

CYPRUS IN THE AGE OF EMPIRES

HELLENISTIC AND ROMAN PERIODS, 310 BC–AD 330

From Alexander to the Ptolemies

With his victory at Issus in 333 B.C., Alexander liberated Cyprus from Persian domination. Upon his death in 323, his successors fought bitterly over the island. Ptolemy won Cyprus, but had to fight to keep it, struggling first with Antigonos of Macedon and, later, with his son Demetrios. In 306, Demetrios crushed Ptolemy's fleet in a naval battle off Salamis, later minting a remarkable series of silver tetradrachms showing Nike (Victory) blowing a trumpet and standing on the prow of a war-galley (Coins Cat. No. 26). In 294 the Ptolemies regained Cyprus and held it for the next 250 years.

Cyprus was a highly valued asset of Ptolemaic Alexandria, supplying it with much needed timber for building its fleet, as well as copper, corn, wine, land, and good harbors. It provided a commercial and strategic military stronghold on the principal maritime route linking Greece with the Levant and Egypt. The successful integration of the island into two great Mediterranean empires, first by the Ptolemies and later by the Romans, concentrated its population, economy, and religious life in a small number of prosperous coastal cities.

Hellenization brought the abolition of the independent kingdoms, the establishment of unified rule, use of Greek as the dominant language, the introduction of a single currency, and the founding of new political and religious institutions. It saw widespread urbanization, the expansion of city centers, and the construction of agoras, gymnasia, and theaters. The largest theater in Cyprus was built at Nea Paphos in the 3rd century B.C. (Fig. 32), while the theater at Kourion was built in the late 2nd century. The terracotta figurine of an actor from Amathus reflects something of the cultural life of Hellenistic Cyprus (Cat. No. 154).

The port city of Nea Paphos was founded by Nikokles in 320 B.C. (Fig. 33). By the end of the 4th century, owing to its good harbor and easy access to Alexandria, it had replaced Salamis as the seat of government. Here, the Ptolemies installed a *strategos* or governor-general who ruled on their behalf. A circle of non-Cypriots close to the Ptolemaic royal family governed from the luxury villas and administrative centers of Nea Paphos. They were buried in the great rock-cut cemeteries that spread out from the city walls, in atrium-style house tombs like those found at Alexandria and Cyrene (Fig. 34).



Fig. 32. The recently excavated theater at Paphos.

Nea Paphos enjoyed strong commercial relationships with Alexandria, Rhodes, and Athens. The Alexandrian *lagynos* (wine jug) was widely copied (Cat. No. 150) and imitation West Slope Ware was directly inspired by Athenian ceramic production (Cat. No. 152). In the rock cut tombs of Nea Paphos, pairs of Rhodian amphorae were regularly placed at the feet of the dead, with fusiform unguentaria (Cat. No. 151) at the shoulders.

Traditional Sacred Landscapes

The indigenous tradition of dedicating limestone statues of worshippers continued at extra-urban sanctuaries, particularly at the inland shrines of the Mesaoria Plain: Arsos, Idalion, Golgoi, and Voni. The traditional practice was now reshaped by new styles coming out of Ptolemaic Egypt. The Cypriot bourgeoisie, eager to appear cosmopolitan and "Alexandrian," had their likenesses carved in the image of Ptolemaic royalty: men favored round prosperous faces and women coiffed their hair to look like queens Berenike and Arsinoe. In fact, these are not portraits at all, but generic types with individualized features, carved in accordance with ancient votive practices.



Fig. 33. Nea Paphos. Aerial view.



Fig. 34. Tombs of the Kings at Paphos. An atrium type tomb.

Ptolemaic Ruler Cult

The Ptolemies embellished the venerable Cypriot shrines: Aphrodite at Palaipaphos, Apollo at Kourion (Cat. No. 160), Astarte-Aphrodite and Kybele at Tamassos. They erected the temple of Zeus at Salamis and the temples of Aphrodite at Amathus (Cat. No. 159) and Nea Paphos. Not surprisingly, they introduced the worship of Egyptian deities Isis and Sarapis at Soloi, Amathus (Cat. No. 155), and other sites.

They also introduced their own Ptolemaic ruler cult, prominently attested at Salamis, Kourion, and Soloi. At Nea Paphos, a sanctuary dedicated to the Ptolemies (Ptolemaion) was built. The cult of Arsinoe II Philadelphos, wife of Ptolemy II, enjoyed great popularity as the queen was easily associated with Aphrodite. Three cities were founded in her name: Marion-Arsinoe, Arsinoe between Old and New Paphos, and a third city near Salamis. Paphos, Salamis, and Kition minted gold octodrachms bearing her image (Coins Cat. No. 29). Noted for their respect of indigenous religious practice, the Ptolemies introduced their ruler cults seamlessly into the local tradition and became known as “temple-sharing gods.”

Wholly new (*ex novo*) cult foundations were relatively rare and include three notable examples: Aphrodite at Soli-Cholades, the Nymph at Kafizin, and Apollo on Yeronisos. At Soloi, an entirely new sanctuary was founded where Arsinoe-Aphrodite was worshipped together with Serapis and Isis. A fine marble portrait of Arsinoe II found here attests to the devotion the queen enjoyed.

The 3rd century shrine of the Nymph at Kafizin presents an entirely different kind of establishment, set in a cave and tended by a small circle of local worshippers. Pottery vessels bear inscriptions to the female deity, some in Greek alphabetic, others in Cypro-syllabic script, and one suggesting that Arsinoe II was worshipped here alongside the Nymph.

During the reign of Cleopatra VII, a small sanctuary was founded on the island of Geronisos, just north of Nea Paphos (Fig. 35). Its temple was adorned with lion's head water-spouts (Cat. No. 163). Here, the Cypriot practice of placing boys under the care of Apollo merged with Ptolemaic cult interests. Cleopatra seems to have founded the shrine in celebration of the birth of her son by Julius Caesar, Ptolemy XV Caesar, known as Caesarion.

Material recovered gives evidence of boys who were brought

to the island for rites of passage. Small amulets resemble the pendants shown on statues of boys dedicated at Cypriot shrines of Apollo from the archaic period on (Cat. No. 145). Decorative motifs carved on the amulets reflect the hybridization of Ptolemaic Egyptian and native Cypriot iconographies. One (Cat. No. 165) shows the Cypriot free-field bird and dog together with a star that could represent the Cypro-Syllabic character for *alpha*. This same amulet presents an Egyptian ruler portrait showing a diminutive face with pointy nose, wearing the double crown (*pschent*) of the Pharaoh. He must be one of the last of the Ptolemies, possibly Cleopatra's son Caesarion himself. Another amulet (Cat. No. 166) shows an earlier king with fat face, curly hair, and a diadem. This could be Ptolemy VIII or either of his sons, Lathyros or Alexandros. Yet another (Cat. No. 164) shows an anchor motif, known from Rhodian amphora stamps at Paphos and Salamis.

Bronze coins (Coins Cat. No. 31) showing Cleopatra with the infant Caesarion were minted at Paphos some time after his birth in 47 B.C. In issuing these coins, Cleopatra may have deliberately associated Paphos, birthplace of Venus, with the birth of Caesarion. After all, the boy's father, Julius Caesar, was a direct descendant of Venus. By playing up this association, Cleopatra would have made brilliant use of myth, allegory, and political propaganda to promote the cause of Caesarion as legitimate heir, not just to Egypt, but to Rome. But Ptolemaic rule was to end abruptly with the defeat of Antony and Cleopatra at the battle of Actium (31 B.C.) and the deaths of Cleopatra and Caesarion the next year.

