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Masks and Ritual Performance on the Island of Cyprus

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The island of Cyprus is well known for its abundance of masks, which have been the subject of focused studies as well as broader investigations on Phoenician and Punic masks. Yet, there is no comprehensive and diachronic overview of this important corpus contextualized within its Cypriot setting. This article reevaluates the evidence for masking rituals in Late Bronze and Iron Age Cyprus through close analysis of archaeological contexts and use patterns to reconstruct masked performances. The evidence underscores the long tradition of masking on the island and reveals use patterns that allow a partial reconstruction of the social significance of masking ceremonies. At the end of the Bronze Age through the era of the autonomous city-kingdoms, masks likely functioned as symbolic objects used in constructing social identities and can be associated with restricted groups practicing rituals at key sanctuaries. Masking rituals flourished within the autonomous city-kingdoms and dramatically ended with the incorporation of Cyprus into the Ptolemaic kingdom.*

SETTING THE STAGE: CYPRIOT MASKS IN CONTEXT

An abundance of terracotta masks and distinctive figurines depicting masked men have been preserved from ancient Cyprus. Although these masks have been the subject of several studies, a comprehensive analysis of this corpus in its Cypriot setting is lacking. This article presents a compilation of published and unpublished masks, balancing past investigations of external influence with a new emphasis on local production and use. This corpus includes masks that were worn, commemorative copies of worn masks, and artistic representations of masks and masked figures. These objects, however, did directly reference past actors and actions, and they allow us to reconstruct (at least partially) otherwise ephemeral and unattested performances. Although the lack of textual sources prohibits detailed recreations of masked ceremonies, it is nevertheless possible to understand their social significance. The evidence suggests that masks were used in ritual acts associated especially, but not exclusively, with cults of male deities and that they were used in elite restricted societies and perhaps even by the Cypriot *basileis*.

Cypriot masks have generally been interpreted as part of a larger “Cypro-Phoenician” custom, and scholars have documented the formal similarities

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to Near Eastern and Mediterranean examples.¹ Given the complex relationship between exogenous stylistic influence and internal reception, adaptation, and use in the Mediterranean Basin, an analysis of the data in their island context provides a more accurate reconstruction of masking rituals.² While past scholarship on Cyprus, an island with a diverse population situated along strategic trade routes, focused on foreign over local factors (a result of perceived foreign domination in the past combined with contemporary issues), current studies provide a more Cypro-centric approach.³ Without denying that complex transmissions of artistic and cultural trends occurred, this evaluation follows current approaches in Cypriot archaeology in grounding external factors within a thorough analysis of local cultural contexts.

Chronologically, the archaeological evidence for masked rituals is concentrated in the Late Cypriot (LC) III through Cypro-Classical periods (tables 1, 2), but it is possible that perishable masks were used earlier. The earliest potential zoomorphic mask comes from the Neolithic site of Parreklishia Shillourokambos, where a feline-like serpentine head was found in a well. This unusual figural object could have been used as a mask, but based on the roughly shaped neck, Knapp proposes that it more likely functioned as a wall decoration.⁴ Another possible early mask comes from the Early Bronze Age settlement at Sotira Kaminoudhia, where a worked cranium and horn cores, which could have been worn atop a human head, were found in a unit perhaps used for ritual.⁵ Bull and other horned animal imagery forms a conspicuous part of the Early Bronze Age to Middle Bronze Age symbolic system: antlered and horned cloven-hoofed figures decorate Early Bronze Age bowls from Vounous; bucrania are mounted on poles on the Kotchati, Kalopsida, and Vounous shrine models; and bulls are common in the figurine repertoire.⁶ Several vessels from the tombs at Vounous are etched with stylized anthropomorphic stick figures with cloven hoofs, hands, and antlered heads—possible evidence for rituals involving horned animal masks.⁷

TABLE 1. Cypriot chronological chart.

Chronological Periods	Approximate Dates (B.C.E.)
Late Cypriot IIIA	1225/1200–1125/1100
Late Cypriot IIIB	1125/1100–1050
Cypro-Geometric I	1050–950
Cypro-Geometric II	950–900
Cypro-Geometric III	900–750
Cypro-Archaic I	750–600
Cypro-Archaic II	600–475
Cypro-Classical I	475–400
Cypro-Classical II	400–310
Hellenistic	310–30

Note: Chronology from Iacovou 2013, 3.

Two Middle Bronze Age terracotta anthropomorphic figurines with stylized zoomorphic (goat?) heads could similarly represent maskers.⁸ The significance of the bull continues in the Late Cypriot period, evidenced by the abundance of bovine imagery depicted in the glyptic record: on painted pottery; on wall brackets; on silver bowls and bronze tripods; on ivory objects; as rhyta, gold pendants, and earrings; and as zoomorphic figurines.⁹ The use of the bull as a sacrificial animal and the proliferation of bucrania and other horned skulls in sacred spaces further underscore this animal's special and sacred status in Bronze Age Cyprus. The evidence for zoomorphic masked rituals, however, is too limited and ambiguous to support a claim for a widespread masking tradition on prehistoric Cyprus.

From LC III, however, three distinct mask types consistently appear in the archaeological record: zoomorphic, anthropomorphic, and grotesque.¹⁰ These types, which were used for the next several centuries, can be broadly organized into three major phases (fig. 1). This article presents the evidence by phase

¹ Picard 1965–1966; Lagarce and Lagarce 1973; Caubet and Courtois 1975; Culican 1975–1976; Stern 1976; Carter 1987; Laurens and Louka 1987; Ciasca 1988; Kletter 2007.

² Yon 1986; de Polignac 1992. Contra Carter's (1987, 1988) theory of direct Phoenician influence on the masks and cult of Orthia at Sparta.

³ Counts 2008, 3–5, 17; 2009a; Iacovou 2008, 2013; Papanthiou 2012, 28–52; Counts and Iacovou 2013; Fourrier 2013.

⁴ Guilaine 2003; Knapp 2013, 93.

⁵ Swiny 2003, 46–7, pl. 6.4d.

⁶ Stewart and Stewart 1950, pls. 1b, 50a, 79–86, 89–92; Karageorghis 1970b; 1971, 263; 1991, 102–6, 114–15, 117–23, 139–57, pls. 57, 58, 63–5, 100, 101; Louloupis 1979; Åström 1988, 9; Rice 1998, 237–48; Hadjisavvas 2003; Steel 2004, 203–5;

Knapp 2008, 279.

⁷ Stewart and Stewart 1950, pl. 93; Louloupis 1979; Belgiorio 1993, 45–6, fig. 1.

⁸ Karageorghis 1991, 175, nos. 2, 3, pls. 138.2, 139.1; Belgiorio 1993, 45–8, fig. 1, pl. 1.1, 1.2.

⁹ Hadjisavvas 2003, 115.

¹⁰ Strictly defined, a mask is an object worn over all or part of the face, or over the face and head (helmet style), and is usually part of a more complete costume (Pernet 1992, 10–14). For the history of the word “mask,” see Twycross and Carpenter 2002, 2–4; Kletter 2007, 200–1. These categories are adapted from Carter's (1987, 356–59) revised typology for the masks from the Sanctuary of Orthia, Sparta.

TABLE 2. Kition chronological chart.

Kition Chronological Phases	Excavator's Approximate Dates (B.C.E.)	Smith's Revised Dates (B.C.E.)
Floor IV	1300–1190	1300–1190
Floors IIIA and III	1190–1125/1100	1190–1125/1100
Floor II	1125/1100–1050	1125/1100–1000
Floor I	1050–1000	1000–850
–	gap	no gap
Floor 3	800–725	850–707
Floor 2A	725–550	707–550
Floor 2	550–350	550–350
Floor 1	350–312	350–312

Note: Kition chronology from Karageorghis 2002, 5; revised Kition chronology from Smith 2009, xviii.

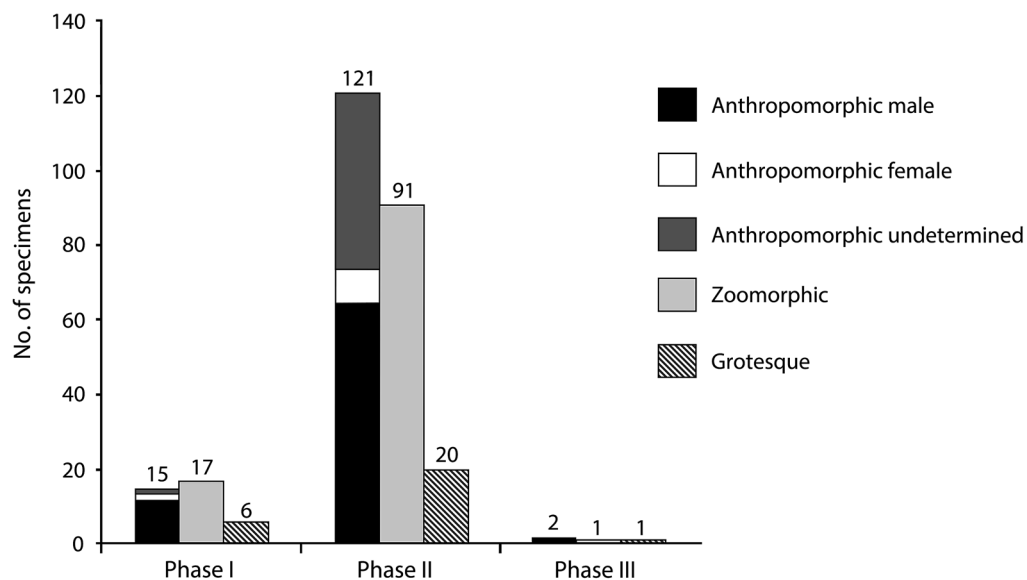


FIG. 1. Three phases of mask use on Cyprus.

and context, provides an overview of the evidence and use patterns, and concludes with an interpretation of the social significance, meaning, and use of masks in Cypriot society. The sites with masking evidence are plotted on two distribution maps by phase (figs. 2, 3).

PHASE I MASKS: LC III TO CYPRO-GEOMETRIC (CG) II

Enkomi

At the urban center of Enkomi on the east coast, eight terracotta fragments of bearded and/or mustached

male masks were excavated (fig. 4; appx., cat. nos. 1–3). The masks are handmade, just under life-sized, and have cutout eyes and perforated holes around the edge for attachment.¹¹ Originally painted, they are decorated with incised geometric patterns and stamped circles to indicate facial hair. One fragment preserves a conical knob in the center of the forehead. The masks with recorded contexts were found in the metallurgical workshops next to the Sanctuary of the Ingot God, whose cult likely lent sacred protection to this industry. Two small female protomes were found in the open

¹¹I use Carter's (1987, 356 n. 3) measurements to define "life-sized": the average size of an adult face is between 18 and 21 cm from the top of the forehead to the bottom of the chin.

