

EXCAVATIONS IN CYPRUS, 1889.

SECOND SEASON'S WORK.—POLIS TES CHRYSOCHOU.—LIMNITI.

[PLATES III., IV., V.]

THE following account of the excavations conducted by Mr. E. A. Gardner, Mr. Tubbs, and myself in the spring of this year on behalf of the Cyprus Exploration Fund does not pretend to exhaust all the results of the enterprise. Many questions are raised which are not answered, and more problems are suggested than are solved. The reason is partly to be sought in the necessity, in view of coming engagements, of rapidly completing the account for publication. Time is lacking for prolonged search for parallels and collation of authorities, and the tardy arrival of the antiquities in this country, together with their need of much cleaning and mending, has robbed us of many opportunities for leisurely study of them. So far we may hope that the deficiencies will be speedily made good by supplementary elucidations from more experienced archaeologists, or by our own exertions in the future. But far more is the incompleteness due to the nature of the subject. Sufficient evidence to support general conclusions is scarcely available, and the sceptical distrust engendered by experience on the site has only grown with further reflection and investigation. Here we can only look to the progress of general and especially Cypriote archaeology. We are each of us solely responsible for the sections we have respectively undertaken, but hope that no irreconcilable views are expressed. The parts in this account are distributed thus:—

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J. A. R. MUNRO.

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I.—PRELIMINARY NARRATIVE.

The second season's work of exploration in Cyprus was a legacy of the first; both funds and site had been already provided. Mr. Hogarth, in his narrative of last year's operations, has already told¹ how he definitely concluded the agreement with Mr. J. W. Williamson, of which Mr. Gardner had first broached the terms, securing to the Committee of the subscribers to the Cyprus Exploration Fund certain rights and facilities to make excavations at Polis tes Chrysochou. A word of explanation as to this agreement is here called for. The large ancient necropolis at Polis tes Chrysochou, or more shortly and familiarly Poli, had been partially excavated during the season 1886-87 by a syndicate of English residents in Cyprus, of whom Mr. Williamson took the most active part. In proof of the success of the enterprise it is enough to refer to the objects acquired by the British and the Berlin Museums, and to the general account of the find published by Dr. Paul Herrmann under the title *Das Gräberfeld von Marion*.² It was fully intended to continue the excavation for another season on the untouched portions of the site. There seemed indeed ample room for a second equally extensive campaign. Only half of Mr. Williamson's own vineyard, whence came some of the best finds, had been explored, and he had bought the owners' rights³ on a number of other parcels of ground contiguous to those already ransacked. But meanwhile an edict went forth from the Government of Cyprus prohibiting all excavations in the island save such as were conducted by public and scientific bodies. Mr. Williamson was thus left in possession of a number of rights of excavation which he was unable to exercise, and it was these rights which he, in consideration of a percentage of the value of the find, transferred to the Committee of the Fund by the agreement in question. He further agreed on the same terms to acquire at any reasonable price the rights on such other plots as might seem desirable, and in particular on the lands of the Poli Chiflik, which embrace the greater part of the site of the ancient city of Arsinoe. The Committee had reason to congratulate itself on the arrangement. At a very moderate cost a large site of proved value was at once available, and the co-operation of Mr. Williamson's local influence and experience might be trusted to secure all that was most promising, while the excavators would be relieved of the tedious and troublesome business of negotiation with the peasant and other proprietors. From the tombs might be expected a rich harvest of the products of the minor arts, and the Chiflik lands offered the prospect of discoveries on the temple sites of statuary and inscriptions, and an oppor-

¹ *J. H. S.* ix, pp. 151, 174.

² Berlin, 1888, where references are given to the previous literature, and to the principal objects in the museums. The abundant illustrations are an admirable feature of the publication. As regards the Pasiades alabastron it may be interesting to add that a similar vase

is said to have been found in a fragmentary condition. I do not know how far the description of it given me is accurate, but it might be worth while to track it down.

³ For an explanation of 'rights of excavation' v. *J. H. S.* ix. p. 161 note.

tunity of testing the claim of Poli to represent not only Arsinoe but also the more ancient Marium.¹

As regards funds, the cost of the first season's excavations had so far fallen below the estimate that there remained a surplus sufficient to carry on work for a considerable time at tomb-digging, and on an inexpensive site, so that it was unnecessary to harass the subscribers by a fresh appeal for money.

Site and funds being provided, there remained to find a competent and experienced director. This proved to be no easy matter, for none of the last year's excavators were available, and the supply of English classical archaeologists is still extremely limited. When, however, I left for Athens early in November, a satisfactory appointment appeared to have been made, and I was able to arrange to start from the Piraeus on January 2nd. But presently came the news that unfortunate difficulties had arisen, which had re-opened the whole question. Precious time was passing away, and the Committee was at length compelled to request Mr. E. A. Gardner, Director of the British School at Athens, again to undertake the task, which at considerable sacrifice of his personal convenience and the interests of the School, he consented to do. It was arranged that a short leave of absence should be granted to Mr. Gardner to enable him to start the excavation, which would then be left in charge of Mr. H. A. Tubbs, of Pembroke College, Oxford, who was Craven University Fellow, and myself, as students of the British School.

These preliminary difficulties over, matters moved more rapidly. Mr. Gardner wrote at once to His Excellency the High Commissioner of Cyprus, requesting permission to excavate at Polis tes Chrysochou. Leave was

¹ So far as Arsinoe is concerned the case is proved. Strabo, 683, places Arsinoe between the Acamas and Soli: *εἶτα πρὸς ἑὸν μετὰ τὸν Ἀκάμαντα πλοῦς εἰς Ἀρσινόην πόλιν καὶ τὸ τοῦ Διὸς ἕλκος· εἶτα Σόλοι πόλις λιμένα ἔχουσα κ.τ.λ.* The *Stadiasmus Maris Magni* 309 is more precise: *Ἀπὸ Ἀκάμαντος ἔχων δεξιὰν τὴν Κύπρον εἰς Ἀρσινόην τῆς Κύπρου σταδίοι σὸ πόλις ἐστὶ λιμένα ἔχει ἔρημον χειμᾶζει βορέου.* cf. Ptolemaeus V. 14. The learned editor of the *Geographi Graeci Minores* thinks the distance 70 stades is inaccurate, but according to the Government survey map Poli is, as the crow flies and as a ship would sail, almost exactly nine miles from the point of the Acamas. The evidence is clenched by the inscription 2781 in Le Bas and Waddington.

The claim for Marium is less irresistible, but very strong. The city was destroyed by Ptolemy Lagi (Diod. xix. 79). It seems to have been refounded as Arsinoe, probably by Ptolemy Philadelphus (cf. Le Bas and Waddington, 2782), for Steph. Byz. remarks: *Ἀρσινόη ἐβδόμη Κύπρου, ἢ πρότερον Μάριον λεγομένη.* and: *Μάριον, πόλις Κύπρου, ἢ μετονομασθεῖσα Ἀρσινόη.*

There were two or three cities of the name Arsinoe in the island, but that near Poli best suits Scylax 103, where Marium is named after Soli and before Amathus. Moreover, the *Stad. Mar. Magn.* 233 reads as emended: *Ἔστι δὲ ἀπὸ τῶν Χελιδονίων [ἐπὶ] Μάριον καὶ τὸ τῆς Κύπρου ἀκρωτήριον, τὸν Ἀκάμαντα, ἐπ' ἀνατολὰς τοῦ ἡλίου οὐριώτατα ζεφύρω σταδίοι, αὐ' κ.τ.λ.* where the MS. has *Μάραι καὶ τὸ τῆς Κυπρίας ἄκρας ἐπὶ τὸν Ἀκάμαντα.* The objection to the emendation is that Marium was destroyed nearly three centuries before the date to be assigned to the source of this part of the *Stadiasmus*, but the paragraph 233 bears every mark of having been inserted by the compiler from some other authority. Again, the archaeological evidence shows that there was a settlement here considerably older than Arsinoe, and thoroughly bears out the character attributed to Marium by Scylax's epithet Ἑλληνίς. Dr. Herrmann goes farther, and attempts to identify a separate site for the earlier and later foundations, but his ingenious argument is based on untrustworthy information and erroneous preconceptions, v. *J. H. S.* x. pp. 281-2.

promptly granted, and the answer reached Athens on January 26. By the next boat, on February 1, Mr. Gardner and I left the Piræus, and landed at Larnaca on the 6th, where we were hospitably received by Mr. C. D. Cobham. A day in Larnaca sufficed to look up the tools and order stores. Gregorios Antoniou, the foreman of last year's work, whose proverbial skill at tomb-digging and experience of our site during Mr. Williamson's excavations were sure to be of great service to us, had been already engaged by letter from Athens. He was now sent with the tools, &c., in a caique to Limassol, with instructions to load them on mules and proceed with all despatch to meet us at Poli. Mr. Gardner and I went up to Nicosia, and the next day was spent in providing for the appointment of a Government overseer and in final preparations.

On the morning of the 9th we bade farewell to civilization, as we turned our mules on to the track towards Morphou. The night was passed in a farmstead at Karavostasi, and next morning, while the mules were being saddled, we had a few moments' leisure to devote to the harbour of the neighbouring ancient city of Soli.¹ The line of the harbour seems clearly traceable in the green bank which bounds a tract of low marshy land on three sides, the fourth being separated from the sea only by the beach of shingle. At either projecting horn at the limits of the marsh appears in the water, and extending underneath the shingle, what at first sight looks like a line of rocks, but which we satisfied ourselves could be nothing else than the remains of the ancient moles at the port's mouth.

From Karavostasi until after passing the promontory of Pomos, the rough bridle-track runs, or rather crawls, through rugged picturesque country, now skirting the cliffs along the shore, now mounting steeply inland, only to descend with equal abruptness into the next valley. About two hours' ride brought us to the Limniti valley, and we looked with interest, although at some distance, on the reputed temple-site, as a possible field for future operations. It was already dusk by the time we reached the welcome shelter of Mr. Williamson's house at Limni, within five miles of Poli. At Limni, in a narrow valley among the hills, are extensive ancient copper mines. A company was formed several years ago to take up the working of them afresh. The enterprise was not successful, but we profited by it indirectly on more than one occasion, in being able to get mining-lamps and tools of which we stood in need, even in this the most remote and least civilized corner of the island.

A half-empty house in the village of Poli, into which we effected a forcible entry in the owner's absence, inducing the inhabitants of the courtyard sheds by bribery or eviction to seek quarters elsewhere, furnished lodging and storage room; and within two days we were settled there with all our belongings. On the 13th the Commissioner of Papho, Mr. H. Thompson, with great promptitude rode over and assigned us our boundaries,

¹ Cf. Strabo, *loc. cit.* and Scylax 103: *καὶ* Mar. Magn. 311 (here three centuries later than *αὐτῆ* (Soli) *λιμένα ἔχει χειμερινόν*. The Stad. Strabo speaks of Soli as *πόλις ἀλίμενος*.

so that on the morning of the 14th, or within thirteen days of leaving Athens, we were able to begin digging.

We were disappointed to find on our arrival that Mr. Williamson's negotiation with the owners of the Chiffik still hung fire. The fault was not his, or the intelligent Turk's who acted as estate agent, and would have made a handsome sum by the conclusion of the bargain, but the failure was mainly owing to the number and dispersion of the owners. To bring sixteen proprietors to an agreement, all of them absentees, and the more important resident away in Constantinople, would be no easy task even in the West. Perhaps some light is also thrown on the motives, so to speak, of their delay, by the fact that towards the end of the season Mr. Williamson was sounded as to his willingness to undertake the supervision of an excavation on the Chiffik lands conducted by the Ottoman government. The agent at Poli might, indeed, have been persuaded to conclude a contract with us on his own responsibility, but it was practically certain that, were any valuable discoveries made, the legality of the proceeding would be afterwards called in question. So far therefore as the site of the city was concerned, there was nothing to be done, and little to be hoped for. Our regret was not very acute. The site is, on the surface of it, far from attractive—a wilderness of loose stones, one or two fragments of late plastered walls, a massive marble block or two marking the temple-site whence General di Cesnola is said to have carried off a large inscription,¹ and a mound of slag from the copper mines thickly overgrown with asphodel; nowhere an indication of anything earlier than the Ptolemaic period,² and only in the hollows, I should think, any considerable depth of earth. There remained the more tempting tracts of tombs, and in particular, most coveted of all, the undisturbed half of the vineyard. It was in the vineyard accordingly, which bears the auspicious name of *Εὐπερρή*, that on the morning of February 14 we began work.

Some idea of the topography of the district is necessary to the comprehension of the course of the excavations (see Pl. III.). The broad sweeping curve of the Bay of Chrysochou is the last indentation towards the west in the north coast of Cyprus. It is flanked on either side by ranges of rugged hills, which extend on the east to the promontory of Pomas, and on the west jut boldly out in the lofty headland of the Acamas. Between the hills stretches what, although broken by minor undulations, may be called a valley, several miles in breadth. The central section of this valley is embraced between the Poli

¹ The General's operations at Poli seem to have been of the slightest, v. *Cyprus*, pp. 226-7. He contrives, however, to set the village on the wrong bank of the river. I can find no mention of any inscription taken from the neighbourhood.

² Wandering over the site on Feb. 13 I picked up near a remnant of wall foundation just south of the temple-site the inscribed fragment No. 18 below. There is plenty of the same red and white streaky-bacon stone lying

around. Mr. Tubbs places the inscription in the early part of the 6th century B.C., but I cannot rid myself of the impression—shared by others who have seen the stone or a squeeze from it—that it is more probably of late Roman date. The circumstances of its discovery certainly point in this direction, for the stone lay loose on the surface among miscellaneous rubbish, which included a fragment of Roman mosaic pavement and other congruous objects.

river on the west and a lesser stream distant rather over a mile to the east. Between these two streams lay the whole field of our operations. There were indeed reported to be tombs across the river near the hamlet of Prodromi, but as from all we could hear they were neither numerous nor valuable, there was nothing to tempt us over to try them. Between the streams rise gradually from the low land near the sea three flat-topped ridges.¹ Broken here and there by narrow gaps, they mount gently upwards, until they culminate about two miles inland, the two western in the striking triangular hill on the shoulder of which stands the ruined chapel of Hagia Varvara, the third in a similar height farther to the east. On the westernmost of the three ridges, overlooking a bend of the river, and about three quarters of a mile from the sea, lies the village of Poli. To the north and extending eastward from the river along the roots of the rise is the site of the ancient city. It seems to have stretched inland into the shallow depression which separates the southernmost houses of the village from Kaparga, but the main lie of the site is from west to east, and in this direction it is clearly marked nearly as far as the end of the central ridge. A seemingly detached group of house foundations was discovered in 1886-7, near the north-west corner of the vineyard. Herr Richter is prepared to vouch² for their bearing 'an essentially older character' than the *débris* of Arsinoe, but from particular inquiries on the point I learnt that they were of the very poorest construction, exactly resembling the foundations of a modern Cypriote village, supposing the mud upper walls had crumbled away. We discovered precisely similar walls in the opposite direction on sites *C* and *D*. So far as they can be said to have any character at all, it appears to be of the very latest. Herr Richter seems here, as elsewhere, to have allowed himself to be misled in the interests of a preconceived theory.

The tombs lie in two divisions, on the eastern and on the western ridge: the central rise, so far as present knowledge goes, contains not one. While it is easy to explain why no tombs are to be found in the deeper looser soil of the intervening hollows, their absence on this ridge seems singular, and had our operations elsewhere been sufficiently productive to counterbalance the expenditure, I should have liked to bring the matter to the test of actual experiment. It was the eastern necropolis that had been the principal scene³ and most valuable quarry of the former excavations, and within its limits, as a reference to the plan will show, lies the famous vineyard, distant a good three quarters of a mile from Poli (Site *V*).

It was thought prudent to start with a small number of hands, to be afterwards increased should experience justify an addition. Digging was accordingly begun with six men and six women, picked out from a crowd of

¹ Cf. the accompanying plan.

² *V. Das Gräberfeld von Marion*, pp. 7 and 12.

³ The figures quoted by Dr. Herrmann show 261 tombs opened in the eastern, to 180 in the western necropolis. He accordingly sets down

the former as the more extensive, rather rashly in view of his admission in the next sentence that the limits of neither had been reached. Our figures, added to the above, leave a balance of about 50 on the side of the western, but still neither necropolis is completely worked out.

candidates. Gregori was full of confidence, and pointing here and there to the spots, only a few yards off, where this or that treasure had been found, encouraged us to expect the like again—'χρυσάφια πολὺ καλὰ, κούσας μὲ ἱστορίας, plenty, πέτρας μὲ γράμματα Κυπριωτικὰ, plenty, plenty.'

But St. Valentine was unpropitious; no tombs were opened that day, and we returned home, trying to comfort ourselves with the hope that the graves lay deep, that Gregori had not yet got into their disposition, and that to find with difficulty was to find undisturbed. Some slight consolation came with the tidings from the village *café* that there was in the stair of a neighbouring house a new inscription, which proved to be in Cypriote character (No. 13, below), and was subsequently traced to a tomb half excavated by the previous explorers, whence we afterwards extracted the companion inscription (No. 14). The next day was equally unproductive, the only discovery being a subterranean aqueduct, at a depth of about twenty feet from the surface. It measured some four feet in height by two in breadth. We explored it to a considerable distance in either direction, until checked by shafts full of stones, similar to that whereby we had entered. Our predecessors had also come upon it by another shaft lower down, and it seems to run towards the houses already mentioned at the north-west corner of the vineyard. The little niches made perhaps by the diggers to hold their lamps were still visible.

On the 16th we were joined by H. A. Tubbs, but he brought little or no luck with him. One tomb was opened, but contained only three coarse jugs and a small bronze vessel with lid. One or two holes which looked promising ended abruptly in solid rock. They were false casts either of tomb-makers or tomb-breakers.

The vineyard had now been sufficiently probed to show that the previous excavators had, without knowing it, exactly reached the utmost limit of the tombs. It was our only site in the eastern necropolis, and our experience of it was enough to scare us away from that quarter for some time to come. Indeed the ground both to the north and south had been fairly covered by the former diggings, and it was not until long afterwards that we discovered that there still remained an untried site at a short interval on the southern side.

So, with the beginning of the new week, on February 18, our work was transferred to the western ridge, south or south-east of the village. Gregori was given a free hand among our sites, and selected a courtyard where the aqueduct¹ crosses the Chrysochou road, a few minutes' walk from the end of the main street of the village. From the remains of an oven in the courtyard the site became known to us as 'the oven site.' In this courtyard, the smaller yard of the next house, and a small waste patch across the branch road to the east, work was carried on from the 18th to the 26th, and nineteen productive tombs were opened. They were distinguished in our register by Roman capital letters, A to T, it being our intention to adopt a different notation for each site to save double marking. But the system was speedily abandoned

¹ Not, of course, the subterranean aqueduct which comes from Chrysochou. above referred to, but the modern water-course

in the interests of our foreman, who could read numerals but not letters, and the latter were afterwards reserved for sites, while the tombs were simply numbered.

Although here again notable finds had been made by our predecessors only a few yards off, the site proved a disappointing one. The tombs were poorly hewn, small, and shallow, the contents miscellaneous, but not for the most part of high quality. Included were most of the staple classes of objects, pottery in a great variety of styles native and imported, terra-cottas, glass, cheap jewellery, mirrors, strigils, knives, alabaster, &c. The most interesting finds were perhaps a small female terra-cotta head, of better type and workmanship than the ordinary (*A*), two inscriptions in the Cypriote syllabary (*F* and *K*, Nos. 1 and 2), the fragments of a Cypriote capital (*N*), a jug and plate or basin of the very effective Cypriote variety with elaborate leaf and other patterns in deep purple-brown on the ruddy natural ground of the clay (*S*), a lecythus with a light-red band left round the black body, and on it a degenerate cable pattern (*S*), and a pair of pretty glass cups (*H*). The best tomb of the site, *S*, had been rifled, and the fragments of the jug and plate were found scattered broadcast through it, some emerging one day, some another. Several other tombs had apparently been robbed. In the shaft of one (*Q*) was found a Turkish copper coin, bearing the date 1255 of the Mahomedan era (1838 A.D.). In the shaft of *L* had been constructed what seemed a later sepulchral chamber, walled and floored with stone. *F* was remarkable for its layers of skeletons, one above another, but neither the occupants nor their paraphernalia bore traces of any violent disturbance apart from that caused by the fall of the inscribed stone block found in the centre of the chamber. With the possible exception of *S*, there seems nothing to lead us to date any of these tombs,¹ at least in the state in which we found them, earlier than the end of the 4th century B.C.: the majority one would naturally set down as Ptolemaic, some few even as Roman.

A curious incident enlivened our departure from this site, of which those who busy themselves with primitive systems of kinship may make what they please. It was our practice, when filling in our shafts, to allow the owner of the site to rescue for his own use any blocks or slabs of stone from the doors of tombs, &c., which proved to be without inscriptions. Now the owner of the patch across the side road happened to be away, and two men appeared, each claiming to be his nearest representative. Both brought up bodies of supporters, and the dispute threatened to develop into a free fight. The claimants were at last induced to submit to arbitration, and the controversy then resolved itself into the question whether preference were to be given to kinship traced to the owner's grandfather or grandmother.

¹ Individual objects may of course be earlier, e.g. the very incomplete Cypriote capital, found in dispersed fragments in the shaft of tomb *N*, and much of the pottery might be of almost any date. I know no cogent reason for separating the two inscriptions from the other contents of

the tombs in which they were found. *B*, a virgin tomb, and apparently Ptolemaic, produced a cup and a lamp, with two symbols from the syllabary scratched upon it. Cypriote inscriptions with fully-developed apices are, I believe, known.

On February 25 Mr. Gardner left us, and on the 26th we began work on a slight rise, two or three hundred yards to the east of the oven site, known as Kaparga (site *K*). It forms part of one branch of the western ridge, which is here split into two by a shallow depression. Four days—February 26 to March 1—sufficed to exhaust the small plot, yielding seven tombs, over which alone we had rights. The result was distinctly more encouraging than our finds hitherto, but as we subsequently returned to much more extensive operations on this site, an account of it may be for the moment deferred.

One or two additions had already been made to the number of our work-people. The tombs had proved less easy to find, to open, and to work, than we had expected, nor were their contents as a rule such as made close and continuous watching necessary. Fresh hands were therefore gradually put on, until the limit of our available tools was even exceeded, and we had at last to order picks of the village smith, buy spades of Mr. Williamson, and send to Larnaca for more baskets. At no time, however, did the number of hands employed exceed thirty men and twenty-four women, this being the maximum over which we found we could, with our limited staff and the necessity of often working on several sites at once, exercise efficiently the supervision and control so important in tomb-digging. When, therefore, a deputation of the notables of the village waited upon us with the request that we should find work for 'the unemployed,' whom they represented as sitting in abject misery about the *καφενείου*, there were perhaps further reasons than a lack of tools for our inability to accede to their petition. Sitting round the *café* there were in fact plenty of unemployed persons to be found, but they generally bore their leisure with a light heart. Poverty is seldom hopeless under a Cypriote sky.

It may here be mentioned that the diggers are divided into spade-men and knife-men. The spade-man is the unskilled labourer, who clears the shaft and shovels the accumulated earth out of the tomb. Women are posted at the top of the shaft to draw it up out of the way. The knife-man needs some training and experience. He has to do the delicate work of extracting the vases, &c., from the lower layers of soil. He often acquires extraordinary lightness of hand, and is thoroughly to be depended upon to recognize the objects on which he comes from the first corner that shows, and work accordingly. In the slack season before harvest we paid our spade-men at the rate of six copper piastres (eightpence) a day; the knife-men seven piastres to a shilling; and the women four piastres. We avoided all stripping and searching of the men. No doubt we were to some extent robbed, but that was in any case inevitable, and it is very doubtful whether the searching is worth the irritation and lack of confidence entailed.

The men were generally glad to have us sitting down with them in the tombs, and proud of exhibiting their skill, and the offer of a cigarette of 'English' tobacco not a little facilitated the establishment of amicable relations. But it is a sound practical rule not to send two 'pals' to work the same tomb, and where the find is valuable a stricter watch must be kept. Trifling rewards for the more precious objects safely got out also stimulate

zeal and encourage honesty. It is obvious from what has been said that the excavators are tied all day to their site, and rambling exploration becomes almost impossible.

Let us, then, return to our excavations. On February 27 we had already labourers enough to begin rough work on the hill south of Kaparga. The hill is a remarkable one. It is separated from Kaparga by a break of the breadth of a stone's throw, through which runs the road to the east before mentioned, but from Hagia Varvara by a considerable gap. Its east and south sides are very steep; the west is more accessible, and is skirted by the Chrysochou road. On the very summit, on the verge, that is to say, of the southern bluff, is a threshing-floor, formed partly of the bare rock, partly of foundations of walls and squared stones. Here doubtless stood the chapel of Hagios Demetrios, whose name the hill bears, and here I picked up a fragment of marble with Byzantine carving. The top is so bare that there can be little or nothing remaining there beyond what is visible to the eye. The ruins of the chapel, or any earlier building that may have existed, are probably buried in the deep soil at the foot of the slope. Hagios Demetrios was a site extensively worked by the previous excavators; there remained to us only the upper part of its sloping back, immediately north of the threshing-floor. Again we came in for what was little more than a gleaning after harvest. Tombs there were, but they seemed to lie uniformly in a narrow fringe, two or three deep, along the line of the former diggings. We opened twenty-four productively between the 1st and 9th of March, and for its size the site was a fairly successful one. Distinctly late tombs were rare. Upon one of them we came in an unexpected fashion: a workman was engaged in clearing a tomb when the ground suddenly gave way beneath him, and he found himself standing in a second grave at a lower level; the later diggers had run their work close under an earlier cavity. So plentiful was the supply of the small black-glazed vessels with and without impressed patterns, especially from the first line of tombs on the east side, that this might be termed the black-glazed site *par excellence*. Many of these vases, commonplace enough in themselves, derive interest from the letters, now Greek, now Cypriote,¹ scratched underneath them. Native fictile wares rather retreated into the background, but the fragments of the very effective variety with purple-brown patterns on orange-red or ochre ground were comparatively numerous, and one fine specimen of the class was found practically intact (Tomb 8). One grave, which contained the skeletons probably of a man and his wife, one on each side of the door (Tomb 10), was rich in jewellery, among which was an engraved scarab (Fig. 1), and a pair of silver-plated bracelets, each finished off with two gilt rams' heads—a pretty piece of work (Pl. V. No. 1). Two tombs yielded well-preserved bronze objects. In the one (22) was found also a fragment of the rim of a large red-figured crater, with olive-leaf border and the crown of the head of a figure just showing, bound with a white fillet or taenia—two other pieces of rim, which might almost

¹ To find both in the same tomb is not uncommon. Sometimes the inscription is bigraphic, e.g. $\odot E$ and *te* (7), ΔI and *ti* (K. 45).

have come from the same vase, turned up in another shaft ten yards off. The other tomb (2), in which was a large bronze spear-head and an elegant little bronze palmette, was sown with small fragments of what proved to be two red-figured vases, with white and gold additions, of the finest fourth century style. One of them is figured on Pl. IV. The fragments, as numerous as they are tiny, were to be found in every corner of the tomb, and seemed to have no particular connection with the other contents, so that we have probably to recognize one more instance of the repeated use of early tombs in a later period. For a week or more half a dozen women were kept sifting the soil constantly shovelled out to them, and keenly competed for the half-piastres we promised for each bit recovered. At the end of that time the pillar left to support the roof had become much attenuated, and the tomb was no longer safe. We had thoughts of shoring it up, but it settled the matter by collapsing, when the scanty chance of being able to complete, or much add to, either of the vases did not seem adequate to the large labour of clearing it again.

It was about this time that information was brought to us of what was described as an ancient statue with an inscription, that had been found at Androlikou, about an hour's ride into the hills to the west. Accordingly, one Sunday afternoon, we rode over to inspect it. The 'ancient statue' proved to be a Byzantine saint, rudely engraved on a fragment of an unfluted column of greyish blue marble, with a superscription. There was evidently an ancient settlement at Androlikou, and tombs are occasionally discovered there. We found that one had recently been opened, but it seems to have contained nothing of any importance.

Hagios Demetrios seeming to be practically exhausted, on March 9 a fresh cast was made on the other side of the oven site, in the bend of the aqueduct. This site, marked *A* on the plan, is really a continuation of the oven site, which in the general quality of the tombs it much resembled. The black-glazed ware so prominent on Hagios Demetrios here occupied only a secondary place, plain and Cypriote pottery forming the staple of the find. Although the ordinary products were thus poor and probably late, the site indulged us in occasional welcome surprises and curiosities. The first tomb yielded a red-figured cotyle of careless late style with four figures, two on each side; the workman unfortunately coming on it unawares smashed it with his pick. In another tomb hard by (*A. 6*) was found a sadly broken early red-figured lecythus, with a representation of a woman performing some sacred office at an altar. With it were found a pair of archaic little terra-cotta statuettes. A black-figured cylix from another quarter of the site (*A. 15*) displays the minute figures on the outside of the rim in vogue towards the close of the black-figured period. A Cypriote platter with a black-figure Sphinx in the centre (*A. 7*), and the fragments of a large Cypriote jar bearing in the native syllabary the painted inscription *ὁ παῖς καλὸς* (*A. 21*, No. 1 of section on vase inscriptions) are without a parallel among our finds. In one hole, which seemed to have been a tomb (*A. 10*), perhaps lined or faced with masonry, among a number of architectural fragments were found the in-

scriptions No. 10 and No. 19, but the other contents were limited to a couple of coarse jugs and a few chips of pottery. As a whole the site may be set down as an early one taken up again and much used for burial in a quite late age. It was divided among three proprietors with whom we had considerable differences of opinion on the price to be paid for their crops. Thus whereas both ends of the site were excavated between March 9 and 15, the middle was left until the 30th, and only finished on April 5. There were opened in all twenty-seven productive tombs.

About the time when site *A* was started it began to become evident that we were likely ere long to run short of sites. So on Sunday, March 10, we took with us Gregori and Mr. Williamson's agent, who was frequently of service to us from his knowledge of boundaries and 'accidental' finds, as they were often perhaps euphemistically termed, and made a tour of inspection round the plots over which we had rights. The result was alarming. There proved to be but one small patch in reserve on which tombs were to be found, and we had at once to consider what rights it would be desirable to acquire. The considerable field offered for excavation by the hill Kaparga, on which we had already opened one or two interesting tombs, at once suggested itself, but it also occurred to us that there might be yet undisturbed parts of the eastern necropolis, and this idea, coinciding with a desire to investigate the half-cleared tomb to which we had traced the inscription in the stair, led us to extend our tour in that direction. The tomb was easily identified, half of the *μνήμα* from which the inscription had been taken remained exposed, and groping in the interior of the chamber I discovered by aid of a match the companion inscription which we subsequently dug out. We learnt that there was a small corner of field just at this point (site *M*) which had not been touched, the brilliant discoveries in the vineyard having drawn the excavators off. There also seemed to be a row of tombs along the eastern edge of the hollow at this point, but they lay under a fine crop of wheat, and the finds hereabouts had been uniformly poor, so that we scarcely thought it worth while to bargain for them—those on the opposite side, fringing Herr Richter's 'older settlement,' had proved to be Roman. We failed on this visit to realize the existence of any virgin site on the southern side of the vineyard.

Mr. Williamson was away at Limassol, but I at once wrote to acquaint him with the state of affairs, namely that our remaining sites could scarcely outlast the week. Meanwhile site *A* was proceeded with so far as the crop had been purchased, and on the afternoon of Thursday the 14th a start was made on our last resource, part of site *B* on the map. The site lies at the entrance to the village, between the south end of the main street and the first cross street to the west. The part originally secured for us was that farthest back from the main street, on each side of the parallel back street, and consisted of a plot of corn on the slope of the ridge and a patch of nettles on the top. The former proved to contain no tombs. There was little to occupy us here, so negotiations were opened with the respectable blind Turk who owned the greater part of the coveted Kaparga, and with one of our men who had in conjunction with two partners planted his plot, the southernmost

portion of site *B*, with potatoes, in which they professed an inordinate pride. A compromise was also arrived at with the middle owner of site *A*, who was allowed to secure his corn for cattle. The partners in the potato crop could not agree among themselves, and the Turk was also troubled with a partner who owed him money, and was unwilling to sell the wheat which afforded him security were the debt not paid when due, before harvest. By Saturday afternoon it was difficult to find work to occupy our people, and the spare hands were sent off to the north beyond the church to the little site *W*, not because we expected to find a tomb there, but because being practically upon the edge of the ancient town they might chance to hit upon something. They did hit upon a series of large squared blocks of stone, which looked like the foundation of a wall (whence the *W*), but to this we shall return later.