Roman Province

Annexed by the Roman Republic in 58 B.C., Cyprus became a province. Among its first proconsuls was the orator Cicero, though he never set foot on the island. Later ceded to Cleopatra by Julius Caesar, Cyprus returned briefly to Ptolemaic rule, only to revert to Roman domination following the defeat at Actium in 31 B.C. Cyprus became a senatorial province in 22 B.C. and for the next 300 years enjoyed the stability and prosperity of the *Pax Romana*.

Nea Paphos remained the capital, now called Augusta Claudia Flavia Paphos. Augustus helped the city following the earthquake of 15 B.C., just as the Roman Emperors did after the earthquake of 76/77 A.D. Eventually, its agora was refurbished; an odeion and temple of Asclepius were added. Its most impressive structures were the great luxury villas built to house the political, administrative, and social elite



Fig. 35. The islet of Geronisos, north of Paphos. Aerial view.

of the city. Floored with stunning mosaics and revetted with colorful marbles, the villas boasted multiple dining rooms, courtyards, and thermal baths, all adorned with marble statues. A terracotta Aphrodite from the House of Orpheus (Cat. No. 175) gives some idea of the taste of the period. Floor mosaics in the house of Dionysos tell the story Dionysos' gift of wine to humankind (Fig. 36) and depict lively scenes of gladiatorial combat, reflecting the experience of visitors who may have watched spectacles in the Paphian amphitheater, enjoying wine and feasting afterwards.

The first coinage under Roman rule dates from the reign of Augustus (Coins Cat. No. 32). Under Claudius, we find the first issues signed by the *Koinon Kuprion*, the Confederation of Cypriots. During the reign of Vespasian, silver tetradrachms were minted (Coins Cat. No. 34). Local artisans followed styles common across the Roman world, favoring glass bottles and jugs (Cat. Nos. 172, 173) and popularizing images of Aphrodite (Cat. No. 158). Luxury items, such as the gold necklace with green jasper pendant (Cat. No. 177), could serve both decorative and magical functions.

Romanization brought large-scale public buildings programs, particularly under the Antonines and Severans in

the 2nd and 3rd centuries A.D. Paphos, Kourion (Fig. 37), and Salamis were transformed by new colonnaded squares, baths, nymphaea, aqueducts, theaters, and amphitheaters. A good system of Roman roads was built, linking cities together and hinterlands to harbors, enabling Cypriot products—timber, wine, oil, grain, and copper—to move easily to ports.

Augustus, Trajan, and Hadrian all contributed to the expansion of the city of Salamis where the harbor, gymnasium, stadium, and theater were rebuilt and an amphitheater and bath complex added. The sanctuary of at Aphrodite at Amathus was heavily rebuilt during the late 1st century A.D.

The island's tranquility was shaken in A.D. 115-117 when Cypriot Jews rose up in revolt against Roman rule. Trajan's generals ruthlessly suppressed this uprising. With the reforms of Diocletian, the island came under the *Consularis Oriens*, administered together with Palestine, Phoenicia, Syria, and Cilicia. Challenging times were ahead; Cyprus was hard hit by a series of earthquakes in the 4th century which, combined with widespread drought and famine, led to a general deterioration of the good life that had been enjoyed for so long.



Fig. 36. Mosaic floor from the "Villa of Dionysos" at Paphos.

Imperial Cult

To consolidate and unify their island province, Roman emperors of the 1st and 2nd centuries renewed and enlarged the most prominent Cypriot sanctuaries: Aphrodite at Palaepaphos, Aphrodite at Amathus, and Zeus Olympios at Salamis. At Palaepaphos, the *Koinon Kyprion* dedicated itself to promoting the cult of the Emperors. From the 1st through the 3rd centuries, they issued bronze coins showing the image of the conical stone long worshiped at Palaepaphos, as well as the statue of Zeus Olympios from Salamis (Coins Cat. Nos. 33-35). Emperors from Augustus to the Severans made lavish donations at Palaepaphos. Among these was an altar to Aphrodite dedicated by Titus and Domitian under the auspices of the Imperial cult. At Nea Paphos, a great temple to Septimius Severus and Caracalla was erected in the 3rd century A.D. The temple of Apollo Hylates at Kourion was rebuilt in Julio-Claudian times, and Trajan later added a cult of himself as Caesar to the sanctuary.

The Coming of Christianity

In A.D. 45, the apostle Paul, accompanied by Barnabas, a native of Cyprus, traveled to Cyprus to preach the gospel. At Nea Paphos, they converted the Roman Proconsul Sergius Paulus. Christianity quickly took hold near the great sanctuaries at Paphos, Amathus, and Salamis, as powerful bishops built large basilica churches. A weakened economy, imperial neglect, and the earthquakes of the 4th century brought social and ideological changes that opened the way for a strong Church to re-sacralize urban space and change the course of Cypriot history.

JOAN BRETON CONNELLY



Fig. 37. Public bath establishment from Kourion.

150. LAGYNOS

Hellenistic period

White Painted ware

Ht.: 22.5 cm.

Ypsonas (Limassol District)

(Department of Antiquities excavations)

Limassol District Museum (Inv. no. LM 1249, T 21/33)

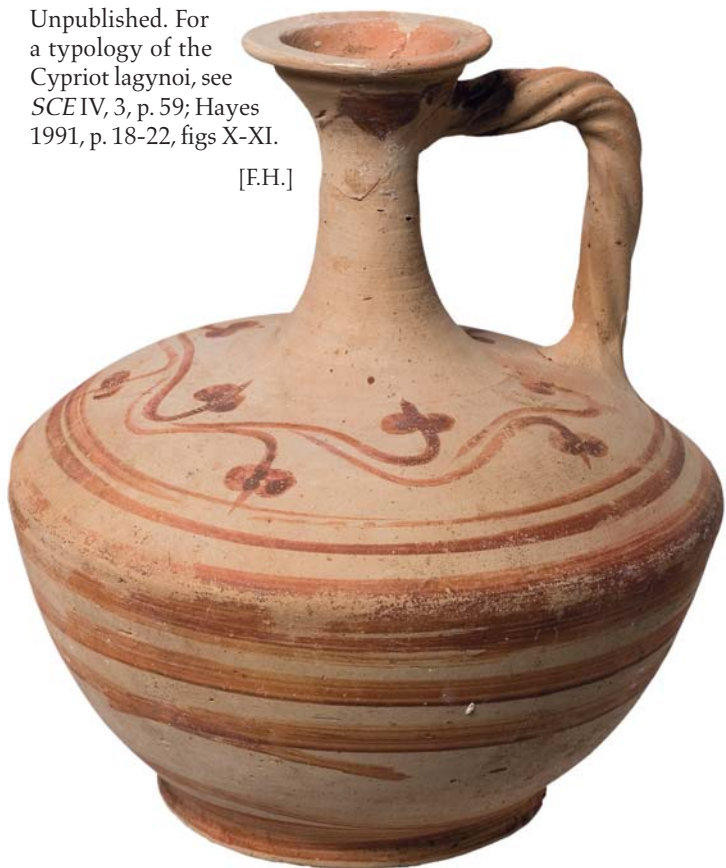
Almost vertical body widening upwards, carination on shoulder, tall concave neck, flat rim, twisted handle from below rim to shoulder and ring base. Decoration in matt orange and dark brown paint includes a bough of ivy leaves running around the shoulder.

