

## EXCAVATIONS IN CYPRUS.

## THIRD SEASON'S WORK—POLIS TES CHRYSOCHOU.

[PLATES XIII.—XV. (A).]

THE main object of the third season's work of the Cyprus Exploration Fund was the excavation at Salamis, of which the results were published in the last number of this *Journal*. But, as was there mentioned, a small additional sum of money was procured to continue the previous season's work at Polis tes Chrysochou. It was especially important that the field known to us as Site T should be excavated, both because it promised to yield objects of rare beauty and interest, and because the results of the previous operations were, as was pointed out in last year's report, of little scientific value owing to the character of the evidence on which they were based, and required to be tested by further excavation on more trustworthy sites. Before leaving England, therefore, I had written to Mr. J. W. Williamson asking him to negotiate a contract, which (our departure having produced a good effect on the owner's mind) he was fortunately able to secure. To him and to Mr. Cecil Smith, who was most active in procuring the funds, the execution of the project is largely due.

It was near the end of June before work was started at Poli. H. A. Tubbs had been called home by other engagements, so that I was deprived of his cooperation for the remainder of the season. Poli is not to be commended as a summer residence. The heat in the valley is intense, fevers are more easily caught than avoided, and every drop of water fit to drink has to be brought an hour's journey on a donkey. The excavation was uneventful. The only incident which interrupted its course was an attempt by the joint-owner of one of the sites to conclude a contract on his own behalf and defraud his partners of their share of the price, a malpractice which was at once detected by the ever watchful Commissioner, and cost us a couple of days.

Site T was of course the first object. It lies, as a reference to the plan

published last year<sup>1</sup> will show, in the eastern necropolis immediately to the south of Mr. Williamson's vineyard. Our contract covered the whole field right down to the road, a larger area than is enclosed in the red dotted line on the plan. The tombs lay on either side of the shallow dip which runs down the middle of the field, and did not extend so far as the southern end of the site. With few exceptions they proved to be, as had been anticipated, of early date (the majority perhaps of the last decades of the sixth and first part of the fifth century B.C.), in fair preservation, and undisturbed. The record is therefore valuable, but the contents were a little disappointing. Comparatively few tombs contained more than the staple unpainted and Cypriote pottery, plain black-glazed ware, iron knives, etc., and where black-figured vases were found they were usually isolated specimens. Some of these vases are, however, of interest, and several tombs yielded jewellery and other objects to break the monotony of the finds. The tombs were mostly very small and at no great depth from the surface, so that the fifty-six opened on this site were cleared within three weeks.

Having still funds in hand I cast about for another site. There was no time or money to spend in experiments, and of the possible sites the field of our old friend the blind Turk in the western necropolis seemed the most promising. Although it was now bare of crop Mehemet Halofta was not to be hurried into a bargain, and remembering our experience of the previous season I was not sorry to secure first of all the courtyard which borders on the south end of the field. Here we found in one tomb two Attic *lecythi* of the very finest style, which would themselves have repaid a whole season's work. Encouraged by this find I acquired first Halofta's field, agreeing to pay according to the number of shafts sunk, and lastly, to round off the excavation, a second yard which lies between the first and our old "Oven Site." The ground explored is in fact that bounded by the three tracks to the east of the Oven site and site A. None of the remaining tombs were comparable to the one mentioned, most of them indeed seemed to be of quite late date and many had been robbed, but two or three contained valuable jewellery and other interesting objects. On the whole the results of the excavation amply repaid the small sum devoted to it. We may now consider them in detail taking first the tombs, then the finds, and lastly any conclusions that may be drawn from them.

## I.

Eighty tombs were opened, fifty-six in the eastern and twenty-four in the western necropolis. In the eastern necropolis the type was very constant—a small chamber sometimes rounded, sometimes of very irregular shape, but

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<sup>1</sup> *J.H.S.* xi, Plate III.

most often roughly rectangular, measuring from five to nine feet both ways by four or five high, at a depth of from three to six feet from the surface to the top of the door, which was usually level with the roof. Larger tombs were occasionally met with, especially towards the eastern extremity of the site,<sup>2</sup> but it was very rare to find one that measured more than twelve feet in either direction, or lay at a greater depth than seven feet. One small group<sup>3</sup> near the north-west corner of the field consisted of mere shallow holes scraped in the ground. The door seems as a rule to have been approached by a straight sloping *δρόμος*, but in the case of very shallow tombs the approach was sometimes dispensed with altogether. The *δρόμος* of course is not excavated; but false casts for the door now and then furnish information about it. We may note therefore that the *δρόμος* seems usually to have been a long one, sometimes very long for the depth of the tomb.<sup>4</sup> Two examples were discovered of a *δρόμος* with a double turn in it (12, 47), and in one of these (47) the difference of direction coincided with a difference of level, making a staged descent. True steps in an orderly flight appeared only once (46). The doors were almost without exception<sup>5</sup> built of small unsquared stones, as suits the humble character of the tombs. Many of them<sup>6</sup> were found intact, but even where the door or the tomb was broken down, there was very seldom any trace of disturbance other than was caused by the fall. One tomb (13) had certainly been robbed, and another (18) probably, but (although nearly one third of the total number had collapsed) there is no reason to suppose that any one of the rest had ever been tampered with, indeed a robber would soon have found that his labour was ill requited. A second chamber, whether opening off the first or on to the same *δρόμος*, was never found. Bed-niches and raised banks were extremely rare,<sup>7</sup> and of sarcophagi there was scarcely a trace.<sup>8</sup>

The western necropolis had a different character. There was greater variety in the tombs, robbers had been more active,<sup>9</sup> and some tombs seemed to have been used a second time.<sup>10</sup> The same general type was

<sup>2</sup> The largest of all was tomb 41, which measured 15 feet in length. 37, 40, and 45 were large tombs in the same region.

<sup>3</sup> Tombs 1, 2, 3, 4, 5, and 7.

<sup>4</sup> Tomb 9, for instance, over 15 ft., tomb 10 over 14 ft., tomb 16 over 16 ft., tomb 25 over 11½ ft., tomb 46 over 15¼ ft.

<sup>5</sup> The only certain exception is tomb 25, which had a door of rough unsquared slabs, or flakes of stone.

<sup>6</sup> Numbers 6, 9, 15, 16, 17, 22, 25, 29, 34, 36, 37, 49, are *certain* instances.

<sup>7</sup> There were two instances of bed-niches, in tomb 15 one was built up with a supporting wall of rough stones in a recess 5 ft. long by 2½ ft. deep, and in tomb 41 was a series of them cut in the walls, some closed with stone slabs.

In 37 there was a raised bank formed of three stone blocks laid side by side.

<sup>8</sup> From tomb 29 were extracted several large stone blocks. The tomb had collapsed, and I at first believed the blocks to have come from the door, but the door of unsquared stones was afterwards discovered intact, so the blocks may perhaps be referred to some sort of *μνήμα*. A few iron nails, which may possibly be taken to imply a wooden coffin, were found in 40 and 47, and in 16 two straight bronze clamps, each with two large bronze nails sticking in it.

<sup>9</sup> Four tombs, 57, 58, 59, 62, had certainly been robbed, two more, 61 and 74, probably, and possibly others.

<sup>10</sup> The mixed contents of 68, the fact that outside the door of 74 three fragments of fine

predominant, but there was a larger proportion of tombs above the average size, and the depth from the surface was sometimes much greater.<sup>11</sup> The greater depth may, however, be explained by the difficulty, which must frequently have been experienced by the tomb-diggers on this site, of finding near the surface suitable strata in which to excavate a chamber.<sup>12</sup> Perhaps it is partly owing to the greater depth and steepness of many of the shafts that steps were more common<sup>13</sup> than in the eastern necropolis. As to the length of the *δρόμος* there is nothing to be said, except that in one instance (75) it was over twenty-one feet long. Niches or *μνήματα* in the *δρόμος* outside the door were found twice (69, 72). The doors were in striking contrast to those of the eastern tombs. Only two (74 and 76) were built of unsquared stones, the rest were all of regular stone slabs or blocks placed sometimes lengthwise, sometimes upright. Fully one half of them were found intact.<sup>14</sup> A limestone block from the door of tomb 60 bears an inscription in the Cypriote script,<sup>15</sup> and in the *δρόμος* of tomb 58 was found a small sculptured limestone *stèle*. Double-chambered tombs were again absent. Long narrow niches at right angles to the walls appeared for the first time in 65 and 75. In 65 there was but one, which was closed with a large plaque of tile, and one of the four in 75 was similarly closed with a stone slab. Bed-niches, closed with upright stone slabs resting on the floor, were discovered in 66 and 67, and one side of the narrow tomb 60 was occupied by an open bed or bank. A low bed-niche in 72 contained a small stone sarcophagus with a gable-lid. Sarcophagi built of slabs came to light in 57 and 70. In the latter were remnants of a wooden coffin with bronze nails. Similar nails with clamps were found in 74 and 75, nails only in 69, and smaller nails in 66 and in the niche outside the door of 69. Tomb 70 seemed to be merely an earth-grave with the sarcophagus at the bottom. Analogous was tomb 64, a mere niche at the bottom of a hole, with a door of roughly piled stone slabs.

On the whole the condition of the tombs may be pronounced to have

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red-figured vases were found, and the presence of isolated incongruous fragments among the thoroughly homogeneous contents of such undisturbed tombs as 63, 66, and the *μνήμα* in the *δρόμος* of 69, seem to prove this; other cases are possible.

<sup>11</sup> The floor of 76 was 17 ft., of 75 within one inch of 22 ft., below the surface. 71 was a mere shaft, which we followed down 19 ft. 3 inches to find nothing but solid rock and a Roman lamp with two little Cupids in relief.

<sup>12</sup> Between one third and one half of the tombs had wholly or partially collapsed. 57 was excavated in a bed of hard sand and gravel, an unpromising material which had stood the test of time better than could have been expected, but had sadly incrustated the vases.

<sup>13</sup> Flights of steps led down to 60, 63, 69, 74, and 75. The stair of 75 was partly composed of stone blocks.

<sup>14</sup> Numbers 60, 63, 64, 65, 66, 67, 68, 69, 72, 75, 76, 77. The niches outside 69 and 72, and the sarcophagus in 70 were also intact. The door of 57 was undisturbed but an entrance had been cut round the left side of it. The robbers seem to have closed the tomb again by laying across the door and hole a great slab of gypsum.

<sup>15</sup> See p. 320 for the inscription, and p. 319 for the *stèle*. On the narrow side of one of the slabs from the door of 66 was incised the Cypriote symbol *pa*; and on the face of a slab from the door of 67 was painted in purple the symbol *sa*.

been good, in spite of the ravages of nature and of man. The occasional refurnishing or reconstruction of a tomb in particular had done little mischief beyond the inevitable substitution of inferior art for better. No real confusion capable of misleading the investigator had been introduced by it save in the rarest instances,<sup>16</sup> for nothing beyond the merest stray fragments of the former contents were left behind at the time of the second burials. In this respect the tombs contrast most favourably with those discovered on the neighbouring sites the year before, where the mixture of periods was more serious, and the work of the tomb-rifler had effectually obscured it by reducing all to confusion.

The plans on Plate XV. (A) will give some idea of the tombs.

## II.

The staple contents of the tombs, taken as a whole, present great uniformity. The great bulk of the finds consists of Plain and Cypriote pottery, to which may be added black-glazed ware and iron knives. It will be well to consider these commonest contents first, the attenuated remnant may then be dealt with tomb by tomb, and any supplementary notes added, without running to undue length.

The annexed Tables, A and B, furnish a rough classification of the Plain and the Cypriote pottery, and a synoptic view of the distribution of the various types of vessels among the tombs. Types which are so rare as to occur in only two tombs are not included, but will be afterwards enumerated. Under the term 'Plain pottery' are comprehended all vessels without painted *patterns*, glaze, or plastic decoration. Light (from greyish white to yellow), red, and brown are the ordinary varieties, in rare instances small vessels are coated with a simple wash of matt red or black. In the table of Cypriote pottery the numbers in heavy type denote that the vases of the particular class, which were found in the tomb indicated, are in what may be named the 'red technique,' are painted, that is to say, with a deep red ground-colour. The other vessels are of the surface colour of the clay, light or pale red as the case may be. The clay of the light vases is sometimes of the same colour as the surface throughout, in which case it has a more or less yellow tone, sometimes the surface is nearly white but the clay beneath is red or grey. Yet the white surface appears to be no artificial coating, but

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<sup>16</sup> The contents of 68 are very miscellaneous, and objects unconnected with any tomb have found their way in. The extreme eastern verge of the field, towards which this tomb lay, falls within the limits of the site of the ancient city, and has probably been a good deal turned over in digging foundations etc. We sank several shafts in the same region, and here and there

came upon fragments of marble and architectural remains.