By Monday the middle of site *A*, and in case of need the corner north of the vineyard, were available, but the weather, which had once or twice before compelled us to knock off work an hour or two before sunset, was so bad that none save subterranean operations could be carried on, and in this line there was still something left to do under the nettle-bed. Soon after mid-day Mr. Williamson turned up with a contract for part of Kaparga in his pocket. The Turk also was at last persuaded to sell, and although he wept for his wheat as he pocketed the price, I do not think he lost anything by the bargain. A large, but as it proved unproductive, site across the main street was now speculated in (site *C*), a dung-hill adjoining the nettle-bed was acquired, and eventually the potato syndicate came to terms. From scarcity we passed in a few days to superfluity.

On March 19 we transferred our operations to Kaparga, but returned to work on site *B* from March 29 to April 6. Since we have touched on the site it may be as well to say here what there is to be said about it. The small central courtyard garden still remained to be secured. It is owned by a poor woman with husband and family, but as she firmly believed that her father had buried a pot of gold in it, there was some difficulty in persuading her to let us dig there. It was only after repeated assurances that we wanted not gold but antiquities, and by pointing out to her the rare opportunity of recovering the treasure through our means, that her reluctance was overcome. If ever there was any gold buried in the yard, it still remains, but this little plot yielded us one of our finest vases, the red-figured cotyle with a single figure on each side, of the sparsely represented period of transition from stiffness to freedom (*B. 12*). This vase was found in two separate groups of fragments, but none of it is missing. With it was found a pretty well-executed lamp shaped like a duck, red with the plumage etc. indicated in fine black glaze drawn with firm delicate lines. Another tomb in this yard (*B. 11*) produced among a multitude of other objects two white lecythi with black-glazed patterns, the one an ivy branch, the other three finely drawn palmettes. The site as a whole, although divided among several proprietors, was but a small one, and only sixteen tombs were discovered. Yet the average quality of the find was higher than usual. One tomb (*B. 4*) was very prolific in all sorts of

objects: among them was a red-figured *askos* with Satyr and bull of very fair style, indeed the best we found of the very numerous little vases of the class, a pretty little gold earring with winged Eros, a signet ring of opaque white glass (the seal unfortunately missing), etc. The first object found on the site was a notable one (*B. 1*), the upper part of a marble sepulchral stele (*Fig. 2*) representing a bearded man wrapped in his *himation*. The stone is covered with scratched inscriptions, over which we long sat with glasses in our eyes, with the result that after a hard morning's work we had not agreed



FIG. 2.

upon the reading of the first word. Perhaps when the marble is properly cleaned and more powerful magnifiers are brought to bear on it we may be able to make more of the inscription. Another Cypriote inscription (*B. 12* No. 12) and a fragment of a second (*B. 4* No. 11) were also turned out on this site.

During the last two or three days of March the neighbouring site *C* on the other side of the street was tried, but without success. The earth proved

to be deep, and near the surface were found walls of poor construction, built *λογγδόν* of unsquared stones, like the house foundations of a modern Cypriote village.

To revert to Kaparga, it has been already related that a small corner was excavated between February 26 and March 1; we came back to the site on March 19, and continued to work there on a larger or smaller scale right on until April 10. From first to last sixty-eight productive tombs were opened and a very large quantity of objects of every description secured. The tombs were of all types and sizes, and included examples of the earliest and latest dates. Several produced interesting specimens of early black-figured pottery (*K. 21, K. 33, K. 48*), one virgin chamber (*K. 48*) yielding a particularly good set. The red-figured vases were mostly of poor style, but included some pretty little *aski*, and an early cylix with Gorgoneion in the centre (*K. 4*). Two tombs produced one or two minute porcelain objects (*K. 1, K. 4*), one a variegated enamelled glass bottle (*K. 2*), a fourth an elegant limestone capital of slender form and carved in long narrow leaves (*K. 29*). Seven Cypriote sepulchral inscriptions were found (Nos. 3 to 9), besides a great number of black-glazed vessels with symbols scratched upon them. Curious, although not beautiful, are two fragments of terra-cotta plaques, from the side of the couches of the common recumbent figures, with figures in relief (*K. 8, K. 63*). The jewellery was mostly commonplace, but included a little gold pendant in the form of a double Sphinx *en face* (*K. 28, Pl. V. No. 7*), two or three small square silver plates, probably from a bracelet, with two embossed female busts on each (*K. 67*), and a massive gold ring with signet stone, unfortunately not engraved (*K. 30*). The ring came from a tomb in a layer of shingly sand, which crops up in the site and gave us much trouble; Gregori was justly proud of having divined its existence. It was impossible to prevent the sides from continually falling, and the knife-man who was sent down when the sarcophagus at the bottom was reached refused to remain. We then descended ourselves and opened the sarcophagus, into which H. A. Tubbs crawled and secured the ring and a silver coin of Alexander the Great (*Pl. V. No. 13*), its only contents. Another tomb (*K. 50*) excited our interest from its extraordinary construction (a plan of it is given in the next section), but it contained only fourteen bronze coins and two Roman lamps besides broken glass and a chip or two of black-glazed ware.

Before the end of March we foresaw that unless some fresh important site were acquired our excavation would be at an end by the middle of April. Of sites that would be worth trying we could discover only two, for the Chiflik negotiation had never advanced a step. First there was the field lying along the eastern side of site *A* and separated from it only by the aqueduct. It had been partially excavated already in 1886-7, was not very extensive, and probably shared the general character of its neighbour. This field was owned by our old acquaintance the blind Turk, and bore a flourishing crop of wheat, for which he demanded a good price. We decided that its excavation was hardly likely to repay the cost. The second site was that to the south of the vineyard to which allusion has already been made. We

missed it on our first tour, but heard of it afterwards and paid a special visit to investigate its character. It is a field of considerable extent, separated from the vineyard by a hollow in which excavations had been tried by our predecessors with little or no success. The field is traversed by a slight depression down the middle, on the east it gently rises on to a tract of uncultivated ground which we had already gone over without finding any clue to lead us to suppose there were tombs—indeed the ground here seems to correspond to the unproductive half of the vineyard, a reddish soil instead of the more compact yellow formation. On the west our field rises to the top of an undulation, on the other side of which lies another little dip. Over this farther dip our predecessors had dug, and found one or two valuable tombs containing vases signed by Hermaeus and by Kachrylion. Mr. Williamson however did not until he came to look at the site remember that any part hereabouts had been left untried. We had on our first prospecting walked across the corner of the excavated field and along the barren hollow on the north side on to the barren rise to the east, thus missing the promising tract between, which was covered with a rising crop of wheat. I was particularly pleased with the lie of the site, which continues the line of the best part of the vineyard, but Mr. Williamson shook his head over our chances of getting hold of it. The owner is one of the richest Turks of the neighbourhood, a man difficult to deal with and independent of considerations of profit, who had refused to sell to the previous excavators. We resolved to try first for a concession to dig half-a-dozen trial shafts to test the quality of the site, lest we should be let in for an unprofitable bargain like site *C* only on a larger scale.

So much for prospects at Poli, but the extremely probable contingency of failure to obtain what we wished had also to be faced. The season was drawing to a close, the corn was ripe for harvest in the central plain, and once harvesting began we could only hope to retain our labourers by a considerable increase in their pay. Easter too was at hand, and its festivities would steal from us the best part of a week. I was pledged to sail from Larnaca on April 20, and although H. A. Tubbs was willing to stay on a week or two longer, he also was anxious to spend a short time at Athens before the summer heat set an end to the session of the British School. We wanted a site small enough to be excavated in two or three weeks, and if possible within easy reach of Poli to facilitate transport and the business of packing up. Naturally the temple site at Limniti occurred to us, of which I had heard talk at Nicosia, and which Mr. Gardner had on our ride to Poli pointed out as a possible field of work. I had conceived the idea that Limniti might represent the grove of Zeus mentioned by Strabo.¹ Mr. Williamson, moreover, possessed the excavating rights there, and was willing to extend his contract to cover this site also. The site, which we understood to be a grove temple, required identification, and offered the chance of a find of statuary and inscriptions, while a number of terra-cottas were known to have come out of it.

¹ Strabo, 683, quoted above, p. 3 note. The Tubbs' excavation, *v.* Section V. below. notion is not borne out by the results of Mr.

Nothing more suitable could have suggested itself, and accordingly I wrote for the necessary permission.

Meanwhile our work went on at the old sites. Kaparga in particular ran into unexpected developments, and was the last to give out. But on April 5 we were able to start on the corner north of the vineyard, and about the same time succeeded with great difficulty in extracting from the still reluctant Turk an agreement to sink half-a-dozen shafts in his field, or rather to work what tombs had fallen in and make the number up to the half-dozen.

On site *M* our attention was of course turned first to the tomb containing the inscription (*M. 1*). The fine limestone block on which it was cut taxed the strength of our ropes to draw it out, and wore out our only saw by the time the inscription was cut off. It was followed by three or four dozen other slabs of smaller size, none of them inscribed, which were gladly appropriated by the owner of the site. They had formed a double row of *μνήματα* stretching into the tomb on either side. The tomb had been robbed and contained little else but some remnants of jewellery and a pair of bronze armlets terminating in snakes' heads. There was some difficulty in finding any more tombs, but one was opened (*M. 2*) which yielded, among other objects of late date, fragments of a fluted glass cup with raised leaf pattern, and a slender glass tumbler bearing in relief the word ΕΥΦΡΟΣΥΝΗ—'good cheer.' The apparent absence of tombs was explained when we hit on a vast many-chambered cavern, which measured from end to end sixty-nine feet (*M. 3*). Through one of the side niches robbers had entered an earlier tomb at a slightly higher level, and thence tunnelled on into another. The contents of these latter tombs were found scattered all through the great central chamber, mixed with its coarse pottery and Roman lamps. Among them were fragments of the red unglazed ware with purple-brown patterns, and the top of a black-glazed *askos* with a finely moulded head with shaggy hair and beard. The enterprising tourist, should he ever penetrate to Poli, will not have the privilege of visiting this palace of the dead, for in obedience to the law we were obliged again to fill in the shaft.

On April 8 we started on the Turk's field, denominated site *T*. Our shafts were thrown out in three pairs eastward from near the outcrop of rock which marks the top of the undulation. Although most of the six tombs proved to be rather poor, there was no mark of late date about them, and one yielded a black-figured cylix with little rim-figures, and a large cylix, also black-figured, with a band of figures round the outside, not very carefully but spiritedly and effectively drawn (*T. 2*).

April 10. Still no news of Limniti. The last tomb on Kaparga gave out, and the last shaft on site *T*. Our jealous friend the Turk seemed inclined to quarrel with what we had already done, and we were obliged to give him a little over his stipulated price for having ventured an extra shaft in the outcrop of rock, which did not affect his corn. He was in no mood for negotiation, and it became evident that we could scarcely hope to acquire the rights at

any rate that could be called 'reasonable,' at least so long as the crop remained upon it. Yet were the permission for Limniti delayed over the week's end we should have either to remain idle or to 'plunge' on the site.

April 11.—Site *M* still working, the big tomb taking a long time to clear. We tried round the vineyard hedge for tombs which had been missed, and opened one or two without result other than the inscription (No. 3 in the vase inscriptions) scratched on two fragments of black-glazed stamped ware. Site *W* was taken up again, and the supposed wall developed into a remnant of foundation for some building, a mere remnant however, without recognizable plan or interesting features. Speculative shafts were sunk where the road crosses the roots of Kaparga, in the outlying patch of site *C*, and on an unpromising plot near the church, which we named site *D*. Nothing whatsoever came to light except on this last plot, and on it only the usual poor foundation walls of houses.

April 12.—Nothing doing but filling in and tidying up. We walked up to Chrysochou on the chance of finding an inscription to copy. We could hear of no antiquities at all, but there is an interesting remnant of mediaeval building adapted for modern use—a walled courtyard with decorated gate, etc., perhaps representing some ecclesiastical foundation.

Next morning came the long looked for permission, and a letter from Mr. Thompson to say that he had been instructed to divide with us the Poli antiquities and would come over next day for that purpose. The Government also required a formal notification that the excavations at Poli were ended before the permission for the new site could be held valid. Our resolution was quickly taken. We preferred not to spend time in bringing our friend the Turk to terms. The site was, moreover, too big an undertaking for our limited time and exhausted exchequer, especially as H. A. Tubbs would now be single-handed, a very serious drawback to tomb-work. The notification was sent off. But I earnestly hope that the supporters of the Cyprus Exploration Fund will not think that they have done with the island until that site; so promising of Greek antiquities and so interesting in view of the problems raised by excavations at Poli hitherto, has been explored.

April 14.—Mr. Thompson arrived, and the division was speedily and amicably effected. We were granted a *zaptieh* to be put in charge of the house and antiquities until the latter could be finally packed off. The following day was busy with preparations for departure, and Poli was almost denuded of mules and donkeys to carry us and our encumbrances, animate and inanimate, to the new site. Such of our workpeople as were not going off to the harvest, already in active progress, were for following us *en masse* to Limniti, but we foresaw difficulties with the natives there, not to speak of a probable scarcity of provisions in the mountain valley, and contented ourselves with two or three men of proved usefulness, assuring the rest we would send for them if they were wanted.

And so on the morning of April 15 the cavalcade set out—but here we leave Poli, and H. A. Tubbs must take up the narrative. It is, however, only fitting that I should conclude by expressing the warmest thanks, firstly of the

excavators and secondly of all interested in the work of the Fund, for the kindness and ready assistance extended to us by all in the island with whom we were brought into contact. A special debt of gratitude is due for the cordial welcome and hospitality which we received from His Excellency the High Commissioner, from Colonel Warren, C.M.G., and Mrs. Warren, Mr. Justice Smith, Mr. Cobham of Larnaca, and Mr. Williamson; also to Mr. King of Nicosia, and especially to Mr. Thompson of Papho, for that prompt and courteous co-operation which so notably furthered our work.

J. A. R. M.

II.—THE TOMBS.

NOTE.—*The Plans of Tombs to illustrate this Section have been prepared from Measurements and Drawings by H. A. Tubbs.*

There were opened during the course of the excavations 165 productive tombs in all, distributed as follows:—

Eastern Necropolis.—Vineyard	2
Site <i>M</i>	3
Site <i>T</i>	6
	—
	11
	—
Western Necropolis.—Oven site	19
Kaparga	68
Hagios Demetrios	24
Site <i>A</i>	27
Site <i>B</i>	16
	—
	154
	—

But the total number of shafts sunk cannot have been much under 200. In the above enumeration all tombs are reckoned as productive from which anything was derived beyond *broken* pottery, etc., of the coarsest and commonest varieties utterly devoid of all interest and value.

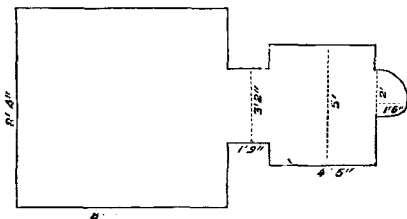
The tombs were without exception subterranean. Some were 'earth-tombs' pure and simple, many for instance on the oven site and site *A*. But to the majority one cannot properly apply that name,¹ and yet on the other hand would hesitate to call them 'rock-tombs,' for although they are not formed in mere compact surface-soil, but in the actual solid material of the ridge, yet that material lacks the consistency and hardness which we usually associate with the term 'rock,' and can easily be worked with the pick and knife or even spade. Tombs near the edge of a hill are usually reached by

¹ As Dr. Herrmann does, *op. cit.* p. 8; *cf.* Cesnola, *Cyprus*, p. 226.

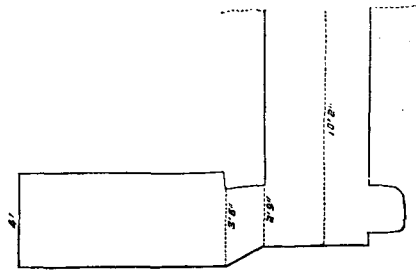
tunnelling into the slope at the side, but as they have almost invariably been robbed and lain open for years, we had little or nothing to do with them. The rest are regularly got at by sinking a shaft from the surface. And here it is to be noted that whereas many, indeed most, of the tombs were approached by a sloping shaft, or as it is technically termed *δρόμος*, which descended gradually from the surface, the object of the excavator on the other hand is to arrive as quickly as possible at the door, which he accordingly reaches by dropping a perpendicular shaft straight down at the end of the original decline. It is not worth while except in the case of extraordinarily valuable tombs to dig out the whole of the *δρόμος*, the length of which is consequently known only in the very rarest instances, for a skilful and experienced foreman will scarcely ever miss the right place for his shaft and sink it too high up in the *δρόμος*, not probably in five per cent. of the tombs. Two conclusions may be drawn from these premises, firstly that it is extremely difficult to pronounce without special investigation whether a tomb had a sloping *δρόμος* or not, and secondly that any conclusions as to the length of the *δρόμος* in tombs of different types or periods probably rest on the very slenderest evidence and are at least altogether premature.

The tombs lay close together without any uniformity of arrangement or of orientation. Tombs rich and poor, of the earliest and the latest date, individual, conjugal, and family sepulchres, were constantly to be found side by side. With one or two exceptions all were constructed on a single principle, of which, however, three main varieties or developments must be distinguished, dividing the tombs into three types.¹ The main idea is that of an underground chamber with a single door and an approach or shaft.

The first and far the commonest form which this idea takes is that represented in the annexed sketches:—The main characteristic is the shaft, which usually seems to be a sloping *δρόμος*, but in some cases was apparently perpendicular. The difference does not seem in any way important: neither in type nor in contents did we observe that the tombs with the one form of approach differed from those with the other. The *δρόμος*, as has been said, is not as a rule excavated, and its length is consequently very seldom known, but does not seem to be significant. Dr. Herrmann has been led to suppose that early

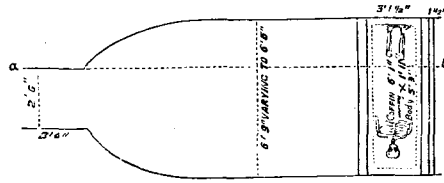


PLAN OF TOMB K. 4.

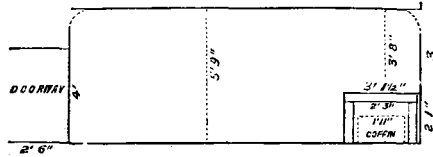


SECTION OF TOMB K. 4.

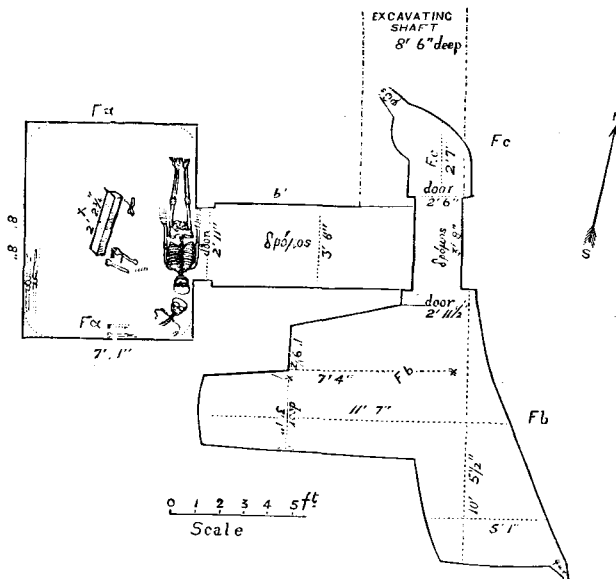
¹ Cf. Herrmann, *op. cit.*, pp. 8-11.



PLAN OF TOMB K. 8.



SECTION OF TOMB K. 8.



PLAN OF TOMB F.

NOTE ON PLAN OF TOMB F.

This stone, part of a tomb-door, bears a Cypriote inscription on its under surface. It, together with the bones found near, has fallen in from a tomb above that called *Fa*: a tomb it was impossible to excavate, but which was clearly marked by some pottery in the roof of *Fa*.

The corners of tomb *Fa* are rounded, but *in plan* the work was square: an exact finish is impossible owing to the friable character of the rock. The body laid just inside the door was hardly as well preserved as the sketch seems to indicate, ribs, pelvis, and shoulder-blades being present only very small fragments.

tombs are marked by a long *δρόμος*, but we found examples (*e.g.* *A.* 6, *T.* 2, *B.* 12) which cannot well have had one, and at least one comparatively late tomb (*K.* 8) which certainly had. One early tomb (*K.* 4) had, so far as we could distinguish, no *δρόμος* at all, but a perpendicular shaft. The depth from the surface to the bottom of the shaft varied very considerably, from about 6 to 18 feet, and the early tombs were by no means the deepest, but again the point does not seem very important. Sometimes there was a cavity or little miniature tomb in the wall of the shaft either opposite to the door or to one side. In none of the three types is the number of chambers important: most tombs have only one, but two and three are not uncommon. The chambers may be circular or rectangular or very irregular in shape. They may vary in size from spacious chambers to cavities only long enough to contain a body, and in character from a well-hewn vault to a rough earth-hole. When the tomb is rectangular the door is usually in the middle of one end wall. When there are three chambers one is generally opposite the *δρόμος* (supposing there is one) and one to each side, all opening into the *δρόμος*. In one tomb (*J.*) we found three chambers with one door to serve for all, but usually each chamber had its own door. In most instances the door was found in a vertical line with the wall of the shaft, but often the *δρόμος* was continued in a tunnel into the wall for some little distance farther. The door was sometimes built up of small unwrought stones, sometimes formed of several larger slabs. We did not find that this distinction corresponded to any variation of type or date: *J.* and *K.* 48 for instance, although extreme instances of tombs of different periods, had very similar doors of the second kind. The roof of the tombs was not vaulted, but only slightly curved, although an arched appearance was often given by the continual falling in of the centre in large flakes:

The tombs of this first type were in a vast majority: Dr. Herrmann is totally misled in confining them to the eastern necropolis and to the fifth and preceding centuries. They form the main bulk of the tombs in the western necropolis and extend in date perhaps even down to Roman times (*e.g.* *A.* 12).

The second type differs from the first only in the substitution of a flight of steps for the *δρόμος* or shaft.¹ The number of steps varies of course with the depth. The stair was, in all examples we found, carried down quite close to the door, but here it must be remembered that otherwise we should scarcely have discovered it. Similarly this qualification extends to the statement that tombs of this type are not very common. We did not find that any of them were demonstrably early, and they certainly run down to a late date, but I should doubt whether they are to be confined to any particular period as Dr. Herrmann supposes. The variation from the first type seems trifling and, where tombs lie thick and a *δρόμος* could not conveniently be extended, is a very obvious way out of a difficulty.

What has been said of the minor variations in the tombs of the first type seems to apply without modification to those of the second. Both types

¹ Hermann, *op. cit.*, Fig. 3, is a sufficient illustration.

present no less variety in their internal arrangements. In the majority of cases the bodies were simply laid upon the ground with or without a wooden coffin. The coffins had of course mostly disappeared, but remnants of them occasionally surrounded the skeletons, and the bronze clamps and nails which bound them were constantly to be found, sometimes still sticking in the wood. The middle of the tomb was generally left clear, the skeletons being ranged round against the walls. A very common arrangement was to place a corpse along each side wall, the heads lying nearest the door.¹ Sometimes shallow niches were cut in the walls, a foot or two above the floor, to receive the bodies. Sometimes a raised bank was left at the side of the tomb for the same purpose. Stone sarcophagi were sometimes found. For children they were often hewn out of a single block, but those of larger size were uniformly built of slabs close against the wall of the tomb. In two tombs at least (8, *M.* 1) there was a street of sarcophagi, extending in a double row continuously from end to end. There was no trace of sculptural or other adornment on any of the sarcophagi which we found, but two slabs from tomb *M.* 1 bore inscriptions (Nos. 13 and 14). The small sides or ends of the slabs were sometimes marked with well and deeply cut alphabetical symbols, which, as they could not be seen so long as the stones were in position, are hard to explain; were they less elaborately carved they might pass without question for masons' marks. Symbols which occurred were **F** (*K.* 30), **T**, and **Γ** twice, at each end of the same stone (22), (these latter might equally well have belonged to the door), and **T** (*K.* 31), on a stone with a large socket in one face which I am rather inclined to connect with a *stèle* of some sort.

As to the disposition of the objects found in the tombs there is little to be said. The usual arrangement, so far as any could be traced, seemed to be to group the pottery, etc., beside the corpse, chiefly at the head and feet and within reach of the hands.² It is remarkable that pottery was seldom to be found actually within the sarcophagi.³ Just outside the door of one tomb (*K.* 36), which was built of small unwrought stones, was ranged a row of seven large amphorae.¹ It was outside the door also, in the shaft, that the larger terracotta figures were usually found.

The third type of tombs is in marked contrast to the two others. The tombs are as a rule, but not always, on a larger scale. The number of chambers, as before, varies, but it is something new to find two or more chambers opening, not each by a separate door on to a common shaft, but one into another. This arrangement may almost be held typical of these tombs, and in particular a back chamber behind the main hall is almost always to be found. It is not, however, meant that there may not also be chambers opening on to the *δρόμος*—a good instance occurs in the great tomb *M.* 3, where there is also a bed-niche just outside in the *δρόμος*. Secondly the tombs of this type are characterized by a variety of niche never, so far as we discovered, exhibited by either of the other types. Instead of being long and shallow, forming a mere

¹ Cf. Cesnola, *Cyprus*, p. 67.

² Cf. *J. H. S.* ix. p. 269.

³ Cf. *Ibid.* p. 270.

shelf in the wall, these niches are deep and narrow, designed to receive the corpse at right angles to the wall instead of parallel to it. They were sometimes apparently closed by stone slabs. Thirdly the type is marked by great regularity of plan and careful workmanship. The chambers are not of straggling eccentric shape—we met with none that were not rectangular—the doors are set carefully in the centre of the walls, and the niches are placed more or less symmetrically opposite to one another on either side. Where there are but two chambers, one behind the other, the back one seems usually smaller and squarer, and the niches are confined to the front chamber. Very few tombs of the other types can compete with these in excellence of execution, the walls are straight and fairly smooth, the roof often carefully arched or vaulted, and the angles generally sharp. In one case there was some attempt at architectural adornment, a rough moulding cut in the soft rock ran along the junction of vault and walls, and was carried over the top of the niches. The *δρόμος* does not seem a characteristic feature: in the case of the tombs we discovered it was so far as we could see the ordinary sloping one, but Dr. Herrmann¹ gives a plan of a tomb apparently of this type approached by steps. The annexed plans give a good idea of the type.

The tombs which we opened of this third type seemed all of them to be of very late date. The contents of all were very uniform, and some of them certainly belong to the Roman period. There is at least nothing to hint that any of them are to be dated much, if at all, before the first century B.C. Dr. Herrmann, although he dates the various classes of tombs higher than seems to me probable, concurs with our judgment of the relative lateness of this type. We did not light upon a sufficient number to give ground for a satisfactory conclusion, but if it should prove to be a fact that these tombs do not appear at Arsinoe until well on in the Ptolemaic period, the fact will be rather singular, for the type seems certainly older at Paphos (in the case for instance of the *σπήλαιον τῆς Πηγινῆς*²), and is well known in Phoenicia and elsewhere³ at a presumably earlier date, although the materials for fixing the chronology do not seem much more adequate than in Cyprus. The tombs at Arsinoe may of course have been used over again at a period long after their original construction, but if so they must have been very cleanly swept and garnished, for we nowhere found any earlier objects except where other tombs had been robbed through them and the contents confused.

A few curious or eccentric tombs may be briefly noticed here. In the shaft of one (*L*) a stone-built and paved chamber seemed to have been constructed. Not much, however, was to be made of it as we found it.

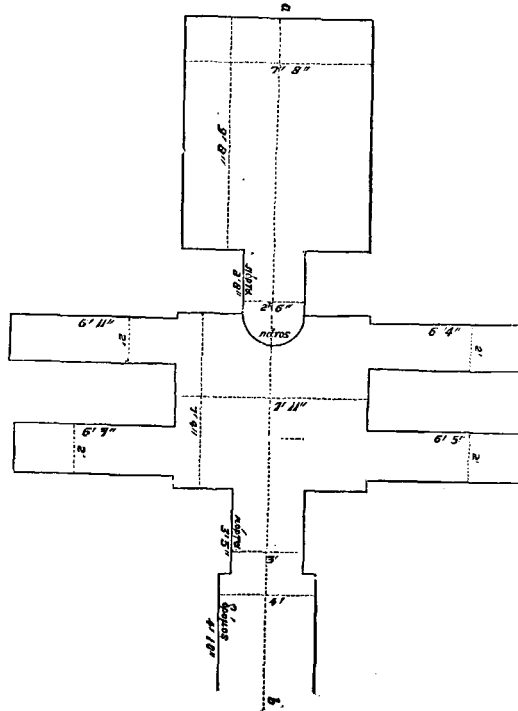
K. 55 may also have been a later construction, at all events it is difficult to explain otherwise. We came upon a built sarcophagus in a narrow hole. It had been robbed and yielded nothing of value, but beneath the stone slabs which paved the floor beside it was another cavity containing bones.

¹ *Op. cit.*, Fig. 4.

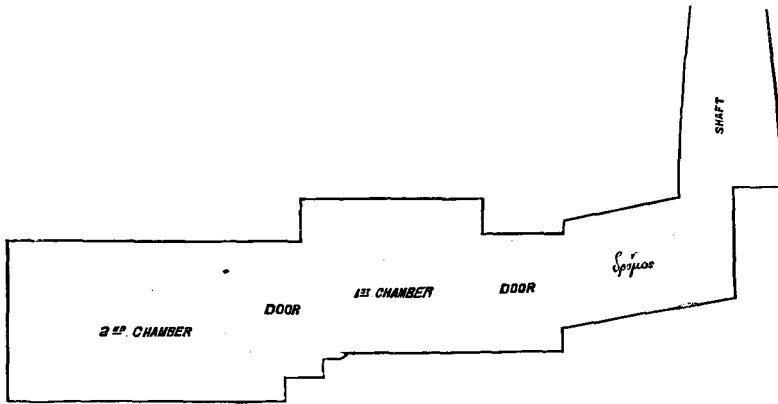
² Cf. *J. H. S.* ix p. 266.

³ Cf. Perrot and Chipiez, *Hist. of Art in*

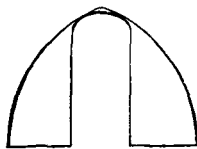
Phoenicia, ch. 3. The steps to the Amrit tombs and others are noticeable.



