ammon

4th century B.C. or Hellenistic period

Limestone

H. 6⅞ in. (16.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1140

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2662)



CAT. 325

DESCRIPTION The statuette is very flat and the surface worn. The hands rest on the heads of the rams that flank the throne, the high back of which is broken at the top left. The armrests of the throne project at the back. The animals are summarily rendered, especially the one on the right.

REFERENCES Cesnola 1885, pl. LXXXVII.582; Buchholz 1991, p. 117, no. 45, pl. 13.5.

APOLLO (CAT. 326–331)

Most of the dedications found in the sanctuary of Golgoi–Ayios Photios are to Apollo, but they probably do not predate the Hellenistic period, like the reliefs with the image of the god (Cat. 448, 450, 451, 454) and the works in the round below. In the sanctuary near Malloura, an Apollo Kitharoidos from the middle of the fifth century B.C. attests to an earlier adoption of the Greek iconography of the god,¹ as is the case for the Chatsworth Apollo from Tamassos.² The hairstyle of the large heads Cat. 328, 329, 331 shows that they belonged to statues of the god or of a priest assuming his appearance, like others from Idalion³ and Lefkoniko.⁴ A statue from Voni shows the figure holding a scroll in his left hand on which a bird rests.⁵

NOTES

1. Ibid., no. 627; V. Karageorghis 1998, p. 116, fig. 74.

2. Bouquillon et al. 2006.

3. Senff 1993, pp. 66–68, pl. 49g–m; Hermay 2009a, fig. 14.8.

4. Myres 1940–45a, p. 64, nos. 397, 401, pl. 16.

5. Connelly 1988, pp. 47–48, figs. 66–67; V. Karageorghis 1998, p. 219, fig. 169; see Cat. 184.



CAT. 326

Cat. 326

Statuette of Apollo

Hellenistic period

Limestone

H. 20⁵/₁₆ in. (51.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1239

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2672)

DESCRIPTION Both forearms are missing. The right leg is to the side and bent. The god wears a belted chiton with an overfold. There are deep folds between the legs as well as a

peplos buttoned on the shoulders and held by a belt decorated with rosettes and palmettes. The peplos falls to the lower legs on the back and the red paint is well preserved. The baldric, which starts at the right shoulder, may have been used to hold the kithara, of which only the top of one upright survives. The head is turned slightly to its left; the half-open mouth is smiling. The eyeballs and the pupils were inlaid in bone or horn. Mid-length curls surround the face and cover the ears. They form a knot above the forehead, imitating the hairstyle of Apollo Lykeios. There is a wreath of laurel around the head.

REFERENCES Doell 1873, p. 36, no. 172, pl. VI.7; Cesnola 1877, fig. p. 153; Cesnola 1885, pl. CXVI.844.

Cat. 327

Over-lifesize head of Apollo

Hellenistic period

Limestone

H. 12½ in. (31.8 cm)

“From the ruins of Karpass”

Myres 1318

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2838)

DESCRIPTION The bottom of the face has been damaged since the discovery. The head is turned toward the left and barely inclined. The ridge of the nose is flat. The eyes are slightly sunk in their orbs, the eyelids carefully rendered. The upper ones are thicker and extend over the lower lids. The face is surrounded by thick, twisted curls that entirely cover the ears and spread onto the nape of the neck. The head is circled by a wide laurel wreath that is better preserved on the right. The central rib of the leaves is in relief. The top of the head is flat; the surface is worn and a central part visible.

REFERENCES Cesnola 1885, pl. XCVII.662; Connelly 1988, pp. 48, 79, fig. 113; Hermary 2009a, fig. 14.6 (findspot is incorrect).



Cat. 328

Lifesize head of Apollo

Hellenistic period

Limestone

H. 10¾ in. (27.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1320

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2815)

DESCRIPTION The back of the head is missing. There are breaks on the chin, the nose, and the curls on the left. The head is turned toward the left; the half-open mouth is deeply hollowed out and shows traces of red paint. The nose is delicate and the wide-open eyes connect with the eyebrow arches; there are traces of red paint. The face, with a hollow at the top of the forehead, is entirely surrounded by thick curls, apparently knotted above the forehead around the stem of the laurel wreath, which is open at the center. On the top of the head are wavy locks on either side of a central part.

REFERENCES Cesnola 1885, pl. XCVII.659; Connelly 1988, pp. 48, 70, fig. 112.



CAT. 327



CAT. 328



CAT. 329

Cat. 329

Lifesize head of Apollo

Hellenistic period

Limestone

H. 11½ in. (29.2 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1321

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2821)

DESCRIPTION There are breaks on the back of the head, the nose, the wreath, and the right lower locks. The two folds on the neck seem to indicate that the head was turned to the right. The mouth is half open and smiling, the eyes set deep in their sockets under the eyebrow arches. The face is surrounded by thick curls. The canal of each ear is pierced by a small drill hole. The laurel wreath, consisting of groups of three or four leaves, is in high relief and open at the center.

REFERENCES Cesnola 1885, pl. XCVII.663; Connelly 1988, pp. 48, 79, fig. 111; Hermary 2009a, fig. 14.5.



CAT. 330

Cat. 330
Statuette of Apollo(?)

Hellenistic period

Limestone

H. 19⁵/₁₆ in. (50.7 cm)

Myres 1200

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2768)

DESCRIPTION The right arm and the left forearm are missing. The left leg is to the side and bent. The figure wears a peplos fastened by a round fibula on each shoulder. The overfold falls to just above the knees. A wide belt is partially hidden by another garment on the bent left arm; it covers the hips and part of the back. The right hand grasps the garment and may hold an object. The slightly raised head has a severe expression. The full hair covers the ears. A wreath consisting of two rows of laurel is set on the slanting top of the head.

COMMENTARY If the head belongs to the body, which seems to be the case, the statuette is male. The peplos that the figure wears then points to Apollo, even though no other attribute is preserved.

REFERENCE Cesnola 1885, pl. CXXXIV.997.

Cat. 331
Lifesize head of Apollo

Late Hellenistic period

Limestone

H. 11¹/₁₆ in. (28 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1319

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2694)

DESCRIPTION The surface is worn. The head is turned toward his left and the expression of the face is sullen. The mouth is delicate, the right cheekbone more pronounced. The very wide-open eyes—the left one more deeply set—are surrounded by thick eyelids. The locks of the forehead are pulled back on the sides. The ears and the nape of the neck are covered by large, twisted locks, “ringlets.” A thick wreath of overlapping laurel leaves, open at the center, is set on the top of the rounded head. The wavy locks are represented only on the back.

REFERENCES Colonna-Ceccaldi 1872, pp. 223–24, pl. XXI.1 (= Colonna-Ceccaldi 1882, pp. 62–63, pl. V.1); Doell 1873, p. 47, no. 545, pl. X.6; Cesnola 1885, pl. XCVII.661; Connelly 1988, pp. 48, 70, fig. 110; Hermary 2009a, fig. 14.7.



CAT. 331

PAN (CAT. 332–337)

Before the sale of 1928, the Cesnola Collection at the Metropolitan Museum contained fourteen representations of the god Pan. The six statuettes that remain in the Museum belong to the iconographic type most frequently produced on Cyprus.¹ They differ from the version widespread in the Mediterranean world during the Hellenistic period and under the Roman empire in that the god here is always shown young and his bestiality is limited to the ears and the small goat horns. However, the figure is ithyphallic in several cases, as on a few examples from the Cyprus Museum:² these features are more characteristic of Attic representations of the fourth century B.C. The eight other Pan statuettes or heads from the Cesnola Collection,³ sold in 1928, also come from Ayios

Photios. Two heads in the Louvre attest to the presence of this type of image in the sanctuary of the city of Golgoi excavated in 1865.⁴ Other sculptures of this type come from Malloura, from the sanctuary of Apollo at Idalion, and from Lefkoniko.⁵ This iconography, which only occurs on Cyprus after the disappearance of the kingdoms, is probably connected to the new Ptolemaic power; the sovereigns of Alexandria were eager to be assimilated to this god of fertility.

NOTES

1. Flourentzos 1989; Hermary 1989a, pp. 311–14.
2. Flourentzos 1989, pls. XXVI, XXVII.
3. Cesnola 1885, pl. CXIX.
4. Hermary 1989a, nos. 623, 626.
5. References in Counts 2004, p. 187; Counts 2008, p. 20; I have not seen the work of Clay Cofer that he mentions.



CAT. 332

Cat. 332

Fragmentary statuette of Pan

Hellenistic period

Limestone

H. 20 $\frac{3}{4}$ in. (51.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1224

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2703)

DESCRIPTION The head, right arm, left hand, and lower legs are missing. The god stands, his legs crossed with the left one advanced. The contrapposto is pronounced. The right hand rests on the hip, the left arm leans against a tree or a pillar, and a pedum is wedged under the left arm. The nude body has a rounded abdomen. A nebris with one paw rests on the left shoulder and arm. The back is carefully worked.

REFERENCE Cesnola 1885, pl. CXVI.839.

Cat. 333

Statuette of Pan

Hellenistic period

Limestone

H. 12 $\frac{9}{16}$ in. (32.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1115

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2735)

DESCRIPTION The left leg is to the side and slightly advanced; the toes are not shown. The nebris, knotted on the chest, covers the shoulders and both arms and falls to the back. The right hand leans on a knotted pedum, the left holds a syrinx against his side. The facial features are summarily rendered; the mouth is poorly indicated. The ears are pointed; a protuberance on the top of the head indicates two small horns. There are many traces of red paint. The back is flat and there are toolmarks.

REFERENCES Cesnola 1885, pl. CXIX.867; V. Karageorghis 2000a, no. 423; Counts 2004, p. 180, fig. 7; Counts 2008, p. 19, fig. 11.



CAT. 333

Cat. 334

Statuette of Pan

Hellenistic period

Limestone

H. 12 $\frac{5}{16}$ in. (31.3 cm)

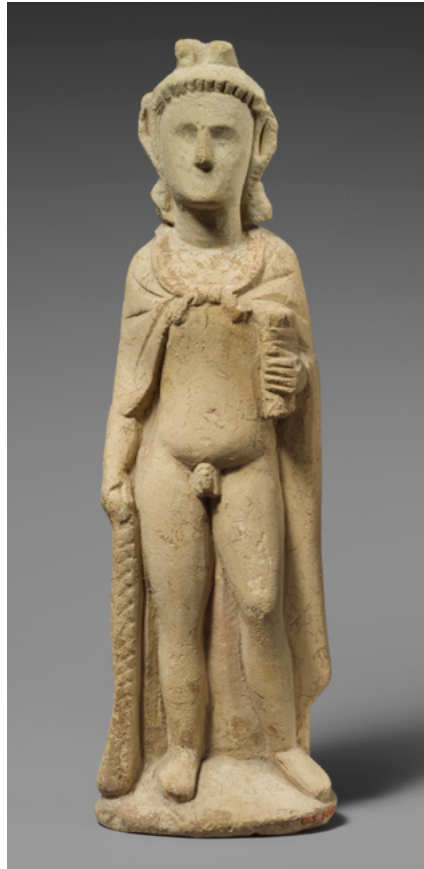
Sanctuary of Golgoi–Ayios Photios

Myres 1116

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2737)

DESCRIPTION It is not certain that the head belongs. The legs project in high relief from the block; the left is to the side and bent. The right hand leans on a schematic pedom, the left holds the syrinx. The nebris, knotted on the chest, covers the shoulders and falls to the back. The facial features are summarily rendered. There are goat ears and small, badly rendered horns on the top of the head. The back is flat and there are toolmarks.

REFERENCE Cesnola 1885, pl. CXIX.865.



CAT. 334

Cat. 335

Statuette of Pan

Hellenistic or Roman period

Limestone

H. 9 $\frac{7}{8}$ in. (23.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1118

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2734)

DESCRIPTION The legs of the god are too short; he is ithyphallic. The pedom is not shown under the right hand; the left hand holds the syrinx. The nebris, knotted on the chest, covers the shoulders. The facial features are summarily shown. There are goat ears and small horns on the top of the head. A wide mass of hair spreads out above the shoulders. The back is flat.

REFERENCE Cesnola 1885, pl. CXIX.859.



CAT. 335

Cat. 336

Statuette of Pan

Hellenistic or Roman period

Limestone

H. 21 $\frac{1}{16}$ in. (54.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1114

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2736)

DESCRIPTION The flat body is awkwardly rendered. The legs are slightly spread, the space between them solid. The right arm is held to the side of the body. The right hand holds a very summarily rendered pedom, the left, a syrinx against his side. A nebris knotted around the neck covers the shoulders and falls to the back. The mouth and the chin are partially missing. The ears are pointed and there are small goat horns. Several locks on the forehead are shown. A mass of hair spreads out onto the back; the locks are very schematic.

REFERENCE Cesnola 1885, pl. CXIX.862.

Cat. 337

Statuette of Pan

Hellenistic or Roman period

Limestone

H. 14 $\frac{9}{16}$ in. (36.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1117

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2733)

DESCRIPTION The body is elongated and stiff, the execution summary. He is ithyphallic. The pedom on which the right hand leans is barely shown; the left holds the syrinx. A schematic nebris, knotted on the chest, covers the shoulders. The facial features are poorly rendered, the eyebrows asymmetrical. There are goat ears and small horns. The back is flat and there are toolmarks.

REFERENCE Cesnola 1885, pl. CXIX.866.



CAT. 336

ZEUS (CAT. 338–339)

Cesnola found two inscribed plinths with the feet of a figure in a sanctuary dedicated to Zeus Labranios on the hill of Phasoula, near Limassol. Many sculptures of Zeus of the second to third century A.D. were found later at the same place,¹ which indicates that these two statues also represented the god himself.

NOTE

1. See Hermay 1992c.



CAT. 337



CAT. 338



CAT. 339

Cat. 338

Plinth with the feet of a statue of Zeus

Second or third century A.D.

W. 22 $\frac{1}{16}$ in. (56 cm), H. 8 $\frac{11}{16}$ in. (22 cm), D. 17 $\frac{11}{16}$ in. (45 cm)

Limestone

Sanctuary of Zeus Labranios at Phasoula

Myres 1914

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2402)

DESCRIPTION On the roughly finished plinth are two feet. They are separated, with the right foot turned slightly outward. They are shod in sandals, the strap across the base of the toes clearly visible. The sole follows the contour of the feet. A support or the lower border of a garment is perceptible between the feet. At the corner near the left foot is the point of attachment of an attribute, probably the scepter of Zeus. The statue was dedicated by Oliasas to Zeus Labranios.

REFERENCE Cesnola 1903, pl. CXLIII.2.

Cat. 339

Plinth with the left foot of a statue of Zeus

Second or third century A.D.

W. 24 in. (61 cm), H. 7 $\frac{1}{16}$ in. (18 cm), D. 15 $\frac{5}{16}$ in. (39 cm)

Limestone

Sanctuary of Zeus Labranios at Phasoula

Myres 1915

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2403)

DESCRIPTION On the very damaged upper surface of the plinth are the left foot of the god and probably the lower part of his garment. The foot wears a sandal. The strap across the base of the toes is clearly visible, the sole thick. A hollow indicates the original placement of the right foot.

REFERENCE Cesnola 1903, pl. CXLIII.1.

VARIOUS MALE MYTHOLOGICAL FIGURES (CAT. 340–356)

Cat. 340

Fragmentary statue of the “Triple Geryon”

Second half of the 6th century B.C.

Limestone

H. 20¾ in. (52.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1292

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2591)



CAT. 340 DETAIL

DESCRIPTION The upper part of the statue is missing. Three legs are advanced; the right one, for the viewer, is a left leg, the other two right legs. The toenails are visible as well as the ridge of the shin. The three other legs, summarily roughed out, are in the background, on the extension of the plinth. The three right arms were raised, the three left ones each hold a shield decorated with a scene in low relief. On the shield to the viewer's left, Perseus is shown preparing to decapitate the Gorgon; she is shown frontally with raised arms and with three snakes above her head. The hero, who holds a sword and an object (Phrygian cap?) in his raised left hand, turns his head away. On the left, Athena, helmeted, holds a spear and a shield. On the shield at the center, a helmeted warrior, turned to the left, wears a short tunic and holds a shield. On his right shoulder, he bears the very large body of a helmeted warrior whose arms hang alongside his head, turned to the right, and whose legs, the ends of which are broken, fall in front of the warrior who carries him. To the left is another helmeted warrior, poorly preserved. The shield to the right is also poorly preserved. One can distinguish only the lower part of a centaur,

the front legs of which are human. Another scene is shown in relief on the short kilt, held at the waist by a wide belt. Two figures with smooth hair and short, belted kilts stand back to back; the one on the right is taller. Armed with swords, they confront two lions standing on their hind feet with mouths open. The arms of the figures are awkwardly depicted. The forms of Geryon's bodies are roughed out on the back.

COMMENTARY This statue belongs to a series that is well represented at Golgoi, but also attested by terracotta works at Pyrga and at Maa. Veronica Tatton-Brown contested the interpretation of these figures as the triple Geryon, preferring “a multicorporate warrior known to the Easterner although anonymous to us.” Even if the iconographic schema is unquestionably that of the Archaic Greek Geryon¹ and representations of Herakles are many in the sanctuary of Ayios Photios, reconstruction of a group showing the combat between the hero and the monster is hypothetical, especially as Herakles is attested neither at Pyrga nor at Maa. Moreover, the decoration on this statue of “Geryon” is entirely “positive”: on the tunic, heroes, lion killers in the Cypriot and Eastern tradition; on the



CAT. 340 DETAIL



CAT. 340

shields, Greek heroic narratives, with Perseus decapitating the Gorgon under the protection of Athena (compare the Golgoi sarcophagus, [Cat. 491](#)) and, at the center, not Herakles and the Kerkopes as Myres thought, but Ajax carrying the body of Achilles,² a theme now attested on a sarcophagus from Palaepaphos.³ These two images appear to want to evoke the Argive (Perseus) and Aeginetan (Ajax, brother of Teucros, founder of Salamis) origins of a part of the Cypriot population.⁴ The question of the identification of this “triple Geryon” must therefore remain open.

1. Brize 1980, 1988, 1990.

2. Hermary 2002; Steinhart 2003.

3. Flourentzos 2007; Raptou 2007, pp. 317–18, fig. 6.

4. Hermary 2002.

REFERENCES Doell 1873, p. 39, no. 187, pl. VII.8; Cesnola 1877, fig. p. 156; Cesnola 1885, pl. LXXXIII.544; Perrot and Chipiez 1885, fig. 388; Brize 1980, p. 141, no. 69, pl. 7.1; V. Karageorghis 1981, p. 81, pl. III.2; Tatton-Brown 1984, pp. 172–73, pl. XXXIII.5; Brize 1988, no. 3*; V. Karageorghis 1998, pp. 60–61, fig. 24; V. Karageorghis 2000a, no. 193; Hermary 2002, pp. 277–79, figs. 1, 2; Steinhart 2003, figs. 1, 2; Picón et al. 2007, fig. 290.



CAT. 341

Cat. 341

Statuette of the “Triple Geryon”

Late 6th or early 5th century B.C.

Limestone

H. 4¹⁵/₁₆ in. (12.5 cm), W. 6¹³/₁₆ in. (17.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1293

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2586)

DESCRIPTION The three upper bodies and the head in the center remain. The head is bearded, with vertical strands, and helmeted. The nose is pointed and the eyes elongated. The helmet, of Greek type, is surmounted by a crest and covers the entire head. The right arms are raised. The shields hide the bodies; those to the right and to the left, with small breaks, have incised motifs. The back is detailed: a single belt, painted red, links the three bodies; the base of the helmet is marked by two bands in relief, beneath which the mass of hair flares out.

REFERENCES Cesnola 1885, pl. LVII.389; Brize 1980, p. 141, no. 70, pl. 8.1; Brize 1988, no. 2a*; V. Karageorghis 1998, p. 60, fig. 25; Steinhart 2003, fig. 3.

Cat. 342

Small statuette of the “Triple Geryon”

Late 6th or 5th century B.C.

Limestone

H. 2½ in. (6.4 cm), W. 3 in. (7.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1294

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2587)

DESCRIPTION In this miniature group, the lower legs are missing and the surface is worn. The work is very rudimentary. The heads wear helmets with crests; the head on the viewer’s right is missing. The bodies, partially hidden by the shields, form a single block. The shields are decorated with a motif in relief: on the left a sphinx, at the center probably a lion. Two raised right arms remain; the right arm of the body on the right has a hole for the insertion of a weapon.

REFERENCES Cesnola 1877, fig. p. 156; Cesnola 1885, pl. LVII.390; Brize 1980, p. 142, no. 71, pl. 8.2; Brize 1988, no. 4*; V. Karageorghis 1998, p. 60, fig. 26; Steinhart 2003, fig. 4.



CAT. 342



CAT. 343

Cat. 343

Fragmentary head of the "Triple Geryon" (?)

6th or 5th century B.C.

Limestone

H. 6⅞ in. (16.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1292A

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2585)

DESCRIPTION The face of the helmeted head is fragmentary. The very schematic right ear is painted red. The crest of the helmet is turned toward the front. A mass of hair falls beneath the neck guard.

REFERENCE Cesnola 1885, pl. LVII.391.

Cat. 344

Fragmentary head of the "Triple Geryon" (?)

6th or 5th century B.C.

Limestone

H. 6⅞ in. (15.6 cm)

Sanctuary of Golgoi–Ayios Photios

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2588)



CAT. 344



CAT. 345

DESCRIPTION The helmeted head is slanted toward its right. The face is fragmentary. The right ear is painted red. The crest of the helmet is turned toward the front. A mass of hair falls beneath the neck guard. The position of the head seems to indicate that it belonged to a group. As it may have been found with the preceding piece (Cat. 343), near the statue of the "triple Geryon" (Cat. 340), it is likely that both heads belong to a representation of the same subject.

REFERENCE Cesnola 1885, pl. LVII.392.

Cat. 345

Statuette of Bes

Late 6th or early 5th century B.C.

Limestone

H. 5⅞ in. (14.3 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1121

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2613)

DESCRIPTION The legs, the left arm, and the right hand are missing. The nude figure has a round abdomen and small, protruding buttocks. The head is that of Bes, with her grimacing features, extended tongue, and lion ears. The right ear is broken.

REFERENCE Cesnola 1885, pl. LVII.370.



CAT. 346



CAT. 347

Cat. 346

Small head of a Silen(?)

Late 6th or early 5th century B.C.

Limestone

H. 3 in. (7.6 cm)

"From Idalium"

Anonymous Gift, 1941 (41.163)

DESCRIPTION The top of the back shows that the figure was leaning forward, with shoulders hunched. The pointed beard is separated into incised strands; the mustache falls to the sides. The large mouth, painted red, is faintly smiling, the snub nose is broken at the top, the very large eyes are lidless, the ears summarily represented. There are large curls on the forehead and a headband in the form of a roll. On the head, twisted locks converge toward the crown, with a wide mass of braided hair at the back.

COMMENTARY The identification of the head is difficult: the face vaguely resembles that of a Silen, but one could also define it as "personalized."

REFERENCE Cesnola 1885, pl. LXI.418.

Cat. 347

Under-lifesize head of the god Hermes(?)

Early 5th century B.C.

Limestone

H. 5 7/8 in. (14.9 cm)

Sanctuary of Golgoi-Ayios Photios

Myres 1078

The Cesnola Collection, Purchased by subscription, 1874-76 (74.51.2688)

DESCRIPTION The smiling, youthful face has a pointed nose and flat eyeballs with no eyelids indicated. On the



CAT. 348

forehead are two tiers of small, summary locks. The head is covered with a kind of helmet, which is rounded at the nape of the neck and has two striated “wings” that jut upward, the right one broken at the top.

COMMENTARY The headdress of the figure is a kind of pilos rather than a helmet with cheekpieces. If the projections at the front are wings, this head must be that of the god Hermes, depicted with a winged cap on contemporary Attic pottery.¹

1. Boardman 1975, fig. 144.

REFERENCE Cesnola 1885, pl. LXXXI.530.

Cat. 348

Statuette of Bes or a Silen

Early 5th century B.C.

Limestone

H. 5⁵/₁₆ in. (14.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1122

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2611)

DESCRIPTION The legs, the right arm, and the left forearm are missing. The figure is in violent movement. The legs were very far apart, the body is turned toward its left. The right arm was raised, the left was bent with the hand on the upper abdomen. An object was attached at the right breast. The body is nude, covered, like the face, with a pinkish slip. The face has a rounded beard and the features of a Silen. The tongue is extended, as with Bes, and there are small animal ears on the head. The hair forms a long rectangular mass at the back and the line between the buttocks is indicated.

REFERENCES Cesnola 1885, pl. LVII.369; V. Karageorghis 2000a, no. 354.

Cat. 349

Fragmentary statuette of a Silen(?)

First half of the 5th century B.C.

Limestone

H. 4⁵/₁₆ in. (11 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1123

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2610)

DESCRIPTION Preserved is the bust of a nude figure, with a long, wavy beard. He turns toward his left and extends both arms, now broken, to the right. The face has a smiling expression, the large eyes are bulbous, and the small animal ears suggest a Silen. The hair, bound by a fillet, is long at the back.

REFERENCE Cesnola 1885, pl. LVII.371.



CAT. 349



CAT. 350

Cat. 350
Statuette of Dionysos holding a thyrsos;
the head does not belong

Hellenistic period

Limestone

H. 20 $\frac{3}{8}$ in. (51.1 cm)

Myres 1243

The Cesnola Collection, Purchased by subscription, 1874–76
 (74.51.2746)

DESCRIPTION The head belongs to a statuette of the god Pan. The figure of Dionysos stands on an oval plinth, the left leg to the side and slightly bent. He wears soft boots that reach to mid-calf, with triangular flaps painted red. He wears a short, belted chiton under the pelt of a deer with its head down. A baldrick passes over the right shoulder, which is restored at the top. On his right side there was probably an object or an animal,

of which a triangular element remains. It was probably associated with a round mortise hollowed out under the belt. The left arm holds a large shaft, broken at the top; knotted at the top is a piece of cloth that falls far to the sides. It is likely a thyrsos. The head has pointed animal ears, the face a serious expression; a furrow lines the forehead. There are traces of red paint on the garment, the thyrsos, the ears, and the eyes.

REFERENCE Cesnola 1885, pl CXX.875.

Cat. 351

Statuette of Eros

Hellenistic period

Hard limestone

H. 10 in. (25.4 cm)

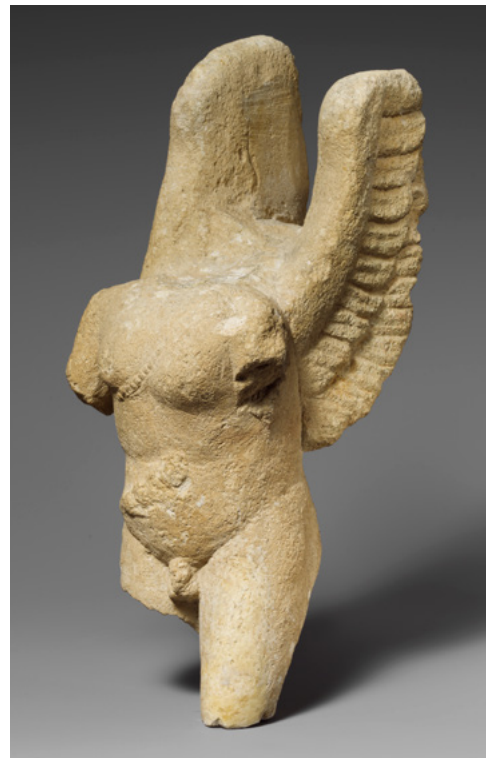
Sanctuary of Golgoi–Ayios Photios

Myres 1091

The Cesnola Collection, Purchased by subscription, 1874–76
 (74.51.2670)

DESCRIPTION The head, which was restored, has been removed. The small hollow in which it was attached is modern. The legs and the arms are missing. The nude god, with large vertical wings, held an object against his abdomen, probably a wreath; he wears a segmented baldrick. The head has not been identified, but it is shown wreathed in the *Atlas*.

REFERENCE Cesnola 1885, pl. LVII.367.



CAT. 351

Cat. 352

God or demon holding a small lion

Hellenistic period

Limestone

H. 24 $\frac{1}{16}$ in. (61.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1203

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2747)

DESCRIPTION The figure has small, crescent-shaped horns. His left foot is slightly advanced and to the side. The toes are partially broken. In his right hand he holds upside down a small lion of which only scant traces remain. The left hand, now broken, was raised and attached to the shoulder. The lower body, from the waist down, is covered with a pleated tunic painted pink. The drapery passes under the belt at the level of the hips. The chest is fat, the arms thick. The back of the left shoulder is restored. His face wears a smirk. The nose and eyes are very damaged. He wears a thin headband, thick twisted curls cover the ears, and corkscrew locks fall onto the shoulders. There are curls on the top of the head. The forms of the body are roughed out on the back, which has many toolmarks, with a flat chisel and a tool with fine teeth (gradine).

COMMENTARY This unusual figure is identified as a supernatural being by the presence of two small, probably bovine, horns on the head. The massive and stocky aspect, the lion that he holds, and even the tunic worn in the style of a kilt remind one of the images of Bes, frequent at Amathus, but they are earlier and fit into a better defined iconographic tradition. The small side figures on a funerary pediment [Cat. 482](#) provide a comparison, all the more interesting as the pediment comes from the Golgoi necropolis. The thick, twisted locks recall those of several heads of Apollo found at the same site ([Cat. 328](#), [329](#), [331](#)) and confirm a date during the Hellenistic period. The position of the raised left hand may be interpreted as a gesture of greeting directed toward the principal god (Apollo) or the worshippers of the sanctuary. It is impossible to attribute a name to this figure, like the Archaic and Classical Bes from whom it derives, but it provides an important testament to the worship performed in the sanctuary during the Hellenistic period.

REFERENCES Cesnola 1885, pl. LXXXVII.579; V. Karageorghis 2000a, no. 412.



CAT. 352



CAT. 353

Cat. 353

Fragmentary statuette of a Silen, partly unfinished

Hellenistic period

Limestone

H. 11½ in. (29.2 cm)

From Kition

Myres 1225

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2773)

DESCRIPTION The lower part of the body from the hips down is missing. The torso is unfinished. The chisel marks, in narrow bands, have not been removed. The figure puts his broken right hand on his very rounded abdomen. He holds against his left side a large object, perhaps a wineskin, that appears to start at the nape of the neck. The beard, the animal ears, and the locks on the forehead are summarily roughed out, but the facial features are finished: a snub nose, thick lips, small round eyes, and a furrowed forehead. Red paint has been applied to the lips and the eyes. The back is only partly articulated.

REFERENCE Cesnola 1885, pl. LIV.346.

Cat. 354

**Statuette of an oriental god or hero (?),
with syllabic inscription**

Early Hellenistic period

Limestone

H. 13⅜ in. (34 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1846

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2339)



CAT. 354

DESCRIPTION The right foot and the right hand are missing. The back of the block serves as a support for the legs; the right leg is slightly advanced. The figure wears a mid-length tunic held by a belt, the ends of which fall to the knees. A cape, draped over the shoulders, falls in two panels on the back. Both lowered hands held an object (a piece of fruit in the left?). The facial features are roughed out. The locks on the forehead are pulled to the sides. The pendants hanging from the ears indicate that the figure is of eastern origin (or a woman?). On the head is an oriental cap, the lappets of which fall forward onto the chest. The seven syllabic signs of the inscription on the front of the plinth are difficult to interpret.

REFERENCES Cesnola 1885, pl. LXXXV.562; Cesnola 1903, pl. CXXVII.6; Masson 1961/1983, no. 187; Mitford 1971, no. 22.



CAT. 355

Cat. 355

Statuette of an oriental god or hero (?)

Early Hellenistic period

Limestone

H. 9 7/8 in. (23.2 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1231

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2728)

DESCRIPTION The lower legs and part of the right arm are missing. There are breaks on the sides. The left hand rests on the hip. The figure wears a chiton held by a belt, the ends of which fall to the knees. A cape, painted red on the sides, rests on the shoulders and extends over the back, with two elements in relief. The thin face recalls figurines of Tanagra style; the neck is long. The pendant in the right ear indicates that the figure is of eastern origin (or a woman?). Above the locks on the forehead, the head is covered with an oriental cap, the lappets of which fall to the shoulders.

REFERENCE Cesnola 1885, pl. CXX.876.



CAT. 356

Cat. 356

Statuette of an oriental god or hero (?)

Hellenistic or early Roman period

Hard limestone

H. 31 in. (78.7 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1350

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2477)

DESCRIPTION The hard limestone, pinkish on the surface, probably originates from the region of Kourion. The joins and the square mortises under the knees are, perhaps, modern. It is

not at all certain that the head belongs, given the placement of the cap extensions on the shoulders relative to the cap itself. The figure stands on the left leg, the right leg bent; they are covered by pleated trousers. A chiton, belted with an overfold, falls to the knees. The horizontally pleated sleeves cover the arms entirely. There is a bracelet on the right wrist. The left arm, largely broken, was clearly bent back and fixed to the hip at the level of the wrist by a large tenon. The elongated face has a sullen expression. The features are quite coarse. Above the short locks on the forehead is an oriental cap, the lappets of which fall to the front on the shoulders. The back is barely roughed out and there are marks of the point.



CAT. 357

COMMENTARY The statuettes [Cat. 354](#), [355](#), [356](#), from the sanctuary of Apollo Hylates at Kourion, pose a problem of interpretation. The garment unquestionably indicates a figure of oriental origin, but one hesitates about the gender. The earrings on the first two seem to designate a woman, but the absence of marked breasts suggests the opposite, and jewelry on an oriental man is not at all surprising. The identification of these figures as Artemis-Bendis¹ is therefore not totally convincing, even less so given that the Graeco-Thracian goddess represented at Pyla² does not seem to wear trousers as in the usual representations. It is difficult to see in these statues the image of ordinary worshippers whose garments would simply mark their ethnic origins, owing to their relatively late date and

to the absence of offerings similar to those in other Cypriot sanctuaries. They are probably connected with worship, offered locally to a god or a hero considered to be oriental. Attis has been considered,³ but in the sanctuary of Kourion several dedications to a hero, Perseutas, are also known. This name could indicate an oriental origin.⁴

1. Cf. V. Karageorghis 2000a, no. 422.

2. Masson 1966, p. 17, fig. 10; V. Karageorghis 1998, p. 178, fig. 126 (findspot is incorrect).

3. Vermaseren 1982.

4. Masson 1961/1983, no. 181; Mitford 1971, nos. 25, 65–66.

REFERENCES Cesnola 1885, pl. CII.675; Vermaseren 1982, p. 222, no. 693, pl. CCVI; V. Karageorghis 2000a, no. 422.

THE GREAT GODDESS (APHRODITE) (CAT. 357–358)

The deity is conventionally called the Great Goddess, a title attested at Amathus in the Imperial period.⁴ The complex evolution of the image of the major female divinity of Cyprus has been recounted most recently by Jacqueline Karageorghis and Anja Ulbrich.² The fact that the Great Goddess did not play an important role in the sanctuary of Golgoi–Ayios Photios³ explains the scarcity of her representations in the Cesnola Collection. The type of goddess wearing a vegetal kalathos, however, is not unknown at Golgoi or in its region.⁴

NOTES

1. Aupert 2006.

2. J. Karageorghis 2005; Ulbrich 2008, pp. 65–102.

3. Her principal place of worship in the region is Arsos: J. Karageorghis 2005, pp. 169–78; Ulbrich 2008, pp. 305–6.

4. Hermay 1989a, nos. 817, 823–825, 833 (sanctuary in the city, excavated in 1865), 821 (Malloura), 816 (very beautiful head from the beginning of the fifth century, “from Golgoi,” without further detail).

Cat. 357

Aphrodite holding Eros

Second half of the 4th century B.C.

Limestone

H. 49¾ in. (126.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1405

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2464)

DESCRIPTION The lower legs, the right forearm, and the left hand of Aphrodite are missing as are the head and lower legs of Eros. The goddess stands on her left leg; the right leg

was advanced and bent. The right arm is bent; the hand held an object, its point of attachment visible on the right breast. The garment, consisting of a chiton buttoned on the right arm with traces of red paint on the forearm, forms a rounded fold that partially hides the knotted belt. On the left shoulder, a draped himation extends upward behind the head like a veil. It covers the left arm and the legs and, at the level of the pelvis, forms a thick fold of drapery that falls on the left thigh; another section turns upward on the hip. The stiffness of the pleats on the legs is archaistic. A twisted bracelet fits tightly around the left wrist; a necklace with elongated pendants hangs around the neck. The face is oval, the chin is heavy, the eyes are deep in their sockets, and the nose and the mouth are damaged. A pendant in the form of a cone surmounted by a disk is attached to each ear. The locks on the forehead form a projecting element at the top and on each side falls a long lock, painted red. The top of the head supports a tall crown with decoration in relief on a background covered with incised horizontal lines probably indicating the vegetal structure of the headdress. On each side, part of the headdress has been restored by Charles Balliard. At each end is a nude frontal woman; the one on the left held an object in each hand. Another nude woman occupied the center. In the intervals are a large flower and palmettes. On her left arm, the goddess carries a small Eros, with bent legs. His right arm rests above the breast of Aphrodite, on which there are also traces of his left hand.

COMMENTARY This lifesize statue is the only one in the sanctuary of Golgoi–Ayios Photios that obviously represents a female divinity, the Great Goddess of Cyprus, clearly identified with Aphrodite by the presence of Eros. Her absence in Doell’s catalogue is most likely explained by the fact that the connection between the head and the body had not yet been made. The head represented separately is seen, with other heads from the sanctuary of Golgoi–Ayios Photios, on an early photograph.¹ There is therefore no reason to think that it would have been found in another sanctuary of the region.²

The structure of the face and the hairstyle over the forehead, with its central element, refer to Greek sculptures from around the middle of the second half of the fourth century B.C. or a little later. The figure of Eros may indicate a significant Praxitelean influence. Other Cypriot limestone female heads attest to the diffusion of these new types on Cyprus.³ The archaistic intention is, however, very visible on the lower folds of the himation, the locks at the ears, and, above all, the decoration of the kalathos, inspired by local works from the first half or the middle of the fifth century B.C.⁴ The work is therefore typical of the spirit that characterizes the Cypriot kingdoms in the middle and the second half of the fourth century B.C., between modernity and conservatism. Given its date and the unique character of this work in the sanctuary, a

connection with the two male statues [Cat. 90](#) and [251](#) is possible: in this case, and if the figure holding a bull protome is really King Pnytagoras of Salamis, Aphrodite would have been represented as part of a group with members of the Salaminian royal family. Let us recall that King Nikokles (371–361 B.C.) had chosen to have an archaistic head of the Great Goddess represented on his gold coinage and that Pnytagoras (351–322 B.C.) had the same Aphrodite represented wearing a crenelated crown, with long hair on the back and locks at the ears.⁵ These hypotheses must, nevertheless, be considered cautiously.

1. Marangou 2000, p. 141.

2. Ulbrich 2008, p. 115.

3. Sørensen 1981.

4. Hermary 1982.

5. J. Karageorghis 2005, p. 215, fig. 310.

REFERENCES Cesnola 1877, fig. p. 106; Cesnola 1885, pl. CVII.695; Vessberg 1956, p. 88, pl. IX.1; *Treasured Masterpieces* 1972, no. 37; Vermeule 1976, p. 43, no. 14, with fig.; Sørensen 1981, pl. XXXII.5; Hermary 1982, p. 169, no. 6; Delivorrias et al. 1984, no. 264; Connelly 1991, p. 98, pl. XX.a; V. Karageorghis 1998, p. 206, fig. 154; V. Karageorghis 2000a, no. 341; J. Karageorghis 2005, p. 166, fig. 167; Picón et al. 2007, fig. 299; Ulbrich 2008, p. 115, pl. 20.2.

Cat. 358

Fragment of a crown belonging to an over-lifesize statue of the Great Goddess

Second half of the 4th century B.C. or Hellenistic period

Limestone

H. 8 in. (20.3 cm)

“From Leucolla”

Myres 1375

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2640)



CAT. 358

DESCRIPTION A part of the crown remains, with two crenelations indicated realistically at the top. Lower down, vegetal stems end in palmettes and rosettes. The smooth, flat back does not appear broken. Was the head only partially shown?

COMMENTARY Cesnola claims to have found this fragment, similar to a very large head with crenelated crown in Berlin,¹ in the region of Cape Greco, on a site that he identifies with the ancient city of Leucolla. The sanctuary may have been identified.² For the type of goddess with crenelated crown that evolves toward that of Tyche, see Beer 2002 (but the head in Graz is in limestone, not marble).

1. Brehme et al. 2001, no. 173.

2. Hadjisavvas 1997, pp. 161–74.

REFERENCE Cesnola 1885, pl. XXVII.102.

ARTEMIS (CAT. 359–363)

The presence of a quiver and/or a doe allows one to interpret certain female representations as Artemis. For limestone sculpture, the most important series by far comes from the sanctuary of Pyla excavated by Robert Hamilton Lang, but his discoveries were dispersed.¹ According to the *Handbook* of 1904, eleven pieces were said to have arrived with the Cesnola Collection, but the 1885 *Atlas* presents only seven,² leaving the heads aside. Subsequently, only three statuettes remained in the Metropolitan Museum. Two statues from the Louvre show that this type of image was already offered in the sanctuary of Pyla at the beginning of the Classical period.³ Other statues from the Louvre show the evolution of the type up to the beginning of the Imperial period.⁴ It is noteworthy that images of Artemis are not attested at Golgoi–Ayios Photios, while they are at Malloura.⁵

NOTES

1. Masson 1966, pp. 15–17.

2. Cesnola 1885, pl. CXVII.

3. Hermay 1989a, nos. 835, 836.

4. Ibid., nos. 837, 839, 840.

5. Ibid., no. 838; Counts and Toumazou 2003; see also, for a general presentation, V. Karageorghis 1998, pp. 176–85.

Cat. 359

Statuette of Artemis holding a young animal

Hellenistic period

Limestone

H. 19¹¹/₁₆ in. (49.9 cm)

Myres 1245

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2738)



CAT. 359

DESCRIPTION It is unlikely that the head belongs; the top of the quiver would not fit easily. The right arm is missing. The right leg is to the side and slightly bent. The goddess wears a long, belted chiton, partially hiding the shod feet. A large overfold falls to the top of the thighs. There is red paint on the shoulders, the breasts, and the sides. Behind the left shoulder, a baldric holds a thick quiver that is broken at the top. The right arm was at the side of the body, the hand may have held a bow. At the level of the abdomen, the left hand holds a fawn or a lamb, the feet of which are bent and the floppy ears painted red. The forearm is very thick, with a bracelet around the wrist. The head is sculpted summarily, the eyes are barely outlined, the locks of hair schematically rendered. A tab of stone reinforces the back of the head and neck.

REFERENCES Cesnola 1885, pl. CXVII.848; V. Karageorghis 1998, p. 182, fig. 131.