I hesitate to say definitely whether the fragments of a terracotta figure of poor style, which were found in the shaft of 75, and a hand, perhaps from the same figure, inside the door, are really to be assigned to that tomb or not.

the natural result of some process of firing, a slight variation or miscarriage of which has now and then produced a vase half white half pale red. There seems therefore to be no reason for distinguishing the two. The decoration of the Cypriote pottery is mostly of the usual kind, dark or red bands, concentric circles, etc., with occasional floral ornaments, or more rarely birds, on the shoulders of jars or jugs. Additional white touches or details are found especially on vases of the red technique. One or two jugs with plastic decoration are altogether without colour or patterns, and in the western necropolis appears a system of decoration<sup>17</sup> not found in the eastern, narrow bands, streaks, zigzags, crosshatchings, and other patterns are painted either on the natural red or brown surface of the vessel, or on a white ground laid over it. The colours are usually bright, red, magenta, or yellow, and the lines are thin, carelessly drawn with a free hand without any of the mechanical precision of the ordinary patterns. Concentric circles are entirely absent. This style may be called the 'polychrome technique.' The little smooth red bottles with meagre dark bands round them,<sup>18</sup> and one or two pots with stems, one of which bears a red ivy-branch round the shoulder, seem also to belong to this same class rather than to any other. The magnificent Cypriote ware with tawny ground and dark leaf patterns, hatchings, etc., is not represented at all among the finds, except by a stray fragment in tomb 66.

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<sup>17</sup> Cf. *J.H.S.* xi. p. 37 (c).

<sup>18</sup> Cf. *Ibid.* p. 36 (c).

## A.—PLAIN POTTERY.

VESSELS.	EASTERN NECROPOLIS.	WESTERN NECROPOLIS.
1. Large amphorae (* long-necked form).	6, 8, 9, 15, 16, 17, 23, 29, 40, 41, 45, 46, 47, 51, 53.	57, 59, 63, 64*, 66, 66*, 67*, 68*, 69, 69*, 72*, 73*, 73, 75, 75*, 76, 77*.
2. Large-eared neckless diotae.	13, 14, 16, 25, 30, 37, 38, 44, 47, 49, 52, 54.	
3. Neckless jars, with little vertical ring handles.	10, 11, 18, 25, 43.	
4. Large jars, with neck, and handles on the shoulder.	6, 11, 15, 31, 36.	57, 61, 66, 67, 76.
5. Wide-mouthed jugs (* with pinch in the lip in front).	4, 13, 19, 20.	57, 63*, 65*, 69*, 72, 73, 75*.
6. Jugs with narrow pinched lip (* slender tapering neck).	3, 7*, 8, 8*, 11, 12*, 13, 16*, 20, 21, 23, 25, 27, 35, 40*, 45, 46, 47*, 49, 50, 54, 54*.	58, 59, 66* (with ribbed bands), 69.
7. Funnel-necked jugs of smooth red clay.	3, 23, 31, 36.	63, 65, 66, 67, 68, 75, 79.
8. 'Bottle jugs' (* pinched lip).	2, 3, 6, 7, 8, 9, 11*, 12, 15, 16, 17, 19, 22, 23*, 29, 30, 31, 32, 31, 35, 36, 37, 40, 41, 45, 46, 49, 51*, 54, 55.	57, 59, 66, 67, 76.
9. Minute jugs.	2, 3, 6, 8, 9, 10, 15, 17, 29, 32, 36, 37, 41, 49, 51.	59.
10. Flat basins.	7, 10, 13, 30, 36, 40, 42.	
11. Plates.	17, 36, 37, 43, 47, 49, 50.	61, 75.
12. Bowls (* with independent rim).	3, 6, 15*, 17*, 19*, 20*, 22, 22*, 27*, 34*, 35, 35*, 36, 36*, 41, 45*, 46*, 47, 47*, 49, 55*.	57, 59, 59*, 63*, 67, 68, 75*.
13. One-handled pots.	35, 36, 37, 54 (similar, but two-handled, 47).	78.
14. Jars or pots with a vertical rim.		59, 61, 67, 79.
15. Saucers.	2, 3, 6, 8, 12, 13, 15, 17, 22, 26, 30, 33, 35, 36, 37, 39, 41, 42, 43, 47, 49, 53.	57, 61, 62, 63, 65, 66, 75, 76.
16. Little open cups with one vertical handle.	7, 20, 23, 27, 43, 47, 48, 49.	
17. Cocked-hat lamps.	3, 16, 17, 26, 30, 40, 41, 46, 54 (a 'double' specimen in 30).	57, 59, 66, 67.
18. Bottles with swelling middle and slender ends.		68, 69 (both tomb and <i>μνημα</i> ), 72, 73.
19. Simple straight-necked jugs.		64, 67, 69 (tomb and <i>μνημα</i> ).
20. Jugs with a double rim.		63, 65, 69.

*B.—CYPRIOTE POTTERY.*

VESSELS.	EASTERN NECROPOLIS.	WESTERN NECROPOLIS.
1. Large jars, with neck, and handles on the shoulder.	7, 11, 19, 20, 21, 26, 27, 28, 30, 33, 34, 36, 38, 39, 43, 44, 45, 47, 48, 49, 50, 52, 53, 54.	57.
2. Small jars of the same type.	4, 13, 45.	59.
3. Large jars with vertical handles.	5, 26, 54.	
4. Small jars of the same type.	13, 20, 49, 50.	
5. Simple straight-necked jugs.	8, 10, 17, 29, 37, 40.	
6. Jugs with narrow pinched lip (* with slender tapering neck).	3*, 6*, 11, 11*, 11, 16*, 19*, 20, 21, 22*, 23, 24, 26, 30*, 31, 34*, 35*, 36*, 37*, 41*, 45, 48, 50, 51, 53*, 54, 54*.	59*.
7. 'Bottle-jugs' (with pinched lip).	20, 42, 43, 44, 52.	
8. Jugs with spouts.	5, 17, 20.	
9. Jugs with figurine and pitcher (* standing type).	3, 40, 40*, 41.	57, 58 (without colour).
10. Jugs with ox-head (* without colour).	6*, 15, 17, 37, 40.	59, 75 (polychrome), 79*.
11. Funnel-necked jugs.	36, 41, 42.	
12. Minute jugs.	7, 17, 20, 23, 32, 34, 35, 36, 43, 54.	
13. Little jugs with double stepped necks (the red usually more or less shiny).	13, 19, 24, 26, 28, 33, 42, 49, 50, 51.	
14. Bowls with independent rim.	16, 20, 21, 24, 24, 26, 40, 43, 47, 54.	57, 59.
15. Open cups (* with one little vertical handle).	13, 17, 19, 20*, 24, 26*, 33, 35, 41.	
16. Jars or pots with a vertical rim.	28, 30, 41, 43.	
17. Saucers.	4, 6, 17, 23.	
18. Plates.	11, 13, 19, 20, 21, 42, 43.	
19. Flat basins.	6, 10, 16, 17, 32, 36, 37, 40, 41, 42, 47.	59.
20. Little smooth red bottles with dark bands.		61, 63, 74.
21. Polychrome technique.		61, 74, 75. §

§ The shapes are : funnel-necked jug (61), simple straight-necked jugs (74), jugs with ox-head (75).



It is instructive to compare the two necropoleis as they appear on the Tables. It will be observed that, of the 21 forms<sup>19</sup> under which the Plain pottery is grouped, 12 are common to both, and 4 peculiar to the one, 5 to the other. Peculiar to the eastern necropolis are (1) Large-eared diotae, (2) Neckless jars, (3) Flat basins, and (4) Little cups with a vertical handle. One of these four forms, the flat basin appears in the western necropolis under Cypriote guise, but only in tomb 59. Peculiar to the western necropolis are (1) Long-necked amphorae, (2) Jars or pots with an upright rim, (3) Swelling bottles with slender ends, (4) Simple straight-necked jugs, (5) Jugs with a double rim. But of these five forms two, the second and the fourth, are not uncommon as Cypriote vases in the eastern necropolis. Turning now to the other Table we find that among the 21 types of Cypriote vessels 7 are common to both necropoleis, 12 are peculiar to the eastern, and 2 to the western necropolis. These last are of the class, peculiar to the western necropolis, which I have for convenience called polychrome. If now we examine more closely the 7 types common to both necropoleis, it appears that 5 of them are accounted for by tombs 57 and 59. There remain only the two classes of jugs with plastic decoration, the figurine-and-pitcher type, and the ox-head type. If we examine again the several western specimens of these two types, we find that whereas those from tombs 57 and 59 are in the red technique, which is extremely frequent in the eastern necropolis, those from tombs 58 and 79 are wholly without colour, and those from tomb 75 are in the polychrome technique. Except, therefore, in the two tombs 57 and 59, all 7 types which seemed to be common to the two necropoleis disappear, so far as painted decoration goes, from the western. Those two tombs would seem accordingly to be related in character rather to the eastern necropolis than to the western, an inference which is only strengthened, as will become evident, by a consideration of their other contents. Putting them aside, therefore, we arrive at the important fact that not a single example of the ordinary Cypriote painted pottery was found in the whole of the rest of the western necropolis, but the traditional plastic decoration and the degenerate polychrome technique alone survive there. On the other hand of the 19 types with the ordinary decoration, which are thus confined to the eastern necropolis (and tombs 57 and 59), 11 occur in the western as plain or polychrome. It would seem in fact that the distinction between the two necropoleis is more strongly marked with reference to the decoration than the shapes of the vessels. With these two general observations we may content ourselves for the present, and pass on to the rarer specimens not included in the Tables. Briefly they are as follows:—

*Plain pottery.*

Plain light jugs with a spout (2, 13).

A plain red *cotyle* (3).

Little squat wide-mouthed jugs or mugs (3, 59).

A curious vase like a swelling short-necked bottle with handles rising

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<sup>19</sup> 21 not 20, because the long-necked amphorae are really to be reckoned another form.

from the shoulders (20), and a somewhat similar vase but with a wider neck and smaller handles (39).

A clay disk, like a bung, with a hole through the centre (20).

A little amphoroid jug (23).

An open saucer with a little cup rising from the middle, the whole rudely resembling a bed-room candlestick (25).

A small cup of egg-cup shape but with little vertical catch-handles on each side (30).

A jug of the true *askos* shape (31).

A large jar with a vertical handle in addition to the two ordinary horizontal handles (42).

Little globular jars with two vertical handles (42).

Narrow-necked jars with little handles on the shoulders (43, 49).

A two-handled bottle (61).

A long jar (66).

A large red open pot with horizontal rim and rudimentary handles (67).

A jug with a wide mouth and narrowing neck on a pretty ovoid body (67).

Four very large jugs like amphorae with one handle and a base (75).

A two-handled red pot with a lid (8).

A large jar with vertical handles (57).

Jugs of elegant form with a slender neck like a bottle's (64, 69).

A little 'rouge pot' (68).

#### *Cypriote pottery.*

A small top-shaped vase (6).

A small jug with a mouth shaped as if to take a capsule cover (11).

A large jar with a third (*vertical*) handle (13).

A jug of upright ovoid form with a broad rim (cf. *J.H.S.* xi. p. 37) (16).

A large jar with double 'ogee' handles (21).

A large round jar with a wide low neck (28).

A jar with a small plain neck and vertical loop handles (42).

Two jugs with a stepped neck (42, 43).

A jar with a simple round aperture and rim but no neck (43).

An *askos*, plain red with a black top, short handle (43).

An *askos* in the form of a bird with barrel-shaped body and fan tail, light ground covered with little dark concentric circles (51).