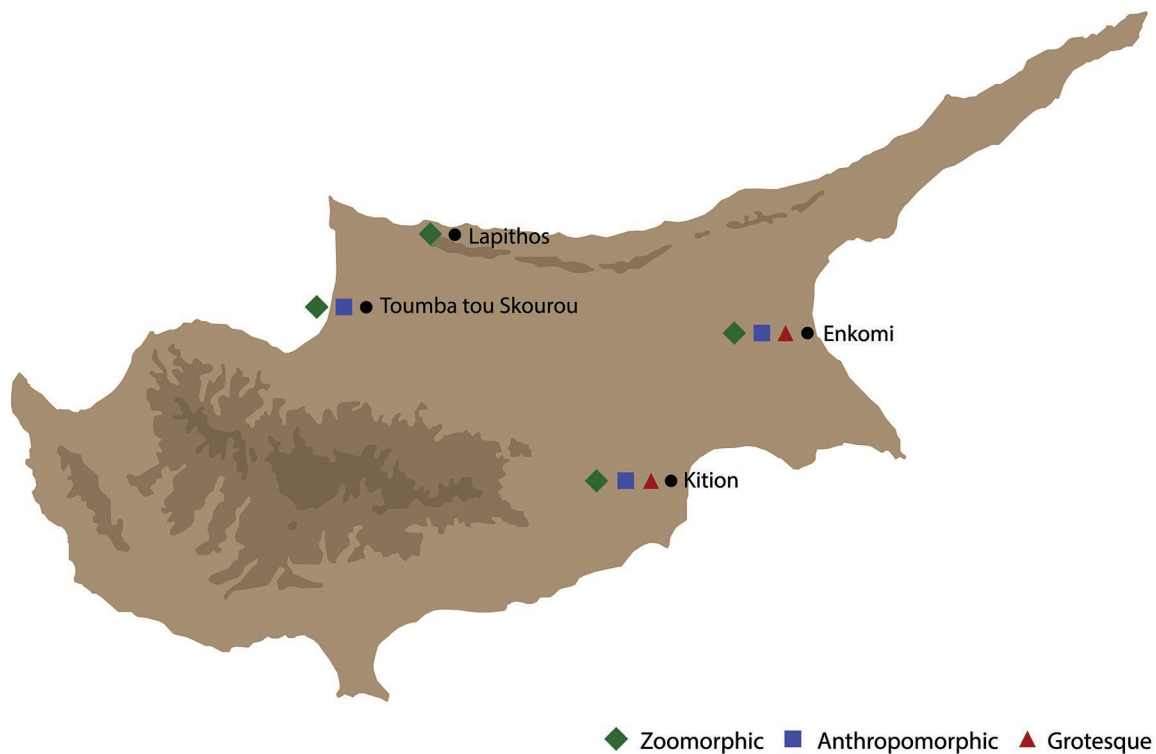


FIG. 2. Distribution map for phase I masks (drawing by D. Coslett).



FIG. 3. Distribution map for phase II masks (drawing by D. Coslett).



FIG. 4. LC III masks from Enkomi: *left*, bearded male mask (cat. no. 1); *top right*, miniature grotesque mask (cat. no. 7); *bottom right*, life-sized grotesque mask (cat. no. 6) (by permission of the Department of Antiquities, Cyprus).

court to the west of the Sanctuary of the Ingot God (cat. no. 4), but they differ from their male counterparts in the lack of cutout eyes, their plaque-like shape, their miniature size, and the inclusion of a neck.¹²

Evidence for zoomorphic masking rituals at the site is provided by several worked bovine skulls large enough to be worn. Approximately 100 animal skulls (primarily male cattle) were discovered in the Sanctuary of the Ingot God, scattered across the floor and on the north and west benches of the main use-level, which likely spanned LC III (cat. no. 5).¹³ Some of these skulls appear to have been worked, with the occipital sections and mandibles deliberately removed, leaving only the smoothed front part. Unfortunately, this working is not noted in the faunal report, and later studies do not specify the number, species, or gender of the worked skulls. The bucrania could have been altered either for use as masks or to hang on the wall or a pole to mark sacred space, as illustrated by the earlier terracotta models noted below. Bulls were a conspicuous aspect of this cult, evidenced also by an annular rhyton with bucranian spout, a bronze ox horn, bovid

terracotta figurines, incised ox scapulae, and numerous cattle skulls and horns.¹⁴ Although no masks were found in the nearby Sanctuary of the Horned God, the bull was also paramount at this shrine, as demonstrated by the horned headdress of the bronze cult statue, 15 skulls and *Bos* bones, numerous antlers and cattle horns, three gold-leaf ox horns, a bronze and terracotta bull figurine, and evidence for the regular sacrifice of oxen.¹⁵

The grotesque masking tradition also appears in LC III Enkomi: three life-sized fragments and one miniature example have been found (see fig. 4; cat. nos. 6, 7). The miniature mask features small, perforated eyes, a small, pointed nose, an amorphous depression on the forehead, and a circular, open, deep mouth. The life-sized grotesque fragments preserve part of the cutout eye and the deep furrowed lines that cover the face. These masks are made of coarse fabric and are thick and deep in section compared with the more finely made male masks. They were found in secondary depositional contexts: one from the bottom of a wall in an *échoppe* and others from streets.

¹²Nys 1995, 19. Stylistically, they seem related to the series of female figurines with upraised arms found in the Sanctuary of the Ingot God.

¹³Nys (1995, 26–7) argues against their use as masks; contra Karageorghis 1996b. For issues with the dating of the levels and abandonment of the town, see Webb 2001, 77–80; Mount-

joy and Gowland 2005, 160–61.

¹⁴Courtois 1982a, 161–62; 1986, 32–7; Webb 1999, 106–7, 113, 222; Steel 2004, 178–81; Knapp 2008, 223–24; Papasavas 2011.

¹⁵Webb 1999, 99.

Most of the masks at Enkomi can be associated with metallurgy and the cult of a male deity—and perhaps a female consort—associated with the metal industry and worshiped in the Sanctuary of the Ingot God.¹⁶ This sanctuary is unique in the diversity and richness of the material remains. It has been convincingly argued that an urban elite used this space for rituals involving conspicuous display of exotic objects and images.¹⁷

Kition

LC III zoomorphic and grotesque masks and later Cypro-Geometric anthropomorphic examples were found in the sacred precinct at Kathari at the urban site of Kition on the southern coast. Zoomorphic rituals at Kition are evidenced by worked bucrania, as at Enkomi (fig. 5; cat. no. 10).¹⁸ Four cattle skulls and five horns were found in Room 12 of the northern metal workshops, while other bones (primarily bovine) were found by a standing anchor.¹⁹ Room 12 also contained a worked triton shell used as a trumpet (likely a cult object),²⁰ as well as a grotesque mask (cat. no. 11). This unusual mask combines grotesque furrowed lines and a gaping mouth with zoomorphic horns. Four additional worked cattle skulls and deer antlers were excavated in the northern aisle of Temple 5, which in this phase is linked to the metallurgical industry. Temple 5 has been interpreted as dedicated to a male deity and paired with Temple 4, which appears dedicated to a female deity.²¹ The same level of Temple 5 also included copper slag, a horn from a large terracotta bull, other animal bones, a macehead, and inscribed objects.²²

Mask use continued into early CG I, when male masks were used in cults of male and female divinities. All anthropomorphic masks from the Cypro-Geometric period represent bearded and/or mustached males. One of the earliest examples, a fragment of a nose and mustache from a life-sized mask (cat. no. 8), was found in Room 16 in Temenos A. Temenos A communicated directly with the northern workshops and with Temenos B and is traditionally linked to a goddess cult based on female and bull figurines.²³ Two

under-life-sized bearded male masks (cat. no. 9) come from Bothros 20 in Temple 5, which likely remained dedicated to a male deity.

Northern Sites: Toumba tou Skourou and Lapithos

An ear fragment from a life-size bearded male mask, with a hole for an earring, was found outside the site of Toumba tou Skourou (cat. no. 13), while a worked bucranium was found outside the site's north terrace (cat. no. 14). Like similar examples from Kition and Enkomi, the large skull was worked, possibly for use as a mask. It was found with a fragment of another skull and other animal bones. It is possible that this assemblage represents sanctuary debris or that the skulls were hung outside the limits of the site.²⁴

A figurine from Lapithos may mark the beginning of two new customs in CG I: the representation of masked figures in terracotta and the use of mask imagery in funerary contexts (fig. 6; cat. no. 12). This figure has breasts, suggesting it represents a female, and it appears to be wearing a mask. The generally simplified Cypro-Geometric style limits certain identification, but this face appears especially zoomorphic, perhaps representing a sheep/goat with long snout, pierced eyes and nostrils, and ears. The painted black lines are understandable as representations of strings holding the mask. If this is a masked figure, it is the earliest example aside from Late Cypriot glyptic representations (discussed below) and the only possible depiction of a female masker.

Phase I Masking Patterns

Although there exists a possibility of earlier masking practices, the earliest secure use of masks on Cyprus in LC III is represented by limited evidence, primarily from two sites, and appears only after one of the major disruptions on the island: the transition from LC IIC to LC IIIA, ca. 1200 B.C.E., which marks a major cultural break.²⁵ The sites with masks are among the few to be rebuilt and continuously used in the 12th century after the LC IIIA destructions and abandonments. The total number of phase I masks is small (see fig. 1):

¹⁶For the cult, see Catling 1971; Courtois 1986, 32–7; Webb 1999, 112–13, 298–304; 2001, 74–6.

¹⁷Webb 2001, 78. For the association between sanctuaries and metallurgy in the Late Cypriot period, see Knapp 1986, 1996a, 1996b; Kassianidou 2005.

¹⁸Although Nys (1995, 26) questioned whether the bucrania were worked, her argument has been countered by Karageorghis 1996b; Smith 2009, 103–4, fig. 3.15.

¹⁹Nobis 1985, 419–23.

²⁰Reese 1985, 354; Åström and Reese 1990.

²¹Karageorghis and Demas 1985, 65–77, 108–12, 128–32,

148–53. The cult objects in Temple 5 included predominantly male and bovine imagery, but Webb (1999, 77–84) cautions against secure deity identification since female and bovine imagery was found in both Temples 4 and 5.

²²For reevaluations of the temples, see Webb 1999, 77–84; Knapp 2008, 181–82, 228; Smith 2009, 62–5, 247–48.

²³Webb 1999, 71–3; Smith 2009, 62–4, 247–48.

²⁴Vermeule and Wolsky 1990, 390–91.

²⁵For summaries of this critical period, see Iacovou 1989, 2008; Webb 1999, 7; Steel 2004, 187–213; Knapp 2008, 281–97; Voskos and Knapp 2008; Karageorghis 2011a.



FIG. 5. Masks from Kition-Kathari: *left*, CG I bearded male mask (cat. no. 9) (E. Averett, by permission of the Department of Antiquities, Cyprus); *right*, worked bucranium (cat. no. 10) (J. Smith).

23 terracotta examples and an unspecified number of worked bucrania.²⁶ All three types (anthropomorphic, zoomorphic, and grotesque) are associated with either sanctuaries or adjacent metal workshops, with some examples found in discarded contexts. Phase I masks come from urban sanctuaries dedicated to male deities (perhaps with female consorts) and metallurgical areas under their sacred protection; both sanctuary and industry were likely under the control of urban elites.²⁷ The Enkomi and Kition sanctuaries display bovine imagery and hybrid figures that meld the animal, human, and divine worlds. Excavated Late Cypriot masks have thus far been found only in Late Cypriot urban centers; they have not been recovered from non-urban cult places, such as Myrtou, Athienou, Idalion, and Ayia Irini. Enkomi and Kition were major coastal centers distinguished by their size, wealth, and key roles in international trade and the metal industry.²⁸

Late Cypriot masks are traditionally interpreted as directly inspired by Levantine practices because of their similarities to anthropomorphic masks from Hazor, Gezer, Beth Shean, and Meskéné-Emar dated between ca. 1550 and 1200 B.C.E.; slightly later



FIG. 6. CG I zoomorphic masked figurine from Tomb 419, Kastos cemetery, Lapithos (cat. no. 12) (© Museum of Mediterranean and Near Eastern Antiquities, Stockholm).

²⁶ Unprovenanced phase I masks (not included in appx.) include a bearded male mask (Paris, Musée du Louvre, inv. no. 22845 [Caubet et al. 1992, 58–9, cat. no. 51]) and three fragments from a grotesque mask (Paris, Musée du Louvre, no inventory number [Lagarce and Lagarce 1973, 352]).

²⁷ Catling 1971; Courtois 1982a; Karageorghis 1985, 253–54; Knapp 1986; 1996a, 10; Webb 1999, 298–302; Kassianidou 2005.

²⁸ Iacovou 2008; Knapp 2008, 216–28; Voskos and Knapp 2008, 664–66.

examples from Tell Qasile (1100–1050 B.C.E.); and a 10th-century example from Tell Ser'a.²⁹ The similarities between the masks, however, are superficial: the Levantine male masks are unbearded and stylistically distinct.³⁰ Markoe and Nys have rightly asserted that although the concept of masking may have been transferred to Cyprus from the Levant, the custom must have been locally adapted, resulting in masks crafted in local styles for local cults as part of a process of negotiation.³¹

A Near Eastern origin and identity is also commonly posited for the grotesque and zoomorphic masks, despite significant chronological and geographical gaps. Grotesque masks, commonly termed “Humbaba masks,” have been traced to Old Babylonian depictions of the demon Humbaba or the Egyptian dwarf-god Bes.³² Both Wilson and Nys, however, have demonstrated that in addition to chronological gaps, there are problems with associating a generic demonic form from Cyprus with extra-island grotesque depictions that are themselves difficult to identify securely.³³ The grotesque masks are best interpreted as Cypriot adaptations of foreign demons fused with local concepts and functions. Significantly, the zoomorphic, and specifically bovine, masks are unique to Cyprus and provide evidence for a distinctly Cypriot ceremony.³⁴ As noted above, there is an abundance of prehistoric bovine iconography on the island, suggesting a long-standing significance attached to horned animals that is manifested in bull-masking ceremonies at least as early as LC III and continuing through the Iron Age.