The lagynos, which is a vessel for wine, is one of the most common shapes of Hellenistic pottery. Cyprus, as part of the Hellenistic *koiné*, shares with the rest of the Eastern Mediterranean world the same development of the pottery but also strengthened the exchange system with its neighbors. Workshops for the production of lagynoi have been attested in different areas of the East Mediterranean. In Cyprus several "local" versions are known but the precise workshops have not been found.

BIBLIOGRAPHY:

Unpublished. For a typology of the Cypriot lagynoi, see *SCE IV*, 3, p. 59; Hayes 1991, p. 18-22, figs X-XI.

[F.H.]



151. UNGUENTARIUM

Hellenistic period

Red Slip ware

Ht.: 18.3 cm.

Amathus, Limassol District

(Department of Antiquities excavations)

Limassol District Museum (Inv. no. LM 1126, T504/70)

Slender spindle-shaped body on solid flat foot and out-turned rim. Undecorated.

Unguentaria were used to store aromatic oils or other liquids for domestic and cultural use. They represent one of the most common vessels throughout the Eastern Mediterranean found in tombs. The spindle-shaped *unguentarium*, which is a very common type in Cyprus, is presumed to be a local production.

BIBLIOGRAPHY: Unpublished. For a study on the *unguentaria*, see *SCE IV*, 3, p. 60-61, fig. 24; Diedrichs 1980, p. 21-23, pls 3-4.

[F.H.]



152. JUG

Hellenistic I (3rd century B.C.)

Wheel-made ceramic vessel

Ht: 19.7 cm

Pegeia-Palaiomonastero (Paphos District)

Department of Antiquities Excavations

Paphos District Museum, Paphos (Inv. No.: PM: 3717/25)

Jug of Glazed Painted ware. Ovoid depressed body, concave neck, trefoil mouth, handle from neck to shoulder, base ring. Vertical thin grooves around the body. Decoration with white paint applied to the dark brown glaze, consisting of a double white line round the neck and a wreath of white leaves surrounding the shoulder.

The jug belongs to a special class of pottery produced during the Hellenistic period in many different workshops of the Greek world and in the Levant under the influence of *West Slope Ware*, which was developed in Athens in the early Hellenistic period.

BIBLIOGRAPHY: ARDAC 2007, p. 82, fig. 137. For parallels from Cyprus, see SCE IV:3, p. 56, fig. 21; Hayes 1991, p. 6-7; Karageorghis 2003a, no 178.

[E.R.]



153. BOWL

Hellenistic period

Glass

Height: 7.7 cm; Diameter: 12 cm

Kato Paphos (Paphos District)

(Department of Antiquities excavations)

Paphos District Museum (Inv. No.: TB 8/4)

Bowl in translucent dark blue with a bisecting strip of clear colorless glass in the center. Hemispherical form with rounded base and ground rim, decorated on the exterior with a groove below the rim and an incized honeycomb pattern of pentagons radiating from a central hexagon. Cast (?).

The pattern of pentagons and a central hexagon finds a parallel in a bowl of the same form, once part of the Collection formed by the British Rail Pension Fund. Bi-colored glass vessels are also very rare. The only known examples are two, one in Geneva and in one in New York. However, the combination of all elements – form, pattern and bi-colored glass, is, as far as we know, unparalleled on glass bowls.

According to the excavator of the site the bowl comes from a sealed context dating to the Hellenistic period.

BIBLIOGRAPHY: Unpublished. For the example once in the Collection formed by the British Rail Pension Fund, see in Sotheby's 1997, p. 38, lot no. 13. For two bi-colored glass bowls, one in York and one in Geneva, see Oliver 1967, pp. 18-19, fig. 8-9; Maier 1973, pp. 281-286, figs. 1-6.

[E.Z.K.]



154. ACTOR

Hellenistic period (3rd century B.C.)

Terracotta

Height: 14 cm

Amathus-Syranga (Limassol District)

(Department of Antiquities excavations)

Limassol District Museum (inv.no.Amathus – *Syranga* no.152)

He stands with his weight on his left leg and his right leg slightly bent at the knee, both arms bent across his body above his protruding stomach. He wears a long himation. The back of the figurine, which has a hole at the back, is not modelled. Traces of red paint.

This figurine, as well as Cat. No. 156, is one of the artifacts found in an underground tunnel of the ancient city of Amathus. The excavation, which was conducted by the

Department of Antiquities in 1994, brought to light among other, several stone and terracotta figurines, vessels, incense-burners and lamps. According to the excavator this passage can be identified as a place of worship.

Actors are closely associated with theatres, which have been documented on the island since the Hellenistic period. At Salamis they had an association or trade union, the *'Κοινόν των περί Διόνυσον τεχνιτών'*, which also possessed political power.

BIBLIOGRAPHY: Flourentzos 2004, 12, no.152, 127, pl. XXXII, no.152. For more figurines depicting actors, see Nicolaou 1989, pl.29, 30; Karageorghis 1985, nos. 242-243. For the *Κοινόν των περί Διόνυσον τεχνιτών*, see references in Hadjioannou 1980, 172-177.

[E.Z.K.]



155. STATUETTE OF ISIS

Hellenistic period

Terracotta

Ht.: 15.5 cm

Amathus, Limassol District

(Department of Antiquities excavations)

Limassol

District

Museum

(Inv. no.

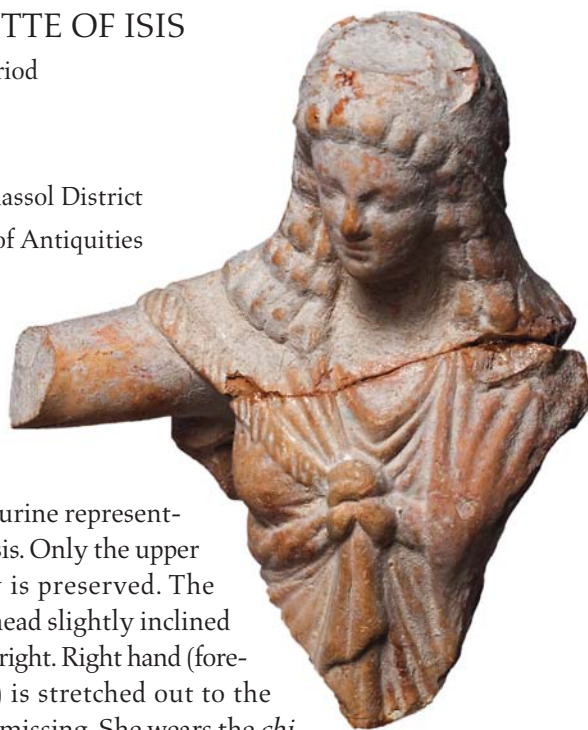
AM 894)

Fragment of a figurine representing the goddess Isis. Only the upper part of the body is preserved. The goddess has the head slightly inclined and turned to her right. Right hand (fore-hand is missing) is stretched out to the side. Left hand is missing. She wears the *chiton* and *himation* with the Isiac knot on the chest. Her hair is arranged in locks falling over the shoulders. The typical head-dress of Isis the *basileion*, consisting of a sun disc framed by horns, is missing. Traces of blue-green color on the *chiton*.