Of the variety which has been classed with the polychrome are :—

Stemmed pots with handles rising high above the shoulder and low rimmed apertures as though for a lid (66, 79, the latter with an ivy pattern on the shoulder and a vandyke pattern of lines on the body).

A jug of novel shape, with very slender bottle-neck and delicate handle, red ground, narrow dark and white bands (69, *μνήμα* in the *δρόμος*).

Next in quantity after the Plain and Cypriote pottery comes the Black-glazed ware. Under this term are comprehended only vessels which are glazed all over so far as they are meant to be visible. Figured vases, and vases in the black-figure or red-figure technique, will be noted under their

respective tombs. To the black-glazed vessels are here added the few red-glazed, and a certain number which are partly red partly black. The colour of the glaze does not seem an essential distinction. The vessels are mostly plain, but some few bear little impressed patterns. The list is as follows:—

*Plain black.*

Cotylæ (15, 17, 67, 68, 76).

Cylices, with independent rim (17, 25, 35 (stemless), 38, 40, 41, 45).

Stemmed cups, or cylices without handles (41, 55).

Two-handled open cups (35, 59).

One-handled open cups (6, 41, 66).

Saucers, ordinary (2, 6, 15, 41, 66).

Saucers, flat type with independent rim (35, 36, 41).

Little 'ointment pots' (41, 61).

Askos-lamps, plain (41, 66, 76).

Askos-lamps, decorated (v. the several tombs) (41, 66, 67).

A large amphora (30).

A pinax with central 'well' (67).

A fragmentary pyxis with lid (40).

A ribbed mug (15).

Irrecognizable fragments (73).

*Plain red.*

A one-handled open cup (15).

An ordinary saucer (one of a pair, of which the other is black) (66).

A little vessel with a spout and vertical ring-handle to one side (75).

*Plain red and black.*

Cotylæ (36, 59).

Cylices with independent rim (35 stemless, 40).

A one-handled open cup (76).

A little 'ointment pot' (40).

*Black with impressed patterns.*

Two-handled open cups (15 merely an impressed circle, 66).

Saucers, ordinary (15 *δρόμος*, 66, 67).

*Red with impressed patterns.*

A two-handled open cup (15).

*Red and black with impressed patterns.*

A stemless cylix (3) (fragment of another? in 19).

Many of these vessels bear inscriptions scratched on the bottoms, which will be noticed under their respective tombs.

To clear off another class of very common objects let us here note that *iron knives* were found in tombs 3, 6, 11, 13, 15, 26, 35, 36, 41, 54, 59, 66, 67.

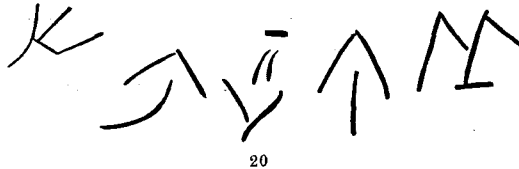
We may now take stock of the remaining finds tomb by tomb, commenting on anything that appears to be of interest.

*Tomb 1.*—The only distinctly late tomb opened in the eastern necropolis. Besides glass and a fragmentary iron implement, it contained only a Roman lamp with a representation of Actaeon attacked by a hound, which leaps against his right side. Actaeon is, as usual, horned. He holds a branch or club in each hand. The right arm is raised to strike, the left held back. Round the latter hangs a chlamys floating out behind. The composition is strikingly like that of the small marble group in the British Museum, wherein the influence of Myron has been traced. I saw in private possession at Larnaca two more lamps with the same design.

*Tomb 3.*—An iron strigil.

*Tomb 6.*—A small squat lecythus with decoration in the red-figure technique, a stroke pattern round the root of the neck, a wreath of olive leaves round the shoulder, and just below it a maeander pattern.

One of the plain large amphorae from this tomb bears an inscription in the Cypriote script incised on the shoulder in the wet clay—



mi· ti· ri· vo· se·

*MiθριFos.*

A genitive *Miθpeos* from *Miθpης* = *Miθpas* is found, and the form *Miθριδάτης*, almost universally used by the Greeks, seems to show that *Miθpeos* or *Miθπιος* was the more familiar declension. The name is not confined to the deity, v. Pape's *Wörterbuch sub voc.*

At the root of one of the handles of the same vessel is incised the symbol ζ.

*Tomb 8.*—A cylix, black-figure technique, 'Kleinmeister' type, without figures.

A gold pendant, amphora shape, with a granulated line at the top and bottom of the neck.

*Tomb 10.*—A black-figured cylix, 'Kleinmeister' type, with the same pair of figures on each side. A nude male figure, raising his left hand before him, strides rapidly to the right. He seems to hold something (a cup?) in his right hand close to his hip, and looks back at another figure

<sup>20</sup> This and the other Cypriote inscriptions (except the last) are reproduced from photographs of squeezes pencilled with chalk. I

find this method a good practical compromise between clearness and accuracy.

muffled in a purple cloak, who follows him more slowly. Rough hasty work.

*Tomb 11.*—A little bronze suspension ring.

*Tomb 12.*—A cylix, black-figure technique, 'Kleinmeister' type. No figures, but black-and-purple palmettes from the roots of the handles.

A minute light-blue porcelain figure, seated, having an animal head. Behind the shoulder is a little hole for suspension (Pl. XV.).

*Tomb 13.*—Two little jars ornamented with red and black vertical streaks.

*Tomb 14.*—A small bronze bracelet ending in snakes' heads.

A curious open lamp, plain on the under side, glazed (red to black) above, with a yellowish white line round the rim. In the middle of the circular aperture rises a hollow cone, intended no doubt to fit on to a pointed stand. There is a wick-spout, but no handle. Cf. another specimen from tomb 25.

*Tomb 15.*—An iron signet-ring.

A black-glazed saucer, and a red-glazed two-handled cup with impressed pattern, bear scratched on their bottoms the same monogram  $\nabla F$ , *to sa*.

*Tomb 16.*—A plain large-eared diota has the symbol *mi* painted in red between the roots of one handle.

A small light-blue porcelain 'sacred eye' (Pl. XV.).

A silver signet-ring.

A black-figured cylix, 'Kleinmeister' type, an excellent specimen of its class. The figures are below the rim, which is black. On the one side a man flees before a leopard. He looks back at his pursuer, and in his extended right hand holds a white stone ready to throw at him. Over his left arm, as though to shield him, hangs a black *chlamys* adorned with a purple spot in the centre surrounded by white dots. He wears a purple tunic and close-fitting purple helmet. The leopard, black with white spots and a red mane, is ludicrously stiff and grotesque. His neck is very high and long, his head full *en face*. He raises one paw as if to strike. On the other side the positions are reversed. A huntsman in close-fitting helmet and white tunic, mounted on a powerful horse with purple mane and tail, chases a wounded hind. The animal (white spots and purple neck) falls on one knee looking backward. She is stricken in the hind quarter by a spear with a loop handle in the middle of the shaft, and the red blood flows out. The work is delicate and careful throughout. The vase although much broken is practically complete.

Another black-figured cylix of the same type. Beneath a black rim is a band of birds in plain black without incised lines. The glaze is a good deal eaten and incrustated, but among the birds may be distinguished a swan and two cocks.

*Tomb 17.*—A silver signet ring.

*Tomb 18.*—A large amphora (mouth and handles lacking), of rather slender form, with smooth white ground. At wide intervals are narrow dark bands, and on the shoulder at each side what seems to be a sinuous snake.

*Tomb 19.*—Fragments of a small bronze vessel.

A cylix, 'Kleinmeister' type, with patterns outside in the black-figure technique—a band of rays or spikes from near the stem, then a wreath of leaves, and outermost a circle of ivy.

*Tomb 22.*—A good black-figured cylix, with inner picture, and two outer pictures between 'eyes.' Inside a bearded warrior, nude but for a crested helmet and sword-belt, advances rapidly to the right, but looks back behind him. His right hand seems to rest on his hip, his left on the hilt of his sword. Outside, the scene is a wood or vineyard. Bearded Satyrs peer through the trees from beyond the 'eyes' at the struggle between Heracles and the Cretan bull on the one side, and Theseus and the Marathonian bull on the other. Heracles, clad only in a cloth about the loins, his cloak hung on a branch above, and his club resting against a stem behind, has just brought the bull to his knees by reaching forward over his shoulders and straining on a rope, which he has slipped over a fore and a hind leg. The motive is not an uncommon one, and is repeated without change on the opposite side, only Theseus is beardless and has no club. White, purple, and incised lines are used in moderation. The glaze often passes into brown, and is a good deal damaged on the second outer picture. The drawing is firm and confident, the vase an excellent example of its kind. Although much broken it is complete.

*Tomb 23.*—On the shoulder of a plain large amphora is a symbol in the form of a Greek cross (? lo') incised in the wet clay.

*Tomb 25.*—An open lamp similar to the lamp from Tomb 14.

Fragments of a bronze vessel.

A small jug of exceptional character, black-glazed with a band left of the natural colour of the clay, on which are painted two purple lines.

A small cylix, 'Kleinmeister' type, without figures.

A black-figured cylix, 'Kleinmeister' type. Under a black rim is a band of figures, seven on the one side, six on the other. All stand in much the same attitude, the hands nearer the spectator muffled in their mantles, the others holding up the ends of the mantle. All wear a close-fitting red cap. The artist seems to have started painting them in pairs, a black-cloak, adorned with three red-and-white flowers, facing a red-cloak, with a white tunic showing below. But a black-cloak always occupies each end. The figures are grotesque and puppet-like. The work is ordinary.

*Tomb 27.*—A cylix, 'Kleinmeister' type, black-figure technique. Glaze black to red. Below the rim a band of black palmettes with white dots, between each a purple lotus bud.

*Tomb 28.*—Fragments of a bronze saucer.

*Tomb 29.*—A broken cylix, 'Kleinmeister' type, black-figure technique, similar to that from Tomb 27.

A little red-figured lecythus, with an owl between two olive twigs. The neck and shoulder of the vase are left red, and round the latter is a dot and dash pattern. Above the owl a meander pattern runs round the top of the body of the lecythus. The style is facile and hasty, but I should judge the

vase to be an early specimen of its class, and find in the decoration of the shoulder a confirmation of my impression. Nevertheless it was surprising to find in the same tomb—

An aryballos with the curious, but not uncommon, conventional pattern in which four almond-shaped radiating 'wings' form the most prominent element. The conjunction naturally excites distrust, but although the tomb had collapsed, the door was intact, and there was no proof of any disturbance. An exact parallel is, moreover, quoted by Mr. Cecil Smith from Camirus (*J.H.S.* vi. p. 375). The vases stand side by side in Fig. 1.



FIG. 1 (a).

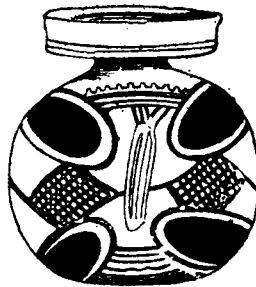


FIG. 1 (b).

*Tomb 30.*—A black-figured cylix, of 'Kleinmeister' type, with black-edged rim decorated with vertical strokes, palmettes from the handles. The figures are in plain black without incised lines, both sides alike, a winged Sphinx between two 'mantle-figures'; on the one side she raises a fore-paw. Commonplace work.

*Tomb 32.*—A broken cylix, 'Kleinmeister' type, black-figure technique, with a band of palmette and lotus bud pattern.

An iron sheep-bell had found its way in from above, the tomb having collapsed.

*Tomb 35.*—A silver signet-ring.

Part of an iron signet-ring.

A bronze strigil.

On the bottom of a black-glazed saucer are inscribed the Cypriote symbols  $\triangle$ ,  $\uparrow$ ,  $\tau\iota\lambda\alpha$ ,  $\Delta\iota\kappa\alpha$ , and  $\Sigma$ ,  $\sigma$ ,  $\circ$ .

*Tomb 36.*—A black-figured cylix, 'Kleinmeister' type, with two rams charging, the same both sides. White on the horns and bellies. Ordinary style.

Several crude little terracotta figurines—a dove; a horse with head-harness; a dog with traces of red on his ears and paws; a grotesque horse-

man wearing a curious high cap, his hair, which falls behind his neck, black, the head-stall and saddle-cloth (?) of his high-necked horse red.