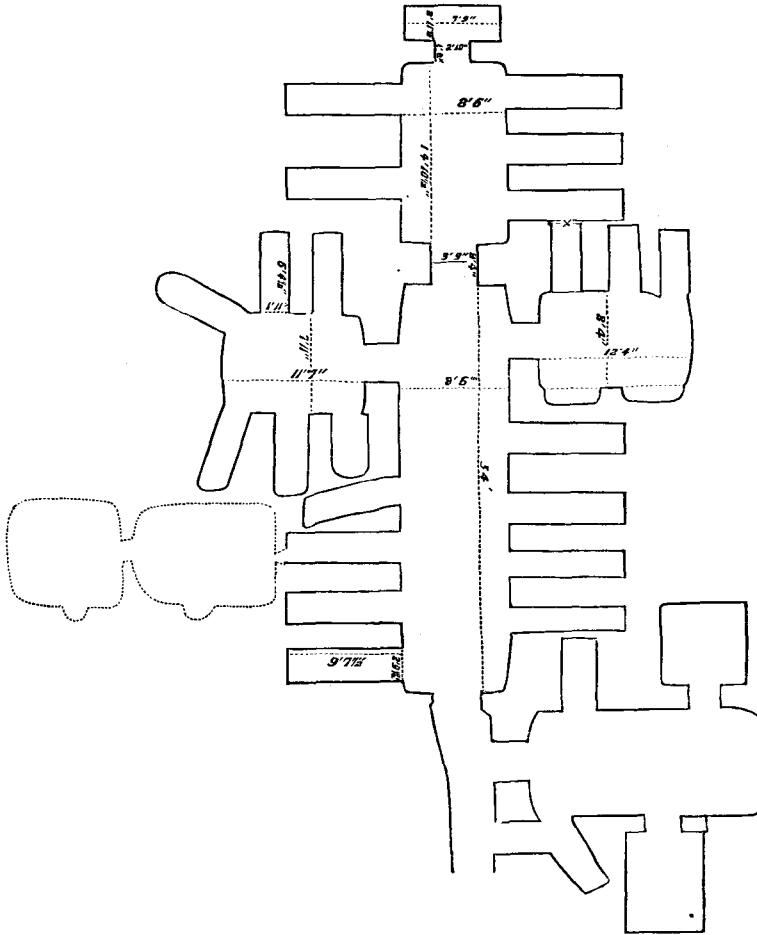
PLAN OF TOMB K. 63.



SECTION OF TOMB K. 63.



NEARER FACE OF DOORWAY OF SECOND CHAMBER OF TOMB K. 63.

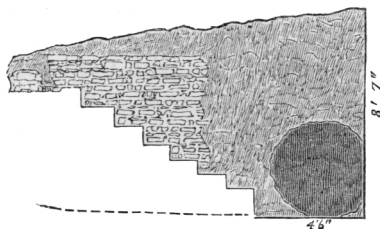


PLAN OF TOMB M. 3.

Two children's graves (*K. 7*, *K. 26*) were mere shallow holes in which lay a small sarcophagus scooped out of a single block of limestone. *K. 53* deserves mention. It is a large tomb of irregular shape, but rather resembling the great tomb in the Vineyard of which Dr. Herrmann gives a plan,¹ and which still lies open. The tomb appeared to be a genuine Greek one of not too late a date, judging from the fragments of pottery, but had been used again in Roman times, and again subsequently rifled. It contained confused heaps of broken vessels and sarcophagi. *K. 50* was a puzzling problem. The section will give some notion of it. The purpose of the walls is obscure, they seem to have little or no reference to the tomb, which was poor beyond description. The steps were of stone and their crevices were full of grain. Was the tomb adapted from a grain store, or *vice versa*? Did the

¹ *Op. cit.* p. 9.

grain merely work its way down from the field above? The walls were flimsily built of small unsquared stones and mud mortar.



SECTION OF TOMB K. 50.



EXTERIOR WALL AT RIGHT ANGLES TO THE STEPS, TOMB K. 50.

Several tombs contained architectural fragments, *E* and *J* pieces of plain simple moulding, *H* and 19 stones with mouldings and traces of colour. Possibly these fragments came from the doors of the tombs: the sinkings in one of the stones with moulding are, however, hard to explain, being apparently on the upper side. From *A. 10* came a number of wrought stones, among which were two inscriptions (Nos. 10 and 19), a limestone drum resembling an altar, with mouldings above and below and a hole in the top for affixment of something, a late Ionic pilaster capital, a fragment of what might have been a door-post with moulding round three sides, two blocks with moulding on two sides, etc., all of limestone. The cavity in which these members were found was sufficiently shapeless, but seemed from a little pottery remaining there to have been a tomb. It may be doubted, however, whether the architectural remains had any connection with the tomb, into which they may have been thrown to get them out of the way. It is to be noted that the Greek inscription was found in three dispersed pieces, and half of the Cypriote is missing. Nothing could be constructed out of the stones and fragments, but if they are to be assigned to the tomb, we may suppose they belonged to an ornamented door and a *μνήμα*. The contents were worthless and insignificant—two coarse jugs, a chip of Cypriote pottery, and one or two little bits of black-glazed ware. The drum remains a mystery.

Tombs *N* and *A. 20* were remarkable for their twisted subterranean *δρόμος*, which turned at right angles before reaching the tomb.

Tomb *N* brings us to the interesting subject of sepulchral *stelae*. In the shaft were found a few dispersed pieces of a limestone Cypriote capital of the type figured in Cesnola's *Cyprus*, p. 117, Perrot and Chipiez, *History of Art in Phœnicia*, E.T., vol. i. figs. 52, 53, 152. Mr. E. A. Gardner has made the

annexed restoration (Fig. 3), to which I would only add that I believe myself, from the breakage of the top, that there was some further ornament over the segment of a circle between the two horns, a supposition rather confirmed by the figs. 52 and 53 just quoted. (Cf. also P. and C. vol. ii. fig. 327.) The tomb was extremely small and cramped, and the capital is very far from complete. I do not think its connection with the tomb is at all probable, but rather that it was thrown into the shaft from above.

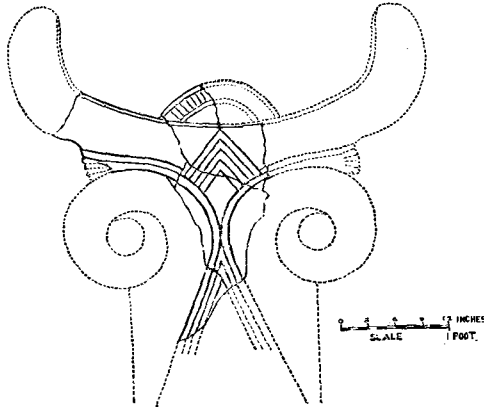


FIG. 3.

Of a very different type is the elegant limestone capital from *K. 29*. It is of slender form, and carved in long pointed leaves with a slight zigzag

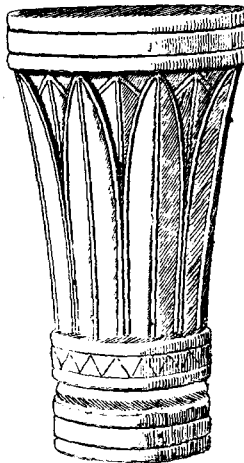


FIG. 4.

pattern below. The accompanying figure (4) renders description unnecessary. I am not aware of any very close parallel, but vertical twigs and zigzags form

the decoration of the capital figured in Perrot and Chipiez, vol. i. fig. 56, although the form and arrangement is very different. No shaft was found to throw any further light on the purpose of this capital, which has a socket in the lower end, but from *K. 2* came an octagonal limestone pillar of very inferior workmanship and perfectly plain except for a simple moulding round the upper edge, which, as it also bears a socket in the top, may be supposed to have supported some capital of a similar kind. *K. 29* was probably a rifled tomb. It contained aski of the usual inferior red-figured style, black-glazed saucers with impressed patterns bearing symbols from the Greek and the Cypriote alphabets, etc., and a very crude stone statuette of a seated female figure. Possibly the large block from *K. 31* bearing the symbol $\bar{\tau}$ may be referred to some such *stèle* as a base, for there is on it a large socket for the insertion of another oblong block or the like. A lump of lead which had evidently served to fuse a peg into a socket was found in the shaft of *K. 1*. From an unproductive shaft on site *A* came a small limestone anthemion perhaps connected with some sort of *stèle*. All these little indications point to sepulchral *stelae* of one sort or another. If we turn now to the inscribed stones from the tombs we find that, with the exception of those from *M. 1* and *A. 10*, the little chip from *B. 4*, and the small trough from the unnamed tomb on Kaparga, all¹ are long blocks of stone bearing the inscriptions not along them but *across*, and within a few inches of one end. It is obvious that they were intended to stand upright, and so cannot be supposed to have belonged to doors or to *μνήματα*. Into the latter they could not be fitted, and their length and narrowness preclude our thinking of the former, indeed the slabs that form the door are usually laid lengthwise one above another. I am convinced that these blocks can only have been sepulchral *stelae* or *cippi*. They were moreover most of them found well inside the tombs, a fact which puzzled me so long as I went upon the door-panel theory. However surprising the erection of a *stèle* within the tomb may seem, and although we cannot pretend to have found one actually standing, I think all the evidence tends to show that it was the practice to erect such monuments, perhaps at the head of the corpse. It may prove, then, that General di Cesnola's account² of the *stelae* standing at either end of the sarcophagus at Athienou, for which even MM. Perrot and Chipiez, who generally take the General at his word, seem to feel the want of some confirmation or explanation, is less of a fancy construction than has sometimes been suspected. His words a few pages before,³ 'From some of these tombs I extracted various mortuary *stelae* with bas reliefs' etc., although vague, are confirmatory so far as they go. The *stelae* with carved capitals and sculpture are in this view only a more ornate form of the humbler inscribed blocks, or *vice versa*.⁴

But be this as it may, there is at least no doubt about two sepulchral *stelae*,

¹ That from *K* and one of these from *K. 58* are broken below, but seem to have been the same as the rest.

² *Cyprus*, p. 114.

³ *Ibid.* p. 109.

⁴ *Cf.* the inscription on the block from *B. 12*, where I believe *ἐπίστασα* is to be read, *cf.* Deecke, *Sammlung* No. 71.

or rather the upper part of them, of the familiar Greek type with pediment and side posts. These examples certainly were set up above ground. The one was of limestone, small, and much damaged. There seemed probably to have been once an inscription along the architrave, but the letters were hopelessly obliterated. There was no sculptural adornment, possibly the internal field may have been painted. This monument came from a shallow hole which contained also a broken Cypriote jug, and the fragments of a cylix, with band of palmette and lotus-bud pattern outside in black and purple with incised lines (*K.* 46). The other *stèle*, which is of marble, is from *B.* 1. It has already been mentioned and is figured above. Represented is a bearded man almost life size, wrapped in his himation, who stands calmly looking before him. The work seems rather slight and hasty than bad, and perhaps may prove to be of earlier date than appears at first sight probable. On this point we may hope for some enlightenment from the carelessly scratched inscriptions when they are deciphered: *a priori* I should assign the *stèle* to the third century B.C. Whether the insignificant cavity in which it was found was ever a tomb at all is extremely doubtful, the *stèle* was at all events its only content.

One more point must here be dealt with—the condition in which the tombs were found. In one word, their condition was execrable. In the first place the material in which they were excavated is ill suited to the preservation of their contents. It is the rarest thing possible to find a tomb that is not choked to the depth of several feet. Nor is the best made of the material. In all but the latest tombs the roof is almost flat. The consequence is that it is continually falling in large heavy flakes, smashing the pottery and loading everything with earth, from which it has to be laboriously extracted, coated, as the case may be, with stiff clay, or hardened mud, or calcareous incrustations. But the immediate damage entailed by the choking of the tombs, and the slow groping after any recognizable tests of their character, are less mischievous than the confusion wrought by robbers, or worse still by the repeated use of the tombs by later generations. To guarantee the virginity of a tomb we found generally a most difficult matter. It does not follow because the door is intact, which is seldom enough, that the tomb has not been robbed, for the robbers often entered from above, or from the side, or by tunnelling from another tomb. A good instance of the last method is furnished by the two tombs robbed from the niche in the great tomb *M.* 3. above mentioned. In another case (*K.* 20) we entered a newly-opened grave and travelled through it into the next, whence our voices issuing from the sepulchral darkness not a little terrified a workman who was just uncovering the door. Neither, however, does an open portal necessarily mean a rifled tomb, for the door has often collapsed. Nor, again, is it certain that the tomb is in its original state, even if the door be closed and there is no other entrance to be found, for tombs were not infrequently used over again in later times (*e.g.* *L.* 22, *K.* 24, *K.* 53, &c.), and the door may certify only the integrity of the after burial. Less important, but still enough to necessitate a certain latitude in the assignment of dates, is the fact that a large proportion of the

tombs were intended to receive more than a single generation of a family, indeed a colossal tomb like *M. 3* may well have served a whole clan for some time. The state of the pottery is sometimes a useful test of the substantial integrity of a tomb. If it is not merely broken by falling earth, but dispersed, fragments of the same vase being scattered all about the tomb (as in *S* and *2*), we may certainly recognize the work of the *τυμβωρύχος*, but it need not be assumed that the really business-like robber indulged in this wantonness of destruction. Much of the Cypriote funeral jewellery may almost have been repugnant to the finer artistic or commercial instincts of the gentlemanly thief, but no doubt, given a certain unity of style in the contents, a sure criterion of a virgin tomb is the presence of objects of the precious metals. Tombs *10*, *K. 30*, &c., are thus guaranteed.

It is well to point out the difficulties in the way of scientific conclusions from the contents of the tombs which follow from the circumstances of their discovery, because they are particularly characteristic of Cypriote cemeteries, and archaeologists working in libraries and museums are apt to overlook them, and may in consequence occasionally arrive at results more curious than correct. But of course too much must not be made of them. Whether or not a tomb has been rifled, mixture and confusion of contents must naturally be the exception and not the rule. Neither can tombs have often been used over again at periods sufficiently near in time seriously to mislead the investigator. The unfortunate thing is that it is just where confidence in the testimony of a tomb becomes most important, in the case of novel and surprising combinations of objects which provoke at once curiosity and suspicion, that the full force of the doubt is most acutely felt. In such cases only some occasional crucial test, or the cumulative evidence of several tombs, can bring conviction. The difficulty is of course at its greatest on a site like ours, where the staple contents of the tombs seem to vary little from age to age, where it is impossible to argue from one tomb to its next neighbour, and where the type of construction affords little or no additional clue.

In conclusion it may be remarked that, although we have spoken throughout of our unhallowed depredations with the professional callousness of the hardened digger, yet the sacred peace of the dead was as little disturbed as the nature of our task permitted. They were robbed of their vessels and their trinkets, but their bones were respected, and their resting-places closed again for their tranquil possession. *Requiescant in pace.*

J. A. R. M.

III.—CONTENTS OF THE TOMBS.¹

We now come to the most important, but at the same time the most difficult, part of our subject—the contents of the tombs, and here a word must

¹ In writing this section I have here and there profited by suggestions or information from Mr. A. S. Murray, Mr. Cecil Smith, and Mr. A. H. Smith, to all of whom I desire to record my thanks.

be said on the method of treatment adopted. It might have been expected that our account would proceed upon some chronological arrangement, such as Dr. Herrmann has attempted, but the reasons against this method seem to me for the present conclusive. In the first place it must be obvious from what has been said about the tombs that (1) the sites are hopelessly mixed, tombs separated by centuries in date constantly occurring side by side; (2) the type of a tomb affords little or no criterion of date; (3) it is extremely difficult to guarantee the primitive integrity of the products, because the majority of tombs contain several occupants, tombs were often used over again in later periods, and robbers sometimes introduce confusion. These facts present serious objections to satisfactory chronological classification, and when we add (4) the most certain criteria of date, coins and Greek inscriptions, are extremely scarce and not available in any but the least important instances; (5) the great mass of the find, consisting of coarse, Cypriote, and black-glazed pottery, terracottas of native manufacture, plain jewellery, &c., hardly admits of precise chronological division; (6) the greater part of the imported figured ware is of too slight and careless a style to be at all an accurate guide, especially at a time when the evidence of style is at a discount, if not completely discredited; (7) until we know more of the places of manufacture of the various classes of pottery, any arguments drawn from the history of Cyprus must be received with great caution—when all these considerations are taken into account, the chronological method is reduced to absurdity from lack of material for forming a judgment on any doubtful point, and becomes liable to all those arbitrary assumptions and misleading combinations which beset premature efforts at classification by date. Yet certain references to chronology are convenient and legitimate, if not inevitable. Individual objects and individual tombs may be dated with something like accuracy, even where the limits of the class remain elastic, and here and there a more or less general conclusion *ἐξ εἰκότων καὶ σημεῖων* may be stated for what it is worth. But such isolated judgments are more appropriately inserted in connection with the particular objects or classes of objects which naturally lead to them, or thrown into a tentative gleaning of results after the whole has been described. Are we then to go through the finds tomb by tomb, or even site by site? This method has its advantages to the student, but by separating objects of the same class loses almost as much as it gains and involves many tedious repetitions and a distracting multiplicity of references. It seems better to classify the products of the excavation under a few general heads, and affix references to the tombs in which the various objects or classes of objects appear, so that those interested in the study of them may work out their several combinations for themselves—a treatment which, it is hoped, will prove at once comprehensive and concise.

1. *Stone Objects, Stelae, Inscriptions, and the Syllabary.*—Statuary was conspicuous by its absence, the only objects of the class being a small female figure seated on a high-backed chair, and a fragment of a little relief of a reclining figure, both exactly parallel to very common types of terracottas. The former (*K.* 29) is of very crude and heavy style, and the head is lacking.

She holds on her lap with her right hand a square box, her left hand is raised towards her face. The ponderous drapery is mechanically executed, and the figure is extremely clumsy. The fingers of the hand on the box are flat and straight. Round the neck is a thick necklace of pointed pendants. The material is a soft limestone. The relief (*B. 8*) is also of limestone, and not much better in style. The type is the ordinary reclining one of the 'funeral feast.' Both ends are broken.

Parallel again to the terra-cottas are one or two little stone animals, *e.g.* bird (*F*), lion (*K. 34*). Stone ointment bottles of the alabastron shape also appeared (*M, K. 54, A. 19*).

The *stelae* and capitals have already been described, and the inscriptions will be dealt with in a separate section (*V*). The latter are from tombs *F, K, K. 5, K. 37, K. 45, K. 58, K. 68* (the unnamed tomb), *A. 10, B. 4, B. 12, M. 1*. The only inscription in the Greek alphabet, probably of Roman imperial times, is one of those from the dubious hole *A. 10*.

The following tables of tombs in which the Cypriote syllabary and Greek alphabet respectively appear, whether on stone or on pottery, &c., may be interesting as bearing on the history of Cypriote epigraphy. Possibly one or two more instances may have to be added when the vases are all cleaned. In one or two cases it is doubtful to which alphabet symbols are to be assigned.

Cypriote Syllabary.

<i>Site</i>	<i>V.</i>	<i>tombs</i>	<i>2.</i>
"	Oven	"	<i>B, F, K.</i>
"	(<i>H.D.</i>)	"	7, 11, 12, 17, 19, 22.
"	<i>K.</i>	"	5, 9?, 11, 12, 19?, 24, 28, 29, 30, 31, 34, 37, 38, 44, 45, 51, 58, 59, 62, 66, 68 (the unnamed tomb).
"	<i>A.</i>	"	1?, 2, 8, 10, 20, 21.
"	<i>B.</i>	"	3?, 4, 5?, 8, 9, 11, 12.
"	<i>M.</i>	"	1.

Greek Alphabet.

<i>Site</i>	<i>Oven</i>	<i>tombs</i>	<i>J.</i>
"	(<i>H.D.</i>)	"	1, 7, 8, 10, 17, 19, 21, 22?
"	<i>K.</i>	"	11, 19?, 21, 24, 29, 33?, 35, 42, 45, 51, 53.
"	<i>A.</i>	"	1?, 8?, 10, 12.
"	<i>B.</i>	"	1, 3?, 5?, 9?, 11, 12.
"	<i>M.</i>	"	2, 3.
"	<i>T.</i>	"	2.

In tombs *J. 21, K. 42, K. 53, M. 3* the Greek alphabet is represented only on the stamped handles of amphorae, in *A. 12* on a small Roman lamp with *T*, and in *M. 2* on a glass tumbler with embossed inscription.

Refinements of epigraphical style are not to be expected in scratchings on pottery, but may be valuable as indications of date when they *are* present. We note, therefore, an ornate *E* on a black-glazed saucer with impressed patterns from Tomb 8, and *H*⊙ on a plain one-handled saucer of the same

ware from *K.* 35, where the punctuation of the θ is significant, and seems to point to the Hellenistic period.

2. *Coarse or Perfectly Plain Pottery* amounted to about a third of the total find. Few tombs were without several examples of various kinds. Three main varieties may be distinguished—(a) light-coloured, from yellow to grey, perhaps the commonest of all; (b) red; and (c) brown. The last seems sometimes produced by a wash of colour, the other two depend on the nature of the clay and the baking. The red variety seemed to be most prominent in the latest tombs, e.g. *J.* *A.* 12, &c. Coarse red pots in particular, of round, full-bellied form, are a bad omen (*N.* *A.* 9, *A.* 12). So are the slender little bottles of smooth red clay which are narrow at each end and swell out in the middle.¹ These are commonly to be found in collections of Roman antiquities. They appeared in Tombs *E.*, *H.*, *K.* 32, *K.* 41, *K.* 42, *K.* 44, *K.* 53, 21, 22, *A.* 12, and *M.* 3. In Tomb *E* were also three vases of the same type, but of a dark colour, with a narrow red and white line round. Roman lamps were found in *K.* 50 (two), *K.* 53 (three), *A.* 12 (two, one bearing the letter Υ , the other a couple of little birds' heads), *A.* 26, and *M.* 3 (five, one with a cross). But of course red pottery is frequent enough in earlier tombs. Apart from amphorae and large vessels, unglazed red saucers with one handle are common, and neat little cotylae (*S.* 16, *K.* 19, *K.* 42, *A.* 21, *B.* 5, *B.* 11).

The shapes of the plain pottery are almost innumerable (Fig. 5): jars and jugs of every size and form, basins, bottles, saucers, plates, pots, lamps, &c., but distinctly Greek shapes like the lecythus, hydria, or oenochoe are rare, and seem as a rule to run rather late than early. The amphorae with inscribed handles have already been enumerated, some of the most legible read—*Εὐκλείτου* with caduceus (*K.* 53), *ἐπὶ Τεισαγορᾶ Θεσμοφορίου* (*K.* 53) 'Ἡφαιστιῶνος with caduceus, and *ἐπὶ Πυθιογένεως Ἐτακινθίου* (*K.* 53), *ἐπὶ Ἀριστοφάνους Ἐτακινθίου* (*M.* 3); one from *B.* 4 bore simply a cup (cantharus).

Some amphorae had very long necks and small bodies, others had long bodies and no necks at all. A saucer was usually found on each amphora to serve as a lid. Some doubtless contained wine, others probably oil. One or two flat vessels held chicken bones, others egg-shells.² A red cantharoid pot with a lid (*B.* 4) contained a brown substance resembling coffee grounds.

Minute vessels, which might have come from a doll's house but can have served no practical purpose, were not uncommon. The little lamps formed simply by pinching in the rim of a round saucer to a spout are to be found in tombs of all periods from the sixth century downwards, e.g. *K.* 4, *K.* 48, 10, *B.* 11, *E.*, *N.* (in the two last they are red). Examples are published (*Salamina*, 2nd ed., fig. 304; *Jahrbuch* II., p. 88). But the commonest of all vessels are the little jugs with one small handle, which are roughly cylindrical in shape but rather narrower above than below. They somehow came to be known to us as 'bottle-jugs.' We must have found several hundred. One is figured in the *Jahrbuch* (*loc. cit.*). These little jugs seem to have remained in use without the slightest modification of form for many centuries.

¹ Cf. *J. H. S.* ix. p. 269.

² Cf. *J. H. S.* ix. p. 270.

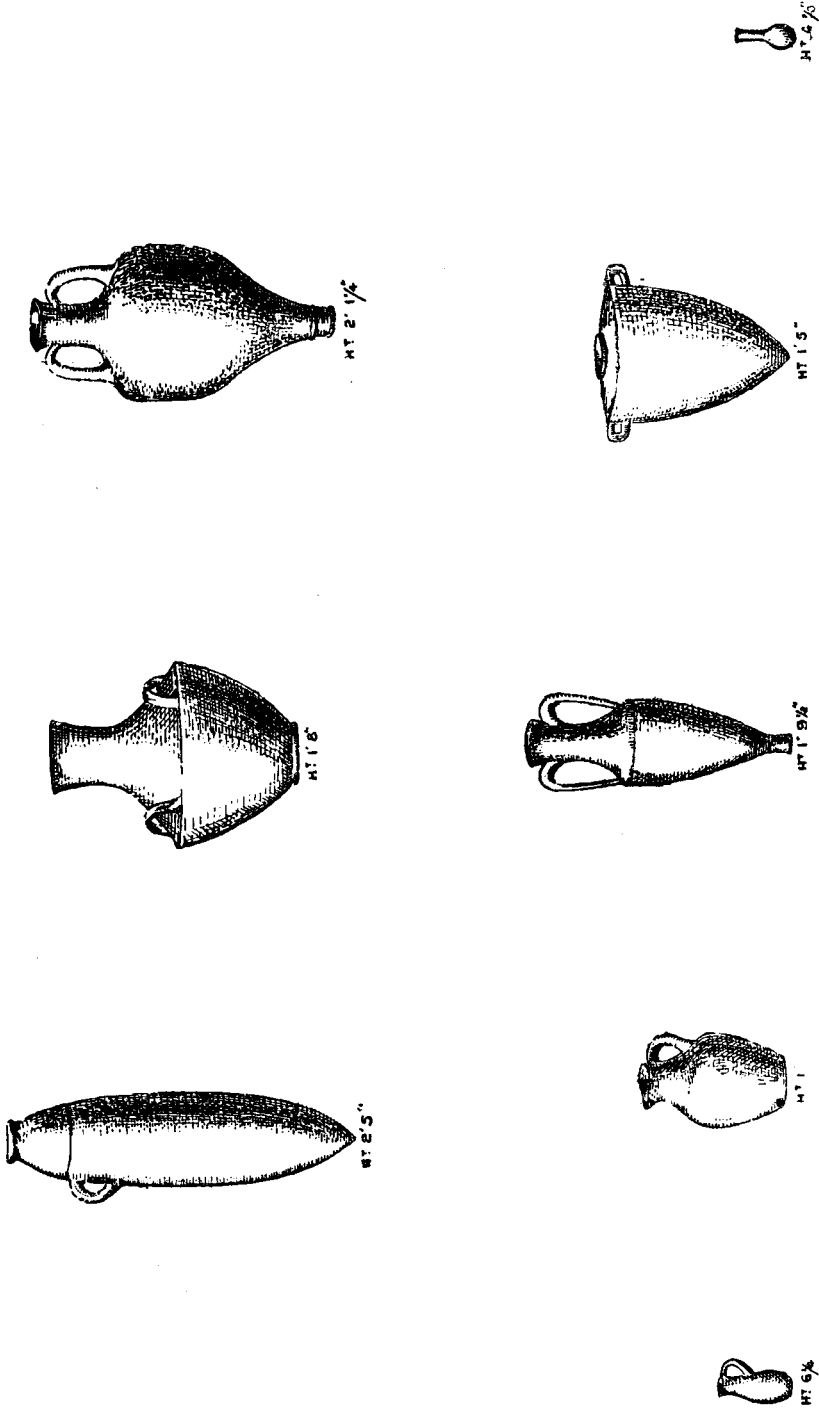


FIG. 5.—SPECIMEN DESIGNS OF COARSE POTTERY FOUND AT POLI, FEBRUARY—APRIL, 1889.

under (e). The decoration, however, is unusual. It consists of the regular bands and an ivy pattern, painted in a dark reddish colour and brown on the light clay ground. A. 21 yielded some remarkable fragments of a large two-handled jar of the (a) variety. To one side of the base of one of the handles is the inscription in the Cypriote syllabary (No. 1 of section on vase inscriptions) δ πα(ῖς) καλὸς, painted in the same dark purplish colour as the rest of the decoration. On the body of the vase, which is altogether ordinary in character, appears a conventional bud. The inscription δ παῖς καλὸς on a common unfigured vase of this kind is, I believe, quite a novel phenomenon.

The jugs with plastically adorned spouts¹ may be treated as a class by themselves, although according to their other decoration they fall under the ordinary varieties above described. Jugs with unadorned spouts are occasionally found among the Cypriote ware, and in the coarse pottery are not rare.

Two main types may be distinguished, the figurine- and pitcher-type, and the ox-head type. The spout is always in front of the jug, on the shoulder. It is given decorative form by being treated as an ox-head from the mouth of which the liquid flows, or as a little pitcher from which a woman placed beside it pours. The decorative idea seems to survive or overpower the practical purpose, for the head or pitcher sometimes have no hole through them. Both types seem to have arisen at an early date, probably the sixth century at least, but both seem to continue without essential modification down to late Ptolemaic or Roman times, and I believe that some of the most primitive-looking examples may be found to be among the latest. The plastic additions share in the decoration of the jug and are painted in conformity with it; when the jug is unpainted so is the plastic adornment also.

The ox-head type is not absolutely restricted to heads of oxen, although the heads of any other animal are quite exceptional. We found one specimen with a ram's head (K. 59), and two with what may be pronounced goats' heads (A. 7, B. 7). The head degenerates on poor late examples (e.g. Q, K. 63) into a mere triangle of clay.

The figurine and pitcher type² presents two main varieties:—

(a) woman sitting on the shoulder of the jug beside the pitcher, which she usually holds with the right hand and sometimes supports also with the left. This attitude no doubt stands nearest to the original idea of the design, but its metaphysical priority by no means guarantees its chronological in every instance.

(b) woman no longer seated by her pitcher, but standing above it against the neck of the jug. Her arm is often prolonged in a helpless ludicrous fashion, that she may still keep hold of the pitcher in her new position.

¹ Cf. a very full treatment of the class in Dr. Herrmann's work § IV.

² For illustrations v. fig. 6; Herrmann, *op.*

cit. taf. 3, and figs. 32, 34, 36 to 44; Cesnola, *Cyprus*, pl. xliii. cf. p. 101; A. Cesnola, *Salamina*, figs. 284-5.

The difference between the two varieties may be as much one of technique as of date. The figurines of the first are usually more or less crude-looking, and executed in what has in Germany aptly been called 'snow-man's technique,' the clay being pinched and shaped chiefly by the unaided fingers, and the heads alone, in the better or more developed specimens, showing any decent workmanship. It is extremely probable that the heads were shaped separately in a mould. Although many of these figures look extremely archaic, and may be so, yet others may be the products of a quite late age. None of them exhibit any freely developed art, and obviously no such thing is to be



FIG. 6.

expected in them. Such a method of manufacture would in any age produce primitive-looking results, and the fact that no developed specimens came to light seems to indicate that the potters were not, and never thought it their business to become, modellers. The figures of the second variety may be brought forward as instances of free development, but the method by which they were produced is very different and is well marked on our vase fig. 6. The whole figure, not merely the head, is stamped with a mould. A lump of clay, perhaps rudely shaped to the required form, is applied to the neck of the

jug and receives the impression, or is perhaps first stamped and then put in position. The potter in the instance before us has not troubled to clear away the clay squeezed out at the edges, and the outlines and details of the figures, as in so many of these stamped examples,¹ lack clearness and precision. This variety seems, if we may trust the testimony of tomb *K. 4*, to begin at least as early as the middle of the fifth century. In some cases, but only so far as I know on jugs of the (*d*) (*e*) and (*f*) styles, the woman is no longer single, but beside her there appears a winged youth, whom we may call Eros or Thanatos according to taste. We found two examples in which the figures are preserved, one from tomb 8², the other (broken), from tomb 22. The latter is of brown clay with violet patterns—an ugly combination.

The figurine and the ox-head type are sometimes combined, and we get a woman holding not a pitcher but an ox-head (*K. 18*, *K. 54*: cf. Dr. Herrmann's fig. 39).

Cypriote pottery (simple).³

Site	Oven	tombs	<i>A, B, D, F, K, L, N, P, S, T.</i>
"	<i>H. D.</i>	"	1, 8 ?, 9 ?, 10, 12 ?, 13, 22, 23.
"	<i>K.</i>	"	1, 2, 3, 7, 8, 11, 12, 13, 16, 19, 23, 27, 28, 29, 31, 35, 37, 39, 42 <i>a</i> , 46, 47, 48, 49, 51, 53 ?, 57, 59, 61, 62, 65, 67, 68 (the unnamed tomb).
"	<i>A.</i>	"	1, 2, 5, 6, 7, 8, 13, 15, 16, 17, 18, 20, 21, 27.
"	<i>B.</i>	"	2, 4, 5, 7, 8, 11, 12, 14, 16.
"	<i>M.</i>	"	3.
"	<i>T.</i>	"	1, 2, 3, 6.

(With plastic decoration.)