Isis, the Egyptian goddess of fertility, was adopted in the Greek world in the Hellenistic period and she is recognizable from her attributes: the *basileion* and the Isiac knot. In Cyprus, Amathus is the site where the majority of terracotta figurines representing Isis were found indicating thus that the city had been an important centre of Isiac cult. However, Isis in Amathus maintained only the basic form and attributes of the goddess. Here, she is represented more in a human character revealing the Greek conception of the divinities.

BIBLIOGRAPHY: Queyrel 1988, p. 59-67, pl. 15. For the cult of Isis in Cyprus, see Anastasiades 2000, p. 191-196.

[F.H.]



156. MUSE WITH KITHARA

Hellenistic period

Terracotta

Height: 25 cm

Amathus-Syranga (Limassol District)

(Department of Antiquities excavations)

Limassol District Museum (inv.no.LM 1868, Amathus-Syranga, no.138)

The figure stands on a plinth with her weight on her left leg and the right slightly bent at the knee. She wears a chiton girdled high under the breasts. The hair reaches to the shoulder in curls, and is crowned with a thick, bound wreath. Her right lowered hand pulls up a fold, while with her left arm, supported by the fingers, is carrying a kithara. The hair was painted in red. The back side is missing.

The figurine comes from the same context as cat.no.154.

The kithara suggests the figure should be identified as a Muse. After the fifth century the mortal musicians are not generally shown with a kithara.

BIBLIOGRAPHY: Flourentzos 2004, pp. 12, 23, no. 138, pl.XXIX, 138. For bibliographic references for Muses holding kithara, see Burn and Higgins 2001, p.41, no.2028. For a figurine of a seated woman playing the kithara, see Karageorghis 2002a, 101, no.252.

[E.Z.K]



157. YOUNG WOMAN STANDING

Hellenistic period

Terracotta

Height: 14.5 cm

Limassol Town - Aigyptou street

(Department of Antiquities excavations)

Limassol District Museum (inv.no. LM 863, T. 177/92)

The young woman stands with her weight on her right leg and her left leg bent at the knee. She is draped with a chiton and a himation. Her right hand rests on her hip; with her left hand she pulls the edge of her himation across her body. Her face is down-turned and her hair is drawn back into a bun low on her neck. She wears earrings. White coating on the garment; traces of red paint on hair. Hole at the back.

The terracotta here, in terms of both style and type, has obvious connections with the Tanagra tradition that originated on the Greek mainland. It was found among other artifacts in a tomb in Limassol, which received burials dating from the Cypro-Archaic II to the roman period. Usually these figures were dedicated in sanctuaries; in a tomb they were probably intended as gifts for the gods of the Underworld or as symbolic representatives of the mourners, who had to leave the body of their beloved person alone in the grave.

The hair-style of the terracotta here suggests the possibility of a date in the early third century B.C.

BIBLIOGRAPHY: *B.C.H* 106 (1982), 12, fig.59; Karageorghis, J 2005, 104-105, fig. 100d. For a Cypriot parallel, in the Musée d'Art et Histoire in Geneva, probably from Limassol, see Karageorghis 2004, 103, fig.193.

[E.Z.K]



158. STATUE OF APHRODITE

Roman period

Marble

Ht.: 116 cm ; width: 44 cm.

Salamis, Famagusta District

(Department of Antiquities excavations)

Cyprus Museum (Inv. no. Sal. St. 20A)

The head, arms and lower part of the legs are missing. The goddess stands with weight on her left leg, while her right leg is slightly bent and advanced. The upper part of her body is also inclined forward. The rich, weaving drapery around her hips is held in the middle by her left hand. The ends of two long tresses are visible on the shoulders.

The statue was found in the gymnasium of Salamis. It is a roman copy of the 2nd century A.D. of a Hellenistic original (3rd-2nd cent. B.C.) and belongs to the type of Aphrodite from Syracuse. Although worship of male gods is predominant in Salamis, the cult of the Cypriot Goddess, associated in later times with Aphrodite, is well attested since the Geometric period. Aphrodite was worshipped in Cyprus under different oriental and western aspects and was fully indentified with the Greek goddess from the 5th century B.C. onwards.

BIBLIOGRAPHY: Karageorghis and Vermeule 1964, p. 85, pl. VIII, 1, 2, 3; Karageorghis, J 2005, p. 219, fig. 355. For the cult of the Great Goddess in Salamis, see Karageorghis 1980, p. 203-213.

[F.H.]





159. HEAD OF APHRODITE

Hellenistic period

Marble

Ht.: 25 cm.

Amathus, Limassol District

(French School of Athens mission)

Limassol District Museum (Inv. no. AM 2738)

Head turned slightly to her left. Oval face, thin arching brows, almond-shaped eyes, pointed prominent chin and long, thin neck. The face is smiling and has a slightly distant and reverie expression. The hair is combed from the central part to either side in undulating tresses bound in a fillet and tied in knot to the back.

The female heads in marble of the Hellenistic period are not numerous in Cyprus. This statue, dating to the end of the Hellenistic period is an exceptional work of art and a rare specimen for this period in Amathus. It has been identified, with some reservation, with Aphrodite, the Great Goddess of Cyprus. Amathus developed as an important cult place of Aphrodite who was worshiped in a temple at the top of the acropolis of the city.

BIBLIOGRAPHY: Aupert and Hermary 2006, p. 101-115. For the cult of Aphrodite in Cyprus, see Karageorghis, J 2005.

[F.H.]



160. HEAD OF APOLLO

Hellenistic period

Marble

Ht.: 24.7 cm.

Kourion, Limassol District

(University of Pennsylvania Museum excavation)

Limassol District Museum (Inv. no. ST 874, 12/01-34-35)

A male head, approaching life-size, turned slightly to his right. Oval face with idealized features, thin arching brows and small mouth with undulating fleshy lips indented at the corners. The centrally-parted, wavy hair is combed over the ears.

When the statue was found in 1950 in the "Southeast Building" of the Sanctuary of Apollo at Kourion, amongst other sculptures, it was thought to belong to Aphrodite but recent research showed that it most probably represents Apollo. The origin of the worship of Apollo in Cyprus is not clear. He was originally known as the God, later associated with Apollo, and shared with Aphrodite the most important worship on the island. The Sanctuary of Apollo in Kourion was his most renowned place of cult during Hellenistic and Roman times.

BIBLIOGRAPHY: *AJA* 55 (1951), p. 168, pl. 10, B; Hermary 2009. For an earlier sculpture of Apollo, see Hermary 1988, p. 815-833; Hermary 1989, p. 315-317.

[F.H.]



161. HEAD OF YOUTH

Hellenistic period

Marble

Ht.: 16.7 cm.

Amathus, Limassol District

(French School of Athens excavations)

Limassol District Museum (Inv. no. AM 690)

Head slightly inclined and turned to the right, full cheeks, small smiling mouth, small and damaged nose, slightly closed eyes and short curly hair.

This head was found near the Temple of Aphrodite on the Acropolis of Amathus. It must have been the work of an Athenian sculptor or of a Cypriot formed in an Athenian workshop. The sculpture has been compared to a series of similar works found in the Sanctuary of Artemis in Brauron in Greece and the Sanctuary of Echmoun near Sidon in Lebanon. Although the identification of the young boy is not certain it has been suggested that he is the son of the king Androkles of Amathus.