A gold earring, of the woosack type, adorned with patterns of minute granulation (Pl. XV.). The fretted indented edge below was clearly intended to grip a gem or bead now lost. The fellow to this pretty little prize was not discovered.

A number of silver ornaments—three signet rings, a pair of silver-plated bronze spirals of  $3\frac{1}{2}$  turns each, nine small silver spirals and fragments of several more, a little connecting link in the form of two cylinders side by side, six small silver-gilt plates (besides fragments) of curious shape, forming one may suppose part of a necklace or bracelet, and lastly a little flat piece of silver like a half sixpence.

*Tomb 37.*—Between the roots of one handle of a large diota is painted in red a circle with a horizontal stroke above and below it.

A red-glazed cylix, with two bands of the natural pale red ground left clear on the outside, has an early appearance.

A silver ring with points for holding a scarab.

A plain silver ring still on the finger bone.

A pair of silver earrings of the woosack type with tassel-like pendants.

*Tomb 40* is of especial interest and importance for the chronological evidence furnished by a silver coin found in it, which proves to be of the Lion's head type, *circ.* 480-400 B.C., attributed by M. Six<sup>21</sup> to Soli.

Among the nine or ten Cypriote jugs with plastically decorated spouts is one with a *ram's* head in place of the ordinary ox-head, and one with a *standing* figurine to five or six of the seated variety. The latter especially have a distinctly archaic appearance, the better worked out examples, with neatly tired hair and a crinkled woollen tunic under their mantles, recalling some of the statues in the Acropolis Museum at Athens, while others with their knob-like breasts and rat-tail locks exhibit a style of art more rude and simple, although, to judge from the heads, contemporary.

A little bearded terracotta head in a pointed hat with a brim. Close under the brim on each side of the head is a little round boss, from which depends a streamer. Although much too high set the bosses may be meant for ear-ornaments and the streamers for locks of hair. The features of the face are very indistinct.

A gold ring with an elaborate setting for two seals or gems side by side, of which one is preserved, a porcelain or paste scarabaeoid not engraved. The ring has a richness and elegance far above the average, and is altogether a very pretty piece of work (Pl. XV.).

A fragment of a light blue porcelain ornament or amulet.

<sup>21</sup> *Revue Numismatique*, 1883, pp. 302, 368. Cf. *Head Hist. Num.* pp. 626-7, De Luynes *Num. Cyp.* Pl. ii. no. 12. M. Six was formerly inclined to attribute the coins of this type to Marium, and the discovery of one of them in a

tomb at Marium may be held to support that attribution, but it cannot be proved that the city was not subject to Soli in the fifth century B.C.



Two little blue glass beads.

Fragments of a bronze strigil.

*Tomb 41.*—A little thin gold pendant with an embossed Sphinx *en face* (Pl. XV.).

Six hollow ribbed gold beads.

Three small bronze gilt spirals.

Two small fragments of a silver ring.

A small bronze mirror.

A fragment of alabaster bottle.

The body of a little red-figured aryballos, with a horse of strong stout type with a short high neck. The style is fairly good, and the drawing quite free.

There may be mentioned the brilliant crimson and yellow drapery of a figurine (seated type, crude body, archaic head) on a jug, and the following *graffiti* on black-glazed vessels—*on an askos o' na* = 'Ova, and three horizontal lines intersected at right angles by three vertical, *on a saucer ti* = Ti, *on a cup ti mo* = Τιμο, and *a ri* = 'Apu combined in a monogram, and in the Greek alphabet ΑΙ no doubt incompletely written for ΑΡ, for *on another askos* the same monogram is accompanied by a combined ΑΡ.

*Tomb 43.*—A cup with high independent rim painted with what seems to be an inferior red to black glaze.

*Tomb 45.*—A cylix, 'Kleinmeister' type, black-figure technique, with the ordinary black and purple palmette and bud pattern.

A two-handled cup like a stemless cylix, reddish-brown ground, shiny black or inferior glazed bands.

*Tomb 47.*—The rim and handles of a large red amphora are adorned with dark red stripes.

*Tomb 51.*—Several little light blue porcelain amulets shaped like the blade of a saw.

*Tomb 53.*—A plain large amphora with painted red lines about the neck and handles.

A little wide-mouthed jug, light clay with a shiny black surface coating.

A plain red two-handled cup with a shiny black rim.

A very small aryballos, light grey ground, plain black bands, the glaze a good deal damaged.

*Tomb 54.*—A bronze candelabrum, 9 inches high, of the type figured on p. 336 of Cesnola's *Cyprus*, or *Salaminia* pl. IV. A, B, and C. The design, probably derived from Assyria, is a common one. For candelabra found on early Cypriote sites, there is more than one example from Poli in the Cyprus Museum, Nicosia.

*Tomb 55.*—A plain red jug, the neck and shoulder covered with a shiny red to black ground-colour.

*Tomb 56* seemed to contain little or nothing beyond common plain or Cypriote pottery, and was never worked out.

*Tomb 57.*—A Cypriote jug of the red technique with figurine and pitcher spout (figurine of the seated type and archaic style), with black birds and twigs on the shoulder.

An Attic lecythus with white ground and outline drawing. This vase, which is figured on Plate XIII., was found in scattered pieces, but is practically complete. It had suffered not only from the wanton violence of the robbers who had rifled the tomb, but also from the damp, which filtered through the sandy gravel bed in which the tomb was excavated, and coated it with a hard white incrustation. Much of the brilliancy of the red colour has therefore



FIG. 2.

been sacrificed to the necessity of cleaning. The vase proves to be of singular beauty, and may challenge comparison with the very finest examples of its class. The representation is a parting scene. A soldier receives his helmet from a lady, whom we may conjecture to be his wife. He stands fronting the spectator, his face turned in profile to his right, his left hand holding his long upright spear, and his right extended to take the helmet. A belt over his right shoulder carries a sword. His tall rather slender figure, concealed by no clothing, and his short crisp beard and hair, show him to be in the prime of life. Figure and features are of genuinely

Attic type, such as involuntarily suggests to us the Athenian citizen of the generation of Alcibiades. Facing him stands the lady, proffering his helmet. Behind her is the stool from which she has just risen. She is fully draped in a long *chiton* with *diplois*, but, as so often on the vases of this class, within the drapery are drawn with exquisite grace the delicate outlines of her lovely form. Her head, bound with a simple red snood, is slightly bowed, and her face bears a gentle expression of tender sorrow. Although far beneath it in beauty of style and noble sweetness of sentiment, no vase known to me so vividly recalls this figure as the white lecythus in the British Museum inscribed *Ῥγαίνων καλός*, on which is represented a lady handing a cloak to her maid. So striking is the resemblance of the heads in particular, that we can scarcely refuse to admit that both were painted at least in the same workshop. There is another lecythus of the same technique and style in Madrid, which bears the same inscription.<sup>22</sup> From the character of the letters, and the style of drawing, the two inscribed vases seem to be among the latest of those with love-names,<sup>23</sup> and our lecythus cannot be separated from them by any considerable interval of years. We may probably conclude that all three were made not long after the middle of the fifth century B.C. A curious detail is the goose between the two figures. On Stephani's principle of interpretation<sup>24</sup> it would symbolize conjugal affection. More natural is the supposition that the bird is a token of domestic life simply, an accessory of the home. Penelope's geese have the run of the house,<sup>25</sup> the goose with which the young boy wrestles in the often repeated group is generally held to be a domestic pet.<sup>26</sup> A goose might be added to the scene before us with the same pathetic touch of home associations as is sometimes given in a modern picture by a dog. It is, however, also possible that the goose may have somehow become an omen of death. The bird appears not infrequently in funeral scenes on sepulchral vases, e.g. the white lecythus figured in Dumont's *Céramiques* p. xxxii., where a goose is seen under the bier whereon a corpse is laid out for burial.<sup>27</sup> The favourite oath of Socrates may have a significance beyond what has usually been attributed to it. Can geese have been a customary offering at the grave?

Second only to the white lecythus in beauty is a red-figured lecythus found with it, and like it in scattered fragments; but practically complete. The picture is Aphrodite riding on a swan over the sea (v. Pl. XIV.). The bird flies to the right, the Goddess is seated in profile on his right shoulder, her feet hanging down in front. Her left hand carries a long sceptre, her

<sup>22</sup> v. Klein, *Die griech. Vasen mit Lieblingsinschriften* p. 86, where a rough sketch of the British Museum lecythus is given, and Wernicke, *Die griech. Vasen mit Lieblingsnamen* p. 95.

<sup>23</sup> Cf. Wernicke, *ibid.* p. 108.

<sup>24</sup> *Compte Rendu*, 1863, pp. 17-105.

<sup>25</sup> *Od.* xix. 536-553.

<sup>26</sup> Cf. Mr. E. A. Gardner's article, *J.H.S.* vi. pp. 10-11. But the newly-discovered poems

of Herodas (iv. 32) seem to bring the motive of the Boy and Goose once more into connection with Asclepius; cf. *Anthol. Gr.* T. ii. p. 384, 9 and 10. There may have been some legend of the childhood of Asclepius which would explain the connection did we but know it. Is it possible that the *sex annis* of the MSS. of Pliny (*N. H.* xxxiv. 84) is a corruption of *Aesculapius*, or ought it to be omitted altogether?

<sup>27</sup> Cf. also *Denkmäler des Inst.* 1888, Pl. 23, 2.

right is raised towards the swan's neck as if to guide or moderate his flight. She is dressed in a long tunic, with a mantle cast about her waist and over her left shoulder. Her long hair falls rippling down her back, and is bound by a plain diadem, above the front of which rises a row of leaves projecting at regular intervals. The swan is a strong powerful bird with mighty wings, rather clumsy and stiff about the legs and tail, but far more slender and long in the neck than his brother on the British Museum cylix. That cylix furnishes the closest parallel to our vase, in their general scheme of composition the two pictures are practically identical. The cylix picture will still



FIG. 3.

remain the finest representation of the theme, but the lekythos is at least no unworthy second. Its style is considerably later, full of graceful charm, although not without some faint echoes of the more severe manner. The least successful point is the hands of Aphrodite, which are clumsy and misshapen. Except for the great wing-feathers the plumage of the swan is but lightly indicated, contrasting with the 'scale-armour' in which the swan on the cylix is sheathed. The sea beneath is represented merely by dashes of white,

Aphrodite riding over, or rising from, the sea on a swan is, if not a frequent subject in Greek art, at least not a rare one. The subject has been handled by O. Jahn, Stephani, and more recently by Dr. Kalkmann,<sup>28</sup> who sees in the swan a symbol of the star of Venus. That the leading idea is the advent of Spring, that Aphrodite is conceived of as Queen of the Heavenly Host, and that the swan has some relation to the celestial company of the stars, seems probable from the literary and artistic evidence brought forward by Dr. Kalkmann, but I hesitate to follow him farther in his mythological combinations, and to pronounce the swan to be definitely the particular planet he would have it. If Aphrodite has her home on the 'plaga lactea caeli' (Statius *Silv.* I. ii. 51), may not the swan be connected with the constellation Cygnus, the brightest group of stars at the zenith of the Milky Way? Any future elucidation of this difficult problem must, however, start from Dr. Kalkmann's results. What one desiderates is some clearer evidence to identify the swan, and, if possible, some cult-relation between Aphrodite and the bird. Be the interpretation what it may our vase supplies an interesting link in the series, between the British Museum cylix and the later vases noticed by Dr. Kalkmann, and better still is a treasure to be prized for its own sake. We pass on to other objects found in the same tomb, which had evidently been robbed in haste and not completely despoiled even of its jewellery.

A plain gold signet ring, with an oval red transparent stone, swivel-set, not engraved (Pl. XV.).

Two little pendants of gold wire, enclosing a blue and white bead, the one bead lacking.

Part of a silver 'alabastron mouth.'

A piece of an iron ring.

*Tomb 58.*—In the *δρόμος*, besides a small terracotta bird, was found the limestone sepulchral *stele* represented by Fig. 4. It measures 2 ft. 11 in. by 1 ft. 6½ in. A young boy in high relief squats in a curious attitude. His right arm is broken off above the elbow, but was evidently raised to the shelf-like remnant of something in the corner above. His left hand grasps the end of an object which has disappeared, but has left its mark on the wall of the recess a little higher up. The surface has suffered a good deal and the lower part of the boy's face has been broken away. The character of the work bespeaks the Ptolemaic period. On the hair are traces of red colour, and the eye-balls were painted blue or black. The top of the *stele* is of the usual pediment form. Of an inscription there is no trace.