Site	Oven	tombs	<i>B, C, E, F, L, M, N, Q, S.</i>
"	<i>H. D.</i>	"	1, 5, 8, 11, 13, 16, 22, 23, 24.
"	<i>K.</i>	"	1, 2, 4, 5, 8, 13, 15, 17, 18, 19, 23, 26, 28, 31, 35, 37, 39, 42 <i>a</i> , 43, 48, 49, 51, 54, 58, 59, 63, 65, 67.
"	<i>A.</i>	"	1, 2, 4, 6, 7, 21, 24, 25.
"	<i>B.</i>	"	2, 4, 7, 8, 10, 11, 12, 15.
"	<i>M.</i>	"	3.

¹ Dr. Herrmann complains of this lack in the case of one of the jugs figured on his taf. 3 and ascribes it wrongly (p. 59) to rude and superficial modelling.

² One may observe how the wings are utterly ignored in laying on the coloured decoration.

³ It is doubtful whether the tombs queried ought not rather to be classed as containing only jugs with figurines—fragments of the (*d*) variety were found in them which, when the fragments are not from shallow basins, probably mean jugs with figurines.

4. *Black-figured pottery*.—In passing to the black-figured pottery we turn from local native fabrics to imported Greek wares. But there is one vessel to be noticed which seems to stand between the two. It is a small platter (fig. 7) found in tomb A. 7. The outside or back is decorated with dark rings merging into red on the natural clay ground. The inside is very remarkable; the rim, which is pierced with two small holes for suspension, is painted a light matt red, with outer and inner border of purplish black, while the natural clay ground of the centre is decorated with a black-figure sphinx, underneath which is a goose. The face and breast of the sphinx are painted white, her



FIG. 7.

wings are curved upwards and inwards in the familiar oriental style, and have a red centre with white border to it, the wing-feathers are roughly indicated by incised lines which are also used sparingly on the rest of the figure. It is a slender sphinx, thin in the ankles and abdomen. The goose between its legs bends its neck and rests its beak on its breast. A white-bordered red band crosses its wing. Neither the ground nor the rather poor black glaze are favourable to clearness of outline and precision of detail, but even with this allowance the execution is not very good. The general scheme of the platter reminds one of the Rhodian *πίνακες*, but the resemblance does not

extend further, and the style and method of manufacture are very different. A slightly nearer parallel might be found in the Naucratic pottery. But probably we have to recognize an attempt of a native potter to combine on a Cypriote platter features derived from, say, the Naucratic, and the Greek ordinary black-figured ware. The other contents of the tomb include several Cypriote vessels and a saucer with very poor black glaze, but give no further clue.

The black-figured vases are not numerous. We may begin with three small high-stemmed cylices of the 'Kleinmeister' style with little figures outside the rim (*K. 21*, *A. 15*, *T. 2*). Represented are (*K. 21*) dog one side, lion the other; (*A. 15*) combat between Heracles (?) and lion, both sides; (*T. 2*) Centaur both sides. From *T. 2* came also a large black-figured cylix with outside band of figures, now in the Cyprus Museum. The drawing is far from careful, but the decorative effect is good. No particular action seems to be represented. Another black-figured vase which went to Nicosia is a lecythus of the ordinary form with a representation of a chariot and four—no more could be made out through the hard white incrustation which covered the vase. The tomb (*K. 12*) contained, besides Cypriote and plain black-glazed pottery, etc., a red-figured askos with carelessly drawn hare and goose and a red-figured lecythus with a sphinx of poor style.

K. 24 produced a few shattered fragments of a broad-shouldered lecythus, with interlaced lotus bud pattern on the shoulder, and a representation of running figures of very archaic style, as appears especially from the eyes, ankles, and feet. The original connection of the vase with the other contents of the tomb cannot be maintained. These were chiefly black-glazed vessels, plain, with little impressed patterns, or fluted, some bearing Cypriote, one Greek, characters scratched upon them; but also a couple of aski, the one of careless, the other of fairly good red-figured technique.

Similar in shape and decoration of shoulder is a lecythus from *K. 33* which is complete from the neck downwards. It presents a scene of five figures (v. fig. 8, *a*, *b*). In the centre a winged female being prances in rapid flight to the right but turns her head back in exactly the opposite direction. Next to her on the left stands a nude male figure facing her but gazing downwards, who holds a spear in his left hand. Behind him, also facing to the right but looking straight in front of him, is another male figure clad in a chlamys, the corner of which he holds up with his spear in the left hand. To the right of the central figure and turning his back to her is a male figure seated on a stool, draped like the preceding and reproducing his attitude. The fifth figure, who is also male, is nude and stands facing and looking down at the seated figure. He holds a spear in his right hand. No one pays the least attention to the winged being, whose excited action is in sharp contrast to the apathy of her company. There can be little doubt that she is intended to be invisible to them, and the artist has interposed her in the midst of what we are meant to conceive of as a continuous group. The figures then on both sides of the seated man are directing their attention to him. We probably have to understand that three warriors are about to arm themselves and set

out to battle, and are only waiting for the fourth whom they are urging to bestir himself. The winged figure then would be some demon of war, "Eπις, Κήρ, or the like, who flits through their midst and hastens before them to the fray. The execution throughout is slight and hasty, but the vase is no

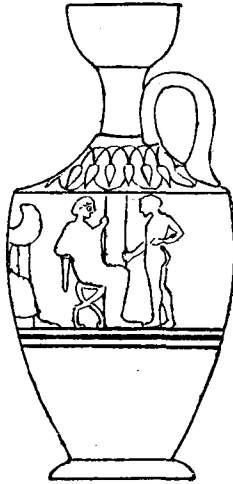


FIG. 8a.

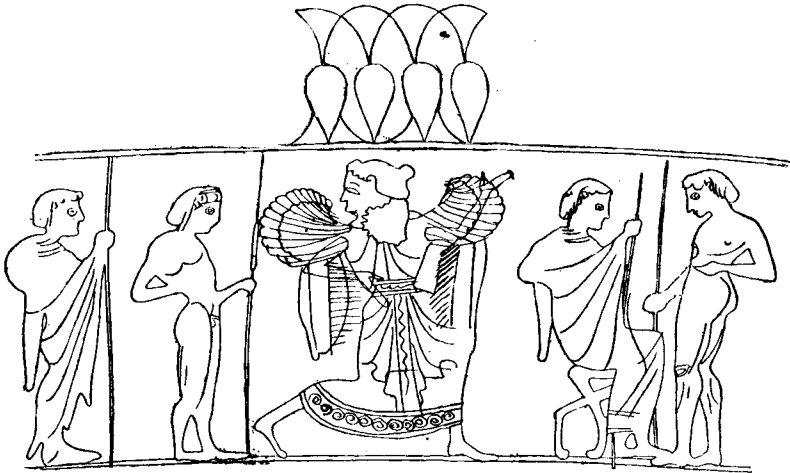


FIG. 8b.

doubt of very early date. The Κήρ (to give her some definite name) is a good instance of that helpless mode of representation in archaic art which sets the figure in three distinct planes: her head is turned in profile to the left, her body is *en face*, and her legs run to the right. Her right hand rests on her waist, her left is uplifted before her. The whole action recalls a number of

similar representations of the Gorgon. Her wings, like those of the sphinx already described, are of the curved oriental type, but apparently with long wing-feathers below, unless these dependencies are meant for sleeves. Her face, arms, and feet are painted white. She wears her hair in a fringe. Her eye is of an elongated almond shape; the painter left a black space for it, but his assistant who did the scratching has with brutal surgery inserted it in the middle of her cheek. With similar carelessness he has carried his wing-scratching over the arms. But if the 'prentice hand has been careless of anatomy, he has paid particular attention to the lady's costume. She wears a sort of Zouave jacket and a long gown with elaborate border of spiral ornaments gathered at the waist by a girdle, alternate folds of the drapery being relieved by purple colour. The profusion of incised lines gives a certain richness to an otherwise rather lifeless figure. Of the warriors there is little to be said. Their drapery also is enlivened by purple patches, their hair falls heavy behind down to the neck, and they have not the almond eye of the more delicate sex but a staring circular orb.

From the same tomb was derived a plain red vase of much the same shape, but with two handles. It is unadorned save for three black-glazed lines round the juncture of body and shoulder, on which latter is incised with precise careful lines the monogram Σ . Again the tomb seemed to have been tampered with, for it contained a black-glazed ribbed cup with impressed patterns, and a small lecythus of red-figured technique decorated with a palmette, of the very latest style.

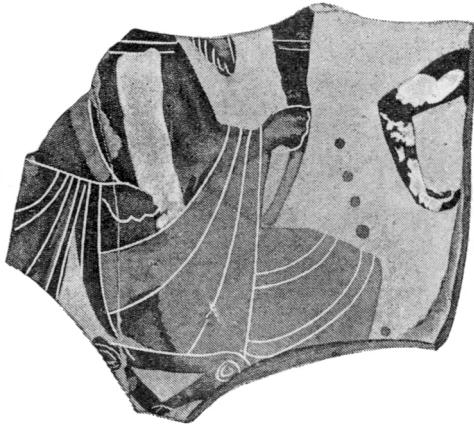


FIG. 9.

K. 48 is an important tomb. One chamber had been robbed, but just outside the door were found, among fragments of Cypriote pottery and of a crude little terra-cotta horseman, three pieces from the centre of a fine archaic black-figured cylix (fig. 9). Represented is a bearded Dionysus seated on a cross-legged stool, holding a large rhyton. In front of him survives a white

arm, probably the remnant of a Maenad. Between is a row of dots similar to those on the next vase.

The door of the other chamber was intact, and inside was found the cylix depicted in fig. 10. A cavalier, nude but for a white cloth about his loins, reins in with both hands the impatience of his high-mettled horse.



FIG. 10.

The latter is stoutly built above and slender in the legs, the hinder pair of which are very curiously articulated to the body. He has the thick high neck, bold front, and proud bearing, which the Greeks seem to have particularly fancied, and is evidently intended to be a noble and spirited animal. In front is a man who walks in the delicate archaic fashion on his toes. He

holds in his right hand a white fillet, and raises his left in front of him, but looks round apparently at the hoofs of the horse. A purple-bordered chlamys is thrown loosely round his chest and twisted over his left arm, the ends falling loose. The hair of both men and the mane and tail of the horse are coloured purple. Incised lines are sparingly used and not one is wasted. The style is not finished but has a certain strength and vigour. The dots in the field underneath, between the figures, above the horse's and footman's heads, and behind the rider, are not letters, but a sort of survival of letters, to which the eye had become accustomed. Doubtless the vase was intended to celebrate an agonistic victory, the successful competitor in a horse-race advances to receive his crown.

There was a second figured cylix in the same chamber, but the inside surface has been destroyed and the design perished. A black-figured lecythus, however, has come off better and is but slightly damaged. It is of the same shape as that from *K. 33*, and bears a scene of four figures on the body and two smaller figures on the shoulder. A helmeted warrior armed with a spear runs to the left, the greater part of his person being hidden behind his large round shield. By a strange conceit the palmette which decorates the middle of the shoulder of the vase is made to grow out of his helmet like a plume. Facing the warrior stand two draped bearded figures, and behind him is a third. Purple is used on the helmet and palmette and on the drapery of the figures. Up on the shoulder stand, one on each side of the palmette, two very similar draped figures, also apparently bearded. The work is careless and hasty throughout. If anything is represented perhaps it is an athlete in the panoply race.

With these vases were found a Cypriote jug, the three-branched foot of an iron candelabrum, three small black lecythi with red shoulders (one of them with alternate dots and dashes round the shoulder), a bronze mirror, and no less than seven cylices decorated outside with a band of palmettes and lotus buds carelessly painted in black and purple-red with white dots. Similar cylices were found in *K. 4* (two), *K. 7*, and *K. 46*, cups with much the same pattern in *K. 21* and *K. 45*, cylices with black dot and ray pattern occupying the whole external field in *K. 4* and *A. 20*, a cylix with leaf and ray pattern in *A. 2*, and an askos with black lines radiating from a central boss in *K. 65*.

Probably a late survival of the black-figured style are the slender lecythi with black palmettes, ivy branches, maeanders, etc., on white ground. Two were found in tomb 1 and two in *B. 11*.¹ The former tomb yielded also a large black-glazed cotyle with ivy pattern in pale creamy yellow.

Two more pieces of black-figured ware must just be mentioned. Both are of most degraded style, the one the body of a little lecythus with three seated figures playing on musical instruments (*K. 2*), the other a fragment with a Satyr (*K. 49*).

Where our black-figured vases were manufactured, whether in Greece

¹ Possibly also one in tomb 7.

Asia, or Africa, I must leave others to determine. They none of them much answer to our ideas of Attic art, but the notion that careless and inferior work could not have been produced both in an early period and in Athens has probably already received its death-blow.

5. *Red-figured pottery*.—Among the red-figured vases three stand out in the front rank of interest. The first is a lecythus of the usual straight type, from *A. 6*. A female figure draped in long chiton and himation stands facing to right at an altar, over which her extended right hand holds two ivy shoots. In her left hand she carries a thyrsus, the cone inclined back behind her. Her head is crowned with ivy, her hair gathered up behind, but a lock hangs down between her ear and cheek. The altar is of a common type, with a central drum between a broad base and broad top upon which rests an object, perhaps a bowl or cup. The style, which is strong and severe although not of any extraordinary excellence, seems to indicate the latter part of the sixth century. The eye is quite incorrectly drawn for a profile view. The under garment is distinguished by markings in brown not black. The vase was found in a shattered condition and is much damaged. As to the scene, the thyrsus and ivy sufficiently define it as a sacrifice to Dionysus.

The second vase is a cotyle from *B. 12*. On the one side a female figure, clad in a long robe with *διπλοῖς*, stands to front with both feet foreshortened. Her left hand is extended and bears a long flaming torch, the end of which rests on the ground. Her hair is closely bound by what looks like a metal diadem. On the other side stands a male figure (to right) muffled in his upper garment, under which show the spangled skirts and embroidered border of a long tunic. His right hand is enveloped in his drapery, his left is advanced and holds a thyrsus, his hair is bound in a plain square head-band. Behind him is an altar. The two sides of the vase are inscribed with the words *καλῶς* and *καλοῖ* respectively: if the latter is not a slip of the brush, it possibly stands for *καλῶς εἶ*. The cotyle, although found in several pieces not all lying in one spot, is complete. The surface about the upper part of the male figure is much damaged, but the other side is in good condition. The style is mature, and seems to belong to the rather sparsely represented period of the final transition from stiffness to complete freedom. In the slight awkwardness of the attitude of the female figure, in her foreshortened feet, and in a not unpleasing touch of severity in her air, we recognize traces of the elder style, but the figure is none the less a most graceful and charming one. In the persons represented we may see the god and goddess of a Chthonian character so often coupled together in ancient art, to whom are loosely given the various names Dionysus, Iacchus, etc., and Kore, Hecate, Artemis, and the like.

The third of these three vases is the incomplete lecythus from tomb 2 (Pl. IV.), the laborious search for which has already been described. The vase is a stemless lecythus of the fourth century type, with white and gold. In shape, technique, and style, it very closely resembles the lecythus found in Mr. Williamson's excavations with a representation of Oedipus slaying the

Sphinx.¹ The scene seems to be the Judgment of Paris, who sits upon a rock and leans upon a tree, resting his left hand upon a club. He wears the Phrygian cap. Opposite him is Aphrodite seated with Eros clinging behind her shoulder; behind whom are two figures, perhaps Pallas, unarmed, also seated and proffering an olive shoot, and behind her, laying her hands over her shoulders, Hera, her hair bound with a diadem. Whether the figure on the left of Paris is the local nymph, or the seductive Helen conjured up by Aphrodite, I will not take upon me to decide. But our plate may safely be left to tell its own tale; all who see it must feel what a beautiful and delicate piece of work the vase must have been.

The other examples of red-figured technique may be briefly dealt with. *B. 12*, besides the cotyle above described, gave us a pretty lamp, shaped like a duck, now in the Cyprus Museum. On the red ground the plumage, beak, eyes, and other details are drawn with firm, delicate lines, in good black glaze. The shape is not uncommon, and may be paralleled, *e.g.* by an early lamp from Camirus in the British Museum, and another of late style with figures in relief on the sides, or a little lamp with black cross lines and white dots, in the Ashmolean Museum, Oxford, but I am not aware of any other example in the best red-figure manner. In the same tomb also was a black-glazed cotyle, with two painted red lines round it, a sort of inversion of the technique on the vase from *K. 33*, with black-glazed lines. Similarly treated are a small lecythus from *K. 19*, and a round-bellied jug with short neck from *K. 21*.

In *K. 4* was found a cylix, probably early, with the familiar Gorgoneion in the centre with staring eyes and tongue out. Tomb 10 produced a small lecythus with a Maenad holding a thyrsus, of fairly good style, and a little aryballoid lecythus with goose from *K. 1* is not without merit. Lecythi of inferior style came from *K. 12* (Sphinx), *B. 3* (man and basket), and *B. 9* (Sphinx). Still more degraded is the style of a cotyle from *A. 1* with two male figures on each side.

To be classed with the later red-figured vases are a lecythus with palmette (*K. 33*), a cylix with palmettes from the handles (*K. 36*), and a cup (*B*) with black and white decoration on red ground, including a broad band of upright white twigs alternating with vertical black spaces, and a narrower zone of white olive leaf and berry pattern.² With these may be put a small lecythus from tomb *S*, with a sort of cable pattern in black on a band left red, and several little lecythi of the late style with black cross lines and white dots, which is to be seen in most collections³ (*C. 14, 16, A. 7* (two)).

Quite a special feature of the find is the abundance of little aski and lamps, which as most of them are red-figured, had better be treated of here all together. There are a number of varieties, but little distinction of style.

¹ Published *J. H. S.* viii. pl. lxxxii.

² Perhaps of Italian manufacture; cf. half-a-dozen precisely similar cups in the Naples Museum. It is to be noted that the cup bears two symbols from the Cypriote syllabary scratched

underneath it, the same which appear on the lamp with moulded lion's head spout from the same tomb, mentioned below.

³ One is figured, *Compte Rendu*, 1863, pl. ii. 1. cf. p. 145.

Probably the majority of those found belong to the fourth and third centuries. Very similar little vessels were found in considerable numbers in South Russia and in the Cyrenaica. The usual decoration of the figured aski is an animal to each side of the handle. The style is usually careless and poor, but some few examples show a better type of work, *e.g.* those with a Satyr on one side who seems to be imitating the animal on the other *e.g.* *K.* 24 (goat), *K.* 51 (bull), *B.* 4 (bull).¹ An askos from 8 is larger than the general run, and has a raised central boss and two female heads on each side, the pairs facing one another. There is a similar specimen in the British Museum from the Cyrenaica, and an askos with two female heads of kindred type in the Ashmolean museum. Some few of the red-figured vessels of this class combine the stirrup handle with a tubular circular body (*K.* 65, *A.* 20). The deep shape, usually with a tube through the middle perhaps for fixing on the peg of a stand or bracket, appears in *K.* 24 (red fig.) and *A.* 21, *B.* 8 (plain black). Some aski are not figured but bear patterns of the red-figure style, palmettes &c. Many are plain black, a few have moulded black heads occupying the whole top (1 (negro) *A.* 2 (Gorgoneion) *M.* 3 (Silenus)), one has the form of a knuckle-bone² (*K.* 11). The distinction between aski and lamps is probably arbitrary, but is convenient to indicate a difference of form. The latter usually have an opening in the centre besides the spout, and the handle is not a stirrup but a small ring-handle at the side. The decoration is in general much the same, but one or two lamps may be specially mentioned—lamp from *B.* with three red figure beasts badly drawn, one of them must be a lion, for his head, which is moulded, forms the spout—pretty lamp with olive leaf pattern *K.* 35—black lamp covered with little impressed patterns, *K.* 20.

The following list will give some idea of the important place which these little vases occupy among our red-figured finds:—

Aski—red-figured.—*Oven site.* L, S. *Hag. Dem.* 5, 6 (two), 7, 8, 10, 19 (two), 22. *Site K.* 12, 19 (two), 20, 24 (two, one deep), 28, 29 (three), 34, 40, 45, 51, 53, 58, 59, 65 (circular). *Site A.* 8, 20 (circular). *Site B.* 4 (two), 8 (two), 9, 11. *Site M.* 3.

Patterned. 5, *K.* 65, *B.* 8.

Black (plain). S. 2, 10, *K.* 2, *K.* 9, *K.* 14, *K.* 44 (two), *K.* 51, *A.* 21 (deep), *B.* 3 (two), *B.* 4, *B.* 8 (deep).

(*With moulded heads.*) 1, *A.* 2, *M.* 3.

Knuckle-bone. *K.* 11.

Lamps, red-figured. *B.*

Patterned. *D.* 17, *K.* 35, *A.* 8.

Black, open with handle behind B. 12, *M.* 3, with impressed patterns *K.* 20, black-glazed Roman shape *K.* 53, *B.* 9.

6. *Black-glazed pottery.*—Formed the staple of the imported Greek fictile wares, and was found in extraordinary quantity. The shapes represented are

¹ Cf. with bull, Brit. Mus. E. 494.

Compte Rendu. One from the Cyrenaica, Brit.

² Not uncommon; one is figured in the Mus.

very numerous, but probably three quarters of the total number of vases were saucers with or without a handle and cylices with or without a stem. *Lecythi* also were found, as usual, of the aryballoid form, and the cantharus, cotyle, and askos appeared not infrequently. There were jugs, cups, bowls, lamps, and platters of various types. The pyxis (10) and amphoriscus (*B.* 4) were confined to single instances, the latter was covered with little impressed patterns, palmettes, &c. One little jug was distinguished by an abnormally high handle (*A.* 8), another with spout and ring-handle to the side had no neck (*K.* 47). The tiny vessels like ointment pots without a lid were fairly common, one of them had a stem (*K.* 21). The saucers and flatter vessels often derive interest from the symbols (now from the Cypriote syllabary, now from the Greek alphabet), which are so often found scratched underneath them, but these will be noticed in another section.

These black-glazed vases are either plain or bear little impressed patterns, palmettes, circles, strokes, &c., stamped on the clay. The stamping was apparently as a rule done separately for each member in the decoration; each palmette was singly impressed, and so on, for the arrangement is often careless and irregular. Ribbed or fluted vessels were comparatively rare (*S.* *K.* 24, *K.* 33 (stamped), *K.* 35 (stamped), *K.* 42, *A.* 20).

Occasionally parts of the vase, *e.g.* the centre of a cylix or saucer, or a zone on the outside, were not black but red-glazed. We found no instance of impressed patterns on this red and black variety.

Here and there we came upon a saucer red-glazed all over (*e.g.* 10, *K.* 62), and sometimes stamped. There is no difference from the black ware except in colour, and that may be due merely to a difference in the firing.

The plain and stamped varieties of the black-glazed ware are about equally common, and both extend down, I should say, well into Ptolemaic times, perhaps as far as the Roman period. The former appears constantly in our earliest tombs, and the latter in three of them, *K.* 4, *K.* 24, and *K.* 33. Of these *K.* 24 and *K.* 33 are very strongly suspected of a mixture of contents of different dates, the black-figured vases found in them were all more or less broken, and accompanied by red-figured ware to which one would naturally assign the fourth century as the earliest possible date. On the other hand the presumption is that *K.* 4 is a fairly early tomb, of the first half of the fifth or even of the sixth century. In it was found a black-glazed two-handled cup with several rings of carelessly impressed patterns. It is probable therefore that the stamped variety may be as early in its origin as the plain, but a single instance is but a slender foundation for the inference, and at least the impressed patterns do not seem to have become very common before the fourth century. Dr. Herrmann,¹ vouches for them in sixth century tombs but does not state his evidence, which would doubtless have given desirable confirmation to *K.* 4.

The appended catalogue of the tombs in which black-glazed vessels were

¹ p. 30.

found will give some inadequate idea of the abundance of this ware in the Poli necropoleis.

Black-glazed pottery (*plain*).

Oven site. B, D, E, F, L, N, P, S.

Hag. Dem. 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 17, 19, 20, 23.

Site K. 1, 2, 9, 11, 12, 13, 14, 15, 19, 21, 24, 26, 27, 28, 29, 33, 35, 38, 40, 42, 42a, 44, 45, 47, 48, 49, 51, 52, 55, 57, 59, 60, 62, 65, 66, 67.

„ A. 1, 2, 6, 8, 20, 21, 23, 27.

„ B. 3, 4, 5, 8, 9, 11, 12.

„ M. 3.

„ T. 5.

Stamped.

Oven site. B, F, H, O, S.

Hag. Dem. 1, 3, 6, 7, 8, 9, 10, 11, 16, 17, 19.

Site K. 4, 11, 19, 20, 24, 29, 33, 34, 35, 40, 44, 45, 49, 62, 65.

„ A. 2, 8, 20, 21.

„ B. 3, 4, 5, 8, 9, 11.

„ M. 3.

„ V. 2.

Black and red-glazed vessels.

Oven site. B, L, P. *Hag. Dem.* 7, 10. *Site K.* 4, 10, 13, 24, 65. A. 8, B. 4, B. 8, M. 3, T. 2, T. 3.

7. *Terra-cottas*.¹ Numerous, but many of them very much broken. It might be expected that the terra-cottas would throw some light on the chronology of the tombs, but they seem on the contrary rather to need than to supply dates. There is little style about most of them, and some that look among the earliest are found in combination with others of the finest and most facile execution (*e.g.* in tomb 1). The best of the heads is a female head of good severe type and far above the average in style (tomb A). Inferior to this, but still above the average are the fragments of a larger female head from 9, and the head and shoulders of a female figure from 22. The latter has fluffy hair bound with a thick head-band, and pendent earrings, sharp beaky nose, and pronounced features. The type and style are not good, but the workmanship is fairly careful. The head bears a general resemblance to one figured on Dr. Herrmann's Tafel 2. It is probably to be assigned to the Ptolemaic period.

The terra-cottas fall naturally under a few types. (a) Very crude little figures of a kind well known in Cyprus (*cf.* for instance Cesnola's *Cyprus*, pp. 150 and 164 the horseman, or *Salamina*, fig. 247, 249-50, although the decoration is not parallel). These are sometimes horsemen, sometimes male, sometimes female figures. They are occasionally painted, *e.g.* those from 15 (a

¹ *Cf.* Herrmann, *op. cit.*, esp. § III.

bright crimson red). These crude little images are rarely found actually within the tombs, but more often in the shaft. They appeared in 10, 11, 15, *K. 1, K. 3, K. 48, K. 52.*

(b) Small female statuettes, holding the right hand at the right breast, and the left by the side catching their drapery. The right hand probably always held a flower, although it is not often plastically indicated with any distinctness. Sometimes coloured. A pair from *A. 6*, found with the archaic red-figured lecythus, are interesting, for there can be no doubt about their genuinely archaic character. The drapery is exactly parallel to that of some of the early statues in the Acropolis Museum at Athens. The type seems to be a very stable one. (*B. 1* (five), 5, 7, *K. 4, K. 17, A. 6* (two, one with traces of red), *B. 3*, and perhaps another instance or two).

(c) Small standing female figures without particular action. The greater number average only a few inches in height, but a few are rather larger, *e.g.* one from tomb *C*, which including the base but without the head measured seventeen inches. These statuettes were very numerous. A fine thoroughly early-looking example of the kind is the figurine from *B. 14*, now in the Cyprus Museum. The details, which are elaborate and carefully executed, are painted in red yellow and black. The other contents of the tomb were poor and insignificant. Many of the standing figures are almost columnar, straight, tall in proportion to their breadth, and rounded behind. Others are flatter and approximate to reliefs. The latter, I believe, were often produced by stamping in a mould, the want of precision in the outlines and details of many of them seems to confirm the notion.

Standing female figures were found in *Oven site. C. Site K. 1, 15, 24, 28, 29, 35, 38, 56. Hag. Dem. 16, 20, 22, 24. A. 4. B. 5, B. 14. M. 3. T. 1.* Some of the less distinct may really belong to the preceding type. The statuette from *T. 1* (headless) is painted pink and white in a manner which no less than its style recalls some of the Tanagra figurines.

(d) Squatting figures of free style, both male and female. *1, 4, K. 42a, B. 3, B. 4.*

(e) Little animals, usually terra-cotta but occasionally of soft limestone. *Boar or pig F. 13* (two). *Bird F* (stone), *J, S, K. 15, K. 23, K. 29, K. 42a, 1* (cock and dove). *Dog H. 4. Calf(?) K. 1. Lion K. 34* (stone), 4. *Tortoise 4, 13, 17, K. 42a. Uncertain K. 35* (stone), *M. 3.*

(f) Larger terra-cotta figures, found usually outside the tombs in the shaft or *δρόμος*.¹ There are two types (1) male figures reclining on a couch, the left elbow propped on cushions. The idea is obviously that of the so-called 'funeral feast.' In one or two instances (*e.g.* one from *K. 8*), there seems to have been a female figure at the foot of the bed.² Two terra-cotta plaques were found with figures in relief, which probably came from the side of such beds—*K. 8*, six figures extant, and *K. 63*, one and a half. The scene does not explain itself, one of the figures on the relief from *K. 8* is up a tree.

¹ Cf. Herrmann, p. 44.

² I picked up a somewhat similar fragment of fairly good style in the hedge of the vineyard, no doubt a relic of the former excavations.

The style is extremely bad. This relief is in the Cyprus Museum. (2) Figures usually female, but in one or two cases apparently male, seated, often on a high-backed chair. (A very fine instance figured Herrmann taf. 1.) In one instance (*K.* 23) a male figure holds in his left hand an animal, and in his right a round-bodied vase, if the latter really fits on in this position.

These large figures, which when complete must have measured from 15 to 18 inches in height or length, were very common. They seem to have been formed by the aid of a mould, the several parts being made separately and then combined; many were found resolved into *dissecta membra*, and the divisions seemed not to be true breaks. Not in one single instance did we find a figure with its head on, or any head that would fit on. But it is natural to connect with the class the larger terra-cotta heads which were found in considerable numbers. The male heads are almost always bearded, although the beard is only very lightly indicated on *e.g.* the coloured head from *A.* 9. Most of them are crowned with a wreath of pointed leaves. A painted head of exactly the same type, which came from a Roman tomb near Trebizond, has been shown to me in the British Museum by Mr. Cecil Smith. None of the heads we found can well be placed earlier than the middle of the Ptolemaic age and the style of most of them is discreditable to any period, but Dr. Herrmann (taf. 2) gives an illustration of one which is of a better type. The female heads make a better impression, probably only because the potter has left them just as they came from the mould, having no beard or wreath to tempt him to meddle with them. Many wear the edge of their mantle carried up over the back of the head.

The style of the reclining and seated figures is as poor as that of the heads, the drapery is lifeless and heavy, and the folds are rather laid upon it than produced by it. Yet it would be rash in view of the usual quality of Cypriote work, and the character of some of the tombs outside which some of these figures, or rather fragments, were found, to assert that they were not made in a time when far better things might be expected even of the furnishing undertaker.

Figures. Oven site. *A.* *C.* *E.* *F.* *H.* *L.* *M.* *N.* *O.* *R.* *Hag. Dem.* 5, 6, 22?, 24. *Site K.* 1, 8, 17, 23, 36, 40, 47, 58, 63. *Site A.* 5, 9, 12, 14, 16, 25, *B.* 4, *B.* 5.

Heads (bearded). *J.* *K.* *L.* *Q.* *K.* 5, *K.* 42, *K.* 63?, 17, *A.* 9, *A.* 12, *A.* 25.

Heads (female). *Q.* *K.* 23, *K.* 41, *A.* 5, *A.* 9, *A.* 12, *A.* 14, *A.* 16, *A.* 25, *B.* 5.

The above are all of the larger size, but *small* reclining figures were sometimes found, *e.g.* in 1 and *K.* 43 (two), and *small* seated female figures, *e.g.* in *N.* *K.* 4, *K.* 34, 1, 3, 8, 9, 14. Sometimes these latter hold babies (1, *K.* 34), and in one instance (1) two figures are seated together. There remain a number of heads which might belong to any small figures, or possibly one or two of them to figurines from vases. That from *A* has already been noticed, perhaps one from 24 deserves passing mention. It is a

little male head with an emotional expression, that reminds one of the later schools of sculpture. The head is perhaps of the second century. Trunkless heads came from *A*, *C*, *H*, *M*. 5, 22, 24, *K*. 17, *K*. 19, *K*. 25, *K*. 36, *K*. 63, *A*. 6 and perhaps some other tombs.