There are no textual sources to elucidate the meaning or use of phase I masks. There are, however, several glyptic depictions of hybrid figures engaged in various ritual anthropomorphic activities on Late Cypriot Elaborate and Derivative Style cylinder seals—notably on several from Enkomi and Kition—that were inspired by Near Eastern and Aegean seal iconography (fig. 7). Two bronze rims from Cypriot metal kraters,

the handles still attached, depict hybrid Aegean-style *genii* figures carrying libation vessels, one with bucrania.³⁵ These depictions, together with the Early Bronze Age to Middle Bronze Age imagery discussed above, suggest that masking rituals occurred earlier than the preserved masks. The glyptic figures include zoocephalic bull-, lion-, and griffin-men that most commonly wear long skirts and serve as attendants and ministrants to gods and goddesses, typically carrying libation vessels.³⁶ While some figures appear to be demons (or *genii*), fully animal but with anthropomorphic poses, others have human bodies with animal heads. The bull-man is the most common, with at least 40 known examples, and is often depicted bringing animals to deities. Additionally, several Common Style seals feature bucrania and a repeated motif of nude male, tree, bucranium, and ingot(s). While the identity of the nude male is debated (worshiper or deity), the theme links bull imagery with the metal industry.³⁷ While the bull-men can be related to the masks, there is no straightforward parallel between the griffin and lion hybrid figures, just as there are no close equivalents for the deities depicted on the seals among the Late Cypriot divine images, such as the Enkomi Ingot God and Horned God statues.³⁸ Moreover, it is not clear whether the hybrid figures in the iconographic record represent divine/supernatural creatures or masked humans, or whether these are mythic or ritual depictions.³⁹ Like Aegean *genii*, some of the anthropomorphized animals wear shell-like capes and belts;⁴⁰ others appear to wear leather or cloth neck pieces, as seen on phase II maskers.⁴¹ Still others seem to have fully human bodies with zoomorphic heads or masks and have parallels with the Aegean lion-, bull-, agrimi-, and stag-men.⁴² Despite this iconographic ambiguity, the proliferation of these human-animal types in the glyptic record associates this imagery with the elites controlling the socioeconomic structures of the Late Cypriot period.⁴³ Like the seals, masks were exotic objects

²⁹ Culican 1975–1976, 64–5; Stern 1976; Courtois et al. 1986, 166; Carter 1987; Nys 1995, 21–2; Kletter 2007, 189.

³⁰ Nys 1995, 21.

³¹ Markoe 1990, 14–16; Nys 1995, 21–2.

³² Culican 1975–1976, 67; Carter 1987, 365–66.

³³ Wilson 1975, 83; Nys 1995, 23–7.

³⁴ There are no contemporary or earlier Near Eastern equivalents of the Cypriot bucranium masks. A single worked bucranium was found at Megiddo (May 1935, 23, pl. 19; O'Bryhim 1999, 5–12) but dates to ca. 900–600 B.C.E.

³⁵ Stürmer 1985, 120, no. A.1.4, fig. 1; 127, no. B.2.13, fig. 13; Karageorghis 2000, 58–9, no. 95.

³⁶ Sjöqvist 1932, 346; Kenna 1967, 566, 571, figs. 21–5; Porada 1971, 789–90; 1974; Amiet 1973, 155–56; Caubet 1979, 22, fig. 37; Hermay 1979, 738–39; Collon 1987, 183–86; Nys

1995, 27–9; Webb 1999, 270–71; Karageorghis 2002, 50–1.

³⁷ Webb 1999, 276 (with references).

³⁸ Webb 1999, 270–71, 279.

³⁹ As noted by Porada (1947, 18, 74–80, 121–22) in her study of the Nuzi seals; see also Belgiorino 1993, 44–5; Nys 1995, 27–9; Chrysoulaki 1999, 111; Simandiraki-Grimshaw 2010.

⁴⁰ Cook 1894; Mellink 1987; Chrysoulaki 1999; Crowley 2013, 231–34.

⁴¹ Porada 1971, 789–90, no. 4, pl. 256; Nys 1995, 23–5.

⁴² Crowley 2013, 231–34, 353.

⁴³ Webb (1999, 262, 276) argues that ownership of seals linked newly established elites with their service to the gods to legitimate their divinely sanctioned authority. Although their function on Cyprus likely varied, most agree that it was administrative (Smith 2002; 2009, 246; Reyes 2005).



FIG. 7. Impression of a LC II cylinder seal from Enkomi depicting hybrid figures bearing libation vessels, and a human figure with a bull head (mask?). The latter is bearing an animal and approaching a god and goddess. A bucranium hovers between the deities' heads. Nicosia, Cyprus Museum, inv. no. 1957/V-4/1 (drawing by E. Chapman IV).

found in metallurgical and religious areas. Such areas were likely used by the elite in religious rituals designed to showcase their privileged access to the divine realm, legitimizing their sacred authority.

PHASE II MASKS: CG III TO CYPRO-CLASSICAL (CC) I

Salamis

At Salamis, the urban center that replaced Enkomi in the Iron Age, evidence for masking rituals comes from rampart deposits, an early urban sanctuary, and the area of the later basilica at Campanopetra; all three findspots are votive deposits associated with the urban cult of a male deity later identified as Zeus.⁴⁴ In addition to masks, the votive offerings spanning the Cypro-Geometric to Cypro-Archaic periods include male and warrior imagery, bulls, and horses.⁴⁵ The earliest mask is a Cypro-Geometric bull protome (cat. no. 114); the earliest anthropomorphic mask (CG III) is a fragment of a life-sized bearded male with cutout eyes from the sanctuary (cat. no. 108). At least 18 miniature masks (protomes with curved miniature faces without cutout eyes, mouths, or attachment holes) were dedicated in the sanctuary or placed in select graves in the Cellarka cemetery (cat. nos. 109–18). The miniature masks depict bearded males, females, and animals (mostly bulls, although one depicts a lion or horse). The Salaminian coroplasts also produced small, seated terracotta

figurines with anthropomorphic bodies and zoomorphic heads that perhaps depict maskers (cat. nos. 119–21); these were found in the rampart wall and in Cellarka tombs. These figurines are executed in a simple style, and the mask is not explicitly rendered. They are traditionally interpreted as seated monkeys, but the presence of painted linear designs around the head of one figurine⁴⁶ (which perhaps represent attachment strings as on the Lapithos example), in addition to the distinctive gesture (touching the face with one or two hands as if adjusting a mask), suggests that these could depict maskers.⁴⁷

Ormidhia

In the area of the modern village of Ormidhia, approximately 30 km southwest of Salamis, di Cesnola unearthed two masked figurines from unspecified graves (cat. nos. 102, 103).⁴⁸ One is a wheelmade figurine, originally with attached legs, holding a bull mask over the head; the other is a bearded male holding an anthropomorphic mask near the left shoulder. No other information about these graves was recorded.

Kition

In phase II, masking continued at Kition-Kathari, as evidenced by several anthropomorphic mask fragments and additional worked bucrania. After a flood that damaged several of the Late Cypriot buildings,

⁴⁴ Calvet 1976, 145–46; Monloup 1984, 15–18, 99–106, 99–103, 189–90.

⁴⁵ Yon 1980a; 1980b, 76–7; 1999, 18; Monloup 1984, 17–20.

⁴⁶ French Archaeological Mission, University of Lyon, inv. no. Sal. 4122 (Tc 1430).

⁴⁷ Monloup 1984, 103–5; Karageorghis 1994; 1995, 16–19; cf. Langdon 1990, esp. 422.

⁴⁸ di Cesnola 1894, pls. 8.60, 27.214; see also Hadjicosti 2001.

masks appear again on Floors 3–2A, primarily in Temple 5; fewer occurred in Temple 4 and Temenos B, and worked bucrania masks have been found in Temple 1. The presence of phase II masks at Kition can be interpreted in one of two ways. According to the excavator, the sacred area was abandoned after the Late Cypriot phase for approximately 150 years, and all new building activity beginning with Floor 3 (traditionally dated ca. 800–725) can be attributed to the arrival of and subsequent domination by the Phoenicians.⁴⁹ Alternatively, Smith, in her reanalysis of the material and revised chronology (see table 2), argues that there is evidence for trade and contact with the Phoenicians during Floor 3, but that Phoenician domination is not attested until the subsequent Floor 2A.⁵⁰ Depending on the chronological interpretation, the appearance of masks beginning on Floor 3 can be understood as a continuation of phase I traditions at this site, as revivals of earlier local practice, or as a practice imported by the Phoenicians.

As in phase I, the precise nature of the deities worshiped in the various temples in this period is unclear. While Karageorghis asserts that the worship of Astarte dominated the sacred area in the Iron Age, replacing worship of an earlier goddess, others suggest that either a male deity, such as Eshmun-Melqart, or a divine pair were worshiped at Kition, at least in Temple 1.⁵¹ The first theonym is an inscription on a red-slipped bowl from Floor 3 of Temple 1 that includes the name “Astarte”; on the subsequent Floor 2A, however, two inscriptions suggest the temple is dedicated to Baal.⁵² It is generally agreed, based on the votive offerings, that a male divinity was worshiped in Temple 5, the location of most of the phase II masks.⁵³ In phase I, Temple 5 was larger and contained bovine masks, but in phase II the sanctuary was rebuilt at a smaller scale and contained only anthropomorphic masks; those that can be identified are all male (cat. nos. 72–4, 77).⁵⁴ Anthropomorphic mask fragments were also recovered from Temenos B, from Rooms 37 and 37A of Temple 4, from Courtyard C, just south of Temple 1, and from Courtyard A, just outside Temple 5 (cat. nos. 75, 76, 78–80).

In phase II, bucrania masks were used in Temple 1, not in Temple 5. Some 15 cattle skulls were excavated there, some worked, probably so they could be worn as masks as before (cat. no. 81). As noted above, it appears that Temple 1 was dedicated to a goddess (identified during Floor 3 as Astarte), but it is just as likely that a consort deity was also worshiped there.⁵⁵ Significantly, Temple 1 is directly linked to the northern metal workshops, providing evidence for the continuation of the association between metallurgy, cult, and masking.⁵⁶

The Mesaoria Plain: Golgoi–Ayios Photios and Athienou-Malloura

On the fertile Mesaoria Plain in central Cyprus, two important extra-urban sanctuaries provide evidence for masking rituals.⁵⁷ From Golgoi, three sixth-century limestone statuettes (ca. 21–26 cm) and one life-sized statue representing maskers come from a sanctuary at Ayios Photios.⁵⁸ One statuette (fig. 8, left; cat. no. 70) depicts a man wearing a plain, long robe; his right arm is held forward, and in his left hand he holds a lion mask to the side of his head. Another limestone figurine (cat. no. 69), carved only on the front, depicts a figure wearing a bull mask, a robe, and a second garment that creates an elliptical overlap in the front. A cloth is wrapped around its neck and extends down to the chest, where the figure grasps it in both hands; this cloth appears to both secure the mask and disguise its edges. A third limestone statuette is similarly dressed (see fig. 8, center; cat. no. 71); this figure holds the muzzle of a cervid mask with both hands, as if adjusting it. The sanctuary also included a head from a life-sized statue depicting a man holding a helmet-style bull mask above his head, as if taking it off or putting it on (see fig. 8, right; cat. no. 68). The predominately male votives from this shrine suggest a Master of Animals deity, later identified as Apollo, was worshiped here.⁵⁹

From the nearby sanctuary at Athienou-Malloura, nine fragments from under-life-sized terracotta bearded male masks, one unbearded male mask, 12 small fragments from anthropomorphic masks, and six grotesque masks have been excavated to date (fig. 9; cat.