BIBLIOGRAPHY: Hermary 1983, p. 292-299; Hermary 2000, p. 158, pl. 92, no. 999; Karageorghis, J 2005, p. 85, fig. 81.

[F.H.]



162. THYMIATERION

Cypro-Classical period (second half of the 5th century)

Limestone with painted decoration

Height: 14 cm; Length: 9.5 cm

Amathus palace

(Excavations of the French Mission in Amathus)

Limassol District Museum (AM 15, 75.518.12)

The thymiaterion or incense-burner has the form of a shallow bowl, supported by the upraised wings of the sphinx and the polos that the sphinx wears on its head. The sphinx is seated on her hind legs on a rectangular plinth. Traces of red paint on the plinth, the wings and the neck.

The sphinx was a very widely used motif in the art of Cyprus in the late Cypro-Geometric and early Archaic periods with a revival of the subject/motif during the late Archaic and early Classical periods mainly in stone sculpture.

A significant number of sphinx-thymiateria has survived in different museums, as well as in private collections. Hermary (Hermary 2000, 135) stresses the religious significance of these thymiateria and observes that in the Cypriot iconography, the sphinx appears in a cultic context for the first time in the 5th century. Before then it was only known in connection with burials.

BIBLIOGRAPHY: Karageorghis 1988a, p. 90, no.11, pl.XXX,2; Hermary 1989, 448, no.822; Hermary 2000, pp.134-136, pl.75, no.889. For more examples resembling the thymiaterion from Amathus, see Karageorghis 2002a, p.263, no.263; Karageorghis 2000a, pp.223-224, no.355; Flourentzos 2004, p.10, 22, nos. 102-103, pl.XXII.

[E.Z.K.]

163. LION'S HEAD WATER SPOUT

Late Hellenistic (1st century B.C.).

Limestone

Ht.: 30 cm.

Pegeia-Geronisos island (Paphos District)

Excavations of the New York University Geronisos
Island Expedition

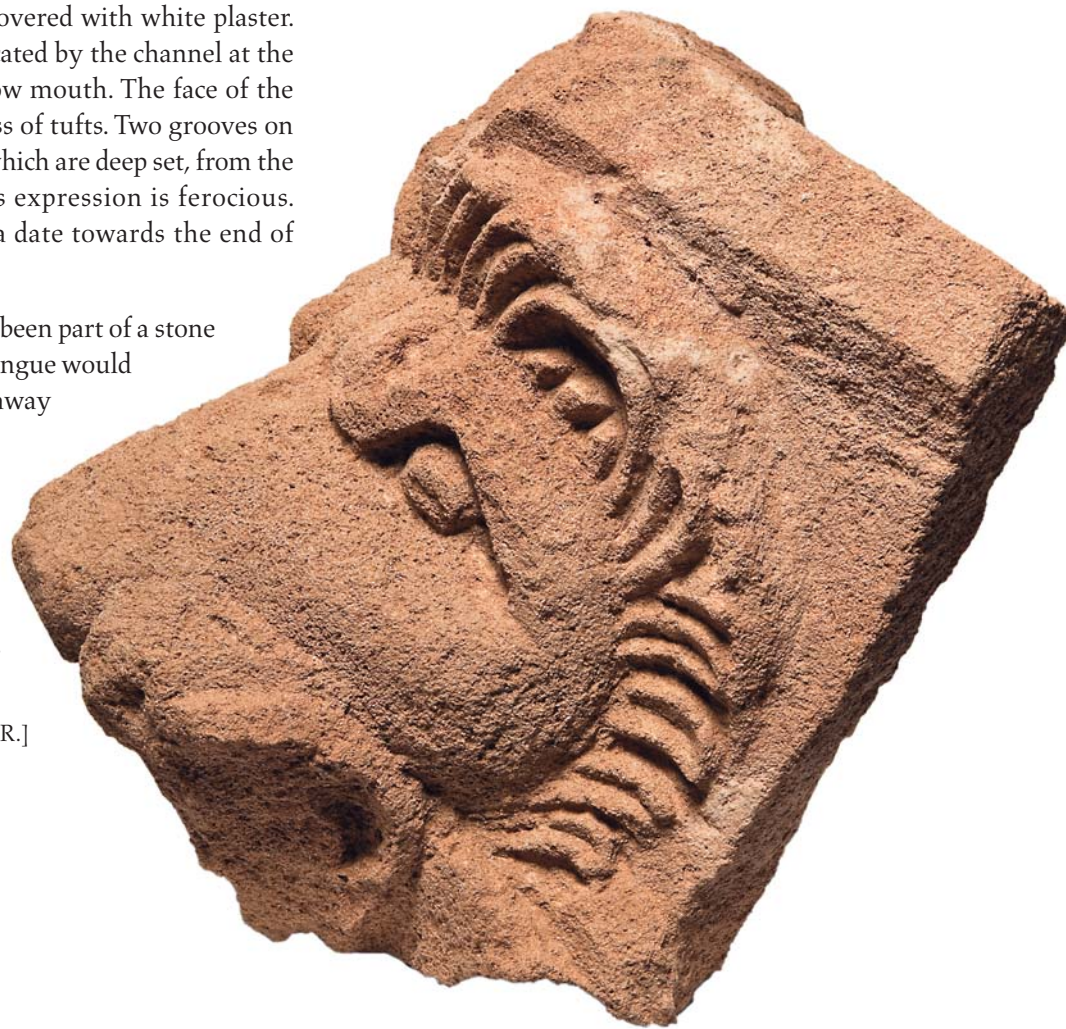
Paphos District Museum, Paphos (Inv. No. : St. A 94.01).

Limestone sculpture found in the area of the *West Building* on the island of Geronisos. Broken below; missing lower jaw and tongue. Originally covered with white plaster. The use as a water spout is indicated by the channel at the back, which leads into the hollow mouth. The face of the animal is framed by a wavy mass of tufts. Two grooves on the forehead separate the eyes, which are deep set, from the large wrinkled nose. The lion's expression is ferocious. The sculptural style indicates a date towards the end of the Hellenistic period.

Originally this head would have been part of a stone *sima* of a building; his missing tongue would have channeled the rain water away from the building. The lion's head is a common motif used as water spout on buildings in ancient architecture, in temples and public buildings.

BIBLIOGRAPHY: Connelly 2002, p. 265, fig. 24. For parallels, see Kozloff 1981, no 138.

[E.R.]



164. SEAL

Hellenistic II (1st century B.C.)