8. *Jewellery*.—Plentiful enough, but most of it very cheap stuff. That from tomb 10 was however of high quality. It included:—

(a) A bronze gilt ring with dark green scarab, engraved with an Assyrian-like king sitting over a sphinx (perhaps the side of his chair), opposite to a candelabrum, over which is a flaming cone (Fig. 1), round



FIG. 1.

the edge a cable border. A little plain scarab was found in *B*. 3, on a bronze ring which had perhaps been silver-plated, and a rude scarabaeoid in *T*. 4, with scratchings crudely representing a face.

(b) A pair of bronze silver-plated bracelets, the ends terminating in gilt rams' heads (Pl. V. 1). The work is fine, the fleece, the crinkling of the horns, the lines about the eyes and nose, &c., are carefully and effectively rendered. The eyes, one of which is intact, were filled with a white composition and painted with a brown iris and black pupil. The design is a familiar one (cf. a bracelet with lions' heads Cesnola's *Cyprus* p. 311, and a similar pair from Kertch in the Ashmolean Museum, &c.).

(c) Three gold pendants from a necklace, delicately finished with granulated patterns (Pl. V. 5). The shape is the ordinary amphora-like one, a similar pendant, but with only a line of granules at the top and bottom of the neck, was found in *K*. 14, and another in *B*. 4. (Cf. Herrmann, fig. 11. *Salaminia*, figs. 11, 15, &c.) Three little clay pendants shaped like vases were found in *K*. 36.¹

(d) Several bronze gilt spirals ending in lions' heads (Pl. V. 3). Cf. *Cyprus*, p. 310, and pl. xxviii.).

(e) A pair of bronze armlets with traces of silver plating ending in snakes' heads. Similar armlets came from *B*. 9, and *M*. 1 (cf. *Salaminia*, fig. 70: the traces of linen noticed by Major di Cesnola are paralleled by similar traces on our armlets from *B*. 9).

(f) A small gold ring found in the soil thrown out of the tomb; it bears in relief the device of a lightly draped standing female figure, perhaps Aphrodite.

¹ Cf. *Salaminia*, figs. 207-8-9.

The finger rings from the tombs have several noteworthy features. Many of them are so small that scarcely a child could wear them, they were probably made on purpose for sepulchral use. One, however, a bronze signet ring from tomb *B*, remains to this day on the bone of the finger that once wore it. The materials for rings seem to have been gold, silver, bronze (sometimes gilt or silver plated), iron, and glass. Besides those already mentioned with scarabs, only one ring was found set with a stone—the ring from the sarcophagus in *K. 30*, discovered with a silver coin of Alexander the Great, now in the Cyprus Museum. It is a small but very massive gold ring, with a large semi-transparent red stone, unfortunately not engraved. Small gold rings like that from *10* were found also in *19* (engraved nude figure holding wreath and taenia, very poor style, Pl. V. 9), *22* (bee and two birds (?) in relief), and *A. 20* (engraved winged figure, Pl. V. 10). A metal collet almost invariably occupied the place of a stone and was usually engraved, but only in the case of the gold rings is it possible to make out the device without special cleaning. Silver finger rings were discovered in *N, K. 9, K. 11, K. 23, K. 44, K. 65, B. 3, B. 4, B. 12*. Bronze in *B* and *A. 17*. Iron in *L, N, K. 45, K. 65, and A. 20* (perhaps silver plated). Rings, but rather for the suspension of ornaments, &c., than for the finger, of silver and bronze gilt in *19, K. 26, K. 28, K. 33, A. 17, A. 20, B. 4, B. 11*. *B. 4* produced an opaque white glass signet ring, the seal unfortunately had fallen out. Similar glass rings are figured in *Salaminia* figs. 91 and 175. A little oval of opaque white glass was found in tomb *S*.

Spirals were among the commonest articles of the precious metals (Pl. V. 3). The following list includes one or two of bronze, but the majority are silver and some bronze gilt. Perhaps some of the very small ones are rather to be regarded as links, such as seem to have formed chains in *B, L, and K. 1*. *Spirals. C. 8, 10, K. 4, K. 12, K. 19, K. 26, K. 28, K. 44, K. 60, K. 64, K. 67, A. 18, A. 20, A. 21, B. 4, B. 9, B. 11, B. 12, M. 1*.

Under the head of bracelets we may add to those already noticed two and a half silver bracelets from *B*, fairly broad and solid with raised lines round them, and what is probably a small silver bangle terminating in a snake's head, from *B. 12*. Very thin silver fragments perhaps from similar ornaments were found in *B. 11* and *K. 4*. Certain little square plates of silver, two from *B. 12*, and three from *K. 67*, are interesting. They seem to bear each two embossed female busts, and strung together like the larger silver plates of the girdle published by Dr. Dummler (*Jahrbuch* II.) might have formed a bracelet or the like. Until they are cleaned it is impossible to speak of their style, but they generally recall the little plates published by Major di Cesnola, *Salaminia*, pl. ii. 15, *D*, and by Dr. Furtwängler, *Arch. Zeit.* taf. 7, Nos. 2—7, and taf. 9, Nos. 11, 12.

To the pendants must be added a very thin little gold embossed double-sphinx from *K. 28* (Pl. V. 7), a couple of silver pendants with beads from *K. 41*, and several crescent-shaped silver objects, perhaps from a necklace, *K. 4*. For the last cf. *Salaminia*, pl. ii. 15, *E*. Dr. Dummler suggests that these crescent-shaped objects may have held scarabs, but if so, it is rather singular

that several should be found together. A little glass pendant from *K. 22* is shaped like a grotesque head. The face is yellow, the hair and eyes blue, the top-knot over the forehead forms a loop for suspension, and there are ringlets to each side of the face. In the Ashmolean Museum are several such heads from Sakkâra and elsewhere, two of them exactly resembling ours, cf. *Salamînia*, figs. 200 to 203, especially 202.

One or two little light-blue porcelain ornaments may be noticed here—a minute seated figure of an animal-headed divinity, and a bead on a bronze wire (*K. 1*), a pair of 'sacred eyes' (*K. 4*), and a fluted bead (*A. 12*). Beads were very common, they were either of gold plain or ribbed, and often with a clay core, coloured glass, or clay coloured or gilded. Sixteen gold beads were found in tomb 9, fifty-three of gilt clay in *K. 32*.

Earrings of thin gold came from *F* (with beads upon it), *H*, *K. 41*, and *B. 4*. The one from *K. 41* (Pl. V. 6) is finished off with a dolphin's head, a very common type of design, cf. for example *Salamînia*, the plate of earrings facing p. 39, *Cyprus*, pl. i. and p. 310, *Compte Rendu* 1865, pl. iii. 38. That from *B. 4* is a circlet with a little winged Eros in front, also not uncommon, cf. *Salamînia* fig. 39, *Compte Rendu* 1876, pl. iii. 40, 41. The silver earrings (*K. 4*, *A. 6*, *A. 21*, *B. 9*, *B. 11*, *B. 12*) were most of them of the familiar form like a wool-sack with a wire from the one corner.

Tomb *B* yielded a silver clasp-hook shaped like a snake in the position of a flattened Ω (Pl. V. 12), *K. 41*, a silver fibula set with a pearl. A little silver object like a diminutive sword, from the latter tomb, remains a mystery (Pl. V. 2). Two mouthpieces, the one silver (*B. 9*) (Pl. V. 11), the other of thin beaten gold (*K. 63*) (Pl. V. 8) are interesting. They are shaped to fit over the lips, and have a little hole at each corner for a thread to tie them on. Similar mouthpieces have apparently been found upon the lips of Egyptian mummies.¹ Dr. Herrmann, who does not seem aware that they were previously known, figures one (fig. 19), and Major di Cesnola two (fig. 8, and pl. ii. 10).

Mouthpieces of a different sort are the silver objects like candlestick tops, several of which were found in *B. 9* and *B. 11*. They are perhaps intended to fit round the lip of the alabaster ointment bottles, so often found, which are without the wide rim characteristic of the little vessels.

A little thin gold *étui* (Pl. V. 4), with raised patterns and lid, appeared in tomb 5.² It contained nothing but sand. Gold leaf seemed to be a distinctive mark of late tombs. It appeared usually in the form of diamond-shaped leaves,³ perhaps from the actual prototypes of the wreaths worn by the bearded terra-cotta heads. Gold leaf was found in *K. 22*, *K. 41*, *K. 53*, *K. 63*, 21, *A. 12*.

9. *Glass*.—Enamelled glass alabastron-shaped bottles were found in *K. 2*, *K. 32*, and *B. 12*. The fragments from *K. 32* appear to be of very inferior

¹ *Salamînia*, p. 24.

² A larger one of bronze is figured in *Salamînia*, fig. 69.

³ Cf. the Xylinos tombs at Kuklia, *J. H. S.* ix. p. 269. *Salamînia*, figs. 232-3.

quality. The bottle from *K.* 2 is of the ordinary type in blue and white wavy lines, that from *B.* 12 is white with purple lines, very similar to one in the British Museum from Camirus. I do not think that the account given of the method of producing the zigzag patterns given by Major di Cesnola and MM. Perrot and Chipiez is correct. It seems to me that lines of glass of the second colour must have been wound round the vase in circles or spirals, and pressed in by hot rolling. A pointed instrument would then be drawn alternately up and down the still viscous surface, much as a brush or comb is drawn through the floating colours which are to be applied to the variegated paper inside the binding of books, drawing the colours into crescents or zigzags. A final polishing would turn the vessel out finished as we see it.

Little blue and white glass buttons were found in *H.* and *M.* 2, the former with a little bit of bronze wire through it. Similar buttons of bone turned up in *K.* 20, *K.* 23 (nine), *A.* 5, *A.* 7, *A.* 8. They can hardly be whorls, as they are generally called. An apparently genuine whorl, however, was found in *M.* 2, made of polished stone.

Two pretty glass cups came from tomb *H.*, one of them of a fine amber colour. Ruby-coloured glass fragments were found in *E.* *A.* 12 yielded a cup with ribs laid on outside, *M.* 2 the fragments of another with flutings and leaf patterns (vine?), and a glass tumbler bearing in raised letters the word ΕΥΦΡΟΣΥΝΗ, 'Good cheer,' cf. *Salaminia*, fig. 195, p. 173, καὶ εὐφραίνου, καταχαίρε καὶ εὐφραίνου on glass mugs.

Fragments of glass with concentric circles painted upon them in yellow were found in tomb 21. Ordinary transparent glass bottles, &c., appeared in *E.*, *H.*, *K.* 32, *K.* 41, *K.* 50, 20, *A.* 3, *A.* 12, *M.* 2.

10. *Bronze and iron.*—Bronze mirrors and strigils, and iron strigils and knives, were staple products of the tombs, and seemed to persist without variation from the earliest to the latest. None of the mirrors were found to be engraved. A curious combination is seen in a bronze strigil with an iron handle (*K.* 11). The knives were of the common type with pointed ends and a slight forward curve in the upper part of the blade. Many were found with remnants of wooden handles adhering to them.

A double-headed iron axe was found in *B.* 13, fragments of iron swords in 2, 21, and *A.* 2, of iron spear-heads in 2, 8, 18, and 22. In 2 was also a large bronze spear-head, a ringed bronze tube with a rim (perhaps part of a handle of some sort), and a small bronze palmette ornament of good workmanship and well preserved. Bronze platters came from 22 and *B.* 4 (two), bronze lamps with pinched spouts, like those noticed among the coarse pottery, from 22 (two) and *K.* 59, and bronze bowls or remnants of them from *V.* 1, *B.* 22, and *K.* 1. They seem usually to have had swing handles over the top. Little bronze rods a few inches long thickened at one or both ends were very common, one (*K.* 32) had an oar-shaped blade, to which parallels may be seen in most collections, cf. *Cyprus*, pl. v., and *Salaminia*, pl. iv., *H.*

11. *Miscellaneous*:—

Alabaster bottles were found in great numbers, most of them were of the canonical, but one or two of the amphora shape. Cheap stone vessels of the alabastron form turned up here and there (*M*, *K*. 54, *A*. 19), and one example of clay (*A*. 9).

Coins were extremely scarce, and in bad condition; *K*. 30, silver, Alexander the Great; *M*. 3, small silver, and *A*. 12, small copper, probably very late; *K*. 50, fourteen copper coins, ranging apparently from Trajan to Constantine.

Pottery, a couple of eccentric vases; the one (*K*. 2) a fragmentary cylix exactly analogous to the black glazed ware with impressed patterns, not black, however, but chocolate brown and white; the other a three-handled brownish-red glazed pot, somewhat of the form of the vase figured *Salaminia*, fig. 280, with lid, and patterns added in cream colour. Round the body a sort of creeper design has been marked with a blunt tool before glazing. The tomb from which this vase was taken (*A*. 22) contained besides only two coarse jugs.

Shells were occasionally met with; they no doubt served the poorer Arsinoeans in place of saucer-lamps, &c. The instances are *H*, *J*, *K*. 32, *K*. 41, *K*. 62.

Finally, it may be of interest, in view of the prominence of the horse on sepulchral reliefs, to mention that horses' teeth were found in several of the tombs, a fact so easily explained without recourse to mythology or anthropology, that I should not recommend it as the basis of an argument, and here state only for what it is worth.

When we look back over the course of the excavations and review their products, the feeling is inevitable that all the hopes that were entertained of them have not been fulfilled. The reasons are not far to seek. In the first place exaggerated notions were current at home of the average quality of the tombs. It was not realized on what a large scale the excavators of 1886-7 had worked to produce their results, a scale admirably adapted to getting the best intrinsic value out of the site, but fatal to scientific accuracy. Taking only the number of tombs they thought worth recording, it will be found that they bear to ours the proportion of 8 to 3. Secondly, there were the difficulties at the outset. The failure of the first appointment of a director entailed consequences beyond the immediate loss of a month. The starting of the excavation was hurried, and its duration curtailed, for H. A. Tubbs and I, never expecting to be more than auxiliaries, had other arrangements to call us away at the beginning of the summer. The Chiflik negotiation was fruitless, the sites secured in advance were generally poor, and the barrenness of the eastern half of the vineyard was particularly disastrous, for it diverted us for a long time from the Eastern Necropolis, and fatally delayed the discovery of the promising site there.

But whatever unfulfilled hopes may have been cherished, it would be

absurd to underrate the value of the results actually attained. A large number of antiquities of very various character have been brought to light, and secured to enrich our museums in England and in Cyprus, and although they include no signed vases by the famous masters, many of them are of very high quality and importance.

Scarcely less valuable are the recorded facts of the excavation. They have already proved serviceable in furnishing a prompt refutation of certain erroneous theories about the site, which seemed likely to gain credence and authority, and they may be of assistance to future investigators. Lastly, although they do not stand forth as clearly as may be wished, some conclusions of wider application do appear probable. I can conceive that it might be plausibly argued that we have to do with a Necropolis thoroughly worked over in the Ptolemaic period, that the great mass of the find, and the tombs as we found them with few exceptions, are to be connected with *Arsinoe*, and represent the products of, say, the third century B.C. The suggestion has actually been thrown out by Dr. Dummler (*Jahrbuch*, ii., p. 168), and beginning our work as we did among the later and inferior tombs, and noticing the striking general uniformity among the contents of all as we went on, we naturally, although unconsciously, formed some similar theory. Further experience, however, tended to modify our first hypotheses, and having striven to avoid stating any but fairly obvious conclusions in the above account, I may now give the general view to which I have been led, and now provisionally hold. Certain tombs may be distinguished as early, dating, that is, from the sixth and fifth centuries, certain others as late, from the second century downwards, but the great majority are of the central period between these two, ranging from the close of the fifth to the first decades of the second century. Within this period occurred the gap between the destruction of *Marium* and the foundation of *Arsinoe*, but it is hopeless to attempt to distinguish among the tombs those to be assigned to the one or the other. Many tombs indeed might almost be dated 150 years to either side of the year 400 B.C., according to fancy. The staple contents of the tombs preserve the same character unaffected by the lapse of centuries almost from first to last. Some classes of objects seem to extend down to a much later date than is generally recognized, most of the native Cypriote potteries, for instance, and terra-cottas, also the black glazed wares and red-figured vases. It cannot be too strongly insisted upon, that in the present state of Cypriote archaeology, to date the native fabrics solely by the criteria of style is to beg one of the principal questions at issue. On the other hand, some products seem to appear at earlier periods than might *a priori* have been expected, such as the black glazed ware with impressed patterns, and the inferior black- and red-figured vases. Like conflicting forces which produce an equilibrium, these two opposite impressions resulting from the evidence tend to the conclusion that all the periods are much alike, and by reducing style to a dead level of uniformity, and removing the landmarks of chronology, bring the mind of the investigator to the verge of desperation. We can only hope that future excavations under conditions more favourable to the attainment of trustworthy results will throw light on

the problems that have been raised, and in particular wish all success to the forthcoming exploration of Salamis.

Nil desperandum Teucro duce et auspice Teucro—
Cras ingens iterabimus aequor.

J. A. R. M.

INSCRIPTIONS FROM POLI.

THE inscriptions found at Poli were almost without exception in the Cypriote character and of sepulchral import: numbers of graffiti were however also discovered on the vases. I will deal first with the inscriptions proper, arranging them practically in the order of their finding.

1.—Sandstone block, complete, except that a chip is broken away on the left:—has been used probably as panel of tomb-door. Found in *F*. Dimensions— $10\frac{1}{2}$ in. wide \times $5\frac{1}{2}$ thick: letters $\frac{3}{4}$ - $1\frac{1}{4}$ in. high,¹ in fair condition. At present in British Museum.

pa · ra · me · no · to · se ·
e · mi ·

Παρμένοντος ἡμῖ.

The form of *mi* compares with that of the same sign, No. 14 inf. The third sign is certainly *me*: though Deecke,² No. 1, following Pierides, reads an almost identical character in an inscription from Chytri as *mi*; to whose canonic form it bears no clearly demonstrable relation. I should prefer to read *me* in Deecke's inscription; the form *mi* for the enclitic being only known in a second Chytri inscription,³ and there probably a stone-cutter's blunder. For the shape taken by the symbol, cf. the alphabetic table on p. 73, especially instances among the graffiti.⁴

¹ As Cypriote inscriptions are very seldom regular, while many of the characters have 'tails,' the measurements given are the limits of variation of size. Wherever there is no indication to the contrary each inscription is to be understood as complete, and the limits of the stone are accordingly not drawn on the cut. [I may add here that of two sets of facsimile copies I had made, one has been unfortunately mislaid, the other not returned from the printer. I have therefore not been able to correct to my

satisfaction the proofs of the cuts: so far as I can judge from the copies in my note-book they have however been carefully prepared.—*Salamis*, March, 1890.]

² In Collitz, *Sammlung d. griech. Dial.-Insch.* Heft 1. This, as the standard tract on Cypriote, is referred to here and subsequently simply as 'Deecke.'

³ In *Transactions Soc. Bibl. Arch.* v. pl. A 3.

⁴ The right-hand sections of the double columns contain the forms given by the graffiti.

Tomb *F* consists of three chambers [*Fa*, *Fb*, *Fc*], and it is possible that *Fa* is of rather later date than the other two: none of them however can well be assigned to an earlier period than the first century of the existence of Arsinoë. The stone was found lying in the middle of the floor, face downwards, having fallen in apparently from a tomb above, and had dispersed the bones of a skeleton in its fall. The number of burials in *Fa* was remarkable: at least three distinct layers of bodies could be traced.

2.—Limestone block, door panel: 2 ft. $3\frac{3}{4}$ in. \times 1 ft. $1\frac{1}{2}$ \times 2 in. Tomb *K*. Letters $\frac{3}{8}$ in., very shallow, poorly cut, and badly preserved. They have been picked out with bright red colour. Inscription enclosed by parallel lines. Surface much damaged: stone otherwise complete. At present in British Museum.



o' na · sa · se · e · pe · se · ta · se · to · i' ? .
re ? · o ? · e · ? ·

The characters in the first line, with the exception of the first six, are indistinct, and the reading given is not quite certain, although it is the result of repeated study both of the stone and of squeezes. The last sign of the first row may have been a 'pe,' judging from the manner in which the surface of the stone has gone, but no mark of the chisel is left. II. 2 seems to have been Σ , of which sign there is just a trace. I read therefore

'Ονάσας ἐπέστασε τῷ [Φερέῳ].

The second name is without authority:—for *'Ονάσας* cf. Deecke 30, where a father and son are called respectively *'Ονάσας* and *'Ονασος*, an instance of the poverty of Cypriote nomenclature. If there was no sign I. 12 at all, I should read in place of the second name *ύφ* (*νίφ*). The second line had no more than two signs: the marks at what would otherwise be II. 3 do not, I believe, indicate a letter.

For the form here taken by the sepulchral inscription—a form as yet, in Cyprus, confined to Poli—cf. Deecke, *Phil. Woch.*, 1886, p. 1290, No. II. Another inscription found at Poli in the earlier excavations [1886] gives the Attic form *ἐπέστησε*: the inscription is in Greek and was probably set up by a foreigner.¹ This dedicatory formula is comparatively late, and agrees with the character of tomb *K*, which is certainly not older than Ptolemaic times,²

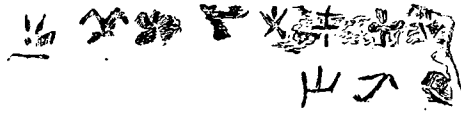
¹ The name of the dedicator 'Tychon' suggests a foreign origin: it is not Cypriote. The tomb [*Nekr.* i. 67] is apparently of the 4th century.

² The main evidence for a date is supplied by a bearded terra-cotta head of poor style: the

tomb too belongs to an Arsinoite necropolis. In general where an approximate date is, in this section, assigned to a tomb, the evidence is that of the contents taken in conjunction with the position and circumstances of the grave.

and may very well belong to the second century B.C. A similar formula is however to be read on another stone found this year [*inf.* No. 13], which may with certainty be assigned to the fifth century.

3.—Limestone block : from door of tomb : 3 ft. 6 in. × 1 ft. 11 × 6 in. [approx.]. Letters 1—1 $\frac{3}{8}$ in. Stone much defaced, but complete. Now in Nicosia.



1. *pi? · lo · pa · i · se? · e · mi? · ?*
2. *? · vo · se ·*

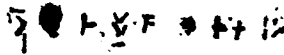
I. 8 is probably *te* · but may be *o* · : *II.* 1 is doubtful ; after *II.* 3 there is a mark, apparently tooled, in the stone, but there does not seem to have been a character.

Φιλοπαῖς ἡμὶ [Θησεῖ]φος.

The father's name is very doubtful. *Θησεὺς* as a name in common use is known,¹ but the reading is not satisfactory. *Philopais* as an *ὄνομα κυριον* has sufficient analogy. For the less usual nominative in the formula, cf. *inter alia Phil. Woch.* 1886, pp. 1290 foll., No. iii., or *Deecke*, 93. · The omission of the article before the father's name is unusual.²

This stone was so rough that the inscription was not at first discovered ; the tomb from which it came cannot accordingly be determined with certainty but was in all probability *K.* 5. The date of *K.* 5 is difficult to fix.

4.—Block of soft biscuit limestone : 2 ft. 6 in. × 9 in. × 7 $\frac{1}{4}$ in. Letters $\frac{3}{8}$ — $\frac{3}{4}$ in. : poorly cut and in bad condition. Tomb *K.* 37. At present in British Museum.



e · lo · ta · ? · to · o · ta · ? · vo ?

The fourth character may be *ne* or *va* : it might also be *ti* or *u*. The first has perhaps more resemblance to *zo* than *e* ; the eighth space retains no mark of a tool, and there may have been none originally. There is a pit in

¹ It is found e.g. *Et Mag.* 145, 53 as the name of a Corinthian historian, and occurs also in several other places, v. *Pape-Benseler*, s.v.

² The shading in the cuts of the inscriptions will, I trust, explain its own meaning. It is

intended to indicate on the one hand the condition of the stone ; on the other, the faintness or strength of tooling in the characters as they at present exist.

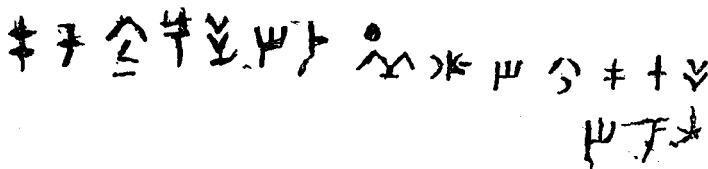
the stone at the point large enough to destroy all trace of a symbol had any existed. If there is no character between *ta* and *vo*, the latter, which might also be read *si*, will give the local adjective.¹

‘Ε(λ)λωταῦ τῶ Ὀδα . . fo.

‘Ελλωτας is only known as an attributive² (cf. title of Athena at Corinth). I should compare the *e lo* scratched on a vase found in 1886 (v. Hermann, *Graberfeld v. Marion*, p. 31—32: Sayce proposes to read the graffito “Ελλω, not regarding it as an abbreviated form). The second name is probably non-Greek in origin and may be compared with the Ὀδέας of Jos. X. viii. 6. J. A. R. Munro suggests ‘Ελλοδάμω which reads more satisfactorily, were the fourth symbol only more certain; as the stone stands it can scarcely be ∇.

K. 37 is a Cypriote tomb, probably of the third century B.C.

5.—Limestone upright: 4 ft. 7 in. × 1 ft. 6 in. × 1 ft. $\frac{1}{2}$ in. Letters $\frac{3}{4}$ —1 $\frac{1}{4}$ in. Good condition, though the stone has suffered just at the beginning of the inscription. Tomb K. 45. Now in Nicosia.



*pi · lo · pa · vo · se · e · mi · ta · se · o · na · si · lo · pa ·
i · to · se ·*

Φιλοφάως ἡμὶ τὰς Ὀνασίλω παιδὸς.

The interpunctuation at ἡμὶ is placed half an inch above the character *mi*. The form of the sign *vo* with its rounded head, and tail curving to left, is that usually found in the northern and western parts of Cyprus.

For Ὀνάσιλος cf. the doctor in Deecke 60: the name is also to be read scratched on a vase from Poli (*Journal of Excavations*, i. 23, 1886), and perhaps the first half of it on two other vases obtained this year (tombs 10, 11), and one, found in 1886, now in the United Services Club at Limassol. The daughter's name is hitherto unknown, but is formed in the ordinary Greek manner: it may be compared also with that in no. 3 sup. K. 45 is a tomb which has been twice used and at different periods. The later burial which

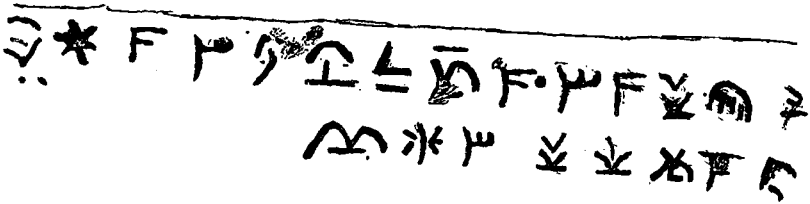
¹ If *vo* cf. perhaps *Φοτιές* of Steph. Byz. p. 319 ed. West; a district near Soli. If *si* is preferred—the change depends upon the significance assigned to a stroke at the tail of the letter (see facsimile) — possibly Σ[δωνίου], though it is doubtful whether other than insular

appellatives can be represented in Cypriote by a single character.

² Attributives [*Beinamen*] of deities were used as proper names in Greece, but only, I believe, in compounded form.

our inscription probably records, may belong to the second half of the fourth century B.C.

6.—Limestone block, broken below: 2 ft. 8½ in. × 1 ft. 6¼ in. × 6½ in. Letters ¾ — 1 in., above them a line. Points of interpunctuation. Inscription has been inlaid with bronze, portions of which remain. At present in British Museum. *K.* 58.



ke · re · o · to · se · to · ki · li · ka · vo · se · to · a · ri ·
si · to · me · te · o · se · e · mi ·

Κρεό(ν)τος τῷ Γιλ(λ)ικάφος τῷ Ἀριστομήδεος ἡμί.

This inscription is important for its alphabetic forms. The characters *re · ka · ri · si* and *me ·* are in shape closely akin to those found in inscriptions from Dali, Golgoi, Soli. It is not to be supposed that a reconstruction of local alphabets is possible from the inscriptions found in the several districts; nor must it be too readily assumed that distinct local alphabets of a recognized type existed, a view to which Deecke's syllabic table gives perhaps too much prominence. There are several variations which may be called local: a still greater number may rather be considered due to individual idiosyncrasy. The forms in this inscription denoting *ri · si* and *me* deserve to be especially noted.

Γιλλικός, a Phoenician name, would seem to have been fairly plentiful in Cyprus (cf. Deecke, nos. 29, 120; *Phil. Woch.* 1886, pp. 1290, foll., II.; a graffito from tomb *K.* 29 has *ki · li* which may be read with some probability Γιλ(λ)λι[κάφος], possibly also the *ki* of another graffito may be the first syllable of the same name). It is probable that, so far as present evidence goes, among less than fifty names of inhabitants of that Marion which Scylax calls Ἐλληνίς, at least three distinct persons called Gillikas are to be recognized.

In *K.* 58 two inscriptions, this and the following one, were found. They have no discoverable relation to one another, so that the tomb must be assumed to have been used twice and by different families. This practice was frequent at Marion and Arsinoe. Other instances, among inscriptions, are afforded by nos. 8—9 *inf.*, and by nos. II. *b* and III. *Phil. Woch.* 1886, p. 1290. So far as the contents of *K.* 58 are concerned, the tomb is probably of the latter half of the fourth century.

7.—Rough limestone: 1 ft. 9 in. × 7¾ in. × 4 in. Letters poorly formed, 7⁄8 — 1¾ in.: they have been inlaid with silver. Tomb *K.* 58. Now in Nicosia.

ti · ma · ko · ra ·
to · ka · ke · o · se ·

The character *ko* is unusual in shape and of very small dimensions. II. 2 may perhaps be read *si* if there was a second cross-bar to the tail of the sign. For similar forms of *si* see Deecke's table under 'Golgoi' and 'Coins': a related variety is found also at Old and New Papho.

Τιμαγορά
τῶ ?

Cypriote inscriptions give all three forms of the genitive in *-as* nouns: *-a Fos*, *-av*, and *-a*. The second proper name in this inscription is not clear. The only Greek form resembling it that I have come across is the comic *Καγχᾶς* (from *καγχάζω*). Two alternatives remain, to look for a local appellation in the last four symbols, or to treat the name (*Κακεος, Γαγεως*) as non-Greek. In the latter case I should compare *Γάγα, Γάγαι* and *Γάγος*, different forms¹ of the name of a Lycian town, which may contain a Semitic root. If the former alternative be preferred a connection may be supposed—reading *si* for *ka*—with *Σίγγος, Σίγγα, Σίγγυά*, or better with *Σιγείον* in the Troad, one form of whose local adjective is *Σιγεύς*.²

Now *Σιγείον* was destroyed soon after the fall of the Persian Empire by the Ilions, to whom in Strabo's time the whole district belonged.³ If line two of the present inscription is read τῶ *Σιγέως*, Timagoras would then appear as a refugee from the destroyed *Σιγείον*, and the date could be fixed to within a few years.

8.—A socket stone of limestone, 11 in. × 9 $\frac{3}{4}$ × 8 $\frac{1}{2}$ (the socket measures 7 $\frac{1}{4}$ × 7 $\frac{1}{4}$ × 2 $\frac{1}{2}$ in.). Letters 1 $\frac{3}{8}$ — 2 $\frac{3}{8}$ in. roughly formed: inscription on one end of stone. From which tomb the stone came is not quite certain, the inscription having been only subsequently detected. Now in Nicosia.

a · ri · si · ta · se
Ἀρίστας.

¹ See Scyl. *Perip.* 100. Dioscor. 5. 146. Hierod. p. 683, *Γαγά πόλις*.

² Dion. *Hal.* i. 72. 2:—The form has been

generally corrected into *Σιγείύς*.

³ Strabo, xiii. pp. 595 and 600.