CAT. 360

Cat. 360

Statuette of Artemis(?) holding two torches

Hellenistic period

Limestone

H. 20 $\frac{3}{8}$ in. (53 cm)

“From the ruins of Golgoi”

Myres 1244

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2743)

DESCRIPTION The head is too large for the body. It has a coarse face and a melon coiffure. There are traces of red paint. The right leg, clearly to the side, is slightly bent; the feet are shod. The woman wears a chiton belted under her breasts, straps on each shoulder, and an overfold over the abdomen. There are many traces of red paint. In each hand she holds a torch consisting of a bundle of branches. The space between the torches and the body is solid; there is a restoration near the

left arm. There is a bracelet on each wrist. The back is flat and there are toolmarks.

REFERENCES Cesnola 1877, fig. p. 152; Cesnola 1885, pl. CXVI.841.

Cat. 361

Statuette of Artemis with a fawn

Late Hellenistic or early Roman period

Limestone

H. 23 $\frac{3}{8}$ in. (60.6 cm)

From the sanctuary at Pyla

Myres 1240

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2741)

DESCRIPTION The goddess stands with the left leg to the side and slightly bent. She wears a belted chiton with a long overfold and a himation draped over the left shoulder. The himation covers the arm and falls along the legs. The extended



CAT. 361

left hand holds a piece of fruit, the right hand touches the raised head of the fawn leaning against her. A baldric attached to the belt holds a quiver behind the right shoulder. The face has coarse features. The locks of the forehead, pulled to the sides, hide the ears, from which hang two pendants. On top of the head are wavy locks on either side of a central part. A generalized chignon is part of the support left against the nape of the neck. There are toolmarks on the back.

REFERENCES Cesnola 1885, pl. CXVII.849; Masson 1966, p. 17, fig. 11; V. Karageorghis 2000a, no. 421.

Cat. 362

Statuette of Artemis with a fawn

Late Hellenistic or early Roman period

Limestone

H. 24 $\frac{7}{8}$ in. (63.2 cm)

From the sanctuary at Pyla

Myres 1241



CAT. 362

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2742)

DESCRIPTION The head appears too small for the body, but the join is perhaps viable. The goddess leans with her left arm, now partially broken, on a support, from which emerge the forequarters of a fawn, the muzzle of which she caresses with her right hand. Her legs are crossed, the left over the right, with contrapposto emphasized. She wears a belted chiton, with a long overfold, and a himation draped over the left shoulder and arm. A baldric attached to the belt supports a large quiver behind the right shoulder. A bow was probably attached. The small head, with coarse features, has a smiling expression. There is a pendant in each ear. The hair is pulled to the sides and passes over a headband. There are wavy locks on either side of a central part. The flat back is not worked.

REFERENCES Cesnola 1885, pl. CXVII.853; Masson 1966, p. 17, fig. 12; V. Karageorghis 1998, p. 182, fig. 132.



CAT. 363

Cat. 363

Statuette of Artemis with a fawn

Late Hellenistic or early Roman period

Limestone

H. 25 $\frac{5}{16}$ in. (64.2 cm)

From the sanctuary of Pyla

Myres 1242

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2739)

DESCRIPTION The statuette is very flat; the right forearm is broken. The right leg is slightly to the side and bent. The goddess wears a chiton with a long overfold, belted below her breasts, and a himation that covers the left shoulder and arm. The hand, placed on the buttocks, is hidden. A fawn leans against her right leg and raises its head toward the hand of the goddess who caressed it. A baldric, painted red and attached to the belt, holds a quiver behind the right shoulder. The neck shows Venus rings, the head is voluminous. The facial expression is serious; the eyes, painted red, are asymmetrical. A

pendant consisting of a small disk and an oblong element decorates each ear. The fine locks are pulled to the sides and held together in a wide chignon at the back. The locks cover most of a flat headband. On the top of the head are wavy locks on either side of a central part. The forms of the body are summarily roughed out on the back. A support remains in place behind the nape of the neck.

REFERENCE Cesnola 1885, pl. CXVII.854.

OTHER GODDESS (CAT. 364)

Cat. 364

Under-lifesize statue of Hera or Demeter (?)

Early Hellenistic period

Limestone

H. 26 $\frac{13}{16}$ in. (68 cm)

Myres 1250

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2729)



CAT. 363

DESCRIPTION The figure stands on a circular plinth with her weight on the slightly askew right leg. The left leg is to the side and bent. The feet, nearly hidden by the garment, wear thick soles. The head was set in a prepared hollow with a picked surface. The right arm, separated from the body, was attached by a vertical mortise and secured with a tenon. The bent left forearm was also added. The woman wears a thick peplos with an overfold and there are heavy pleats on the legs. The fabric that protrudes on the right side of the waist and falls to the left thigh, ending in a tassel, probably belongs to a himation. Draped over the right shoulder and grasped by the left hand, the himation passes over the left arm and falls rather far at the back. The forms of the body are roughed out on the back and there are toolmarks.

COMMENTARY This small statue is exceptional in Cypriot limestone sculpture, insofar as it is closely connected to Greek models by both its style and the use of parts that were worked separately. It is therefore probable, as Elizabeth Milleker pointed out to me, that the figure represents a divinity rather than an ordinary worshipper. The type of garment and, in



CAT. 364

particular, the manner in which the fabric falls on the left arm find comparisons in Greek works of the end of the Classical or the beginning of the Hellenistic period.¹ There is also a copy of a type known through several replicas and generally identified as a representation of Demeter.² In these works, the proper left leg bears the weight. If the work comes from Golgoi-Ayios Photios, an interpretation as Demeter would appear preferable,³ but in the absence of an indication by Cesnola it is difficult to resolve.

1. See, for example, a statue from the Heraion of Samos: Kossatz-Deissmann 1988, no. 108*.

2. Beschi 1988, no. 71*, but also catalogued by Kossatz-Deissman 1988, no. 107.

3. Alphabetic dedication to the goddess: Masson 1971, p. 327, no. 5.

REFERENCES Unpublished.

CATALOGUE CHAPTER 8

Votive Animals, Anatomical Reliefs, and Various Offerings

INTRODUCTION (CAT. 365–378)

This category is not homogeneous, but the groups depicting a cow suckling a calf (and probably a foal, [Cat. 371](#)) are attested only in the sanctuary of Golgoi–Ayios Photios; eight other examples are found today in the Louvre.¹ In the commentary of 1989,² I had given more importance to the symbolic aspect of suckling, which could be connected to the bovine form of the Egyptian goddess Hathor, but today, given the very limited character of female forms of worship in this sanctuary, I would insist rather on the connection with the pastoral functions of the god of Ayios Photios, also illustrated by the miniature sheepfold ([Cat. 372](#)) and the images of the god Pan.

NOTES

1. Hermary 1989a, nos. 953–960.

2. Hermary 1989a.

Cat. 365

Finial of a votive stele (?) with a lion and a male sphinx

Second quarter or middle of the 6th century B.C.

Limestone

H. 16 $\frac{1}{16}$ in. (40.7 cm)

Sanctuary of Golgoi–Ayios Photios (?)

Myres 1021

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2551)

DESCRIPTION The front portion of a lion and a male sphinx with a long beard curled at its extremity remains. Seated back to back, the head of each is turned toward the viewer. Partially broken, the mouth of the lion is wide open, revealing well-delineated teeth. Its mane forms an unarticulated ruff. The head of the sphinx shows a smiling expression; thick eyelids surround the large eyes. He wears a double Egyptianizing crown. The wings, in large part broken and bearing traces of red and blue paint, are joined by two bands. The hair spreads out onto the sides.

COMMENTARY The findspot given by Cesnola may seem surprising because one thinks first of connecting this unusual work with lions or sphinxes of funerary stelai. There are other instances where Cesnola confused the findspot of the sanctuary of Ayios Photios and the necropolis ([Cat. 492, 493](#)). However,



CAT. 365

the same findspot is given for a recumbent lion in the Louvre¹ and two lion heads [Cat. 366](#), [367](#). It is therefore possible that these works belong to votive monuments in the form of stelai or columns crowned by a wild animal or a sphinx. The latter are well known in Greece at this time, for example, the Naxian



CAT. 365

sphinx at Delphi² and various comparable monuments. Particularly noteworthy is the relative position of the lion and the sphinx and, above all, the double Egyptian crown of the sphinx, a well-known royal symbol on Cyprus (see [Cat. 51](#) and [60](#)). The sphinx being an image of the Egyptian pharaoh's supernatural power and the lion the royal animal par excellence, the iconography seems to be associated with the glorification of the ruler. Other lions and double-crowned sphinxes, in the round and separated one from the other, discovered near the "royal tombs" of Tamassos,³ are probably funerary statues. Their findspots did not necessarily correspond to their original locations.

1. Ibid., no. 982.

2. Boardman 1978, fig. 100; Rolley 1994, p. 40, fig. 35.

3. Solomidou-Ieronymidou 2001.

REFERENCES Cesnola 1885, pl. XLII.273; V. Karageorghis 2000a, no. 206.

Cat. 366

Head of a lion from a votive stele (?)

Late 6th or early 5th century B.C.

Limestone

H. 8 in. (20.3 cm)

Sanctuary of Golgoi-Ayios Photios (?)

Myres 1391

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2635)

DESCRIPTION The head of a large lion is turned to the left. The mane is smooth, the mouth open, the tongue extended, and the teeth clearly shown.

REFERENCES Cesnola 1885, pl. LXXXIV.548; Perrot and Chipiez 1885, p. 597, fig. 408.



CAT. 366



CAT. 367

Cat. 367

Head of a lion from a votive stele (?)

Late 6th or early 5th century B.C.

Limestone

H. 5½ in. (14 cm)

Sanctuary of Golgoi–Ayios Photios (?)

Myres 1392

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2636)

DESCRIPTION The head of a lion is turned to the left, with a furrowed muzzle, the mouth open with a partially broken tongue, and teeth clearly indicated. The mane forms an unarticulated ruff around the head.

REFERENCE Cesnola 1885, pl. LXXXIV.550.

Cat. 368

Statuette of a recumbent lion

Second half of the 5th century B.C. (?)

Limestone

L. 6¾ in. (15.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1106

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2580) (on loan to the Cyprus Museum, Nicosia)
Photo © École Française d'Athènes. Photos: Philippe Collet.

DESCRIPTION The small lion is recumbent. His head is aligned with the outstretched paws. The strands of the mane are painted black, the mouth is open, the ears laid back.

REFERENCE Cesnola 1885, pl. XXVII.93.



CAT. 368



CAT. 368



CAT. 369

Cat. 369

Head of a deer

Late 6th or early 5th century B.C.

Limestone

H. $5\frac{7}{16}$ in. (13.8 cm)

The Cesnola Collection, Purchased by subscription, 1874–76
(74.57.25)

DESCRIPTION The small head of a deer has laid back ears painted red and horns visible on the head. The glottis forms a projection. There are traces of red paint on the eyes and muzzle.

REFERENCE Cesnola 1885, pl. XXVII.79.



CAT. 370

Cat. 370

Cow and a calf

5th century B.C.

Limestone

H. 7⁷/₁₆ in. (19.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1146

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2663)

DESCRIPTION The cow is of a piece with the base, from which the suckling calf emerges in relief.

REFERENCE Cesnola 1885, pl. XCVIII.669.

Cat. 371

Cow, a calf, and a foal

Classical period

Limestone

H. 6¹/₂ in. (16.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1147

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2595)

DESCRIPTION The heads are partially broken. A cow suckles her calf, flanked by a small animal, the mane of which seems to designate it is a foal.

REFERENCE Cesnola 1885, pl. XCVIII.666.



CAT. 371

Cat. 372

Miniature sheepfold

Classical period (?)

Limestone

L. 9¹/₄ in. (23.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1148

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2677)

DESCRIPTION In a trapezoidal pen, open on the smallest side, lie six very schematic sheep; one of the smallest lies near a drinking trough. The surface is very worn.

REFERENCE Cesnola 1885, pl. XCVIII.668; V. Karageorghis 2000a, no. 358.



CAT. 372



CAT. 373



CAT. 374

Cat. 373

Coursing hound seizing a hare

Classical period

Limestone

L. 6 $\frac{5}{8}$ in. (16.8 cm), H. 2 $\frac{1}{4}$ in. (5.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1149

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2666)

DESCRIPTION A lean hound, wearing a collar, seizes a hare by the hindquarters. The ears of both animals are laid back. The surface under the hound's head is hollowed out.

REFERENCES Cesnola 1885, pl. LXXX.525; Hull 1964, pl. 13; V. Karageorghis 2000a, no. 359.

Cat. 374

Coursing hound seizing a hare

Classical period

Limestone

L. 6 $\frac{1}{2}$ in. (16.5 cm), H. 2 $\frac{3}{8}$ in. (6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1150

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2664)

DESCRIPTION A hound with a very elongated body, once painted black, seizes a hare in the middle of its body.

COMMENTARY The two groups [Cat. 373](#), [374](#) belong to a series known principally at Amathus, where two examples were probably found in tombs.¹ Three fragments were found on the acropolis of Amathus, in the zone of the palace.² Compare also the small group from the palace at Vouni.³ An example discovered in the sanctuary of Apollo Hylates at Kourion⁴ confirms the occasionally votive use of these works. Two others, in Athens, are of unknown origin.⁵ It is difficult to define the meaning of these small groups: it is perhaps an evocation of hunting, a favorite activity of rulers and their entourage, or symbolic of divine or royal power.

1. Hermary 1981, nos. 50, 51: the second, in Bonn, is similar to [Cat. 373](#).

2. Ibid., no. 52; Hermary 2000a, nos. 953, 954.

3. Gjerstad et al. 1937, p. 250, no. 323, pl. LXXVI.6.

4. Young 1955, p. 175, no. St 223.

5. V. Karageorghis 2003a, nos. 210, 211.

REFERENCE Cesnola 1885, pl. LXXX.523.



CAT. 375

Cat. 375

Seated hound

Classical period (?)

Limestone

H. 10 $\frac{1}{8}$ in. (25.7 cm)

The hound was found, according to Cesnola, in the same tomb at Golgoi as the decorated sarcophagus ([Cat. 491](#))

Myres 1223

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2623)

DESCRIPTION The hound is seated on a plinth, a collar painted red around its neck. He has a long, “smiling” muzzle, eyes deep in their sockets, painted red, as is the right ear. The left ear is broken. The execution of the paws is summary.

REFERENCES Cesnola 1877, fig. p. 114; Cesnola 1885, pl. CXXII.908; V. Karageorghis 2000a, no. 356.



CAT. 376

Cat. 376

Statuette of a dove

Classical period (?)

Limestone

H. 3 $\frac{1}{16}$ in. (9.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1151

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2722)

DESCRIPTION The small dove is of a piece with the plinth, on which the claws of the feet are rendered. Strokes of red paint indicate the feathers. Only the beak is articulated on the head.

REFERENCE Cesnola 1885, pl. LXXX.526.



CAT. 377



CAT. 378

Cat. 377

Small group of two doves

Classical period (?)

Limestone

H. 4 in. (10.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1152

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2665) (on loan to the Cyprus Museum, Nicosia)

Photo © École Française d'Athènes. Photos: Philippe Collet.

DESCRIPTION Two small doves stand face-to-face, their beaks touching. There is black and red paint on their wings.

REFERENCES Cesnola 1885, pl. LXXX.527; Perrot and Chipiez 1885, p. 598, fig. 409.

Cat. 378

Small horse

Archaic period (6th century?)

Gneiss

L. 3⁵/₁₆ in. (8.5 cm)

Myres 1549

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5014)

DESCRIPTION The the legs and the end of the nose are missing. The body is quite realistic. The mane is articulated with a lozenge-shaped pattern.

REFERENCES Unpublished.

CATALOGUE CHAPTER 9

Various Offerings

INCENSE BURNERS (CAT. 379–386)

Cat. 379

Statuette of a sphinx supporting an incense burner

Second quarter of the 5th century B.C.

Limestone

H. $9\frac{1}{16}$ in. (23 cm)

From a tomb at Kythrea

Myres 1089

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2814)

DESCRIPTION The sphinx sits on the plinth, its hindquarters slightly raised. The body is thin, painted black on the back,

the tail curled up. Large, sickle-shaped wings, with traces of red, black, and yellow paint, together with the head of the sphinx carry the incense burner. The sphinx wears a dog collar with a pendant around the neck. The very worn face has a smiling expression. The hair, painted black, covers the ears and falls onto the nape of the neck. The head is separated from the bowl of the incense burner by a kind of crown. There is a leaf ornament painted red and black under the bowl, the interior of which shows no signs of fire.

COMMENTARY This type of incense burner is particularly widespread at Amathus.¹

1. Hermary 2000a, pp. 134–40.

REFERENCES Cesnola 1885, pl. CVI.692; V. Karageorghis 2000a, no. 355.



CAT. 379



CAT. 380

Cat. 380

Fragment of a sphinx supporting an incense burner

Middle of the 5th century B.C.

Limestone

H. 2½ in. (6.4 cm)

From a tomb at Kythrea

Myres 1087

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2554)

DESCRIPTION The incense burner, with traces of red paint on the edges, the tips of the wings, and the head of the sphinx, remain. The sphinx shows a serious expression. The locks on the forehead fall in front of the ears, each of which has a shell and rings. On the head is a wide crown with three rows of beads. The hair is long on the back.

REFERENCE Cesnola 1885, pl. CVL.693.

Cat. 381

Fragment of a sphinx supporting an incense burner

Classical period

Limestone

H. 5⅞ in. (13 cm)

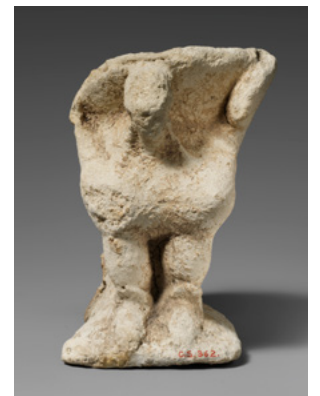
From the necropolis of Idalion

Myres 1088

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2582)

DESCRIPTION Part of the very damaged head and body of the sphinx remains as well as the front of the bowl. The breasts are voluminous.

REFERENCE Cesnola 1885, pl. CVI.691.



CAT. 381



CAT. 382

Cat. 382

Ram and a head of “Zeus Ammon” supporting an incense burner

4th century B.C. (?)

Limestone

H. $3\frac{7}{16}$ in. (8.7 cm)

Myres 1141

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2555)

DESCRIPTION The hooves of the ram, part of his head, and the greater part of the bowl are missing; the surface is very worn. The ram is turned to its right; on his back is set a head of Zeus Ammon, with ram’s horns.¹

1. For this type of incense burner, see Buchholz 1991, pp. 119–24, pls. 16–18, and Counts 2004, pp. 178–81, figs. 2, 3.

REFERENCES Sophocleous 1985, p. 68, no. 1, pl. XVI.1; Buchholz 1991, p. 124, no. 65, fig. 13a, pl. 17.2.

Cat. 383

Incense burner on three legs

Hellenistic or Roman period

Limestone

H. 4 in. (10.1 cm), Max. D. $3\frac{5}{16}$ in. (10 cm)

Necropolis of Golgoi

Myres 1668

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5159)



CAT. 383

DESCRIPTION The three feet, in the shape of lion’s paws, support a circular base decorated with concave tongues. There is a flat disk under the vertical sides of the bowl; the sides have traces of red paint. On the inside are traces of black.

REFERENCE Cesnola 1885, pl. XCII.606.

Cat. 384

Incense burner on three legs

Hellenistic or Roman period

Limestone

H. $4\frac{7}{16}$ in. (11 cm), Max. D. $4\frac{1}{16}$ in. (10.3 cm)

Necropolis of Golgoi

Myres 1667

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5160)

DESCRIPTION The tall stem rests on three schematic lion’s paws. There is a projection under the bowl with vertical sides, the edges of which are partially broken. On the inside are traces of black.

REFERENCE Cesnola 1885, pl. XCII.608.

Cat. 385

Incense burner on four legs

Hellenistic or Roman period

Limestone

H. $3\frac{15}{16}$ in. (10 cm), W. $2\frac{3}{4}$ in. (7 cm)

Sanctuary of Golgoi–Ayios Photios



CAT. 384



CAT. 385

Myres 1670

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5181)

DESCRIPTION The four wide legs, marked with a lambda-shaped sign on two sides, support a squarelike shaft between two projecting horizontal tiers. The walls of the bowl at the top are cut into zigzags. There are traces of fire on the inside.

REFERENCES Doell 1873, p. 55, no. 815, pl. XIII.14; Cesnola 1885, pl. LXVI.433.

Cat. 386

Circular incense burner

Uncertain date

Limestone

H. $3\frac{3}{16}$ in. (7.8 cm), Max. D. $3\frac{3}{16}$ in. (9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1671

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5148)



CAT. 386

DESCRIPTION The incense burner is in the form of a spool or bobbin, the foot of which is slightly wider than the saucer. There are horizontal striations on the entire surface similar to turning marks. The upper bowl is shallow and there are black marks on the edge as well as a small break.

REFERENCES Doell 1873, p. 55, no. 816, pl. XIII.18; Cesnola 1885, pl. LXVI.434.

LAMPS (CAT. 387–392)

Limestone lamps are rare; [Cat. 387](#) and [388](#) are particularly original.¹

NOTE

1. Compare an example from the necropolis of Amathus, V. Karageorghis 1987, p. 709, fig. 132.

Cat. 387

Lamp in the shape of a bull's head

Classical period

Limestone

H. 1 $\frac{5}{8}$ in. (4.1 cm), W. 2 $\frac{3}{4}$ in. (7 cm), L. 3 $\frac{5}{8}$ in. (9.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1696

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5142)

DESCRIPTION The lamp is in the shape of a bull's head with small horns flattened against the ears. There is a small, rounded opening without traces of fire and a large circular central opening.

REFERENCE Cesnola 1885, pl. XXIX.193.



CAT. 387



CAT. 388

Cat. 388

Lamp in the shape of a bull's head

Classical period

Limestone

L. 3 $\frac{5}{8}$ in. (9.2 cm), H. 1 $\frac{1}{16}$ in. (3.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1695

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5143)

DESCRIPTION The lamp is in the shape of a bull's head with small horns, the left one of which is damaged. The hide is indicated by incisions. The top and the back are flat. The small round opening on the front shows traces of fire; the large opening is trapezoidal.

REFERENCE Cesnola 1885, pl. XXIX.194.

Cat. 389

Saucer lamp

Classical period (?)

Limestone

L. $3\frac{13}{16}$ in. (9.7 cm)

Myres 1691

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5146)

DESCRIPTION The saucer lamp has a pinched nozzle.

REFERENCES Unpublished.

Cat. 390

Saucer lamp

Classical period (?)

Limestone

L. $3\frac{3}{16}$ in. (9.1 cm)

Sanctuary of Golgoi–Ayios Photios (?)

Myres 1692

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5147)

DESCRIPTION The saucer lamp has a small break on the pinched nozzle.

REFERENCE Doell 1873, p. 55, no. 808, pl. XIII.13.



CAT. 389

Cat. 391

Saucer lamp

Classical period (?)

Limestone

L. $3\frac{13}{16}$ in. (9.6 cm)

Myres 1693

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5145)

DESCRIPTION The saucer lamp has an elongated concave nozzle.

REFERENCES Unpublished.

Cat. 392

Saucer lamp

Classical period (?)

Limestone

L. $4\frac{11}{16}$ in. (12 cm)

Myres 1694

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5144)

DESCRIPTION The saucer lamp has an elongated concave nozzle and shows traces of fire.

REFERENCES Unpublished.



CAT. 390



CAT. 391



CAT. 392

ANATOMICAL EX-VOTOS (CAT. 393–408)

The dedication of representations of parts of the body is frequently attested in the Greek world from the fourth century B.C. to the Imperial period.¹ These ex-votos appeal to very diverse divinities, male and female. On Cyprus, the phenomenon is especially known in the region of Golgoi, with the series found by Cesnola at Ayios Photios,² without the name of the god to whom the offering is made. There is also a group from a sanctuary dedicated to Theos Hypsistos,³ and a group from Arsos that includes several dedications to Isis, Sarapis, and Anubis.⁴ The Cypriot material, briefly studied by Folkert T. van Straten, then Björn Forsén,⁵ consists of images of eyes, ears, breasts, and genitalia like the many known in the Greek world, but it differs in the presence of isolated fingers, arms, and feet. The ears [Cat. 395, 396](#) are interesting because of the syllabic inscription that indicates an early date for this type of offering. If the inscription of [Cat. 396](#) does signify “I belong to a deaf person,” it shows that the offering indicates a pathology of the ear and not, as has been often claimed, the fact that the god has listened to the prayer of the worshipper. The “bunch of grapes” shown under the breasts of [Cat. 397](#) has given rise to discussion:⁶ are internal organs depicted here? It is probable that a plaque acquired by Robert Hamilton Lang, now in the Louvre, also comes from Cesnola’s excavations at Ayios Photios.⁷ It shows, in front of a face in profile, two eyes and a left foot that has only three toes. The representations of body parts offered in this sanctuary were probably directed to the local Apollo rather than to another deity like Demeter. Comparable ex-votos were also found in the sanctuary of Apollo at Voni.⁸ Finally, a

group of terracotta figural vases must be mentioned, found at Nea Paphos, and also depicting body parts. These would not be votive objects, but therapeutic hot-water bottles.⁹

NOTES

1. Forsén 1996.
2. Masson 1997, including objects at the Pitt Rivers Museum in Oxford, published in V. Karageorghis 2009, pp. 100–102.
3. Hermary 1989a, nos. 935, 940–942.
4. *Ibid.*, pp. 449–53; Hermary 1990b.
5. Straten 1981; Forsén 1996.
6. See Forsén 1996, p. 127.
7. Hermary 1989a, no. 934.
8. Ohnefalsch-Richter 1893, pl. XL.6–7.
9. I. Nicolaou 1989.

Cat. 393

Votive hand holding a flower

Classical period (?)

Limestone

H. 6¼ in. (17.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1679

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5180)

DESCRIPTION The right hand holds a flower with five petals; a bracelet circles the wrist. The nails are carefully articulated.

REFERENCES Cesnola 1885, pl. XXVIII.115; Masson 1997, p. 27, no. (o), pl. IX.



CAT. 393



CAT. 394

Cat. 394

Small plaque with an ear in relief

Classical period (?)

Limestone

H. $3\frac{3}{16}$ in. (9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1682

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5172)

DESCRIPTION The lower part of the small plaque comes to a point. On the red surface appears a right ear wearing a rosette-shaped earring with a pendant.

REFERENCES Doell 1873, p. 54, no. 796, pl. XIII.3; Cesnola 1877, fig. p. 158; Cesnola 1885, pl. CXXIX.931; Masson 1997, p. 26, no. (h), pl. VII.



CAT. 395

Cat. 395

Votive ear with a syllabic inscription

Late Classical or early Hellenistic period

Limestone

H. $2\frac{1}{4}$ in. (5.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1881

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2358)

DESCRIPTION The right ear is schematically rendered, with the canal indicated by a circular hole. There are traces of red paint. On the lobe are five syllabic signs, the meaning of which is not evident.

REFERENCES Cesnola 1885, pl. CXXIX.932; Masson 1961/1983, no. 288; Masson 1997, pp. 27–28, no. (i), pl. VII.

Cat. 396

Votive ear with a syllabic inscription

Late Classical or early Hellenistic period

Limestone

H. $2\frac{1}{2}$ in. (6.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1882

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2357)

DESCRIPTION The right ear is schematically rendered, with the canal indicated by a circular hole. There are traces of red paint. On the lobe are four syllabic signs signifying “I belong to a deaf person” (?).

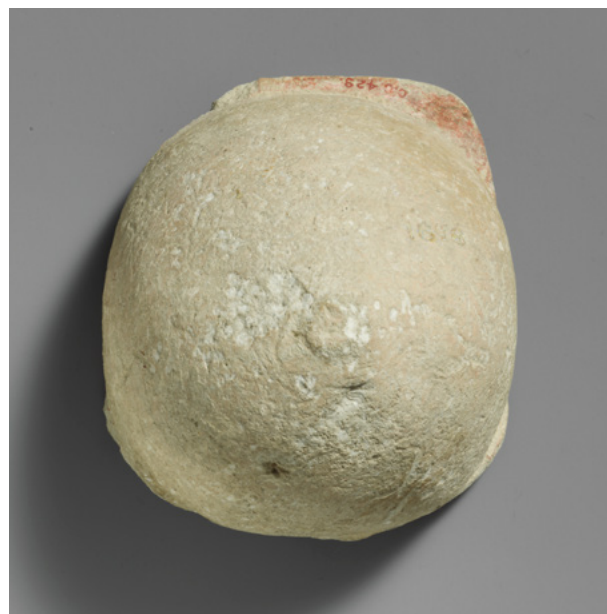
REFERENCES Cesnola 1885, pl. CXXIX.933; Masson 1961/1983, no. 289; Masson 1997, pp. 27–29, no. (j), pl. VII; V. Karageorghis 2000a, no. 418.



CAT. 396



CAT. 397



CAT. 398



CAT. 399

Cat. 397

Plaque with breasts and a bunch of grapes in relief

Late Classical or early Hellenistic period (?)

Limestone

H. 15 in. (38.1 cm), W. 17¼ in. (45.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1227

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2854)

DESCRIPTION The plaque is almost square, with the upper left part missing. Under the breasts is a bunch of grapes, the meaning of which is unclear. There are toolmarks on the right.

REFERENCES Cesnola 1877, fig. p. 158; Cesnola 1885, pl. CXXII.910; Masson 1997, p. 27, no. (n), pl. VIII.

Cat. 398

Votive breast

Hellenistic period (?)

Limestone

H. 3⅜ in. (8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1676

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5176)

DESCRIPTION On a small plinth painted red is a large, rounded breast, the nipple of which is discreetly indicated.

REFERENCES Cesnola 1885, pl. CXXIX.925; Masson 1997, p. 26, no. (b), pl. VI.

Cat. 399

Votive(?) foot and a lower leg

Hellenistic period (?)

Limestone

H. 7⅞ in. (19.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1678

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5179)

DESCRIPTION The left foot is long and thin; the lower leg is included. The surface is pinkish and the three smallest toes show traces of burning.

REFERENCES Cesnola 1885, pl. XXVIII.158; Masson 1997, p. 27, no. (p), pl. IX; V. Karageorghis 2000a, no. 420.

Cat. 400

Votive thumb

Hellenistic period (?)

Limestone

H. 2¾ in. (7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1680

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5173)

DESCRIPTION The thumb is vertical and there are remains of another finger. The nail is well articulated. Two groups of two incisions indicate the folds of the skin. Traces of pinkish paint remain.

REFERENCES Doell 1873, p. 54, no. 798, pl. XIII.9; Cesnola 1885, pl. CXXIX.927; Masson 1997, p. 26, no. (d), pl. VI; V. Karageorghis 2000a, no. 419.



CAT. 400



CAT. 401

Cat. 401

Votive thumb

Hellenistic period (?)

Limestone

H. 2 $\frac{3}{8}$ in. (6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1681

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5174)

DESCRIPTION The thumb is vertical and painted red. The nail is well articulated; two incisions indicate the folds of skin.

REFERENCES Cesnola 1885, pl. CXXIX.928; Masson 1997, p. 26, no. (e), pl. VI.



CAT. 402

Cat. 402

Small plaque with two eyes and a mouth in relief

Hellenistic period (?)

Limestone

H. 4 $\frac{5}{16}$ in. (11 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1684

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5171)

DESCRIPTION The plaque is rounded at the top, imitating the shape of a face. The two eyes have very arched upper eyelids and the half-open mouth is emphasized by a frame in relief. The entire plaque was painted red. A small round depression occurs at the center of the “upper lip,” which is barely indicated. There is also a small depression at the center of the lower lip.

REFERENCES Doell 1873, p. 54, no. 797, pl. XIII.8; Cesnola 1877, fig. p. 158; Cesnola 1885, pl. CXXIX.935; Masson 1997, p. 27, no. (l), pl. VII; V. Karageorghis 2000a, no. 417.



CAT. 403

Cat. 403

Small plaque with two eyes in relief

Late Hellenistic or Roman period

Limestone

H. 4¾ in. (12.1 cm), W. 4⅞ in. (11.6 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1685

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5168)

DESCRIPTION The plaque has rounded corners (the upper right is missing). The two eyes show very thick eyelids and eyebrows sculpted in relief. There are toolmarks on the back.

REFERENCES Cesnola 1885, pl. CXXIX.924; Masson 1997, p. 26, no. (a), pl. VI.



CAT. 404

Cat. 404

Small plaque with two eyes in relief

Late Hellenistic or Roman period

Limestone

H. 4 in. (10.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1686

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5169)

DESCRIPTION The small pyramidal plaque has a suspension hole. Toward the bottom are two wide-open eyes with thick eyelids in low relief.

REFERENCES Cesnola 1885, pl. CXXIX.936; Masson 1997, p. 27, no. (m), pl. VII.



CAT. 405

Cat. 405

Small plaque with two eyes

Late Hellenistic or Roman period

Limestone

H. 2¹⁵/₁₆ in. (7.5 cm), W. 4¹³/₁₆ in. (12.2 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1687

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5167)

DESCRIPTION The upper right and lower left corners of the small rectangular plaque are missing. Two eyes are hollowed into the thickness of the plaque; the eyebrows and the bridge of the nose are schematically rendered. There are traces of red paint.

REFERENCES Doell 1873, p. 54, no. 789, pl. XIII.7; Cesnola 1885, pl. CXXIX.926; Masson 1997, p. 26, no. (c), pl. VI.

Cat. 406

Small plaque with one eye

Late Hellenistic or Roman period

Limestone

H. 3¹/₁₆ in. (7.8 cm), W. 3³/₁₆ in. (9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1683

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5170)



CAT. 406

DESCRIPTION The surface of the small, almost rectangular plaque is burned. An eye with a thick eyelid is sculpted into the surface.

REFERENCES Cesnola 1885, pl. CXXIX.934; Masson 1997, p. 27, no. (k), pl. VII.

Cat. 407

Votive(?) foot with a sandal

Late Hellenistic or early Roman period

Limestone

L. 9³/₁₆ in. (25 cm), H. 10⁵/₁₆ in. (27 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1677

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5178)

DESCRIPTION The lower left leg and the large left foot, with toenails clearly rendered, are shod with a sandal that covers the heel and rises to the ankle on the back. A thong closes the part that surrounds the back of the foot. Other thongs and two superposed tongues cover the instep. The closure is reinforced by a thong, the ends of which fall on the sides. The surface is burned on the lower leg and on the back of the foot. A large mortise is hollowed out vertically on the leg, the inner surface of which is burned. Four groups of two holes are pierced at the top of the leg and on the upper surface.

REFERENCES Cesnola 1885, pl. XXVIII.157; Masson 1997, p. 27, no. (q), pl. IX.



CAT. 407

Cat. 408

Votive male genitals

Hellenistic or Roman period

Limestone

H. 6 $\frac{5}{16}$ in. (16 cm)

Sanctuary of Golgoi-Ayios Photios (?)

Myres 1675

The Cesnola Collection, Purchased by subscription, 1874-76

(74.51.5175)

DESCRIPTION On a rectangular plaque, there is the end of a penis, revealing the glans, in front of the testicles(?).

REFERENCES Unpublished.



CAT. 408

OTHER OFFERINGS (CAT. 409–431)

The most original group consists of “chests” that were probably used as small altars; the decoration of the first two connects them to the worship of the Great Goddess. They attest to the practice of stone sculpture in the region of Golgoi-Idalion from the Geometric period onward.

Cat. 409

Small chest with incised decoration

Geometric period

Limestone

L. 8 $\frac{7}{8}$ in. (22.5 cm), H. 6 $\frac{3}{8}$ in. (16.2 cm)

From the necropolis of Golgoi

Myres 1662

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5166)

DESCRIPTION Traces of black on the inside of the chest suggest that it was used as an altar. On the long sides and the legs is an incised decoration of triangles, each of which is filled with a lozenge pattern. Incised on the ends, within a frame and between two swastikas, is a very schematic human figure holding a plant in each raised hand. Flanking the square frame is an equally schematic ibex surmounted by triangles and broken lines. On each foot is a branchlike motif.

REFERENCES Cesnola 1885, pl. LXXIX.505; V. Karageorghis 2000a, no. 205.

Cat. 410

Small chest with decoration in relief

Late Geometric period

Limestone

L. 4 $\frac{5}{8}$ in. (11.7 cm), H. 4 $\frac{3}{16}$ in. (10.6 cm)

From the necropolis of Idalion

Myres 1666

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5163)

DESCRIPTION There are four holes for securing a cover near the four upper corners of the chest. The decoration is in low relief. On one long side, above five triangular openings, there is a dog behind an ibex and geometric motifs, including swastikas. On the other, above four triangular openings, a variety of incised triangle and lozenge motifs fill vertical bands. On each short end, there is a frontal nude woman with her arms raised. The incised pubic area is painted black, as is her hair. Her necklaces are incised.

REFERENCES Cesnola 1885, pl. LXXIX.504; Bisi 1980, pl. I; J. Karageorghis 2005, p. 193, fig. 247 (findspot is incorrect).



CAT. 409



CAT. 410



CAT. 411

Cat. 411

Small chest with incised decoration

Geometric or Archaic period

Chalk limestone

L. $8\frac{1}{16}$ in. (22 cm), H. $6\frac{15}{16}$ in. (17.6 cm), W. $4\frac{1}{8}$ in. (10.5 cm)

Necropolis of Golgoi

Myres 1663

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5165)

DESCRIPTION The long sides and the upper section of the short sides of the box are subdivided into metopes, each with a St. Andrew's cross and dots in the interstices. There is a fishbone motif on the legs of the short ends. One long wall of the shallow (6 cm) interior has a rounded projection pierced vertically, probably for securing a cover.

REFERENCE Cesnola 1885, pl. LXXIX.503, .506.



CAT. 412

Cat. 412

Small chest with incised decoration

Geometric or Archaic period

Limestone

H. 4¹¹/₁₆ in. (12 cm), L. 6¹¹/₁₆ in. (17 cm), W. 4⁹/₁₆ in. (11.5 cm)

Myres 1665

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5164)

DESCRIPTION Patterns of triangles, lozenges, and zigzags between dots cover the sides and legs of the chest. The inside is shallow (D. 5 cm).

REFERENCE Bisi 1980, p. 213 n. 4.

Cat. 413

Small chest, undecorated

Uncertain date

Limestone

H. 5¹/₈ in. (13 cm), L. 6¹¹/₁₆ in. (17 cm), D. 4¹/₁₆ in. (10.4 cm)

Necropolis of Golgoi

Myres 1664

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5162)

DESCRIPTION On the short ends of the chest are crosspieces reinforced by three vertical uprights.

REFERENCE Cesnola 1885, pl. LXXIX.507, 508.

Cat. 414

Handle of a patera or a fire shovel ending in a ram's head, with a syllabic inscription

Classical period (?)

Limestone

L. 9⁹/₁₆ in. (23 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1861

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2367)

DESCRIPTION The handle of the patera or fire shovel ends in a quite realistic ram's head, which has small ears with traces of red paint and long, smooth horns. The syllabic inscription is a dedication from Eros(?) to Apollo.

REFERENCES Cesnola 1903, pl. CXXVII.1; Masson 1961/1983, no. 284.



CAT. 413



CAT. 414



CAT. 415

Cat. 415

Handle of a patera or a fire shovel ending in a ram's head

Classical period (?)

Limestone

L. 9 $\frac{1}{16}$ in. (23 cm)

Myres 1689

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.5155)

DESCRIPTION The part of the fire shovel connected to the handle by an element with three points is preserved. There are traces of burning in the inside of the shovel and red pigment on its upper edge. There is also a band of red behind the curls of the ram's head.

REFERENCE Cesnola 1885, pl XXVIII.100.



CAT. 416



CAT. 417



CAT. 418

Cat. 416

Handle of a patera or a fire shovel ending in a ram's head

Classical period (?)

Limestone

L. 5 $\frac{5}{16}$ in. (13.5 cm)

Myres 1690

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5151)

REFERENCE Cesnola 1885, pl. XXVII.73.

Cat. 417

Small naiskos with female figures holding their breasts

5th century B.C. (?)

Limestone

H. 2 $\frac{3}{8}$ in. (6.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1135

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2692)

DESCRIPTION The small naiskos has a hipped roof; the top, which was articulated with moldings, is missing. On two sides, five apparently nude women are shown holding their breasts.

REFERENCES Cesnola 1885, pl. XXIX.200; J. Karageorghis 1977, p. 209.

Cat. 418

Fragment of a lyre

Classical period (?)

Limestone

H. 6 $\frac{1}{4}$ in. (15.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1176

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2596)

DESCRIPTION Seven strings of a lyre are attached to a crosspiece painted pinkish red. At one end is an oval element in high relief. At the other are two flat elements that may belong to an upright—perhaps one arm of the instrument.¹

1. Compare the fragment illustrated in Marangou 2000, p. 43 (top).

REFERENCE Cesnola 1885, pl. XXVII.97.

Cat. 419

Footstool(?) with a syllabic inscription

Classical period (?)

Limestone

H $9\frac{1}{16}$ in. (24.5 cm), W. $11\frac{1}{16}$ in. (29 cm), D. $10\frac{13}{16}$ in. (27.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1866

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2324)

DESCRIPTION The rectangular limestone block has been hollowed out so as to form two recessed openings on each side. The inner surface is roughly worked. The upper surface is burned. On the uppermost band of one of the sides is a syllabic inscription probably mentioning the goddess of Paphos.

REFERENCES Cesnola 1903, pl. CXXIX.1; Masson 1961/1983, no. 286, pl. L.2 (the references to Cesnola 1885, pl. XXVII.85, are incorrect).

Cat. 420

Altar in the form of a naiskos with a lamp

Classical period

Limestone

H. $10\frac{1}{16}$ in. (25.5 cm), W. $11\frac{1}{8}$ in. (29.5 cm), D. $8\frac{1}{16}$ in. (20.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1661

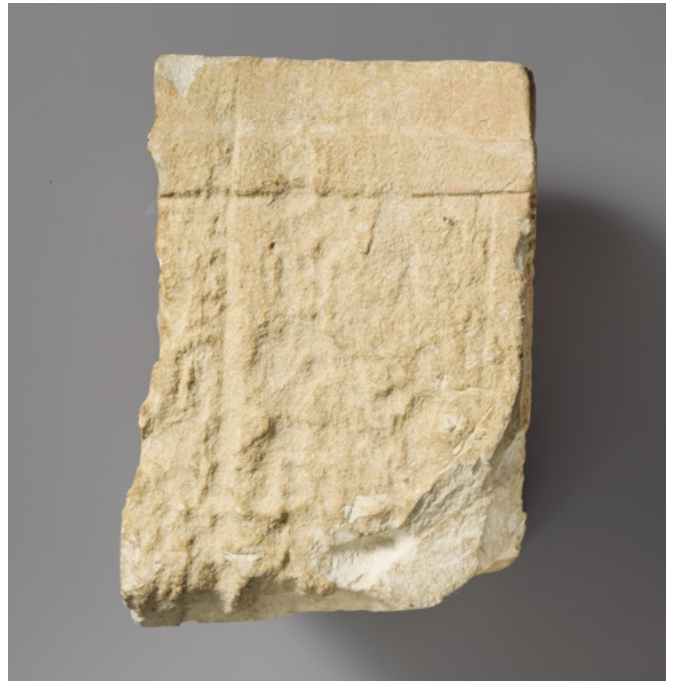
The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5149)

DESCRIPTION The back is partially missing and the surface of the short ends is very damaged. The whole lower part is missing. The entrance to the naiskos is flanked by Ionic columns in low relief, the fluting and the abacus are painted red. On the inside is a large saucer lamp with a nozzle, of which only the front part is shown. The top of the altar, the surface of which is not carefully finished, has a circular hollow (Diam. 13 cm) with traces of fire, indicating its use as an altar. There are traces of motifs painted red on the lintel and of triangles on the upper band.