Limestone

Ht.: 2.6 cm

Pegeia-Geronisos island (Paphos District)

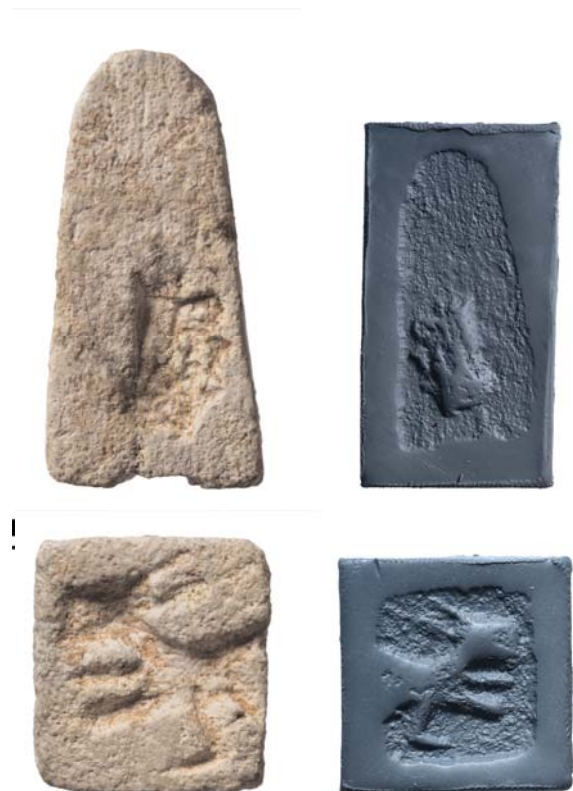
Excavations of the New York University Geronisos Island Expedition

Paphos District Museum, Paphos (Inv. No. : A 94.02)

Pyramidal, tapering towards the top; perforated. Square with dots in the middle. *Side a*: Anchor; *Side b*: Concave rectangle; *Side c*: Convex rectangle; *Side d*: Square with intersecting lines; drilling on each quadrant.

BIBLIOGRAPHY: Connelly and Plantzos 2006, p. 265 no 6, fig. 6a-e.

[E.R.]



165. SEAL

Hellenistic II (1st century B.C.)

Limestone

Ht.: 3.7 cm

Pegeia-Geronisos island (Paphos District)

Excavations of the New York University Geronisos Island Expedition

Paphos District Museum, Paphos (Inv. No. : A 92.01)

Pyramidal shape, elongated without perforation. Animal engraved, probably a dog, to the right. *Side a*: Cypro-syllabic sign for a; *Side b*: Royal head to the left. Sketchy portrait showing a man wearing Egyptian double crown; *Side c*: Bird; *Side d*: Post or staff decorated with feathers and bands.

BIBLIOGRAPHY: Connelly and Plantzos 2006, p. 264 no 2, fig. 2a-e.

[E.R.]

166. SEAL

Hellenistic II (1st century B.C.)

Limestone

Ht.: 2.1 cm

Pegeia-Geronisos island (Paphos District)

Excavations of the New York University Geronisos Island Expedition

Paphos District Museum, Paphos (Inv. No. : A 92.07)

Pyramidal shape and perforated. Royal bust depicted to the right. Man with curly hair, long nose, deep-set eyes, tight lips, pointed chin, and heavy jowl, wearing diadem.



Stamp-seals have a long tradition in Cyprus exhibiting cut or scratched representations on several faces besides their sealing surface. In antiquity stamp-seals performed a great range of functions, ornamental to amuletic, secular to religious. Seals safeguarded the privacy of documents and containers. Carried or worn by men and women of importance they embodied their office and projected their function in society. In art, stamp-seals are often shown worn or carried by officials such as priests and, by the so called temple-boys (a distinguished class of statuettes depicting young boys dedicated in sanctuaries), wearing a string of seals and other talismans across their chest. Most likely carry a symbolism or allusion of some sort when seen on statues.

BIBLIOGRAPHY: Connelly and Plantzos 2006, p. 264 no 1, fig. 1a-c. For parallels, see Reyes 2001, 72-75. For the usage of seals in antiquity, see Boardman 2001, 235-238.

[E.R.]



167. EARRINGS

Hellenistic II (2nd/1st century B.C.)

Gold

Diam.: 1.6 cm; 2 cm

Timi-Eliouthkia (Paphos District)

Department of Antiquities Excavations

Paphos District Museum, Paphos (Inv. No.: PM 3640/5a+b)

Pair of gold hoop earrings terminating in a bull's head. The hoop is made from spirally twisted wire. The pointed end of the earring passes through a hook fastened under the bull's head. The neck is decorated with a collar of outlined leaves. The eyes are inlaid with a bluish paste.

This type of earring with an animal head finial was very popular in the Hellenistic world. It originated in Greece in the late Classical period (4th century B.C.) and continued to be produced until the 1st century B.C.

BIBLIOGRAPHY: ARDAC 2005, p. 83, fig. 74. For parallels, see SCE IV:3, p. 118 no 3b, pl. 34.11; Marshall 1911, pl. XXXI nos 1807-1808; Pieridis 1971, pl. XXI, 1-12; Lubsen-Admiraal 2004, nos 593-598.

[E.R.]

168. JUG

Roman period (1st century A.D.)

Eastern Sigillata A ware

Ht.: 34.4 cm.

Limassol-Ayios Ioannis

(Department of Antiquities excavations)

Limassol District Museum (Inv. no. LM 109, T 16/7)

Biconical depressed body, carinated shoulder, concave neck, flat rim, ring base and twin handle from below rim to shoulder.

The jug is a variation of the type 108 of Hayes classification of Eastern Sigillata A ware. Produced since the Hellenistic period probably in north Syria, in the region of Antioch, it was the most diffused ware in the East Mediterranean during roman times. This ware is frequently found in Cyprus attesting its close relations and strong trade of pottery with the Levantine coast.

BIBLIOGRAPHY: Unpublished. For the Eastern Sigillata A ware, see Hayes 1985, p. 1-96, pls I-XXIII. For similar ware in Cyprus, see SCE IV.3, fig. 30.19 and 20. For the trade relations, see Hayes 2005, p. 11-26.

[F.H.]





169. ROMAN AMPHORA

Roman period (mid 1st c. B.C. - end of the 1st c. AD.)

Height: 83 cm

Famagusta District: Ayia Napa (Cavo Greco area)

(Department of Antiquities Acquisitions)

Larnaca District Museum (Inv. No. MLA 1885)

This amphora belongs to the Dressel 6 type, which was produced and circulated from the mid 1st c. B.C. to the end of the 1st c. AD. It bears a thickened, rounded rim, concave at its lower part, a cylindrical body, long oval handles from below the rim to the top of the shoulders, and a knobbed, solid, base. The attribution of the rim and the spike reveal a slight variation from the standard type, which is not unusual, as different forms are assigned to this type, due to this variation. Dressel 6 is traditionally considered as Istrian in origin, but it is recently believed that it was produced in more centres. Even though it was originally suggested that it contained olive oil, painted inscriptions (*tituli picti*) on some amphorae belonging to this type mention wine and *garum* (fish sauce) instead. Its distribution is particularly evident in areas, such as Greece, Italy and France.

This amphora was found underwater, in the area of Cavo Greco, at the east part of Cyprus. It may therefore belong to a shipwreck. Although the exact date of the distribution of this specimen in Cypriot waters is unknown, it signifies the important role played by Cyprus in Roman trading activities, after its annexation into the Roman Empire in 58 B.C. As trade in this period became Pan-Mediterranean, trading links were developed between the western and eastern part of the empire, largely triggered by the economic exploitation of the Roman peripheries by Rome. Cyprus during this period became a major redistribution point and an important stop for the ships directed from the western to the eastern Mediterranean, and vice versa. The identification of this type is very important, as it reinforces the above ideas concerning the centrality of Cyprus in commercial endeavours, also suggested by the vast quantities of amphora fragments from throughout the Mediterranean, identified in various Roman sites across the island.

BIBLIOGRAPHY: Peacock and Williams 1986; Toniolo 1991; Warner 1990; Will 1987.