⁴⁹ Karageorghis 2005, 92–3, 103, 107–8.

⁵⁰ Smith 2009, xviii, 217–19.

⁵¹ Karageorghis 1998 (with references); 2005, 108–9.

⁵² Karageorghis 1998, 1; 2003, 10, 75, 96; see also Smith 2009, 146–47.

⁵³ Karageorghis 2005, 67–8, 93, 109.

⁵⁴ Smith 2009, 248.

⁵⁵ Karageorghis 1998.

⁵⁶ Karageorghis 1985, 272; Kassianidou 2013, 65.

⁵⁷ More problematic evidence for masking in the Mesaoria Plain supposedly comes from the urban center of Idalion,

none of it with secure provenance or from scientific excavation. Ohnefalsch-Richter (1893, 18–19, 25, nos. 36, 37, pl. 198.4) describes a “heap” of masks hanging on a tree and an anthropomorphic mask from a sanctuary.

⁵⁸ For problems with the provenance of the Cesnola Golgoi material, see Connelly 1988, 75–8; Counts 2011, 49–50; Hermay and Mertens 2014, 13–17.

⁵⁹ For the cult, which included Herakles, Zeus Ammon, Pan, and Apollo, see Hermay and Mertens 2014, 17–18. For the male deities worshiped at Mesaoria sanctuaries, see Counts 2008, 19–23.



FIG. 8. Cypro-Archaic limestone statues and statuettes from Golgoi–Ayios Photios: *left*, statuette of a man holding a lion mask (cat. no. 70); *center*, statuette of a man wearing a stag(?) mask and costume (cat. no. 71) (© The Metropolitan Museum of Art/Art Resource, NY); *right*, life-sized head of a man holding a bull mask above his head (cat. no. 68) (© RMN-Grand Palais/Art Resource, NY).

nos. 60–2, 65), making this one of the largest corpora of masks from a single site, aside from Amathus.⁶⁰ In addition, two terracotta figurines depicting zoomorphic maskers were dedicated here (cat. nos. 63, 64). One well-preserved figurine depicts a robed figure holding the edge of a helmet-style bull mask with an attached hide cape. A face peers out from beneath the costume (fig. 10). The other figurine is fragmentary but appears to depict a rare criomorphic (i.e., ram form) masked figure. The votive dedications at this large sanctuary, consisting of hundreds of male limestone votaries and male deities (Cypriot Herakles, Apollo, and later Pan), terracotta and limestone chariot groups, and terracotta male figurines and horses indicate that the cult focused primarily on a male deity.⁶¹

Amathus and Ayia Phylaxis

Amathus, one of the largest new Iron Age urban centers, has more masks than any other site: at least 30 from tombs and another 30 from the acropolis area,

which functioned as the religious, administrative, and industrial center of the city. The nonfunerary masks are found on the acropolis, in a north wall deposit, and from the palace, west terrace area, and sanctuary of Aphrodite. Two fragments from bearded male masks with zoomorphic horns (cat. no. 15, paralleled only by a mask from Tomb 83) and five anthropomorphic masks (cat. nos. 16, 18)—three males, one female, and one undetermined—come from a north wall deposit; 13 anthropomorphic examples (cat. nos. 17, 19, 21), a lion mask (cat. no. 24), and a bull protome (cat. no. 23) come from the area of the west terrace; one anthropomorphic mask (cat. no. 20) comes from between the palace and ramparts; and one grotesque mask was found in the palace (cat. no. 25). These deposits are likely originally from one of the known or unidentified palatial sanctuaries.⁶² Two anthropomorphic masks (one likely female), a figurine wearing a bearded male mask, two animal masks, and a fragment of a grotesque mask were dedicated at the Sanctuary of Aphrodite (cat. nos. 26–9).

⁶⁰ Averett 2011, 141–42. I thank Michael Toumazou for permission to study and include the unpublished masks from Athienou-Malloura.

⁶¹ For the site, see Toumazou et al. 2011. For the male divinity, see Counts 2008, 19–23; 2009a; 2010.

⁶² Hermay 2000, 7.



FIG. 9. Cypro-Achaic masks from Athienou-Malloura: *left*, bearded male mask (cat. no. 60); *center*, grotesque mask fragment (cat. no. 65); *right*, miniature grotesque mask (cat. no. 65) (© Athienou Archaeological Project).

Another masked figure, a limestone statuette, was excavated from the so-called Baetyl Sanctuary (fig. 11; cat. no. 22); it was found in a vertical position on Floor 3 together with a female statue and was perhaps in its original position in the shrine.⁶³ This statuette depicts a man wearing a long tunic and cape ending in four small tassels and a helmet-style bull mask; he grasps the dewlap of the bull mask with both hands. Like the Golgoi statuettes, this figure clasps the edges of a cape and perhaps a scarf around his neck to secure the mask. The sanctuary also contained a limestone male head wearing a *mitra*, a headdress associated with kings; a sphinx thymiaterion; a centaur relief; and a limestone baetyl.⁶⁴ In this same room, excavators found a round structure associated with an ashy deposit and slag; the structure has been interpreted as a metallurgical furnace.⁶⁵ A metal workshop within a palace shrine suggests the continuation of a link between industry and religion and the use of masks in these cults.

Amathus is unique in the number of masks deposited in local tombs. At least 30 were placed in the rock-cut tombs of the eastern and western necropoleis (figs. 12, 13; cat. nos. 30–59). Unfortunately, because most were excavated in the 19th century or during later rescue operations, contextual details and osteological data are lacking, and many tombs remain either underpublished or not published at all.⁶⁶ This evidence is therefore difficult to interpret. In addition, many of the tombs were reused or disturbed in

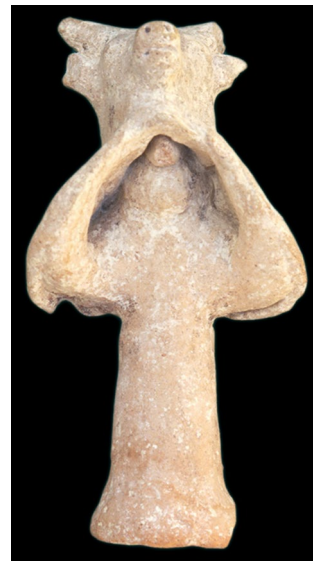


FIG. 10. Cypro-Achaic terracotta figurine of a man wearing a bull mask and costume (cat. no. 63) (© Athienou Archaeological Project).

antiquity, rendering association between grave goods and human remains challenging. Although it is tenuous to draw generalizations based on the sporadic publication record of the cemeteries, the tombs with masks tend to also contain ceramic vessels, imports, and other goods.⁶⁷

⁶³Petit 2002, 296.

⁶⁴Hermay 2000, no. 878, 169; Petit 2002, 293–304; Papanioui 2012, 214.

⁶⁵Petit 2002, 291; Kassianidou 2013, 68.

⁶⁶Iacovou 2002a, 104. The Cyprus Department of Antiquities

together with the French School at Athens is undertaking the publication of the tombs excavated in emergency operations.

⁶⁷Janes (2008, 159–248) is helpful for detecting general patterns. For potential inaccuracies in tomb assignments of

Tomb 83 from the eastern necropolis is one of the key tombs for understanding the significance of masks in funerary contexts. This grave included an exceptional number of masks (see fig. 12, center and right; cat. nos. 32–6) found together in a deposit of terracottas that included a bird, a stag, an Egyptian head, a female figurine holding both breasts, an architectural model, a criophoros figurine, a horse-and-rider figurine, a horse-and-chariot group, a model wine cart vessel, a model cart, a terracotta bell, horses, and eight ship models.⁶⁸ Additionally, the tomb contained two Attic black-figure vases with figural scenes, an electrum crescent earring, a silver bracelet, two small Egyptian faience eyes, amulets, and a glass alabastron and beads. The chamber tomb appears to be intact, containing four bodies lying on the left side and two earlier inhumations placed on the right, likely pushed aside to accommodate the new burials. The terracotta objects were found lying in a pile close to the wall at the middle of the right portion and can be associated with the two earlier inhumations in this section of the tomb. This tomb contained the largest assemblage of masks from a single funerary context in Cyprus: a terracotta anthropomorphic bearded mask with horns (similar to the example from the Amathus acropolis), a lion mask, a grotesque mask, an anthropomorphic mask fragment with fillet headdress, and a bearded mask.

Another unusual tomb from the eastern necropolis is Tomb 200, the only published tomb with any osteological data. A single inhumation at the back of the chamber was identified as a child based on the size of the skeletal remains. This is one of the few burials directly associated with a large number of personal adornments: a necklace with 15 amulets and two pendants, a bronze ring, two faience beads, 15 bronze bracelets, 34 bronze earrings, a silver earring, 36 shells, two terracotta figurines, and multiple vases.⁶⁹ One figurine represents a bull masker who holds the muzzle of the mask with the right hand while the left holds the lower part of the dewlap (see fig. 13, center; cat. no. 38). Tomb 423 from the same necropolis was one of the few that contained cuttings for stelae and poles above the tomb and had architectural embellishments at the entrance. The tomb was reused for multiple inhumations. The primary Cypro-Archaic burial was associated with a high quantity of ceramics, a terracotta bird with a hollow body, two terracotta horse figurines, a horse-and-rider figurine, and a small



FIG. 11. Cypro-Archaic limestone statuette of a man wearing a bull mask and cape, ca. 525–500 B.C.E., Amathus (cat. no. 22) (by permission of the Department of Antiquities, Cyprus).

handmade bearded mask with an added pellet on the forehead (cat. no. 43).⁷⁰

Several other chamber tombs from both the eastern and western necropoleis included terracotta masks or masked figurines. None, however, is exceptional in terms of the grave goods, and none provides osteological data. The objects found in tombs with masks include a single inscription,⁷¹ three types of terracotta female figurines (so-called Astarte figurines, ones holding tambourines, and figures with upraised arms), terracotta animals (bulls, birds, monkeys), other male figurines (horse and riders, chariot groups, flute player), bull and female protomes, a wall bracket, bronze objects (e.g., tweezers, strigils, spatulas), stone beads, amulets, gold jewelry, scarabs, glass vessels, some imported vases, local vessels, astragali, shells, and other masks. None can be associated firmly with a mask or specific burial, and no consistent patterns emerge. The masks tend to come from tombs with more specialized objects, such as imported pottery, jewelry, amulets, household items, shells, and metal objects. In her analysis of these cemeteries, Janes notes that the funerary assemblages rarely contain imported ceramics—less than 5% of the total recovered pottery—and “other goods” such as figurines, scarabs and seals, weapons, and jewelry

certain objects excavated by the British Museum in the 19th century, see Hermary 1996.

⁶⁸ Smith 1900, 111–22, fig. 164. See also Hermary (1996, 17–19) for publication discrepancies.

⁶⁹ Tytgat 1989, 129–30; Janes 2008, 224, 241.

⁷⁰ For the architecture, layout, and contents of the tomb,

see Nicolaou 1985, 257–72.

⁷¹ Smith 1900, 96, 117. The short inscription appears on a limestone slab and comprises three elements: a personal name ending in “-des,” a patronymic ([son] of Phanagoros), and the word “Mytilenaios.”



FIG. 12. Cypro-Achaic masks from Amathus tombs: *left*, bearded male mask from Tomb 522 (cat. no. 59); *center*, anthropomorphic mask with horns from Tomb 83 (cat. no. 34), *right*, grotesque mask from Tomb 83 (cat. no. 36) (*left*, E. Averett, by permission of the the Department of Antiquities, Cyprus; *center*, *right* © The Trustees of the British Museum).