The tomb had been thoroughly cleared by robbers. There remained only a little brown jug and a headless figurine from a jug. The latter is of a novel type, the woman is seated on a chair against the neck of the jug, the pitcher resting at her left side. The jug was apparently perfectly plain.

*Tomb 59.*—Robbed but not thoroughly. The pottery but little hurt.

<sup>28</sup> O. Jahn, 'Frauen mit und auf Schwänen,' *Arch. Zeit.* 1858, p. 230 f., Stephani, *Compte*

*Rendu* 1863, pp. 17-105, Kalkmann, 'Aphrodite auf dem Schwan,' *Jahrbuch* i. p. 231.

A large red amphora bore an incised X in front, and on each side of the neck what might be a Cypriote *lo* painted in dark colour.

Fragments of a large seated terracotta figure of heavy style, with traces of red and yellow.

A small silver signet ring.

A little thin silver ring.

A silver-plated bronze bracelet terminating in a snake's head.

Two bronze mirrors.

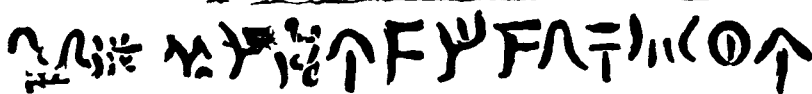


FIG. 4.

*Tomb 60.*—Although the door was found intact and the tomb undisturbed, there was absolutely nothing inside. Just outside the door, however, lay in scattered fragments the female terracotta head figured on Pl. XV. No. 1. The style is fairly good, but perhaps rather of early Hellenistic date than of the fourth century. The head is about 6 inches high. The pupils of the eyes, as commonly on the terracotta heads from Poli, are marked by a lightly incised circle drawn from a central point.

One of the upright limestone blocks which closed the door was inscribed

in the Cypriote script with the only inscription on stone found by excavation during the season. The block measured 3 ft. 4 in.  $\times$  11½ in.  $\times$  7½ in., the letters about ⅔ in. high, roughly but plainly cut.



ti' mo' va' na' ko' to' se' to' ti' ma' ? ? e' mi'

Τιμοφάνακτος τῷ Τιμα...ῆμι.

For the name Τιμοφάναξ cf. Meister *Die griechischen Dialekte* II Bd. pp. 184-5 Nos. 147i and 147k, and the Τιμοφάνασσα of our previous season's inscription No. 14, *J.H.S.* xi. p. 69. The tenth, eleventh, and twelfth letters, being the whole of the second name except its first letter, are hard to decipher on the stone, which is here a good deal weather-worn. The 10th must, I think, be *ma'*. *vi'* is perhaps not impossible, but both the marks on the stone and the analogies of Cypriote nomenclature favour *ma'*. The 11th is damaged, but would naturally be read as *se'* or *ke'*, and the 12th as *w'*, for the hole near its base seems purely accidental, and there is no sign of a cross stroke. But to read *w'* leads us into difficulties. A genitive ending in *-v* would be unparalleled in a Cypriote inscription except from an *a* stem. Τιμαίου (ti' ma' jo' u', for the form of *jo'*, which might be thought possible here, cf. Meister p. 133) is therefore inadmissible. Neither can the 11th letter be plausibly interpreted as any of the *-a* signs, nor a probable name suggested to fulfil the conditions. I take the twelfth symbol, therefore, to be an eccentric or carelessly cut *no'*. Reading 11 as *ke'* and 12 as *no'*, we get ti' ma' ke' no, Τιμαγένω. The genitive in *-ov* from compounds of γένος is sufficiently supported by epigraphical and literary evidence, and Τιμαγένης is a common enough name. Should this suggestion seem too bold, it would still be possible, although to my mind unsatisfactory, to fall back on the rare name Τιμάγενοσ, and read ti' ma' ke' [se'] no' or ti' ma' [ke'] se' no'.

*Tomb 62.*—A piece of a seated terracotta figure of the ordinary type, with traces of red colour.

*Tomb 63.*—A small terracotta head of fair style, probably female, regular features, traces of a wreath or headband.

*Tomb 64.*—A pair of gold earrings terminating in animal heads, very similar to a pair from tomb 69 which is figured on Pl. XV., but rather plainer.

A large silver signet ring, probably hollow.

A silver finger ring.

*Tomb 66* was found quite undisturbed and in excellent condition, the door was intact, and the stone slabs which closed the bed-niche were all in place. The hole communicating with tomb 65 (also undisturbed) as it

appears on the plan may be said to be entirely of our making, for until we enlarged it there was hardly room for the insertion of a hand, and there were fragile objects close against it, which had evidently never been displaced. The excavators of tomb 65 had cut a few inches too near to the neighbouring sepulchre, and even driven the point of a pick through the wall, but they were no tomb-robbers. On the narrow side of one of the horizontally laid slabs forming the door of 66, which we pulled down from inside, was the mason's mark *pa'*. In the tomb was found a single small stray fragment of one of the fine Cypriote jugs of the figurine-and-pitcher type with warm ruddy ground and rich dark decoration. The patterns on it are a cross-hatching and a band of olive leaves. This fragment, unique and isolated, seems to indicate that the tomb had been cleared and used a second time.

A long-necked red amphora bore traces of red colour including  $\pi$  (an  $\eta$ ?) in front of the neck.

*Graffiti* were frequent on the bottoms of the very numerous black-glazed vessels. Nine of them, open cups and saucers plain or with impressed patterns, were inscribed  $\alpha$   $\tau$ , *to re*, and a black-glazed *askos* bore what is probably meant for the same inscription imperfectly executed. *na'* also appeared on a saucer.

A black-glazed *askos* with a Sphinx in low relief. She has upturned wings and a flat Egyptian head-dress. The style looks comparatively late.

A red-figured *askos*, with a raised central boss and a carelessly drawn beast to each side of the handle.

A red-figured cotyle of late style with two figures on each side. All are beardless 'mantle-figures.' Each pair stands facing one another, the left hand figure on either side holding a staff before him. No particular action seems to be represented. The work is hasty and wholly without merit.

A large bronze bowl (much damaged) with a double swing handle and solid circular base.

A bronze saucer or lid.

A bronze mirror.

A small bronze *spatula* or rod with bulbous end.

A sheaf of bronze-headed arrows or darts with wooden shafts, the wood much decayed.

Several iron spear-heads with remains of wood about them.

An iron candelabrum, 2 ft. 3 in. high, with a tripod base, and a circular disk on the top,  $4\frac{1}{2}$  inches in diameter.

Fragments of an iron strigil.

Several small pieces of lead plating.

A gold signet ring (Pl. XV.), fairly solid, with engraved bezel. The subject is Athena, seated, with her shield by her side, on which she rests her left hand (left in the *impression*). Her right is extended and supports her owl. She wears a thin *chiton*, and an upper garment wrapped about her lower limbs. On her head is a helmet with triple crest. The com-



position is skilfully adapted to the space, the work deep and incisive, the style not earlier than the fourth century, probably early Hellenistic. Beneath the owl is the plainly engraved inscription ΑΝΑΞΙΛΗΣ, for the interpretation of which there are practically only two alternatives: either a κ has dropped out and we have to read 'Αναξι[κ]λῆς, or 'Αναξίλῃς is meant to be equivalent to 'Αναξίλας. The latter is less violent but not perhaps more probable.

Now there is in the Naples<sup>29</sup> Museum a gold ring found at Capua, engraved with a portrait of some eminent Roman, formerly identified with M. Junius Brutus, but whom Furtwängler has shown good reason for supposing to be of the third or second century B.C. The ring bears an inscription very hard to decipher, which used to be read 'Αναξίλας ἐπόει, but which Braun from the original and Furtwängler from an impression have agreed in pronouncing to be [Ἡρ]ακλείδας ἐπόει. On the other hand Mr. A. S. Murray recently read the name on the original as 'Αναξίλας, and so do the authorities of the Naples Museum and Mr. E. N. Rolfe, who has examined the ring with the express object of deciding the point. 'Αναξίλας is invariably read by those who see an impression for the first time. The reading ultimately agreed upon will depend on the significance to be attached to the marks in front of the first Α. Furtwängler, who gives an enlarged facsimile of the inscription, holds them to be the base points of the letters ΗΡ which have otherwise disappeared. It is perhaps possible that they are punctures made by the engraver in spacing out the inscription before cutting it. In favour of the *prima facie* reading may be adduced the excellent preservation of the ring, which makes it improbable that the two first letters should have so completely disappeared, and the practice usual with gem-cutters of beginning the word ἐποίει, where it occupies a second line, about under the first letter of the name.

Assuming that the name on the Naples ring *may* be 'Αναξίλας, can we identify the engraver with the 'Αναξίλῃς of the Poli ring? The rings are of the same material and not dissimilar, the signatures are perhaps possible forms of the same name, the style of both, if the one be put at the earliest the other at the latest date, might be brought within the same period. Nevertheless I am far from being convinced by such slender evidence in the face of many obvious objections. 'Αναξίλῃς is not 'Αναξίλας, it is not likely that the same man would spell his name differently on different works. It is equally improbable that he would engrave it in two such different styles as the inscriptions present. 'Αναξίλῃς is simply and freely written without any affectation of care or ornament, with a straight crossed Α and a narrow four-barred Σ. 'Αναξίλας is very neatly inscribed, with little terminal cups at the ends of the strokes, and what seems to be an angular barred Α and a rounded C. The difference of subject makes it hard to compare the style, but there seems to be an essential difference. The artist of the Naples ring would have treated the Athena in a broader style with less

<sup>29</sup> v. Braun, *Bulletino dell' Istituto*, 1855, xxxii. : Furtwängler, *Jahrbuch* iii. p. 207, taf. 8. 12: Middleton, *Engraved Gems*, p. 73.

abrupt relief. Moreover, although it might be possible, were there any cogent reason, to approximate the two rings to a central date, say about the middle of the third century, yet the one would naturally be placed quite half a century earlier the other half a century later, and the collateral evidence from the other contents of the tomb must make us jealous of any such straining of chronological probability.

*Tomb 67.*—On one of the two upright stone slabs that formed the door was painted in purple the Cypriote symbol *sa*. Outside the door were found the fragments of a reclining terracotta figure of the usual type and scale.

A brown long-necked amphora bore traces of red decoration.

A small bronze suspension ring.

A bronze mirror, or rather what would be called a mirror-case, but no mirror was found and there is only half a case. The handle is joined to it by a Gorgoneion, which, although far from early in style, retains the archaic type with large eyes, wide cheeks, protruding tongue, and snaky locks.

The most interesting objects found in the tomb were the remains of a gold necklace, of which specimens are figured on Pl. XV. The members consist of eight double-petalled gold rosettes or open flowers, with a central globule and delicate granulations; eight gold stars of six points with granulated edges and terminal globules, and a floral centre, the whole resembling an open narcissus flower; twenty-five little hemispherical gold buttons. All these rosettes, stars, and buttons are furnished with little wire loops behind for stringing on a thread. The central ornament is a thin gold pendant, in the form of a very naturalistic open flower with petals and stamina, surmounted by two winged genii, on the knees of each of whom is a fighting-cock. Below the flower depends by a delicate gold chain a small rosette, and behind are two loops for the thread. The whole design is rich and elegant, but especially interesting are the figures with the cocks, which closely resemble the well-known relief on the chair of the priest of Dionysus from the theatre at Athens.

*Tomb 68.*—This tomb seemed to be in great confusion, so much so that it was hardly possible to determine which was the outside which the inside of the door.

A fragment of a small limestone altar (Fig. 5) of very good workmanship, worthy of the best period. On the curved moulding is painted a series of alternating pairs of red and blue dashes meeting in a point above or below. The colours were very bright and fresh.

A small limestone figure of a boy, headless and armless, 1 ft. 5½ in. high. He is clad in a *chiton*, which reaches below the knee, and seems to have been seated in much the same attitude as the boy on the *stèle* from tomb 58 already described. Very inferior work.