[A.K.]

170. FUNERARY BOWL

Roman period

Plain White ware

Ht.: 22 cm ; Diam.: 29 cm.

Cyprus

(Purchased by the Cyprus Museum)

Cyprus Museum (Inv. no. CM 1969/II-VI/1)

Straight sides widening upwards, grooved splaying rim and raised spreading base. Rim and base bear an incized decoration. A wide punctured band with incized borders around the middle of the body. Above this band an incized inscription in Greek in a *tabula ansata* has the name of the deceased and a salutation: **APTEMOY XPHETHI XAIPE** ("Good Artemou, farewell").

This the most common type of epitaph found in Cyprus during the 2nd and 3rd centuries A.D. Such epitaphs were mostly incized directly or painted on plaster on funerary cippi placed on top of the tomb or inside the *dromos*. This inscription incized on a bowl is unique.

BIBLIOGRAPHY: *B.C.H* 94 (1970), p. 198, fig. 11a-b; *ARDAC* 44 (1970), p. 198; Nicolaou 1970, p. 165-66, pl. XXVIII, 40.

[F.H.]



171. JUG or HANDLED FLASK

Roman period

(1st century B.C.)

Clay, Magenta Ware

Height: 19.2 cm

Limassol Town, Evangelistrias Street

(Department of Antiquities Excavations)

Limassol District Museum (inv.no. LM 1092, T.198/13)



Jug in the form of the head of a black woman framed by short hair arranged in rows of curls. Tall concave neck, flat handle with vertical grooves from neck to the back of the head, flat base. The face was mold-made, the back, the base and the handle were hand-made and the neck wheel-turned. The surface is covered with a dark brown glaze.

The jug of Magenta Ware was found among other burial gifts in a tomb in Limassol. Most of the known examples of jugs of this type -shaped like a human head- have been found so far in Cyprus. Michaelides (1997) considers these vessels to be from an Eastern Mediterranean workshop or workshops.

BIBLIOGRAPHY: *ARDAC* 1986, 61, fig.105; Karageorghis 1988b, no. 49, 52-53; Michaelides 1994, 316, pl.247.b; Michaelides 1997, 141, XLVIId. For the Magenta Ware, see Higgins 1976, 1-32; Szilágyi 1983.

[E.Z.K.]

172. JUGLET

Roman period (1st or 2nd century A.D.)

Mold-blown glass

Height: 9.5 cm

Kato Polemidia (Limassol District)

(Department
of Antiquities
Excavations)

Limassol District Museum (inv.no. LM 1168, T.22/2)

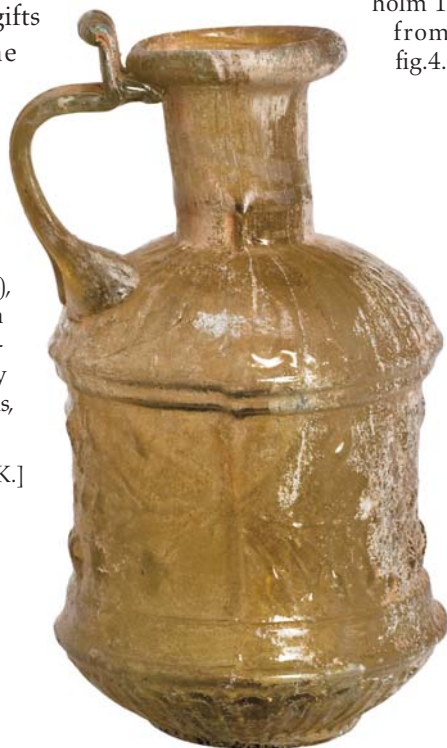
A small translucent, green, mold-blown glass jug, with short free-blown cylindrical neck and outward-folded rim with Intact. Light-blue, fairly thin striped glass handle with thumb-rest attached to the rim transparent glass; greenish- and shoulder. The convex shoulder is decorated with a frieze blue handle; bulbous sagging of tongues in raised outline. On the cylindrical body, form with hollowed base; three pairs of floral sprays arranged horizontally tip to fairly broad cylindrical neck, tip; frieze of upturned tongues on the lower part of the body flaring rim with fold; two-ribbed angled handle folded above of convex form; ring foot with concentric circles.

Mold-blown glass vessels appear in the first half of the After the invention of glassblowing in the second half of 1st century A.D. The molds must have been made of clay, the 1st century B.C., glass vessels became affordable by into which all the details were carved. The molds were reused, almost everyone, and thus replaced to a great extent the so very often several vessels can be identified as from the clay ones. This glass jug was found in a tomb, among oth- same mold. Sometimes the vessels bear the signature of the er burial gifts, in the area of Ayios Ioannis in Limassol. Sim- maker – *Ennion*, *Jason*, *Meges*, *Neikaios* and *Aristeas*, ilar glass vessels have been excavated in the nearby necrop- olis of Amathus.

This vessel is still intact because it served as one of the burial gifts in a tomb excavated by the Department of Antiquities at Kato Polemidia. Most probably it was intended as a container for perfumed oil or unguents.

BIBLIOGRAPHY: *B.C.H* 112 (1988), p.799, fig.16. For mold-blown glass, see Stern 1995. For a mold-blown amphoriscus signed by Ennion, which was found in Cyprus, see O'Neill 1987, p.113, pl.84.

[E.Z.K.]



173. JUG

Roman period

Blown-glass

Height: 7.3 cm

Limassol - Ayios Ioannis

(Department of Antiqui-
ties Excavations)

Limassol District Muse-
um (inv.no. LM 111, T.
18/37)



the rim to form a bow-like projection.

BIBLIOGRAPHY: Unpublished. For the type, see Vessberg-West-
holm 1956, 128–174, 145–146, fig. 46: 5. For similar vessels
from the Amathus necropolis, see Oliver 1992, 105,
fig.4.5–7.

[E.Z.K.]

174. BUST OF A WOMAN

Roman period (1st century B.C.- 1st century A.D.)

Limestone

H.: 26 cm

Unknown provenance

Nicosia, Cyprus Museum (inv.no. 1965/V-6/1)

The young woman has an ovoid face supported by a long neck. Fleshy lips, ridged eyelids, fleshy rounded chin. She wears a veil, which covers the top of her head. Wavy hair is parted above the middle of the forehead, below the veil. Perforations on the lower part for attachment. the back surface was partly blackened by fire.

This type of bust, either female or male, has been associated with funerary art: the perforations were to help secure it to some form of a post or a sarcophagus and the back side was blackened by the oil-lamps, which burnt in the tombs in honor of the deceased. All these are only assumptions, as none of the known examples comes from a systematic/well-documented excavation.

BIBLIOGRAPHY: *B.C.H* 90, 1966, 311, fig. 36; *ARDAC* 1966, 14, no. 36, fig. 37. For parallels, see Cesnola 1885, Pl. 144, no. 1136-1137, 145, no. 1142; Connelly 1988, 9, Pl. 5.20; Karageorghis 2005, 47-48, Kat. SHM 81. For a discussion on the subject, see Bruun-Lundgren 1992; Karageorghis 2003b, 136-141.

[E.Z.K.]