FIG. 13. Cypro-Achaic terracotta masked figurines from Amathus: *left*, bull masker from Tomb 289 (cat. no. 39); *center*, bull masker from Tomb 200 (cat. no. 38); *right*, figure wearing bearded male mask from Tomb 557 (cat. no. 44) (by permission of the Department of Antiquities, Cyprus).

are not common in the burial assemblages.⁷² Although the number of masks in graves at Amathus is much larger than that at any other cemetery, it is important to note that masks were found in a small percentage of the total graves and do not seem to be a usual part of the tomb deposit. They therefore were probably not a regular part of local funerary ritual. It is not clear why the masks, like other funerary objects, were interred: they could be personal possessions or expressions of religious belief, act as protectors/benefactors for the journey to the afterlife, or indicate social status or identity. The inclusion of this number of masks is unique to the tombs at Amathus; there is only sporadic evidence for this practice elsewhere on the island (although this pattern could change with future excavations). The frequent association between masks and amulets, scarabs, and seals combined with the unusual child burial of Tomb 200 and with protecting figures such as Bes, Ptah, and Astarte suggests that masks may have been placed in the grave as apotropaic devices to protect the deceased on the journey to the afterlife.⁷³ Because there are no mask types unique to funerary uses, the significance of these examples should be related to their meaning in religious settings.

A nearby bothros at Ayia Phylaxis contained two slightly under-life-sized grotesque terracotta masks with disks on the foreheads (fig. 14; cat. no. 67). One is bearded with a long nose and animal-like ears, while the other appears unbearded, with a grimacing mouth and incised lines on the cheeks.

Kourion

A series of masks and masked figurine groups were dedicated at the sanctuary of Apollo Hylates outside Kourion on the southern coast. These objects reference masked rituals that likely took place in the Archaic Precinct.⁷⁴ The deity Apollo is named beginning in the fifth century,⁷⁵ but earlier votives are consistent with those offered to male divinities on Cyprus, including thousands of terracotta male figurines depicting votaries, horse and riders, chariot groups, centaurs, horses, and bulls.⁷⁶ Several terracotta bearded and anthropomorphic male masks supposedly come from the sanctuary (cat. nos. 83–5), and at least 21 depictions of maskers from terracotta groups were excavated (fig. 15; cat. nos. 86–96). The figurines in these groups are small (ca. 10 cm high), and the compositions consist



FIG. 14. Cypro-Archaic grotesque masks from Ayia Phylaxis (cat. no. 67) (by permission of the Department of Antiquities, Cyprus).

of one or more masked figures on rectangular platform bases. The maskers wear anthropomorphic or bull masks and commonly hold the mask edge with both hands. These figurines provide evidence for masked ritual performances that involved multiple participants.

The Paphos Area: Palaepaphos, Rantidi-Lingrin tou Dhiyeni, and Peyia-Maa

A few masks from the Paphos area indicate that masking rituals there occurred at sanctuaries dedicated to both male and female deities. A single anthropomorphic mask fragment (cat. no. 104) comes from the Sanctuary of Aphrodite in Palaepaphos, and a grotesque mask fragment was found at the nearby sanctuary dedicated to a male deity at Rantidi-Lingrin tou Dhiyeni (cat. no. 107).⁷⁷ A bothros from an unidentified sanctuary at Peyia-Maa, just east of Maa-Palaeokastro, yielded a large terracotta figurine depicting an individual wearing a bull mask and cape, as well as a bull protome (cat. nos. 105, 106). The masked figure is distinctive in size (preserved ht. 20.1 cm, the largest terracotta depiction of a masker) and in its early seventh-century date. The bull mask is adorned with two applied disks and crescents that parallel the disks found on a few other masks. The bothros was filled with terracotta dedications, most of them male images—

⁷²Janes 2008, 189, 195.

⁷³See the discussion of the protective function of the goods in this tomb in Clère 1991, 141–43; Janes 2008, 241.

⁷⁴For the early history of the sanctuary, see Buitron 1986; Buitron-Oliver 1996.

⁷⁵Dietrich 1996, 19, 29. The most common epithet, Hylates,

occurs only in the Hellenistic period.

⁷⁶Young and Young 1955; Buitron-Oliver 1996; Winter 1996.

⁷⁷I thank Bonny Bazemore for permission to include the mask from Lingrin tou Dhiyeni. For this sanctuary, see Bazemore 2000, 2002, 2007.



FIG. 15. Cypro-Achaic terracotta platform groups, Sanctuary of Apollo Hylates, Kourion: *left*, two views of figurine wearing anthropomorphic mask (cat. no. 88); *right*, bull-masked figurines (cat. no. 93) (by permission of the Department of Antiquities, Cyprus).

including male votaries, warriors, chariot groups, horse and riders, and a Geryon figure, as well as bulls and horses—linking the cult to a male deity.⁷⁸ The deposit also included an unpublished anthropomorphic head adorned with ram horns from a terracotta figurine.

Marion

Two sanctuaries in ancient Marion on the Chrysochous Bay provide evidence for masking in the northwest region of the island.⁷⁹ The sanctuary at Polis-Peristeries, which flourished during Cypro-Achaic (CA) II, was an urban shrine likely dedicated to a female deity. It was located among houses and workshops in the eastern part of the city.⁸⁰ Many votives were left in situ, while others were buried in a large bothros east of the temenos together with industrial debris.⁸¹ The nearby industrial activity included textile production, purple-dye factories, metalworking, and ceramic and coroplastic production.⁸² As at some earlier Late Cypriot and Iron Age sanctuaries, there appears to have been a close link between cult and industry at copper-rich Marion. A deposit of slag

(likely votive in nature) combined with a bull skull outside the entrance to this sanctuary links the bull, the metal industry, and cult at this sanctuary and could suggest the presence of a male consort associated with the industry.⁸³ Three life-sized or just under life-sized male masks and one life-sized grotesque mask were found in the Peristeries sanctuary and bothros (cat. nos. 97, 98). The male examples have cutout eyes and perforation holes behind the ears when the ears are preserved, and two have beards represented by stamped circles. The well-preserved grotesque mask is finely modeled; incised furrows cover the forehead and sides and converge in a “v” at the center of the forehead, and the face features cutout elongated eyes and modeled cheeks.

A second urban sanctuary, in use from CA II to the Cypro-Classical period, was discovered at Polis-Maratheri on a ridge between the inhabited plateaus.⁸⁴ Based on votive offerings and later inscriptions, the excavators suggest that this sanctuary was dedicated to a divine pair later associated with Aphrodite, Zeus, and Eros.⁸⁵ This sanctuary yielded three anthropomorphic and

⁷⁸ Karageorghis 1989.

⁷⁹ I thank Joanna Smith and Nancy Serwint for permission to study the unpublished masks from the Princeton Cyprus Expedition.

⁸⁰ Serwint 1991, 217–18; 1992, 391–402; Childs 1997, 40; Smith 1997, 80; Smith et al. 2012, 167–71.

⁸¹ Serwint 1992, 401; Childs 1997, 40; 2008, 66; Smith 1997, 80–90; Smith et al. 2012, 176.

⁸² Evidence for metalworking at the Peristeries sanctuary comes from a small amount of slag from the sanctuary proper, slag from the associated bothros, and a deposit of slag and a

bucranium near the entrance of the sanctuary. The bothros also contained other evidence of nearby craft production, including ceramic wasters and hundreds of broken murex shells. Evidence for metalworking also comes from Room 9 of a monumental Archaic building (likely functioning as the palace) 180 m northwest of the sanctuary (Smith 1997, 90–1; Papalexandrou 2006, 233–37; 2008; Kassianidou 2013, 68–9).

⁸³ Smith 1997, 91.

⁸⁴ Childs 2008, 67; Smith et al. 2012, 178–83.

⁸⁵ Serwint 1991, 216; 1993, 66; Smith et al. 2012, 171.

four grotesque terracotta mask fragments (cat. nos. 99, 100). The anthropomorphic specimens include an ear with earring, fragments with cutout eyes, incised eyebrows and facial hair represented by stamped circles and U shapes, and a headdress. The grotesque masks are made of coarser clay, are thicker in section, and have cutout eyes, extremely large hooked noses with large gouged nostrils, and furrows in chevron patterns covering the nose and cheeks. One piece preserves a cutout gaping mouth with three vertical incisions for teeth. None of the masks was found in the sanctuary proper. Rather, all come either from an area between the sanctuary and city, together with other votive debris, or from a test trench some distance from the sanctuary.⁸⁶

Ayia Irini

Two bull-masked figurines excavated from the extra-urban sanctuary at Ayia Irini by the Swedish Cyprus Expedition were among the first depictions of masked figures found on Cyprus (fig. 16; cat. no. 66). Both are large figures (preserved ht. 16–19 cm) that wear helmet-style bull masks. One figurine is adjusting the mask with the left hand. The well-known display of votive offerings found in situ arranged in a semicircle around the altar included thousands of terracotta statues and figurines, almost all male types—votaries, warriors, chariot groups, and horse and riders, as well as bulls and supernatural figures, such as centaurs and “minotaurs” (with bull bodies and human torsos and heads). This assemblage suggested to the excavators that the sanctuary was dedicated to a male deity associated with war, fertility, and bulls.⁸⁷

Meniko

The Meniko sanctuary contained a miniature protome of a bearded male (cat. no. 101) similar to the Salaminian examples. The other votives, including



FIG. 16. Cypro-Achaic terracotta figurines of bull maskers from Ayia Irini (cat. no. 66) (*left*, E. Averett, by permission of the Department of Antiquities, Cyprus; *right*, © Medelhavsmuseet, Stockholm).

terracotta men, bulls, horse and riders, a chariot group, and an enthroned deity with ram horns, indicate a male deity associated with Zeus Ammon.⁸⁸

Phase II Masking Patterns

Phase II is characterized by a substantial increase in the amount and distribution of masking evidence (see figs. 1, 3). Like the section on phase I, this section focuses on masks with relatively secure provenances, but there are several anthropomorphic,⁸⁹ zoomorphic,⁹⁰

⁸⁶ Nancy Serwint, pers. comm. 2012.

⁸⁷ Sjöqvist 1932; Törnkvist 1972; Winbladh 2003. See also Beer (2009) for the possible presence of a female divinity.

⁸⁸ Karageorghis 1977, 35–6, 67–73. On the enthroned deity, see Counts 2009b.

⁸⁹ Unprovenanced examples include 10 bearded and two unbearded male masks: Oxford, Ashmolean Museum, inv. no. 22.1931; Copenhagen, Nationalmuseum, inv. no. 3747; Nicosia, Cyprus Museum, inv. nos. C714, C135; Larnaca, Pierides Foundation Museum, inv. no. 223; Boston, Museum of Fine Arts, inv. no. 72.161; Berlin, Museum für vor- und Frühgeschichte, inv. no. 74/1480; Geneva, Musée d'Art et d'Histoire, inv. nos. P290, P291; New York, Metropolitan Museum of Art, inv. no. 74.51.1478; Berlin, Antikensammlung, inv. no. TC 8388; Cambridge, Fitzwilliam Museum, inv. no. E.1.1970 (Karageorghis 1993b, 108–9, nos. 4, 6; 111–14, nos. 11, 16, 17, 19, 21, 22, 24, 27; figs. 89, 95; pls. 63.2, 63.4, 64.1,

65.5, 65.6, 66.3, 66.5, 66.6; Brehme et al. 2002, 128, no. 131; Karageorghis and Chamay 2004, 99, nos. 185, 186). One female mask: Paris, Musée du Louvre, inv. no. N3319 (Caubet et al. 1992, 58–9, no. 52). Three anthropomorphic masks: Cambridge, Fitzwilliam Museum, inv. no. GR.232.1982; Toronto, Royal Ontario Museum, inv. no. 965.114.150; Stockholm, Medelhavsmuseet, no inv. no. (Karageorghis 1993b, 114, nos. 24, 27, pl. 67; Karageorghis et al. 1999, 72, no. 131). Three figurines wearing anthropomorphic masks: Boston, Museum of Fine Arts, inv. no. 72.146; Geneva, Musée d'Art et d'Histoire, inv. no. P296; London, British Museum, inv. no. 1872/8-16/71 (Karageorghis 1995, 54, nos. 2, 4, 5, pl. 27.5–7).