The feet and broken plinth of a limestone statuette.

A headless female terracotta figure, seated on a chair (the high back of which is broken away) with a footstool, and holding on her lap a little pup-

pet-like child (Fig. 6). The child, which has none of the proportions of a baby, but resembles a diminutive full-grown man, is especially archaic in appearance. His head is the best finished part of the work which is otherwise of the ordinary heavy style.

Fragments of another seated terracotta figure, and of two reclining figures, of the same style. To one of the latter is probably to be assigned the torso and thighs of an attendant boy bearing a jug in his right hand.

Two female terracotta heads from figures of about the same scale as the above (Pl. XV. Nos. 2, 3). The one has short curly hair bound with a thick head-band on which are traces of purple colour. The face, which is badly damaged about the chin and lower lip, is broad and full. The ears are

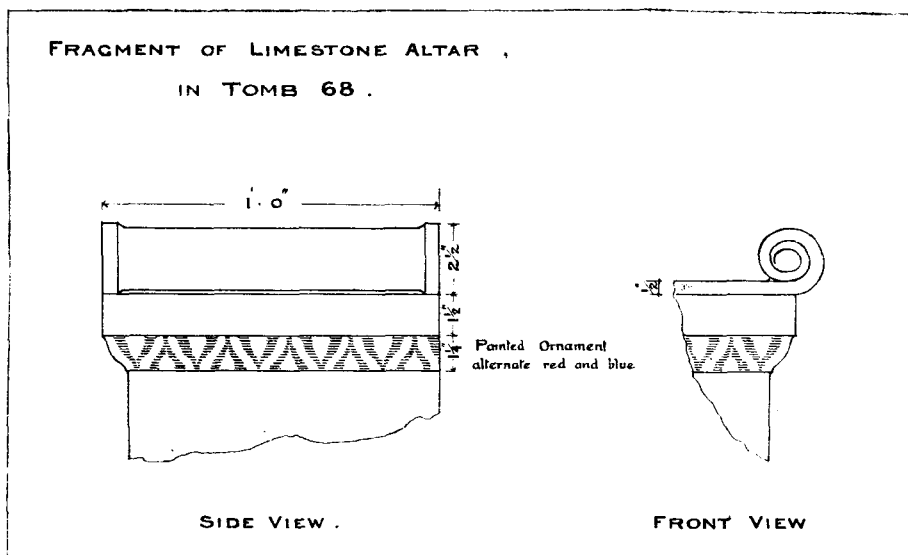


FIG. 5.

pierced for earrings. This type is not uncommon at Poli, but that of the second head is even more frequent. The hair is enclosed in a snood, and the edge of the drapery is carried over the top of the head. The features are regular and unusually well modelled. The eyes of both heads are incised.

A footless and headless female terracotta figure, about 9 inches high, draped in a sleeved mantle girt about the waist. The right hand is lacking, the left holds a wreath. Work of middling quality.

An iron object resembling the rim of a jug.

Fragments of an iron strigil.

*Tomb 69.*—A long-necked light amphora with red decoration, the handles of which bear an illegible oblong stamp.

A number of clay beads or buttons (they are not pierced right through) with a red surface on which are remains of gilding.

A bronze platter.

A bronze lid, or slightly concave disk with a peg in the centre.

But the more interesting objects are from the niche outside the door. They are, so far as not already given—

A pair of gold earrings of the common pattern with animal heads, possibly in this case ox-heads (Pl. XV.). The rings are prettily finished and decorated with spiral and other patterns. A plainer pair were found in tomb 64.



FIG. 6.

A little cushion-shaped transparent red gem (garnet?).

A large silver signet ring, probably hollow.

A fragmentary smaller silver signet ring.

A silver finger ring.

Two silver pins with a blue and white glass bead at the end.

A small silver *spatula*.

A thin oval piece of silver, perhaps a coin.

A small bronze swing-handle (or bracelet?).

A crude little terracotta horse's head of archaic appearance is perhaps a stray fragment.

*Tomb 70.*—A silver drachma of Alexander the Great.

Fragments of an iron strigil.

*Tomb 72.*—A little blackened Roman lamp with raised star-points radiating from the central aperture.

*Tomb 73.*—Two light amphorae with stamped handles, on the one (1) Ἀριστοκλεῦς, (2) ἐπὶ Σωσικλεῦς Ἀρταμιτίου, on the other (1) Ζήνωνος, (2) ἐπὶ Εὐσάμου Ἱακινθίου, all four inscriptions circumscribed round Rhodian roses.

A Roman lamp.

*Tomb 74.*—(In the shaft outside the door were found three fragments of good fourth century red-figured ware, on one of which is a pair of white feet, on the other portions of drapery.)

A female head from one of the large terracotta statuettes, with aquiline nose, squinting eyes, and wriggly incised hair. The edge of the mantle is carried over the head. Poor work.

*Tomb 75.*—(In the shaft were found fragments of a seated terracotta female figure of the ordinary type.)

Two large red amphorae have each one stamped handle, on the one ζο, on the other a bearded head and three illegible letters. Both have a red band round the neck.

An *alabastron* of plain light pottery.

The hand of a terracotta figure.

A bronze mirror.

An iron strigil.

*Tomb 77.*—A bronze gilt ring, the circlet in the form of a spiral twist or cable, with a light blue porcelain scarab (not engraved) in a gold setting.

*Tomb 78.*—Six Roman lamps.

Fragments of ordinary transparent glass vessels.

*Tomb 79.*—The remnant of an *alabastron*.

A little black-glazed pot with a spout and little vertical handle, no neck. On the top surface round the aperture are spirals roughly drawn in the red-figure technique.

*Tomb 80.*—A silver drachma of Alexander the Great.

A gold leaf mouth-piece precisely similar to that figured *J.H.S.* xi. Pl. V. No. 8.

An otherwise unproductive shaft yielded a small flat Ionic limestone capital from a *stèle* of some sort, with a small oblong hole through it vertically, perhaps for the affixment of a piece of sculpture. The volutes bore traces of red. Apparently good work, but damaged.

## III.

Let us now try to gather and apply any larger conclusions which it appears possible to deduce from our evidence. It has already been pointed out that tombs 57 and 59 belong in character to the eastern necropolis, from which the rest of the western necropolis, in spite of a considerable resemblance in the plain pottery, is sharply distinguished by the painted decoration of its Cypriote vases. In the one necropolis only the usual geometric decoration, executed with mechanical precision in black and red on the natural or reddened ground, is to be found. In the other only that system of decoration which we have termed the polychrome. The distinction is fully maintained in other classes of objects. In the eastern necropolis the black-figure technique predominates, vases in the red-figure technique are comparatively rare and of good style, in the western the black-figure technique disappears altogether, and the few red-figured vases exhibit the last degeneracy of the style. Porcelain amulets occur in the eastern tombs, but are absent from the western. The terracotta figurines of the eastern necropolis are very small and crude, the larger figures do not appear<sup>30</sup>, in the western necropolis on the other hand the larger figures are common, and the crude little ones are scarcely found. Obviously the two necropoleis are of quite distinct periods and the eastern is considerably the earlier. Can we more precisely define those periods? I think to some extent we can. There was found in tomb 40, as has been noticed, a silver coin of the Lion type, 480-400 B.C. The vases from tomb 57 may be probably assigned to the earlier part of the second half of the same century. Now tomb 40 belongs to one of the younger groups of tombs in the necropolis. Both tomb 40 and tomb 57 are later in character than perhaps the majority of the eastern tombs. If then these two date from the middle of the fifth century B.C. or thereabouts, the earlier tombs will extend from, say, towards the close of the sixth century over the first half of the fifth. None are probably so late as the fourth century. For the eastern necropolis then we may assign the century 520-420 as a rough but probable date. Now are we to place the western necropolis in the fourth century or the Hellenistic period? Is it to be connected with Marium or with Arsinoe? I am inclined to think the latter, for the following reasons: (1) There is no transition from the one class of tombs to the other, no gradual substitution of the one kind of pottery for the other, but a new start which implies a decisive gap. (2) There is evidence of several tombs having been used a second time, and of two at least of the former burials having been of the fourth century<sup>31</sup>. A repeated use involving the violation of a tomb is scarcely

<sup>30</sup> The apparent exception of tomb 59 is probably to be explained by the fact that two other tombs were robbed through it.

<sup>31</sup> Tomb 66, in which the fragment of Cypriote ware with tawny ground and ornate black patterns was found, a variety not present in the eastern necropolis, and evidently influ-

enced by fourth century red-figure style, and tomb 74 outside the door of which were found fragments of fourth century red-figured vases with white flesh-painting. Two tombs containing fourth century vases were, I understand, found close by in the excavations of 1886-7.

conceivable until two or three generations have passed away. The destruction of Marium by Ptolemy Soter in B.C. 312 and the transportation of its inhabitants, on the other hand, must have caused a break in family traditions, after which it is not surprising that the new settlers of Arsinoe should have used the old tombs without scruple. (3) In tombs 70 and 80 were found drachmae of Alexander the Great. But until 312 B.C. Marium was an independent state with a coinage of its own. Were the burials earlier than that date the coins would more naturally be those issued by Stasioecus king of Marium<sup>32</sup>. (4) The contents of the tombs as a whole point to the Hellenistic period. The earliest tombs, 66 and 67, one would perhaps naturally assign to the end of the fourth century if they stood alone, but I cannot see any cogent reason for separating them from the rest with which they have so much affinity. Their contents seem to be no less possible at the beginning of the third century than at the end of the fourth. About the Hellenistic character of the majority of the tombs of this necropolis there can be little doubt.

If our conclusions as to the two necropoleis are just, certain results seem to follow from them. It appears that the distrust expressed in our last year's report with regard to the evidence of the western tombs was more than justified. The confusion was even worse than was supposed. One or two errors have therefore to be corrected. The suggestion (*J.H.S.* xi. p. 29) as to the sepulchral *stelae* is pure moonshine, and only serves to show how atrocious was the condition of the tombs. The suspicion arises that the tombs with two or three chambers opening on to the same *δρόμος* (*ibid.* p. 22) may have been rather groups of small tombs, and that this arrangement may not always have been original. The general view stated for what it was worth on p. 59 requires some modification. On the other hand it is surprising how much is confirmed—the general similarity of the common staple articles in tombs of widely different dates, the persistence after the fourth century of some, although not all, varieties of Cypriote pottery (cf. especially *J.H.S.* xi. pp. 36-8 (*c*), (*e*), (*f*)), and the probable extension of the black-glazed stamped ware and the slightly executed red-figure technique on both sides of that century. Without pretending to certainty we may add perhaps the retention of the native script for some decades after the Ptolemaic conquest, and the comparatively late date of the larger terracotta figures. What was said of the tombs seems to require no further correction than has already been made.

The general result of the work at Poli goes to confirm the suggestion of Dr. Dümmler (*Jahrbuch*, ii. p. 168) that the eastern necropolis is in the main to be connected with Marium, the western with Arsinoe. The part of the former on which we have excavated this season belongs to the age

<sup>32</sup> The lack of pottery in both tombs, as well as in the tomb on Kaparga in which a coin of Alexander was found during our previous excavations, may suggest that they belong to the probably brief period between the destruction of

Marium and the foundation of Arsinoe. That the site was absolutely desolate is improbable, possibly there was a foreign garrison in possession.

of the severe style of Greek art. and has received but little admixture of a later date, whereas the site tried in the western necropolis seems to have been very largely worked over in Ptolemaic times. But it must be remembered that these sites are but a small part of their respective necropoleis. One Roman tomb was discovered even this last season in the eastern necropolis, and on the north side of the vineyard late tombs appear to be frequent, if not the rule. In the western necropolis the earlier burials on our last site are of the fifth and fourth centuries, although but few of the early tombs remain in tolerable condition. Similarly on our previous sites tombs perhaps as early as any of those opened in the eastern necropolis were occasionally discovered, especially on Kaparga and Site A, and sites like Kaparga and Hagios Demetrios we may now see to have consisted mainly of fourth century tombs in spite of later admixtures and reconstructions. It would seem, therefore, that both necropoleis were used by the inhabitants of both Marium and Arsinoë, but the later tomb-makers on the whole preferred the western, without, however, changing the character of large tracts even of that.