REFERENCES Doell 1873, p. 54, no. 805, pl. XIII.19; Cesnola 1877, fig. p. 157; Cesnola 1885, pl. XV.19.



CAT. 419



CAT. 420

Cat. 421

Fragment of a naiskos(?) with a syllabic inscription

Classical period

Limestone

H. 5½ in. (14 cm), W. 7⅞ in. (19 cm), D. 2⅞ in. (6.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1862

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2356)

DESCRIPTION The piece consists of the left wall, from the viewer's point of view, and a fragment of the door of a naiskos(?). The syllabic inscription is in three lines with deeply inscribed signs: an offering of wine to Zeus.

REFERENCES Cesnola 1903, pl. CXXXIX.5; Masson 1961/1983, no. 285, pl. L.1.



CAT. 421

Cat. 422

Fragment of a large votive vase with a syllabic inscription

4th century B.C. (?)

Limestone

H. 14⅞ in. (36.7 cm), W. 14⅜ in. (36.5 cm)

From Pyla

Myres 1854

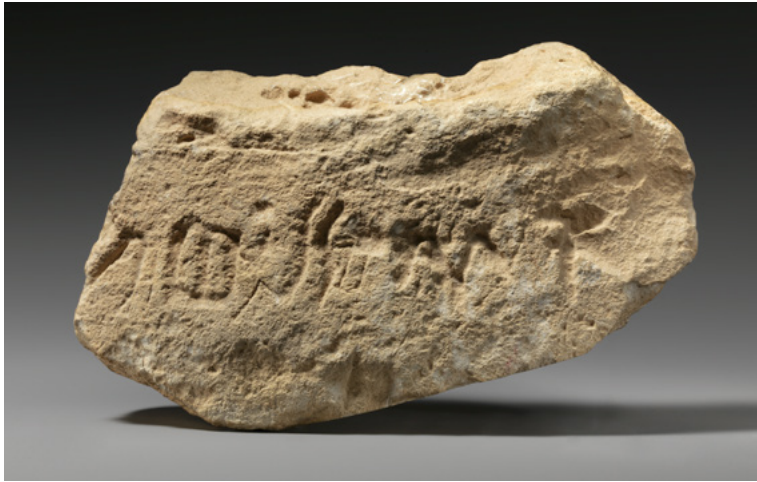
The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2340)

DESCRIPTION The fragment, from the belly of a large vase, bears a syllabic inscription: a dedication of Timokretes to (Apollo) Magirios. There are several vertical lines near the break on the right.

REFERENCES Cesnola 1903, pl. CXXXIX.1; Masson 1961/1983, no. 305, pl. LIII.1.



CAT. 422



CAT. 423

Cat. 423

Fragment of a large votive vase with a syllabic inscription

4th or 3rd century B.C.

Limestone

H. $4\frac{5}{16}$ in. (11 cm), W. $7\frac{7}{16}$ in. (18.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1864

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2352)

DESCRIPTION The fragment of a vase has a syllabic inscription that is impossible to interpret.

REFERENCES Cesnola 1903, pl. CXXXVIII.3; Masson 1961/1983, no. 292.

Cat. 424

Fragment of a large vase(?) with a snake (Agathos Daimon?), a dolphin, and a syllabic inscription

Early Hellenistic period

Limestone

H. $13\frac{15}{16}$ in. (35.4 cm), W. 12 in. (30.5 cm), Thickness of the vase wall $1\frac{1}{16}$ – $2\frac{15}{16}$ in. (3.3–7.5 cm)

Sanctuary of Golgoi–Ayios Photios, “outside, near one of the entrances of the temple”

Myres 1863

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2369)

DESCRIPTION Only a small part of a large, curved, hollow object remains; it shows toolmarks on the base and on the thickest side. It may be a recut vase. A large snake coiled up on itself and wearing the double Egyptian crown is shown in relief. Below, a dolphin appears against a rocky background. On the upper right is a syllabic inscription in five lines, the meaning of which has not been elucidated.

COMMENTARY The fragment may come from a large monolithic vase like others known in Cypriot sanctuaries, but the decoration and the long inscription are exceptional. The Egyptianizing crown placed on the head of the snake encourages one to identify it as Agathos Daimon, the Benevolent Spirit, although it is beardless. The presence of the dolphin is more surprising. The text of the inscription is “completely obscure” according to Olivier Masson. The presence of the Agathos Daimon indicates a date in the Hellenistic period.

REFERENCES Doell 1873, p. 51, no. 775, pl. XI.7; Cesnola 1877, p. 144; Cesnola 1885, pl. LXXV.561; Cesnola 1903, pl. CXXXII.2; Masson 1961/1983, no. 291, pl. LI.1.

Cat. 425

Votive vase (krater) with vegetal decoration

Hellenistic period (?)

Limestone

H. 17 in. (43.2 cm), Max. D. $22\frac{1}{16}$ in. (57 cm)

Sanctuary of Golgoi–Ayios Photios, “found at entrance of Temple”

Myres 1380

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2813)



CAT. 424



CAT. 425

DESCRIPTION The krater has two ledge-shaped handles, the outer edge of which shows two triangular projections flanking a rounded one. Their surface and that of the lip are damaged. Around the shoulder are ivy leaves on either side of a twisted cord or stem; a large pendant palmette is schematically rendered under each handle. The base is broken.

COMMENTARY Stone vases used for ritual functions are characteristic of Cypriot sanctuaries.¹

1. Regarding very large examples from Amathus, see Fourrier and Hermay 2006, pp. 25–29, 156–57.

REFERENCES Doell 1873, p. 54, no. 807, pl. XIII.II; Cesnola 1877, fig. p. 145.

Cat. 426

Head of an eagle, a fragment of a throne or a lyre (?)

Hellenistic period (?)

Limestone

H. 7¼ in. (19.7 cm)

Sanctuary of Golgoi- Ayios Photios

Myres 1174

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2583)

DESCRIPTION The head of an eagle appears under the section of a garment. It rests on an upright ending in a projecting rectangular element. There are traces of red paint on the



CAT. 425

bird, green on the console. The fragment may be part of a throne or the upright of a large lyre.

REFERENCE Cesnola 1885, pl. XXVII.98.

Cat. 427

Plaque with a human head in relief

Hellenistic or Roman period

Limestone



CAT. 426

H. $4\frac{7}{8}$ in. (12.4 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1175

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2598)

DESCRIPTION The face is flat with a flattened nose, the ugliness of which reminds one of a Gorgon's head. The mouth is open, the teeth showing, the eyes very asymmetrical. The melon coiffure is painted red. The plaque appears to be an independent object as its pertinence to the anatomical series of ex-votos is very uncertain.

REFERENCES Doell 1873, p. 54, no. 788, pl. XIII.2; Cesnola 1877, fig. p. 158; Cesnola 1885, pl. CXXIX.930; Masson 1997, p. 26, no. (g), pl. VII.



CAT. 427

Cat. 428

Small dish with the goddess Isis

Roman period

Steatite

D. $3\frac{3}{16}$ in. (8.8 cm)

From Kourion

Myres 1545

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.5027)

DESCRIPTION The small dish has two small, flangelike handles, one of which is pierced with a hole; their surfaces are worn. On the edge is a vegetal wreath knotted in three places. The tondo is decorated in relief, with the goddess Isis wearing a disk surrounded by horns. Her right arm is raised. She is



CAT. 428

seated sidesaddle on a long-haired animal (dog) that runs to the right and turns its head toward her. She wears a long tunic, the surface of which is worn over the legs. Long locks fall onto her neck. There are tongues around the perimeter of the exterior.

COMMENTARY This object belongs to a group made in Egypt, the votive character of which was noted by Klaus Parlasca. It is the only example known on Cyprus. The themes are typical of Graeco-Roman iconography in Egypt, but the majority of the objects must date from the Roman period. Here, as on other examples,¹ the goddess Isis-Sothis is represented astride a dog, symbol of the dog star Sirius.

1. See Tinh 1990, no. 323.

REFERENCES Cesnola 1903, pl. CXIV.1; Parlasca 1983, p. 153, pl. 20.1; Tinh 1990, no. 323a.

Cat. 429

Fragment of a large throne(?) with the head of a horned lion

Roman period

Limestone

H. 8 in. (20.3 cm)

Found "in the ruins of Amathus"

Myres 1173

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2638)



DESCRIPTION Under a wide, horizontal element ending in a schematic rosette, with a point of attachment on the upper surface, appears the head of a horned lion; the tongue is extended and the teeth awkwardly bared. The nose is broken, the small round eyes deep-set, the strands of the mane summarily shown. At the top of the head are two long, smooth horns curled in at the ends.

REFERENCES Cesnola 1885, pl. LXXXIV.547; Hermary 1981, no. 70.

Cat. 430

Votive throne

Uncertain date

Limestone

H. 30½ in. (77.5 cm)

"From a temple at Amathus"

Myres 1379

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2498)

DESCRIPTION The throne of small dimensions is of a piece with a step. The uprights of the back project above the central part, which is divided into solid panels. Similarly, two sunken rectangles decorate the lower part between the legs. A schematic tree is incised on each upright.

REFERENCE Cesnola 1885, pl. LXXXV.555.



CAT. 429



CAT. 430

Cat. 431

Snake coiled on a circular box

Uncertain date

Limestone

H. 2¹⁵/₁₆ in. (7.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1153

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2782)

DESCRIPTION A snake, the head of which is missing, is coiled on the cover of a circular box (pyxis?). There are traces of red paint on the snake, the cover, and the base of the box, which is partially missing.

REFERENCE Cesnola 1885, pl. XXIX.192.



CAT. 431

CATALOGUE CHAPTER 10

Architectural Sculpture



CAT. 432

INTRODUCTION (CAT. 432–436)

There are very few architectural elements in the Cesnola Collection, which raises the question of whether the sanctuary of Golgoi–Ayios Photios included large-size buildings. This was not the case in the sanctuary of Apollo Hylates at Kourion, but the buildings from which the blocks [Cat. 435](#), [436](#) come are not known. In its style and size, the first one recalls the cornice of a chapel from the sanctuary of Aphrodite at Amathus.

Cat. 432

Votive square capital

5th or 4th century B.C.

Limestone

H. 10 in. (25.4 cm), upper part $12\frac{9}{16} \times 12\frac{9}{16}$ in. (32 × 32 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1377

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2798)

DESCRIPTION The small four-sided capital is decorated on each side with three bands of triangles. They are solid at the top and outlined on the two other registers. The top of the flared column is decorated with branches in relief. On the top is a very summary decoration of rosettes and ivy leaves. At the center is a mortise of about 10 cm in diameter and 8 cm deep.

REFERENCES Colonna-Ceccaldi 1870–71, p. 366, fig. 4 (= Colonna-Ceccaldi 1882, p. 43, fig. 4); Cesnola 1885, pl. I.2.



CAT. 433



Cat. 433

Votive Ionic capital

Hellenistic period (?)

Limestone

H. 9 in. (22.9 cm)

"From the city of Golgoi"

Myres 1376

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2796)

DESCRIPTION At the center of the underside of this triangular Ionic capital is a small, circular mortise. At the top is a hollow (Diam. 15.5 cm, D. 6 cm) that probably indicates the votive, nonarchitectural use of the capital.

REFERENCE Cesnola 1885, pl. I.1.



Cat. 434

Votive Ionic capital

Early Roman period (?)

Limestone

H. 13¼ in. (33.7 cm), upper part 18½ × 18½ in. (47 × 47 cm)

"From the city of Golgoi"

Myres 1378

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2797)

DESCRIPTION The upper part of the shaft is decorated with a band of rosettes under a molding that recalls a Doric capital. The Ionic capital is very summarily executed. A separate whorl is placed at each side flanking an incised rosette. On the top is a hollow (Diam. 20 cm, D. 10 cm) that indicates the votive use of the monument.

REFERENCE Cesnola 1885, pl. I.3.

CAT. 434



CAT. 435

Cat. 435

Cornice with a lion's head

Early Roman period

Limestone

L. 15 $\frac{3}{8}$ in. (40.3 cm), H. 6 $\frac{1}{16}$ in. (15.3 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1387

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2617)

DESCRIPTION The fragment belongs to a cornice (sima), possibly where it meets the slope of a pediment. In addition to the moldings, there is a competently rendered lion's head in relief. The mouth is open, the tongue extended, and the mane tousled, revealing the ears. The head is pierced and communicates with the channel hollowed out on the upper surface. The channel does not run the whole width of the block. The mutule on the underside of the block is barely roughed out.

REFERENCE Cesnola 1885, pl. XXVII.83.



CAT. 436

Cat. 436

Cornice with a lion's head

Roman period

Limestone

L. $26\frac{15}{16}$ in. (68.5 cm), W. $9\frac{1}{16}$ in. (23 cm), H. $9\frac{13}{16}$ in. (25 cm)

From Kourion, sanctuary of Apollo Hylates

Myres 1388

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2867)

DESCRIPTION The piece is a long block of cornice (sima), the original edge of which is preserved only on a part of the front side. The decorative head of a lion in high relief has the mouth open, the tongue extended, the teeth indicated. The wide muzzle has asymmetrical nostrils. The eyes are bulbous, the features hollowed. There are small ears and a full mane.

REFERENCE Cesnola 1885, pl. XCV.638.

CATALOGUE CHAPTER 11

Sculptured Reliefs on Votive Monuments (CAT. 437–456)

Cat. 437

Votive relief with a lion killing a bull and two human figures

Second half of the 6th century B.C.

Limestone

H. 17 $\frac{3}{4}$ in. (45.1 cm), 26 $\frac{1}{4}$ in. (W. 66.7 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1396

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2878)

DESCRIPTION The top of the relief is damaged. Above the flat band serving as a groundline is a wild animal standing on its hind legs, only one of which touches the ground. He grips the throat of a bovid, the body of which is slightly raised. The group is flanked by two human figures. The figure on the right wears a long garment and leans on a stick(?). A small man on the left wears an Egyptianizing kilt and holds an unidentifiable object.

COMMENTARY The theme of animals fighting is not particularly original, but the group is accompanied by two figures whose significance is not clear. The function of the object is also uncertain. The style of the figures seems to indicate a date in the second half of the sixth century B.C.

REFERENCES Doell 1873, p. 50, no. 772, pl. XI.8; Cesnola 1877, pl. XLVIII (bottom); Cesnola 1885, pl. XCIV.626.

Cat. 438

Votive relief with a “master of lions”

Second half of the 6th century B.C.

Limestone

H. 16 $\frac{3}{4}$ in. (42.9 cm), W. 19 $\frac{1}{4}$ in. (48.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1395

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2875)

DESCRIPTION The top of the relief is damaged. Above a flat band serving as a groundline, a long-haired nude figure in right profile is sculpted in low relief. Holding them against his body, he chokes two wild animals, each standing on one of its hind legs while the other leg pushes against the hero. The head and the leg of the right animal are not articulated: there is an irregu-

lar trapezoidal form. The right foreleg of the left lion seems to be grasping the figure’s upper arm.

COMMENTARY The damaged head does not allow a definitive identification with the hero or god “master of animals.” However, the fact that the figure chokes two lions at the same time seems to suit Herakles less well than “Bes” or a related demon.¹ This relief, similar to Cat. 437, may also date from the second half of the sixth century B.C.

1. Compare a scarab with a winged “Bes” overcoming two lions: Reyes

2001, p. 151, fig. 372.

REFERENCES Doell 1873, p. 50, no. 773, pl. XI.9; Cesnola 1877, pl. XLVIII (top); Cesnola 1885, pl. XCIV.627.

Cat. 439

Naiskos with Egyptianizing decoration

Second half of the 6th century B.C. (?)

Chalk limestone

H. 4 $\frac{1}{16}$ in. (11.8 cm)

From Golgoi, “site near the temple”

Myres 1034

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2562)

DESCRIPTION The object has the form of a decorated naiskos surmounted by a frieze of damaged schematic uraei. The upper right corner is broken. In the zone below appears a winged disk in a very poor state of preservation. The main surface depicts the god Thot with the head of an ibis walking toward the right: he wears a knee-length kilt, his left hand rests on his chest, a disk is set on his head. He is flanked by two columns; the “Proto-Aeolic” vegetal capitals support something unidentifiable. Myres noted traces of black, red, and dark brown paint that are no longer visible.

COMMENTARY Stone naiskoi are very rare on Cyprus, leaving aside those that are represented on the Hathor stelai. An example from Lefkoniko is appreciably different, since it is a kind of niche on the inside of which “Zeus Ammon” is sculpted surrounded by rams.¹ A terracotta naiskos, found in the tomb of Amathus, is very similar for the decoration at the top, with its frieze of uraei and its winged disk.² The one from the Cesnola Collection must also date from the end of the Archaic period, when the Egyptianizing style reaches its peak



CAT. 437



CAT. 438



CAT. 439

on Cyprus. The representation of the god Thot is unique on the island, and the question is whether the object has a connection with the worship rendered in the sanctuary, where it is said to have been found. Its absence in Doell's catalogue prompts caution as to its findspot. The Egyptian god, master of writing and computation, is also a lunar divinity, which probably explains the presence of the disk on his head. Myres had noted the particular nature of the limestone that "may well be from Egypt." However, other small Cypriot sculptures are made in a very chalky stone.

1. Myres 1940–45a, p. 66, no. 422, pl. 17; Sophocleous 1985, p. 69, pl. XIV.5.

2. V. Karageorghis 1996, p. 62, no. 7, fig. 45, pl. XXXIV.6.

REFERENCES Cesnola 1885, pl. LVII.377; Sophocleous 1985, pp. 180–81, pl. XLII.3.

Cat. 440

Slab (part of a statue base) with Herakles and the cattle of Geryon

Early 5th century B. C.

Limestone

L. $34\frac{3}{8}$ in. (87.3 cm), H. $20\frac{1}{16}$ in. (52 cm), W. $2\frac{15}{16}$ – $4\frac{1}{8}$ in. (7.5–10.5 cm)

Sanctuary of Golgoi–Ayios Photios, "in the field west of the temple"

Myres 1368

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2853)

DESCRIPTION The slab constituted the front of a large statue base, sawed off after its discovery in order to facilitate transportation. Cesnola wrote: "My workmen now came in contact with a quadrangular block of great weight, which had been partly unearthed and damaged in the previous diggings, and being unable to remove it, requested permission to break it up. Instead of agreeing to this, I insisted on having it turned over for inspection, though from its being roughly hewn on the three visible sides, it did not bear much promise. Imagine therefore my delight in finding a spirited bas relief slightly tinted with red, representing one of the labours of Hercules."¹

The hollow on the upper surface indicates that the statue erected on this base was of stone. The left end of the slab is broken, the right partially damaged; the toolmarks have been poorly obliterated on the underside. The decorated area, bordered by a narrow band at the top, is worked in very low relief; traces of red paint remain on the background. The scene is organized on three levels. In the upper right, above a band that becomes a single low relief line to the left of the tree, the dog Orthros is sculpted, almost sunken, into the stone. He faces to the left; two paws are visible and three heads are superimposed. An arrow pierces the neck of the uppermost head. The tail of the monster is raised and an incision articulates his body. The "middle level," on the left of the slab, extends to the top of the relief, if one takes into account the platform on which stands a large Herakles. He is nude except for his lion skin; the tail is visible between his legs, and the rest of the pelt appears, less distinctly, behind him. The hero's left leg is well advanced, with the foot flat on the ground; his right foot is slightly raised. The leg muscles, particularly of the right leg, are emphasized. The entire top of the body is damaged, and, today, only the line of the raised right arm is discernible. Georges Colonna-Ceccaldi, who first published the work, says that the right hand held a weapon (a club?) at the level of the ear and, according to Doell, the left hand held a bow and the raised right hand may have been taking an arrow from the quiver, which does not seem possible. Moreover, he believed he could make out the contours of the head of the figure, probably covered by the lion skin. Myres thought that the extended left hand held a bow and the right hand drew the string (which is impossible) or brandished a club. Actually, the photograph published in the 1873 album² allows one to see the base of the club in the right hand and the bent line of the bow held out by the left hand.

The major part of the decoration fills the lower level. To the left is the oxherd Eurytion, who wears only a cape that is draped over his shoulders and spreads out behind him. He walks toward the right, his legs in almost the same position as those of Herakles, toward whom he turns brandishing a small round object in his right hand. With his left arm he carries a large tree, the six branches of which project into the register above.



CAT. 440

Five of the branches are cut by the incised extension of the thicker groundline to the right. The figure, with satyrlike features, wears a full beard and long hair with crosshatched locks. In front of him he herds eighteen head of cattle, the bodies of which overlap on the horizontal plane and are superimposed on the vertical plane. Only the three calves in the forefront—two of which are running—are totally visible. The other animals, of different sizes and with more or less developed horns, always face front when they are sufficiently large and separate themselves more or less from the mass. At the very front, two oxen turn back; another, very damaged, lowers his head.

COMMENTARY On Cyprus, a statue base with sculpted decoration is entirely exceptional—which makes all the more regrettable this work's poorly preserved condition. It is very unlikely to have supported the colossal Herakles (see [Cat. 302](#)), and the question arises if the base really comes, like Herakles, from the site to the west. Colonna-Ceccaldi, the first to write about it, presents the base as "coming very probably from the old sanctuary," which corresponded to the date that the French scholar gave to the object. The earliest commentators were aware of the Egyptian aspect of the relief. It is striking to note how the Cypriot artist, in the absence of a tradition of relief sculpture on the island, closely associated Greek and Egyptian principles. It can seem logical that, having at his disposal a soft limestone closer to that used in Egypt than the

hard stone used in Greece and in the Near East, the sculptor adopted the graphic technique of very low relief. Around the dog Orthros, he even created a depression resembling sunken relief. However, reference to Egyptian models goes beyond this technical aspect, since the composition on two registers, dominated by a large heroic figure, unquestionably recalls that of monumental reliefs. On Egyptian temples of the New Kingdom, these reliefs show a colossal pharaoh slaughtering his enemies distributed over several registers, vertically and/or in depth.³ For example, Thoutmosis III dominates a monolithic group of Asians in the temple of Amon-Re at Karnak, or Ramses III shoots the Sea Peoples with a bow on his funerary temple of Medinet Habu.⁴ These principles of technique and composition do not really have an equivalent in Greece and will not continue in Cypriot art. However, they serve the cause of a myth well known in Greek literature and art since the seventh century B.C., that of Herakles' voyage to the West and of his victory over the triple Geryon, whose cattle are guarded by the dog Orthros and the herdsman Eurytion. The presentation of the scene here is original: Geryon himself is not represented, Eurytion tries to flee holding an uprooted tree, Orthros has three heads like Cerberus, instead of two, and the majority of the space is devoted to the representation of the cattle, a very dense group that particularly evokes Egyptian reliefs. It is possible that the scene on the base formed

a coherent iconographic whole with the work mounted on it: this could have been a group of Herakles fighting Geryon, but any material connection with the kneeling Herakles (*Cat.* 306) or other sculptures from the Cesnola Collection is impossible. This most unusual base with figural decoration must at any rate have supported a major work from the sanctuary.

Coins showing, on the obverse, a hero with an axe holding a tree trunk and, on the reverse, a bovid, sometimes standing, sometimes collapsed on its forelegs, have been attributed to Golgoi, partly for the connection of the iconographic theme—fighting hero, a tree, and a bovid—with the relief from the Cesnola Collection.⁵ The existence of an autonomous mint at Golgoi and, therefore, of an autonomous kingdom is very uncertain. Moreover, the differences between the relief and the monetary images must be emphasized.

The hero with the axe on the coins is not clearly identified as Herakles, contrary to the figure on the relief.

On the coins, the hero seizes a tree still in the ground, while on the relief, Eurytion holds an uprooted tree; on the tetrobol in Berlin, the cut tree is above the bovid that collapses.

The traditional iconography of the myth of Herakles and Geryon is not represented on the coins.

In the sixth and fifth centuries B.C., Herakles is the most frequently depicted mythological figure in the sanctuary of Golgoi–Ayios Photios. Among narrative images, those related to Geryon and his cattle are the most numerous. However, as has been noted, no inscription allows one to suppose the existence of a religious cult of the god/hero, either in Greek form or that of the Phoenician Melqart. It appears instead that, in an essentially pastoral sanctuary like that of Golgoi, the image of Herakles conquering and bringing back the divine cattle to the East was considered an appropriate offering. But, as the inscriptions indicate, it is Apollo, the great Greek pastoral god, who receives the principal tribute of the worshippers, at the same time as representations of Pan, the rustic god par excellence in the Hellenistic Greek world, are disseminated. The divinity of Golgoi, evoked in the form of Herakles, Apollo, Pan, and even of a ram god (“Zeus Ammon”), certainly fits into an early Cypriot tradition of a god or warrior hero, conqueror of monsters and guarantor of the forces of Nature. It is this type of figure that is shown on the coins attributed to Golgoi and, earlier, on the bowl from Palestrina and its Cypriot counterpart, on which the hero takes on the appearance of a hunter king protected by the Great Goddess.⁶ The Eurytion of the relief, whose brute force is shown by the tree that he carries after having uprooted it, is the direct successor of the monster represented on the two “Cypro-Phoenician” bowls, himself the ancestor of the Roman Cacus. Walter Burkert emphasized the connection between the myths of Herakles and Geryon in Greece, and Hercules and Cacus in Rome;⁷ Percy Gardner had

even thought that the relief from Golgoi represented Herakles attacking Cacus and not Eurytion.⁸

The date of the relief has been gleaned by comparison with that of the Golgoi sarcophagus (*Cat.* 491). The most significant feature seems to me to be the meticulous and exaggerated rendering of the leg muscles, especially those of Herakles’ right leg. They depend on early red-figured paintings, those of the “Pioneers” of the end of the sixth century B.C. and of the following generation. One even has the impression that the large figure of Herakles on a pedestal copies a composition of the Berlin Painter, who enjoys isolating a figure on the side of a vase in order to give it a sculptural appearance.⁹ A date around 500–480 B.C. can therefore be proposed for the cattle of Geryon. It is a Herakles of this type that the die engravers very faithfully reproduced on the coins of Kition and Lapithos in order to represent their local Melqart.¹⁰

The sculptor who realized this exceptional composition, a pioneer in the art of relief on Cyprus and one of the masters of “the school of Golgoi,” was very familiar with Egyptian representations—which is not surprising at that time—and with Attic vases. The eclecticism in his work may appear, legitimately, characteristic of Cyprus. The discovery in the Troad of the “sarcophagus of Polyxena” is probably slightly earlier than the Golgoi relief. It has shown, however, with its surprising mourning figure that is closely dependent on Egyptian iconography,¹¹ that Egyptian “pastiche” like the scene of Herakles and Busiris on a famous Caeretan hydria¹² do not constitute isolated phenomena. Rather, eastern Greek artists of the late sixth century B.C. had found a fruitful source of inspiration in Pharaonic art, which they probably knew better at the period of the first Persian domination than previously. When the Ionian revolt broke out, in 499 B.C., the ties between Cyprus and the coast of Asia Minor were obviously not only political.

1. Cesnola 1877, p. 135.

2. Cesnola 1873, reproduced in Marangou 2002, p. 92.

3. See also Borda 1946–47, p. 124.

4. Aldred et al. 1979, figs. 57, 58, 112.

5. M. Amandry 1991.

6. V. Karageorghis 2000a, no. 305.

7. Burkert 1979, pp. 78–98; see also Hermay 1992a.

8. Gardner 1892–93, pp. 74–75 with fig.

9. Boardman 1975, figs. 145, 150, 151.

10. V. Karageorghis 1998, figs. 101, 103, 104.

11. C. Reinsberg, in R. Bol and Kreikenbom 2004, pl. 85.

12. Boardman 1998, fig. 499.

REFERENCES Colonna-Ceccaldi 1872, pp. 223–25, pl. XXI (= Colonna-Ceccaldi 1882, pp. 55–57, pl. V.3); Doell 1873, p. 47, no. 763, pl. XI.6; Cesnola 1877, pp. 135–37 with fig. (and another of small size, pl. XII); Cesnola 1885, pl. CXXII.912; Perrot and Chipiez 1885, pp. 573–74, fig. 387; Brunn and



CAT. 441

Bruckmann 1888–1900, pl. 207.1; Masson 1971, p. 317, fig. 10; V. Karageorghis 1981, pp. 80–81, pl. 2; Tatton-Brown 1984, pp. 170–71, pl. XXXIII.1; Brize 1980, p. 142, no. 72, pl. 8.3; Zervoudaki 1988, no. 49*; Brize 1990, no. 2512; M. Amandry 1991, pl. II; Hermary 1992a, pp. 132–38, fig. 7; Woodford 1994, no. 21*; V. Karageorghis 1998, pp. 58–60, fig. 23; V. Karageorghis 2000a, no. 192.

Cat. 441

Fragmentary relief with a tree and birds of prey

Early 5th century B.C.

Limestone

H. 10¼ in. (26 cm), W. 14 in. (35.6 cm), D. 4⅞ in. (11 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1369

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2667)

DESCRIPTION The block, preserved in its full width, but broken both above and below, shows, in low relief, a tree with a narrow trunk. Branches with different kinds of leaves, some oval, some pointed, are grafted diagonally to the trunk—unless the oval ones represent fruit. Two birds, with summarily rendered wings and plumage and facing in opposite directions, stand in profile on two of these branches, now lost below the break. Their hooked beaks designate them as birds of prey. The one on the right, almost worked in sunk relief, is larger and more carefully worked.

COMMENTARY The function of the object is enigmatic: given the findspot, a votive relief comes to mind, but this is a

most unusual work of art for the time and it is difficult to understand the significance of the tree in the absence of the lower part. Even though another comparable group on Cyprus cannot be cited, the question is if the relief belonged to a larger composition that decorated a building or a large base.

The technique used by the sculptor recalls that of the Geryon relief (Cat. 440). The surface hollowed out around the bird on the viewer's right resembles that around the dog Orthros and is connected to Egyptian models. The tree, different from the one held by Eurytion, is, however, like those represented on the Golgoi sarcophagus; the disposition of the branches and the different form of the leaves are unusual. Do certain branches have leaves, others fruit? The sculptor would have awkwardly transcribed Egyptian representations, like the one of the sycamore, nourisher of the deceased, that associate pointed leaves with oblong fruit.¹ The birds should help to understand the meaning of the image. The way in which the wings are folded seems inspired by Egyptian images of the falcon, incarnation of the god Horus. On Cyprus, one is familiar with statuettes of “falcons,” alone or killing a smaller bird, that probably express royal power.² In view of the comparable techniques, this relief must be almost contemporary with that of the cattle of Geryon, toward the beginning of the fifth century B.C.

1. Aldred et al. 1979, fig. 125.

2. Hermary 2000a, p. 142.

REFERENCES Doell 1873, p. 56, no. 830, pl. XIII.15; Cesnola 1885, pl. XXVII.86; Tatton-Brown 1984, p. 171, pl. XXXIII.3.



CAT. 442

Cat. 442

Fragment of an altar with a relief and a syllabic inscription

Early 5th century B.C.

Limestone

H. $9\frac{9}{16}$ in. (23.7 cm), W. of the decorated area $3\frac{3}{16}$ in. (8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1859

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2318)

DESCRIPTION Only the right part of the object is preserved. The top receptacle, slightly hollowed, is separated from the figural zone by a very damaged cavetto molding. A bearded

figure, wearing a conical cap beneath which appear locks of hair, reclines on a couch, his left elbow resting on a cushion. His hand held the extended arm of another figure, probably female. A dog is attached to the upright of the couch and in front of him, facing left, stands a small, beardless figure. A syllabic inscription is inscribed above the banqueter.

COMMENTARY A certain Antiphamos was responsible for the dedication. The banquet theme is attested in the round (Cat. 242, 243, 244, 245, 246) and on the funerary stelai (Cat. 477, 478, 480, 481, 483). The dog attached to the foot of the couch recalls paintings on Archaic vases, including the famous Eurytios krater in the Louvre.¹ The head of the figure is related to a type frequent in Archaic Cyprus, attested up to the beginning of the fifth century B.C.² This is also the likely date for the altar; the low relief links it to a fashion represented by more prestigious works.

1. Boardman 1998, fig. 396.

2. Hermay 1989a, no. 20.

REFERENCES Doell 1873, p. 52, no. 780; Cesnola 1877, pl. XLVIII; Cesnola 1885, pl. XXVII.89; Cesnola 1903, pl. CXXXVIII.2; Yavis 1949, p. 138, no. 17, p. 173 n. 22; Masson 1961/1983, no. 282; Dentzer 1982, pp. 279, 568, no. R7, fig. 189; Tatton-Brown 1984, p. 173, pl. XXXIII.2.

Cat. 443

Footstool(?) with the chimæra and a syllabic inscription

Early 5th century B.C.

Limestone

H. $7\frac{7}{8}$ in. (20 cm), L. $28\frac{7}{16}$ in. (72.2 cm), Th. $11\frac{1}{16}$ in. (28.7 cm)

From “the ruins of Golgoi” (Cesnola 1885), not the sanctuary of Golgoi–Ayios Photios (Cesnola 1877)

Myres 1858

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2320)

DESCRIPTION The interior is hollow. Between the top band and the groundline, the front of the block is subdivided in a curious manner so as to make the decoration in low relief stand out. The chimæra and the flanking circumscribed rosettes project from a background that has been cut back irregularly, particularly at the top, to make room for the upper parts of the chimæra. The two twelve-petaled rosettes are surrounded by a stem ending in two pendant lotus buds. The background is red. The chimæra is ready to pounce. The mouth is open, the tongue extended; the strands of the mane are marked by rickrack incisions. On the middle of its back are grafted the forequarters of a goat, the horn of which fills a concave space on the frieze above. The goat’s only visible hoof rests on the lion’s mane. The chimæra’s tail, raised in a vertical coil, ends in a snake head turned to the right. On the topside, an inscrip-

tion is rather negligently inscribed within a kind of checkerboard consisting of eleven times six fields, each containing a syllabic sign. Two other syllabic signs are inscribed on the left back corner as seen by the viewer.

COMMENTARY This footstool, like [Cat. 444](#), must not come from the sanctuary of Ayios Photios, since it is not listed by Doell, nor mentioned by Colonna-Ceccaldi. Comparison with the footstool from one of the royal tombs from Tamassos¹ prompts one to attribute the same function to the two works from Golgoi. However, the inscription inscribed on the top makes the hypothesis of a funerary purpose for the object difficult. Might it come from another sanctuary or a palace where it would have been associated with a throne or a kline? The fact that the toolmarks were not removed at the back indicates, in any case, that the object was visible only on three sides.

As Olivier Masson pointed out, reverting to an observation by Léon Lacroix, the motif of the chimæra seems to allude to the Sicyonian origins of Golgoi, mentioned by Stephanus Byzantius. On the Classical coins of Sicyon, the representation of the monster is comparable to that on the relief. However, Bellerophon is, with Perseus, a hero particularly favored in the “Greco-Persian” milieu of that period (see the sarcophagus [Cat. 491](#)); one can even suppose, conversely, that the early presence in Golgoi of the image of Bellerophon and the chimæra gave rise to the tradition of a Sicyonian foundation of the city.

Myres expressed himself indecisively about the date of this object, saying that it probably belonged to the same monument as the other footstool, placed by him at the beginning of the sixth century B.C., but also that the style of the chimæra indicated instead the end of the century. Masson upheld the earlier chronology, which must certainly be discarded. Comparing coins from Sicyon and certain Attic vases, Veronica Tatton-Brown proposed a date during the fifth century B.C. The con-

nections between the head of the chimæra and that of the wild animals from the Golgoi sarcophagus, and between the rosettes and those from the large Hathor capital from Amathus,² seem to me to indicate a date around 480 B.C., the high point of the production of reliefs at Golgoi. The inscription on the upper face of the block is almost certainly a later graffito (the same is true for the two alphabetical letters). Its content is enigmatic, like that of a text painted on an ostrakon from Salamis that presents strong similarities.³ The connection between Salamis and Golgoi is interesting. Both inscriptions could be related to a regional version of the language called Eteocypriot.⁴ The checkerboard layout suggests a game, like others known on Cyprus.⁵

1. Buchholz 1974, p. 583, fig. 40, p. 589, fig. 49.

2. Hermay 1985; Hermay 2000a, pl. 83.

3. Masson 1961/1983, no. 318 (A) (I); Egetmeyer 1992, pp. 241–42.

4. Egetmeyer 2012.

5. See, in particular, Michaelidou-Nicolaou 1965.

REFERENCES Cesnola 1877, p. 159 with fig.; Cesnola 1885, pl. LXXXV.560; Cesnola 1903, pl. CXXIV.2; Masson 1961/1983, no. 298, pl. XLVIII.2; Masson 1968, pp. 380–86, fig. 7, pl. XXII; Masson 1971, pp. 311, 316; Tatton-Brown 1984, pp. 171–72, pl. XXXIII.4; Jacquemin 1986, no. 94*; V. Karageorghis 2000a, no. 332.

Cat. 444

Footstool with a lion killing a bull

Second quarter or middle of the 5th century B.C.

Limestone

H. 7¾ in. (19.7 cm), L. 22½ in. (58.3 cm), D. 9¼ in. (23 cm)

From “the ruins of Golgoi” (Cesnola 1885), not the sanctuary of Golgoi–Ayios Photios (Cesnola 1877)

Myres 1373

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2678)



CAT. 443



CAT. 444

DESCRIPTION The inside of the block is hollow, the back is missing. Under a flat band, the decorated field is cut into the form of an arch. Two large, sixteen-petaled rosettes project in low relief from a background painted red. They are each surrounded by a lotus stem ending in two pendant buds. At the center, on a ground line painted red, a lion bites into the spine of a bull that has fallen on its forelegs. The muzzle of the wild animal and the head of its victim, shown frontally, are summarily worked. There are some traces of fire.

COMMENTARY The form of the object, the technique of the decoration, and the composition with rosettes surrounded by a lotus stem that frames a figural motif suggest a connection with Cat. 443. It is not enough, however, to claim, with Myres, that both footstools belong together. The dimensions are different; moreover, the fighting animals are a more common motif than the chimæra, and the rosettes are less skillfully executed. Be that as it may, it is difficult to assume a significant chronological interval between the two works and this second footstool should not be later than around the mid-fifth century B.C. The fact that the interior is hollowed out indicates that it could not have supported a heavy weight.

REFERENCES Cesnola 1877, p. 159 with fig.; Cesnola 1885, pl. CXXII.906; Masson 1968, p. 382, fig. 6; Tatton-Brown 1984, pp. 171–72, pl. XXXIII.6; V. Karageorghis 2000a, no. 333.

Cat. 445

Small altar, decorated with two figured scenes and a syllabic inscription

First half of the 5th century B.C. (?)

Limestone

H. 9¼ in. (23.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1860

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2319)

DESCRIPTION The altar is roughly square, the top flares out. There are toolmarks and a stylized version of a cavetto above the reliefs. The front bearing the syllabic inscription, and one of the sides are decorated in low relief. The main scene shows, at the right, a bearded figure who wears a tunic and holds a ram by the horns. He appears to look back toward another bearded figure who holds an elongated object (a branch?) and who wears a chiton, a himation, and, on his head, a conical cap (?). A syllabic inscription is inscribed below. On the short left end, for the viewer, a banquet scene is represented: a bearded man reclines with a woman on his knees; she holds his chin. Under the bed is a dog; on the lower register, a goat.

COMMENTARY Olivier Masson considers the inscription “obscure,” Günter Neumann reads it as “this is really the offering (or the property) of Kyprophantilos.” On the small votive altar, the banquet theme appears here associated with that of the sacrifice: the iconography is therefore adapted to the function of the object, since the sacrifice of an animal, evoked here on both scenes, was normally followed by a meal in honor of the divinity. The style of the figures seems to indicate the end of the Archaic period, but a later date is possible.

REFERENCES Cesnola 1885, pl. XXVII.85; Cesnola 1903, pl. CXXXI.3; Masson 1961/1983, no. 283; Neumann 1990, pp. 163–65.

Cat. 446

Small altar with reliefs on three sides

Second half of the 5th or 4th century B.C.

Limestone

H. 10⅞ in. (25.7 cm), W. 7 in. (17.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1109

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2633)



CAT. 445

DESCRIPTION The base of the altar projects on the three decorated sides. The upper trapezoidal hollow, which is partially broken, shows no traces of fire. Immediately below is a molding that consists, on three sides, of a slightly rounded band and of a very damaged frieze of tongues. The central scene shows a figure totally nude, the face worn away. Turned toward the right, the figure stands on an incised groundline. His left leg is advanced, the right arm is raised to strike with his club a lion, the mane of which he grasps in his left hand. Standing on its hind legs at a lower level, the lion rests his paws on the thigh of the hero. On the side of the altar to the right, a woman, wearing a chiton and a himation, stands turned to the right, on a kind of base. Both hands are raised. Above her and separated by a band is a frieze showing a stalking lion, turned to the left. On the third side of the altar, a draped figure—probably male—is very summarily represented, his right hand placed on his chest. The back side is barely roughed out.

COMMENTARY Although he does not wear the lion skin, the figure is similar to the Herakles of the Geryon relief (Cat. 440), whose raised position on a kind of pedestal he copies. The figure on the left appears as an ordinary worshipper. The woman on the right stands on a small base and seems to wear a wreath: she makes the gesture of the “goddess with raised arms,” but must be a worshipper or a priestess rather than a divinity.¹ The worn faces and the summary style complicate dating; a date before the mid-fifth century B.C. seems very unlikely, but it may be as late as the fourth century B.C.



CAT. 446

1. See Hermay 1986b, pp. 167–68, pl. XXXIV.6–7, for a scene painted on an amphora in the Louvre.

REFERENCES Cesnola 1885, pl. XXVII.87; Sophocleous 1985, pp. 40–41, pl. XLII.4; Hermay 1990a, no. 25; Senff 1993, p. 75 n. 643; V. Karageorghis 1998, pp. 80–81, fig. 36; V. Karageorghis 2000a, no. 345.

Cat. 447

**Fragment of a votive relief with a quadriga(?)
and a syllabic inscription**

4th century B.C. or Hellenistic period

Limestone

H. 6½ in. (16.5 cm), W. 7⅞ in. (20 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1877

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2306)

DESCRIPTION The lower part of the relief remains, with five horse legs that appear to float. Only the end of the inscription, in two lines, survives.