⁹⁰ Bull masks: Newark, Newark Museum, inv. no. CY28.210; Nicosia, Pierides Collection, inv. no. CY 267 (Hermay 1986, 164, pl. 34; Karageorghis 1993b, 118–19, fig. 101). The unprovenanced bull protomes are too numerous to list.

and grotesque⁹¹ masks from this period without provenance. By phase II, masks were dispersed throughout the island at both coastal and inland sites and at urban and extra-urban sanctuaries, and they were on occasion interred in graves. Terracotta and limestone figures wearing zoomorphic and anthropomorphic masks offer direct evidence for masked performances in this phase. Some scholars have argued that masks were reintroduced to the island by the Phoenicians in the Iron Age, and Cypriot masks are commonly treated as a subset of Phoenician-Punic traditions.⁹² Analysis of Cypriot masks as part of a “Cypro-Phoenician” custom, however, fails to consider local contexts, reception, and cultural adaptation in masking practices in the Levant, Cyprus, Greece, and the Punic world.⁹³ In fact, Markoe has convincingly argued for a reverse influence; that is, that Cyprus inspired the revival of masks in the Iron Age Levant despite an earlier Canaanite tradition.⁹⁴ Masks in these regions are more likely another example of complex cultural exchange, in which selected elements are adopted and adapted to suit local needs and can subsequently influence the source culture.⁹⁵ Each region exhibits differences in terms of formal qualities, types, function, and surely meaning.⁹⁶ On Cyprus, for example, the prevalence of bull masks is unparalleled in the Levant in both phases.⁹⁷

The few Cypro-Geometric examples and the overall consistency of types suggest that masked ceremonies on the island continued from phase I. This was not, however, a static tradition: phase II witnessed an increase in masks across the island, perhaps related to the evolution of the city-kingdoms. Phase II masks are primarily found at sanctuaries dedicated to male deities (Salamis, Athienou-Malloura, Golgoi, Kition Temple 5, Kourion, Rantidi-Lingrin tou Dhiyeni, Peyia-Maa, Polis-Maratheri, and perhaps Polis-Peristeries, Ayia Irini, and Meniko). The cultic iconography at these sanctuaries consists of male and bovine imagery, including terracotta votaries, warriors, chariot groups,

horse and riders, horse figurines, and bull figurines. Masks are not exclusive to male sanctuaries, however, and have been found at goddess sanctuaries (Amathus, Palaepaphos, and Polis-Peristeries), which often contain not only female but also bull iconography.⁹⁸ Nevertheless, masks are more prevalent at sanctuaries of male deities. Of the masks that can be clearly identified as male or female, the number of male masks greatly exceeds the number of female examples—approximately 86% of phase I masks with identifiable gender and 90% of phase II masks with identifiable gender.

There is some evidence that industry (ceramic, textile, and metallurgical) continued to be associated with sanctuaries in Iron Age Cyprus, maintaining or reviving an earlier Late Cypriot tradition. Several sanctuaries (Amathus, Kition, Palaepaphos, Rantidi, Polis-Peristeries) with masked rituals are also associated with industrial activity, either within the temenos or nearby, or are rich in metal finds that highlight the importance of copper in the production of votive offerings (Apollo Hylates at Kourion).⁹⁹ At Marion, industrial debris was found in the Peristeries sanctuary, not far from a monumental building interpreted as a possible palace. At Amathus, the palace housed metallurgical and other workshops, and there was likely also industry associated with the Aphrodite sanctuary.¹⁰⁰ It is possible that masks were used in some sanctuaries for the display of power by the kings or elites in control of metal production, who continued to exploit religion to legitimate their power as in the Late Cypriot period.¹⁰¹

Sanctuaries with masks also contained theriomorphic imagery. At Athienou-Malloura, divine theriomorphic figures are common: “Zeus Ammon” (combining the bearded male god with ram features), Bes (anthropomorphic, feline, and at times horned), “Cypriot Herakles” (with the head of a lion), and later Pan (part shepherd, part goat).¹⁰² At Golgoi, figures of Cypriot Herakles, Bes, Zeus Ammon, and later Pan are associated with the cult.¹⁰³ The Meniko sanctuary

⁹¹ Nicosia, Cyprus Museum, inv. nos. C134, 1953/XI-18/1; London, British Museum, inv. no. 1855.11-1.29 (Karageorghis 1993b, 115–17, nos. 29–31, figs. 99, 100, pl. 67).

⁹² Karageorghis 1996a, 819; see also Culican 1975–1976, 65.

⁹³ For critiques of the “Cypro-Phoenician” concept, see Schreiber 2003, xx–xxii; Iacovou 2004, 61–2.

⁹⁴ Markoe 1990, 14–16. See also Culican (1975–1976) and Karageorghis (1993b, 108) for dating problems. Many of the Phoenician masks are unprovenanced or from limited soundings.

⁹⁵ Counts 2008, 23.

⁹⁶ For Levantine anthropomorphic and grotesque masks, see Culican 1975–1976, 55–64; Stern 1976; Ciasca 1988; Kletter 2007.

⁹⁷ The only examples are a seventh-century terracotta figurine of a bull masker from Sidon (Contenau 1920, 314, fig. 102/1) and an eighth-century bucranium mask from Megid-

do (May 1935, 23, pl. 19). There is no evidence of an earlier bull-masking tradition; contra O’Byrhim 1999, 11.

⁹⁸ Hermary and Masson 1990, 203–4.

⁹⁹ For the most recent overview, see Kassianidou 2013.

¹⁰⁰ For the link between Hathor, royalty, and the metal industry at Amathus, see Hermary 2000, 113–14; Petit 2002, 292 n. 19; Kassianidou 2005, 132–33; Fourrier and Hermary 2006, 112; Carbillet 2011; Papantoniou 2012, 219–20.

¹⁰¹ Knapp 1986; Kassianidou 2005; Peltenburg 2007, 390.

¹⁰² Assigning theonyms to Cypriot divinities is notoriously problematic; conventional names are used here for convenience. For the Master of Animals motif at Mesaoria sanctuaries, see Counts and Toumazou 2006; Counts 2008, 2010.

¹⁰³ Karageorghis 2000, nos. 344, 354, 412, 423 (New York, Metropolitan Museum of Art, inv. nos. 74.51.2560–2561, 74.51.2586–2587); Hermary and Mertens 2014, 17–19.

was likely dedicated to Zeus Ammon, while figures of Bes and Hathor abound at Amathus.¹⁰⁴ The bothros at Peyia-Maa contained a triple-bodied Geryon figure associated with Cypriot Herakles, as well as an anthropomorphic head with ram horns. The Ayia Irini sanctuary contained several centaurs and “minotaurs,” some of which are hermaphroditic, and centaurs were also prevalent at the Apollo Hylates sanctuary at Kourion.

New in phase II was the appearance of masks and masked figurines in graves. The limited number of funerary masks overall and the concentration of this practice at Amathus indicate that that this custom was not island wide. It is not clear why this practice occurred more consistently at Amathus: were masking practices or funerary customs at Amathus different from those at other sites? Is our evidence skewed as a result of the excavation record? Are there influences from Levantine funerary rituals? The prevalence of masks in the Amathus necropoleis might be due to the high distinction in personal identities that can be detected in the funerary assemblages, as noted by Janes, who suggests that the assemblages reflect individuals’ memberships in small, restricted groups.¹⁰⁵ The masks could have referenced a social position in life, a religious belief, or an invocation of a deity, or they could have served as personal apotropaic devices.

There is only one possible contemporaneous textual reference to masked rituals: a fifth-century Phoenician inscription on a limestone tablet from Kition records accounts associated with the building and commemoration of the Temple of Astarte during the month of Etanim. Line 16 on side A and line 10 on side B record “dogs” (*klbm*) and “lions” (*gym*) receiving temple payment for services.¹⁰⁶ Although these animal references are unclear, it is possible that they refer to temple ministrants wearing animal costumes associated with one or both of the cults mentioned in the inscription: Astarte or the Kitian god Mukol.¹⁰⁷

There are additional representations of masked figures in Iron Age iconography. A gold plaque from Amathus depicts two heraldic male figures, each wearing long pleated garments and touching a tree with one hand. One wears a conical headdress, while the second wears a horned animal mask covering his

eyes and forehead.¹⁰⁸ This representation of a horned headdress most closely resembles three masks from Amathus (cat. nos. 15, 34) that depict a bearded male wearing a horned headdress. Furthermore, several Iron Age stamp seals depict hybrid figures. While some do not correspond to the masks (fish-men and hawk-headed figures), others depict tauromorphic and criomorphic maskers that do closely resemble the zoomorphic masks of this phase (fig. 17).¹⁰⁹

There are also numerous depictions of disembodied heads in Iron Age Cypriot art that might also reference masks. Glass, serpentine, and terracotta head pendants and head seals depicting bearded males and grotesques (some with horns) circulated widely in the Phoenician sphere from the sixth to the fourth centuries; some resemble the mask types.¹¹⁰ The pendants likely had an apotropaic function because of their amulet form and are commonly interpreted as depictions of demons and/or deities. There is also a series of CA I Pictorial Style vases painted with disembodied front-facing heads and faces—some of which resemble the bearded male and grotesque masks—and profile heads that may represent masked figures wearing horned helmets.¹¹¹

PHASE III: THE END OF THE TRADITION

Beginning in the late Cypro-Classical period, there is a dramatic decline in masking evidence: only three sites have yielded masks. A bearded male mask was found in a late fourth-century deposit at Kition-Kathari (cat. no. 125). At Amathus, a fourth-century naturalistic anthropomorphic mask and a grotesque mask were found in the palace (cat. nos. 122, 123). A Hellenistic limestone statue of a man carrying a bull’s head in his hand, likely referencing a helmet-style bull mask, comes from a sanctuary at Golgoi (fig. 18; cat. no. 124). Additionally, some of the limestone “temple-boy” statues, a popular dedication at sanctuaries in the fourth and third centuries, wear grotesque, lion, or bearded-male head pendants on ornate necklaces.¹¹² The face pendants resemble earlier grotesque masks and are linked to the earlier tradition of head amulets and pendants.

In addition to these representations, there are later literary references that perhaps allude to masks, but

¹⁰⁴ Petit 2004; Counts 2009b; Carbillet 2011; Papantoniou 2012, 265; Tassignon 2013.

¹⁰⁵ Janes 2008, 339–40.

¹⁰⁶ Peckham 1968, 306, 317.

¹⁰⁷ Peckham 1968, 317 n. 1.

¹⁰⁸ Kaper 1981, 109, nos. 4–6, pls. 14, 16.

¹⁰⁹ Reyes 2001, 88, no. 135, fig. 158; 172, no. 441, fig. 448. Especially close to these depictions is a limestone statue representing a human wearing a bull mask (Newark, Newark Mu-

seum, inv. no. CY 28.210); see also Hermay 1986, 164, pl. 34.

¹¹⁰ Culican 1976; Stern 1976, 116–18; Tatton-Brown 1981; Given 1991, 91–2; Reyes 2001, 34–40.

¹¹¹ Karageorghis and des Gagniers 1979, 29–34, no. SX.1–4; Louca 1999, 205; Karageorghis 2000, 94, no. 152; Sørensen 2013.

¹¹² Hermay 1989, no. 114; Beer 1994, pls. 1–3, 8–11, 13–16, 19–23, 26–8, 36–8, 47, 59, 84; Laffineur 1994; Hermay and Mertens 2014, 202, cat. no. 254.



FIG. 17. Details from a Cypro-Archaic serpentine cubical seal from Erimi, showing two male figures flanking a date palm; a Master of Animals scene; a bull-masked figure wearing a long garment and carrying a scepter(?); a ram-masked figure in a short dress; and a human figure at the base (Reyes 2001, fig. 448; courtesy A. Reyes).

none explicitly describes a masking ritual. Ovid's *Metamorphoses* (10.219–37) includes the only extant version of the myth of the Cerastae, the inhabitants of Amathus who were transformed into bulls by Aphrodite as punishment for sacrificing humans to Zeus. O'Bryhim relates this story to Late Antique descriptions of the Cerastae as a historical priesthood in Salamis and to earlier masks, reconstructing an older historical tradition of bull-masked priests who practiced a Semitic custom of human sacrifice.¹¹³ The lack of contemporary archaeological evidence for zoomorphic masking in Hellenistic and Roman Cyprus, the controversial evidence for human sacrifice in Phoenician and Punic cultures,¹¹⁴ and the methodological problem of projecting external literary evidence several centuries earlier make this hypothesis problematic.¹¹⁵ Instead, it is more likely that at best these late sources reflect cultural memories of defunct zoomorphic masking rituals whose details had been forgotten and obscured.