The tombs here assigned to the fourth century are marked by an abundance of black-glazed ware (much of it stamped with impressed patterns), and red-figured vases of the later style (chiefly *aski* and small vessels), in company with the not yet extinct older kind of Cypriote pottery. It appears probable that the manufacture of that pottery went down with the fall of Cypriote independence, and was to a large extent replaced by importation from Rhodes and Alexandria. Whether it persisted locally to a still later date at Citium or elsewhere<sup>33</sup> is a question with which we are not here concerned, the above account seems to me to be true at least of Poli. I regret to find myself on this point in opposition to the great authority of Dr. Furtwängler, who would have us believe that the older geometrical Cypriote pottery died out before the end of the *sixth* century, and that no Cypriote pottery whatsoever survived the *fourth* (v. *Jahrbuch* v. p. 163). That his contention, which is stated with unnecessary emphasis and perhaps not very seriously weighed, is an exaggeration, I hope this paper has shown reasons for believing. If we can put any confidence whatever in the repeated testimony of the tombs the older Cypriote style continued to flourish during the whole of the fifth century, and the later persisted into Ptolemaic times. But I am also convinced that there is more than sufficient evidence from the previous season's work to prove that the earlier and more familiar Cypriote ware maintained itself during the greater part of the *fourth* century. In the fifth century tombs it shows no symptoms of decay, and it is found not twice or thrice but again and again, and that in tombs which seem above suspicion, together with Greek pottery, red-figured vases of late style in particular, which no one could hesitate for a moment to assign to the fourth century.

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<sup>33</sup> So Colonna Ceccaldi *Mons. Ant. de Chypre*, p. 279: M. O. Richter, *Mith. d. Inst. in Athen*, vi. p. 194.



Without making any dogmatic assertions or pretending to have solved all problems, it may, I think, be fairly claimed that the efforts of the Cyprus Exploration Fund at Polis tes Chrysochou have done something towards answering a few of the many difficult questions in Cypriote archaeology.

J. ARTHUR R. MUNRO.

OXFORD, May 1891.

The following few notes, since some of them refer to Polis tes Chrysochou and its neighbourhood, and are not included in Mr. Hogarth's *Devia Cypria*, may find a place here.

Before leaving I succeeded in purchasing the inscription built into the stair of Sabas Gialorou (published in last year's report, *J.H.S.* xi. p. 69), together with the remaining portion of the stone which was built in face downwards a few steps higher up. Mr. Tubbs' reading is right so far as it goes.<sup>34</sup> The complete inscription runs:—

ο· να· σα· κο· ρα· υ· το· σα· τα· σα· κο· ρα· υ· το· τι· πε· τε· ρα· λο· ι· πο· νε· ε· μι·

ο· να· σα· κο· ρα· υ· το· σα· τα· σα· κο· ρα· υ· το· τι· πε· τε· ρα· λο· ι· πο· νε· ε· μι·

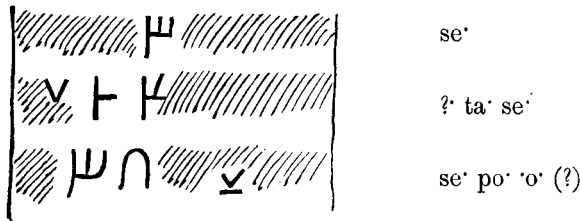
Ὀνασαγόραν τῶ Στασαγόραν τῶ διφθεραλοίφωv ἡμί.

There are punctuations after the 6th, 13th, and 22nd letters. The writing is picked out with red. διφθεράλοιφος· γραμματοδιδάσκαλος παρὰ Κυπρίοις. Hesychius. For the etymology of the word cf. Meister *Die griechischen Dialekte* Bd. II. p. 278. It is important in its Cypriote dress, as Dr. Meister points out to me, as proving that in the combination φθ in the interior of a word the first mute takes the vowel of the second, not that of the preceding syllable. The neat copy-hand style in which the epitaphs of Onasagoras and his wife are engraved is quite appropriate to the school-master. Both inscriptions are now once more united in the British Museum.

I found one more Cypriote inscription in the village, but it is in such bad condition that little or nothing can be made of it. The limestone block on which it is cut is built into the wall of Ali Mehemet's yard to the right of the gate as one enters. The stone is broken below, but evidently came from the door of a tomb. It measures in its present condition 1 ft. 10½ in. × 11 inches. The letters are from 1½ to 2 inches high.

<sup>34</sup> By a slip of the pen it is derived on p. 68 from tomb M 2 instead of M 1. Dr. Meister would never have suggested the connection of

this inscription with no. 15 on p. 70, had he seen the stones. (v. *Berliner Philologische Wochenschrift* 1890, no. 43, pp. 1354-5.)



The country immediately to the east of Poli is full of ruined mining villages; but their ruins are not of great interest. There is one at no great distance to the N.E. of the eastern necropolis, where are heaps of slag and a few stray pieces of thin marble. The latter may be derived from a church, the former certainly indicate a smelting station. It is from this site that the limestone capital that serves as a step to the school-house at Magounda is said to have been taken. The marble block on the roof of the same building (let the itinerant archaeologist note) is *not* inscribed. There are in Magounda two or three great earthen *πίθοι*, brought from the old site just below the present village. They probably served as receptacles for grain. Similar receptacles cut in the rock are not uncommon, *e.g.* at the neighbouring deserted site of *Χορτίνη*, or (as the local pronunciation has it) *Φόρτινι*. At *Φόρτινι* are the most considerable remains of a village, with two churches, one of which is still standing. It is a charming spot, and a spring of delicious water gushes out under the shade of a large fig-tree. On the other, the western, side of Poli we may note the (probably) ancient pier at Latzi, which is now and must always have been the port or anchorage. The pier or mole is constructed of very massive squared blocks of stone, and although many of the blocks are displaced the pier is far from a complete wreck. Little appears above the water, but enough is left to give a welcome shelter to small craft when a gale blows down from the Acamas. Just beyond Latzi, where the track begins to mount the rocks, are a few tombs. Inland are two or three villages not noticed by Mr. Hogarth. Neokhorio is uninteresting. At Androlikou, a nest of cutthroats haunted by memories of the famous brigand Hassan Poli, there are, as was mentioned in last year's report, some indications of an ancient settlement. The split column engraved with an effigy and inscription I now take to be a very late tomb-stone, but have no plausible reading of the latter to offer. At Drousa, pleasantly situated high up on the ridge, with a plentiful supply of good water, there is a considerable *κατάλημα* or tract of ruins, but I cannot vouch for their antiquity.

At New Paphos, among other inscriptions, I saw the mediaeval French epitaph copied by Mr. Hogarth (v. *Devia Cypria* p. 9 no. 4) and can confirm the reading HARIOR.

Ten minutes west of Paramali near the ruined church of S. George there lies a limestone *cippus* with a damaged inscription, which I was unable, in the few minutes I had to devote to it, satisfactorily to decipher.

ΧΑΙΡΟΙC////////ΩCΤΙΝ////////XPHCTH . ΕΙ///ΟΙ . CATE I XIII///  
THC////////COCΘΕWC////////TIOYMHMHCHXAPIN////////

A tomb in the neighbourhood is reported to have contained glass and 'vases with colours.' On the hill-top round the church are miscellaneous fragments of limestone building, columns, coarse red pottery, a black mill, etc.

In Maroni I noted another *cippus* inscribed :—

//////ΦΡΟ////ΙΕ	Εὐ]φρό[ν]ιε
ΧΡΗCTE	χρηστὲ
ΧΑΙΡΕ	χαῖρε.

and built into the wall (upside down) over the door of Koussacs Kara Mustapha's yard a limestone fragment inscribed :—

	... νικᾷ θυμο . . . . . (?) or
ΝΙΚΑΙΘΥΜΟ	... νι καὶ θυμο . . . . . (?).

At Larnaca in the garden by the Tourabi Teke, are two limestone *cippi*, used as supports to a water-channel with the inscriptions :—

ΕΥΤΥΧΗ	and	ΟΝΗCΙΚ///Α
ΧΡΗCTE		ΤΗΧΡΗCTE
ΧΕΡΕ		ΧΑΙΡΕ
Εὐτύχη		'Ονησικ[ρ]ά-
χρηστὲ		-τη χρηστὲ
χέρε		χαῖρε.

The following inscription, on a blue marble base in the shop of M. Zanetos, Chemist, Larnaca, has not, so far as I am aware, been published. The stone is broken to the left.

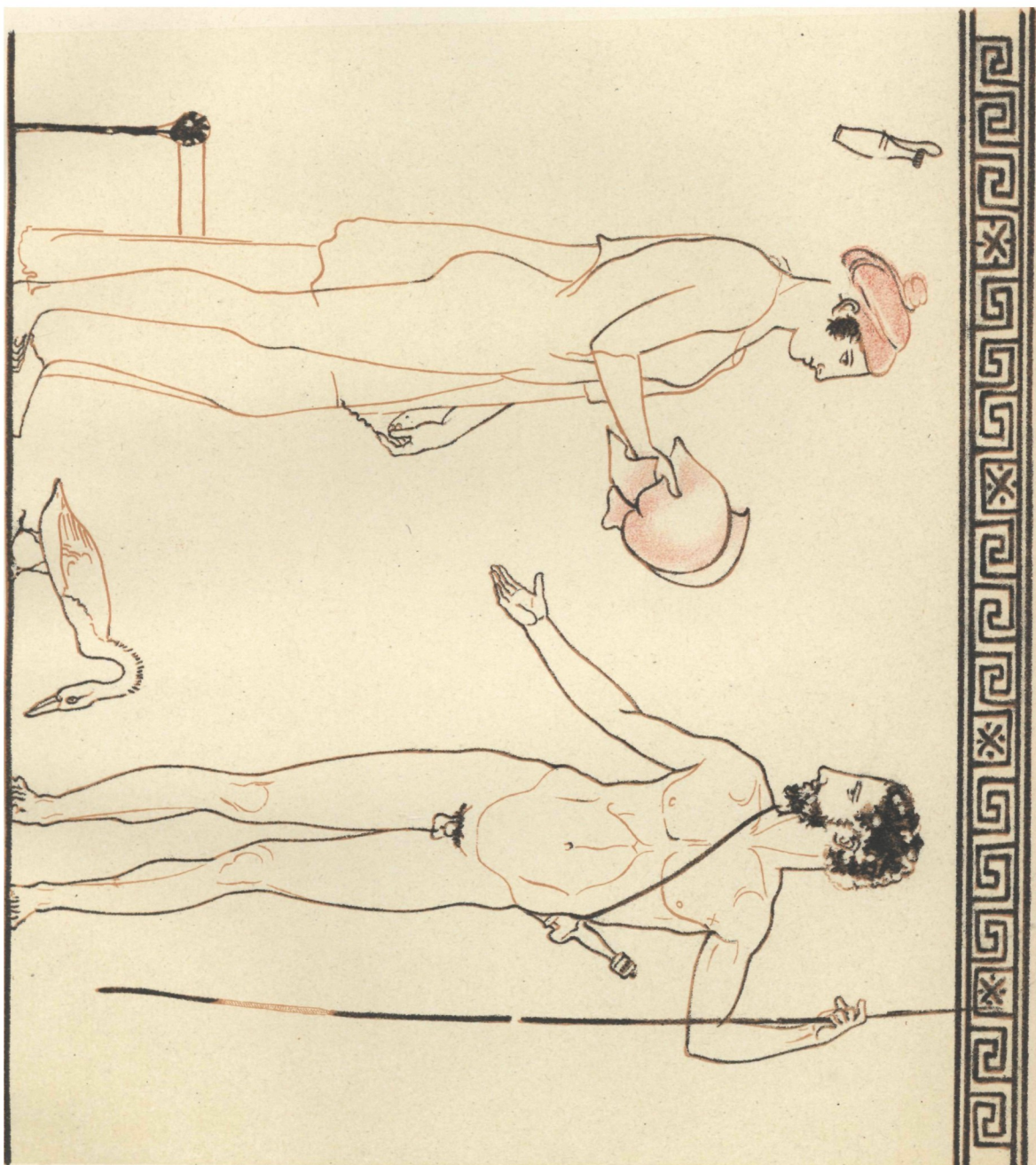
ΙΟΥΛΙΟΝΙΟΥΛ//ΟΥΙ'////ΜΡ/ ////	... 'Ιούλιον 'Ιουλ[ί]ου [Πυθ]άρ[χου]
ΨΟΝΦΛΑΥΙΑΝΟΝ	υἱ[?]όν Φλαυιανόν
ΙΠΠΑΡΧΟΝ	ἵππαρχον
ΟΥΛΙΟΣΦΛ/ 'ΙΑΝΟΣΜΝΑΣΕΑΣ	... 'Ιούλιος Φλ[αυ]ιανὸς Μνασέας
ΤΟΝΑ'////////ΟΝ	τὸν ἀ[δελφ]όν.