REFERENCES Cesnola 1903, pl. CXXVIII.3; Masson 1961/1983, no. 272.



CAT. 447

Cat. 448

**Votive relief with scenes related to the cult
of Apollo and a syllabic inscription**

Early Hellenistic period

Limestone

H. 12½ in. (31.8 cm), L. 19⅞ in. (50.5 cm), W. ⅜–1 in.
(0.5–2.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1870

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2338)

DESCRIPTION The relief, which has undergone minor restorations, is pierced at the top with two holes for suspension. The figures are carved in low relief, the contours slightly concave. Above, on the right, the god Apollo is identified by the kithara that he touches with his left hand. The uprights are slightly curved and at each end of the crosspiece is a small ball. Apollo sits on a rock(?), with his left leg advanced. He extends a phiale with the right hand. He wears a long-sleeved chiton, with a belt at the waist, and a himation that is fastened on the shoulders and falls on the back. His face, in left profile, appears to be smiling. The back of his head is restored. In front of him is a large altar, the top of which assumes the shape of two breasts. Two(?) syllabic signs are engraved on its surface: *te-o*, “to the god” (?). Six figures, with red hair, climb a slope to approach the god. In the lead is a man wearing a chiton and a himation; his face and extended right hand have disappeared. He is followed by a woman in a long chiton; her himation is raised over her head like a veil, thus hiding her right arm; only her raised right hand shows. In her left arm she holds a baby whose head and pointed cap are visible. Two young boys dressed like their father follow; one boy holds a jug with his right hand, the other boy, smaller, shown frontally, places his right hand on his hip. Lower down, on the left, two young girls are represented like their mother, but their heads are not veiled. A celebration is represented in the lower register. The group to the right is made up of five banqueters who recline directly on the ground opposite an aulos player, whose head is damaged. He reclines near a krater bearing the syllabic signs *o-pa* (= o(m)pha, “oracle”?), above which appears the top of an amphora (or a psykter), painted entirely in red. All these figures wear a chiton and himation. The banqueters are crowned and apparently beardless. They each hold a cup except for the banqueter at the center, who turns toward the other group while raising his right hand; his face is missing. The artist did not have the space necessary to show the lower body of the musician, nor that of the banqueter on the left, nor the base of the krater. The other group consists of five figures holding hands and dancing. On the left are three young boys



CAT. 448

wearing knee-length tunics; the one on the left raises his right hand. On the right are two women, each of whom wears a chiton and a himation; the taller one is veiled. Myres noted traces of red paint on several places.

COMMENTARY The interest of this small relief was emphasized upon its discovery. Its iconography gives us the most detailed image of early Cypriot worship, of which Apollo is the beneficiary, as in several dedications from the sanctuary of Ayios Photios. Two locations are differentiated. First, that of the procession toward the altar, situated on a height of a group that certainly constitutes a family. There is no sacrificial animal, nor visible offering, only the jug alludes to a libation, as does the phiale extended by the god. Second, lower down, that of a festival that gathers more figures, but only two women (unless the musician is also female). As is usual, music and dance at a banquet are prominent. It is difficult to say if the registers evoke two successive moments of the worship rendered by the same figures, or if the two scenes are simultaneous. The meticulousness of the representation allows one to note the following points:

The sacred space includes two separate zones, that of the altar, where the divinity resides, and that of the banquets.

No constructed element is represented: the altar is either carved in the rock or made of a monolithic block, as at Ayia Irini.¹ The banquet takes place outdoors, without any special furniture. Still, there is a certain refinement shown by the pres-

ence of an amphora in the krater, which probably functions as a psykter (a wine cooler).

The mood is clearly familial; all ages are represented, from the infant child to marriageable young girls.

The image of Apollo is of Greek type; his long-sleeved garment does not appear to be attested before the beginning of the Hellenistic period. The god is sometimes standing,² sometimes seated.³ Similarly, the women in the procession are related to the "Herculaneum" type,⁴ the "large," veiled, for the mother, the "small" for the girls, the original of which dates toward the end of the fourth century B.C. It is therefore probable that this interesting object dates, at the earliest, from the beginning of the Hellenistic period. The meaning of the very short inscriptions is uncertain: a dedication "to the god" and mention of an oracle were referred to elsewhere (Cat. 184).

1. Gjerstad et al. 1935, p. 651, figs. 261, 262.

2. Lambrinoudakis 1984, no. 145*; compare a Cypriot relief of unknown origin, *ibid.*, no. 91*.

3. *Ibid.*, no. 187*, coin of Antiochos II, dated from 256–255 B.C.

4. Smith 1991, figs. 88, 89.

REFERENCES Colonna-Ceccaldi and Dumont 1873 (= Colonna-Ceccaldi 1882, pp. 75–82); Doell 1873, p. 49, no. 766, pl. XI.5; Cesnola 1877, p. 149 with fig.; Cesnola 1885, pl. LXXXV.553; Cesnola 1903, pl. CXXXII.2; Masson 1961/1983, no. 268; Dentzer 1982, pp. 281–82, 570, no. R27, fig. 208; Ghedini 1988; V. Karageorghis 2000a, no. 352; V. Karageorghis 2000b; V. Karageorghis 2006, p. 212, no. 210, fig. 226; Egetmeyer 2012.



CAT. 449

Cat. 449

Fragment of a votive relief with a syllabic inscription

Early Hellenistic period

Limestone

H. $8\frac{1}{16}$ in. (20.5 cm), W. $7\frac{7}{8}$ in. (20 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1879

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2362)

DESCRIPTION The lower left part of the relief remains. A figure, wearing a long-sleeved garment under a chiton with an overfold and a himation that falls on the back, is turned three-quarters to the viewer's right. The right leg and the right arm are bent. Three syllabic signs are inscribed behind the right shoulder. In the lower left, a small nude figure, standing on a base, is presented frontally; the left arm is raised, the right hand probably held an object. It looks as if there were small pointed wings near the head; the hair is shoulder-length. There are traces of red paint on the upper chest and shoulders (a garment?).

COMMENTARY Contrary to Doell and Myres, I do not think that the large figure is a woman, but rather the god Apollo, owing to his garment and to the movement of his arm, which appears to indicate that he was playing the lyre or the kithara, as on the relief [Cat. 455](#). The identification of the small nude figure with the god Eros is obvious if the identification of wings is correct. The very brief inscription offers no indication.

REFERENCES Doell 1873, p. 50, no. 768, pl. XI.4; Cesnola 1903, pl. CXXV.3; Masson 1961/1983, no. 274.

Cat. 450

Votive relief with a scene related to the cult of Apollo and a syllabic inscription

Early Hellenistic period (?)

Limestone

H. $7\frac{1}{2}$ in. (19.1 cm), L. $11\frac{3}{8}$ in. (28.9 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1871

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2368)

DESCRIPTION The top of the relief is missing. The band at the bottom bears a syllabic inscription in two lines; the signs are painted a brownish color. The scene is sculpted in low relief. To the left sits a god on a very schematic throne. Beardless, he has shoulder-length hair and wears a crown, a chiton, and a himation. His left hand grasps a scepter with a vegetal finial and he extends a phiale(?) with the right. His legs are even more coarsely rendered than the rest of his body. In front of him stands a quadrangular altar, possibly with akroteria. On it is set a round object (a piece of fruit?). Behind the altar stands a large tree, of which the lower tier of branches remains. The archlike element above the figures appears to be an independent arched space rather than a very long branch. Seven worshippers present themselves before the god: a man holding an object in his left hand, a veiled woman clasping a child close to her, two other male figures, and, on a lower level, two adolescents(?). All the adults raise their right hand in a gesture of adoration. There are toolmarks on the back.

COMMENTARY The inscription, which was not entirely transcribed by Olivier Masson, is considered by Günter Neumann to be later than the relief and understood in the following way: “Onasidikos offered this plaque of Onasiyas to the very great god, Apollo, in his temenos, following his promise as a wish for happiness III.” The mention of a temenos is interesting, since different elements of a sanctuary are shown on the image: the altar on which there seems to be an offering, a tree, and probably an arch, which recalls a grotto. Are these details realistic? The presence of the altar, comparable to the



CAT. 450



CAT. 451

one in the relief [Cat. 448](#), is compulsory and the tree indicates the rural nature of the place of worship. The grotto, if indeed it is one, seems more original (despite the grotto of the Nymph at Kaphizin, and others), but does not correspond to anything known in the area of Ayios Photios. Be that as it may, the relief shows the homage rendered by a group of worshippers, probably Onasidikos and his family, to the Apollo of Golgoi. The careless style makes the dating difficult, but the iconographic principles are the same as those on the relief [Cat. 448](#). A date at the beginning of the Hellenistic period can therefore be proposed.

REFERENCES Doell 1873, p. 48, no. 765, pl. XI.1; Cesnola 1877, pl. XLVIII.1-2; Cesnola 1885, pl. LXXXV.558; Cesnola 1903, pl. CXXX.2;

Masson 1961/1983, no. 265, pl. XLVII; Yon 1986, p. 143, fig. 16; V. Karageorghis 1998, p. 187, fig. 137; Neumann 1999; V. Karageorghis 2000a, no. 415; V. Karageorghis 2006, p. 213, no. 211, fig. 227.

Cat. 451

Fragmentary votive relief with cult scenes and a syllabic dedication to Apollo

Early Hellenistic period (?)

Limestone

H. 7 $\frac{7}{8}$ in. (20 cm), L. 12 in. (30.5 cm), W. 1 $\frac{1}{4}$ in. (3.2 cm)

Myres 1873

The Cesnola Collection, Purchased by subscription, 1874-76 (74.51.2372)

DESCRIPTION The top and the left part of the relief are missing; there is a break on the right. The relief is divided into two registers. The inscription, emphasized by a brownish pigment, is not separated from the scene in the lower zone. The dedication of Diaithemis is addressed to the god Apollo. In the top register, a figure seated in three-quarter view wears a long-sleeved garment. He was probably Apollo himself, but his head is missing. He extends his right hand toward a kind of altar with a band wrapped around the middle and two rounded projections at the top. To the left, at the edge of the break, is the foot of a votary. In the lower register, two bearded figures are shown facing each other and shaking hands. The one on the left, wearing a short tunic, is taller than the other figure, whose garment is not visible. They are both poorly proportioned. On the ground between them a tool is represented shaft-end up—an ax or a pick? Under the inscription is a large cubic block.

COMMENTARY The dedication allows one to identify the seated god as Apollo rather than Zeus, despite the absence of visible attributes. Comparison with other reliefs identifies the object between the divinity and the worshipper(s) as an altar; the small band with a vertical incision in the center, and the two projections at the top could suggest a double baetyl (sacred stone) on a base. The scene represented at the bottom is surprising. Myres suggested a rescue scene in a quarry or a mine: the block under the inscription suggests stoneworking and the small individual would then be a quarry man, his function defined by the tool (a pick?). The gesture of the figure on the left (Diaithemis?) suggests that he comes to help the other. This work departs from the strictly cult focus of the previous reliefs, but the awkwardness of the style and the brownish paint of the syllabic signs recall the relief of Onasidikos: a date at the beginning of the Hellenistic period is probable.

REFERENCES Doell 1873, p. 49, no. 767, pl. XI.2; Cesnola 1877, pl. XLVIII.2, .6; Cesnola 1885, pl. LXXXV.556; Cesnola 1903, pl. CXXXIII.1; Masson 1961/1983, no. 266, pl. XLVIII.1; Tatton-Brown 1984, p. 173, pl. XXXIII.7; V. Karageorghis 1998, p. 187, fig. 136; V. Karageorghis 2000a, no. 416; V. Karageorghis 2006, p. 214, no. 212, fig. 228.



CAT. 452

Cat. 452

Fragment of a votive relief with a syllabic inscription

Early Hellenistic period (?)

Limestone

H. 7⁵/₁₆ in. (18.5 cm), W. 4¹/₄ in. (10.8 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1872

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2355)

DESCRIPTION Two votaries, with their right hands raised, appear in front of a rounded altar preceded by a sloping element on the ground; their heads are missing. The god who presided is lost. There is a syllabic inscription in two lines with the signs painted red.

COMMENTARY As in [Cat. 451](#), the god is probably Apollo, but the inscription is unintelligible.

REFERENCES Cesnola 1885, pl. LXXXV.557; Cesnola 1903, pl. CXXXVIII.4; Masson 1961/1983, no. 269, pl. XLIX.1.



CAT. 453

Cat. 453

Fragmentary votive relief with a boat and a syllabic inscription

Early Hellenistic period (?)

Limestone

H. $4\frac{5}{16}$ in. (11 cm), W. $2\frac{3}{16}$ in. (5.5 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1876

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2366)

DESCRIPTION The relief, all sides of which are broken except at the top, is very thin. The curved stern of a boat remains, with the pilot standing at the helm, holding the rudder. The top of the hull is reinforced. A seated figure is visible at the edge of the break. Higher up is the right part of an eye and still higher, two syllabic signs.

REFERENCES Cesnola 1903, pl. CXXX.2; Masson 1961/1983, no. 271.



CAT. 454

Cat. 454

Fragment of a votive relief dedicated to Apollo

Early Hellenistic period (?)

Limestone

H. $3\frac{3}{16}$ in. (8 cm), W. $6\frac{1}{16}$ in. (17 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1874

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2313)

DESCRIPTION The top right remains, with a syllabic inscription in three lines. The signs are emphasized in red. The dedication is to Apollo from a certain Onasioros. On the right is the god Apollo, seated toward the left near a vegetal motif. He has shoulder-length hair and wears a himation painted red on his left shoulder.

REFERENCES Doell 1873, p. 50, no. 769; Cesnola 1903, pl. CXXXIV.1; Masson 1961/1983, no. 267, pl. XLV.2.



CAT. 455

Cat. 455

Votive relief with Zeus and other gods, and a syllabic inscription

Hellenistic period

Limestone

H. 12 in. (30.5 cm), W. 16 $\frac{3}{16}$ in. (41.1 cm)

Sanctuary of Golgoi–Ayios Photios

Myres 1869

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2370)

DESCRIPTION The top right of the object is missing. The surface of the relief is slightly curved, particularly on the viewer's left. Above the syllabic inscription in four lines, the signs of which are painted red, three gods are represented in prominent relief. At the center is Zeus, recognizable by the thunderbolt that he holds in his right hand and by the scepter that he grasps with his left. He is seated on a high-backed

throne and turned three-quarters toward the viewer. His legs are minuscule compared to the rest of his body. He wears a chiton and a himation, both painted red. He is bearded and long twisted locks appear from below a sort of cap. In front of him, to the right, Apollo, presented frontally, plays the lyre; part of the instrument and his left arm are missing. He stands on his left leg with the right slightly bent. He wears a chiton, the belt and edges of which are painted red, as is the himation that falls to the sides. His face is partially broken. Behind Zeus, a small figure, presented frontally with his left leg advanced, is identified as Hermes by the caduceus that he carries in his left hand; his right hand rests on his hip. He wears a short tunic and a chlamys painted red. Above the gods, at the left, appear four winged horses hitched to an empty chariot.

COMMENTARY The interpretation of the three figures as divinities is assured by their attributes and by the presence of the winged quadriga harnessed to an empty chariot, waiting until one of the gods wishes to leave Olympus. The hypothesis

of Myres, who saw here the musician as a votary and his son flanking Zeus, must be abandoned: the divine hierarchy is actually suggested by the size and the position of the gods. Zeus, of imposing size, dominates at the center, facing him Apollo, with Hermes, smaller, behind. The long inscription is a sententious text that says nothing about the worshipper nor about the divinities of Golgoi. Markus Egetmeyer has given the following translation: “Greetings! Eat, Lord, and drink. Never say a grand word. To immortal gods, all they desire is available to satiety. A god has no consideration for man, but what happens is what must happen. The gods direct all that men think. Greetings!”

The head of Zeus is of the same type as the colossal head in the Louvre, found at Malloura,¹ that probably dates from the end of the Hellenistic period. The corkscrew curls that fall on the sides could recall an Alexandrian Sarapis, but the thunderbolt here clearly identifies the master of Olympus. If the comparison with the large head from Malloura is significant, a date at the end of the Hellenistic period would also be likely: the relief would thus attest to a late use of traditional syllabary.

1. Hermary 1989a, no. 632; Hermary 2009a, fig. 14.11.

REFERENCES Doell 1873, p. 48, no. 764, pl. XI.3; Cesnola 1877, p. 47, no. 1, pl. XLVIII.1.1; Cesnola 1885, pl. LXXXV.559; Cesnola 1903, pl. CXXX.3; Masson 1961/1983, no. 264, pl. XLVI; Neumann 1974 (inscr.); Yon 1986, p. 143, fig. 17; Egetmeyer 1997 (inscription); V. Karageorghis 1998, p. 188, fig. 138; V. Karageorghis 2000a, no. 414; Hermary 2004a, p. 82, pl. 37d.

Cat. 456

Fragment of a figure(?) in “semi-relief” with an alphabetic inscription

Hellenistic period (?)

Limestone

H. 8⁷/₁₆ in. (21.5 cm)

Myres 1913

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2437)

DESCRIPTION A figure in “semi-relief” emerges from a block rounded on the back. He wears a tunic that falls to the knees, visible on the sides. His legs are thin; the left one is missing. His bent arms held an object. The inscription is a dedication of Nikandros to his son, Timon.

REFERENCE Cesnola 1903, pl. CXLVI.3.



CAT. 456

CATALOGUE CHAPTER 12

Funerary Monuments

INTRODUCTION

Cypriot funerary sculptures were long neglected by scholars. An initial study by Veronica Tatton-Brown, published in 1986, was followed by the work of Elena Pogliatzi (2003a), and I have also presented a brief synthesis on the subject (2004). Cesnola had gathered a remarkable collection, as it assembled every type of monument from the Archaic through the Roman period; most of them originated from the necropolis of Golgoi, which provided many other interesting objects.¹ Despite the dispersal of part of this ensemble, the Metropolitan Museum still owns works of fine quality, characteristic of the evolution of the entire production.

Like the votive statues, the funerary sculptures develop from the end of the seventh or beginning of the sixth century B.C., but the works from this period are rare and represent almost exclusively lions and sphinxes. This production enjoys considerable expansion in different forms during the fifth century: prestigious works like the sarcophagi with figural decoration at Amathus and Golgoi (Cat. 490, 491); marble anthropoid sarcophagi from Kition and Amathus (Cat. 495, 496), characteristic of the Phoenician communities on the island; slabs with relief decoration included in built tombs, such as at Pyla;² and, particularly, local limestone stelai with figural decoration. The end of the kingdoms leads, it seems, to a near-disappearance of this type of sculpture, which regains a certain favor—especially at Golgoi—toward the beginning of the Roman period. The group realized by Zoilos (Cat. 489) shows that this local tradition is still alive at the end of the first or the beginning of the second century A.D.

Although little is known about the context of their discovery, several accounts suggest that, contrary to what happened in the Greek world, Cypriot funerary sculptures were not placed outside, above the tomb, but in the corridor leading to the burial chamber (dromos). However, the original placement of the lions and the sphinxes from Tamassos is far from certain;³ the question is whether these few monuments with inscriptions were made to be seen: for example, on the stele of Karyx, found at Golgoi,⁴ the alphabetic inscription probably designates the figure as a Greek of non-Cypriot origin who could hope that his stele would remain visible above the tomb, as was the case in the Greek cities.

NOTES

1. Hermary 1989a, nos. 981, 993; Pogliatzi 2003a.
2. Masson 1966, pp. 9–10, fig. 6; V. Karageorghis 1998, p. 103, fig. 59.
3. Solomidou-Ieronymidou 2001.
4. Hermary 1989a, no. 981.

FUNERARY STELAI WITHOUT HUMAN FIGURES (EXCEPT HATHOR HEADS) (CAT. 457–476)

Funerary sculptures of the sixth century B.C. consist principally of lions, more rarely sphinxes, that surmount a stele with a cavetto finial.¹ Without a precise archaeological context, it is difficult to date accurately the early stages of this series, of which Cat. 459 is a good example.² These first Cypriot monuments may be near contemporaries of Attic funerary stelai that show a sphinx seated on a cavetto capital, since this series seems to begin around 600 B.C.³ This type of image spreads quite widely in the later Archaic period, from Golgoi and Idalion to Tamassos, Kornos, and Amathus.⁴ Two sphinxes from the same tomb at Marion⁵ show that this type of monument was sometimes realized as a work in the round independent of a pillar or a stele. Probable confirmation comes from the lions and sphinxes found near the “royal tombs” at Tamassos.⁶ In the fifth century B.C., this tradition continues in the form of pilaster-shaped stelai that associate the sphinxes with the “tree of life” (about this theme, see the sarcophagus of Amathus, Cat. 490). But shortly thereafter it evolves in a clearly Hellenized form, as indicated by the small band knotted around the shaft (Cat. 470) borrowed directly from Attic stelai.

NOTES

1. Buchholz 2010, pp. 544–80.
2. Cf. also Hermary 1989a, no. 980.
3. Richter 1961.
4. Pogliatzi 2003a, pp. 5–8; Buchholz 2010, pp. 562–71.
5. Hermary 1989a, nos. 970, 971.
6. Solomidou-Ieronymidou 2001; Buchholz 2010, pp. 544–62.



CAT. 457

Cat. 457

Slab with the head of Hathor

First half of the 6th century B.C.

Limestone

H. 34½ in. (87.6 cm), W. 20¼ in. (51.4 cm)

From the necropolis of Golgoi

Myres 1414

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2475)

DESCRIPTION The relief probably belonged originally to a much larger-sized shaft sawed off below the broad collar. The small round mortise at the top is probably modern, but not the two mortises on either side (5.5 × 5 cm, depth 8 cm) that were used to attach an added element, probably a naiskos. The mortise on the viewer's right is missing. The stone is worn, with holes toward the bottom of the front and the sides. On the lower, wider part of the slab, the broad collar is executed in low relief. It is divided into three bands around a central part



CAT. 458

decorated with horizontal lines; only the inner band displays lozenge-shaped decoration. The head of the goddess is sculpted into the top of the slab. The triangular face is surrounded by a mass of hair forming a roll that turns up at either end. The surface is smooth. Three groups of three clasps bind the hair, one at the center of the forehead, the two others under the small bovine ears that overlap the hair. Above a protruding chin, the thin mouth smiles faintly. The bulbous eyes are surmounted by thick eyebrows.

COMMENTARY Among the group of Hathor representations found in Cyprus, this relief and the next are the only ones that associate two Egyptianizing features—the broad collar and the bovine ears—both rare and shown separately on two limestone stelai.¹ The square mortises were probably used to attach the traditional naiskos, although the hypothesis of a winged disk cannot be excluded, as on the bronze cauldron from the tomb 79 at Salamis.¹ The style of the face, in particular the treatment of the eyes and eyebrows, suggests comparison to the colossal head [Cat. 1](#) or to [Cat. 60](#); hence the date proposed here in the first half of the sixth century B.C. It is probably the oldest representation of the head of Hathor in Cypriot sculpture, still relatively true to its Egyptian models.

1. Hermary 1985, p. 675, figs. 20, 21.

1. Ibid., p. 678, fig. 24.

REFERENCES Cesnola 1885, pl. XVIII.27; Mercklin 1962, p. 21, no. 61, fig. 86; Hermary 1985, p. 676, fig. 23; V. Karageorghis 2000a, no. 183; Hermary 2004a, p. 76, pl. 35a.

Cat. 458

Finial of a funerary stele with volutes and the head of Hathor

Second or third quarter of the 6th century B.C.

Limestone

H. 18¼ in. (46.4 cm), L. 31⅙ in. (78.8 cm), W. 2⅜ in. (6 cm)

From the necropolis of Golgoi

Myres 1419

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2495)

DESCRIPTION The finial, which is broken off at the bottom, presents an abacus consisting of three bands, with a checkerboard pattern on the short left end. The lotus flowers at the bottom are mostly missing. Above, three U-shaped volutes end in a piece of fruit (the outer volute), a lotus flower on a long stem (the central volute), and two lotus flowers (the inner volute). At the center, a Hathor head with a smiling expression and large bulbous eyes is set on a broad collar with no decoration. The hair forms a smooth roll bound by three groups of three ribbons on which appear the small bovine ears.

COMMENTARY Katja Walcher identified and commented upon all the “Proto-Aeolic capitals” known on Cyprus.¹ The decoration on this capital is most unusual, even if a very small head of the goddess Hathor is sometimes represented, above a crescent and a disk, in the triangle at the base of the capital.²

1. Walcher 2009, pp. 122–34, pls. 26–33 (81 examples).

2. Ibid., pls. 26.5, 27.4.



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REFERENCES Cesnola 1885, pl. XXII.51; Perrot and Chipiez 1885, p. 535, fig. 361; Ohnefalsch-Richter 1893, p. 193, fig. 161; Mercklin 1962, p. 20, no. 56, fig. 80; Walcher 2009, p. 130, no. III.52, pl. 30.4.

Cat. 459

Finial of a funerary stele with a seated lion

Late 7th century or early 6th century B.C.

Limestone

H. 17 in. (43.2 cm), L. 14½ in. (36.8 cm)

From the necropolis of Golgoi

Myres 1393

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2852)

DESCRIPTION The upper body of a lion seated to the right remains; part of the back of the head is restored. The head is turned toward the viewer, the mouth wide open, the tongue extended, the teeth carefully shown. The body is thin, the ribs protrude; traces of the tail are visible on the side. The upper right front leg is clearly articulated. The smooth mane spreads over the top of the back and on to the chest, but is not shown on the back. It forms a hook above the second rib. The muzzle is furrowed around the nose and there are three folds of skin on each side of the mouth. The large eyes are bulbous, with thick eyelids, and the ears are rounded, with two appendages.

REFERENCES Cesnola 1885, pl. XCV.641; Payne 1931, p. 67, no. 2, fig. 74C; Canciani 1970, pl. 4.

Cat. 460

Finial of a funerary stele with two seated lions

Ca. third quarter of the 6th century B.C.

Limestone

H. 23⅜ in. (58.8 cm), L. 33⅞ in. (86 cm)

From the necropolis of Amathus

Myres 1389

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2865)

DESCRIPTION Two lions sit back-to-back on a cavetto finial decorated with a disk and a crescent, the points of which turn downward. The lions' heads are turned toward the viewer, their mouths open and tongues extended. The work is summary, particularly on the front paws; the mane is not shown, but a kind of ruff separates the head from the chest.

REFERENCES Cesnola 1885, pl. XCV.642; Hermary 1981, no. 49; Pogiati 2003a, p. 105, no. 1, pl. I.

Cat. 461

Finial of a funerary stele with two recumbent lions

Late 6th or early 5th century B.C.

Limestone

L. 23⅝ in. (60.9 cm), H. 14⅜ in. (36 cm)

From "the ruins of Idalium"

Myres 1390

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2866)

DESCRIPTION The cavetto finial is decorated with a winged disk; on the underside, a mortise of 4½ × 4 cm was used for attachment to a stele. The two lions are recumbent, back to back, but the hindquarters are raised, leaving an unfilled space below. The heads are turned toward the viewer; the head on the viewer's right is very damaged. The mouths are open, the front paws are crossed, the tails pass behind the rear paws. The back is summarily rendered and there are toolmarks.

COMMENTARY Although the position of the lions is different, this capital must be compared to the stele of Karyx from the necropolis of Golgoi,¹ owing to the presence and the form of the winged disk on the cavetto. Dominique Parayre has shown that the motif, as on the Hathor capital from Amathus, was inspired by considerably earlier Phoenician ivories.²

1. Hermary 1989a, no. 981.

2. Parayre 1990, p. 225, fig. 27.

REFERENCES Doell 1873, p. 55, no. 826, pl. XIII.16; Cesnola 1885, pl. CXXII.909; Brunn and Bruckmann 1888–1900, pl. 207.1; Pogiati 2003a, p. 110, no. 8, pl. V.



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CAT. 461



CAT. 462

Cat. 462

Finial of a funerary stele with a recumbent lion

Second half of the 5th century B.C.

Limestone

L. 32 $\frac{7}{16}$ in. (82.5 cm), H. 19 in. (48.3 cm)

From the necropolis of Salamis

Myres 1386

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2868)

DESCRIPTION The lion is recumbent to the right, with the front paws crossed, the tail passing behind the back right paw; the tip of the back left paw is visible. The muzzle is carefully rendered, with mouth open and tongue extended. The flamelike tufts of the mane come to a point between the front paws.

REFERENCES Cesnola 1885, pl. XCV.635; Pogiati 2003a, p. 126, no. 28, pl. XVIII.

Cat. 463

Fragment of a funerary stele with a recumbent lion

Late 5th or 4th century B.C.

Limestone

H. 12 $\frac{3}{4}$ in. (32.4 cm)

From the necropolis of Golgoi

Myres 1394

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2649)



CAT. 463

DESCRIPTION The lion is recumbent to the right, the front paws crossed. The treatment of the body is summary. The head is small, the mouth wide open; the extended tongue is painted red. The features are schematic. The mane, with lozenge-shaped tufts, forms a triangle over the chest.

REFERENCES Cesnola 1885, pl. XCV.637; Pogiati 2003a, p. 125, no. 26, pl. XVII.



CAT. 464



CAT. 465

Cat. 464

Finial of a funerary stele with a seated lion

Late 5th or early 4th century B.C.

H. 17 $\frac{5}{8}$ in. (44.8 cm)

From the necropolis of Golgoi

Myres 1384

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2648)

DESCRIPTION The lion is seated to the right, his head turned toward the viewer. Both front paws are very short and also frontal. The mane forms a long point between the paws. The slightly tilted head is flat, the face round; the mouth is open, the tongue extended. The work is awkward. There are toolmarks on the back.

REFERENCES Cesnola 1885, pl. LXXXIV.549; Perrot and Chipiez 1885, p. 597, fig. 407.



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CAT. 467

Cat. 465

Part of a funerary stele with a disk and a crescent

Second half of the 6th century B.C. (?)

Limestone

H. 22 in. (55.9 cm), W. 16½ in. (41.9 cm)

From the necropolis of Golgoi

Myres 1416

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2876)

DESCRIPTION Broken at the bottom, the slab narrows slightly toward the top. A disk and a crescent, with downturned points, are carefully rendered in high relief. A red fillet tied around the shaft, with the ends hanging down the front, is still visible. The red pigment continues around the two sides.

REFERENCES Cesnola 1885, pl. XVII.25; Poggiatzi 2003a, p. 113, no. 14, pl. IX.

Cat. 466

Funerary stele with two recumbent sphinxes

Second half of the 6th century B.C.

Limestone

H. 19 in. (48.3 cm), W. 21⅓ in. (55.3 cm)

From the necropolis of Golgoi

Myres 1410

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2877)

DESCRIPTION The lower part of the stele (set back 9½ cm) is missing, as are the heads of the sphinxes, which were turned toward the viewer. The sphinxes are recumbent, back-to-back.

The unarticulated leaf-shaped wings are awkward extensions of the two front paws, placed one above the other. Under the projecting slab, a disk and a crescent, with downturned points, are shown in low relief.

REFERENCES Doell 1873, p. 55, no. 825, pl. XIII.20; Cesnola 1885, pl. XVII.24; Tatton-Brown 1986, p. 442, pl. XLVII.3; Poggiatzi 2003a, p. 113, no. 13, pl. IX.

Cat. 467

Finial of a funerary stele with two recumbent sphinxes

Middle of the 5th century B.C.

Limestone

H. 14 in. (35.6 cm), W. 21¾ in. (55.2 cm)

From the necropolis of Golgoi

Myres 1411

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2855)

DESCRIPTION The two asymmetrical sphinxes appear in high relief against the background, the top of which is missing. They are recumbent, back-to-back. One front paw rests on the other. Each sphinx has large, sickle-shaped wings consisting of two rows of feathers. The head of the sphinx on the left does not belong to the body and is not shown on the drawing by Doell; the hairstyle is different. The expression is faintly smiling, the shoulder-length hair covers the ears. The head of the sphinx on the right is very worn. A diadem appears to be set on the head and locks cover the ears.

REFERENCES Doell 1873, p. 55, no. 824, pl. XIII.22; Cesnola 1877, fig. p. 110; Cesnola 1885, pl. CIV.680; Tatton-Brown 1986, p. 442, pl. XLVII.4; Poggiatzi 2003a, p. 114, no. 15, pl. X.



CAT. 468

Cat. 468

Fragment of a funerary stele with a seated sphinx

Middle of the 5th century B.C.

Limestone

H. 13 $\frac{3}{8}$ in. (34.6 cm)

From a necropolis at Salamis

Myres 1086

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2597)

DESCRIPTION Large parts of the front legs, the left back paw, and the wings are missing; there is a break on the nose. The sphinx, the body of which projects in high relief from the background, was probably one of a pair. It must have been placed back-to-back with another sphinx. The body of the sphinx is thin, the tail curled up on the hindquarters. There is the beginning of a large, sickle-shaped wing with two rows of feathers. Sculpted in the round, the head is turned toward the viewer. The smiling face is slightly tilted. The sphinx wears rosette-shaped earrings and a choker around the neck. The locks on the forehead and in front of the ears are very thick. On the top of the head is a diadem and the locks are squared. The hair is long on the back; on the right, near the ears, are three long tresses. Traces of red paint are found on the wings, the mouth, and the choker.

REFERENCE Cesnola 1885, pl. CVI.694.

Cat. 469

Finial of a funerary stele with two seated sphinxes

Late 5th century B.C.

Limestone

H. 18 $\frac{1}{4}$ in. (46.4 cm), W. 26 $\frac{15}{16}$ in. (68.5 cm)

From the necropolis of Golgoi

Myres 1412

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2856)

DESCRIPTION The finial of the stele forms a relief, the contours of which coincide with those of the motifs. Each sphinx is seated on a U-shaped volute, with one front paw



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resting on the upper volute. They frame a large palmette in relief. The large, curved wings consist of two rows of feathers. The head of the sphinx on the left is damaged, the head of the other has short, wavy locks.

REFERENCES Cesnola 1885, pl. CIV.679; Tatton-Brown 1986, p. 448, pl. XLIX.6; Poggiatzi 2003a, p. 158, no. 66, pl. XXXIX.

Cat. 470

Funerary stele with two seated sphinxes and a knotted sash

Late 5th or early 4th century B.C.

Limestone

H. 34¹¹/₁₆ in. (88.2 cm), W. 26¹⁵/₁₆ in. (68.5 cm), Th. 5¹/₂ in. (14 cm)

From the necropolis of Golgoi

Myres 1413

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2499)

DESCRIPTION The report of 1907 about the restorations notes: “The stele was broken from side to side, through the bodies of the sphinxes; the forelegs of each were broken and repaired with a great deal broken off; repairs and restorations by Balliard. Balliard said that a head in the collection (which he could not identify) was found near the paws of the sphinx on the left, and he attached it to the body, but, it was decided later to remove it as not belonging.” Having not been able to examine the underside, I cannot say if the stele was broken or was sawn off at the level of the ends of a knotted sash that is shown in low relief on the front and painted red. The finial,



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which juts out well beyond the shaft of the stele, is decorated on the lower part by a frieze of egg and dart, the edges of which are painted red. Three palmettes that appear against a red background are placed in front of the sphinxes; one at the center, the other two at the corners, on which each sphinx places a front paw. Seated back-to-back, they have very long curved wings with two rows of feathers and considerable added color. Each sphinx wears a necklace with long pendants. The head of the sphinx on the left is missing, the other is turned outward in three-quarter view. Her hair is long, with twisted locks pulled back on the sides and covering the ears. The paint is reddish brown. The crown on the head is decorated with incised circles and merlons. The back is roughed out.

REFERENCES Cesnola 1885, pl. CXXVI.920; Perrot and Chipiez 1885, p. 215, fig. 151; Tatton-Brown 1986, p. 443, pl. XLVII.6; V. Karageorghis 2000a, no. 346; Pogiati 2003a, p. 114, no. 16, pls. X, XI.

Cat. 471

Funerary stele with a sacred tree and sphinxes

First half of the 5th century B.C.

Limestone

H. 29¹¹/₁₆ in. (75.5 cm), W. 30 in. (76.2 cm)

From the necropolis of Golgoi

Myres 1420

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2496) (on loan to Princeton University Art Museum)

Photo © Bruce M. White.

DESCRIPTION The stele is broken at the base of the Aeolic capital, the central part of which is a triangle composed of two bands. The triangle encloses a “lotus flower,” a disk, and a crescent. A “tree of life,” made up of small straight branches and pieces of fruit (pomegranates?), grows out of the top of this triangle, which projects into the first two U-shaped volutes. Two sphinxes, the right one of which is damaged, climb up the tree trunk. Each has a small tail curled up, sickle-shaped wings, and long hair. A “lotus flower” grows out of the ends of the volutes of the Aeolic capital, two others appear between the capital and the U-shaped volutes, and two more develop from the abacus that consists of four bands (fasciae). A flower bud grows from each of the U-shaped volutes. On the top, a small round mortise is, perhaps, modern.

REFERENCES Cesnola 1877, fig. p. 117; Cesnola 1885, pl. C.673; Mercklin 1962, p. 22, no. 67, fig. 90.

Cat. 472

Funerary stele with a sacred tree and sphinxes

Middle of the 5th century B.C.

Limestone

H. 53¹⁵/₁₆ in. (137.1 cm), W. 32 in (81.3 cm), Max. Th. 2¹⁵/₁₆ in. (7.5 cm)

From the necropolis of Golgoi

Myres 1418

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2493)



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DESCRIPTION The stele narrows as it rises toward an Aeolic capital with a convex central rib and asymmetrical volutes. At the center, the triangle formed by three bands is decorated with a schematic lotus flower, upside down. Out of a small ball at the top of the triangle grows a “tree of life” made up of schematic branches, the top ones of which are sinuous. Two sphinxes climb the tree, with two of their paws joined; their tails are curled up, their wings sickle-shaped. Their expression is smiling, the hair long, and the flat eyes lidless. The lateral volutes enclosing them do not form a continuous U-shape, but rather four curved elements, the ends of which give rise to

fruitlike elements. At the sides, under the abacus with three fasciae, are two palmettes and two thick stems, now broken, that were directed toward the back. The back is roughed out and there are many toolmarks.

REFERENCES Colonna-Ceccaldi 1875, p. 24 with fig. (= Colonna-Ceccaldi 1882, p. 67 with fig.); Cesnola 1877, fig. p. 117; Cesnola 1885, pl. XCIX.671; Perrot and Chipiez 1885, p. 215, fig. 152; Pemán 1959, p. 63, fig. 6; Mercklin 1962, p. 21, no. 65, fig. 89; Betancourt 1977, p. 46, pl. 20; Harden 1980, pp. 185, 187, pl. 46; Masson 1989, p. 89, fig. 2; V. Karageorghis 2000a, no. 347.



CAT. 473

Cat. 473

Finial of a funerary stele with a sacred tree and sphinxes

First half of the 4th century B.C. (?)

Limestone

H. 25 $\frac{3}{4}$ in. (65.4 cm), W. 34 $\frac{15}{16}$ in. (88.8 cm)

From the necropolis of Golgoi

Myres 1417

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2497)

DESCRIPTION Under the abacus with three fasciae, two thin, U-shaped volutes are shown against a red background. They are broken at the bottom and partially on the left. Their volutes produce pendant lotus flowers. At the center is a small Ionic column that emerges from a vegetal calyx and supports a schematic “tree of life,” formed at the base of two horizontal volutes and of four pairs of vertical volutes enclosing palmettes. From the first two vertical volutes emerge long lotus stems on which two sphinxes climb. Each one has sickle-shaped wings, long hair, and a crown. Both sphinxes place a front paw on the second vertical volute. Their expression is smiling and they wear a pendant in each ear. The back is not worked.

REFERENCES Cesnola 1885, pl. C.672; Mercklin 1962, p. 21, no. 66, fig. 88.



CAT. 474

Cat. 474

Funerary stele with volutes and a Hathor head

Late 5th century B.C.?

Limestone

H. 23³/₁₆ in. (59 cm), W. 22¹/₁₆ in. (57.6 cm)

From the necropolis of Golgoi

Myres 1415

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2494)

DESCRIPTION The upper part of the flat stele is decorated in low relief in a careless style. Under the abacus with three fasciae is a U-shaped volute, out of which grows a kind of palm, flanked by a vegetal motif. At the center is a chubby-cheeked head with thick eyelids and a neck collar. The curling locks point to a degenerate version of the head of Hathor. A summary Aeolic capital is shown below with papyrus-like leaves in the central triangle and palms on the side. At the bottom is a worn disk.

REFERENCES Doell 1873, p. 56, no. 828, pl. XIII.21; Cesnola 1885, pl. XVIII.26; Mercklin 1962, p. 21, no. 62, fig. 85.

Cat. 475

Finial of a funerary stele

Late 5th or early 4th century B.C.

Limestone

H. 11⁷/₁₆ in. (29 cm), W. 15¹/₁₆ in. (39.8 cm), Th. 4³/₁₆ in. (12.3 cm)

From the necropolis of Golgoi

Myres 1374

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2639)

DESCRIPTION The pediment, broken at each end, has decoration in relief. At the center is a large rosette and on each side a seated lion; their heads are turned toward the viewer and



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a paw is placed on the rosette. Above are a double palmette and vegetal stems. Volutes follow the slope of the pediment.

REFERENCES Cesnola 1885, pl. XXVII.84; Tatton-Brown 1986, p. 449, pl. XLIX.7; Pogiati 2003a, p. 158, no. 65, pl. XXXVIII.

Cat. 476

Statuette of a mourning siren

4th century B.C. or early Hellenistic period

Limestone

H. 15¹/₁₆ in. (38.3 cm)

"From Salamis"

Myres 1090

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2680)

DESCRIPTION Modeled in the round, the statuette stands on a convex plinth. The ends of the legs, in the form of bird claws, are not shown. The space between them is painted red. The tail, coarsely rendered, spreads out on the back. The torso, painted red, is nude and the breasts are poorly indicated. Both hands are placed on the head. The facial features are coarse, the nose broken, and the lips painted red. The large wings are folded, the tip of the right one is missing, and the schematic feathers are partially painted red.

COMMENTARY The mourning siren is well known in Greek art of the fourth century B.C., but it is rare on Cyprus: two examples of mediocre quality are in the Louvre.¹

1. Hermay 1989a, nos. 973, 974.

REFERENCES Cesnola 1885, pl. LVII.368; V. Karageorghis 2000a, no. 427.