The name was a common one among Greek women. The Ariste here recorded may have been the wife of the Timokretes in no. 9 *inf.*, though the fact that the two stones were found in the same tomb does not prove, at Poli, that the persons they commemorate were closely connected. For 'Αρίστη cf. *Phil. Woch.* 1886, p. 1290, no. 1. Deecke there suggests 'Αρίσται, but his note (on his inscription, no. VI.) is confused. Probably the two, I. and VI., should be closely connected; in I. read 'Αριστοκύπρω παιδί (ἔστασε), and make the 'Αριστοκύπρω of No. VI. wife of Aristos and mother of Aristokypros. This avoids the unwarranted change of 'Αριστος into Αρίστα. Assuming a connection between the two inscriptions it may be noted that the tombs from which they were obtained are in different necropoleis (I. 106, and II. 99): a counterpart of the practice which associates members of different families in the same tomb.

9.—Limestone block, 3 ft. 6 in. × 11 in. × 11 in. (approximate). Letters $\frac{5}{8}$ — $1\frac{1}{8}$ in.: graving large but coarse. Tomb identical with that from which no. 8 was obtained. At present in British Museum.

O · na · si · ke · ? · te · o
to · zo · va · so ·

'Ονασικρέτεο(ς)
τῶ Ζοφασῶ

I. 5 must be *re* and with this the marks left on the stone suit. II. 2 is *zo* though the stroke is less curved than usual.

For *-κρέτης* as the Cypriote equivalent of *-κράτης* cf. Deecke 71 and 148: *Phil. Woch.* 1886, pp. 1290 foll., Nos. II. and VII. p. 1643, No. XXI.; for 'Ονασικρέτης as a Cypriote name cf. a late Greek inscription from Larnaca (Col. Ceccaldi in *Rev. Arch.* xxvii. pp. 69 foll., no. 13, where the Ionic form of the name is given).

For the father's name cf. *zo va* on a small black tray from K.44, and a similar graffito on a saucer of brown-glazed ware found in 1886 (*Journal of Excavations*, 1886, II. 60). Professor Sayce found the name *Zofής* in three instances at Abydos (*Proceedings Soc. Bibl. Arch.* 1884, pp. 209 and following, nos. 9 and 10). A Greek form *Zωσᾶς* is also known (*C.I.G.* 950 and 3665).

10. Limestone slab, 1 ft. 0½ in. × 1 ft. 3 in. × 6¾ in.: broken to right and below. Letters 1—1½ in., cleanly and deeply cut between parallels, and square in form so as to give the appearance of having been stamped in a soft material, which had then been hardened. At present in British Museum.



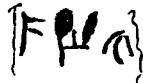
to · sa · ma · e · mi ·

(τοῦ δαίνοσ) τὸ σάμα ἡμί

The full formula for a sepulchral inscription is not usual in Cyprus: I do not know another instance. Ordinarily the elliptical genitive is used alone.

This stone was found together with the Greek inscription (*inf.* no. 19) in a hole numbered *A.10*, which, though it contained some fragments of ordinary tomb furniture, seemed to have been in the main a shapeless lumber-hole. Beside the inscriptions there were unearthed among a great number of building-stones some architectural members—a moulded slab, an altar (?) &c.—of Roman style. Had *A.10* been certainly a tomb there would have been some evidence for carrying the use of the Cypriote syllabary down even to the first century A.D.¹ (*v. inf.* on the Greek inscription). It is quite possible that *A.10* was first a tomb, secondly a re-used tomb, and lastly a refuse-hole² for odds and ends of stone which for one reason or another it was requisite to clear off the surface of the ground. The earliest burial cannot have been, I think, earlier than the third century B.C.

11.—Fragment of fine-grained limestone, broken on all sides except at the top: approximately 3 in. square so far as the original surface remains. Letters $\frac{3}{4}$ —1 in. Tomb *B.4*. At present in British Museum.



. . . . vo · se · to ·

Τιμοκλέ]φος τῶ (δαίνοσ)

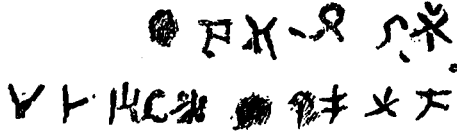
The tomb from which this fragment was obtained belongs, I think, to the first half of the fourth century.

12.—Rough sandstone upright: 4 ft. 6 in. × 1 ft. 3 in. × 7 in. Letters 1½ in. — 2 in.: roughly and unevenly cut, but pointed with red. Surface badly worn. Tomb *B.12*. Now in Nicosia.

¹ If this could be established it would be an important result. Deecke's latest inscriptions are, he thinks, of the age of Alexander: Sayce [*Proc. Bib. Arch.* 1884, pp. 209 foll.] comes to a similar conclusion from an examination of the graffiti at Abydos, compared with their scarcity

at Thebes. Cf. *inf.* 'Inscriptions on vases, no. 1, note.

² The tomb, if it existed, was quite shallow, some 4 or 5 feet deep at the most. It probably fell in, and the hole thus made was found useful as a receptacle for waste-stones.



1. *ku · po · ro · me ? · to · ? ·*
2. *to · i · pa · ti · ri · e · ? · se · ta · sa*

I. 4 is carelessly formed, but was probably intended for *me*·. I. 6 in its present state is merely a hole in the stone: but there was probably a sign originally, and that sign *ti*·. At II. 7 the stone has been both cut and coloured, but I feel by no means sure that there is anything more than a stone-cutter's blunder. The marks of the chisel are here peculiarly shallow, and the character, besides being of an unknown form, is strangely cramped in. A not very dissimilarly shaped symbol was found by Prof. Sayce at Abydos.¹ In the Poli inscription—if the marks are intentional—there can be, at most, two alternatives, *pe*· and *ne*·. The resemblance of the marks is greatest to *pe*·, the continuation of the tail to the right being probably accidental. If however it be assumed that the central stroke was originally carried down below the cross-lines, we must read *ne*·,² and in that case Deecke's No. 7 should be corrected. He there writes *κά μὲν ἔστασαν*, introducing a form of the enclitic unknown in Cypriote: it would be neater, as J. A. R. Munro first suggested to me, to write *κά μ' ἐνέστασαν*, though I think the use of *ἐνίστημι* is somewhat wanting in force. On the whole it seems preferable to render the Poli inscription as

Κυπρομέδοντι
τῷ πατρὶ ἐ[πε?]στασα.

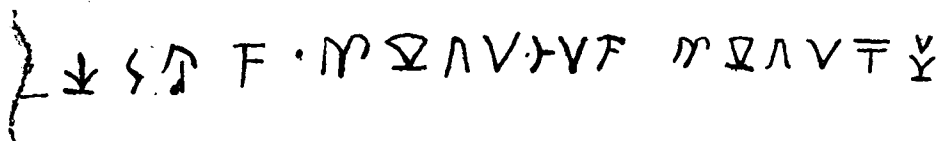
The name *Kypromedon* is new; but compounds with *κυπρο-* are common. The formula here resembles that of No. 2, though the use of the first person is strange, and, so far as I know, unexampled in Cyprus. Tomb *B. 12* may with certainty be assigned to the middle of the fifth century.

13.—Bar of fine limestone, surfaces dressed with a toothed-chisel: broken away at right-hand end and cracked through middle. Has served as one side of a built sarcophagus [*μνήμα*], and is a companion stone to No. 14 *inf.* Dimensions, in present condition, 3 ft. 3½ in. × 1 ft. 8 in. × 7 in. Letters 1⅓ in., neatly cut in an easy, flowing style. Obtained from tomb *M. 2* by the villagers after the excavations of 1886-7. Now in the stairway of a house in Poli.

¹ Prof. Sayce very kindly communicated to me a copy of the graffito in which the character occurs. The graffito itself is published by him in *Proc. Soc. Bibl. Arch.* 1884, pp. 209 foll., no. 7. He read the sign *ka*·, which is certainly wrong; Deecke suggested *le*· which is possible, but not

very probable, as it requires the name recorded to be read *Melermos*.

² In Prof. Sayce's graffito the character in question has certainly no tail. If it is to be considered a *ne*· the name will be *Menermos*.

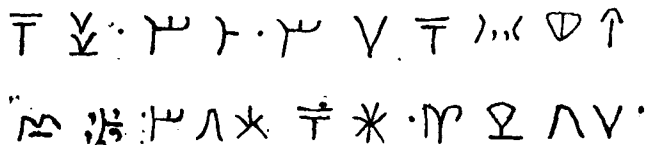


o · na · sa · ko · ra · u · to · sa · ta · sa · ko · ra · u · to · ti · pe · te · ra · ?

Ὀνασαγόραν τῶ Στασαγόραν τῶ Διφθέρα[*u · ἡμί*]. The 15th symbol may perhaps have been intended for *fo* : there is a sort of dot against the tail of the letter which is otherwise straight. *Διφθέρας* is hardly satisfactory as a name :¹ but I hesitate to read *τωδί Πτερᾶ* [for *Πτερᾶς* see Pape-Benseler *s. v.*]. If the 15th sign were a *fo* it would be just possible to interpret *to · vo* as *τοῦ* [cf. Deecke 68. 3, where *o · vo · ka · re · ti* is read *οὐ γάρ τι*]: but to introduce two forms of the genitive of the article in one line is hardly permissible, and the form *τοῦ* is not known in Cypriote inscriptions.²

The angular form of *pe* is not usual, but is found at New Paphos. For the character of the script in general see under next inscription, where also the question of a date is considered.

14.—Fellow-stone to preceding, but complete. Has formed the side of a *μνήμα*. Dimensions 5 ft. 6 $\frac{3}{4}$ in. × 1 ft. 8 in. × 6 $\frac{3}{4}$ in. Letters 1 $\frac{3}{8}$ in., neatly engraved in one line, not as in the cut divided: interpunctuations. Tomb *M. 1*. At present in British Museum.



ti · mo · va · na · sa · se · ta · se · o · na · sa · ko · ra · u · ku · na · i ·
ko · se · e · mi .

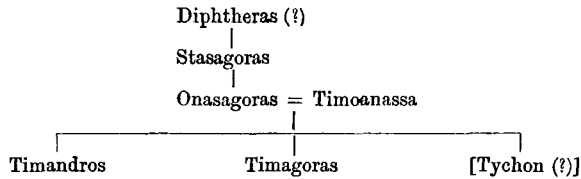
Τιμοφανά[σ]σας τῆς Ὀνασαγόραν γυναικὸς ἡμί.

The script in 13 and 14 is peculiar. Cypriote epigraphic style is rather to be regarded as individual than local: and these two inscriptions preserve the handwriting of a man who had formed for himself a very distinct manner. The letters are generally, where possible, curved—notice especially *se · ra* and *u*; and in a less degree *sa · ka* and *ti*: and though the style itself is contained and simple, these two inscriptions afford the best example of what might be done with the Cypriote characters in the way of an ornate epigraphy. It is important to bear in view the style of engraving here illustrated, as it throws much light on the question how far the study of Cypriote epigraphy can be reduced to a science.

¹ It may perhaps be supported by names like *μαλλίας*, *ὀλλίας* as due to Greek influence. The family of *Onasagoras* may have been immigrant into

² Its introduction would have to be regarded as due to Greek influence. The family of *Onasagoras* may have been immigrant into *Marion*.

The Timoanassa and Onasagoras of this and the preceding inscription are wife and husband. They were buried side by side, each in a *μνήμα*, and the same tomb contained a number of other *μνήματα* of a similar kind. It is possible that the family of Onasagoras may be capable of reconstruction with the help of two inscriptions obtained in 1886 (*Phil. Woch. l.c.* Nos. II.b and V.). The family tree may then be drawn out thus:



The Greek inscription (*Phil. Woch. l.c.* II.b) was found in a tomb which seems from the character of its contents to be of the fourth century: Pteras (or Diphtheras) will then have lived about 450 B.C. This will require for the tomb of Onasagoras and Timoanassa a date not later than 350 B.C. The objects actually found in it are hardly sufficient either by their number or their character to confirm or refute this attribution.¹ If the genealogy is sound, it affords an excellent example of Cypriote nomenclature, and contains the elements of those names which were most in favour in the island. Timoanassa is new: Onasagoras occurs on a vase found in 1886 (*Phil. Woch.* 1886, pp. 1611 foll., No. XVIII.), and on the bronze in Deecke's *Sammlung*, No. 60.

15.—Limestone block: incomplete: cut away to right. It lies upside down in the wall of the house where No. 13 is also to be seen. Letters 1 in.



1. te · ro · se ·

2. e · mi ·

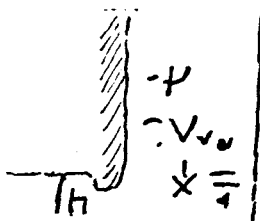
[Ἀριστοκύπρας τῆς
Φιλοκύπρω θυγα]τέρος
ἡμῶν

But it is not certain that the surface of the stone has been re-dressed: and, if not, *te · ro · se* must *begin* the inscription.

16.—Large rounded block of *chióni* in a street in Poli. Surface almost

¹ The tombs in the immediate neighbourhood of *M.* 1 are mostly of a late period, very often Roman: two, however, which were entered from *M.* 3 [see plan] were probably of the 4th century.

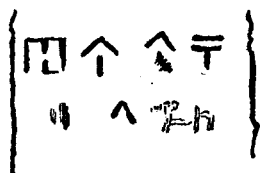
entirely gone. Two socket-holes have been cut in the block at a later date for some purpose. Letters large: but scarcely any remain.



1	? · se ·
2	socket ? · sa · ? ·
	tu ? ? i · na ·

The transliteration here given is to be read from right to left, as it reproduces the actual condition of the stone.

17.—Sandstone block lying on its side in a house-wall in Poli: broken away at either end. Letters 1½ in., in bad condition.



? · na · si · ti · mo · ?
 ? · ? · ? · ko · ? ·

[O]νασιτίμω [τω]
 [Ονασα]γό[ραν]

The faint marks in the second line give practically no indication of distinct characters. Only the \wedge is clearly tooled. If I am right in restoring 'Ονασαγόραν, 'Ονασίτιμος might be regarded as another son in the family recorded under No. 14. The name Onasitimos would be especially appropriate to a son of Onasagoras and Timoanassa and a brother of Timagoras and Timandros. Deecke (No. 26) has an Onasitimos from Drimu, a village not far distant from Poli.

Further details of the preceding inscriptions are best given in the facsimiles accompanying them. The syllabary as found at Poli appears on a table p. 73.¹ The inscriptions on vases are dealt with later. Here it need only be added that, as appears from the preceding pages, the Cypriote character was during the fourth century in practically universal use for monu-

¹ It would have been interesting to complete the table of forms in vogue by embodying those given by the inscriptions found in 1886. In the alphabet obtained from the graffiti—illustrated

in the right-hand sections of the two columns—I was able to make use of a part of the 1886 Journal, thanks to the courtesy of the authorities at Berlin.

mental records: we did not find a single Greek sepulchral inscription in any but the latest period, and the former excavations produced only one, which may perhaps be of the fourth century, but, as it retains an Ionic form, may have been set up by a foreigner. It follows further from the results obtained this season that the Cypriote syllabary remained in use during the earlier part of the Ptolemaic period. It is scarcely, indeed, to be supposed that the destruction of Marion by Ptolemy Lagides caused the immediate substitution of Greek characters for the native Cypriote. Though Greek would be used in official documents, yet the tenure of the Ptolemies over Cyprus was at first too incomplete and too often interrupted to bring about the universal adoption of the Greek alphabet in the affairs of daily life. Religious feeling would cause the Cypriote syllabary to retain its place on sepulchral monuments even longer than might otherwise have happened. The finds of this year also emphasize the fact that the Cypriote syllabary must not too hastily be parcelled out into local alphabets. The political condition of Cyprus rendered a monumental style of epigraphy impossible: but the forms of the characters themselves share the responsibility. As Cypriote inscriptions are examined one after another the conviction is inevitable that the epigraphy of Cyprus is more like manuscript than monumental style, rising in its highest form to the level of art, and sinking on the other hand to the vulgarest scribble. It becomes an almost impossible task to date a letter from its shape.

The great majority of the inscriptions found seem to belong to the fourth century—a circumstance which deserves some attention. Taken as a whole, the necropoleis of Poli point to the conclusion that the fourth century was a most flourishing period in the existence of Marion. It seems sometimes to be assumed that the blockade of Marion by Kimon had resulted in the destruction of the town; and Dr. Oberhammer for example speaks of Arsinoe as ‘built on the site of Marion, destroyed by Kimon.’¹ But it was in the fourth century that the town achieved independence under its king Stasioikos, previous to whom there is no separate coinage known.² The evidence from the coinage, though incomplete, agrees with that of the tombs.

One other point perhaps may be noted here, though it is not connected directly with epigraphy. The stones which bear the inscriptions have been, probably without exception, architectural members. Sometimes they have served to form one side of a *μνήμα*,³ or built sarcophagus; sometimes they are the panels or uprights of a door; sometimes the sockets in which those uprights rested. The actual tomb is sealed with the name of the dead. The grave is the possession for ever of the departed.

¹ *Sitz.-ber. d. Kgl. bay. Akad. d. Wiss. Hist.-phil. Classe.* 5 Mai, 1888, p. 320.

² Six does indeed assign an earlier series of coins to Marion, but on very insufficient grounds. See the section on Marion in Head, *Hist. Num.* I came across a small silver coin of Stasioikos, at Xeróbouno, near Limniti: an interesting find

as tending to support the view that Marion did stand on the northern and not the southern coast. Kimon's simultaneous attack on Kition and Marion, though seeming to be adverse to the hypothesis, really goes to confirm it.

³ This is the name used by the men, and it is convenient to retain it as a specialised term.

✱ ✱	a	✱ ✱
✱ ✱ ✱	e	✱ ✱
✱	z	✱
∨ ∨	o	{ ∨ ∨ ? } L ∨
∩	u	{ M ? M ? ? } { [M] }
∩ ∩	ka	{ [M] }
✱ ✱	ke	{ [M] }
∩ ∩	ko	{ [M] } ∩ ?
∩	ki	{ [M] }
✱ ✱	ku	{ [M] }
∩ ∩ ∩	la	∩
∩ ∩ ∩	le	{ [M] } ∩ ∩
F F	lo	{ [M] } { [M] ? }
∩ ∩	li	∩ { [M] } la ?
∩ ∩	lu	∩ ∩
∩ ∩	lv	∩ ∩
∩ ∩	lw	{ [M] } { [M] ? }
∩ ∩	lx	{ [M] } ?
∩ ∩	ly	{ [M] } ?
∩ ∩	lz	{ [M] } ?

∩	ca	∩
∩ ∩	cb	∩ ∩
∩ ∩	cc	∩ ∩
∩ ∩	cd	∩ ∩
∩ ∩	ce	∩ ∩
∩ ∩	cf	∩ ∩
∩ ∩	cg	∩ ∩
∩ ∩	ch	∩ ∩
∩ ∩	ci	∩ ∩
∩ ∩	cj	∩ ∩
∩ ∩	ck	∩ ∩
∩ ∩	cl	∩ ∩
∩ ∩	cm	∩ ∩
∩ ∩	cn	∩ ∩
∩ ∩	co	∩ ∩
∩ ∩	cp	∩ ∩
∩ ∩	cq	∩ ∩
∩ ∩	cr	∩ ∩
∩ ∩	cs	∩ ∩
∩ ∩	ct	∩ ∩
∩ ∩	cu	∩ ∩
∩ ∩	cv	∩ ∩
∩ ∩	cw	∩ ∩
∩ ∩	cx	∩ ∩
∩ ∩	cy	∩ ∩
∩ ∩	cz	∩ ∩

To the Cypriote inscriptions I subjoin those in Greek character which were found during this season at Poli.

18.—A fragment of bacon-streaked stone picked up by Messrs. Gardner and Munro in a preliminary tour of the ancient site. Length $10\frac{1}{2}$ in., width $2\frac{1}{2}$ — $3\frac{1}{2}$ in. At present in British Museum.



ΙΩΘΣΤΙΔΒΛ
ΤΑΣ ΠΘΕΡΣ

The alphabet is Doric, resembling Rhodian, of about Ol. 50,¹ but the form *Φερσέφαττα* is Attic (*v. Plato, Crat.* 404, with Heindorf's note *ad l.* and Spanheim *ad Arist. Ran.* 683). There was a *φερσεφαττειον* at Athens, yet the name *Φερσέφασσα* has somehow a foreign ring about it, and to find it domiciled at Marion early in the sixth century is interesting. The cult of Persephone has at least two distinct forms; either the myth depicts the goddess of nature, or it exhibits the consort of Hades—a fierce semi-savage power of the underworld. But it is a different and popular aspect of the goddess with which the name *Phersephassa* is associated.

The fragment, with its four letters of an inscription, was found in a field which is strewn with scattered pieces of *chióni* and limestone. Several fragments of stone very similar to that bearing the inscription were turned over, but a protracted search failed to discover any other piece engraved with the remainder of the sentence. Some two or three hundred yards away from the find-spot is the supposed temple-site, which is not necessarily to be connected with Strabo's *Διὸς ἄλσος*.

19.—Limestone block, $9\frac{1}{4} \times 6\frac{3}{4} \times 7\frac{3}{8}$ in. Found broken into three pieces, which however fit exactly, so that the stone is complete except for some trifling chips which have been lost. The surface is much worn, and is rounded as though the stone had been exposed to the action of water; the aqueduct stream runs within a few feet of the hole A.10 in which the inscription was lying. Now in Nicosia.

Τρύφων χρηστέ χάλρε.

The formula is of very common occurrence in later stelae. The present inscription is of the first century, and may perhaps be more precisely assigned to about 50—60 A.D.

20.—In ignorance of Dr. Oberhammer's article in the Munich *Sitzungsberichte*² a careful copy was made, with a view to publication, of the Ptolemaic inscription so badly reproduced in Lebas and Waddington's *Voyage*

¹ Since I wrote thus I find that J. A. R. Munro has submitted a squeeze of this inscription to a conclave of Oxford archaeologists, and that their verdict is in favour of a Roman origin for the stone. In deference to their authority I wish to modify the opinion expressed in the

text so far as to make it less categorical: at the same time I cannot find that an alternative reading was proposed. The place in which the fragment was found tells neither way.

² *Sitzber. d. kgl. bay. Ak. d. Wiss.* 5 Mai, 1888, p. 320.

Archéologique, Tom. III., No. 2782. Having since been able to read Dr. Oberhammer's notice, I find little of value to add to his rendering. One or two letters which on the stone are not quite complete are given as perfect in his copy; but as they are certain in any case the trifling inaccuracy is of no moment. In line 3 the space after *-ρχουντος* is sufficient to make it doubtful whether any qualifying phrase *κατὰ Ἀρσινόην πόλιν* followed; the genitive of line 5 [τῶν θεῶν φ]ιλadelphων probably depended on *ιερέως* in agreement with *Στησαγορον*.¹ [Τ]ιμωνακτ[ος] in 6 is a second magistrate, and the real purport of the inscription probably begins with *δν χρο[νον]* in the last line now remaining.

21.—Fragment of marble, picked from under the door-sill of a house in Poli. The fragment seems to have once formed part of a stele—the cornice of which remains on the reverse—and then to have been redressed to receive the present inscription at a much later date.

† Ἀντεσ[τίου] εὐχ[ή].

I am indebted to Professor Hicks for the interpretation of the monogrammatic signs. The inscription is Christian, of uncertain date. For the formula cf. *C.I.G.* 8866, 69, 77, and numerous other instances in that section of the *Corpus*. That the engraver should have taken the trouble to abbreviate *εὐχή*—for the inscription stands complete as he left it—seems strange. Perhaps we should rather read—

Ἀντέστιος εὐχ[αριστῶν ἀνέθηκε.] [cf. *C.I.G.* 8873, 4, 5, &c.]

I add: 22.—Fragment of upper part of puteal (sandstone) which I picked up on the site of Soli. Now in British Museum.

CAI]Θ · CAESARI · D · [AVG · F ·]
 \SOLIORVM]I

The inscription seems to belong to the period of Caius Caesar's mission to the East, 13—14 A.D.

INSCRIPTIONS ON VASES.

There remain the inscribed vases, which both in 1886 and 1889 have been found in such numbers at Poli. The inscriptions are in the form of graffiti scratched, with scarcely an exception, on the bottom of the vase; occasionally the letters are deeply and boldly cut. Graffiti of this sort are, in Poli, nearly confined² to a distinct class of pottery—the plain-glazed black

¹ For the title and office see the Rosetta Stone (*C. I. G.* ad init.)

² Beside the black-ware they are found not seldom on red-figured askoi.

ware, stamped and unstamped, which Athens produced during the fourth century especially. In addition to the graffiti there were found also fragments¹ of a large Cypriote diota, on one of which was a painted inscription—an uncommon feature in ware of this kind. To it the place of honour may be assigned.

1.—On a portion of a large diota; inscription on shoulder near junction of handle. Tomb *A.* 21.



o · pa · ka · lo · se.

The form here assumed by the characters *o ·² pa ·* and *lo ·* is to be noted. *se ·* also has the appearance of being reversed, and might suggest that the signs should be read from left to right. Reversed symbols however are sometimes used when the inscription runs from right to left, and the vase before us is probably an instance in point. The phrase here may be read '*ὁ πα (ἴς) καλός*'—according to the paiderastic formula which has tried the patience of every student of Greek vases. There is however no indication of a break between *pa ·* and *ka ·*, and the omission of $\mu\lambda$ may cause some surprise in so carefully formed an inscription. If *ὁ παῖς καλός* be the right interpretation, the appearance of that formula on a Cypriote jar of the purely geometric style (concentric rings) made in the fourth century B.C. (probably at Paphos) is a fact both interesting and important for the study of ancient vases. It is however possible to render the same characters in a different manner, and find in the inscription the signature of the potter, or perhaps of the owner for whom the jar was intended. We may read then: **Ἦπα· καλός (ἔστιν ὁ ἀμφορεὺς)*.³ This interpretation has in its favour the position and firm

¹ The vase has now been restored in the Brit. Mus., but some of the fragments do not quite certainly belong to the diota.

² The *o ·* is Paphian, and indeed the inscription as a whole might be so termed. The \times -shape of *lo ·* is important: Deecke when he drew up his table was not prepared to admit this variety. *pa ·* is one of the most constant types in the syllabary, but it does vary at Papho (*int. al.*). Its form on the vase is hitherto unexampled.

³ Deecke, no. 82, has another but doubtful instance of **Ἦπας* used as a proper name in Cyprus. He would read the two symbols *o · pa ·*, on a certain relief discovered by Cesnola, as the genitive of the name **Ἦπας*. The relief is a curious one: Gen. Cesnola speaks of it as a 'tablet representing a religious ceremony'; Dr. Hall says: 'upon the stone is carved a long procession of people. The idea of the sculpture it is hard to trace further.'—I presume this relief is identical with that figured roughly in

Col. Ceccaldi, *Mons. de Chypre*, p. 75, though Deecke gives no reference to Ceccaldi. M. A. Dumont, in a letter appended to Ceccaldi's quite vague remarks, thinks the plaque represents a sacrifice to Apollo, a dance in his honour, and the subsequent banquet of the *θιασῶται*, who had dedicated the stone. In that case what interpretation is to be put on the two Cypriote characters *o · pa ·*? It is not altogether impossible that they may stand for **Ἦπ(ο)νι*, a title under which Apollo was worshipped in Cyprus. In last year's excavations a cult of Apollo Opaon was discovered by Mr. Hogarth at Amargetti [*v. J. H. S.* 1888: report on Amargetti]. Mr. Hogarth there expresses the opinion that Apollo Opaon was a purely local divinity, and that his second appellative Melanthius conceals the ancient name of Amargetti. If Apollo Opaon was only the deity of a small village it would probably be a mistake to look for his name on a votive tablet from Golgoi. There are however

character of the inscription, and does not require the assumption of lost signs. *Opas*, however, though vouched for by Suidas, is not a well-known name. Clearly also even a third alternative is conceivable: *Ἄπα[ς] καλός*. I prefer therefore to leave the final reading undetermined, while regarding the second interpretation (*Ἄπα· καλός*) as on the whole the most probable.

2.—Scratched in on the bottom of a small saucer, which has been glazed of a brown-red, and is stamped with the customary pattern. Tomb *K.* 62.



*a · po · lo · ni · o ·
na · i ·*

and a numeral sign (?).

The graffito is to be read from left to right, a change from the ordinary Cypriote custom due to the growing influence of Greek writing. The form for *ni* varies somewhat from the canonic type, and *o* is again, as in the preceding inscription, written after the manner of Paphos.

*Ἄπο[λ]λωνίω
ναί (monogram).*

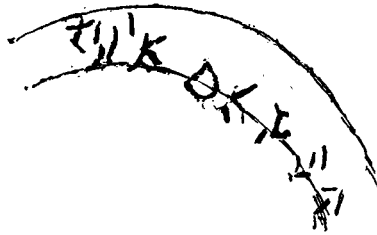
two inscriptions to this god which were found near the Salt Lake at Larnaca. So at any rate Ceccaldi states [*Rev. Arch.* xxvii. pp. 86-88, Larnaca. nos. 2 and 3]. They are obviously identical with the two inscriptions in Gen. Cesnola, *Cyprus* (Appendix nos. 3 and 4), where they are characteristically ascribed to Palae-paphos. Mr. Hogarth not having seen Ceccaldi's paper naturally assumed that the General had merely substituted Palae-paphos for Amargetti; but the evidence of Ceccaldi, who was frequently in Cyprus at the time when Cesnola was busy excavating, and often visited the diggings, speaks strongly for Larnaca as the find-spot. Gen. Cesnola's inability to command a wayward imagination would be restrained in the presence of an eye-witness.

If then Apollo Opaon was worshipped at Larnaca, he becomes at once a divinity of greater importance. Though he may have been merely a rustic power at Amargetti, at Kition he seems from the inscriptions to have been a true god of healing (*Opaon* therefore). If Golgoi may be added as a home of this cult, Opaon Melanthios will become one of the distinct Cypriote types of the god.

The relief is important also in another respect; it carries the use of the Cypriote syllabary down to the 1st century B.C. Dumont dates the work from the 2nd century; but if any reliance can be placed on the sketch in Ceccaldi, this date is considerably too high [and cf. cut Cesnola, *Cyprus*, p. 149].

What the remaining sign intends is difficult to determine. Read from right to left as a monogram it is *ov* (*o · ve ·*), which would be a curious addendum to the *naiveté* of the *vaí* with which Apollonius affirms his ownership. The symbol may however have been rather intended as a mark of number,¹ or even as a dealer's memorandum. That it should have been intended to represent a closed syllable, an alternative, which, if Deecke's discovery is sound, must always be kept in sight, is here scarcely possible, as the character contains no *leading* sign. The use of monogrammatic writing, as in the *vaí*, is interesting as it goes to confirm the hypothesis of symbols for closed syllables, and also to explain how such symbols arose. Another graffito found this season has similarly *Ona[silos]* written in monogram, and a third, discovered in 1886, may be read *ᾠπα[ς]*² *Στα[σija]*, both names being rendered by compounded signs. Herrmann, in his *Gräberfeld von Marion*, has given an instance of a monogram in Greek characters; but his interpretation [*⌘* = *Πατρι-*] cannot be correct, as the monogram in question really moves up an ascending scale of *⌘*, *⌘*, *⌘*. Other monograms of Greek letters are *⌘*, *⌘*.

3.—On a fragment [bottom] of a large saucer-tray, black-glazed, with stamped pattern. Tomb *V. 2*.



ti · ri · o · li · ja · ? · ?.

The third character is doubtful, but was probably intended for *o*; the fifth must be *ja* as *li* precedes; the sixth may have been *to*; the additional strokes being merely adventitious. What further sign there was beyond *to* can be matter of conjecture only. It may be possible therefore to read *Δριολία τοδι*, connecting the name with *δριος*.

4.—I may add here an inscription cut on a fine hydria which is adorned with a sort of scroll filled with sea-horses in white on brown. The vase was formerly in the possession of C. Christian, Esq., of Limassol. I have only a copy of the inscription, and not an impression:

¹ If as a number, I would refer to a whole series of signs, which seems to start from a simple form, such as *⌘*, and, by the addition of single strokes, to be thence raised in power. *⌘* was in Deecke's table set down as a presumptive numeral sign, and it will be seen that the series illustrated at the bottom of the table practically passes through *⌘*.