I was enabled by the kindness of the authorities to take copies and squeezes of several Cypriote inscriptions from Poli now in the Cyprus Museum at Nicosia. They have most of them been published by Dr. Deecke in the *Berliner Philologische Wochenschrift* 1886. I denote them by the numbers under which they appear in Dr. Meister's supplement to Deecke's collection.

25*b*. 25*f*. 25*o*. Confirm Deecke's reading.

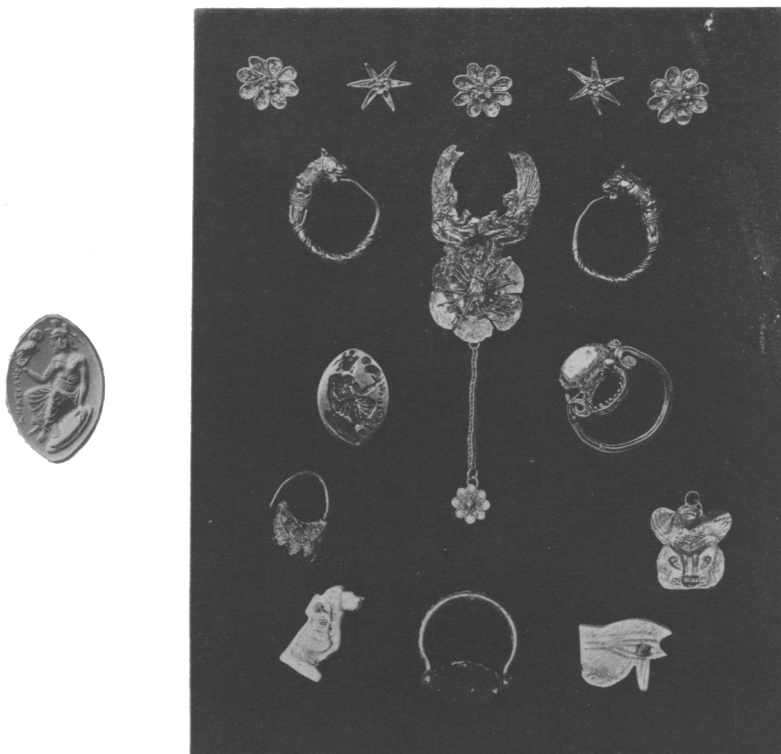


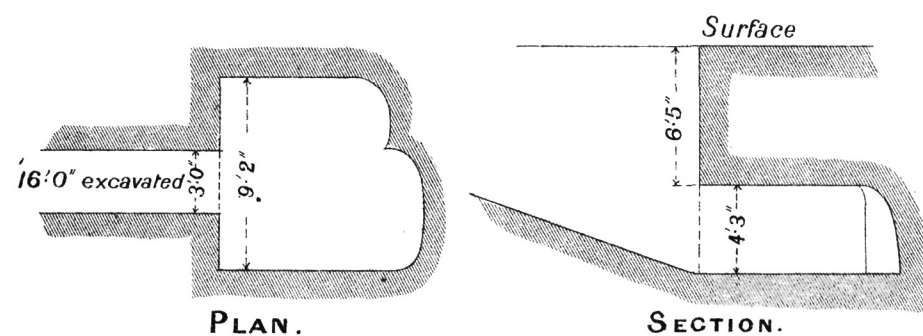
VASE FROM CYPRUS.



VASE FROM CYPRUS.



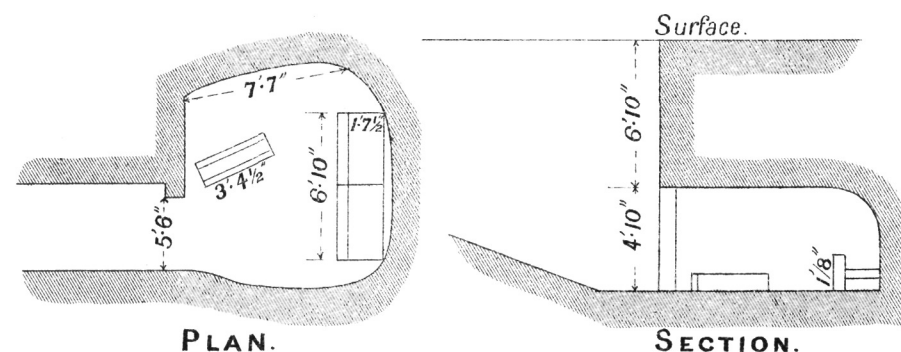




PLAN.

SECTION.

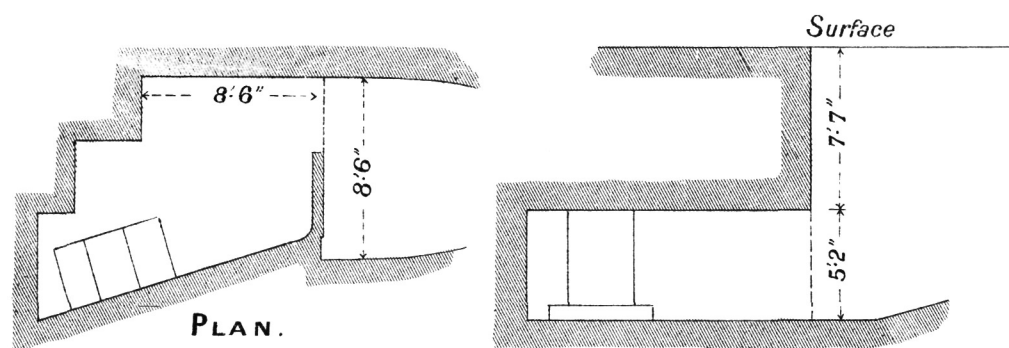
TOMB 16.



PLAN.

SECTION.

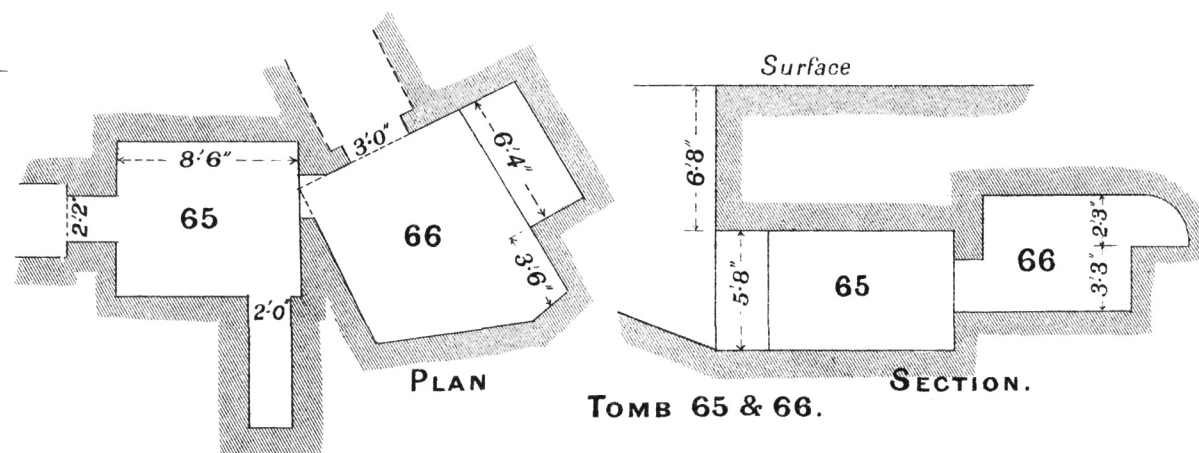
TOMB 57.



PLAN.

SECTION.

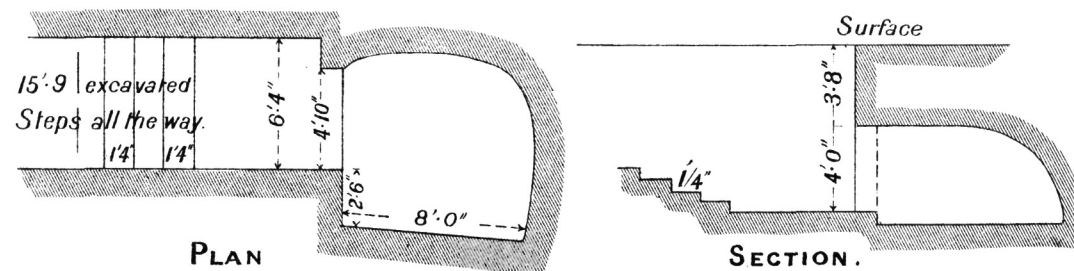
TOMB 37.



PLAN

SECTION.

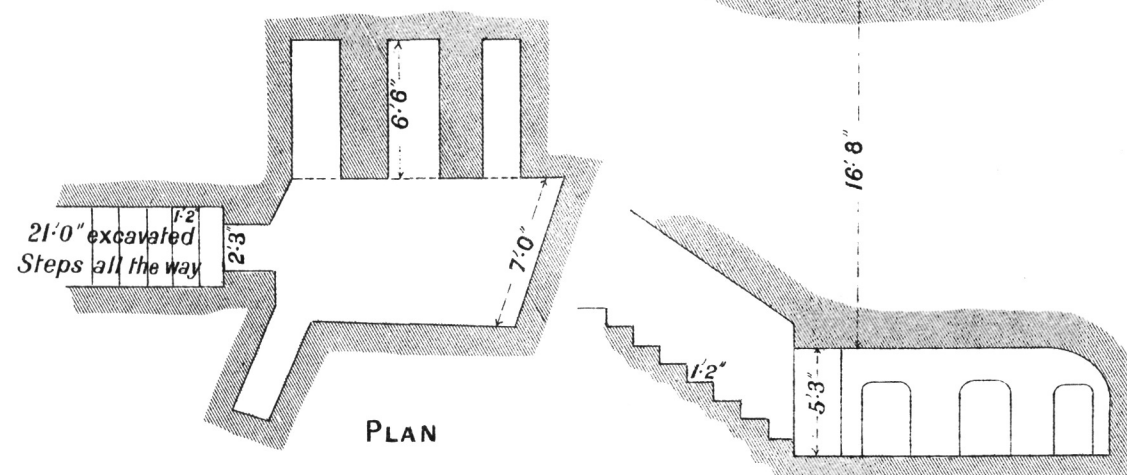
TOMB 65 & 66.



PLAN

SECTION.

TOMB 46.



PLAN

SECTION

TOMB 75.

10 5 0 10 20 30

SCALE OF FEET.

25*l*. Line 2. I read *se ta (?) ka a se*. The *o* was the the only letter I could make out with any confidence in the third line.

25*n*. Deecke reads Νίκα Πρώτι Φός ἡμι. The third letter I read as *ko* (not *po*) and the fourth as *ra* (not *ro*). The first line would thus run *ni ka ko ra ti vo se*. May not the *ka* and *ko* have been transposed by a stone-cutter accustomed to write left to right, and the true reading be Νικοκράτι Φος?

25*p*. There can be no doubt about Θεμιστοκύπρας for the first line. At the beginning of the second I fancy I can make out *e mi ta se ἡμι τας* and the remaining characters look like *ti ? vo se*.

There is one stone without a tomb-number, which I have not been able to identify. The letters are poorly cut and in bad condition, very hard to read. On one side is a mason's mark  $\sqcap$ . Read from right to left the lines run as follows:

1. ? *ti si te a*
2. ? *a to no ja*
3. ? *ne to se ke*
4. ? *pa mi*

This reading is given for what it is worth, I feel no confidence in the interpretation of several characters.

J. A. R. M.