CAT. 477

FUNERARY STELAI WITH HUMAN FIGURES (CAT. 477–489)

The series of stelai with frontal figures begins toward the end of the Archaic period and continues throughout the Classical period. Elements characteristic of the earlier era, such as lions, sphinxes, and the winged disk, are preserved at least until the second half of the fifth century B.C. Both male and female deceased are represented. The most common iconographic subject of this time, however, is the banquet.¹ Unfamiliar to the Greek world of poleis, the banquet spreads through the Achaemenid empire from the end of the Archaic period, in the form of reliefs or funerary paintings like those at Karaburun in Lycia.² On Cyprus, the motif of the recumbent banquet is attested on metal bowls from the early Archaic period³ and, in the sixth century B.C., by statuettes in the round (Cat. 242, 243, 244, 245, 246), but in funerary iconography it appears only in the second quarter of the fifth century B.C. These stelai are, in a way, part of local tradition; on earlier examples, the location of the banquet replaces the cavetto finial between the lions and the shaft, which is narrower and undecorated. The type then evolves toward a stele with a rectangular frame-work surmounted by a simple palmette or an Attic-style pediment; the banquet is still represented on a small scale in the upper part (Cat. 480).

Several of the monuments show actual family groups, with women and children. An interesting example, in the Pushkin Museum, Moscow, shows, under a recumbent lion, a bearded, crowned man reclining and a veiled woman seated on the legs of her companion:⁴ the man holds a phiale with the right hand and pieces of fruit are on the couch, which occupies a larger place than on the stele Cat. 480, which is almost contemporary. Is the object held by the man Cat. 477 really a “purse” that contains coins?⁵ It could also be a bag with perfumed oil.

NOTES

1. Dentzer 1982, pp. 279–81, 568–70; Pogiati 2003a, pp. 32–33; Pogiati-Richter 2007.
2. Dentzer 1982, pp. 227–30.
3. V. Karageorghis 2000a, no. 307.
4. Pogiati 2003a, p. 117, no. 19, pl. XIII; Hermay 2004a, p. 79, pl. 37a.
5. Pogiati 2003a, pp. 68–69; Hermay 2004a, p. 79.

Cat. 477

Finial of a funerary stele with a recumbent lion and a banquet scene

Middle or third quarter of the 5th century B.C.

Limestone

H. 19½ in. (49.5 cm), W. 23¾ in. (60.3 cm)

From the necropolis of Golgoi

Myres 1385



CAT. 478

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2828)

DESCRIPTION At the top of the stele is a recumbent lion facing right, the head turned toward the viewer. The mouth is open, the muzzle furrowed, the eyes surrounded by thick eyelids. The long mane has carefully combed strands. The front paws are crossed and the tail passes behind the back paws. The lion is separated by an egg-and-dart frieze from the banquet scene, of which only the upper right part remains. The frontal head of a man has a long beard and a wreath of leaves; the facial expression is faintly smiling, the eyes are surrounded by thick eyelids, and there are thick locks on the forehead. He wears a pleated himation and holds a small “pouch” or “purse” in his raised left hand.

REFERENCES Cesnola 1885, pl. CXXI.898; Dentzer 1982, p. 280, no. R9a, fig. 191; Tatton-Brown 1986, p. 444, pl. XLVIII.4; Pogiati 2003a, p. 118, no. 20, pl. XIV.

Cat. 478

Fragment of a funerary stele with a banquet scene with a man, a child, and two women

Third quarter of the 5th century B.C.

Limestone

H. 20 in. (50.8 cm), W. 22½ in. (57.2 cm)

From the necropolis of Golgoi

Myres 1382

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2843)

DESCRIPTION Most of the figural portion remains. It surmounts a very fragmentary Ionic capital, partially painted red, with a palmette that emerges from the inside of the volute. A man with a long combed beard, wearing a chiton, a himation, and a wreath of leaves, half reclines on a couch. His left arm leans on a cushion painted red, his extended right arm holds a phiale, the interior of which is painted red. Behind him, a woman who is also semi-recumbent wears a long-sleeved garment that extends like a veil over her head. Both have a smiling expression; the facial features are worn. In front of them, another woman is seated on the couch, draped in a pleated garment, the left sleeve of which is painted red, and she is also veiled. She raises her left hand to her face and holds a wreath in the right. There are three pieces of fruit placed on her knees. A child in a long crinkled garment stands in front of the couch. He places his right hand on the cushion near the hand of the man. With her right hand, the woman holds the right arm of the child, the left is placed on the child's chest. The child holds a conical object, painted red, in his left hand (a flower bud?).

REFERENCES Cesnola 1885, pl. CXXI.902; Dentzer 1982, p. 569, no. R14, fig. 196; Pogiati 2003a, p. 123, no. 25, pl. XVI; Pogiati 2003b, p. 77, pl. 8.2.

Cat. 479

Funerary stele of a woman

Third quarter of the 5th century B.C. (?)

H. 57 in. (144.8 cm), W. 27¾ in. (70.5 cm)

From the necropolis of Golgoi

Myres 1400

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2485)

DESCRIPTION The woman, shown frontally, appears in high relief within the rectangular architectural frame; the frame was originally completed by a crowning element, secured by the tenon that remains, above the figure's head. The mourning woman is seated on a throne, the articulated legs of which are carefully shown. At the left of her head, a rectangle painted red probably indicates the back of the throne. A thin pleated chiton accentuates her full bust, and a himation covers her legs and extends like a veil over her head. Her head rests on her right hand. With the left, which has a bracelet around the wrist, she holds five pieces of fruit—two of which are broken—in a fold of the drapery. The facial features are damaged, but the half-open mouth and eyes surrounded by thick eyelids are evident. A pendant consisting of a disk and a cone is attached to each ear.

COMMENTARY The woman is shown alone, which is rare. She assumes a mourning attitude that recalls the statues called "Penelope," known in particular from a marble original discovered at Persepolis and dated around 460 B.C.¹ The interpretation of this work is disputed,² but it should be noted that the stele from Golgoi is slightly later. On a stele of unknown provenance of the same period, a woman sits on a throne, the uprights of which are surmounted by a female mourner on one side and an aulos player on the other.³

1. Boardman 1985, figs. 24–26.

2. Gauer 1990.

3. Pogiati 2003a, p. 152, no. 59, pl. XXXV.1.

REFERENCES Cesnola 1885, pl. CXXVIII.922; V. Karageorghis 2000a, no. 349; Pogiati 2003a, p. 156, no. 63, pl. XXXVII; Hermay 2004a, p. 77, pl. 36a.



CAT. 479

Cat. 480

**Stele with two registers: a banquet scene
and dexiosis (clasping of hands)**

Second half of the 5th century B.C.

Limestone

H. 48¹⁵/₁₆ in. (124.4 cm), W. 31½ in. (80 cm)

From the necropolis of Golgoi

Myres 1401

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2484)



CAT. 480

DESCRIPTION The stela is crowned by a palmette at the center; two others decorated the ends. Two registers are hollowed out from the thickness of the block. Above, two reclining banqueters, each bearded and wearing a wreath of rosettes, lean on their left elbows and, with the right hand, hold a cup. At the bottom, two figures of larger size are shown to the waist, turned three-quarters toward each other. A bearded man, wearing a chiton, a himation, and a wreath of rosettes, leans with his left hand on a staff and extends his right hand toward the right hand of a woman. The man's and the woman's right hands are missing. The woman's left hand is damaged. She wears a chiton with horizontal pleats over the

chest and a himation that extends like a veil over her head. In her left hand is a piece of fruit. The figures may be clasping hands, as in the manner of the *dexiosis*, or they may be holding an object together. All the faces are worn and show a smiling expression. The hair of each figure is carefully combed. There are many toolmarks on the background of the relief, especially of the point.

REFERENCES Cesnola 1885, pl. CXLI.1053; Masson 1971, p. 314, fig. 8; Dentzer 1982, p. 569, no. R16, fig. 197; V. Karageorghis 2000a, no. 348; Pogiati 2003a, p. 130, no. 32, pl. XX; Pogiati 2003b, p. 79, pl. 9.1.



CAT. 481

Cat. 481

Finial of a funerary stele with a recumbent lion and a banquet scene

4th century B.C.

Limestone

H. 20 in. (50.8 cm), W. 23³/₁₆ in. (59 cm)

From the necropolis of Golgoi

Myres 1383

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2844)

DESCRIPTION At the top of the stele, a lion, the head of which is missing, is recumbent to the right, the front paws crossed. In the upper register, a group of figures in a banquet scene appear in high relief. On the right is a bearded man with a wreath on his head. He wears a chiton and a himation, and holds a drinking vessel in his left hand. The facial features are coarse. The expression is smiling; the nose is broken and the eyebrow arch juts out. He reclines near a smaller man, also bearded, whose legs, wrapped in a heavy himation, are awkwardly shown in a horizontal position. He holds a “pouch” in his left hand



CAT. 482



CAT. 483

and clasps the hand of his companion. Between them are the remains of an object. On the left, two figures wearing chitons, probably children, approach the group. The one in front places his left hand on the banqueter; the one behind places his left hand on the head of his companion. The top of the shaft also had figural decoration, but only a small crowned head remains on the right. The style of the faces, in particular that of the bearded man, indicate a date in the fourth century B.C.

REFERENCES Cesnola 1885, pl. CXXI.901; Dentzer 1982, p. 568, no. R13, fig. 195; Pogiati 2003a, p. 126, no. 29, pl. XVIII.

Cat. 482

Tombstone of Aristokretes: a pediment with a syllabic inscription and a relief decoration

Second half of the 4th century B.C. (?)

Limestone

H. 13¹/₁₆ in. (34.5 cm), W. 47⁷/₁₆ in. (121 cm)

From the necropolis of Golgoi

Myres 1857

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2317)

DESCRIPTION On the lower band of the pediment, the dedication of the monument to Aristokretes by his brothers is inscribed in syllabic script. Small depressions hollowed out at the top of the pediment (Diam. 5.3 cm) and at the two ends (Diam. 5.3 cm) were for the insertion of added elements, probably palmettes: the beginning of a volute is visible above the peak. At the center of the pediment, sculpted in low relief on a red background, are two women shown frontally in long garments. Their arms are raised to indicate lamentation, their hair let down. On each side is a crouching lion, its head turned toward the viewer, its mouth open, and the end of its long tail curled up. At each end is a small figure shown frontally; the one on the right is very damaged. Both wear short, pleated tunics and hold a small wild animal in their hands. Their hair is tousled and they have small horns on their heads(?).

REFERENCES Cesnola 1885, pl. LXXXV.563; Cesnola 1903, pl. CXXXVII; Masson 1961/1983, no. 261, pl. XLVI.1; Masson 1971, p. 316, fig. 6; V. Karageorghis 2000a, no. 350.

Cat. 483

Funerary stele with a banquet scene

Early Roman period (Pogiati-Richter: middle of the first century A.D.)

Limestone

H. 36³/₄ in. (93.3 cm), W. 30¹/₁₆ in. (78 cm),

Th. 10⁷/₁₆ in. (26.5 cm)

From the necropolis of Golgoi

Myres 1402

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2487)

DESCRIPTION For the state of preservation, the report of 1907 notes: “The front edge of the frame of the relief, on each side, has been restored. The upper left-hand corner, including the head of the seated figure, was broken away, and the left eyebrow of this figure has been restored: repaired and restored by Balliard.” The report understates the amount of intervention, particularly on the heads and necks of the youths. A young man wearing a chiton, a himation, and a thick vegetal wreath on his head reclines on a couch. The mattress is articulated with vertical incisions. The expression is severe, the nose remodeled, and the eyelids thick. The wreath, now heavily restored, is made of leaves and berries. The left arm is missing, as is the right hand that clasped the hand of another young man seated at the end of the couch. He wears the same garments and has the same face, but his wreath forms a roll around his head and he wears a ring on the left index finger. In front of the couch, on a three-legged table is set a dish with a loaf of bread and three pieces of fruit. A hole is bored on either side of the head of the figure on the left, but it does not go



CAT. 484

through the stone.

REFERENCES Cesnola 1885, pl. CXXI.1054; Pogiati 2003a, p. 140, no. 43, pl. XXVI; Pogiati 2003b, p. 77, pl. 9.2; Pogiati-Richter 2009, pp. 183–84, fig. 1.

Cat. 484

Funerary stele with a seated woman

Early Roman period

Limestone

H. 41½ in. (105.7 cm), W. 17½ in. (44.5 cm), D. 5½ in. (13 cm)

From the necropolis of Salamis

Myres 1399

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2489)

DESCRIPTION The stele is crowned by a very schematic pediment with plain akroteria, the center one of which is partially missing. Within the niche, a woman is seated in three-quarter view to the viewer's right. The upright and cushion of the seat are partially visible. She wears a belted chiton; a himation is draped over her shoulder, covers her hips and legs, and is drawn up over her head like a veil. There is a bracelet on her right wrist and a necklace below the Venus rings of her neck. She holds a round object in her right hand; the right forearm is partially missing. Her left arm, now missing, was raised. The facial expression is severe, the nose broken, and the small eyes have curved upper eyelids. There is a rosette-shaped earring in each ear. The melon coiffure has wavy locks. There is red paint on the background of the stele and on the garment.

REFERENCES Cesnola 1885, pl. CXXVI.918; Pogiati 2003a, p. 179, no. 91, pl. LII.



CAT. 485



CAT. 486

Cat. 485

Head of a bearded man from a funerary stele

Early Roman period

Limestone

H. 11½ in. (29.2 cm)

From the necropolis of Golgoi

Myres 1311

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2829)

DESCRIPTION A part of the left edge of the stele and, in high relief, the head of a figure with a small pointed beard and a long mustache remain. The facial expression is smiling. There is a vertical gash at the top of the forehead. There are traces of red paint on the eyeballs; the upper eyelids are

swollen and the ears schematic. A wreath of overlapping rosettes is set on the head. The full locks above the ears are summarily rendered, as are those on top of the head.

REFERENCE Cesnola 1885, pl. CXXI.894.

Cat. 486

Funerary stele of a beardless man

Early Roman period

Limestone

H. 51 in. (129.5 cm), W. 30 in. (76.2 cm)

“From a burying ground near Dali”

Myres 1397

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2488)



CAT. 487

DESCRIPTION The bottom of the stele and part of the frame on the viewer's right are missing. The top, vaguely in the shape of a pediment, is very worn. A young man stands almost frontally. He wears a short tunic; a kind of chlamys, attached by two cords on the right shoulder, falls along the left arm and ends in a point at the level of the knees. The left hand holds the scabbard of a short sword. The damaged face has a severe expression. Above the short locks on the forehead is a wreath in the form of a roll. Above his left shoulder, the forepart of a horse appears in three-quarter view. The forelock is shown between the ears; the chest of the animal is fragmentary.

REFERENCES Cesnola 1885, pl. CXXXVIII.1031; V. Karageorghis 2000a, no. 430; Pogiati 2003a, p. 178, no. 90, pl. LI.

Cat. 487

Funerary stele with four figures

Early Roman period (Pogiati-Richter: third quarter of the first century A.D.)

Limestone

H. 59¼ in. (150.5 cm), W. 39¼ in. (99.7 cm)

From the necropolis of Golgoi

Myres 1403

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2483)

DESCRIPTION The upper portion was broken off at the neckline of the figures and reattached at the sides and back of the stele with large metal clamps. Much of the upper right edge and the upper left corner are restored. The small capital with volutes and the lintel decorated with dentils are ancient. The three seated figures, shown frontally, are pressed one against the other. On the far right, a beardless man, with a wreath of rosettes on his head, reclines, a cup in his left hand. He holds the hand of the veiled woman next to him. She wears a necklace, a bracelet, and earrings. Her pleated chiton is visible below the himation. To the left are two beardless men, each wearing a chiton, a himation, and a wreath of rosettes on their heads. Their right hands are clasped and the left hands are placed on the shoulders of the adjacent figure. The two men wear sandals. A circular hole is pierced at the top of each vertical edge.

REFERENCES Cesnola 1885, pl. CXXXVIII.1030; Pogiati 2003a, p. 139, no. 41, pl. XXV; Pogiati-Richter 2009, p. 184, fig. 3.

Cat. 488

Funerary stele of a boy

Early Roman period?

Limestone

H. 30¹¹/₁₆ in. (78 cm), W. 16¹⁵/₁₆ in. (43 cm)

From the necropolis of Golgoi

Myres 1398

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2476)

DESCRIPTION The stele tapers upward and is concave on the back. The top is missing. Within the niche a young boy is shown frontally; his feet are spread but on the same level. His chiton falls below the knees. In his lowered left hand is a bird, the beak of which he touches with his other hand. The facial features are coarse, the expression severe. The forehead nearly disappears under wavy locks. On each side of the head is a circular hole that does not go through the stone.

REFERENCES Doell 1873, p. 52, no. 781, pl. XII.8; Cesnola 1885, pl. CXXXVI.919; Pogiati 2003a, p. 192, no. 107, pl. LX.



CAT. 488



CAT. 489

Cat. 489

Funerary group with the signature of Zoilos of Golgoi

Late 1st century or early 2nd century A.D.

Limestone

H. 43 in. (109.2 cm)

From the necropolis of Golgoi

Myres 1381

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2490)

DESCRIPTION The group is sculpted in the round. The deceased is seated on the left. The cascading pleats of her chiton belted, under her breasts, are visible above her shod feet. The large tonguelike form seen between the feet may

belong to this garment. A himation, draped over her shoulders and drawn up like a veil over her head, covers her thighs and legs, between which is gathered a thick mass of fabric. Her damaged right hand probably held an object. A bracelet circles each ankle; around her neck is a necklace with a pendant that suggests a miniature version of a wreath. The face is very damaged. On the forehead is a thin braid of hair surmounted by large round curls. The hair falls on each side in a twisted lock to her chest. Two braids are coiled up on her head. The woman places her left hand on the casket that the small standing servant offers her. In her left hand, which is missing, the servant probably held a mirror. She wears a long, belted tunic; another piece of fringed drapery falls from the left shoulder, behind the casket. The garments of the two women



CAT. 489 DETAIL

are rendered on the back. The plinth beneath the feet of the servant bears the signature of Zoilos of Golgoi.

COMMENTARY The fact that the funerary monument is sculpted in the round and that it bears the sculptor's signature make this work exceptional. The theme of the servant bringing a jewelry box to her mistress is taken from Classical funerary stelai, but the inscription, the style of the figures, and, in particular, the hairstyle of the deceased, whose curls on the forehead recall those of a stele from Golgoi in the Louvre,¹ suggest a date toward the end of the first century or the beginning of the second century A.D.

1. Hermary 1989a, no. 993.

REFERENCES Cesnola 1885, pl. CXXXVIII.1032; Cesnola 1903, pl. CL, Suppl. 4; Masson 1971, p. 330, no. 10, fig. 18; V. Karageorghis 2000a, no. 431.

LIMESTONE SARCOPHAGI (CAT. 490–494)

Besides the large group of sculptures from Golgoi–Ayios Photios, the Cesnola Collection is distinguished by two sarcophagi with figural decoration found at Amathus and Golgoi. Other fragments discovered at Golgoi—certainly not in the sanctuary of Ayios Photios, as indicated by Cesnola—belong to sarcophagi lids: one of them (Cat. 493) is decorated with a lion, like the large sarcophagus Cat. 491; two others are decorated with snakes (Cat. 492). These two motifs were associated on a sarcophagus from Golgoi that is known only from a drawing by Max Ohnefalsch-Richter.¹ During the fifth century B.C., therefore, the sculpture workshops at Golgoi regularly produced sarcophagi with figural decoration in addition to stelai, as seen in examples above. For the first half of the fifth century B.C., we now know from Palaepaphos a polychrome sarcophagus in a more naive style, but with original iconography.² On one of the long sides, the attack of a city by

Herakles is shown; on the other, Odysseus and his companions are depicted coming out of the cave of Polyphemos, under the bellies of rams. The short ends show Ajax carrying the body of Achilles and a lion attacking a wild boar. All these limestone sarcophagi appear to date from the fifth century B.C., but toward the end of the fourth century B.C., it is in a marble sarcophagus, decorated with an Amazonomachy, that a figure of royal or princely status is buried at Soloi.³

In a more general way, the use of sarcophagi is widespread on Cyprus from the Archaic period (tombs V and XI from Tamassos have produced the most remarkable examples) to the Hellenistic period: my survey should be updated;⁴ indeed, the subject should be reopened, as a whole.

NOTES

1. Ohnefalsch-Richter 1893, p. 441, pl. CXX.3; I. Hitzl 1991, pp. 69–70, fig. 57.

2. Flourentzos 2007; especially Raptou 2007.

3. Fleischer 1998.

4. Hermary 1987a, pp. 66–71.

Cat. 490

The “Amathus sarcophagus”

First quarter of the 5th century B.C.

Hard limestone

Sarcophagus: L. $93\frac{5}{16}$ in. (237 cm), W. $46\frac{7}{16}$ in. (118 cm),

H. $37\frac{13}{16}$ in. (96 cm)

Lid: 230 cm, W. $44\frac{1}{2}$ in. (113 cm), H. $20\frac{1}{16}$ in. (51 cm)

Figured scenes: H. $20\frac{1}{16}$ in. (51 cm), L. $44\frac{1}{2}$ in. (113 cm) and $35\frac{7}{16}$ in. (90 cm)

From the north necropolis of Amathus

Myres 1365

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2453)

BACKGROUND *Place and conditions of the discovery.* The sarcophagus was discovered at the beginning of 1875 in a built tomb in the north necropolis of Amathus: Cesnola mentions it in a letter to Hiram Hitchcock dated April 27, 1875.¹ The tomb was seen by Myres in 1894² and apparently consisted of four chambers.³ It could be one of the two built tombs noted on the summary map published shortly after the British mission.⁴ In 1930, Swedish archaeologists said they were still able to reach these two tombs (the same ones?), but the one they drew has only two chambers.⁵ In his letter to Hitchcock, Cesnola writes that, at the time of discovery, the sarcophagus was broken into 792 fragments, the largest of which measured less than two feet. The restoration work carried out on Cyprus occurred rapidly, since Cesnola sent photographs of the object to Birch as early as June 14, 1875.⁶



CAT. 490



CAT. 490



CAT. 490 DETAIL OF THE LONG SIDE A

State of preservation (“the long side A” is the one on which two horsemen precede the chariots; the other parts are placed in relation to this principal scene; the “small front side” is, therefore, that of the Bes). Certain parts of the sarcophagus were neither restored nor completed after the discovery: thus, the three fragmentary Bes figures from the short front side, one of whom is almost entirely destroyed, have been left as they were found. Only the end of the lid above the nude women is presented in the 1885 *Atlas*, but one wonders if this preserved part was placed above the four nude goddesses rather than above the Bes. Cesnola’s reconstruction of the lid apparently did not satisfy him, for he asked Georges Perrot not to reproduce it.⁷ The sphinxes from the other end were added later to the restored gabled lid with its molding below, but without the vegetal decoration of the pediment. One of the sphinxes is missing its head, front paws, and the ends of its back paws. Charles Balliard notes in his report of 1907: “Nothing has been done to the sarcophagus at the Museum, but repairs were made in Cyprus by General Cesnola. The plaster restoration of the lid was made by Cicogna about five years ago (when the sarcophagus was moved from the old position to the new building).”

An initial cleaning undertaken in 1909 confirmed that the essential part of the painted decoration was ancient, but a precise account of the restorations carried out by Cesnola was produced by Elizabeth Hendrix before the opening of the new installation in 2000: her work highlighted the exceptional richness of the ancient polychrome decoration.

DESCRIPTION The inside of the sarcophagus was inaccessible. Carved out of a single block of local limestone, the sarcophagus stands on four short rectangular legs that, on the long sides, extend the uprights framing the figured scene; on the short ends, this frame is very narrow; the main part of the leg is made up of tongues aligned head-to-tail. The upper part

of the coffin has the form of a cavetto, bounded below by a row of beads and reel in high relief, alternately green and red. The decoration at the top is made up of the same up-and-down tongues as on the feet of the short ends, with, however, the pont ending in a small ball, every second of which was originally green. The concave molding bears a frieze of lotus flowers and buds on a wavy stem. On each side is a scene sculpted in high relief, topped by a frieze of tongues that are alternately green and red. The frieze is repeated below the figural panels between two flat bands. On the long sides, the lateral borders show a tree-of-life motif sculpted between two flat bands. Each “tree” is made up of three superposed identical vegetal groups: an Aeolic capital painted green emerges from two papyrus stems and is, in turn, capped by a green, U-shaped volute bearing five vegetal stems, two of which are painted green. The short front end (Bes) is framed by green ivy leaves with ribs attached to a wavy stem. The other end (nude women) is framed by superposed palmettes circumscribed by lyre-shaped stems. The background of each figural panel is decorated with drop-shaped ornaments, painted alternately blue and red.

Two parts of the same procession are shown on the long sides. On side A, the procession is led by two horsemen overlapping so as to show the upper body of the far rider as well as the forepart, legs, and tail of his mount. The horses, the hooves of which are painted blue, walk; their trappings are carefully shown in relief. Around their necks they wear a strap with two tassels at the level of the chest. The horse in the foreground is a stallion that raises his head; his rider sits on a saddlecloth that falls on the sides and is secured by a strap around the chest of the horse. The rider wears a mid-length tunic and a short cloak draped over the shoulders. Like his fellow rider, he wears a conical cap under which locks of hair project to the forehead. The facial expression of both horsemen, seen in profile, is smiling. They are followed by a chariot, drawn by two rather



CAT. 490 DETAIL OF THE LONG SIDE B

than three horses. The number of heads is clearer than the number of legs. The harness, including the reins of the right-hand horse, appear in relief and there are traces of blue-green paint. His head is topped by a fan-shaped plume, with alternate feathers painted blue-green. He wears a girth and collar. A pad is placed between the curved end of the yoke and the neck of the animal, which also wears blinkers. A strap with two tassels hangs around the neck. The chariot⁸ is made up of a narrow but large box, the top curved edge of which comes up to the waist of the occupants, with a handhold at the back and another at the front, near a pendant, tongue-shaped element that represents the end of the reins. The end of the pole certainly corresponds to the mass visible between the hindquarters of the horses and the bottom of the box. The axle is slightly off-center toward the back; the wheel has eight spokes and the hub is prominent. The driver of the vehicle has a beard and curly hair; the other bearded, but larger, figure holds with both hands a parasol that protects the occupants of the vehicle. He wears a kind of turban with a projection. The shifting of the legs toward the back is the result of poor restoration rather than an indication of a third figure whose upper torso would have disappeared. The torso of the figure at the back of the box was originally properly aligned with the legs. Rather than being held in his hands, the parasol would have been more vertical and attached to the chariot box. In the present condition of the sarcophagus, a second chariot follows immediately, also drawn by three horses, based on the legs that are visible. The animal in the foreground, less massive than the one in front and with indistinct genitalia, is harnessed and adorned as its counterpart. The vehicle is of the same type, but the wheels have nine spokes. The driver, in profile, is bearded and has curly hair. Another figure at the center, also bearded but with straight hair, turns his smiling face toward the viewer, revealing more clearly the pleated garment draped over his right shoulder. At the back

and in profile, a young beardless man with curly hair places his hand on the edge of the chariot; his legs are visible in the back.

The procession continues along the long side B, with the same kind of chariot as the preceding ones, but the wheels have ten spokes. The first chariot is occupied by two bearded men in profile. The driver has curly hair; the passenger, straight hair with curls at the ends. The passenger holds his bent right arm under a pleated garment; the left, also bent, may have carried an object. The last chariot, also of the same kind, has an element at the front for attaching the reins. There are two figures: the driver, with straight hair and probably beardless, and a bearded passenger with curly hair who turns toward the foot soldiers. He places his right hand on the edge of the chariot. Over his shoulders he wears a garment with pleated panels that fall on his chest. His left arm, originally raised, is lost. At the center of the chariot box, a kind of spool must have been used to hang up weapons and other objects. The procession ends with three soldiers who stride forward. The left legs of the last two pass behind the right leg of the soldier who precedes them. Each soldier wears a short-sleeved tunic that is clearly visible on the last one. The first soldier and the last also wear a cloak draped over the left shoulder. The cloak of the soldier at the center is draped over both shoulders and falls in zigzag folds between the legs. Each soldier carries a round shield on his left arm and a spear. Their right arms are bent—the arm of the soldier at the center more clearly so, and his hand rests on his garment. The first foot soldier is beardless and has straight hair; the other two are bearded with curls.

On the short front end, to the right in relation to the start of the procession, four Bes figures, the torsos of which are presented frontally, walk toward the right—as indicated by the legs in profile, the space between them, and the bent right legs. Only the left figure is entirely preserved. What remains of the three others indicates that they were similar. Preserved are the

whole body except the head of the second, the lower legs of the third, the legs and proper left arm of the fourth. The garments consist of a mid-length kilt with vertical pleats, secured at the waist by a belt and decorated with a small “fringe” above the knees. The hands are placed flat at the top of the thighs, the torso and arms are muscular, the rib arch and the pectoral muscles are indicated as well as the navel. The upper chest is covered by a thick, rounded beard that consists of rows of curled strands and is associated with a long, drooping mustache. Faintly grimacing, the god extends his small tongue. His face has a snub nose, high cheekbones, and a bumpy forehead, all framed by hair falling in long straight locks onto the shoulders. The ears are lionlike and two small twisted horns are placed vertically on the head.

The short posterior end shows four nude women frontally, their feet together; they pinch their breasts between the thumb and the other fingers. The figures are shapely, the fold of the pubes and the navel is shown. Two bead necklaces with a central pendant fall on their chests. A choker is visible on the first two women at the left. There seem to be three rows of beads on the first and two on the second. A bracelet circles each wrist. Their poorly preserved faces have the same smiling expression. Their ears are adorned with spiral-shaped ear caps and rings attached to the lobes. Their hair is arranged in rows of curls with two long, curled locks falling over each shoulder.

The only preserved pediment of the lid, above the nude women, is decorated with a complex vegetal motif. It consists of two U-shaped volutes within each of which is a kind of tripartite mound supporting five tongued shoots, as on the trees of life on the long sides. The remaining space is filled with palmettes, seven in all: four on the inside of the volutes, one at the center of the pediment, and one at each lateral corner. A fragmentary palmette, sculpted in the round, constitutes the central akroterion. Two sphinxes are placed on the slope of the pediment. Cut out of the same block of stone as the lid, they crouch, their bodies in profile and their heads turned toward the viewer. The far paws are advanced and their tails rest on their hindquarters. Their sickle-shaped wings, the tips of which are missing, consist of three rows of quills and of scale-shaped feathers on their chests. Their facial expression is smiling; their hair, with a diadem, is long on the back. The sphinxes surmounting the other pediment are heavily damaged, but visibly similar. The front wing of the sphinx at the right is whole but joined of three parts. As on the other monsters, the two wings are joined by a limestone element left in place.

COMMENTARY The Amathus sarcophagus is exceptional for the richness of its figural decoration, the preservation of part of its polychromy, and, even more, the historical and religious implications of its iconography. The long sides refer, in all probability, to the deceased local king, surrounded by his



CAT. 490 DETAIL OF SHORT FRONT END



CAT. 490 DETAIL OF SHORT POSTERIOR END

sons(?), dignitaries, and guards; the short ends allude to the principal deities of the kingdom. A detailed study of this monument, written by Veronica Tatton-Brown (née Wilson), was never published, but she gave a long summary in 1981.⁹ Andreas Stylianou has devoted extremely detailed research to the monument. Richly illustrated, his work concludes that the iconographic program belongs principally within a Phoenician tradition introduced on Cyprus at the beginning of the Cypro-Archaic period, toward the middle of the eighth century B.C. This idea has to be refined, but the study is fundamental.¹⁰ For the polychromy, Stylianou draws on the important article of Elizabeth Hendrix, but he did not know the research of Thierry Petit on the political and eschatological significance of the figural scenes.¹¹

The Golgoi sarcophagus, presented below, [Cat. 491](#), remains the principal point of comparison from Cyprus, despite the discovery of the polychrome sarcophagi from Palaepaphos¹² and, more recently, from Kition, with only painted decoration.¹³ At Amathus itself, many other undeco-

rated limestone sarcophagi were discovered, the general form of which recalls that of the sarcophagus in New York: a rectangular coffin with four massive feet and a gabled lid based on wood models.¹⁴ Only one of these sarcophagi has, at the top of the coffin—but on one side only—a cavetto comparable to the Cesnola sarcophagi.¹⁵ Tomb 256 from the Cypriot excavations at Amathus contained a marble anthropoid sarcophagus, as well as three lids, various coffin fragments including some feet in the form of lion paws, and, on the outside, a lid decorated with an Aeolic capital and a palmette.¹⁶ No sarcophagus with figural decoration came to light at Amathus in the excavations after those of Cesnola, but the discoveries of the French mission on the acropolis of the city, particularly in the zone of the palace, better define the historical and artistic context in which the New York monument fits. A large Hathor capital or stele found beneath the palace constitutes a particularly essential reference for the study of the sarcophagus and the sculpture workshops that operated at Amathus toward the end of the Archaic period.¹⁷

The abundance and the eclecticism of the nonfigural decoration are typical of Cypriot art from the end of the Archaic period. Borrowings from the eastern Ionian world, with which Cyprus maintained close relations from the seventh century B.C. on, are represented in the first place by the choice of the moldings, the row of bead and reels sculpted at the base of the lid and the egg motif that frame the figural panels horizontally; the utilization of the two motifs, together or separate, is frequent indeed in eastern Greece, as on architectural terracottas¹⁸ as well as on the rare marble sarcophagi at Samos.¹⁹ See also the “Polyxena sarcophagus” from the Troad, with an egg-and-dart frieze on the base of the lid surmounting a row of bead and reel.²⁰ As Stylianou pointed out, the beads and the eggs revert to much earlier Ionian models.²¹ Palmettes framed by coiled tendrils or lyre-shaped palmettes are found in the same artistic milieu,²² similar to those that frame the nude goddesses as well as the friezes of ivy leaves, also frequent on Attic ceramics. The tree-of-life motif on the vertical borders of the long sides connect to an eastern iconographic tradition well attested on Cyprus since the beginning of the Archaic period, but most spectacularly developed in the funerary sculpture of the sixth and fifth centuries B.C. On the lid pediment, the upper element of the “tree” is associated with palmettes of Greek type, like that of the akroteria, the whole distantly recalling the U-shaped volutes enclosing palmettes on the architectural terracottas of eastern Greece.²³ The frieze of lotus flowers and buds is widely documented both in the Near East (already on the Ahiram sarcophagus), in Greece, and on Cyprus. By contrast, the frieze with round-ended tongues arranged head to tail at the top of the coffin and, without rounded ends, over part of the feet appears to be one of a kind.

It seems to me difficult to recognize here a frieze of stylized uraei, as suggested by Tatton-Brown,²⁴ but I do not have an alternative explanation to propose. Finally, the eye- or leaf-shaped lozenge painted on the background of the sculpted panels is particularly interesting because of connections with mosaic glass elements colored blue, green, and yellow, discovered in the early excavations of the Echmoun sanctuary near Sidon.²⁵ It is therefore possible that a polychrome mural decoration attested in monumental Phoenician architecture was reproduced on the background of the sarcophagus panels even though the date of the fragments from Sidon remains uncertain. Stylianou rightly compares this exuberant ornamentation with that observed in Phoenician luxury arts of the eighth and seventh centuries B.C.²⁶

The influence of Near Eastern models, documented even earlier in Cypriot iconography, is obvious in the procession of the dignitaries and allows a determination of its royal character. In the first chariot, the parasol that protects the figures has been rightly explained since Cesnola as evidence of a figure of high rank leading the procession, such as one sees on Assyrian, Cypro-Phoenician, then Persian and “Graeco-Persian” monuments.²⁷ But the fact that the parasol is held by the passenger in the chariot seemed surprising. From Myres²⁸ to Jürgen Borchhardt and Erika Bleibtreu,²⁹ the thought was that the monarch might be the driver himself! This explanation is all the more impossible here, given that the passenger with the parasol is clearly larger than the driver and wears a turban that distinguishes him markedly from the other passengers, who are all bareheaded. The restoration carried out by Cesnola’s technicians in this area is definitely inaccurate. The top of the parasol is ancient, but its handle was reconstructed, and instead of falling more or less vertically between the two figures, it slants in such a way that it is placed in the hands of the man with the turban, who himself has been moved forward. Originally, the parasol must have been fixed to the chariot box, as on a relief of the Assyrian king Ashurbanipal in the Louvre or on a famous “Cypro-Phoenician” bowl from Paestum.³⁰ The man who stands behind the driver held his bent arm at the side of his body or placed his hand on the edge of the chariot, and it is principally he who is covered by the parasol. Thus his royal status appears clearly, emphasized by his size and by the turban he wears, comparable to those on other Cypriot sculptures of the period. This headgear is in all likelihood the mitra worn by the Cypriot kings at the time of the Persian Wars, according to Herodotus (7.90).³¹ Therefore, it seems to me certain (and to Petit and Stylianou) that the procession represented on the long sides of the sarcophagus is a royal procession, flanked by an honor guard composed of two young horsemen in the lead and of three armed foot soldiers at the rear. This procession has nothing to do with a funeral

procession, but expresses, in a “joyful atmosphere,”³² the power of the local ruler. Most evident are the diversity of the figures and the number and splendor of the chariots, drawn by horses the sumptuous harnesses of which remind one of the objects found in tomb 79 at Salamis, rivaling those shown on Assyrian and Achaemenid reliefs. Stylianou has developed this point at length, pointing out that the models were introduced to Cyprus by the Phoenicians at the beginning of the Cypriot Archaic period and integrated into the culture of the Cypriot kingdoms.³³ The order in which the chariots advance behind that of the king certainly reflects the hierarchy of the court of Amathus. It is therefore likely that the long side A represents the family of the king. The passengers in the second chariot, who number (exceptionally) two in addition to the driver and are differentiated by the presence or absence of a beard and by their poses, would then be the sons of the king. Does the elder turn his head toward the viewer because the scene concerns the deceased buried in the sarcophagus or because he is designated the successor to the throne? The other man, who is the only beardless figure in a chariot, would be the younger son. On the long side B, the principal dignitaries of the kingdom would be represented. The pose of the passenger in the last chariot, who turns toward the foot soldiers, seems to indicate a military responsibility. The martial element, however, remains subdued, since the young horsemen in the lead wear helmets but do not carry weapons, whereas the foot soldiers hold spears and shields, but do not wear helmets.

The use of a saddlecloth seems to have spread particularly during the Achaemenid period.³⁴ This detail notwithstanding, the scene on the New York sarcophagus fits into the Cypriot tradition of processions of dignitaries (introduced probably by the Phoenicians, as Stylianou indicates). The processions sometimes have a religious connotation, as on one of the silver bowls from the Cesnola Collection,³⁵ sometimes decidedly martial, as on another bowl from Idalion,³⁶ and especially on an amphora, rather than a krater, from Chrysochou. Dated approximately to the middle of the eighth century B.C., the vase shows the principal elements of the iconography adopted on the sarcophagus.³⁷ On each side, a beardless horseman, wearing a conical helmet, precedes a chariot drawn by horses adorned with a plume and carrying two bearded figures each with a conical helmet. The martial character is clearly affirmed by the upright spears behind the chariots and the quiver carried by one of the horsemen.

On the principal short side, at the front of the procession, four figures were shown whose facial features, leonine ears, and small horns are characteristic of the Cypriot adaptation of the Egyptian god, Bes. The discovery of the colossal statue from Istanbul in the lower city of Amathus two years prior to that of the sarcophagus, the existence of various isolated mon-

uments, and, above all, the group of more or less fragmentary statues found on the agora of the city³⁸ indicate that this image of Bes was used at least since the end of the Archaic period to evoke the principal male god of Amathus, whose name is unknown. However, the pose of the figures is unusual, since they engage in a kind of dance expressed by the movement of the legs, bent and in profile, that draws its inspiration quite awkwardly from Greek representations. It stands part way between the figure of a Bes in relief on the acropolis of Amathus, one knee of which is placed on the ground,³⁹ and that of the “winged satyrs” dancing around the Hathor stelai and joining hands with “maenads,” also winged, that are sculpted on the crown of a large female head located in Worcester.⁴⁰ I do not think that this pose can be explained, *pace* Petit, as “the conventional depiction of the god’s dwarf aspect.”⁴¹ Because of this dynamic schema, the Bes figures on the sarcophagus hold neither a lion nor a snake, unlike other sculptures from Amathus. They wear a mid-length kilt, without a central opening, that is found on other representations of Bes at Amathus.⁴² The vertical pleats, with lower fringe, also recall a statue fragment discovered at Kouklia-Achni.⁴³ The depiction of the musculature of the torso can be ascribed to Greek models in the same way as the satyr-like facial expression, carefully reproduced on the heads of the agora.⁴⁴ The Dionysiac character of the figures is emphasized by the ivy-leaf frame. The Bes of Amathus is derived from Egyptian models, but is also related to Herakles and other oriental heroes when he tames lions. He is connected to the very old Cypriot “bull-god” by the presence of horns; however, the fact that these small horns are twisted does not allow one to identify them with certainty as bovine. The dancelike pose, the satyrlife face, and the ivy bring the Bes figures closer to Dionysus. All these aspects make up a complex personality. The pose of the figures and their number do not encourage an identification with the great god of Amathus himself, but rather as demons or minor divinities of his entourage, like Greek silens and satyrs comparable to those on the Worcester head.⁴⁵ A limestone “wall bracket” discovered in the sanctuary of Malloura offers another point of comparison.⁴⁶ Three nude Bes are shown in action, one arm raised; one stands clearly in front, visibly larger than the others. The object, probably suspended on the outside of the sanctuary wall, symbolized the power of the Great God and the protection that he gave to his sanctuary, in the same way as the Bes and the nude women on the sarcophagus show that the deceased passes beyond the grave under the protection of the great divinities of Amathus.

The other short end is occupied by five nude women, richly arrayed, who hold their breasts with their hands. They represent an adaptation in limestone sculpture of an iconographic type known through a great many molded terracotta figurines,

attested at different sites on Cyprus, and especially at Amathus. The detailed study of Jacqueline Karageorghis makes it unnecessary to enlarge upon this subject, which I treated in connection with examples found by the French mission at Amathus.⁴⁷ The oriental origin of the motif is well known, as is its diffusion through the Aegean world and to Cyprus in the first part of the first millennium.⁴⁸ And yet, the Cypriots interpreted it only rarely in limestone sculpture.⁴⁹ At the end of the Archaic period at Amathus, the local Great Goddess is more clearly represented in the form of a Hathor head painted on vases or, doubled, on the finial of limestone stelai. An example discovered within the actual sanctuary of Aphrodite provides a very explicit illustration.⁵⁰ The choice made for the decoration of the sarcophagus poses a problem of interpretation.⁵¹ Despite the obvious allusion to the Great Goddess and, probably more specifically, to the Phoenician Astarte, are the nude women divine images, second-tier mythological beings like the maenads from the Greek world, or even sacred prostitutes? The fact that there are four figures does not prevent their being divinities, since the head of Hathor is double on the stelai and other examples are known, particularly in the Greek world, of multiple representations of a divinity on a single image. It is more problematic to recognize that, in Archaic and Classical Cypriot iconography, there are no images of a nude woman receiving homage from worshippers and no element of finery such as the large crown with figural decoration worn by limestone female heads that can be considered a divine feature. Even if the four women allude directly to the local Great Goddess, whom an inscription of King Androkles at the end of the fourth century B.C. calls Kypria Aphrodite, it is quite unlikely that they represent the goddess herself.⁵² As for the Bes, one thinks rather of minor divinities with particularly strong erotic connotations, whose slightly different personalities could be indicated by the variations in the number of rows of “chokers” worn around the neck. The “Bes” and the “Astartes” on the sarcophagus, symbols of vitality, joy, and sexual pleasure, indicate in any case that the funerary aspects are systematically sidelined in the iconographic program for the sarcophagus.