Another non-Cypriot late source, Lucian's *De Syria dea* (55, 67–8) from the second century C.E., describes a festivalgoer who, in preparation for a festival in the Syrian sanctuary at Hierapolis, shaves his head and eyebrows before sacrificing a sheep. After the sacrifice, he kneels on the fleece and lifts up the animal's feet and head against his head, then prays that the sacrifice is well received. The donning of the animal's parts physically links the worshiper with the animal and, by extension, with the deity; presumably this process heightens



FIG. 18. Limestone statue of a man holding a bull's-head mask, late fourth to early third century B.C.E., Golgoi-Ayios Photios (cat. no. 124) (© The Metropolitan Museum of Art/Art Resource, NY).

communication between mortal and divine, making prayers more efficacious. Lucian's story indicates

¹¹³ O'Bryhim 1999, 4–5. This relationship was first suggested in Hermayr 1979; see also Graf 1985, 415–16; Fourrier et al. 2004–2005, 83.

¹¹⁴ For recent overviews, see Ribichini 2008; Budin 2011,

234–40.

¹¹⁵ See Bamberger (1974, 276–80) and Hughes (1991, 71–138) for the methodological problems of using myth to reconstruct social realities.

that the worshipers attempted to conflate their identity with that of the sacrificed animal, using the animal much as they would have used masks in ritual performance. However tempting it is to use this passage to understand earlier Cypriot masks, it is a source from a different time, place, and culture, and (more problematically) the historicity of the text in general and of this passage in particular is questionable.¹¹⁶

As evidence for traditional Cypriot masking rituals disappears from the material record, there is a concurrent rise in Greek-style theatrical masks. This phenomenon is surely a result of the importation of Greek dramatic and comedic performances, which began in earnest as Cyprus was subsumed within the Ptolemaic empire.¹¹⁷ Cypriot kings served as *choregoi* for the staging of plays to commemorate Alexander's victory over Egypt, and there is evidence for actors, theater unions, and theatrical writers. This interest in Greek theater is related to the appearance of terracotta figurines wearing Greek-style theatrical character masks beginning in the fourth century and to the first permanent theaters (Kourion, Kition, Salamis, and Nea Paphos) in the Ptolemaic period.¹¹⁸ This popularity suggests that traditional Cypriot masks used in religious ceremonies fell out of use during the fourth century and were replaced in the Hellenistic period by Greek-style masks and civic-oriented performances.

PLAYING THE PART: RECONSTRUCTING CYPRIOT MASKED CEREMONIES

The Setting and Performance

This study has demonstrated that in Cyprus masks are primarily found in religious settings and were used in masking ceremonies beginning at least as early as LC III and lasting until the end of the city-kingdoms. The few examples from metallurgical workshops and tombs likely also had a connection with ritual mask use. Masks were predominantly found in sanctuaries dedicated to male deities in both phases I and II, but it was rare for sanctuaries to be devoted exclusively to a single deity. Thus, several cults may have involved the worship of a divine pair or of multiple divinities. The widespread distribution of a limited number of mask types among several cult sites strongly suggests that masks were not exclusive to a specific cult or deity. Many of the sanctuaries with masks, however, are large or wealthy and are located either in the territories

outside the kingdom capitals or in the urban center. Both sanctuary types were key elements in defining the territorial boundaries of the autonomous kingdoms and in displaying royal power.¹¹⁹ It is likely that masked rituals had a powerful political function in these strategic religious centers where authorities used ritual performances to legitimize and display their power.

Reconstructing the details of the ceremonies is not possible given the lack of literary and textual evidence, but some aspects can be ascertained from the material record. The preserved masker figurines (whether individual figures or groups on platforms) consistently depict static, standing figures; the only motion represented is the gesture of the hands held to the mask in various poses, representing the act of masking. They offer no evidence that masking was part of a dramatic reenactment or involved dance or song (although this cannot be ruled out). Unique to Cyprus is the coroplasts' consistent emphasis on the act of masking by depicting participants donning, adjusting, or removing the mask and costume—gestures that draw attention to the point of transition between the masker and mask. Rather than creating an inert depiction of a costumed and transformed figure, the coroplast emphatically illustrated and captured the act of transformation as the masker physically dons the ritual costume.

The Performers: Masks, Theriomorphs, and Kings

Most Cypriot masks represent bearded men or bovines. Although gender is not overtly emphasized, all masked figurines, with the exception of the Lapithos figurine (cat. no. 12), appear to represent male maskers wearing long robes. The figurines lack breasts or the elaborate dress and jewelry common on female figures. Moreover, most anthropomorphic masks depict bearded males. Based on the dominance of the male masks and figurines, we can postulate that masks were worn primarily by males. The uneven male to female gender ratio mentioned above underscores the unrelenting emphasis on maleness in the masks, the wearers, and the association with male deities.¹²⁰

The other dominant type is the bull. This animal had enjoyed a privileged place in Cypriot society and religion since the Early Bronze Age.¹²¹ Bovine masks, in the form of modified bucrania, terracotta masks and protomes, or bull-masked figurines, are found at sanctuaries dedicated to male deities in phase I

¹¹⁶ Lightfoot 2003, 514–23.

¹¹⁷ Several scholars have identified a general “western shift” during this period (Papantoniou 2013; Satraki 2013, 139).

¹¹⁸ Nicolaou 1989; Green and Stennett 2002; Green 2007; Gordon 2012, 247–49.

¹¹⁹ Fourrier 2007, 111–24; 2013; Papantoniou 2012, 90–116; Satraki 2013.

¹²⁰ The association of masks with men is widespread in the ethnographic record as well; in many cultures, only males are allowed to make and wear masks (Pernet 1992, 147–57).

¹²¹ Sjöqvist 1932, 319–20; Karageorghis 1971; Hermayr 1979; Yon 1980a, 100–1; Monloup 1984, 100; Rice 1998, 237–48; Hadjisavvas 2003; Steel 2004, 203–5.

at Enkomi and Kition and in phase II at Amathus, Athienou-Malloura, Ayia Irini, Golgoi–Ayios Photios, Kition-Kathari, Kourion, Ormidhia, Peyia-Maa, and Salamis. Three male masks wear bovine horns (cat. nos. 15, 34), imagery likely connected to the horned head-dress worn by the Late Cypriot Ingot God and Horned God statues and found on at least one Cypro-Archaic vase and on the Iron Age seal mentioned above. The wearing of a horned mask, whether a helmet-style bull mask or a male mask with horns, connected the wearer with a deity and a powerful animal closely linked to that divinity.

Cypriot masks should be considered within the broader context of theriomorphic imagery on Cyprus and beyond. The association of zoomorphic traits with divinity, mythical heroes, and power has a long history in the Near East, Egypt, and the Mediterranean. Counts has correlated the Master of Animals motif and theriomorphic imagery with elite expression and legitimization of sacred royal power on Cyprus—imagery perhaps even created by the Cypriot kings themselves.¹²² Theriomorphic iconography emphasizes supernatural control and mastery over the natural world and was extended by those in power to reflect their sociopolitical and economic control. The presence of horns, animal skins, tails, or other animal features, which signal hybridity and metamorphosis, visually communicates the supernatural nature of the figure, whether it is a heroic, divine, or demonic being who bridges thresholds (mortal-divine, civilized-natural). It is not surprising that such images were appropriated by kings in the Near East, Egypt, and the Mediterranean as expressions of power based on religious authority and the ability to communicate between worlds.¹²³ On Cyprus, the performance of masked rituals was almost certainly enacted by those in power (priests, elites, and in some cases even kings) as an expression of royal or elite authority to those in attendance.¹²⁴ These enactments showcased the participants' connection to the divine world by physically transforming the actors into incarnations of powerful gods or divine attendants through dramatic reenactments of mythic metamorphoses.

This hypothesis is supported by the number of masks that were found in important sanctuaries associated with royal and elite use. The Amathus Baetyl Sanctuary, located in the palace itself, contained images associated with royalty, including the limestone male head wearing a *mitra*.¹²⁵ Hermary and Petit have argued that the priest-king of Amathus wore a bull mask (like the limestone bull-masked statue found in this shrine) as an incarnation of the horned god Bes during rituals honoring the local goddess.¹²⁶ It is likely that the king of Amathus wore masks, but the link with a goddess and Bes is only one possibility. Bull masks are common at sanctuaries dedicated to male deities, so perhaps these rituals included the king as a bull incarnate or a supernatural bull-headed ministrant as depicted on the seals. Similarly, masks also occur at other urban sites closely linked to the palace or royal/political authority in phases I and II at Enkomi, Kition-Kathari, Palaepaphos, and Marion.

This association is not, however, exclusive to urban shrines. The importance of extra-urban sanctuaries for defining territorial boundaries and substantiating royal power is well established; many of these shrines are large and wealthy, with signs of elite and perhaps royal patronage. A Cypro-Archaic over-life-sized statue from a sanctuary at Golgoi depicts a bearded male wearing an elaborate conical helmet, atop of which sits a bull protome.¹²⁷ This bull adornment could be an allusion to a bull mask, which would identify this elite male (perhaps even a king based on the quality and elaboration of the helmet) as a participant in the masking ceremonies. A later statue from this sanctuary depicts a man holding a large protome-style bull mask (see fig. 18; cat. no. 124) inscribed with alphabetic graffiti that included the name "Pythagoras." This name is linked to the earlier royal house of Salamis and, depending on the date of the statue, could indicate that this is a royal depiction.¹²⁸

The Kition inscription and glyptic record further indicate that masks were worn either by the king himself or by priests acting as religious attendants in performative rituals involving animal sacrifice or libation. The transformative power of the mask imbued

¹²² Counts 2008, 7; 2010, 143–46.

¹²³ Fischer 1987, 14–16.

¹²⁴ The use of masked events to highlight and define power dynamics is not limited to Cyprus and the ancient world but was used at several early modern European royal courts as well. E.g., in Tudor England Henry VIII used masking games at court to establish his royal identity, while Charles VI of France likewise engaged in masked games (Twycross and Carpenter 2002, 143–50).

¹²⁵ The *mitra* is associated with the headdress described by

Herodotus (1.195, 7.90) as worn by Cypriot kings; see also Young and Young 1955, 200–1; Hermary 2000, no. 847; Petit 2002, 304–5; Papantoniou 2012, 240; Satraki 2013, 132.

¹²⁶ Hermary 1979; 2000, 133; Petit 1996, 109; 2004, 68–9.

¹²⁷ Karageorghis 2000, 109–10, no. 172; Satraki 2013, 130, fig. 5. This statue also bears a rare inscription: "of the Paphian Goddess."

¹²⁸ Hermary 2001; Papantoniou 2012, 278; Hermary and Mertens 2014, 198–200, no. 251.

the wearer with a magical power, which was further accentuated in some cases by its zoomorphic qualities. The motif of hybrid or animal figures as supernatural ministrants has a long history in the repertoires of religious iconography in the Near East and eastern Mediterranean. Hybrid creatures often serve as divine attendants, mediating between the divine and mortal worlds, or as apotropaic demons, not as principal divinities.¹²⁹ This is not merely an artistic theme. Near Eastern texts document the wearing of ritual animal costumes and masks in religious ceremonies in which the role of attendant is performed by a priest, elite man, or king. The use of zoomorphic traits for cult servants performing ritual actions (such as pouring libations, bringing offerings, or carrying animal sacrifices) removes the scene from the everyday realm and lends animal potency to the performed action. In addition, the supernatural quality of the hybrid figures performing anthropomorphic acts provides protection to the performers.¹³⁰ The bearded masks perhaps represent a deity, but it is more likely they depict a different type of distinguished figure, such as a cultural hero, a mythic ancestor, a secular and/or religious authority, or even an amalgam of these.¹³¹ Unlike the Late Bronze Age glyptic representations, none of the Iron Age iconography provides firm evidence for the function of masked attendants. The glyptic and figurine repertoire does not show any masked figure carrying an attribute, a libation vessel, or a sacrificial animal as do some of the earlier examples. Masked figures are, however, closely associated with divinities and other sacred symbols, such as bucrania and sacred trees; they seem to serve as ministrants or perhaps as intermediary figures between the sacred and profane realms during ritual ceremonies.