175. APHRODITE WITH A STROPHION

Late Hellenistic – Early Roman period

Terracotta

Height: 22 cm

Kato Paphos – House of Orpheus

(Department of Antiquities Excavations)

Paphos District Museum (inv.no. P.H.H. 169)

The goddess is naked and stands on her right leg, with her left leg bent at the knee. Her head is turned to her right. With her right hand she pulls tight the *strophion*, a band of cloth used to support the breasts, and with her left adjusts the part already wrapped around the breasts. Her hair is drawn back beneath a low *stephane*. She also wears big round earrings. Around her upper left thigh there is a coiled serpent. Beside her on her left side is a low pillar (the lower part is missing). White coating, red paint on hair.

The subject of Aphrodite with a *strophion* is not known before the Hellenistic period and is mainly seen in bronze and terracotta figurines. The pose of this figurine resembles an Aphrodite terracotta figurine from Myrina in the Louvre (MYR23), dated to the second half of the 1st century B.C. The same iconographic type is attested on a bronze figurine in the Louvre (Br 443) dated to the Roman period, which was found in Paphos in the 19th century.

BIBLIOGRAPHY: Michaelides in *B.C.H* 112 (1988), 839-40, fig. 79. For the iconographic type and the parallels above, see *LIMC* II 2, nos 85, 172-181, 511-13. For the cult of Aphrodite in Cyprus, see Karageorghis, J 2005.

[E.Z.K.]



176. MIRROR

Roman (1st-2nd century A.D.)

Copper-alloy

Diameter: 11.2 cm

Kouklia-Kato Alonia (Limassol District)

(Department of Antiquities excavations)

Local Museum of Palaepaphos (inv.no. RRKM 99, T.16/45)

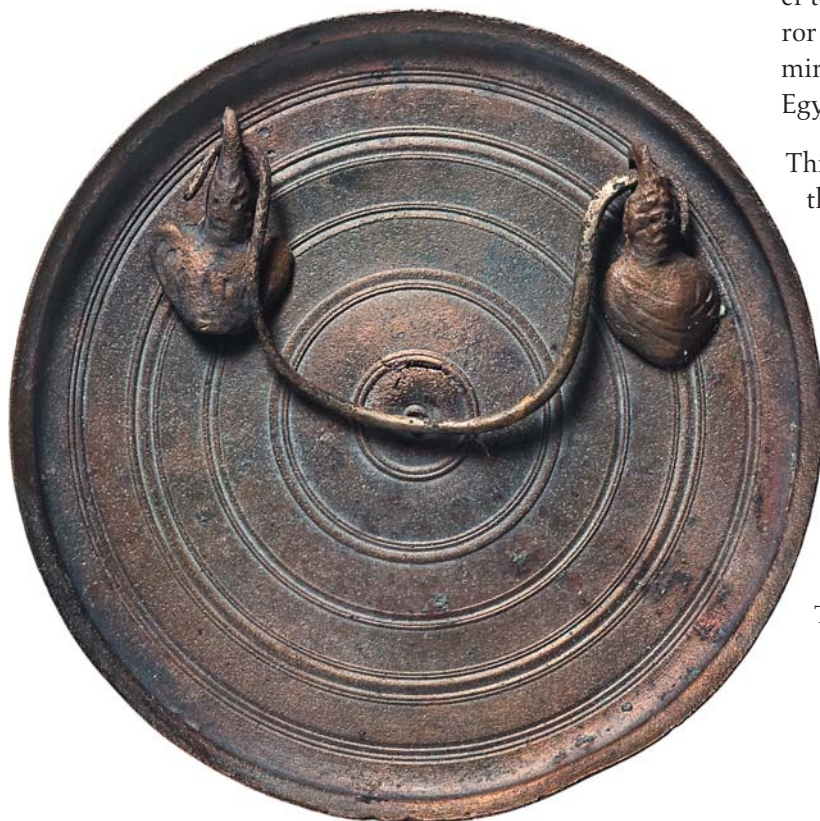
Concave part of a copper-alloy lid mirror. The outer surface has a lathe-turned decoration with swinging handles. The handles are attached by means of small soldered attachments, decorated with a bust.

Such mirrors were made in matching pairs, fitting together to form a flat box; each part has a tinned or silvered mirror surface on the inside, so that both in fact functioned as mirrors. The attachments can be often identified as busts of Egyptian deities (Isis, Osiris, Sarapis or Zeus-Sarapis).

This type of mirror appeared in Cyprus towards the end of the Classical period and becomes particularly common during the Hellenistic and Roman periods. Mirrors were associated with both male and female personal grooming. The majority of the known examples are part of tomb inventories, such as the present mirror, which was found in a tomb in the broader area of Palaepaphos.

BIBLIOGRAPHY: *B.C.H.* 85 (1961), 293, fig.45; Chavane 1990, 17. For close parallels, see Chavane 1990, 16-18, pl. V-VI (examples from the Amathus necropolis); Hayes 1984, 190-195 (examples in the Royal Ontario Museum); Lubsen-Admiral 2004, 258-259, nos 528-531 (examples in the Thanos N. Zintilis Collection).

[E.Z.K.]





177. NECKLACE WITH A PENDANT

Roman period
Gold/green jasper
Length: 32 cm
Polis tis Chrysochous – Marion
(Department of Antiquities excavations)
Nicosia, Cyprus Museum (inv.no.
1960/XI-28/1)

Gold double loop-in-loop loose chain. The pendant consists of a gold mounted opaque semi-precious stone, probably green jasper, with the engraved figure of Abraxas having a cock's head, human body, serpent's legs and holding whip and shield. Below the shield is a star. The Abraxas, who was either a monster or a deity, was attributed with magical and protective powers against the evil-eye and other misfortunes.

The gold mounting has an open-work border rendering a stylized floral motif. The rear of the stone is covered by a thin piece of gold sheet. The pendant was suspended by a wide grooved ring.

Similar gold mountings are known from contexts dating to the 3rd century A.D., as can be seen on a pendant found in a tomb of the Early Christian cemetery at Porto Rafti, Attica.

BIBLIOGRAPHY: Dikaios 1961-1962, fig.28; *B.C.H* 85, (1961), 259-260, fig.5a-b; Pierides 1971, 48-49, pl. XXXIII.1-2; Michaelides 2006, 51, fig.99-100. For more parallels and that from Porto Rafti, see Kypraiou 1997, 163, no.155.

[E.Z.K.]

178. EARRINGS

Hellenistic period (2nd century B.C.)

Gold

Diameter: 3, 5 and 3,4 cm

Mallia (Limassol District)

Confiscation by the Department of Antiquities (inv.no.
LM 1582/55)

Pair of earrings terminating in dolphins' heads. The hoop is twisted and decorated with rectangular green and glass beads, alternated with four granulated rings. The pointed end of the hoop is fastened into a loop below the dolphin's head.

Earrings consisting of twisted wire and decorated with animals' or humans' heads or a bent naked winged Eros made their appearance in the late 4th century B.C. The earrings with a dolphin's head appear relatively later namely during the 2nd century B.C. The geographic distribution of the dolphin type is concentrated in Egypt and Cyprus.



It is not clear whether the pieces were made locally or imported.

BIBLIOGRAPHY: *B.C.H* 119 (1995), p.807, fig.17. For the typology and distribution of these earrings, see Pfromer1990, 178-179, Taf. 30. For parallels, see Pierides 1971, pl.28; Karageorghis 2000a, p. 290, no.479; Lubsen-Admiral 2004, 293, no.611.

[E.Z.K.]