The nonfigural decoration confirms this choice. The Dionysiac ivy is indicative,⁵³ as are the “trees of life” that frame the long sides and are repeated on the pediment. Often associated with the Great Goddess, as on the amphoriskoi in the style of Amathus or on a Hathor capital from Kition in the Louvre,⁵⁴ the “trees of life” are shown on a series of funerary capitals characteristic of the region of Idalion and Golgoi (Cat. 471, 472, 473). The frieze of lotus flowers and buds is more commonplace, but must similarly convey the same blossoming of life. Finally, the sphinxes that surmount the pediments are both the traditional “guardians” of funerary monuments⁵⁵ and mon-

sters closely associated with the worship of the Great Goddess, as indicated, for example, by their use as supports for incense burners in the sanctuary and palace of Amathus.⁵⁶ All these elements are found on the amphoriskoi in the style of Amathus; their connection with the worship of the Great Goddess is supported by the frequent representation of the Hathor head.⁵⁷

Thus, the deceased had at his disposal a “final resting place” the form of which—cavetto and other architectural moldings, wall mosaics—and the decoration—Bes, nude women, sphinxes, “trees of life”—evoked a temple dedicated to the Great Goddess of which he was probably, like the kings of the ancient Paphos, the chief priest. At the center of this religious decoration, symbolizing fertility and renewal, is the representation of his earthly power, marked by sensuality as much as by magnificence and martial valor. The procession may represent the voyage of the deceased to beyond the grave, as Thierry Petit believes,⁵⁸ but it is then an idealized depiction, not that of a funeral procession, the Greek *ekphora*. Whether the deceased is the ruler shown on the lead chariot, as is most likely, or the figure turned toward the viewer on the following chariot depends on the parasol as a designation of royalty. Borchhardt and Bleibtreu have advanced the idea that, in the context of the Achaemenid empire, “in the courts of satraps, minor kings, and princes, the parasol was prohibited as an object of prestige because it was restricted solely to the Great King.”⁵⁹ If this is the case—and as it is difficult to see a representation of the Great King here—one must justify more precisely than heretofore the presence of the parasol. The authors cited recall that, according to Athenaeus (13.612a), Artaxerxes had given the Cretan Entimos, among other expensive gifts, a golden parasol. In the case of the ruler of Amathus, one might surmise a gift from the Great King, together with permission to use this symbol of royal power with strict limitations. This relation with the Achaemenid kings leads to the date of the monument, which depends entirely on the study of the sarcophagus, separate from its archaeological context.

Aware of the Archaic aspect of the figures and the decoration, Myres placed it in the second half of the sixth century B.C., but this date is certainly too early, as shown by Tatton-Brown, who favors a later date, around 460–450 B.C.⁶⁰ Stylianou proposed a date between about 510 and 490 B.C., based on a detailed stylistic analysis of the figures and comparison with Greek art at the end of the Archaic.⁶¹ However, the comparisons he cites are sometimes questionable, for instance, the Treasury of the Athenians at Delphi, which must be dated after 490 B.C. rather than in the final years of the sixth century B.C. The faces of the figures on the sarcophagus—in general rather poorly preserved—resemble those of the earliest sculptures of the palace at Vouni; they are probably not earlier than the beginning of the fifth century B.C. At Amathus

itself, the large Hathor capital with polychrome decoration, mentioned above, seems to me an excellent point of comparison, as much for the eclecticism of the style and iconography as for the decorative excess, the originality of the creation, and the quality of execution. This capital, or rather this large stele, must be dated, I think, toward 480 B.C. or a little earlier. I, therefore, propose a date for this sarcophagus in the first quarter of the fifth century B.C., concurring with Stanley Casson.⁶²

The sarcophagus in the Cesnola Collection, a unique work of Cypriot sculpture, provides significant testimony concerning the kingdom of Amathus at the end of the Archaic period. It confirms what the French excavations, at the palace itself and the deposits that came from it,⁶³ have revealed about the prosperity of the rulers of the time, the diverse relations that they maintained—with Egypt, Greece, Phoenicia—and the resulting manifestations of political and religious power in artistic production. The excavations have also shown that this period was marked by the destruction and reconstruction of the large building identified as the palace. These upheavals must almost certainly be associated with the Ionian revolt of 499–494 B.C., in which all the Cypriot kingdoms took part alongside the Ionian Greeks except Amathus, which remained faithful to the Great King (Herodotus 5.104–105, 108, 114). It is normal that after the victory of the Persians, the kings of Amathus would be rewarded for their allegiance. Whether the ruler represented on the sarcophagus lived through these moments of crisis, or was a successor, he is one of those who directed the city and its territories during its moments of glory in the first decades of the fifth century B.C. Whatever his name and his origin, he wanted to commemorate his power and his piety toward the gods by adopting, for his tomb, a sarcophagus with figural decoration comparable to those made of clay in northern Ionia (“Clazomenian sarcophagi”) or to the magnificent example in marble discovered in the Troad depicting the sacrifice of Polyxena and scenes of female life.⁶⁴ Despite the use of mediocre material, the artist of the Amathus sarcophagus knew how to create brilliantly a work faithful to the stylistic and iconographic characteristics of contemporary Cypriot society, serving a ruler who was one of the most powerful figures on the island toward the beginning of the fifth century B.C. The sarcophagus from Palaepaphos, and even the one from Golgoi, show the distance that separates the great sculptors of the period from those who worked for a less exceptional clientele.

1. Masson 1990a, pp. 15–16.

2. Myres 1914, p. 228: “the reputed place of discovery, a four-chamber tomb of fine masonry, was still shown in 1894, close below the surface, in level ground northeast of the acropolis.”

3. Cesnola 1877, p. 260, but according to Stylianou 2007, p. 23, Cesnola was directly inspired by a tomb plan published by Ali Bey.

4. A. Murray et al. 1900, p. 88; Aupert and Hellmann 1984, fig. 1, no. 28.

5. Gjerstad et al. 1935, pp. 2, 137, fig. 47.

6. Masson 1990a, p. 16; cf. probably Marangou 2000, p. 255.

7. Cesnola 1877, p. 267.

8. For the description of the chariots, I am indebted to the indications given by Adriana Emiliozzi and Mary B. Moore and acknowledge my appreciation here.

9. Wilson 1972; Tatton-Brown 1981.

10. Stylianou 2007.

11. Hendrix 2001; Petit 2007.

12. Flourentzos 2007; Raptou 2007.

13. Georgiou 2009.

14. Hermary 1987a, pp. 63–71; see Stylianou 2007, pp. 158–66, who does not refer to these objects.

15. Hermary 1987a, p. 63, no. 13, pl. XLIX.

16. Ibid., pp. 63–65, nos. 14–20, pl. L.

17. Hermary 1985; Hermary 2000a, no. 969.

18. For example, at Larisa on Hermos: Åkerström 1966, pls. 29–32.

19. I. Hitzl 1991, pp. 30–32, figs. 17–20.

20. Sevinç 1996.

21. Stylianou 2007, p. 162; see also Koenigs 2007, pp. 311–52, pls. 1–31.

22. At Larisa on Hermos: Åkerström 1966, pl. 17.1.

23. At Chios and at Larisa on Hermos: Åkerström 1966, pls. 12.5, 32.4.

24. As in Tatton-Brown 1981, p. 80.

25. Macridy 1902, p. 502, fig. 8.

26. Stylianou 2007, p. 171.

27. Ibid., pp. 94–110; Borchhardt and Bleibtreu 2007.

28. Myres 1914, p. 228: “the driver of the first chariot is the principal personage—and probably the occupant of the sarcophagus—for over him an attendant holds an umbrella.”

29. Borchhardt and Bleibtreu 2007, p. 48: “Soll der König als Wagenlenker ausgezeichnet werden?” (Should the king be distinguished as the charioteer?).

30. Markoe 1985, no. E2; Stylianou 2007, Beil. 7 and pl. 33d; Borchhardt and Bleibtreu 2007, pls. 5.5 and 6.

31. Cf. Hermary 1989a, no. 532; Hermary 2000a, no. 878.

32. Metzger 1975, p. 220.

33. Stylianou 2007, pp. 49–82.

34. Crouwel and Tatton-Brown 1988; add several limestone statuettes found in the palace of Amathus: Hermary 2000a, nos. 851, 853, 854; for the “Graeco-Persian” sculptures, see in particular the superb examples shown on a sarcophagus from the Troad, of the early fourth century B.C.: Sevinç et al. 2001, pp. 388–95, figs. 5–10.

35. Culican 1982, pp. 13–22, pls. VII–XIX; V. Karageorghis 2000a, no. 298; Hermary 2000b, pp. 72–73, fig. 3.

36. Markoe 1985, no. Cy1.

37. V. Karageorghis and Des Gagniers 1979, pp. 10–14.

38. Prête and Tassignon 2001.

39. Hermary 1981, no. 72.

40. Hermary 1985, p. 674, fig. 19; Hermary 1986c, p. 408, pl. XLII.2.
 41. Petit 2007, p. 77.
 42. Hermary 1986a, nos. 18*, 19*, 23 (lamp from Amathus; cf. Masson 1990d, pp. 19–20).
 43. Maier 1983, p. 152, fig. 16.
 44. Hermary 1986a, no. 20*; Prête and Tassignon 2001, fig. 2.1.
 45. Cf. Stylianou 2007, p. 149.
 46. Counts and Toumazou 2006.
 47. J. Karageorghis 1999, pp. 1–67; Hermary 2000a, pp. 82–91.
 48. Böhm 1990.
 49. Hermary 1989a, nos. 805, 806.
 50. Hermary 2000a, no. 972, pp. 144–49.
 51. Cf. Tatton-Brown 1981, pp. 78–79.
 52. Cf. Stylianou 2007, pp. 126–27.
 53. See Buchholz 2010, pp. 527–32.
 54. Hermary 1989a, no. 807.
 55. Pogiati 2003a; Hermary 2004a.
 56. Hermary 2000a, pp. 134–40.
 57. V. Karageorghis and Des Gagniers 1974, pp. 505–17; Fourrier 2008.
 58. Petit 2004a.
 59. Borchhardt and Bleibtreu 2007, p. 47 (“an den Höfen der Satrapen, Kleinkönige sowie Fürsten, der Schirm als Repräsentationsobjekt nicht geduldet wurde, da er allein dem Grosskönig vorbehalten war”) (at the courts of the satraps, minor kings and princes, the umbrella was not tolerated as an official attribute because it was reserved exclusively for the Great King).
 60. Tatton-Brown 1981, pp. 81–83; see also I. Hitzl 1991, p. 39.
 61. Stylianou 2007, pp. 154–57.
 62. Casson 1937, p. 203.
 63. Petit 2004b; Blandin and Fourrier 2003; Aupert 2003; Fourrier et al. 2004–5.
 64. Sevinç 1996; supplementary illustrations in Sevinç et al. 1998, figs. 15–19.
- PRINCIPAL REFERENCES** (see also Stylianou 2007, pp. 186–88):
- (1) Studies of the sarcophagus as a whole: Cesnola 1877, pp. 259–68, pls. XIV, XV; Cesnola 1885, pls. CXLIX–CL.1184–1187; Perrot and Chipiez 1885, pp. 608–15, figs. 415–418; Myres 1909–11; Tatton-Brown 1981; I. Hitzl 1991, pp. 66–69, 202–4, no. 38, figs. 53–56; Ferron 1993, pp. 44–46, 99–102, 170–78, 225–28, 246–47, pls. XVII–XX; V. Karageorghis 2000a, no. 330; Hendrix 2001 (polychromy); Petit 2004a; Petit 2006a; Stylianou 2007.
 - (2) Procession: Borchhardt 1970, pp. 376–77, figs. 26, 28; Metzger 1975; Crouwel 1987, pl. XXXVI.5 (chariots); Crouwel and Tatton-Brown 1988, pl. XXIV.5 (mounted horses).
 - (3) Bes: Wilson 1975, pp. 96–97, pl. XVIIA; Sophocleous 1985, pp. 169–70, pl. XLI.3; Hermary 1986a, no. 25*; Hermary 1995, pp. 23–26, pl. IV.1; Petit 2007.
 - (4) Nude women: J. Karageorghis 1977, pp. 208–9, pl. 33.b; Sophocleous 1985, p. 96, pl. XXII.3.

Cat. 491

The “Golgoi sarcophagus”

Second quarter of the 5th century B.C.

Limestone

L. 79⁹/₁₆ in. (202 cm), W. 28³/₁₆ in. (73.2 cm), H. 38 in. (96.5 cm); Lid: L. 81¹/₂ in. (207 cm), W. 29⁷/₈ in. (74 cm), H. 13¹/₂ in. (34.3 cm), H. of feet 5 in. (12.7 cm)

From the necropolis of Golgoi

Myres 1364

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2451)

BACKGROUND *Place and conditions of the discovery.* According to Georges Colonna-Ceccaldi, the sarcophagus was found in November 1873 in the necropolis of Golgoi. The discovery was made by tomb robbers, who had significantly damaged the “east side” (banquet scene).¹ Cesnola writes that the seated dog (Cat. 375) and two stelai with vegetal decoration (Cat. 471, 472) came from the same funerary chamber, but this claim, already made by Cesnola to Colonna-Ceccaldi for his publication with no mention of the dog, is doubtful.

State of preservation. An initial restoration was made rapidly on Cyprus, as shown in a photograph taken at Larnaca² and in a drawing by Dardel published by Colonna-Ceccaldi in 1875, with the banquet scene in its current state. The restorations carried out in New York are described in the report drawn from the notes of Charles Balliard: “Found intact in Cyprus [?].” When it reached 14th Street it was broken, and the repairer, Gehlen, put it together—about two years before Balliard’s repairs. The pieces joined by Gehlen were not put in their proper places, and some filling was done, so that Balliard had difficulty in putting the pieces together correctly. In the relief on the end representing Perseus and Medusa, the dog between the two apparently had a collar; the break came at this point. The slab representing a hunting scene was broken almost from end to end, and a break ran downward from the edge of the sarcophagus at the end where a man is bending his bow. Repairs were made by means of metal rods. Cracks were filled, but no restorations were made. Breaks were covered with Balliard’s liquid mixture.” Myres specifies that this “dressing of powdered Cypriote limestone and gum Arabic was removed in 1909.”³ Unlike the Amathus sarcophagus, there is no trace of paint.

DESCRIPTION The inside of the coffin was inaccessible. The general form is the same as that of the Amathus sarcophagus: The coffin rests on four massive feet, rectangular in section, and is capped with a cavetto molding and a gabled lid. Similarly, the figural decoration is distributed over the four sides and four animals are set on the lid. However, the differences between the two monuments are important. The sculptures on the



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Golgoi sarcophagus appear in very low relief. There is no supplementary sculpted decoration, architectural or vegetal, and no remains of polychromy are visible. On each of the small ends, a hole is pierced at the center of the lower band of the lid and the lower roll of the cavetto. These holes probably served for a cord attesting that the lid had not been moved.

Since the subjects on the long sides are not related, it is difficult to determine the order for reading the figural scenes. For reasons that are discussed in the commentary, I consider the banquet scene before the hunting scene. Nine figures are

represented in this symposium, which is situated in a natural setting indicated by the presence of a tree on the far left. On the far right, the first couch consists of two uprights with articulated profiles and a support for the mattress that fills the space between the top of the uprights. Reclining on this couch, with his legs outstretched, is a bearded man who wears a long pleated garment draped over his left shoulder. His left elbow leans on two cushions placed at the head of the couch. With his right hand, he extends a cup toward a servant. Between the legs of the couch is a table with feet in the form of lion's paws; two



CAT. 491 DETAIL OF BANQUET SCENE



CAT. 491 DETAIL OF HUNTING SCENE

are visible, one in profile, one frontally. On the table are cakes and pieces of fruit (?) and beneath it a stool with four legs. The young man who approaches the banqueter is totally nude, his legs presented in profile, the upper torso almost frontally; his hair covers the ears and the nape of the neck, a lock juts out above his forehead. He holds a jug in his right hand and, probably, a strainer in the left. The second, similar couch is occupied by two figures. A young man wearing a wreath of leaves reclines; his bent right leg is in profile, the left extended, and the foot is seen frontally. His long pleated garment appears to leave the shoulders totally bare. He holds a phiale in the left hand; the right rests on the shoulder of a woman with her hair in a sakkos (snood). She wears a chiton, a himation, and a bracelet around her wrist, and places her right hand on the chest of the man. The woman's feet rest on a stool. The table is similar to the one described above. Between this couch and the next one, at the center of the composition, is a female aulos player in profile to the right, her left leg advanced. She wears a chiton and a himation; two panels appear under her forearms. She seems to be wearing a sakkos and earrings.

The third couch is different in shape from the preceding ones since each end curves outward and terminates in a volute. It is occupied by a wreathed youth whose pose and garments are the same as for the young man on the second couch, but he holds in his left hand a small object that is difficult to identify (a piece of fruit?). He does not touch the seated woman, who extends her left hand toward the chin of her companion and, in the right, holds an unidentifiable object against her thigh. Her feet rest on a footstool. She wears a sakkos, a chiton, and a himation that passes under her breasts. The table is similar to

the preceding ones. The fourth and last couch resembles the first two. It is occupied by a young man with extended legs. He holds a cup in his left hand and raises the right toward the female lyre player seated next to him. His chest is bare and a fillet is tied around his head with the ends falling behind his back. The musician, who leans forward, plays a lyre with large curved uprights; the small tortoiseshell box is barely visible. She wears a sakkos, a chiton, and a himation. The toes of her feet rest on a stool, the feet of which appear to have the form of "Proto-Aeolic" half-capitals. The table is similar to the others. At the far left stand a large volute-krater and a leafy tree; its branches do not have room to spread out toward the left.

On the other long side, a hunting scene is represented in a natural setting indicated by three trees with widely spread branches, covered with pointed leaves. The trees are located behind the boar, the bull, and the horse. The composition is framed by two animals that are grazing peacefully: a doe on the right, a horse on the left. The first group of hunters, at the right, consists of two warriors who have struck with their spears a boar turned to the right. The men wear Corinthian helmets and breastplates with shoulder pieces and pteryges (flaps), under which appears the edge of a tunic. Both hunters hold their shields on the left arm. Farther to the left, two other hunters similar to the preceding ones strike with their spears a small bull that has fallen on his forelegs. However, one notes differences. A rooster stands behind the hunter on the right and looks as though it were resting one foot on the warrior's left leg. The hunter on the left wears greaves and the hand holding the spear rises higher than those of the others. On the left of the composition, in front of the horse, an archer wearing a conical



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helmet and a short tunic with U-shaped folds shoots an arrow at the bull; one of the arrows is stuck in the animal's hindquarters.

One of the short ends depicts a clearly identifiable mythological scene. The bearded hero, Perseus, wearing a conical cap and a short belted tunic with U-shaped folds at the hips, moves away toward the right. In his right hand is a harpe; on his shoulder, at the end of a pole, he carries a sack that without any doubt contains the head of the Gorgon. Six vertical lines project above the end of the pole. A dog seated behind him looks at him. To the left is the Gorgon Medusa; she is turned to the left, both legs bent, the left knee resting on the ground. She wears a tunic with elbow-length sleeves, the folds of which form a broad fold between her legs. The belt is partially covered by the garment. Her pendant breasts are visible under the fabric. She has four sickle-shaped wings and, with her raised arms, appears to lift the horse, Pegasus, and the young Chrysaor from an open cavity between her shoulders: only their torsos are shown. Chrysaor, who lifts both arms, wears a kind of headband. The wings of Pegasus are not visible.

On the other short end, a chariot drawn by four horses advances toward the right. The body of only one animal is represented; its left foreleg is raised. However, the lowered head of a second horse is faintly visible in front of the first and the tops of two other raised heads appear above. The girth, the pad placed at the end of the pole, the headstall, and the reins of the harness are visible; a collar with two pompons circles the chest. The chariot is summarily represented. The bottom of the box,



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which is elongated to a point toward the front, is not shown, so that the six-spoked wheel appears to float. A skin or a piece of fabric hangs over the side of the box at the back. The chariot is occupied by two figures whose bodies are visible above the hips. A beardless driver wearing a conical cap, a tunic with elbow-length sleeves, and a mantle over his shoulders drives a bearded man. The passenger apparently wears a chiton and himation and rests his right hand on the edge of the chariot.

The gabled lid is marked at the top and bottom by a roll. Four recumbent lions, parallel to the long sides, are sculpted at the corners. Their manes have incised triangular tufts; their mouths are wide open and their tongues extended. Their long tails pass under the thighs and reach the hindquarters.

COMMENTARY The unpublished dissertation of Veronica Wilson (Tatton-Brown) has already been mentioned concerning the Amathus sarcophagus.⁴ The part that deals with the Golgoi sarcophagus did not give rise to the same kind of synthesis. The only published study of the whole is that of Schollmeyer in 2007. The reliefs on three of the four sides have been discussed in numerous studies, but the hunting scene, which poses the greatest problems of interpretation, has attracted less attention. For the mythological scene (Perseus and the Gorgon), the sarcophagus found at Palaepaphos now constitutes an important point of comparison.

Through its general form, the Golgoi sarcophagus belongs to the same category as that of Amathus—a gabled lid and a cavetto molding at the top of a coffin that is supported by four

massive feet. The reference to wood models is emphasized here by the rolls in the form of sculpted logs at the top and base of the lid. This element is also attested on the undecorated sarcophagi of Amathus.⁵ For the form and the lions on the lid, the best comparison comes from Golgoi itself, since a sarcophagus that rests on four feet, and known only from a drawing of Max Ohnefalsch-Richter, was decorated on the lid with four lions associated with snakes.⁶ A lion is found on a fragment (Cat. 493) also originating in Golgoi. It is difficult to know if sarcophagi without figural decoration were frequently attested in the necropolis of Golgoi.

The iconographic programs of the two sarcophagi share only the theme of the chariot. The passenger on the Golgoi sarcophagus is similar to those represented on the long sides of the Amathus example, without marks of distinction comparable to the parasol and turban of the dignitary who leads the procession from Amathus. It remains to be seen if, on the Golgoi sarcophagus, the figure represents the deceased and to establish the connections between this image and the three others.

The presence of a banquet scene on one of the long sides is not surprising, given its frequency in eastern Mediterranean

art at the end of the Archaic period and during the Classical period, particularly along the western fringe of the Persian empire.⁷ On Cyprus, the motif appears several times on the “Cypro-Phoenician” bowls of the first part of the Cypro-Archaic period—end of the eighth and seventh centuries B.C.⁸—and it is taken up again in the small sculpture at the end of the Archaic period (see Cat. 242, 243, 244, 245, 246). Its funerary symbolism, attested by the placement of certain statuettes in tombs,⁹ is more clearly expressed from about the middle of the fifth century B.C. on many funerary stelai, in particular at Golgoi (Cat. 477, 478, 480, 481). This development parallels the one observed in “Greco-Persian” art. The iconographic and stylistic connections between the banquet on the Golgoi sarcophagus and those represented on Attic pottery at the end of the Archaic period are evident, but a characteristic of Cypriot art is the natural setting, as attested by the tree shown on the left. On the other hand, one notes that the elaborately worked couches, tables, and footstools clearly distinguish this image from the one that is represented, around the same period, on an amphoriskos from Amathus,¹⁰ or from the votive relief from Golgoi (Cat. 445). There, the banqueters have no furniture at their disposal; *mutatis mutandis*, one recalls the famous “banquet under the arbor” of King Ashurbanipal of Nineveh, that is, a celebration in the garden of a palace or an urban sanctuary.

The composition of the scene, with its succession of couches (klinai), a female aulos player at the center, and a large krater at one end, reproduces the most common scenes in Attic pottery between the end of the sixth century B.C. and the second half of the fifth century B.C.¹¹ The poses of the banqueters, the shapes of the cups they hold and of the volute-krater—although it is awkwardly reproduced—and, similarly, the fillet that circles the figure on the couch on the left also refer to these models.¹² The young man who holds the jug and the strainer, recalls, for example, the one on a cup by Makron, dated around 480 B.C.¹³ Other elements are, however, more original.

The presence of seated women on three of the four couches, a female lyre player on the left and two others whose relation to the men suggests one of love, without the erotic element being as manifest, either in their attitude or dress, as in the hetairai on Attic pottery. However, the upper chest of the seated woman on the third couch appears to be bare, like those of the young men on the second and fourth couches. These figures evoke the women on slightly later Cypriot funerary reliefs, where the scenes are indisputably familial.

The form of the couches, with their symmetrical curved ends and thick mattresses that fit exactly between the top of the uprights, are of a type apparently unknown in Attic pottery.



CAT. 491 DETAIL OF MYTHOLOGICAL SCENE



CAT. 491 DETAIL OF CHARIOT SCENE

The footstools as well as the shape of the tables bearing small food items resemble those in other works in the Cesnola Collection (*Cat.* 443, 444) and in the tombs from Tamassos.¹⁴ The different position of the lion's feet indicates that these are three-legged tables comparable to the one shown with a small sculpted group from the sanctuary of Apollo at Idalion.¹⁵

If the iconography is essentially that of symposia from Attic vases, the meaning of the scene is probably not the same. The scene on the sarcophagus evokes a celebration featuring a high-ranking family, rather than a drinking party of young men invited by a mature man and livened up by hetairai. The hypothesis that this symposium takes place near the tomb of the deceased¹⁶ seems risky to me.

The choice of a hunting scene to decorate the other long side of the sarcophagus is not surprising either, insofar as this kind of representation is in line with Cypriot iconographic tradition.¹⁷ Moreover, it constitutes one of the favorite themes of "Greco-Persian" funerary art, which culminates in the large-scale painting in the tomb of Philip II at Vergina. The handling of the scene, however, presents many surprising aspects. In the first place, four of the five hunters are fitted out like Greek hoplites, with helmets, corslets, spears, shields, and, for one of them, greaves. Their poses are copied from duels depicted on Attic pottery. Then, even if the boar hunt is not surprising, one is astonished that the group on the left is killing a bull. Finally, the presence of a rooster in the center, raising its claw toward the warrior who faces the bull, seems totally out of place. It is clear that here the sculptor departed from Attic or traditional eastern Greek iconography.

The first points of comparison should be sought on Cyprus. I have not found very convincing ones for the martial dress of the four principal hunters; War and hunting are closely associated on a krater from Tamassos,¹⁸ and a stag hunter on an oinochoe of the Cypro-Achaic I period wears a helmet and, perhaps, a kind of corslet.¹⁹ The bull hunt, widely attested during the second millennium in Egypt, the Mycenaean world, the Near East, and on Cyprus itself,²⁰ is rarer afterward, despite the reliefs from Tell Halaf.²¹ On Cyprus, for the first part of the Archaic period, one can cite two vases that show a figure fighting or trying to control a bull.²² It is certain that this exceptional hunt does not concern an animal living in the wild on the island, nor does it seem to be attested in "Graeco-Persian" art. The animals represented at each end of the scene suggest other possibilities. The presence of a doe could be understood in an untamed natural setting, although her peaceful pose seems rather unexpected. But the position of a horse grazing without any harness that would connect it to the hunters can only be explained if the scene takes place on territory controlled by men. Therefore, the bull, boar, and doe could be animals raised in a natural reserve, comparable to the "paradises" of the Great

King and satraps of western Asia; these reserves served as hunting grounds for young men to prove their valor. The fact that hunting is the best training for war, often stressed in the Greek cities of the mainland, could be explained by the military dress worn by four of the five men. But these iconographic choices are probably better explained from a symbolic perspective.

The presence of the rooster behind the hunter who confronts the bull that has returned to its wild state acquires meaning in a nonrealistic context. The bird is not really present, but, according to a convention in the Greek world of the period, represents virility and the fighting spirit.²³ Through its position and the action of its claw, the rooster points out the real hero of this hunt, the one who destroyed the bull by striking it frontally. This manner of expressing virility has a frequently erotic connotation in the Greek world. Note an Attic white-ground squat lekythos that shows Eros in flight above two confronted roosters; now in a private collection in Limassol, it probably comes from Amathus or Kourion.²⁴ The erotic implications of roosters assumes a heroic aspect on one of the large funerary monuments from the Xanthos acropolis, decorated with a frieze of roosters and hens.²⁵ The same interpretation probably applies to a relief fragment with two confronted roosters discovered in the necropolis of Aghios Ermoyenis at Kourion.²⁶ The presence of roosters on several vases in the style of Amathus²⁷ could emphasize the connection between this motif and the symbolism of royal power associated with the cult of the Great Goddess; there may be additional funerary connotations. The central figure of the composition seems, therefore, superior in status to his companions. This scene cannot be defined as mythological. Still, it is disconcerting to note that a bull collapsing on its forelegs is shown, probably toward the middle of the fifth century B.C., on the reverse of a stater generally attributed to Golgoi. Above the animal is a felled tree, whereas on the obverse a nude hero brandishes an ax with his right hand and grasps the trunk of a tree with the left. As Michel Amandry has shown, this coin is to be associated with a stater and a tetrobole showing the same hero on the obverse and a standing bovid under a laurel branch on the reverse.²⁸ Although it is very doubtful that Golgoi was ever a kingdom and that the hero with the ax (Herakles?) on the obverse is different from the warrior-hunter of the sarcophagus, the connection between the two motifs is perhaps not fortuitous. Finally, it is noteworthy that on one end of the Palaepaphos sarcophagus a lioness is attacking a boar.²⁹ This subject, which completes the heroic deeds on the other sides, must be associated with the boar hunt on the Golgoi sarcophagus, but also the killing of the bull. In both cases, the hunters are comparable to lions destroying their prey,³⁰ or to the heroes Herakles and Theseus. The rooster emphasizes their courage and probably adds a promise of immortality.

The short end decorated with the decapitation of the Gorgon is not directly comparable to the ends of the Amathus sarcophagus that each represent four figures (Bes and nude women) associated with the principal cults of the city. Perseus has no connection with the ancient site of Golgoi, and it would be risky to establish a connection with Kourion, whose inhabitants claimed to be of Argive origin (Herodotus 5.113) and worshipped a hero, Perseutas, who has been associated with Perseus himself. The Greek hero came to Anatolia to kill the Gorgon and deliver from the sea monster the princess Andromeda, with whom he founded a dynasty to which the Achaemenid kings claimed kinship. Perseus is the privileged expression of the union between Greek and oriental/Achaemenid traditions. This explains the favor that he enjoyed in Lycia and, to a lesser degree, on Cyprus, where the decapitation of the Gorgon is shown, apart from the Golgoi sarcophagus, on only two intaglios of the end of the Archaic period.³¹ Regarding the painting from the Kizilbel tomb, Henri Metzger and Jean-Marc Moret have pointed out within the very abundant iconographic corpus in Greece the original iconography used by the Lycian painter and the sculptor from Golgoi. They depict the birth of Pegasus and Chrysaor at the same time as the departure of Perseus.³² This choice could be explained by the desire to link the mythological episode to the destiny of Bellerophon, another emblematic hero of the Greco-Persian world, which is also the case, to a lesser degree, with Chrysaor, according to legendary genealogies.

In any case, if the figure of Perseus could serve as a claim by Cypriot princes and dignitaries to both their Greek character and their connection to the Achaemenid empire, the scenes on the Palaepaphos sarcophagus—probably almost contemporary with the Golgoi sarcophagus—indicate that the application of Greek heroic legends to a funerary context is not unique. The three scenes from the Palaepaphos sarcophagus concern figures and moments from narratives associated with the Homeric world. It is clear for Ajax carrying the body of Achilles (cf. [Cat. 340](#)) and the episode of Odysseus and his companions escaping from the cave of Polyphemus. It is probable for the third scene, which may show Herakles at the first siege of Troy.³³ Returning to the Golgoi sarcophagus, a possible genealogical connection between the ruler of Golgoi and a hero could be considered for Herakles and Ajax through his brother Teucros, but with difficulty for Odysseus. The question remains unanswered for the scene with Perseus and the Gorgon. The presence of a seated dog, which does not depend on Greek models and apparently wore a collar, seems to “personalize” the representation and could introduce a connection with the deceased. The meaning of the six lines inscribed above the pole escapes me.

The funerary symbolism of the lions was mentioned earlier ([Cat. 459, 460, 461, 462, 463, 464](#)). The style of those on the

sarcophagus is close to that of other Cypriot lions from the end of the Archaic period.³⁴

The stylistic connections between the decoration on the sarcophagus and other reliefs from Golgoi, in particular that of Herakles and the cattle of Geryon ([Cat. 440](#)), have been emphasized by Tatton-Brown. In the first half of the fifth century B.C., there is no reason to doubt the existence at Golgoi/Athienou of a sculpture workshop that specialized in ambitious and original compositions rendered in very low relief. The problem is to establish a more precise date. Tatton-Brown proposed the second quarter of the century, “probably c. 475–460 B.C.”³⁵ Schollmeyer favors the first quarter of the century.³⁶ As with the Geryon relief, stylistic comparisons with Attic red-figured pottery suggest a date around 490–470 B.C. The Golgoi sarcophagus would therefore be more or less contemporary with the one from Amathus, and may be slightly later.

The question remains whether the deceased buried in the sarcophagus was shown on the decoration of the coffin. This seems to me as probable as in the case of the Amathus sarcophagus, but a solution is harder to reach. Tatton-Brown proposes to recognize the same figure, who would be the deceased himself, on three of the four scenes: heroized in the guise of Perseus, in majesty on the chariot, and in the form of the hunting archer on one of the long sides. One would have to suppose that the figure was represented at two periods of his life— young in the hunting scene, older on the chariot—and, above all, that Cypriot princes could be formally assimilated to heroes of Greek mythology. I think that the passenger in the chariot occupies a major position in the iconographic program and I am tempted to recognize him in the bearded banqueter settled alone on the first kline, toward whom the young cupbearer advances. If this were the case, one expects that he would also be present on the other long side, but all the hunters are beardless. In this scene, however, the vanquisher of the bull, emphasized by the rooster, appears to be featured. According to an “iconographic program” that can seem to us confused, but that is of the same type as on the Lycian tomb at Kizilbel, we have on the Golgoi sarcophagus a mythological scene (Perseus and the Gorgon); the image of a dignitary in a chariot, which is commonplace on Cyprus; a Greek type of banquet scene adapted to the Cypriot context; and a totally original hunting scene, with a figure singled out by the presence of a rooster. The relationship of the bearded dignitary, apparently represented twice, and the hero Perseus is possible, all the more so as Perseus is also bearded, contrary to the conventions of the period. Is the dignitary, associated in the banquet scene with young men and women who could be members of his family (sons, daughters, sons- and daughters-in-law), the owner of the sarcophagus? This is the most probable solution, but one cannot rule out that the “hero” at the center of the hunt is himself

the deceased, whose high-ranking family and, in particular, his father would be given importance around him. In this case, the young man should be present in the banquet scene, but nothing allows one to identify him with certainty. The absence of a royal symbol comparable to those on the Amathus sarcophagus and the fact that Golgoi was probably never one of the kingdoms on Cyprus³⁷ prompt one to think that the sarcophagus was not that of a king, but rather of a high dignitary from the kingdom on which the region depended, which was probably Idalion at that period.

1. Myres 1914, p. 227.
2. Marangou 2000, p. 142, retouching on the reliefs; cf. pp. 111–12 for the other photos of the sarcophagus.
3. Myres 1914, p. 227.
4. Wilson 1972.
5. Hermary 1987a, p. 63, nos. 8, 9, figs. 1, 2, pl. XLVII.
6. Ohnefalsch-Richter 1893, pl. CXX.3; I. Hitzl 1991, pp. 69–70, fig. 57.
7. Dentzer 1982; see also, regarding the Lycian reliefs, Bruns-Özgan 1987, pp. 236–54.
8. Markoe 1985, nos. Cy5, Cy6, Cy13; Matthäus 1985, nos. 424–426.
9. Hermary 1981, nos. 7, 8.
10. V. Karageorghis and Des Gagniers 1974, pp. 516–17.
11. Dentzer 1982; O. Murray 1990, especially the articles of P. Schmitt Pantel, J. Boardman, and F. Lissarrague; Vierneisel and Kaeser 1990; Schmitt Pantel 1992.
12. Cf. K. Hitzl 1982, p. 144: “das dargestellte Gefäß verfälscht nahezu alle Einzelheiten so sehr, dass kaum noch von einem Volutenkrater gesprochen werden kann” (the vase that is depicted falsifies almost all details so much that it is hardly possible to speak of a volute-krater).
13. Beazley 1963, p. 467.126; Vierneisel and Kaeser 1990, p. 223, fig. 36.3, detail p. 236, fig. 38.5.
14. Schollmeyer 2007, pl. 48b.
15. Pryce 1931, no. C259.
16. Schollmeyer 2007, pp. 208–9.
17. For the Archaic period, see principally V. Karageorghis and Des Gagniers 1974, pp. 22–24, 28–29, 32–33; V. Karageorghis 2006, pp. 130–35.
18. Hermary 1991a; V. Karageorghis 2006, p. 131, no. 107.
19. V. Karageorghis 2006, p. 133, no. 108.
20. *Ibid.*, pp. 61–64.
21. Orthmann 1971, pls. 11c (on chariot), 12a (archer on foot).
22. V. Karageorghis 2006, pp. 136–37.
23. Bruneau 1965; Hoffmann 1974; cf. already the remarks by Colonna-Ceccaldi and Perrot.
24. V. Karageorghis 1961, p. 299, fig. 50; Hoffmann 1974, p. 214, fig. 19.
25. Coupel and Metzger 1976.
26. V. Karageorghis 1976, p. 868, fig. 55.
27. V. Karageorghis and Des Gagniers 1974, p. 512 (amphoriskos with a rooster on each side); V. Karageorghis 1989, pp. 84–85, pl. 17.1–2 (jug with roosters flanking a papyrus bush), 17.3 (rooster on one side of an amphoriskos).
28. M. Amandry 1991.
29. Raptou 2007, p. 318, fig. 5.
30. Cf. a vase already mentioned, V. Karageorghis 2006, p. 133, no. 108, on which a lion is behind the hunter.
31. V. Karageorghis 1998, p. 97, figs. 55, 56; Reyes 2001, p. 148, fig. 358, p. 151, fig. 371; Schollmeyer 2007, pl. 50c–d.
32. Metzger and Moret 1999; see also Schollmeyer 2007, pp. 215–16.
33. Raptou 2007, pp. 319–25, fig. 3; the explanation proposed by Flourentzos 2007 is not convincing.
34. Schollmeyer 2007, pp. 204–5, pls. 48c–d, 49.
35. Tatton-Brown 1984, p. 169.
36. Schollmeyer 2007, pp. 221–23.
37. Hermary 2004b, pp. 47–49; see the introduction as well.

PRINCIPAL REFERENCES (1) The sarcophagus as a whole: Colonna-Ceccaldi 1875, pl. II (= Colonna-Ceccaldi 1882, pp. 65–74, pl. VI); Cesnola 1877, pp. 110–17, pl. X; Cesnola 1885, pl. LXXIV, pp. 476–79; Perrot and Chipiez 1885, pp. 615–20, figs. 419–421; Myres 1909–11, figs. 3, 4, pls. 5, 6; Borda 1946–47, pp. 127–30, figs. 28–30; Tatton-Brown 1984, pp. 169–70, pl. XXXII; I. Hitzl 1991, pp. 62–65, 200–201, no. 37, figs. 49–52; Ferron 1993, pp. 42–44, 103–7, 178–80, 228–30, 247–48, pls. XXI–XXIV; V. Karageorghis 2000a, no. 331 (with detailed photos of the Gorgon, p. 198, bull hunters, p. 200); V. Karageorghis 2006, p. 210, no. 208; Schollmeyer 2007. (2) Banquet scene: Dentzer 1982, pp. 240–43, 568, no. R6, figs. 185–188. (3) Perseus and the Gorgon: V. Karageorghis 1981, pp. 85–86, pl. VI.1; Krauskopf 1988, no. 310; V. Karageorghis 1998, pp. 98–101, fig. 57; Metzger and Moret 1999. (4) Figures in the chariot: M. A. Littauer and J. H. Crouwel, in V. Karageorghis 1976, pp. 68–69, pl. XXVI; Crouwel 1987, pl. XXXVI.4; Hermary 1996, p. 148, pl. 46.1.



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Two fragments of a sarcophagus lid with snakes

First half of the 5th century B.C.

Limestone

L. $10\frac{15}{16}$ in. (27.8 cm) and $11\frac{13}{16}$ in. (29.9 cm)

From the necropolis of Golgoi, not "Sanctuary of Golgoi-Ayios Photios"

Myres 1110-1111

The Cesnola Collection, Purchased by subscription, 1874-76
(74.51.2615, .2616)

DESCRIPTION The two nonjoining fragments belong to the lid of a large sarcophagus with a molded edge. There is the coiled body of a snake on each fragment.

REFERENCE Cesnola 1885, pl. XXVII.91.

Cat. 493

Fragment of a sarcophagus lid with a crouching lion

Second half of the 5th century B.C. (?)

Limestone

L. 10 $\frac{5}{8}$ in. (27 cm)

Necropolis of Golgoi, not "Sanctuary of Golgoi-Ayios Photios"

Myres 1107

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2627)

DESCRIPTION The hollow in the lower part and the summary molding of the edge, in two bands, indicates that the fragment comes from a corner of a sarcophagus lid. The small lion, with restored hindquarters and back right paw, lies to the right in a crouching position. The rear paws that are close to the front ones indicate that the lion is ready to pounce; the left rear paw is not visible. The mouth is wide open, the muzzle is furrowed, the mane summarily rendered.

REFERENCE Cesnola 1885, pl. LXXXIV.551.

Cat. 494

Front slab of a sarcophagus

Hellenistic period

Limestone (not marble, as in Doell)

L. 69 in. (175.3 cm), H. 18 in. (45.7 cm)

Found "near Larnaca" (Doell)

Myres 1372

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2491)

DESCRIPTION The coffin of the sarcophagus was whole at the time of its discovery (width 52 cm, according to Doell), and many fragments of its flat lid survived. The front part was sawed off for transportation to New York. Within a frame of



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double lines, the following motifs are represented in low relief. At the center are two wreaths with thick leaves attached to a double stem that is visible at the base. The wreaths are knotted at the top. On each side, turned toward the center, stands a bull on a base. Both horns and the four hooves are visible. The head, with its large frontal eye, is treated summarily; the dewlaps are shown. Near each upper corner are a ring and its means of attachment, at the center of which a small hole is pierced, probably for a metal attachment, according to Doell. Similar rings were sculpted at the upper corners of the short ends.