² For *ᾠπας*, *v. sup.* under *l* and *n*. . If this be the right reading of the monogram here it will support the reading in *l*; but the monogram may be intended only for the familiar *ᾠνα*—, an illegitimate stroke having been accidentally introduced.—The two graffiti referred to are from tombs *ll*, and *ll*. 78 (1886) respectively.

Ε Σ Ϝ Ϝ ↑

ti · mo · ke · le · si ·

Τιμοκλής.

The inscription is interesting as affording an instance of *si*; instead of *se*, if the character is rightly read, used as the final consonant; and also as being one of the rare cases where a Cypriote artist has signed his work.¹

As a rule graffiti on vases do not preserve complete words or names. Those found this season proved no exception. Their value consequently is diminished, and the service they may render to archaeology is scarcely more than to furnish forth an alphabetic table,² such as is drawn up on p. 73. One little series however is of greater interest, though in the present state of Cypriote epigraphy its importance does not rank high. There are a few graffiti which are bilingual. On a red-figured askos from K.45 the first syllable of the name Δι[ογένης] is written both in Cypriote and Greek: on a black-glazed saucer-tray from 17 is scratched *zo · me ·* in Cypriote and Ζ³ in Greek. Of two similar saucer-trays from 7 one bears the legend ΟΕ, the other *te*; while on still another we may read in Paphian character Ο · and in the corresponding Greek Οδ, or perhaps better 'Ολ[ύμπιος]. Similarly among the graffiti found in 1886 Κ is written over against the Cypriote *Kσ*, or, in another case, against *Kυ*.

The frequency with which graffiti are found at Poli on the unfigured black ware and the red-figured askoi, when contrasted with their comparative scarcity on similar pottery unearthed elsewhere, requires some explanation. As these scratches are in the great majority of cases written in Cypriote, it is clear that they are not, as Deecke supposed, potters' marks—for the ware is foreign and imported—unless indeed it is argued that because they are potters' marks the ware must be a native manufacture. In general the graffito seems to give the name of the owner, either in full or abbreviated; but Herrmann is certainly wrong in supposing that it has always this meaning and this only. Such a series as that mentioned by Deecke (*Phil. Woch.*, 1886, p. 1643, foll.) probably preserves the name of the dealer, not the potter; and the number of vases inscribed *σ* or *σ να* seems almost excessive in spite of the frequency with which Cypriote names begin with these syllables. Thus also when *σ* is graved in small character, and some other sign in larger, the former may represent the dealer, the latter the owner. Often again the legend Ι↑ appears, and is probably to be interpreted τ[ι]μ[η] Ι [obol]⁴; while a fragment from a black-glazed saucer-tray has in the Cypriote script *πιέ*, and

¹ The letters are carefully cut, and have been burnt in. The signature is on the shoulder of the vase. Cf. no. 1 *supra*.

² Graffiti as a rule would not be of much use for determining epigraphic forms; but in Cypriote there is not that decided severance between the monumental and cursive styles. *v. sup.* p. 73.

³ The Ι is closed at one end, but this is probably accidental. For an alternative view see later.

⁴ For graffiti indicating prices on Greek vases *v. R. Schöne, Comm. in hon. Momms.*, who however does not introduce much fresh material.

so determines the use to which this class of vase was put.¹ Another small saucer-tray from tomb 8 is thus inscribed :



Τέττα is a strange word to find on a piece of fourth century pottery; it is not even a word of very certain meaning. Eustathius²—whom every one follows perforce—makes it ‘a respectful address of a younger to an older man,’ and the *Et. Mag.* adds a derivation from ἄττα. Is then the inscription on the vase to be understood as ‘Father from S.’? Vases of this kind were certainly given as presents.³ There is nothing to indicate that ΤΕΤΤΑ is an abbreviation.⁴ On the contrary the neatness and precision of the letters suggest that the writer said all he wished to say. Other trays have φίλω, or simply φι,⁵ and these should be rather compared with φίλιας of the Berlin vases than read as φίλο- the first half of a compound name. They must then be classed with the ΤΕΤΤΑ graffito and have reference to the interchange of gifts. Yet other vases have numeral symbols or the ubiquitous cross, which, though it *may* be read *lo*, has probably nothing to do with the Cypriote script. In several cases new characters are presented, and these will be found collected on p. 73.⁶ It is most important that such signs should be no longer overlooked. Graffiti are often uninviting in appearance, but they contain much evidence that cannot be got elsewhere. Deecke has lately discovered the existence in Cypriote of symbols for closed syllables. Mr.

¹ This fragment is from tomb *S*. On a similar saucer-tray from *A. 2* are the characters Σ α , *ke ra* i.e. κέρα, a form of the imperative known in comedy. However, in this instance these may be merely the first part of a name Κεράμων (*Xen. Mem.* ii. 7. 3).

The ‘saucer tray’ seems to have taken the place of the cylix; at any rate the latter is generally absent where the former is found.

² ad *Il.* iv. 412.

³ To go no further, cf. nos. 2866, 69, 73, 75, in the Berlin Antiquarium, which have the painted inscription φίλιας.

⁴ If it were an abbreviation it could only represent τεττα(ρα), and apart from the unlikelihood of finding a numeral written and not symbolized, τέτταρα as a purely Attic form would scarcely be used in Doric Marion.

⁵ *pi lo* on a saucer-tray from β [K. 2], an askos from *II. 60* [1886 :—the *Journal* has (by a mistake) $\nabla +$]:—*phi* on two trays from 1, and a third from 17. *pi lo* I take to be the Cypriote *genitive*.

⁶ The right-hand halves of the two columns

are compiled from the graffiti: signs indicated in brackets are only known from the *Journal* of the 1886 excavations, and as the *Journal*, though complete, is by no means scientific, and has in several instances palpably confused an inscription, too great value must not be set upon its evidence for varieties of form. I have however, wherever possible, verified these forms from the fragments and vases purchased by the Berlin Antiquarium at the Paris sale. In the table will be found a suggested new form for *tu*. This rests on a graffito which apparently is to be read *tu no*; cf. the name *Τυνώνδας* *Plut. Sol.* 14. 1. Two vases from *B. 11* have the signs $\nabla \times$ and $\nabla \times$ respectively. The two groups have obviously the same meaning. The typical symbol for *tu* is formed from that for *to* by addition of an apex, generally applied to the second horizontal bar of ∇ . If the present graffiti are to be read as I suggests something like a principle in the variations of secondary symbols in Cypriote makes its appearance.

Petrie's finds have shown that something like the Cypriote syllabary was known in Egypt as early, in his opinion, as 1250 B.C., if not at even a more remote date still. When then we have, as in popular scribblings on vases or stone, a means of enlarging our knowledge of the syllabary in its entirety, the help is hardly to be declined. And in fact among the graffiti obtained this year I have been able to match at least three unknown signs, or forms of signs, occurring among the fragments brought home by Mr. Petrie.¹

It has been already remarked how in monumental inscriptions the native syllabary holds its own to the entire exclusion of Greek characters. The graffiti allow us to enter into the every-day life of the period; and among them accordingly a considerable percentage are Greek. In many cases the graffiti from one tomb will be some in the one some in the other script. It is rare to come across a case where *only* Greek letters are used. There must have been a contest in the fourth century between national sentiment and the aspirations after a higher, and Hellenic, culture. In the rise of Stasioikos it may be well to see the triumph of the national Cypriote faction. So far as the evidence from epigraphy goes, it might, I think, be said that the island syllabary is more universal at Marion in the later half-century of its existence than in the fifty years just preceding that epoch. The two distinctly Hellenizing tombs which were opened this season may both be placed before, rather than after, 350 B.C.

Cypriote Names supplied by the Poli Inscriptions.

[Agedikos?]*²
 [Andron?]*
 Apollonios*
 [Aristagoras]
 Ariste
 [Aristias]*
 [Aristoanax]
 [Aristokypra]
 Aristomedes
 [Aristos]
 Diptheras?
 Driolias??*

Gillikas
 Keramon??
 Kreon
 Kypromedon
 [Nika]
 [Nikandros]
 [Onaios]
 Onasagoras
 Onasas
 Onasikretes
 Onasilos
 [Onasithemis?]

¹ Thus ✕ is found both at Poli and Kahun. The ornate form of *te* Ψ at Poli may be represented by Mr. Petrie's ⚡; and the ⚡ of a vase from 17 may be connected rather with one of the signs on Mr. Petrie's one continuous inscription than with Greek Z [see however *sup.* p. 73]. A curious compound ⚡, occurring on a vase obtained at Poli in 1886, compares with ⚡ in

Mr. Petrie's collection. It is not possible here to dwell at length on these coincidences, especially as it is understood Prof. Sayce is at work on a paper dealing with the results of the Egyptian finds in their relation to the Cypriote problem.

² Brackets indicate 'found in 1886'; asterisk 'occurs on vase only.'

Onasitimos	[Stasandros]
Opas ?	[Themistokypra]
Parmenon	Timagoras
[Philagoras]	[Timandros]
[Philokretes]	Timoanassa
Philon ?*	[Timokretes]
Philopais	[Timokypros]
Philophao	[Timos]
[Pnytagoras]	Tryphon
[Prytilla]	[Tychon]
[Psotis]	Tynnondas*
[Solon ?]*	Zoasos
Stasagoras	

H. A. T.

EXCAVATIONS AT LIMNITI.

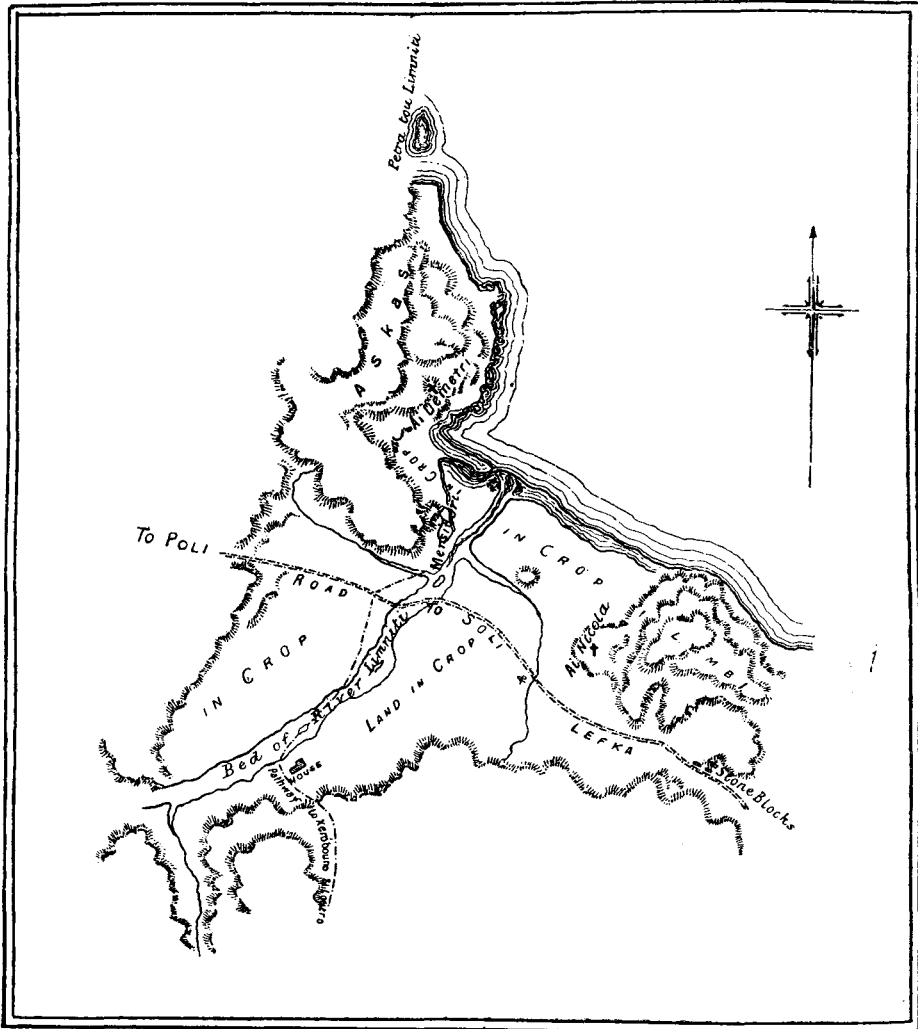
FURTHER work at Poli being impossible owing to the failure of negotiations for the Chiflik and other lands, it was resolved to devote the remainder of the season to a spot in the Limniti valley, which had already in the previous year been surveyed by Mr. Hogarth on behalf of the Exploration Fund. Illicit digging here by the villagers was known to have produced a considerable number of terra-cottas—in some cases of colossal size—and statuettes of limestone, several of which passed, through the hands of Mr. E. Constantinides of Nicosia, into the possession of the Berlin Museum. Dr. Oberhummer also had visited Limniti in 1887, and had then been shown many fragments of interest, while there was a further report that the villagers had found 'the arm of a large bronze statue.'¹ There seemed accordingly good reason to expect some interesting finds which, though they might fail to satisfy the fastidious taste of those who will have nothing but what is pure Greek, would yet be of real value in archaeological research.

In strictness there is no place in Cyprus called Limniti, although the Government survey does dignify with this name the single house in the valley which served as a shelter during the progress of the excavations. It is however convenient to adopt the name to indicate the valley near the site of our work, and I use Limniti accordingly in this sense, not—in its proper attribution—of the river. Passing eastward along the northern coast from Poli, the broad bay of Chrysochou is followed by the yet finer curve of Morphou bay, almost at the head of which the Limniti river, spreading out after the confinement of its upper course, issues into the sea. The coastline makes here a long gentle sweep, falling back from the headland of Askas, whose outlying spur, the Petra tou Limniti, is a landmark for miles, and

¹ I made inquiry for and purchased this arm on my arrival. It proved to be some 3 in. long, the forearm of a statuette of Cypriote-Greek workmanship. No further portions were dis-

covered, and the fragment itself is quite probably not from Limniti at all. No reliance can be placed on the tales of the villagers, at any rate in the Limniti district.

running out again at Androgynon, a little beyond which the roadstead of Karavostási, the harbour of Soli, begins. Prettier country, fresher air, or more complete seclusion than is to be found at Limniti the traveller could not desire; unless however he is prepared to live entirely on goat's milk he



LIMNITI AND NEIGHBOURHOOD.

may run some risk of starvation. Close down to the shore, almost in fact the first cultivated land, is the plot known to the villagers as Mersinéri, the temple-site to which the efforts of the excavators were to be directed. It lies at the foot of a hill some 500 feet in height, while fifty yards away on the left, as one looks up the valley, is the river-bed, here some 200 to 250 feet

wide, thickly overgrown with ladanum, tamarisk, and other shrubs, the refuge of innumerable lizards and a few snakes. The road to Soli and Lefka crosses the river almost within a stone's cast of Mersinéri, Lefka itself being some two hours' ride distant. The nearest villages however are Loutró and Xeróbouno, a mile and a half of rough hill-climbing, where a poverty-stricken population has skilfully hidden itself to escape the notice of Turkish requisitioners. Formerly the villages stood down on the low ground to the right of the river,¹ sheltered by the rugged rocks of Lymbi; for here alone is there room for a hamlet, the valley itself being scarcely more than a broad torrent-bed with a delta-shaped tract of alluvial land near the sea. Two miles inland the hills close in, shutting out the upper course of the river from view.

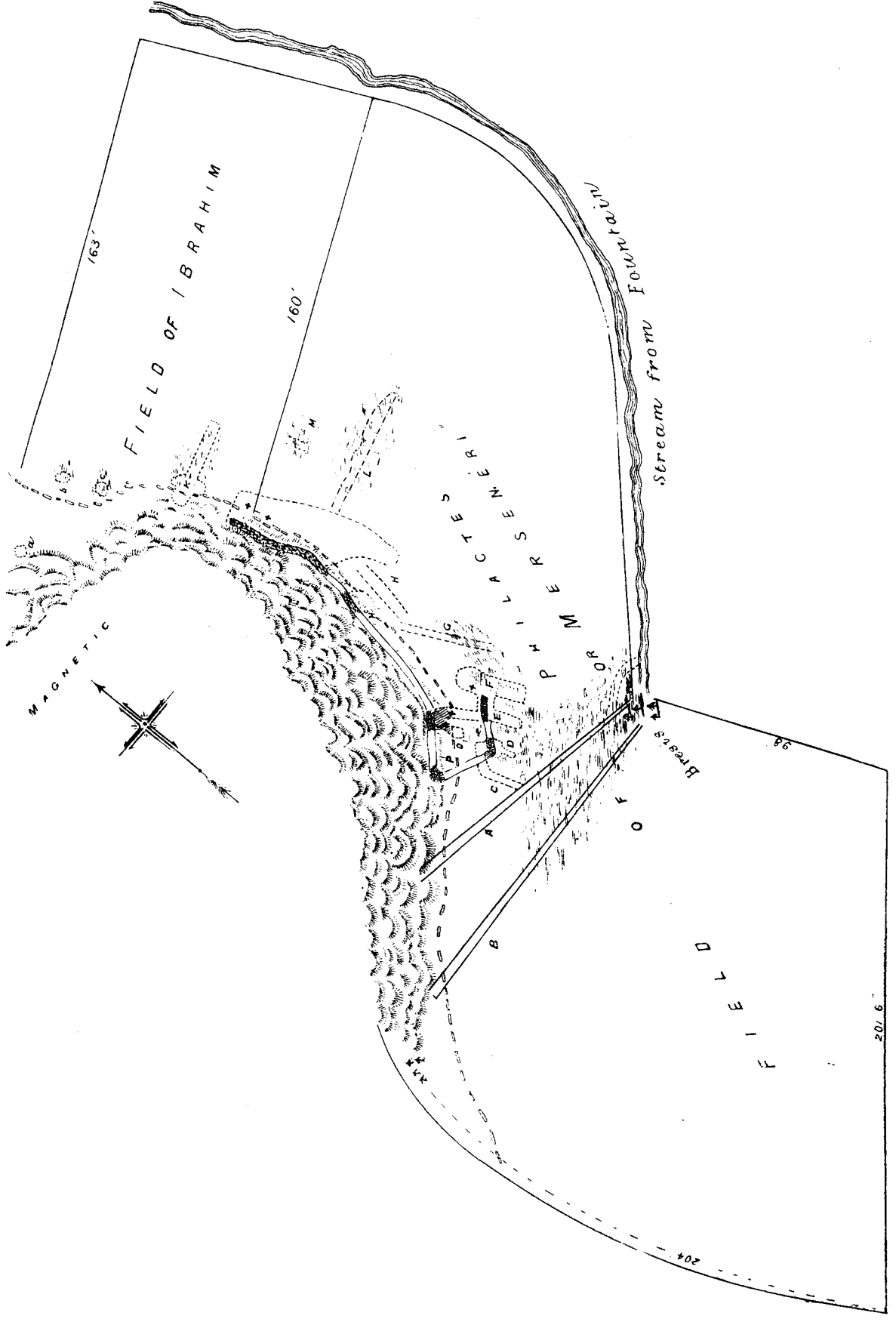
The district about Limniti has many ancient remains. Beside Mersinéri and the neighbouring Ai Demetri, whither the sanctity of the ancient Cypriote shrine was transferred by the Christians, there is a similar sacred spot, 'Ai Nicóla,' half a mile or so away on the opposite bank of the river. On this latter site I found a fragment of a Cypriote inscription², some portions of statuary and innumerable broken tiles, which induced me after closing the work at Mersinéri to sink some probing shafts here also. These brought to light close under the surface the drum of a Roman column, a slab of the architrave, two stelae, quite plain except that on the base of one were cut the letters E F, and several feet of a modern wall.³ To the left, seaward, of Ai Nicóla there are several tombs of a very poor class, almost without exception rifled by the villagers, who found little to reward their pains. The tombs lie in the first rising ground at the foot of Lymbi, a hill which has been used in ancient times as a quarry. In a dip alongside the road to Lefka are three columnar blocks of stone, apparently unfinished work which had simply been rolled down the slope and left. Two of them bore inscribed letters, probably meaningless, although on one it seemed the word MAXIM(US) had once stood. The age of the cutting could scarcely be determined, as the stone had long been exposed to the weather. Still further along the Soli Lefka road, just beyond the highest point of the ascent, rises on the left the sheer bluff of Vouni, where there are remains of walls built on the levelled rock. The hill-crest is flat, and towards its centre is a fine old well, which, though only some six feet in diameter at the mouth, opens out at a depth of a yard or two into a spacious chamber, shaped like a diving-bell, fifteen feet from wall to wall, and cut entirely in the rock. The present depth is about twenty-four feet; originally it must have been far greater, for the owner of the land has used the well as a convenient receptacle

¹ So the inhabitants state themselves. There is little or no trace of buildings, which however need cause no surprise, as a few years suffice to turn a deserted house into the mud of which it was originally made.

² Only a single letter Ψ was preserved; it had formed the end of a line.

³ The Fund had only secured the owner's

rights for Mersinéri. By an arrangement with the owner of Ai Nicola I was enabled to test the character of the site, and found that to clear it would have required more time and money than were at my command. It is more than doubtful whether the site would repay the expense of clearing.



PLAN OF EXCAVATIONS AT LIMNITHI: SCALE 40 FEET TO THE INCH.

for the numerous stones which interfered with his cultivation of the soil, so that I found nothing more in it of interest than the rotting bones of a stray ram. On the hill were many fragments of pottery of various kinds, and the hand, holding a dove, from a statuette of Cypriote style; while from a villager was obtained a terra-cotta figure with the type of face¹ which clearly marks the influence of Phœnician art. On the seaward slope of the hill are other openings in the ground, either wells or grain-pits, all more or less encumbered; and half-way down the owner of the land had got together a 'pocket' of various fragments, in the hope of striking a lucrative bargain for land which had never contained a single antique. Vague stories of other sites were to hand, but the suspicious fear of the villagers being at least equal to their cupidity, guides were not easily procured, nor when they were obtained had they anything worth note to show.

DESCRIPTION OF PLAN.

A.—Trench, 99' long, 2' 9" – 4' broad, 1' 6" to 6' 6" deep.

B.—Trench, 121' long, 2' 5" – 3' 6" broad, 1' 6" to 7" deep.

C.—Trench, 9' long, 3' broad, 4' deep.

[Head of *C* subsequently carried round to *D* with a view to strike wall]

D.—Trench, 18' long × 2' 9" to 7' 6" broad × 4' 6" deep.

*D*₁.—A short shaft, 5' deep, sunk to ascertain character of ground: working subsequently continued underground as indicated by shading and a junction effected with a similar prolongation of trench *E*.

E, F.—Two trenches subsequently united. From rock-wall at head of *E* (underground) to other end of trench 31', width variable, depth 4' to 6' 6". *F*, 25' long.

G.—Trench, 33' long, width variable, about 4', depth 3' 6" to 4' 6".

H.—Trench, 21' long, width variable, about 4', depth 3' 6" to 4' 6".

*H*₁.—Short shaft—4' 6" deep—to ascertain continuance of rock-wall.

I.—At first trench, afterwards digging was carried up to the natural rock of the hill slope. Space excavated 61' long × 16" broad × 4' – 5' 6" deep.

K.—Shaft and trench to strike, if existing, the continuation of rock-wall. 32' × 13' × 4' 6".

L.—Probing trench, 49' × 4' to 5' × 1' to 2" deep.

M.—Probing trench, 9' × 3' × 2"

P.—Shaft to lay bare angle of wall.

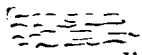
a, b, c.—Three probing shafts.

Z.—Cutting for draining purposes.

~~Wall~~ Wall of loose unworked stone: where it runs along base of hill only a working of the natural rock filled in here and there with stone.

¹ The type exhibited for example in a great number of objects from Kameiros and found spread over the whole Mediterranean, from Syria to Sardinia.

The dark portions represent parts actually laid bare: the plain double line indicating the practically certain course of the wall as it once existed. Both in *F* and *I* the wall breaks off abruptly, and no evidence was afforded by further digging of its return. Yet the villagers make vague assertions of its occurrence in the ground crossed by our trenches *G*, *I* and *L*.

 The presence of water is indicated only where found by actual digging or sounding. But it is abundantly clear from the level of the ground and the look, taste and consistency of the soil that the whole tract below the hill-slope is at a uniform level saturated with water, whose probable presence is indicated by a line in distinct character.

xxx.—Chief find spots.

To return, however, to Limniti itself. The more precise nature of the site Mersinéri, as well as of the excavations, will be readily seen from the accompanying plans; a detailed description is therefore unnecessary. One circumstance caused no little trouble. Drainage from the neighbouring slopes of Askas, and underground springs, turned the soil into a swamp two spades' depth from the surface; even where the land began to rise water filled the trenches as soon as the same level was reached, here some five feet down.¹ The ground moreover had been greatly disturbed; not only had it long been under cultivation, but the villagers had dug over the site, leaving confusion behind them. There can be no doubt that the shrine suffered greatly in antiquity: not a statue at Limniti has been found complete, or even nearly so,² but the numerous heads are less injured than might have been expected.³ In one spot was a refuse heap of rude idols packed so tightly together that the workmen could not get their knives in between them.⁴

Actual digging began on Tuesday, April 23rd, after a delay due to the Easter festival and the difficulty of getting the crops on the site cut. Two long trenches, *A* and *B*, were first run from the fountain across the one half of Philactes' field to the slope of the hill, and from their result it was clear that what was to be found at Mersinéri would lie to the north. Subsequent digging proved that the antiquities all clustered closely under the hill,

¹ Attempts to drain off the water produced no appreciable result: the fall into the stream from the fountain is too slight, and had the excavating trenches at this point been dug anything like the proper depth they would have received the whole of the water from this very considerable spring (see plan).

² Some of the smaller objects were more fortunate, though few even of them are left entire. The numerous fragments of arms, legs and feet need not all have originally formed part of

statues: bodily members as *ἀναθήματα* are not necessarily, though certainly in most cases, rounded and finished off so as to be complete in themselves. At Limniti however not one of the fragments but showed a broken edge. It is singular that scarcely anything remains of the torsos: the loss of those in terra-cotta may perhaps be explainable.

³ Thanks to the wet loam in which they have been imbedded.

⁴ Head of trench H [see plan].

following the line of its base; in fact, no wall could have been placed near the fountain if the land was at much the same level in 400 B.C. as to-day. In the course of our four-and-a-half days' work it became certain that 'the temple' at Mersinéri had been one of those grove-shrines so frequent in Cyprus and peculiar to Phoenician ritual¹—the parish church of a simple agricultural folk. The whole enclosure was of humble dimensions, in general shape roughly resembling the outline of an egg placed lengthwise. Portions of the ancient wall were laid bare and are marked on the plan; the masonry consists merely of unworked round stones of differing sizes held together by a mud mortar. The entrance to the enclosure no doubt lay on the east side not far from the fountain; opposite, and nearer the hill-slope, was the main altar,² before which the ceremony of incense-burning³ probably took place. All along the hill-wall from *D*, round to the corner at the end of trench *I*, were ranged the dedicatory gifts, statues, and statuettes;⁴ but where certain colossal figures stood is less clear, possibly not far from the entrance and near the altar.⁵ Rudely made figures representing players on various kinds of instruments,⁶ fruits and animals in terra-cotta, may be taken as the offerings of those who were too poor to provide themselves with the costly dress suited⁷ to the musical services with which the god was honoured, or to present before his shrine fresh every festival the fruits and flowers whose tithe was fitly given to the power that had made them spring up, bloom, and ripen. Wealthier devotees perpetuated their sacrifices by dedicating animals in stone or bronze; just as they endeavoured to keep their memory green in the mind of their god by confronting him with statues of themselves dressed in the robes of ceremony. Probably at stated intervals a *παννυχίς* was celebrated, at which the grove was lighted up by the lamps carried by priests and people; but other features in the ritual of the Limniti temple can hardly be learnt from the antiquities found on its site.

¹ The difference is curious and rather instructive: while the Phoenician grove was a 'high place,' the Cypriote shrine was regularly down in the valley.

² I came across no indication of the altar itself, although a chance coincidence produced some animal vertebrae [sheep and ox] from a spot near by. It was probably of rough stones, or even of earth only: as generally with a ritual borrowed from the Phoenicians [cf. *e.g.* Gen. xxii. 9, Ex. xx. 24 and 25, Judges vi. 25, 1 Kings xviii. 30—in fact O.T. *passim*].

³ Two *θυμιατήρια* were found—one in *D*, not far from which near *D* the altar, as I suppose, stood; the other in *I*. (It should be mentioned that the trenches are lettered consecutively in the order in which they were begun.) Other and similar objects, intended probably for the same use, were turned up in *F* and on the surface. Cesnola, *Atlas*, lxvi. 434 and 433, illustrates two 'altar-shaped offerings' of stone from

'the temple of Golgoi.' They bear, he says, 'traces of fire': in those I recovered there were none.

For the practice *v.* Ex. xxx. 1–10, Levit. v. 1–5.

⁴ The 'images,' which in the O. T. are so often mentioned in connection with the 'groves and high places,' need not be understood always of the god worshipped, but rather as representing his worshippers, and corresponding to the numerous figures of men found in Cypriote *τεμένη*. Cf. Isai. xxvii. 9.

⁵ There are two heads in Berlin, and I found one or two fragments from similar colossi in *D* and *F*. Large-sized statues of terra-cotta were sometimes given the requisite strength by a rough core of stone-baked clay.

⁶ The instruments represented are the double flute, cymbals, tambourine.

⁷ For the dress of the professional musician cf. *Hdt.* i. 24. 6. It is as a god of music that the full dress is proper to Apollo.

Of the objects of more general interest—a summarized list is given below¹—a few deserve especial mention. As it was mainly with the hope of securing valuable bronzes that the Fund decided to carry out excavations at Limniti, it may be as well to deal first with such antiquities in that metal as were discovered. Of considerable interest is a small statuette $4\frac{3}{8}$ in. high (Fig. 9) inclusive of surlage-pieces and plume, which fortunately was recovered



FIG. 9.

entire. It represents a warrior figure, unarmed save for a plumed Cypriote helmet from under which a heavy wig of hair falls on to the neck: the left arm

¹ In stone: *Statuettes*.—The body treated in the lazy, flat style habitual in Cyprus, the heads rendered with more care, and showing the gradual adoption and final supremacy of Greek art-teaching. The stone statuettes are generally female, whereas those in terra-cotta are male.

Miscellaneous: lamps, *θυμιατήρια*, animals, cone, clay-mill stone.

In terra cotta:

Statues above life-size.—Only fragments found.

Statues life-size.—Heads and fragments.

Statues small.—Heads and fragments.

In one case only was part of the torso discovered.

Masks: generally life-size.

Figurines:

[a] Cypriote in style and conception.

[b] Greek: probably imported.

[c] Rude *ἀγάλματα* of native fabric.

[d] Rough genre figures of musicians, having reference to the ritual; also mounted figures.

[e] Horned centaur. Several were found in the previous digging by the villagers, and are now in Berlin.

Miscellaneous: Fruits, flowers, animals; part of chariot; *θυμιατήριον*; object somewhat resembling a strigil; discs (weights, cf. similar objects in Berlin, 6082, 6743-4, 6789, 8162, which however are stamped with names or moulded with figures. See also previous note); lamps; fragment of black-glazed stamped and fluted pottery.

In metal: iron, head of dart; nails.

bronze, three statuettes [two imperfect]; animals; coin: leaves of bay; nails; fragments.