COMMENTARY The decoration of the sarcophagus is unusual. The rings probably reproduce metallic models fixed on wood sarcophagi and the wreaths could evoke the competitive victories won by the deceased, or the honors that had been attributed to him by his city. Do the bulls recall the sacrifices carried out by or for the deceased? The animals are not of the same type, despite what Myres says, as the cattle of Geyron (Cat. 440). The representation here of two horns is an



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Egyptian feature that would not be out of place during the Ptolemaic period. The wreaths offer a similar indication: in addition to many examples in the Greek world, they can be compared to the one that adorns a funerary relief from Tyre that probably dates from the Hellenistic period.¹ This relief remains, however, unique on Cyprus.

1. Seyrig 1940, pp. 120–22, pl. XIX, with various comparisons in the Greek world.

REFERENCES Doell 1873, p. 58, no. 835, pl. XII.10; Cesnola 1877, p. 54; V. Karageorghis 2000a, no. 334.

MARBLE SARCOPHAGI (CAT. 495–496)

Sarcophagi of the type called anthropoid—owing to their partially human form—found on Cyprus have been the subject of many studies.¹ The most remarkable example, however, was discovered in 2008 at Kition. Besides the face, the arms and feet of the figure are represented with astonishing care and, above all, the polychromy is almost entirely preserved.²

NOTES

1. See Frede 2009, and references.

2. Georgiou 2009, pp. 118–23.

Cat. 495

Female (?) anthropoid sarcophagus

Second quarter of the 5th century B.C.

Parian marble

L. 83¼ in. (211.5 cm), W. 36⅞ in. (93 cm)

From Kition or surrounding area

Myres 1367

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2454)

DESCRIPTION The massive sarcophagus narrows at the level of the knees. The coffin is picked and hollowed over the entire lower surface, except at the level of the chest and the abdomen. The underside, scarcely roughed out, is indented. The lid, with three small tenons at the top of the head and on each side of the chest (the one on the left is higher than the other), presents the line of the body very schematically. The projection corresponding to the feet forms a small, slightly hollow curve at the base. The head appears in high relief. The oval face is surrounded by a thick mass of hair divided in large picked spheres arranged in staggered rows, while the wavy locks near the ears, three on each side, are flat and smooth. The facial features are vigorously rendered: heavy-set mouth and chin, linked by a depression under the corners of the lips,

a flat ridged nose, massive eyelids leaving the lachrymal caruncle open under low eyebrows. The ears are placed low and diagonally, but their execution is careful.

COMMENTARY The Phoenician site of Kition yielded, as is to be expected, the majority of known anthropoid sarcophagi from Cyprus.¹ It is not known if the one from the Cesnola Collection comes from the city itself, as is stated in the *Atlas*, or from another location on the territory of the kingdom. In his catalogue, Doell writes “gefunden bei Larnaka” (found near Larnaka) and a fragmentary lid of an anthropoid sarcophagus was reported in the church of Kellia, north of Larnaca.² Through its general form and the treatment of the head, it belongs to an early group, the most remarkable examples of which come from Sidon³ and, above all, from Kition itself, since the discovery made in 2008 in the necropolis west of the city. Another major source is the region of Arados.⁴ The thick locks on the forehead, in the form of spheres with a picked surface, are, even more than the style of the face, a characteristic of this group that seems to be spread over a generation, between around 480 B.C. and the middle of the fifth century, according to the connections that can be made with the Severe Style in Greece.⁵ With the addition of the locks near the ears, the sarcophagus from Kition is very similar to the two examples from Arados mentioned above, which is not surprising if one considers the relationship that exists, at the same period, between the limestone sculptures from Kition and those from Amrit.⁶ The execution of the sarcophagus in New York is, however, more awkward. The new sarcophagus from Kition is now the finest example of this group. The inferior quality of the sarcophagus in New York is illustrated by the absence of representation of arms and feet, the more schematic form of the locks near the ears, and the rather awkward oval outlined by the frontal locks. However, it was also enhanced by color. As has been seen, this production belongs to the period between 480 and 450 B.C. The date proposed by Simone Frede (around 490–480 B.C.) seems too early, and that suggested by Giorgos Georgiou (second half of the fifth century B.C.) too late.⁷ The new sarcophagus from Kition contained the skeleton “of a relatively young adult (older than 25–30 years), most likely a man,”⁸ but the presence of pearls from a necklace next to the body would better suit a woman. The discovery of a female skeleton in the sarcophagus from Arados at Tartus gives further indication that encourages one to interpret the head of the Cesnola sarcophagus as being that of a woman.

1. Ibid.; see also Yon 1990: note that the coffin no. 2, illustrated fig. 2.1, certainly of early date, has a width at shoulder level that corresponds almost exactly (79 cm versus 80 cm) to that of the fragmentary lid in Venice, the Cypriot origin of which is almost certain.

2. Gunnis 1936, p. 261; this object has remained unpublished.
3. Kukahn 1955, p. 82, no. 2, pl. 1.1; Frede 2000, pp. 71–72, no. I.1.4, Beilage 18, pls. 8–10; Lembke 2001, p. 123, no. 6, fig. 18, pls. 3.c–d, 4.b.
4. Sarcophagus in Copenhagen: Kukahn 1955, p. 87, no. 2; Hermary 1985, p. 698, fig. 41; Frede 2000, pp. 118–19, no. II.19, pls. 90, 91; Lembke 2001, p. 140, no. 72, pl. 37.a–b; sarcophagus from Tartus in Syria: Elayi and Haykal 1996, pp. 53–56, pls. IV–VIII; Frede 2000, pp. 114–15, no. II.12, pls. 82, 83; Lembke 2001, p. 140, no. 71, fig. 18, pls. 35.a, 37.c.
5. R. Bol 2005.
6. Lembke 2004; Hermary 2007.
7. Frede 2009; Georgiou 2009, p. 123.
8. Georgiou 2009, p. 123.

REFERENCES Doell 1873, p. 58, no. 834, pl. XII.6; Cesnola 1877, fig. p. 53; Cesnola 1885, pl. XCI.589; Hamdi Bey and Reinach 1893, pp. 150–51, fig. 55; Furtwängler 1905, p. 279, fig. 11; Kukahn 1955, pp. 37, 84, no. 25, pl. 26.2; Buhl 1987, p. 217, fig. 8; Yon 1990, pp. 178, 184, no. 1; Frede 2000, p. 138, no. X.4, pls. 120, 12.a; Lembke 2001, pp. 59, 147, no. 98, fig. 18, pls. 47.b, 48.a; R. Bol 2005, p. 115, fig. 11; Frede 2009, pp. 54–56, fig. 3a–b.

Cat. 496

Female anthropoid sarcophagus

Late 5th century B.C.

Parian marble

L. 87¼ in. (222.9 cm), W. 36⅜ in. (92 cm)

(at the feet 15¼ in. [40 cm])

From the necropolis of Amathus

Myres 1366

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2452)

DESCRIPTION A letter from Cesnola to Birch confirms that the sarcophagus was found on June 21, 1875.¹ Below the rounded portion underlying the head, the coffin and lid form a straight line narrowing toward the bottom. The pronounced polish of the face was probably produced by Cesnola’s restorers. There is a tenon above the head, two others—asymmetrically—at shoulder level, and a fourth under the projection formed by the “feet.” Above this tenon, the Phoenician letter *shin* is inscribed; the same sign is placed at the foot of the coffin. The neck and the top of the shoulders are slightly indicated below the head, which emerges in high relief. The face is thin and elongated, the expression is severe, the nose long and fine, the eyes slightly bulbous under eyebrows that are hardly indicated, and the forehead is high and flat. Cesnola noted traces of red paint on the eyes. The hair is separated by a central part. A headband is partially visible at the top of the forehead. On each side, thick wavy locks cover the ears. The top of the head presents a smooth surface, without sculpted locks, but probably painted. Cesnola indicated traces of red.



CAT. 496

COMMENTARY The site of Amathus has yielded two other anthropoid sarcophagi:² a male example in local limestone³ and a fine female sarcophagus that may be considered an antecedent of the one in the Cesnola Collection, dated around 440–420 B.C.⁴ The sarcophagus in New York continues this tradition in a more awkward manner, like the examples from the necropolis of Sidon–Ain Hilweh, where the hair is less full on the sides:⁵ the sarcophagi are also marked, at the foot, with a Phoenician letter. It is very probable that the anthropoid sarcophagus from Amathus was exported from Sidon or executed on Cyprus by a sculptor from the Sidonian workshop, toward the end of the fifth century B.C.⁶ It attests to the presence at Amathus at that period of a woman of high rank of Phoenician origin, or a woman who wished to be buried in a monument of strictly Phoenician type.

1. Masson 1990a, p. 16.

2. Or perhaps three: see Georgiou 2009, p. 122 n. 40.

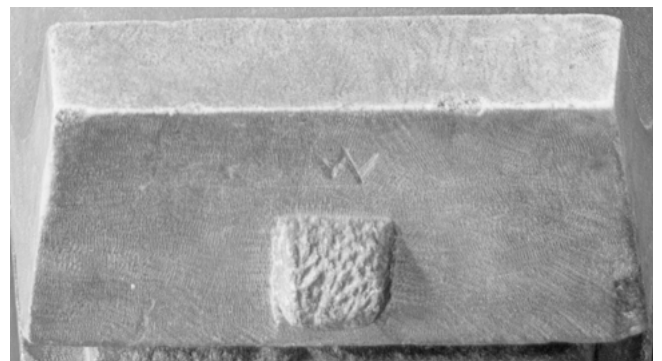
3. Hermary 1981, no. 82; Frede 2000, pp. 135–36, no. X.1, pls. 116–117.a; Lembke 2001, p. 148, no. 102, pl. 50.b–c.

4. Hermary 1987a, pp. 59–63, pls. XLIV–XLVI; see also Frede 2000, p. 137, no. X.3, pl. 119; Lembke 2001, p. 147, no. 99, fig. 20, pl. 48.b–c.

5. Kukahn 1955, p. 83, nos. 21, 22, pls. 13, 25.1–2; Frede 2000, pp. 83–84, nos. I.3.2 and I.3.3, pls. 33.b–34.a; Lembke 2001, p. 128, nos. 25, 26, fig. 20, pl. 14.c–f.

6. The date in the third quarter of the fifth century B.C. given in Frede 2009 seems a little early.

REFERENCES Cesnola 1877, pp. 288–90 with fig.; Cesnola 1885, pl. XCI.590; Kukahn 1955, pp. 39–41, 83, no. 19, pl. 24; Teixidor 1976, p. 68, no. 28, with fig. (inscription); Hermary 1981, no. 83; Buhl 1987, p. 216, fig. 6; Hermary 1987b, pp. 386–87, fig. 4; Masson 1990a, p. 16, fig. 4 (discovery); Frede 2000, pp. 136–37, no. X.2, pls. 117.b–118; Lembke 2001, pp. 59–60, 147–48, no. 100, pl. 49.a–b; Frede 2009, pp. 62–65, fig. 10.



CAT. 496

ROMAN FUNERARY BUSTS (CAT. 497–501)

These busts belong to a series of funerary “portraits” from the beginning of the Imperial period, probably the first half of the first century A.D. They were studied by Maria Bruun-Lundgren (1992), who established the list of all the known examples, about twenty. Vassos Karageorghis added new

pieces, with an interesting commentary.¹ The surface of the stone is almost always partially burned. In certain cases, the traces of fire are so extensive that the question arises whether these busts had been placed in a funerary pyre.

NOTE

1. V. Karageorghis 2003a, pp. 136–41; see also Buchholz 2010, pp. 37–40.



CAT. 497



CAT. 498



CAT. 499

Cat. 497

Funerary bust of a beardless man

Early Roman period

Limestone

H. 9 $\frac{7}{16}$ in. (24 cm)

From the necropolis of Golgoi

Myres 1333

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2795)

DESCRIPTION The surface is burned, especially on the left side. The head is under-lifesize. The neck muscles and the Adam's apple are shown. The chin has a dimple, a small wrinkle is incised across the forehead, the nostrils are hollowed out. Traces of red paint remain on the right eye and the eyelids are thick. Around the head is a wreath of nine rosettes, each of which has four petals, that covers several locks of hair summarily indicated. The hair on the top of the head is simply rendered as well.

REFERENCE Cesnola 1885, pl. CXLV.1141.

Cat. 498

Funerary bust of a beardless man

Early Roman period

Limestone

H. 9 $\frac{9}{16}$ in. (24.3 cm)

From the necropolis of Golgoi

Myres 1331

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2770)

DESCRIPTION There are breaks around the underside. The surface is blackened on the neck and near the right eye. The stone shows many fissures. Two attachment holes are hollowed out at the top of the shoulders. The left one is partly broken. The youthful face has a smiling expression. The fine features are well executed except for the ears. Comma-shaped locks cover the entire head.

REFERENCE Cesnola 1885, pl. CXLV.1148.

Cat. 499

Funerary bust of a beardless man

Early Roman period

Limestone

H. 8 $\frac{9}{16}$ in. (22 cm)

Myres 1332

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2792)

DESCRIPTION The head is slightly under-lifesize. The surface is partially burned, particularly on the left side of the face. The tension of the neck muscle shows that the rather long, narrow head was turned toward its left. The expression is severe. A wrinkle runs obliquely from each side of the nose and another is inscribed at the top of the forehead. The small mouth is poorly rendered and the deep-set eyes have rather thick eyelids. The forehead is bare, especially in front of the temples. There are small comma-like locks.

REFERENCES Unpublished.



CAT. 500



CAT. 501

Cat. 500

Funerary bust of a beardless man

Early Roman period

Limestone

H. 8⁵/₁₆ in. (22.6 cm)

Myres 1334

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2794)

DESCRIPTION The neck is missing and there is damage on the left cheek, the nose, and the right ear. Almost the entire surface is burned except at the back on the right. The head was probably turned slightly to the right. The facial expression is severe and a small wrinkle begins at the nose. There is a dimple on the chin and a deep depression under the lower lip. The hollow of the eyes, against the nose, is very deep-set. There are irregular comma-like locks.

REFERENCE Cesnola 1885, pl CXLIV.1134.

Cat. 501

Funerary bust of a woman

Early Roman period

Limestone

H. 8¹/₂ in. (21.6 cm)

“From a ruin near Dali”

Myres 1335

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2786)

DESCRIPTION The stone is gray, cracked, and almost entirely burned. The asymmetrical face shows a severe expression, the nose is pointed, and the small eyes have thick eyelids. The wavy locks of the melon coiffure are shown only in front of the flat chignon.

REFERENCE Cesnola 1885, pl. CXLIV.1135.

**DECORATED CIPPI AND OTHER
FUNERARY MONUMENTS
(CAT. 502–508)**

“Cippi,” small limestone columns decorated above and below with moldings and bearing the expression “farewell good _____,” are known by the hundreds on Cyprus, particularly in the region of Amathus. Only those that have sculpted decoration are presented here.



CAT. 502

Cat. 502

Funerary kalathos

Roman period

Limestone

H. 10¹/₄ in. (26 cm)

From Kition or Idalion

Myres 1230

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2776)

DESCRIPTION The large woven basket (kalathos) has a circular tenon on the lower part (D. 8 cm) for attachment to a support. The top is flat, and a small circular mortise indicates the superposition of another object. The basketwork is indicated with vertical lines separated by smooth bands and lines in relief. Above and below, the basketwork is indicated with diagonal lines.

COMMENTARY The funerary character of this object, typical of the female world, is probable: it seems that in certain cases it replaced the pinecone at the top.¹ Compare an inscribed funerary kalathos from the region of Kouklia.²

1. Colonna-Ceccaldi 1874, fig. p. 79.

2. I. Nicolaou 1986, p. 194, no. 5; cf. Gauthier et al. 1987, pp. 441–42, no. 721.

REFERENCES Colonna-Ceccaldi 1874, fig. p. 79 (= Colonna-Ceccaldi 1882, fig. p. 184); Cesnola 1885, pl. CXXI.886.



CAT. 503

Cat. 503

Funerary cippus of Artemidoros, decorated with a crown

Roman period

Limestone

H. 44 $\frac{3}{8}$ in. (112.7 cm)

From Idalion

Myres 1939

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2267)

DESCRIPTION On top of the shaft is a wreath of leaves with a central rosette.

REFERENCES Colonna-Ceccaldi 1874, p. 80, no. 3 (= Colonna-Ceccaldi 1882, p. 185, no. 3); Cesnola 1885, pl. CXLVI.1152; Cesnola 1903, Suppl. no. 45.

Cat. 504

Funerary cippus of Artemidoros, decorated with his bust

Roman period

Limestone

H. 28 $\frac{3}{16}$ in. (71.5 cm), D. 11 $\frac{7}{16}$ in. (29 cm)

From Idalion

Myres 1940

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2414)

DESCRIPTION A medallion has been hollowed into the shaft of the cippus, showing the bust of a young man with short hair. The facial features are coarse. The inscription reads “Farewell, good Artemidoros.”

REFERENCES Colonna-Ceccaldi 1874, p. 80, no. 1 (= Colonna-Ceccaldi 1882, p. 184, no. 1); Cesnola 1877, p. 436, no. 105; Cesnola 1885, pl. CXLVIII.1173; Michaelidou-Nicolaou 1997, p. 146, no. a.

Cat. 505

Funerary cippus of Kratea, decorated with her bust

Roman period (Pogiatzi-Richter: late 2nd century A.D.)

Limestone

H. 29 $\frac{9}{16}$ in. (75 cm), D. 9 $\frac{3}{4}$ in. (24.8 cm)

From Alambra or Kition

Myres 1950

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2413)

DESCRIPTION A medallion is hollowed into the shaft of the cippus, showing the bust of the deceased. She wears a necklace and has short hair separated by a central part. The inscription reads “Farewell, good Kratea.”

REFERENCES Colonna-Ceccaldi 1874, p. 80, no. 2 (= Colonna-Ceccaldi 1882, p. 185, no. 2); Cesnola 1877, p. 433, no. 52; Cesnola 1885, pl. CXLVIII.1174; Michaelidou-Nicolaou 1997, p. 146, no. b); Pogiatzi 2003a, p. 185, no. 98, pl. LVI; Pogiatzi-Richter 2009, p. 186, fig. 7.



CAT. 504



CAT. 505



CAT. 506

Cat. 506

**Funerary cippus of Olympianos,
with decoration in relief**

Roman period

Limestone

H. 42 $\frac{7}{16}$ in. (107.9 cm)

From Larnaca

Myres 1952

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2268)

DESCRIPTION On the shaft, above the inscription, is a frieze in high relief with four pinecones framing a smooth disk, and two groups of four pieces of fruit (pomegranates and apples) on a background of a vegetal garland knotted on the back. There is a round mortise on the top.

REFERENCES Colonna-Ceccaldi 1874, p. 81, no. 4 (= Colonna-Ceccaldi 1882, pl. XI.I); Cesnola 1885, pl. CXLVI.1151; Cesnola 1903, Suppl. no. 44; V. Karageorghis 2000a, no. 429.



CAT. 507

Cat. 507

Pinecone from a funerary cippus

Roman period

Limestone

H. 10 $\frac{3}{8}$ in. (27 cm)

From Kition or Idalion

Myres 1228

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2777)

DESCRIPTION The large pinecone is circular at its base, for insertion into a funerary cippus. There is an irregular scale pattern on the pinecone.

REFERENCE Cesnola 1885, pl. CXXI.889.



CAT. 508

Cat. 508

Pinecone from a funerary cippus

Roman period

Limestone

H. 10 $\frac{3}{8}$ in. (25.7 cm)

From Kition or Idalion

Myres 1229

The Cesnola Collection, Purchased by subscription, 1874–76
(74.51.2780)

DESCRIPTION The pinecone ends in a square tenon, for insertion into a funerary cippus. The scales are represented by a lozenge motif. A triangular zone remains smooth on the back.

REFERENCE Cesnola 1885, pl. CXXI.885

CATALOGUE CHAPTER 13

Other Stone Artifacts

INTRODUCTION

Cesnola added vases and other small stone objects, without detailed commentary, to the catalogue of sculptures. The majority of these pieces do not have a findspot and, when Cesnola does give an indication, it must be taken with caution. Thus, the vases of the Late Bronze Age said to come from Amathus (Cat. 513, 515, 517, 563, 574, 575; cf. the mortars Cat. 605, 606) were certainly not discovered there because it was unoccupied during the Bronze Age; they probably come from the outskirts, Kalavassos or Maroni. Many of the pieces in this section are much earlier than the sculptures presented above. Many are listed by number only in Lena Åström (1972). For alabaster vases, see, however, Christine Lilyquist (1996).

As with the other works, the objects catalogued below are only part of the Cesnola Collection assembled by the General during his time spent on Cyprus. In addition to those that were dispersed in the two Anderson sales of 1928, there are three alabaster vases bearing syllabic inscriptions, including a dedication to Apollo, from Golgoi-Ayios Photios. Given to Lang by Cesnola, they entered the British Museum.¹

James H. Frantz, Research Scientist in the Department of Scientific Research, The Metropolitan Museum of Art, identified the types of stone.

NOTE

1. Masson 1966, pp. 22–29.

VASES IN “ALABASTER”: GYPSUM OR CALCITE (CAT. 509–562)

The Cesnola Collection includes a large group of vases called “alabasters,” after the stone from which they were cut: local gypsum or calcite known as Egyptian alabaster. For the Archaic and Classical periods, a typology for this type of vase was proposed by Marie-José Chavane.¹ The 28 examples found in the “pyre of Nicocreon” at Salamis (tumulus 77), dating from the end of the fourth century B.C., offer an important reference point.² They all have a narrow, elongated shape, a convex lip, the diameter of which corresponds to that of the belly, and a flat base. Terracotta examples of the same shape but with a rounded base, numbering 118, were discovered in the same context.³ The alabastra Cat. 546, 547, 548 are similar to these relatively late models.

NOTES

1. Chavane 1990, pp. 77–81.
2. V. Karageorghis 1973–74, p. 197, pls. CCIV, CCCI.
3. Ibid., p. 197, pls. CC–CCIII, CCCII–CCCV

Cat. 509

Flask

Late Bronze Age
Calcite (alabaster)
H. 5 $\frac{5}{16}$ in. (14.2 cm)
Myres 1627

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5083)

DESCRIPTION The vase has thick walls and a flat base, without lugs, a wide neck, and a convex lip. It is a flask rather than an alabastron.

REFERENCES Unpublished.

Cat. 510

Pointed alabastron

Late Bronze Age
Calcite (alabaster)
H. 5 $\frac{1}{8}$ in. (13 cm)
Myres 1623
The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5098)

DESCRIPTION The vase has no neck and could not have stood unsupported.

REFERENCES Unpublished.

Cat. 511

Flask

Late Bronze Age
Calcite (alabaster)
H. 8 in. (20.3 cm)
Myres 1621
The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5115)

DESCRIPTION The flask, with in-curving sides, has no handle. The long neck narrows at the top and there is a ring in low relief below the partly broken mouth.

REFERENCES Unpublished.

Cat. 512

Flask

Late Bronze Age
Gypsum (alabaster)
H. 9 $\frac{1}{2}$ in. (24.1 cm)
Myres 1634
The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5113)



CAT. 509



CAT. 510



CAT. 511



CAT. 512

DESCRIPTION The flask's neck widens to the shoulder, marked by horizontally pierced lugs on opposite sides. The body then tapers toward the torus-shaped foot. The lip shows three bands in relief. The neck is decorated with triangles containing progressively smaller ones, all in relief. The body is embellished with two zones of ornament, now much worn and difficult to distinguish exactly. The upper zone contains leaf-shaped motifs with fillers in the interstices. The lower zone shows a horizontal band of lozenges and triangles, each containing diminishing forms of the same shape.

REFERENCE Cesnola 1877, pl. XVIII.

Cat. 513
Miniature lentoid flask

Late Bronze Age (?)
Veined alabaster
H. 3¾ in. (9.5 cm)
"From Amathus"
Myres 1635



CAT. 513

The Cesnola Collection, Purchased by subscription, 1874-76 (74.51.5137)

DESCRIPTION The flask has a globular belly with two loop handles, one of which is broken. The mouth is very wide and the rim is convex.

REFERENCE Cesnola 1903, pl. CXI.1.



CAT. 514

Cat. 514

Tall flask

Early Geometric period (?)

Gypsum (alabaster)

H. 9¼ in. (23.5 cm)

“From Maroni”

Myres 1659

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2450)

DESCRIPTION The thin, elongated vase widens toward the base. The neck is tall and narrow. There is a small pierced lug; the other lug is broken. At the top of the body is a band of concentric semi-circles over a band of tongues; at the base is a band of tongues over semi-circles. A line of stacked chevrons bisects the body vertically. The two inscriptions, above and below, though unintelligible, are certainly later than the vase itself.

REFERENCES Cesnola 1877, pl. XVIII; Cesnola 1903, pl. CXLI.7a–b; Masson 1961/1983, no. 254, pl. XLIII.1–3.



CAT. 515

Cat. 515

Jug

Late Bronze Age

Calcite (alabaster)

H. 5⅞ in. (13.9 cm)

“From Amathus”

Myres 1622

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5085)

DESCRIPTION The body tapers to a narrow base. The loop handle extends from the thickened lip to the shoulder.

REFERENCES Cesnola 1903, pl. CXIII.9; V. Karageorghis 2000a, no. 114.



CAT. 516



CAT. 517



CAT. 518

Cat. 516

Jug

Late Bronze Age

Calcite (alabaster)

H. $6\frac{1}{16}$ in. (15.4 cm)

Myres 1629

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5107)

DESCRIPTION The jug has a globular belly and a disk-shaped foot. The upper end of the handle extends in low relief around the top of the neck. The lower end of the handle terminates in a short projection.

REFERENCES Cesnola 1877, pl. XVIII; Cesnola 1903, pl. CXIII.10.

Cat. 517

Jug

Late Bronze Age (Late Cypriot II)

Calcite (alabaster)

H. $5\frac{13}{16}$ in. (14.7 cm)

“From Amathus”

Myres 1628

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5111)

DESCRIPTION The form imitates Base-Ring I ware pottery jugs. They probably contained perfumed oils or opium.

REFERENCES Cesnola 1877, pl. XVIII; Cesnola 1903, pl. CXIII.8; V. Karageorghis 2000a, no. 115.



Cat. 518

Stemmed bowl

Late Bronze Age

Gypsum (alabaster)

H. $2\frac{1}{8}$ in. (5.4 cm), Diam. $3\frac{3}{8}$ in. (8.6 cm)

Myres 1637

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5117)

DESCRIPTION The bowl is ribbed horizontally; the spaces in between are concave. The foot is disk-shaped. There are several breaks on the rim.

REFERENCE Cesnola 1877, pl. XVIII.

Cat. 519

Stemmed bowl

Late Bronze Age

Gypsum (alabaster)

H. $2\frac{1}{16}$ in. (5.2 cm), D. $4\frac{13}{16}$ in. (12.3 cm)

Myres 1636

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5126)

DESCRIPTION The stem and foot are missing. The bowl is ribbed horizontally; the spaces in between are concave. The point of attachment of the foot is preserved. There are numerous breaks that have been repaired.

REFERENCE Unpublished.



CAT. 519

Cat. 520

Miniature jar

Late Bronze Age

Gypsum (alabaster)

H. $3\frac{3}{8}$ in. (9.8 cm)

Myres 1630

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5123)

DESCRIPTION The vase imitates a Mycenaean jar of terracotta, bronze, or silver. The lower two-thirds is restored.

REFERENCE Cesnola 1877, pl. XVIII.



CAT. 520



CAT. 521

Cat. 521

Alabastron (flask)

Archaic or Classical period

Calcite (alabaster)

H. 4 $\frac{7}{8}$ in. (12.4 cm)

Myres 1624

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5088)

DESCRIPTION There is a small break on the out-curving lip. There are two small lugs on the upper part of the body.

COMMENTARY The shape is similar to that of an alabastron from the royal necropolis of Sidon;¹ the date is Archaic or, more probably, Classical.

1. Hamdi Bey and Reinach 1892, p. 11, fig. 2.

REFERENCES Unpublished.

Cat. 522

Alabastron

Classical period

Limestone

H. 8 $\frac{1}{4}$ in. (21 cm)

From the necropolis of Golgoi

Myres 1674

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5158)

DESCRIPTION There are traces of bronze on the surface. The asymmetrical alabastron has a wide lip. The interior is pierced to a depth of only 2.5 cm.

REFERENCE Cesnola 1885, pl. XCII.603.



CAT. 522



CAT. 523

Cat. 523

Alabastron (flask)

Archaic or Classical period

Calcite (alabaster)

H. 4 $\frac{7}{8}$ in. (12.4 cm)

Myres 1626

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5090)

DESCRIPTION The globular flask has two lugs at the top, one of which is broken. The lip curves out.

COMMENTARY The flask is similar to an example from the royal necropolis of Sidon.¹

1. Ibid.

REFERENCE Unpublished.

Cat. 524

Alabastron (flask)

Archaic or Classical period

Calcite (alabaster)

H. 5 $\frac{5}{16}$ in. (13.6 cm)

Myres 1625

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5091)

DESCRIPTION The body is extremely globular. The absence of the foot, the out-turned lip, and the two small lugs associate the vase with a series of globular alabastra.

REFERENCES Unpublished.



CAT. 524



CAT. 525

Cat. 525

Alabastron

Archaic or Classical period

Alabaster

H. 2¹/₁₆ in. (6.8 cm)

Myres 1640

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5141)

DESCRIPTION The globular flask has two rounded lugs, a squat wide neck, and a convex rim.

REFERENCES Unpublished.



CAT. 526

Cat. 526

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. 5¹⁵/₁₆ in. (15 cm)

Myres 1619

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5086)

DESCRIPTION The alabastron has a pear-shaped profile, two salient lugs, a flaring neck, and an out-turned lip.

REFERENCES Unpublished.

Cat. 527

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. 8³/₄ in. (21 cm)

Myres 1608

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5089)

DESCRIPTION The alabastron has small pierced vertical lugs, a narrow neck, and a ring-shaped lip.

REFERENCES Unpublished.



CAT. 527

Cat. 528

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. 6⁵/₁₆ in. (16 cm)

Myres 1605

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5092)

DESCRIPTION The pear-shaped alabastron has small lugs, one placed higher than the other. The neck is narrow, the lip convex.

REFERENCES Unpublished.



CAT. 528



CAT. 529

Cat. 529

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. 8 $\frac{3}{4}$ in. (22.2 cm)

Myres 1604

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5095)

DESCRIPTION The very elongated alabastron has two small lugs, a flaring neck, and a convex lip.

REFERENCES Unpublished.



CAT. 530

Cat. 530

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. 5 $\frac{7}{16}$ in. (13.8 cm)

Myres 1618

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5099)

DESCRIPTION The alabastron has two small lugs, a short neck, and a convex lip.

REFERENCES Unpublished.



CAT. 531

Cat. 531

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. 5 $\frac{1}{2}$ in. (14 cm)

Myres 1606

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5100)

DESCRIPTION The alabastron has a flattened base, rounded lugs, a flaring neck, and a convex lip.

REFERENCES Unpublished.

Cat. 532

Alabastron

Archaic or Classical period

Gypsum (alabaster)

H. 5 $\frac{3}{8}$ in. (13.7 cm)

Myres 1615

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5102)

DESCRIPTION There are two lugs on the body and a wide, slightly convex lip.

REFERENCES Unpublished.



CAT. 532



CAT. 533

Cat. 533

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. 5 $\frac{3}{8}$ in. (13.7 cm)

Myres 1613

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5103)

DESCRIPTION There are two lugs on the body and a wide, slightly convex lip.

REFERENCES Unpublished.

Cat. 534

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. 5 $\frac{1}{4}$ in. (13.3 cm)

Myres 1617

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5104)

DESCRIPTION There is some surface damage. The alabastron has rounded lugs and a narrow, convex lip.

REFERENCES Unpublished.



CAT. 534

Cat. 535

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. 4 $\frac{3}{16}$ in. (10.7 cm)

Myres 1656

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5105)

DESCRIPTION The miniature alabastron has two lugs with thickened ends and a wide lip. The surface shows traces of burning.

REFERENCES Unpublished.

Cat. 536

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. 3 $\frac{3}{16}$ in. (9 cm)

Myres 1639

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5106)

DESCRIPTION The alabastron has two lugs and a wide, convex lip. There is a hole at the top of the body.

REFERENCES Unpublished.



CAT. 535



CAT. 536



CAT. 537

Cat. 537

Alabastron

Archaic or Classical period

Gypsum (alabaster)

H. $4\frac{3}{16}$ in. (10.6 cm)

Myres 1647

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5112)

DESCRIPTION The alabastron has a single lug below a ring in relief. The neck narrows toward the top. The lip flares out.

REFERENCES Unpublished.

Cat. 538

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. $10\frac{1}{8}$ in. (25.7 cm)

Myres 1609

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5124)

DESCRIPTION The alabastron is particularly large in size. The two vertical lugs are pierced. The neck is short, with a slightly thickened lip.

REFERENCE V. Karageorghis 2000a, no. 310.

Cat. 539

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. $10\frac{1}{4}$ in. (26 cm)

Myres 1601

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5118)

DESCRIPTION The lip is missing and both lugs are broken. The veining of the stone is particularly pronounced and beautiful.

REFERENCES Unpublished.

Cat. 540

Alabastron

Archaic or Classical period

Calcite (alabaster)

H. 11 in. (27.9 cm)

“From Amathus”

Myres 1602

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5120)

DESCRIPTION The slender alabastron has two vertical lugs and a convex lip.

REFERENCE Cesnola 1903, pl. CX.4.



CAT. 538

Cat. 541

Alabastron

Classical period

Calcite (alabaster)

H. $7\frac{7}{8}$ in. (20 cm)

“From Amathus”

Myres 1607

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5084)

DESCRIPTION The alabastron has two lugs above a short trapezoidal tab in low relief. The neck is short and the lip slightly convex.

REFERENCE Cesnola 1903, pl. CX.3

Cat. 542

Alabastron

Classical period

Calcite (alabaster)

H. $5\frac{1}{16}$ in. (12.8 cm)

Myres 1616

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5087)



CAT. 539



CAT. 540

DESCRIPTION There are two lugs above a short trapezoidal tab in low relief. The neck widens slightly and the lip is convex.

REFERENCES Unpublished.

Cat. 543

Alabastron

Classical period

Alabaster

H. 10⁵/₁₆ in. (27.8 cm)

"From Amathus"

Myres 1603

The Cesnola Collection, Purchased by subscription, 1874-76 (74.51.5125)

DESCRIPTION The alabastron has two vertical pierced lugs above a short trapezoidal tab in low relief. The neck is short and the lip convex.

REFERENCE Cesnola 1903, pl. CX.6



CAT. 541



CAT. 542



CAT. 543



CAT. 544

Cat. 544

Alabastron

Classical period

Calcite (alabaster)

H. 6½ in. (16.5 cm)

Myres 1620

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5096)

DESCRIPTION The elongated alabastron has two vertical lugs above a short trapezoidal tab in low relief. The neck flares out. The lip is convex.

REFERENCES Unpublished.

Cat. 545

Alabastron

Classical period

Calcite (alabaster)

H. 6½ in. (16.2 cm)

Myres 1611

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5097)

DESCRIPTION The alabastron has two vertical lugs above a short trapezoidal tab in low relief. The lip is convex.

REFERENCES Unpublished.



CAT. 545

Cat. 546

Alabastron

Classical period

Gypsum (alabaster)

H. 6¾ in. (17.5 cm)

Myres 1612

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5093)

DESCRIPTION The alabastron has two vertical lugs. The lip is wide and slightly convex.

REFERENCES Unpublished.

Cat. 547

Alabastron

Classical period

Calcite (alabaster)

H. 7½ in. (19.1 cm)

Myres 1610

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5094)

DESCRIPTION The narrow alabastron has two rounded lugs. The neck is short. The lip is slightly convex.

REFERENCES Unpublished.



CAT. 546



CAT. 547



CAT. 548

Cat. 548

Alabastron

Classical period
Gypsum (alabaster)
H. 5¼ in. (13.3 cm)

Myres 1614

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5101)

DESCRIPTION The alabastron has two vertical lugs. The neck is short and the lip flares.

REFERENCES Unpublished.

Cat. 549

“Alabastron”

Classical period (?)
Dark alabaster
H. 10⅝ in. (27 cm), D. 3⅛ in. (9.3 cm)

“Found at Citium in a tomb with another large alabastron, and a large marble sarcophagus.”

Myres 1825

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.2295a)



CAT. 549

DESCRIPTION The large “alabastron” has a flat base, no neck, and a flat mouth. One of the two lugs is broken. Four Phoenician letters that are difficult to interpret and three vertical lines (the number 100?) are incised under the mouth.

REFERENCES Cesnola 1894, pl. CXXI.1048; Cesnola 1903, pl. CXXIII.22; Teixidor 1976, p. 66, no. 24; Amadasi and V. Karageorghis 1977, p. 133, D5.

Cat. 550

Squat lekythos

Classical period
Calcite (alabaster)
H. 5⅞ in. (13.8 cm)

Myres 1658

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5116)

DESCRIPTION The underside of the lekythos is missing. The surface is in poor condition (owing possibly to fire, then humidity). The globular body has a short, narrow neck. The mouth is damaged.

REFERENCES Unpublished.



CAT. 550



CAT. 551

Cat. 551

Flask with a stopper

Classical or Hellenistic period

Calcite (alabaster)

H. $3\frac{3}{16}$ in. (8.8 cm)

Myres 1633

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5110)

DESCRIPTION The shape combines features of an alabastron, with its lugs, and of a squat lekythos, with its rotund body and flat base. The narrow neck is closed by a stopper with a wide flange.

REFERENCES Unpublished.



CAT. 552

Cat. 552

Flask

Classical or Hellenistic period

Gypsum (alabaster)

H. $2\frac{3}{16}$ in. (7.2 cm), Diam. $3\frac{1}{2}$ in. (8.9 cm)

“From Amathus”

Myres 1638

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5114)

DESCRIPTION The flat-bottomed flask with its two small lugs imitates the top of an alabastron. The lip is wide and slightly convex.

REFERENCES Cesnola 1903, pl. CX.5; V. Karageorghis 2000a, no. 374.

Cat. 553

Pyxis with a lid

Classical period (?)

Calcite (alabaster)

H. of body $9\frac{15}{16}$ in. (25.2 cm), H. of lid $2\frac{1}{2}$ in. (6.4 cm), Diam. of body $14\frac{1}{4}$ in. (36.2 cm), Diam. of lid $5\frac{7}{16}$ in. (13.9 cm)

“Found near Citium”

Myres 1660

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5121a, b)

DESCRIPTION The pyxis is a much enlarged and truncated version of an alabastron with two lugs. The lip is broad and flat. The small knobbed lid may not belong.

REFERENCES Cesnola 1903, pl. CXI.5; V. Karageorghis 2000a, no. 372.



CAT. 553



CAT. 554

Cat. 554

Loutrophoros or amphora

Second half of the 4th century B.C. or early Hellenistic period

Veined alabaster

H. 8 $\frac{1}{16}$ in. (20.5 cm)

Myres 1648

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5133)

DESCRIPTION The handle remnants, which start on top of the shoulder and end at the top of the neck, as well as the shape of the long, narrow neck, suggest a loutrophoros. The object has a tall, articulated foot, two rows of beads on the join of the body and shoulder, and a lip in two degrees. The partially broken stopper is in place.

REFERENCE Cesnola 1903, pl. CXIII.5.

Cat. 555

Miniature amphora

Hellenistic period

Alabaster

H. 4 in. (10.2 cm)

Myres 1650

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5135)

DESCRIPTION The surface is damaged. The amphora has a wide, articulated foot. On the shoulder are two broken handles. The long, narrow neck ends in a wide mouth with a ring at the top. The shape is similar to that of a hydria.

REFERENCE Cesnola 1903, pl. CXIII.1.

Cat. 556

Miniature amphora

Hellenistic period

Gypsum (alabaster)

H. 3 $\frac{3}{16}$ in. (8 cm)

Myres 1655

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5132)

DESCRIPTION The foot is missing, the mouth askew, and the handles are no more than short, oblique lugs. There is a fillet in low relief where the neck joins the shoulder.

REFERENCES Unpublished.

Cat. 557

Miniature amphora

Hellenistic period

Alabaster

H. 2 $\frac{3}{4}$ in. (7 cm)

Myres 1654

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5129)

DESCRIPTION The foot is missing, the handles are no more than short, oblique lugs. There is a fillet in low relief where the neck joins the shoulder. The wide mouth is well articulated into a narrow upper section and a wider lower one.

REFERENCES Unpublished.



CAT. 555



CAT. 556



CAT. 557



CAT. 558

Cat. 558
Miniature pointed amphora

Hellenistic period
Gypsum (alabaster)
H. 5½ in. (14 cm)
Myres 1649
The Cesnola Collection, Purchased by
subscription, 1874–76 (74.51.5130)

DESCRIPTION The surface is partially damaged and there are two holes on the body. The shape is that of a Rhodian amphora. The base is pointed and the high handles angular. There are two incised lines on the top of the lip.

REFERENCE Cesnola 1903, pl. CXIII.2.



CAT. 559

Cat. 559
Miniature amphora

Hellenistic period
Gypsum (alabaster)
H. 2⅞ in. (6.8 cm)
Myres 1651
The Cesnola Collection, Purchased by
subscription, 1874–76 (74.51.5131)

DESCRIPTION The foot is missing and the handles are short, rather vertical lugs. The large mouth is articulated into two parts.

REFERENCES Unpublished.



CAT. 560



CAT. 561

Cat. 560
Miniature amphora

Hellenistic period
Gypsum (alabaster)
H. 2¾ in. (7 cm)
Myres 1652
The Cesnola Collection, Purchased by
subscription, 1874–76 (74.51.5136)

DESCRIPTION The surface is damaged and the foot missing.

REFERENCES Unpublished.

Cat. 561
Unguentarium

Hellenistic period
Gypsum (alabaster)
H. 5⅞ in. (14.5 cm)
Myres 1657
The Cesnola Collection, Purchased by
subscription, 1874–76 (74.51.5134)

DESCRIPTION The surface and lower part of the body are damaged. There are concentric lines in low relief on the shoulder and the flaring mouth is partially broken.

REFERENCES Unpublished.

Cat. 562
Small bowl

Archaic or Classical period (?)
Gypsum (alabaster)
H. 2⅜ in. (5.5 cm), Diam. 3⅝ in. (10 cm)
Myres 1653
The Cesnola Collection, Purchased by
subscription, 1874–76 (74.51.5128)

DESCRIPTION The lip of the bowl curves in strongly.

REFERENCE Cesnola 1903, pl. CXII.2.



CAT. 562



CAT. 563

VASES IN OTHER MATERIALS (CAT. 563–577)

Limestone (or Chalk)

Cat. 563

Miniature amphora

Late Bronze Age (12th century B.C.)

Limestone

H. $4\frac{11}{16}$ in. (11.8 cm)

“From Amathus”

Myres 1643

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5109)

DESCRIPTION The ovoid body is decorated with a background of incised lozenges, a leaf motif below, and triangles above. Between the two zones of ornament and below the leaves are hatched bands between fillets in low relief. The handles are attached to the body and each is pierced by a small hole.

REFERENCES Cesnola 1877, pl. XVIII; Cesnola 1903, pl. CXI.2; V. Karageorghis 2000a, no. 116.



CAT. 564

Cat. 564

Miniature amphora

Archaic or Classical period (?)

Chalk

H. $5\frac{5}{16}$ in. (13.6 cm)

From the necropolis of Golgoi

Myres 1673A

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5161)

DESCRIPTION The amphora has a flat base and asymmetrical vertical handles, one of which is not pierced. The wide mouth is poorly rendered.

REFERENCE Cesnola 1885, pl. XCII.605.



CAT. 565

Cat. 565

Miniature jar

Archaic or Classical period (?)

Limestone

H. $4\frac{11}{16}$ in. (12 cm)

From the necropolis of Golgoi

Myres 1673

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5157)

DESCRIPTION The jar is summarily worked. It has a disk-shaped foot, two vertical handles attached to the neck, and a wide mouth. The interior is hollowed to a depth of only 5 cm.

REFERENCE Cesnola 1885, pl. XCII.599.

Cat. 566

Small oinochoe

Classical period (?)

Chalk

H. $5\frac{1}{2}$ in. (14 cm)

From the necropolis of Golgoi

Myres 1672

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5156)

DESCRIPTION The oinochoe is summarily worked. It has a wide, flat base, thick handle, and narrow mouth.

REFERENCE Cesnola 1885, pl. XCII.597.



CAT. 566



CAT. 567



CAT. 569

Cat. 567

Strainer

Uncertain period

Limestone

H. $1\frac{1}{16}$ in. (4 cm), Diam. $3\frac{3}{4}$ in. (9.5 cm)

Myres 1699

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5153)

DESCRIPTION The strainer consists of a small bowl perforated with holes.

REFERENCES Unpublished.

Cat. 568

Strainer

Uncertain period

Limestone

H. $1\frac{1}{16}$ in. (4 cm), Diam. $4\frac{7}{16}$ in. (11.2 cm)

Myres 1700

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5152)

DESCRIPTION The strainer consists of a small bowl perforated with holes.

REFERENCES Unpublished.



CAT. 568



CAT. 570

Cat. 569

Bowl

Uncertain period

Limestone

H. $1\frac{1}{16}$ in. (4 cm), Diam. $4\frac{5}{8}$ in. (11.7 cm)

Myres 1697

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5177)

REFERENCES Unpublished.

Cat. 570

Bowl

Uncertain period

Limestone

H. $1\frac{1}{2}$ in. (3.8 cm), Diam. $4\frac{1}{2}$ in. (11.4 cm)

Myres 1698

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5150)

DESCRIPTION The bowl has a flat base.

REFERENCES Unpublished.

Other Stones

Cat. 571

Miniature bowl

Late Bronze Age (12th century B.C.)

Chlorite

H. $\frac{3}{4}$ in. (1.9 cm), Diam. 2 in. (5.1 cm)

Myres 1539

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5026)

DESCRIPTION The bowl has a small, horizontal lug. On the exterior is a decoration of hatched triangles and there are diagonal lines inscribed on the inside lip.

REFERENCE V. Karageorghis 2000a, no. 124.

Cat. 572

Small bowl

Late Bronze Age

Vesicular basalt

H. $1\frac{1}{16}$ in. (3.6 cm), Diam. $5\frac{5}{16}$ in. (13.5 cm)

Myres 1522

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5044)

DESCRIPTION The small bowl has a ring-shaped foot and an in-curved edge. There are superficial holes, one of which perforates the side.

REFERENCE Cesnola 1903, pl. CXIV.7.



CAT. 571



CAT. 572



CAT. 573

Cat. 573

Miniature stemmed bowl

Late Bronze Age

Chlorite

H. $2\frac{3}{16}$ in. (5.5 cm), Diam. $2\frac{3}{16}$ in. (5.5 cm)

Myres 1538

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5024)

DESCRIPTION The bowl is ribbed horizontally and has a narrow foot. See, for example, [Cat. 518](#) and [519](#) (gypsum).

REFERENCES Unpublished.



Cat. 574

Miniature amphora with a lid

Late Bronze Age

Chlorite

H. $2\frac{9}{16}$ in. (6.8 cm), Diam. $1\frac{1}{8}$ in. (4.8 cm)

“From Amathus”

Myres 1541 (lid) and 1543 (vessel)

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5023a [vessel] and b [lid])

DESCRIPTION The lid fits into the neck of the amphora, which is decorated with inscribed circles and points. The body is full, the neck straight. The base of each handle forms a circular element in low relief, with three projecting knobs imitating the rivets of metal vases.

REFERENCES Cesnola 1903, pl. CXV.5; V. Karageorghis 2000a, no. 117.



CAT. 574



CAT. 575

Cat. 575

Lid

Late Bronze Age

Chlorite

Diam. $3\frac{1}{16}$ in. (9.4 cm)

“From Amathus”

Myres 1560

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5008)

DESCRIPTION There is a hole in the center. Around it is a rosette and a zone of crosshatched triangles. The underside is worked for insertion into the mouth of a vase.

REFERENCE Cesnola 1903, pl. CXV.5 (lid).



Cat. 576

Miniature amphora

Late Bronze Age

Chlorite

H. $5\frac{3}{16}$ in. (13.1 cm)

Myres 1540

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5057a)

DESCRIPTION The amphora has two slim, vertical handles. There are vertical bands on the neck and the lower part of the body, triangles on the shoulder, and a lozenge motif around the lip. Three signs on the foot were probably inscribed later and are difficult to interpret.

REFERENCES Cesnola 1877, fig. p. 247; Masson 1961/1983, p. 40, no. 2; Masson and Sznycer 1972, pp. 128–30, pls. XIX.1, XXII.2; Teixidor 1976, p. 67, no. 26; V. Karageorghis 2000a, no. 120.



CAT. 576

Cat. 577

Miniature jar

Late Bronze Age

Chlorite

H. $4\frac{1}{16}$ in. (11.9 cm)

“From Amathus”

Myres 1542

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5050)

DESCRIPTION The elongated body is decorated with vertical grooves. The two vertical lugs are pierced.

REFERENCES Cesnola 1903, pl. CXV.3; V. Karageorghis 2000a, no. 119.

BEADS, PENDANTS, AMULETS (CAT. 578–582)

Cat. 578

Necklace with 36 biconical beads

Late Bronze Age

Chlorite

L. $26\frac{1}{2}$ in. (67.3 cm) (approximate length of modern reconstruction)

Myres 1548

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5009)

DESCRIPTION The biconical beads of this modern assemblage are of slightly different sizes.

REFERENCE Cesnola 1903, pl. CXIV.3.



CAT. 577



CAT. 578

Chlorite

H. $1\frac{3}{16}$ in.

(3 cm),

W. $\frac{15}{16}$ in.

(2.4 cm)

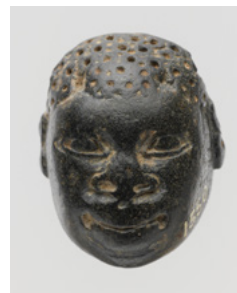
From Amathus

Myres 1550

The Cesnola

Collection,

Purchased by subscription, 1874–76
(74.51.5010)



DESCRIPTION The smiling head has the features of a black African. The hair is indicated by drilled holes. The reverse is smooth.

COMMENTARY Two comparable examples found in the necropolis of Amathus¹ suggest that the findspot given by Cesnola is correct. See Reyes for pendants with features of Africans: “head-pendants and head-seals are especially at home in the area around Amathus and Kourion.”²

1. V. Karageorghis 1988, nos. 10, 11.

2. Reyes 2001, p. 36.

REFERENCES Cesnola 1903, pl. CXIV.2;
V. Karageorghis 1988, no. 8.

Cat. 579

Pendant

Late Bronze Age

Serpentinite

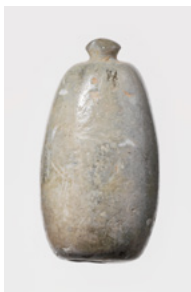
H. $1\frac{1}{8}$ in. (2.9 cm)

Myres 1546

The Cesnola

Collection,

Purchased by
subscription, 1874–76 (74.51.5012)



DESCRIPTION The pendant is not perforated, but furnished with a small knob at the upper end around which a thread could be tied. A hole in the bottom may be a fault in the stone rather than human-made.

REFERENCES Unpublished.

Cat. 580

Pendant

Late Bronze Age

Serpentinite

H. $1\frac{1}{8}$ in.

(2.9 cm)

Myres 1547

The Cesnola

Collection, Purchased by subscription,
1874–76 (74.51.5013)



DESCRIPTION The pendant is bell-shaped with a perforation at the top. On the underside is a small oval area in relief.

REFERENCES Unpublished.

Cat. 581

Pendant

Archaic period

Cat. 582

Pendant

Archaic period

Steatite

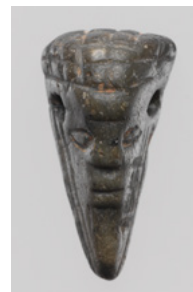
H. 1 in. (2.5 cm)

Myres 1551

The Cesnola

Collection,

Purchased by
subscription, 1874–76 (74.51.5011)



DESCRIPTION The triangular pendant has the shape of a human head with a pointed beard and features of a black African. The head is covered with thick rectangular curls. The object is perforated transversely through the forehead.

COMMENTARY Comparable examples are known at Amathus.¹

1. Ibid., pp. 34–35, fig. 28.

REFERENCES Unpublished.

MACE HEADS (?) (CAT. 583–590)

This type of object was interpreted as a “mace head” by Myres, then by Lena Åström.¹ Åström discerns a type that is “spherical or roughly spherical with a hole, often hour-glass shaped or tapering, through the centre” (Cat. 583, 584, 585), and one that is “oblong-oval with a usually tapering hole through the transverse axis” (Cat. 586, 587, 588, 589, 590). These stone objects from the end of the Bronze Age are not included in Nota Kourou’s study, unlike the agate example 74.51.3001² and several examples in bronze from the Cesnola Collection.³

1. Åström 1972, p. 533.

2. Kourou 1994, p. 211, fig. 2.1; V. Karageorghis 2000a, no. 308.

3. Kourou 1994, figs. 1–3.

Cat. 583

Mace head (?)

Late Bronze Age

Gabbro

H. 3¼ in. (8.3 cm)

Myres 1503

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5017)

REFERENCES Unpublished.



CAT. 583



CAT. 584



CAT. 586



CAT. 585



CAT. 587

Cat. 584

Mace head (?)

Late Bronze Age

Gabbro

H. 2¼ in. (5.7 cm)

Myres 1504

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5018)

REFERENCES Unpublished.

Cat. 585

Mace head (?)

Late Bronze Age

Gabbro

H. 1⅞ in. (4.4 cm)

Myres 1506

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5020)

REFERENCES Unpublished.

Cat. 586

Mace head (?)

Late Bronze Age

Gabbro

H. 1⅜ in. (4.6 cm)

Myres 1501

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5015)

REFERENCES Unpublished.

Cat. 587

Mace head (?)

Late Bronze Age

Gabbro

H. 2¾ in. (7 cm)

Myres 1502

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5016)

REFERENCES Unpublished.

Cat. 588

Mace head (?)

Late Bronze Age

Gabbro

H. 2¾ in. (5.5 cm)

Myres 1505



CAT. 588



CAT. 589



CAT. 590



CAT. 591



CAT. 592



CAT. 593

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5019)
REFERENCE Cesnola 1903, pl. CXV.1.

Cat. 589

Mace head (?)

Late Bronze Age

Gabbro

H. $2\frac{3}{16}$ in. (5.6 cm)

Myres 1507

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5021)

REFERENCES Unpublished.

Cat. 590

Mace head (?)

Late Bronze Age

Gabbro

H. $1\frac{5}{16}$ in. (4.9 cm)

Myres 1508

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5022)

REFERENCES Unpublished.

**SPINDLE WHORLS
(CAT. 591–598)**

The spindle whorl is placed on the shaft of a spindle, used to spin thread. The whorl serves as a flywheel to extend the rotation of the spindle and provide a counterweight as the fibers are pulled and twisted.

Cat. 591

Spindle whorl

Late Bronze Age

Chlorite

Diam. $1\frac{1}{4}$ in. (3.8 cm)

Myres 1555

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5003)

DESCRIPTION Around the central hole are circles in low relief against a background of punctate dots.

REFERENCES Unpublished.

Cat. 592

Spindle whorl

Late Bronze Age

Chlorite

Diam. $1\frac{1}{4}$ in. (3.2 cm)

Myres 1557

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5001)

REFERENCES Unpublished.

Cat. 593

Spindle whorl

Late Bronze Age (?)

Chlorite

Diam. 1 in. (2.5 cm)

Myres 1558

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5000)

DESCRIPTION Around the central hole are circles in low relief against a background of punctate dots.

REFERENCES Unpublished.



CAT. 594



CAT. 595



CAT. 596



CAT. 597



CAT. 598

Cat. 594

Spindle whorl

Late Bronze Age (?)
Chlorite
Diam. 1 $\frac{3}{8}$ in. (3.5 cm)

Myres 1559

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5004)

DESCRIPTION Around the central hole are two concentric incised lines.

REFERENCES Unpublished.

Cat. 595

Spindle whorl

Late Bronze Age (?)
Chlorite
Diam. 1 $\frac{1}{16}$ in. (4.4 cm)

Myres 1552

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5006)

DESCRIPTION Around the central hole are three incised lines and, around the edge, incised semi-circles with the center point indicated.

REFERENCES Unpublished.

Cat. 596

Spindle whorl

Late Bronze Age (?)
Micaceous schist
Diam. 1 $\frac{1}{8}$ in. (3.5 cm)

Myres 1556

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5002)

DESCRIPTION Between two pairs of incised lines are incised circles with a punctate dot in the center.

REFERENCES Unpublished.

Cat. 597

Spindle whorl

Late Bronze Age (?)
Schist
Diam. 1 $\frac{3}{16}$ in. (3 cm)

Myres 1554

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5005)

DESCRIPTION An incised line surrounds the hole in the center. Between two incised lines at the outer edge are oblique strokes.

REFERENCES Unpublished.

Cat. 598

Spindle whorl

Late Bronze Age (?)
Chlorite
Diam. 1 $\frac{1}{2}$ in. (3.8 cm)

Myres 1553

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5007)

DESCRIPTION Between two incised lines at the outer edge are incised semi-circles.

REFERENCES Unpublished.



CAT. 599



CAT. 600



CAT. 601



CAT. 602

MORTARS AND PESTLES (CAT. 599–625)

Cat. 599

Pestle

Late Bronze Age

Chlorite

H. $3\frac{1}{16}$ in. (7.8 cm)

Myres 1520

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5034)

REFERENCES Unpublished.

Cat. 600

Pestle

Late Bronze Age

Chlorite

H. $2\frac{1}{8}$ in. (5.4 cm)

Myres 1516

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5038)

REFERENCES Unpublished.

Cat. 601

Pestle

Late Bronze Age

Chlorite

H. $2\frac{3}{8}$ in. (6 cm)

Myres 1515

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5039)

REFERENCES Unpublished.

Cat. 602

Pestle

Late Bronze Age

Chlorite

H. $2\frac{11}{16}$ in. (6.8 cm)

Myres 1519

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5035)

REFERENCES Unpublished.

Cat. 603

Pestle

Late Bronze Age

Chlorite

H. $2\frac{7}{16}$ in. (6.2 cm)

Myres 1517

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5037)

REFERENCES Unpublished; not Cesnola 1903, pl. CXIV.4, error of Myres.

Cat. 604

Pestle

Late Bronze Age

Andesite

H. $2\frac{1}{2}$ in. (6.4 cm)

Myres 1518

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5036)

REFERENCES Unpublished.



CAT. 603



CAT. 604



CAT. 605

Cat. 605

Three-legged mortar

Late Bronze Age

Chlorite

H. 3¼ in. (8.3 cm), Diam. 5⅞ in. (13 cm)

“From Amathus”

Myres 1533

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5055)

DESCRIPTION The three legs of the mortar are decorated with engraved motifs. Each leg shows two superposed metopes. The metopes contain two intersecting diagonal lines with each of the fields filled with a dotted circle.

REFERENCES Cesnola 1903, pl. CXV.8; V. Karageorghis 2000a, no. 121.



CAT. 606

Cat. 606

Three-legged mortar

Late Bronze Age

Gypsum (alabaster)

H. 1⅞ in. (3.7 cm), Diam. 4⅝ in. (10.9 cm)

“From Amathus”

Myres 1631

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5139)

DESCRIPTION The mortar has three short legs.

REFERENCES Cesnola 1903, pl. CXII.4; V. Karageorghis 2000a, no. 123.

Cat. 607

Three-legged mortar

Late Bronze Age or Geometric period

Basalt

H. 5⅞ in. (14.5 cm), Diam. 10⅞ in. (25.6 cm)

Myres 1531

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5048)

DESCRIPTION The mortar has quite tall legs.

REFERENCE Buchholz 1963, p. 16, no. B30.



CAT. 607



CAT. 608

Cat. 608

Three-legged mortar

Late Bronze Age or Geometric period
Chlorite

H. 3 in. (7.6 cm), Diam. 5 $\frac{5}{8}$ in. (14.3 cm)

Myres 1537

The Cesnola Collection, Purchased by
subscription, 1874–76 (74.51.5056)

DESCRIPTION The mortar has three
quite tall legs.

REFERENCE Buchholz 1963, p. 16, no. B36.

Cat. 609

Three-legged mortar

Late Bronze Age
Basalt

H. 4 $\frac{13}{16}$ in. (12.2 cm)

Myres 1532

The Cesnola Collection, Purchased by
subscription, 1874–76 (74.51.5057)

DESCRIPTION The mortar has three
quite tall legs.

REFERENCE Cesnola 1903, pl. CXV.9.



CAT. 610



CAT. 609

Cat. 611

Three-legged mortar

Late Bronze Age or Geometric period
Basalt

H. 2 $\frac{7}{16}$ in. (6.2 cm), Diam. 5 $\frac{3}{4}$ in.

(14.6 cm)

Myres 1536

The Cesnola Collection, Purchased by
subscription, 1874–76 (74.51.5052)

DESCRIPTION The mortar has three
short legs.

REFERENCE Buchholz 1963, p. 16, no. B35.



CAT. 611



CAT. 612



CAT. 613



CAT. 614



CAT. 615

Cat. 612

Four-legged mortar

Late Bronze Age or Geometric period

Chlorite

H. $2\frac{7}{16}$ in. (6.3 cm), Diam. $5\frac{1}{8}$ in. (13 cm)

Myres 1534

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5051)

DESCRIPTION The mortar has four wide legs. Traces of fire on the interior suggest that the object may have served as an incense burner.

REFERENCE Buchholz 1963, p. 16, no. B33.

Cat. 613

Mortar or plate

Late Bronze Age

Basalt

H. $1\frac{3}{16}$ in. (3 cm), Diam. $6\frac{7}{8}$ in. (17.5 cm)

Myres 1526

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5041)

DESCRIPTION The mortar has a ring foot and an in-curving lip.

REFERENCES Unpublished.

Cat. 614

Stemmed mortar or plate

Late Bronze Age

Gabbro

H. $1\frac{1}{16}$ in. (4 cm), Diam. $4\frac{1}{2}$ in. (11.4 cm)

Myres 1523

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5047)

DESCRIPTION The shallow bowl has a short stem.

REFERENCE Cesnola 1903, pl. CXV.6.

Cat. 615

Mortar or plate

Late Bronze Age

Andesite

H. $1\frac{1}{8}$ in. (2.9 cm), Diam. $5\frac{3}{16}$ in. (13.2 cm)

Myres 1524

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5046)

DESCRIPTION The bowl has a ring foot and the edge is slightly nipped.

REFERENCES Unpublished.



CAT. 616



CAT. 617



CAT. 618



CAT. 619

Cat. 616

Mortar or plate

Late Bronze Age

Chlorite

H. 1 $\frac{3}{8}$ in. (3.5 cm), Diam. 6 $\frac{1}{16}$ in. (15.5 cm)

Myres 1521

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5043)

DESCRIPTION The bowl is shallow and the lip is nicked.

REFERENCES Unpublished.

Cat. 617

Mortar or plate

Late Bronze Age

Chlorite

H. 1 $\frac{1}{16}$ in. (2.7 cm), Diam. 6 $\frac{5}{16}$ in. (16 cm)

Myres 1525

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5042)

DESCRIPTION The plate or mortar has a ring foot and the rim curves up.

REFERENCES Unpublished.

Cat. 618

Mortar or bowl

Late Bronze Age

Basalt

H. 1 $\frac{15}{16}$ in. (5 cm), Diam. 8 in. (20.3 cm)

Myres 1530

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5054)

DESCRIPTION The lip of the vessel indicates that it had a lid.

REFERENCES Unpublished.

Cat. 619

Mortar or plate

Late Bronze Age

Basalt

H. 1 $\frac{3}{8}$ in. (3.5 cm), Diam. 8 $\frac{1}{4}$ in.

(21 cm)

Myres 1529

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5049)

DESCRIPTION The plate has a ring foot and a low, in-curving rim.

REFERENCES Unpublished.



CAT. 620



CAT. 621



CAT. 622



CAT. 623



CAT. 624



CAT. 625

Cat. 620

Mortar or plate

Late Bronze Age

Basalt

H. $1\frac{3}{16}$ in. (2 cm), Diam. $5\frac{1}{8}$ in. (13 cm)

Myres 1527

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5045)

DESCRIPTION The small plate has a ring foot and a slightly in-curving rim.

REFERENCES Unpublished.

Cat. 621

Mortar or plate

Late Bronze Age

Vesicular basalt

H. $1\frac{1}{16}$ in. (4 cm), Diam. $7\frac{1}{16}$ in. (18 cm)

Myres 1528

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5040)

DESCRIPTION The plate has a ring foot and a low, in-curving rim.

REFERENCES Unpublished.

Cat. 622

Mortar or deep bowl

Late Bronze Age?

Gypsum (alabaster)

H. $1\frac{15}{16}$ in. (5 cm), Diam. $5\frac{1}{2}$ in. (14 cm)

Myres 1632

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5127)

DESCRIPTION The bowl has a flat base, three lugs with an incised line along the top, and a small pouring spout. There are toolmarks on the outside.

REFERENCE Cesnola 1903, pl. CXII.7.

Cat. 623

Mortar or deep bowl

Late Bronze Age?

Gypsum (alabaster)

H. 1 $\frac{1}{16}$ in. (4 cm), Diam. 3 $\frac{15}{16}$ in. (9.9 cm)

Myres 1645

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5138)

DESCRIPTION The irregularly shaped bowl has three lugs, only one of which is well preserved. The pouring spout is not very functional.

REFERENCE Cesnola 1903, pl. CXII.6.

Cat. 624

Mortar

Uncertain period

Limestone

H. 2 $\frac{3}{4}$ in. (7 cm), Max. L. 9 $\frac{1}{4}$ in.

(23.5 cm)

Myres 1669

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5154)

DESCRIPTION The mortar has a ring base, two handles with three projecting appendages, and a shallow incised line perpendicular to the lip, as well as a pouring spout with three appendages. There are finely serrated toolmarks on the outside and edge.

REFERENCES Unpublished.

Cat. 625

Miniature press

Uncertain period

Gypsum (alabaster)

H. 1 $\frac{1}{8}$ in. (3.5 cm), L. 3 $\frac{3}{4}$ in. (9.5 cm)

Myres 1641

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5140)

DESCRIPTION The small deep bowl has two lugs, one of which is broken,

and a pouring spout with a hole to the interior. The outer wall of the vase to either side of the spout is in low relief.

REFERENCES Unpublished.

**WHETSTONES OR
POLISHERS
(CAT. 626–631)**

Cat. 626

Whetstone or polisher

Late Bronze Age (or earlier period)

Schist

L. 3 in. (7.6 cm)

Myres 1509

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5028)

REFERENCES Unpublished.



CAT. 626



CAT. 627



CAT. 628

Cat. 627

Whetstone or polisher

Late Bronze Age (or earlier period)

Schist

L. 3 in. (7.6 cm)

Myres 1511

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5030)

REFERENCES Unpublished.

Cat. 628

Whetstone or polisher

Late Bronze Age (or earlier period)

Micaceous schist

L. 2 $\frac{3}{8}$ in. (6 cm)

Myres 1513

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5032)

REFERENCES Unpublished.



CAT. 629



CAT. 630

Cat. 629

Whetstone or polisher

Uncertain period

Basalt

L. 2 $\frac{7}{8}$ in. (7.3 cm)

Myres 1510

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5029)

REFERENCES Unpublished.

Cat. 630

Whetstone or polisher

Uncertain period

Sandstone

L. 2 $\frac{1}{2}$ in. (6.4 cm)

Myres 1512

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5031)

REFERENCES Unpublished.

Cat. 631

Whetstone or polisher

Uncertain period

Limestone

L. 1 $\frac{1}{8}$ in. (4.1 cm)

Myres 1514

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5033)

DESCRIPTION There is a hole at the top that does not pierce the object entirely.

REFERENCES Unpublished.



CAT. 631

**OTHER OBJECTS
(CAT. 632–635)**

Cat. 632

Ladle

12th or 11th century B.C.

Gypsum (alabaster)

L. 5 $\frac{5}{16}$ in. (13.4 cm)

Myres 1644

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5119)

DESCRIPTION The handle is in the shape of an elongated nude woman; her lower legs are missing. The surface is very damaged. A rosette is sculpted in relief on the inside of the bowl.

REFERENCES Cesnola 1877, pl. XVIII; Cesnola 1903, pl. CXII.1; V. Karageorghis 2000a, no. 118.

Cat. 633

Miniature bathtub

12th or 11th century B.C.

Chlorite

H. 1 $\frac{1}{16}$ in. (4.3 cm), L. 3 $\frac{11}{16}$ in. (9.3 cm)

“From Amathus”

Myres 1544

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5025)



CAT. 632

DESCRIPTION The bathtub narrows at the center of the long sides, which have lugs in very low relief.

REFERENCES Cesnola 1903, pl. CXV.2; V. Karageorghis 2000a, no. 122.

Cat. 634

Disk with geometric decoration

Uncertain period

Limestone

L. 8 $\frac{1}{16}$ in. (20.5 cm)

Myres 1688

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5182)

DESCRIPTION The thin disk has a triangular appendage perforated for hanging. The decoration, on only one side, consists of a six-petaled rosette with a small hole in the center (compass point). Around the rosette are four incised concentric circles and then a zone of slanting lines alternating with triangles and punctate dots. There are

four incised concentric circles around the outer perimeter.

REFERENCES Unpublished.

Cat. 635

“Bobbin” with geometric decoration

Uncertain period

Magnesite

L. 4 $\frac{1}{16}$ in. (10.3 cm)

Myres 1642



CAT. 633

The Cesnola Collection, Purchased by subscription, 1874–76 (74.51.5122)

DESCRIPTION The object has the shape of a bobbin, the smooth central part of which is concave. There are knobs at each end. Concentric circles fill the bands to either side of the center.

REFERENCES Unpublished.



CAT. 634



CAT. 635

Maps of Cyprus



Concordance

Accession No.	Cat. No.	Accession No.	Cat. No.	Accession No.	Cat. No.	Accession No.	Cat. No.
74.51.2267	503	74.51.2454	495	74.51.2496	471	74.51.2537	230
74.51.2268	506	74.51.2455	302	74.51.2497	473	74.51.2538	248
74.51.2295a	549	74.51.2456	208	74.51.2498	430	74.51.2539	245
74.51.2303	204	74.51.2457	103	74.51.2499	470	74.51.2540	69
74.51.2306	447	74.51.2458	112	74.51.2500	306	74.51.2541	187
74.51.2309	256	74.51.2459	80	74.51.2501	47	74.51.2542	244
74.51.2310	255	74.51.2460	12	74.51.2502	231	74.51.2543	9
74.51.2311	254	74.51.2461	85	74.51.2503	172	74.51.2544	32
74.51.2312	20	74.51.2462	86	74.51.2504a, b	242	74.51.2545	188
74.51.2313	454	74.51.2463	251	74.51.2505	250	74.51.2546	193
74.51.2317	482	74.51.2464	357	74.51.2506	246	74.51.2547	196
74.51.2318	442	74.51.2465	90	74.51.2507	55	74.51.2548	13
74.51.2319	445	74.51.2466	22	74.51.2508	226	74.51.2549	27
74.51.2320	443	74.51.2467	49	74.51.2509	232	74.51.2550	171
74.51.2324	419	74.51.2468	11	74.51.2510	217	74.51.2551	365
74.51.2336	175	74.51.2469	65	74.51.2511	70	74.51.2552	58
74.51.2337	129	74.51.2470	50	74.51.2512	218	74.51.2553	46
74.51.2338	448	74.51.2471	59	74.51.2513	66	74.51.2554	380
74.51.2339	354	74.51.2472	60	74.51.2514	195	74.51.2555	382
74.51.2340	422	74.51.2473	37	74.51.2515	247	74.51.2556	6
74.51.2352	423	74.51.2474	7	74.51.2516	249	74.51.2557	14
74.51.2355	452	74.51.2475	457	74.51.2517	224	74.51.2558	277
74.51.2356	421	74.51.2476	488	74.51.2518	71	74.51.2559	220
74.51.2357	396	74.51.2477	356	74.51.2519	223	74.51.2560	322
74.51.2358	395	74.51.2478	42	74.51.2520	219	74.51.2561	321
74.51.2362	449	74.51.2479	26	74.51.2521	190	74.51.2562	439
74.51.2366	453	74.51.2480	234	74.51.2522	215	74.51.2563	169
74.51.2367	414	74.51.2481	167	74.51.2523	62	74.51.2564	192
74.51.2368	450	74.51.2482	113	74.51.2524	33	74.51.2565	276
74.51.2369	424	74.51.2483	487	74.51.2525	68	74.51.2566	179
74.51.2370	455	74.51.2484	480	74.51.2526	214	74.51.2567	48
74.51.2372	451	74.51.2485	479	74.51.2527	216	74.51.2568	35
74.51.2402	338	74.51.2487	483	74.51.2528	213	74.51.2569	235
74.51.2403	339	74.51.2488	486	74.51.2529	275	74.51.2570	5
74.51.2413	505	74.51.2489	484	74.51.2530	199	74.51.2571	45
74.51.2414	504	74.51.2490	489	74.51.2531	227	74.51.2572	173
74.51.2437	456	74.51.2491	494	74.51.2532	222	74.51.2573	278
74.51.2450	514	74.51.2492	8	74.51.2533	170	74.51.2574	30
74.51.2451	491	74.51.2493	472	74.51.2534	229	74.51.2575	73
74.51.2452	496	74.51.2494	474	74.51.2535	15	74.51.2576	3
74.51.2453	490	74.51.2495	458	74.51.2536	74	74.51.2577	243

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74.51.2578	310	74.51.2625	317	74.51.2672	326	74.51.2719	295
74.51.2579	311	74.51.2626	304	74.51.2673	324	74.51.2720	263
74.51.2580	368	74.51.2627	493	74.51.2674	117	74.51.2721	288
74.51.2581	237	74.51.2628	319	74.51.2675	323	74.51.2722	376
74.51.2582	381	74.51.2629	315	74.51.2676	43	74.51.2723	146
74.51.2583	426	74.51.2630	102	74.51.2677	372	74.51.2724	209
74.51.2584	28	74.51.2631	121	74.51.2678	444	74.51.2725	203
74.51.2585	343	74.51.2632	98	74.51.2679	124	74.51.2726	159
74.51.2586	341	74.51.2633	446	74.51.2680	476	74.51.2727	282
74.51.2587	342	74.51.2634	75	74.51.2681	236	74.51.2728	355
74.51.2588	344	74.51.2635	366	74.51.2682	114	74.51.2729	364
74.51.2589	53	74.51.2636	367	74.51.2683	174	74.51.2730	210
74.51.2590	4	74.51.2637	305	74.51.2684	144	74.51.2731	294
74.51.2591	340	74.51.2638	429	74.51.2685	125	74.51.2732	281
74.51.2592	40	74.51.2639	475	74.51.2686	145	74.51.2733	337
74.51.2593	178	74.51.2640	358	74.51.2687	239	74.51.2734	335
74.51.2594	44	74.51.2641	233	74.51.2688	347	74.51.2735	333
74.51.2595	371	74.51.2642	200	74.51.2689	19	74.51.2736	336
74.51.2596	418	74.51.2643	202	74.51.2690	138	74.51.2737	334
74.51.2597	468	74.51.2644	122	74.51.2691	241	74.51.2738	359
74.51.2598	427	74.51.2645	108	74.51.2692	417	74.51.2739	363
74.51.2599	176	74.51.2646	93	74.51.2693	21	74.51.2740	182
74.51.2600	54	74.51.2647	111	74.51.2694	331	74.51.2741	361
74.51.2601	72	74.51.2648	464	74.51.2695	181	74.51.2742	362
74.51.2602	109	74.51.2649	463	74.51.2696	153	74.51.2743	360
74.51.2603	51	74.51.2650	96	74.51.2697	149	74.51.2744	309
74.51.2604	29	74.51.2651	266	74.51.2698	279	74.51.2745	308
74.51.2605	61	74.51.2652	316	74.51.2699	286	74.51.2746	350
74.51.2606	283	74.51.2653	303	74.51.2700	287	74.51.2747	352
74.51.2607	314	74.51.2654	301	74.51.2701	158	74.51.2748	165
74.51.2608	201	74.51.2655	313	74.51.2702	150	74.51.2749	157
74.51.2609	238	74.51.2656	307	74.51.2703	332	74.51.2750	267
74.51.2610	349	74.51.2657	312	74.51.2704	292	74.51.2751	155
74.51.2611	348	74.51.2658	57	74.51.2705	293	74.51.2752	270
74.51.2612	39	74.51.2659	318	74.51.2706	291	74.51.2753	273
74.51.2613	345	74.51.2660	320	74.51.2707	183	74.51.2754	272
74.51.2614	228	74.51.2661	300	74.51.2708	184	74.51.2755	271
74.51.2615	492	74.51.2662	325	74.51.2709	211	74.51.2756	252
74.51.2616	492	74.51.2663	370	74.51.2710	126	74.51.2757	268
74.51.2617	435	74.51.2664	374	74.51.2711	123	74.51.2758	261
74.51.2618	104	74.51.2665	377	74.51.2712	221	74.51.2759	253
74.51.2619	116	74.51.2666	373	74.51.2713	160	74.51.2760	265
74.51.2620	177	74.51.2667	441	74.51.2714	297	74.51.2761	262
74.51.2621	67	74.51.2668	128	74.51.2715	298	74.51.2762	260
74.51.2622	25	74.51.2669	147	74.51.2716	296	74.51.2763	259
74.51.2623	375	74.51.2670	351	74.51.2717	284	74.51.2764	258
74.51.2624	110	74.51.2671	180	74.51.2718	299	74.51.2765	269

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74.51.2766	274	74.51.2813	425	74.51.2860	10	74.51.5028	626
74.51.2767	257	74.51.2814	379	74.51.2861	31	74.51.5029	629
74.51.2768	330	74.51.2815	328	74.51.2863	38	74.51.5030	627
74.51.2769	164	74.51.2816	95	74.51.2864	77	74.51.5031	630
74.51.2770	498	74.51.2817	133	74.51.2865	460	74.51.5032	628
74.51.2771	161	74.51.2818	205	74.51.2866	461	74.51.5033	631
74.51.2772	166	74.51.2819	206	74.51.2867	436	74.51.5034	599
74.51.2773	353	74.51.2820	194	74.51.2868	462	74.51.5035	602
74.51.2774	162	74.51.2821	329	74.51.2869	63	74.51.5036	604
74.51.2775	156	74.51.2822	115	74.51.2870	41	74.51.5037	603
74.51.2776	502	74.51.2823	89	74.51.2871	225	74.51.5038	600
74.51.2777	507	74.51.2824	120	74.51.2872	64	74.51.5039	601
74.51.2778	154	74.51.2825	198	74.51.2873	56	74.51.5040	621
74.51.2779	163	74.51.2826	118	74.51.2874	52	74.51.5041	613
74.51.2780	508	74.51.2827	88	74.51.2875	438	74.51.5042	617
74.51.2781	285	74.51.2828	477	74.51.2876	465	74.51.5043	616
74.51.2782	431	74.51.2829	485	74.51.2877	466	74.51.5044	572
74.51.2783	168	74.51.2830	97	74.51.2878	437	74.51.5045	620
74.51.2784	264	74.51.2831	280	74.51.2879	185	74.51.5046	615
74.51.2785	151	74.51.2832	101	74.51.5000	593	74.51.5047	614
74.51.2786	501	74.51.2833	105	74.51.5001	592	74.51.5048	607
74.51.2787	140	74.51.2834	99	74.51.5002	596	74.51.5049	619
74.51.2788	92	74.51.2835	84	74.51.5003	591	74.51.5050	577
74.51.2789	143	74.51.2836	76	74.51.5004	594	74.51.5051	612
74.51.2790	139	74.51.2837	87	74.51.5005	597	74.51.5052	611
74.51.2791	152	74.51.2838	327	74.51.5006	595	74.51.5053	610
74.51.2792	499	74.51.2839	79	74.51.5007	598	74.51.5054	618
74.51.2793	127	74.51.2840	81	74.51.5008	575	74.51.5055	605
74.51.2794	500	74.51.2841	83	74.51.5009	578	74.51.5056	608
74.51.2795	497	74.51.2842	82	74.51.5010	581	74.51.5057	609
74.51.2796	433	74.51.2843	478	74.51.5011	582	74.51.5057a	576
74.51.2797	434	74.51.2844	481	74.51.5012	579	74.51.5083	509
74.51.2798	432	74.51.2845	240	74.51.5013	580	74.51.5084	541
74.51.2799	134	74.51.2846	94	74.51.5014	378	74.51.5085	515
74.51.2800	135	74.51.2847	17	74.51.5015	586	74.51.5086	526
74.51.2801	142	74.51.2848	23	74.51.5016	587	74.51.5087	542
74.51.2802	141	74.51.2849	18	74.51.5017	583	74.51.5088	521
74.51.2803	137	74.51.2850	2	74.51.5018	584	74.51.5089	527
74.51.2804	132	74.51.2851	16	74.51.5019	588	74.51.5090	523
74.51.2805	131	74.51.2852	459	74.51.5020	585	74.51.5091	524
74.51.2806	130	74.51.2853	440	74.51.5021	589	74.51.5092	528
74.51.2807	207	74.51.2854	397	74.51.5022	590	74.51.5093	546
74.51.2808	106	74.51.2855	467	74.51.5023a, b	574	74.51.5094	547
74.51.2809	136	74.51.2856	469	74.51.5024	573	74.51.5095	529
74.51.2810	24	74.51.2857	1	74.51.5025	633	74.51.5096	544
74.51.2811	91	74.51.2858	78	74.51.5026	571	74.51.5097	545
74.51.2812	212	74.51.2859	36	74.51.5027	428	74.51.5098	510

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74.51.5099	530	74.51.5133	554	74.51.5166	409
74.51.5100	531	74.51.5134	561	74.51.5167	405
74.51.5101	548	74.51.5135	555	74.51.5168	403
74.51.5102	532	74.51.5136	560	74.51.5169	404
74.51.5103	533	74.51.5137	513	74.51.5170	406
74.51.5104	534	74.51.5138	623	74.51.5171	402
74.51.5105	535	74.51.5139	606	74.51.5172	394
74.51.5106	536	74.51.5140	625	74.51.5173	400
74.51.5107	516	74.51.5141	525	74.51.5174	401
74.51.5109	563	74.51.5142	387	74.51.5175	408
74.51.5110	551	74.51.5143	388	74.51.5176	398
74.51.5111	517	74.51.5144	392	74.51.5177	569
74.51.5112	537	74.51.5145	391	74.51.5178	407
74.51.5113	512	74.51.5146	389	74.51.5179	399
74.51.5114	552	74.51.5147	390	74.51.5180	393
74.51.5115	511	74.51.5148	386	74.51.5181	385
74.51.5116	550	74.51.5149	420	74.51.5182	634
74.51.5117	518	74.51.5150	570		
74.51.5118	539	74.51.5151	416	74.57.21	289
74.51.5119	632	74.51.5152	568	74.57.22	290
74.51.5120	540	74.51.5153	567	74.57.23	186
74.51.5121a, b	553	74.51.5154	624	74.57.24	148
74.51.5122	635	74.51.5155	415	74.57.25	369
74.51.5123	520	74.51.5156	566		
74.51.5124	538	74.51.5157	565	41.160.163	344
74.51.5125	543	74.51.5158	522	41.160.410	34
74.51.5126	519	74.51.5159	383	41.160.411	100
74.51.5127	622	74.51.5160	384	41.160.412	107
74.51.5128	562	74.51.5161	564	41.160.414	119
74.51.5129	557	74.51.5162	413	41.160.415	191
74.51.5130	558	74.51.5163	410	41.160.416	197
74.51.5131	559	74.51.5164	412	41.160.417	189
74.51.5132	556	74.51.5165	411	41.163	346

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Frontispiece: Over-lifesize bearded head with a decorated helmet, late 6th or early 5th century B.C. (Cat. 23)
Page 6: Funerary stele with a sacred tree and sphinxes, middle of the 5th century B.C. (Cat. 472)
Page 8: Lifesize head of a veiled female votary, Late Hellenistic or Early Roman period (Cat. 212)

Additions and Corrections

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Page 18: the text “the graffito ‘tas Paphias’” has been amended to read “the graffito once read as ‘tas Paphias.’” Since Isaac H. Hall’s publication, “The Cypriote Inscriptions of the Cesnola Collection in New York,” *Journal of the American Oriental Society* 11 (1885), pp. 209–238, scholars have accepted that one of the most noteworthy sculptures in the Collection, commonly known as the “priest with a dove,” bears on his shoulder an inscription saying “I belong to the Paphian goddess,” in other words, Aphrodite. Olivier Masson had accepted the reading, but in 2010, Markus Egetmeyer in *Le dialecte grec ancien de Chypre. Tome I: Grammaire. Tome II: Répertoire des inscriptions en syllabaire chypro-grec* (Berlin and New York), p. 611, no. 3 questioned it and concluded that it was no longer tenable. See now Antoine Hermay, “‘The Priest with Dove’ did not belong to the Paphian goddess,” *Cahiers du Centre d’Etudes Chypriotes* 44 (2014).

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Page 22: the text “74.51.2462. Statue of a male votary (Cat. 86)” has been amended to read “74.51.2462. Statue of a male votary (Cat. 86). Since 2014, returned to the MMA.”

Page 43: the text “A short syllabic inscription appears on the left shoulder: ‘tas Paphias’ (I belong to the Paphian Goddess).” has been amended to read: “A short syllabic inscription that appears on the left shoulder was once read as: ‘tas Paphias’ (I belong to the Paphian Goddess).”

Page 93: the text “(on loan to the Nasher Museum, Duke University)” has been deleted.

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