In addition I need only mention a blue paste scarabaeoid, with device of a lion and goat (?).

with closed fist is brought across the chest, the right hangs quietly against the hip; the left leg is slightly advanced. The figure is nearly nude, its only dress being a girdle arranged about its loins in a manner not very dissimilar to that represented¹ in Perrot and Chipiez's *History of Ancient Art* ('Phoenicia,' vol. ii., figs. 27, 28, Eng. Trans.). One end of the girdle hangs down in front, the other behind, resting on the left thigh. Nose and ears are extravagant in their proportions,² but as regards the ear the extravagance may be intentional, the artist having in view an ear-covering such as is so frequent on Cypriote figures.³ The rendering of the body is quite flat at the back, and hardly less so in front. Nothing is given but a bare scheme of the human figure, and no attempt is made to express the musculature or roundness of life. Altogether the bronze has a decidedly primitive air, which is not diminished by its stiff pose and the sullage-pieces still left on the feet. That the work is archaic is not however a necessary inference, and in fact the little figure belongs at the earliest to the latter half of the fifth century B.C.⁴ The attribution of the statuette is not certain, but it may with con-

¹ Perrot takes these figures to illustrate an earlier style of Phoenician dress, afterwards exchanged for a long aba. Instead however of claiming the girdle of the Limniti statuette as the peculiar property of Phoenicia or Cyprus, it may more justly be looked upon as an appropriate 'active service' costume. The girdle is generally so recognized in the East. In the O. T. it is continually mentioned, and always in connection with some form of exertion [cf. *e.g.* 1 Sam. xviii. 4, 1 Kings ii. 5, 2 Kings i. 8, Isa. viii. 9, xxii. 21, Exod. xii. 11, Job xii. 18, and indeed O. T. *passim*. The use of the metaphor, 'a girdle about the loins,' speaks even more plainly. The handling of the bronze in the statuette seems to indicate a leather girdle (for which cf. *e.g.* Matth. ii. 4, 2 Kings i. 8); but the workmanship is not sufficiently good to make this certain.

² Cf. the Marach bronze illustrated, 'Perrot and Chipiez' II. fig. 43 (E. T.).

³ That the statuette is male raises no objection. The ear-tire is generally associated with female heads; but for the opposite practice see *e.g.* Cesnola, *Atlas*, pl. xxiii. 55, and cf. also a rude helmeted ἀγαλμα from Limniti now in Berlin [Antiquarium, 2nd Cyprus case], and its counterpart, a terra-cotta head of ordinary size, also in Berlin [*ibid.*].

The ear-ornament is generally accompanied by a profusion of jewellery—gorget necklaces and stomachers; in at least one case the nose-ring is added [Berlin Antiq. 1st Cyprus case, no. 55; from Dalij]. An ear-tire was therefore part of religious full-dress. Such adornment naturally suggests a cult of Aphrodite; and in fact a

statuette from Papho shows a female figure carrying, besides these ornaments, a dove [Berlin, *ib.* no. 64]. It is not necessary to call the statuette an Aphrodite; it may be only a mortal woman wearing the sacred costume of the goddess she worships [cf. Cesnola, *Atlas*, pl. x. 12, wrongly described as an Aphrodite]. In the Brit. Mus. is an Astarte-like figure from Kameiros, with similar ear-tire [1st Vase R. Table-case B], and the ornament is not infrequent at Kameiros, which was under the same Phoenician influence as Cyprus. In two, among the several, examples found this season at Limniti, the ear is closely covered by a sort of muslin cap, then drawn together and *goffered*. Ordinarily the ornament takes the form of a tassel split lengthwise; when Greek style obtains the upper hand it gradually disappears, but is represented for long by a large disc turned full to the front [apparently the sculptor intends a rosette].

The interest of the practice consists in the light it throws on the extent to which Cyprus was, in daily life and manners, oriental.

⁴ In Cyprus especially the rule obtains that the primitive is not per consequence old. A bronze like that in Perrot, *Phoenicia*, vol. II. fig. 1, is not to be accepted off-hand as an example of early Phoenician work. Perrot remarks: 'to the feet [of the statuette], which are bare, still hang the sullage-pieces, which may be taken as evidence of the extreme age of the bronze.' But such 'evidence' is extremely doubtful: the sullage-pieces were not left on because the maker did not understand the use of a file, any more than in the Limniti figurine; nor is there anything in Perrot's bronze to con-

siderable probability¹ be called an Apollo Amyklaios (Resef-Mikal). Resef-Mikal was at once a deity of war and of nature, associating himself also with an orgiastic worship; in Cyprus he is found in company with Astarte-Aphrodite, enjoying a common shrine.

The flat and lazy, rather than helpless, workmanship of this statuette of Apollo² explains itself when the political condition of Cyprus is taken into account. All through the fifth century the island was but little in contact with Greek art. The attempts of Athens, victorious as they were in appearance, brought no solid or lasting advantage to the cause of Hellenic culture, and Cyprus remained wholly in the power of Persia. Accordingly the period of development in Greek art finds little or no reflection in the island: having been to some extent cognizant with the archaic school the Cypriotes do not again encounter Greek plastic till, from 400 B.C. onwards, it is presented to them as a method already perfected. It is this fact among others which goes to explain the superficiality of Cypriote art in its imitation of Greece. On the other hand the training imparted by Phoenicia was almost forgotten. The introduction by conquering powers, first of Egyptian then of Assyro-Persian art, had effectually disturbed the course of such development as Cypriote plastic might otherwise have followed. Taught by his first master to imitate, the Cypriote artist improved upon the lesson and turned courtier. In a bronze like this from Limniti an older technique survives, which, having for the moment freed itself from the adventitious elements of foreign styles, has still failed to attain self-sufficiency.

The two other statuettes from Limniti are quite distinct in manner of rendering, a difference they largely owe to the unique method of their fabrication. While the Resef-Mikal figure is solid-cast, these are produced by a process resembling that *en cire perdue*.³ The clay core at Limniti seems however to be made of a somewhat ferruginous earth, a circumstance which calls to mind the iron centres found in some bronzes from Assyria, as also in an

nect it with Phoenician art beyond the fact that it comes from Latakiah, where a considerable trade is done in 'Alexandrian' goods.

It would be an advantage if the term 'primitive' were never used in archaeology without the addition of a date. Nothing can be more misleading than simply to describe an object as 'primitive': such a description is generally an intentional ambiguity. The 'primitive,' 'Mycenaean, and earliest Cypriote' pottery is manufactured still in the island, and may be had any day in the bazaar at Nicosia; it is not intended for the archaeological market, but is simply the ware in common use. 'Primitive' vases with geometric devices, especially the concentric rings, are plentiful down to Roman times [and so Colonna Ceccaldi rightly states, *Mons. ant. de Chypre*, &c. p. 279]; the best examples come from 4th century and Ptolemaic tombs.

¹ For details cf. preceding description; some

confirmation is added below. In a poor district like Limniti the use of solid-cast bronze is significant; there is no question of ideal art. Several little bronzes superficially resembling this from Limniti are in the Lang collection, and are catalogued as 'kings.' They are however obvious imitations of the Egyptian 'Pharaoh' type. A similar figure in stone, Cesn. *Atlas*, pl. xlvi. 286.

² See illustration.

³ For the process *en cire perdue* v. Bischoff *Das Kupfer und seine Legirungen*, p. 204. It is not much used now. At Limniti this method must have been still somewhat rude, the core being but roughly-shaped and the wax scarcely moulded at all. The result is that the figures have a general, easy roundness which leaves much to be desired in point of accuracy and truth; but the artist can at least claim that this mode of casting was 'all his own invention.'

early Etruscan statuette from Lessa on the Volturno, now in the British Museum. The latter figure has split under the pressure of its core, and the same fate has overtaken the objects from Limniti, among which must be reckoned beside the statuettes several animals of various kinds.¹ Neither of the statuettes is well preserved; in one the head, right shoulder, arm, and foot are wanting; in the other, though the head remains, it is so encrusted and so deformed by pressure, internal or external, that the value of the work is gone.² Both figures are quite nude, except that in the one there is a strange,

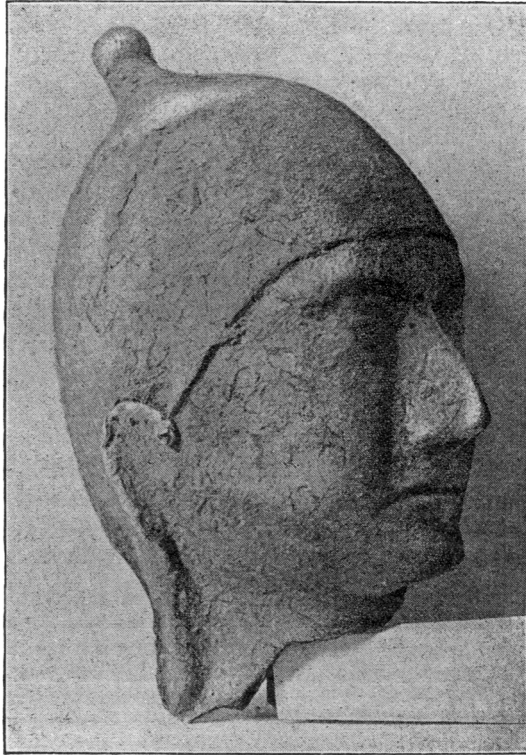


FIG. 10.

nearly conical, mass on the front of the abdomen, possibly intended for the phallus, but also possibly marking that peculiar 'bathing-drawer' costume which occurs sometimes on Cypriote statues.³

A detailed description is not necessary of the heads in terra-cotta and

¹ All of rough workmanship and conventional; the legs are mere stumps. The Berlin Antiquarium also has one such animal and part of a second. The subjects are a sheep, an ox (?), a dog (?).

² The former is at present in the British Museum; the latter at Nicosia.

³ Examples may be seen in Cesnola, *Atlas*, pl. xxv.

limestone; they belong to the class of which every Cypriote *τέμενος* furnishes indeed numerous examples but few data as to their meaning. At Limniti three varieties may be distinguished. There are, first, male heads, both bearded and youthful, wearing a helmet,¹ sometimes higher, sometimes lower, and in style distinctly Cypriote (Fig. 10); secondly, there are female heads, which again subdivide into two classes, the one of a Semitic and masculine type, the other Hellenized and apparently later in date. As the male heads reproduce in large the prevalent type of the rude *ἀγάλματα*, so too at least the first class of female heads have a peculiar *ἀγάλμα* corresponding to them. They wear a high stephane; on their neck rest two long locks of hair, or, as they ought more probably to be described, two ornamental pendants; and one head at least has, sprouting from her left temple,² an unmistakable horn (Fig. 11). In this subdivision must be included also some heads which show already the influence of Greek style, but are yet a long way removed from the other, and thoroughly



FIG. 11.

Hellenized, family. These latter generally wear a wreath, in most cases of oleander or olive, the sculptor endeavouring to represent in stone or clay what when actually worn was a metal stephane, composed of a band of leaves

¹ This trait is obviously a reproduction of the type of the *ἀγάλματα*.

² On the right temple the clay has been broken away, but there was evidently a horn there also originally. On another head there would seem to be some remnant of this feature: the appearance presented by the terra-cotta is just as though the horn had been broken and were hanging down from under the stephane by the skin only. This makes me somewhat doubtful whether the horn may not be simply a part of the head-gear, rendered by the artist in an abbreviated fashion; otherwise there must clearly be here an instance

of the 'horned Astarte,' appearing however not in her own person but in that of her worshipper and imitatrix.

This class of figures may help to explain why at Limniti centaurs appear with horns, long hair falling on the neck, and outstretched arms so curved as to suggest a crescent.

Some of the female heads of this type have either a *κίτταρις* or helmet.

The three classes of heads and the types of *ἀγάλματα* will be best understood by the accompanying illustrations.

affrontis, and finished off below with a row of rounded points resting on a frisette of hair, which crowns the forehead after a formal fashion of coiffure (Fig. 12).¹



FIG. 12.

¹ A fashion hieratic rather than archaistic in purpose, if a distinction can be drawn. It is useful to compare the 'Artemisia' and the head known as 'Aphrodite' from the Mausoleum, where there may be a similarity of thought. For shape of wreath *v. Cesn., Atlas*, pl. lxxv.

The meaning of these Cypriote statuettes is by no means as yet completely explained. Two or three points are certain: there is always a more or less strong suggestion of portraiture: consequently there is not at any temple a single fixed type, such as might, though in a humble sense, be treated as ideal and divine. On the other hand, there is a certain element of continuity in the different groups, supplied by a fixed scheme of dress and ornament. With these data to work upon the theory that kings and priests were represented in these statues was early put forward—a theory accepted apparently by the late Dr. Birch [*Proc. Soc. Bibl. Arch.*

1883, May 1st, p. 121]. Ermann thinks the theory has been too hastily adopted, and believes that the statues being *ex-votos* are therefore necessarily deities. 'Surely a closer inspection would render it almost a certainty that the two long series of bearded heads, one helmeted, the other crowned with a wreath, ought to represent the two forms of Apollo mentioned above [*Ἄμμυκλαῖος* and *Ἰλάτης*]. Ermann, 'On the Origin of the Cypriote Syllabary,' *Proc. Soc. Bibl. Arch.* 1883, pp. 113 and foll.]. Ermann's view rests on a quite unsound hypothesis; but neither is the alternative theory altogether satisfactory. The *Limniti* heads afford some help to a third and, I think, preferable explanation. If they represented kings, these could only be the kings of Soli, and there are far too many statues for the number of reigning kings during the period (*v. infra*) during which this sanctuary was open. A similar objection, though with less

As these heads in most cases are strongly under the influence of Greek style,¹ so those of the opposite sex are almost purely Cypriote. It is interesting to observe how Greek forms and mannerisms are used as a sort of top-dressing for the distinct social type of the people of Cyprus; and superficial as the union may be, it is handled sometimes with no inconsiderable skill. Many writers still, to all appearance, assume that it was only Phoenicia who combined and fused foreign schools of art to form a style of her own, and have, in consequence, when dealing for example with Cypriote pottery, made this assumption their sole *fundamentum divisionis* for the workmanship of the two peoples. Cyprus quite as much as Phoenicia borrows her art; the difference between them lies in the spirit of the borrowing, and the elements in their style which the respective nations regard as permanent. In Cyprus the element of permanence is found in the racial type, which, whatever the surface style may be—Assyrian, Egyptian, or Greek—forms always the background. The Cypriote artist did not invent portraiture, but he is always groping after its principles.

Another very distinct class among the antiquities from Limniti comprises female figures moulded to a strikingly hieratic pose. One hand is folded across the breast and holds a flower,² the other placed by the side sometimes grasps the drapery. All made of terra-cotta and small in size, these objects are peculiar in that the back is left quite flat, while the figure as a whole is often decidedly convex. There is no mistaking the obvious resemblance to a sarcophagus-lid with its recumbent figure in relief; the moulding only of head, arms and feet, the butt against which the latter rest, the stiff 'laid-out' pose, the flower, the very type of face distinct from that of neighbouring work in the round, mark a very close analogy to the series of Phoenician sarcophagi, whatever the date to which the latter should be assigned.³ These terra-cottas

force, applies to the theory which makes them priests; moreover the presence of helmeted heads is here a little awkward. The statues are certainly ex-votos; but instead of being images of the god they are those of his worshippers, whether king, priest, noble, or merchant. By an idea very prevalent in at any rate the Hebrew section of the Semitic stock, the devotee honours the deity by conforming to his likeness [cf. also Plato's well-known doctrine, *Rep. x.*]. The Cypriote statues represent the worshipper under the aspect of one who in assuming some of the attributes of his god pays him the highest honour he can. In one instance in Berlin [*Antiq.* 2nd Cyprus case] a helmeted head from a statue is an almost exact reproduction of an ἄγαλμα which has been a little more fully rendered than usual. Contrary to the opinion just expressed, this comparison might seem to require the attribution of both statue and ἄγαλμα to the same deity. But the statue cannot be separated from its fellows; nor can its individualism of rendering be overlooked.

¹ The torso, where preserved, is on the contrary quite free from this influence.

² Sometimes the flower is absent, but the type is not, in strictness, complete without it.

³ Terra-cottas of this class are frequent also in other localities. [Cesn., *Atlas*, pl. xxvi. nos. 66, 67, 69, where the flower is clearly a lotus, showing both the origin and the meaning of the figures. Nos. 68, 70 on the same plate should be contrasted; they are in the round, and have a different purpose.] There are also male figures belonging to the same type [*Atlas*, pl. li.]. 'A stele of calcareous stone, with figure in relief [*Atlas*, pl. xiv.], is also to be compared; it so far varies from the canonic type that the left foot is slightly raised, a freer *motif* perhaps due to the necessity of placing the stele upright.

At Limniti there were also examples of the Greek method of handling the theme. The figure becomes quite free, almost *négligé*, and the butt of the sarcophagus-lid appears as a true pedestal. This class was by no means infrequent in the

bring us once more within the wide sphere of ideas belonging to the ritual of the dead, a ritual which, according to Milchhöfer, came to Greece from Lykia, but in reality, so far as it was not of native growth, found its way to both Lykia and Greece from the same source in the East, where an immortality of the soul was a popular rather than a mystic or philosophical doctrine. But why figures having so undisguised reference to the grave should be placed as *ἀναθήματα* in a temple is not self-evident; their proper place is in a tomb, where indeed they are frequently found.¹

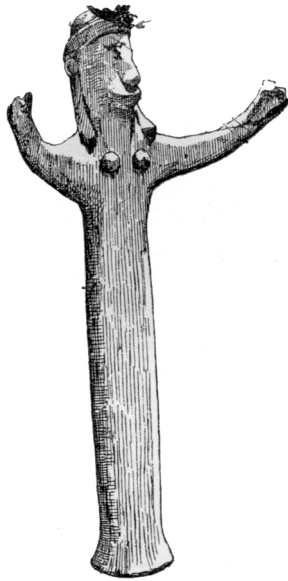


FIG. 13.

Lastly, the *ἀγάλματα* deserve a moment's notice. These are rudely fashioned figures—almost without exception male—dressed in a long robe whose ends are brought crosswise over the breast,² and wearing high helmets,

tombs at Poli; it is represented also by a number of terra-cottas from Kameiros [Brit. Mus. T.-C. R^m]. Those found in Cyprus are very possibly imported, at least specimens from Limniti and Poli have come from a single mould. The Kameiros figures show the sense in which the type was understood in Greece. They are reproductions, with omission merely of one or two attributes of a scheme which, in Greece, can only be assigned to Persephone. Similarly the Cypriote variety is almost a copy of the figure of Aphrodite, as used for the body of an alabastos [several vases of this kind from Kameiros are in the Brit. Mus.]. The dead

clothe themselves with the character of the goddess with whom they are associated [cf. *sup.* p. 41, n. 3].

¹ Were it critically possible it would be natural to follow the hint supplied by several terra-cottas from Cyprus which are caricatures, and suppose that this type, in a temple, has a satiric meaning. For such figures cf. Cesn., *Atlas*, pl. xxiv. 57-59, two of which are given also by Perrot, *Phœnicia*, II. figs. 137 and 138. Cf. also examples in the Lang Collection.

² So apparently the lines of paint, appearing on the better-shaped specimens, are to be interpreted [*De dea Syria*, 35; for the beard *ibid.*].

shaped like an exaggerated *κίτταρις*, which in some instances have bosses upon them. The face is bearded, the nose large: on the neck there is indication of a gorget: from the waist down the body is simply a roughly rounded column, at times extravagantly long, and against it the arms are closely pressed. One or two *ἀγάλματα* of the female sex were also found, of a slightly less rude type, having outstretched arms, and for head-tire a sort of stephane (Fig. 13). In Berlin also are two figures¹ with the now familiar *motif* of a nude woman pressing her breasts.

That these *ἀγάλματα* are rightly so named, and do in fact represent divinities, is beyond question: the inevitable comparison with the numerous statues of a Cypriote *τέμενος*, which, as most archaeologists are agreed, do *not* reproduce a divine ideal, brings out into relief the prevailing character of religion in Cyprus. 'Deity' among the Hellenes was an apotheosis of national culture, and therefore, if the contradiction may be allowed, human: among the Cypriotes it belonged, as an idea, to the infinite, a mysticism not comprehensible by men and therefore incapable of realization by art.² The Greek attempted a portrait of his divinity in black and white, the Cypriote symbolized the godhead. As a consequence the sensuous enervated Cypriote was still religious, the Greek was not. There are three stages in religion as we pass from Syria to Greece: Judaism was, in essence, free from, to use its own term, idolatry: Phoenicia employed symbolism, to express however rather locality than idea: Cyprus halts a little between two opinions, and allows pure symbolism to acquire an anthropomorphic bias.³

It remains to speak of the attribution of the *τέμενος* at Limniti and the date of the antiquities found there. Some archaeologists have thought that at Limniti was the *Διὸς ἄλσος* of which Strabo speaks: I have even seen it suggested that Limniti was Strabo's Limenia and 'the harbour of Soli' (!!). The first identification is unsatisfactory, the second all but impossible:⁴ at

¹ One of them however cannot with certainty be ascribed to Limniti: style, clay, and type of head rather suggest the neighbouring Vouni. The objects in Berlin have been obtained from Messrs. Constantinides and Richter of Nicosia, who in turn had purchased from the villagers. It is the statements of the latter which are the only ground for designating the find spot.

² *De dea Syria* § 35.

³ Some of the Ionic towns, Ephesus *e.g.*, show the extent to which Greek religion could assimilate itself to the Oriental. In Cyprus, Orientalism tries to assume a Greek dress.

⁴ Strabo says: *εἰθ' ὁ Ἀκάμας ἐστὶ μετὰ Πάφον· εἶτα πρὸς ἕω μετὰ τὸν Ἀκάμαντα πλοῦς εἰς Ἀρσινόην καὶ τὸ τοῦ Διὸς ἄλσος· εἶτα Σόλοι πόλις*

λιμένα ἔχουσα..... ὑπέρεκειται δὲ ἐν τῇ μεσογαίᾳ (i.e. inland from Soli) Λιμενία πόλις· εἰθ' ἡ Κρομμύου ἄκρα κ.τ.λ.

(a) The Greek makes it clear that Arsinoe and the *Διὸς ἄλσος* are to be closely joined: otherwise the article is otiose, there being no famous 'grove of Zeus' along the Northern coast. Strabo goes by stages, and Limniti, were it mentioned, would be included in the Soli district.

(b) A grove of Zeus is not antecedently probable in a purely Cypriote and perhaps somewhat rude district. [At the present time it is the most barbarous in the island.] As against this however stands the fact that Soli was a centre of Greek influence. So however, and probably to a greater degree, was Marion

best Limniti was a small and unimportant shrine, frequented probably by no one but the rustic population of a tiny though fertile valley, and by the casual traveller journeying by the coast-road from Soli to the west, or sailors putting in for water before making the long and troublesome run to Carpas. There was no πόλις in the Limniti valley in Strabo's time: at most a small village may have stood there: and the god worshipped was a form of the Cypriote Apollo,—Apollo Amyklaios, as he may best be called.¹ There was also a goddess associated with Apollo at Limniti, and if so she is not Artemis but Aphrodite, who as Astarte is the appropriate companion² of Resef-Mikal, sharing with him a common office, to lead the Semites on their wanderings, and to watch over the increase of the people both by war and colonization and by the processes of reproductive nature. Aphrodite cannot however have played an important part at Limniti: reference to her worship in the objects found there is not frequent.³

With regard to the date of the antiquities there are several indications of value. Terra-cottas of Greek style were unearthed which cannot be earlier than 350—300 B.C.: fragments of Attic pottery, black-glazed, with stamped patterns or fluted, belong to the same date: and a portion of a marble tablet

(Arsinoe), Ἐλληνίς as Scylax calls it [*Perip.* 103].

(c) There exists a yet unexplored temple-site at Poli.

(d) The antiquities found at Limniti have no discoverable relation to Zeus, but are closely connected with Apollo in his Cypriote form. The helmeted ἀγάλματα can only represent Apollo: helmeted heads, like those here dedicated by worshippers, have been found in other τεμένη of Apollo. Other evidence is afforded by details already described.

As to Limniti being Limenia, the writer who suggests this view can never have read Strabo; and when he makes it the 'harbour of Soli' he shows an equal ignorance of the topography of the Soli district, and the practical conditions of commerce.

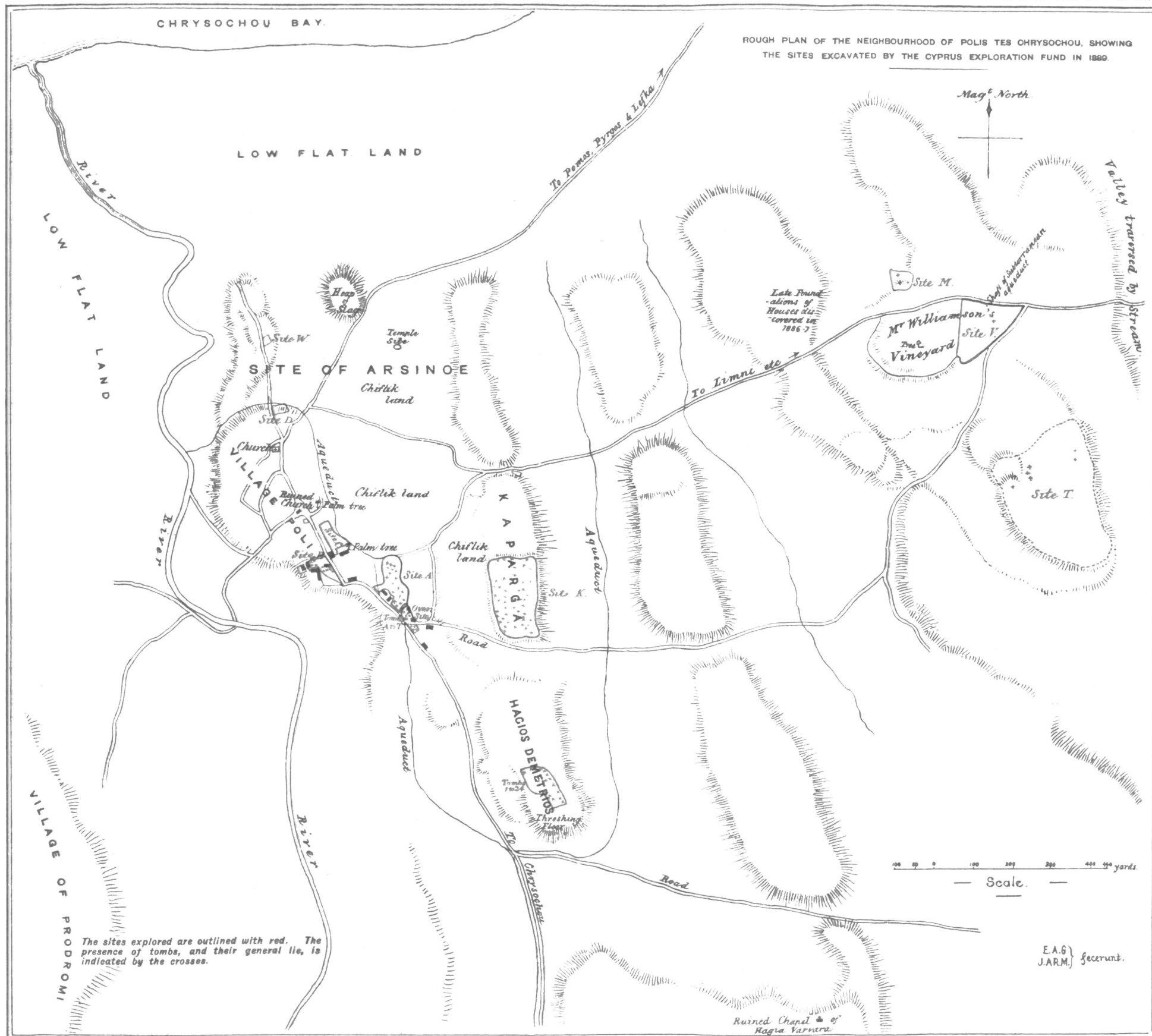
¹ For Apollo Amyklaios and his warlike character cf. Paus. III. 10. 8; 19. 2; Plut. *de Pyth. Or.* 402 A: the helmeted Apollo on coins of Kalymna; Ross *Insc. Ined.* 282: *Bull. Corr. Hell.* 1879. 322, compared with Hesych *s.v.* ἀγρέτην, &c.:—See generally Preller, *Gr. Myth.* ed. Robert, p. 274. Apollo 'Amyklaios' is simply Apollo 'Mikal'; the adoption of the title being helped by a popular etymology. But Resef-Mikal had another side: he became identified with 'Adonis,' the 'greatest of the gods' and patron of Byblos [Strabo XVI. ii. 18, p. 755] the father of agriculture, and the same person as Sanchoniathon's Ἀγρόνηρος or Ἀγρότης [*Sanch.* p. 20 ed. Orelli: for Adonis in

this character cf. Aug. *de Civ. Dei* vii. 21]. Apollo-Amyklaios was also a nature-god: and hence his association with Hyacinthos. A Cypriote festival corresponded to the Hyacinthia and had the same meaning [cf. the Apollo Mageirios of Pyla: Ceccaldi *Mons. de Chypre*, &c. p. 199, Pyla Inscr. No. 1]. In Greece Apollo, as the god of agriculture and cattle-rearing, is given the name of Νόμιος [his functions as Karneios and Amyklaios are similar in many points]: in Cyprus this side of his character is probably represented by the Apollo Opaon Melanthios of Amargetti and Kition.

² The connection between Apollo and Aphrodite is expressed also in the person of Kinyras, the favorite of Apollo and his rival in skill on the harp, but also high-priest and darling of Aphrodite. Kinyras is *kinnor*, 'the harp.' Apollo and Aphrodite are joined together, *e.g.* at Golgos.

³ Beside the ἀγάλματα already mentioned I found a cone-shaped object of stone, conceivably a copy of the sacred emblem [similar shaped cones are in Donaldson *Arch. Num.* XXX. from a bronze coin of the British Museum; *ibid* vi., pediment of the Artemision at Ephesos. In the Papho temple the cone has a different form, *ibid* xxxi.]: a fragment of a statuette holding a hare [for the hare as sacred to Aphrodite cf. Philo *Her. Erot.* and for the reason Hdt. III. 108. 3]: a horned centaur [several others are in Berlin] and the hand of a statue holding a dove.

ROUGH PLAN OF THE NEIGHBOURHOOD OF POLIS TES CHRYSOCHOU, SHOWING THE SITES EXCAVATED BY THE CYPRUS EXPLORATION FUND IN 1889.



The sites explored are outlined with red. The presence of tombs, and their general lie, is indicated by the crosses.

E.A.G. } fecerunt.
J.A.R.M. }

Ruined Chapel of Hagia Varvara



LEKYTHOS FROM POLIS TES CHRYSOCHOU.



JEWELLERY, &c. FROM POLIS TES CHRYSOCHOU.

with the mutilated inscription $\begin{matrix} \Theta \text{EO} \\ \Theta \Upsilon \Gamma \end{matrix}$ is also of this period.¹ Thus the lower limit may be fixed with comparative certainty at 300 B.C. The higher limit is a little more difficult to determine: but as terra-cottas were found in which the style of the sixth century is still a living tradition, and as there is a considerable number of objects showing no trace of perfected Greek art, while on the other hand neither Assyria nor Egypt has left its impress upon them, we may safely posit 450 B.C. as the date beyond which the age of the finds cannot ascend. Possibly even 450 B.C. is too high a limit. The antiquities found on the site will then all fall well within this period of a century and a half, from 450—300 B.C.: and the attribution of this date best explains the peculiarities of their several styles. An apparent archaism is thus accounted for: freed from servility to the art of a conqueror's court, the Cypriote lacked a stimulus, and with his accustomed sloth fell back, where they were not forgotten, on the lessons of an older training. As yet Hellenic culture was a sealed book. And it is just here that so much of the interest of the Limniti statues lies that we can in them trace the march of the Greek style from its first victory to its ultimate triumph.

H. A. TUBBS.

¹ Possibly we may restore—

$\begin{matrix} \Theta \text{EO} \\ \Theta \Upsilon \Gamma \end{matrix} \begin{matrix} \Delta \Omega \text{ΡΟΣΥΠΕΡΤΗΣΕΑΥΤΟΥ} \\ \text{ΑΤΡΟΣΘΕΟΔΟΤΗΣ} \\ \text{ΤΩΙΑΠΟΛΛΩΝΙΑΜΥΚΛΑΙΩΙ} \\ \text{ΕΥΧΗΝ} \end{matrix}$

The date given is that assigned it by Mr. Hicks, to whom I submitted a squeeze. As the fragment was obtained from the surface by a villager, and as no further portions were found, nor any place where it might have been set up, its connection with the shrine is not quite certain.