While grotesque demons also can play the role of cult attendant, the limited distribution of grotesque masks on Cyprus argues for a different function. They are found in workshops and reused contexts in phase I; in phase II, they are found in the Amathus palace, as well as at the sanctuaries at Amathus, Athienou-

Malloura, Ayia Phylaxis, Rantidi, and Marion and in a few graves at Amathus. There is no stylistic uniformity, and it is likely that there are a variety of demons or monsters represented in mask form.¹³² Although furrowed grotesque heads and faces from the Near East and Mediterranean are commonly labeled "Humbaba" masks, the identity of these faces is more complex.¹³³ On Cyprus there is another divine figure often depicted with a large, round, grotesquely grimacing face; this deity is frequently imaged as a disembodied head or face that seems inspired by the Egyptian god Bes.¹³⁴ Even though there are formal similarities between the Cypriot, Egyptian, and Near Eastern depictions of Bes and Humbaba, the Cypriot examples are unique. In light of the complexity of assigning a theonym or mythical identity to the grotesque masks, it is best to view them as part of the tradition of iconographic borrowing, the hybridization of various images of demons and monsters from various cultures combined to create a new form suitable for Cypriot society.¹³⁵ The more limited numbers of the Cypriot grotesque masks suggest that they may have functioned differently from other masks. That no masked figurine wears a grotesque mask might also suggest that they were not worn in the same religious performances and that these demonic faces may instead have functioned as talismans.

CONCLUSIONS: THE PERFORMANCE OF IDENTITY

Masking is a performative act. Whether the act of assuming another identity is physically enacted or implied by the wearing of a costume, masks signal above all a temporary transformation of social identity and are used around the world to mark transitions.¹³⁶ Masks have a religious/magical value as paraphernalia in religious ceremonies and apotropaic rituals, but they also play a social role by identifying maskers with high-profile ritual performances. Thus, individuals or groups became associated with divinities as attendant figures in rituals, which in turn provided these maskers with divine protection and the power and characteristics of the deity. Through their active role in

¹²⁹ On Minoan, Mycenaean, Anatolian, and Assyrian rituals, see Cook 1894; Fischer 1987; Mellink 1987; Reiner 1987.

¹³⁰ Mellink (1987, esp. 67) provides an overview of the artistic and textual references; see also Porada 1947, 74–80. For Aegean iconography, see Cook 1894; Mellink 1987, 71.

¹³¹ The presence of a forehead pellet marks several of the masks as exceptional figures. The exact meaning of the forehead appliqué is debated, but it is commonly interpreted as a sign of potency (Culican 1975–1976, 68; Carter 1987, 365 n. 40).

¹³² On the ubiquity of demons and monsters in the Near East and Egypt, where it is difficult to match literary descriptions with extant artistic evidence, see Wilson 1975; Fischer

1987; Reiner 1987.

¹³³ Caubet and Courtois 1975, 46; Culican 1975–1976, 67; Karageorghis 1985, 172, 186. Most scholars use the term even though they acknowledge the complexity of identifying these images (e.g., Carter 1987, 360–66; Nys 1995, 23–5).

¹³⁴ Courtois et al. 1986, 166; Carter 1987, 364; Nys 1995, 24–5; Counts and Toumazou 2006. The most thorough discussion of Bes on Cyprus remains Wilson 1975.

¹³⁵ Nys 1995, 23–5; Webb 1999, 220.

¹³⁶ Napier 1986, 16. Pollock (1995, 582) considers "masking to be an aspect of the semiotics of identity, that is, one of a variety of means for signaling identity, or changes in identity."

ephemeral performances, masks thus become visual manifestations of rituals that affirm existing power structures.¹³⁷ As multimedia public events, religious ceremonies established and confirmed social structures through the use of monumental architecture, sacred space, and symbolic objects. Paramount to these performances, however, were the people themselves, as both participants and as spectators.¹³⁸ This leads to three essential questions: whom or what did the masks represent, who wore the masks, and what were the social meanings of masked ceremonies? Scholars have focused primarily on the first question but have yet to reach a consensus, largely because of a lack of textual evidence. Ultimately, I would argue that what the masks represent is secondary to the more critical questions of who wore the masks and why. The second question, addressed above, helps reconstruct the social and historical significance of masked rituals. Masks were not merely a part of an ephemeral ritual that occurred in religious settings; they bestowed a new social identity to the wearer that lasted beyond the ceremony. Probably very few of the masks under study here were actually worn, given their size and design. They instead were physical testimonials of masked rituals, destined to be dedicated to a deity or placed in a tomb to commemorate and memorialize the event. The overall small numbers of masks in general, however, suggests that this was not a common votive offering but a more special gift.

A consideration of ethnographic data on masked rituals can provide a catalyst for alternate ways of interpreting masks from Cyprus; it is important, however, to keep in mind the dangers of universal (often evolutionist) interpretations of masks across cultures.¹³⁹ Masks are used in a wide variety of rituals around the world, most relating to transitions and transformations: in rites of passage, in rituals involving alternate states, in exorcisms, in ceremonies commemorating

the dead or ancestors, in dramatic performances with mythical figures, as apotropaic devices, in seasonal celebrations, and even to represent time, specific events, or cosmological views.¹⁴⁰ Access to masks—their creation, wear/use, display, storage, and disposal/deposition—is often carefully regulated, regularly restricted to select religious and/or ruling groups, families, or even individuals, and commonly further restricted to men. Thus, exclusive masked rituals regularly involve the exploitation, overtly or covertly, of a significant degree of power.¹⁴¹

Both the contexts and the dominant types of Cypriot masks fit patterns of masked initiation rites into so-called secret societies, which are now understood to be restricted social groups and not necessarily covert.¹⁴² The idea that masks were used in initiation rites has been proposed before.¹⁴³ Picard, based on limited and misunderstood evidence, first suggested that Punic (and Cypriot) masks were used in child initiation rites at sanctuaries of Apollo-Reshef-Mikal for induction into religious guilds.¹⁴⁴ More recently, Nys has proposed an initiatory function for Late Cypriot masks. She argues—primarily on the basis of the small size of the masks—that they were used in children's initiation rites.¹⁴⁵ The present survey of Cypriot masks has revealed no convincing link between masks and children: masks are not consistently found in adolescent graves; there are no figural depictions of children wearing masks; none of the masks represents a child; and the cults with masks were not especially concerned with children. Moreover, since most masks were small votive versions of worn masks, size is not a reliable indication of the size or age of the wearer. The apotropaic nature of some masks, however, would make them appropriate symbols for vulnerable groups, including children, which elucidates the presence of masks in Tomb 200 at Amathus and the use of head amulets on later temple-boy statues. It thus appears that masks

¹³⁷ Anthropological studies of festivals, performances, and public events have related these public spectacles to the generation and negotiation of political cohesion. For studies dealing with the visual expression of power plays in various premodern cultures, see DeMarrais et al. 1996; Bergmann and Kondoleon 1999; Inomata and Coben 2006. On masks as agents in social control and cohesion, see Pernet 1992, 79.

¹³⁸ Inomata and Coben 2006, 30.

¹³⁹ Pernet 1992, 1–22; see also Pollock 1995.

¹⁴⁰ Napier 1986, 16–23. Overall, masked rituals are multivalent and “often play a pedagogical role . . . they are a remarkable audio-visual means of teaching about what this world is, and what it means to live in this world” (Pernet 1992, 78).

¹⁴¹ Tonkin 1979; Napier 1986, 16. See also Bamberger (1974, 269–76) for examples of masks as symbols of secret knowledge and power.

¹⁴² See, e.g., Bamberger 1974 (on Fuegian and other South

American male ceremonies); Pernet 1992, 136–57. Pernet dismantles the universal nature of these rituals, which are often thought to always involve masks, ritual terror, and violence. The general concept of secret societies, which may use masks as a unifying and secret element, is still valid.

¹⁴³ An initiatory function for Greek masks has been suggested in Jameson 1990, 220; Langdon 2007; 2008, 74–6, 114–17. For a critical view of initiation rites in Greece, see Graf 2003.

¹⁴⁴ Picard's (1965–1966, 113) cross-cultural comparisons, from Cyprus to Greece to Carthage, are problematic, as is her incorrect emphasis on masks with child burials to support her theory (89). For a critique of Picard, see Culican 1975–1976, 75.

¹⁴⁵ Nys 1995. This argument was countered by Karageorghis (1996b) based on the dominance of bearded, mature types, which would not be appropriate for children's initiation ceremonies.

could function as apotropaic devices, especially for the protection of children. This use, however, does not apply to all masks.

Initiation into so-called secret societies is another rite of passage in which select members of society join restricted social, religious, or political organizations (often supported by myth).¹⁴⁶ Extensive ethnographic evidence from South America provides case studies for understanding masked ceremonies of this kind, where masked rituals are cultural manifestations of social authority. These dramatic performances often frighten or coerce other groups into accepting the established social order and cultural laws and behaviors by excluding certain groups from knowledge related to the manufacture of masks, myths surrounding their use, and details of the dances and ceremonies themselves.¹⁴⁷

The Cypriot masks could have been used in a similar way, although this hypothesis remains conjectural because of the lack of textual evidence. The masks may have been worn in initiation ceremonies restricted to certain social or religious groups, perhaps even ceremonies involving the kings (or priest-kings) of the autonomous city-kingdoms, as argued above. Mask use was limited, and the symbolism was closely linked to cults used by those in power (at urban centers in the Late Cypriot period, in the city-kingdoms in the Cypro-Geometric to Cypro-Classical periods, and in key extra-urban shrines that likely helped define political boundaries). Additionally, the evidence for masking ceremonies on Cyprus is concentrated in two key periods—LC IIIA and again in the Cypro-Archaic period—both characterized by competition among elite groups, competition among polities, and shifting power dynamics.¹⁴⁸ It is at such transitional periods when elites, in competition to usurp, expand, or maintain power, would visually highlight and legitimate their authority.¹⁴⁹ Secret societies thrive at times of social change precisely because they reaffirm the ideologies of those in power while at the same time weakening ties that are potentially threatening to the political structure, such as familial/clan bonds. Secret societies forge new links and unions that cut across family, clan,

age, class, religious, or other ties; differences between groups are often intentionally minimized to emphasize the solidarity of the new group.¹⁵⁰

Masks thus likely functioned as a unifying element supported by mythical-religious ideology. Although we cannot reconstruct the subjects of the masks or precisely what was reenacted or performed while wearing them, we can ascertain that masks served as visual symbols manipulated and displayed by groups competing for power in the Late Cypriot period and in the age of the city-kingdoms. When this regional and local competition ended, as Cyprus was subsumed within various empires with strict uniform rule over the island, the use of traditional masks ceased as well.

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Appendix: Catalogue of Masks and Masked Figures from Late Bronze Age and Iron Age Cyprus

The following catalogue includes masks with relatively secure provenances. The masks are arranged alphabetically by site and organized by type (anthropomorphic, zoomorphic, and grotesque). All are terracotta unless otherwise stated.

PHASE I: LATE CYPRIOT TO CG II

Enkomi

Catalogue Number: 1 (see fig. 4).

Inventory Number: Nicosia, Cyprus Museum, inv. nos. 49, 50, 16.53 (fourth has none).

Description: Three bearded male masks and one anthropomorphic mask, LC III.

¹⁴⁶ On the link between myth and social roles, see Bamberg-er 1974, 276–80.

¹⁴⁷ Bamberger 1974, 272.

¹⁴⁸ LC IIIA was a turbulent time that followed a floruit in the previous period (Iacovou 1989; Voskos and Knapp 2008, 673). The Iron Age city-kingdoms were also constantly in flux (Iacovou 2002b, 2013).

¹⁴⁹ DeMarrais et al. (1996, 16) assert that ideology is the source of social power and needs to be given visual form to become an effective tool for exerting centralized authority to a broader population. Concluding that any society has hetero-

geneous sets of ideas and beliefs, they argue that those wanting power must control ideologies that support their rule: “Giving an ideology concrete, physical form in events, symbolic objects, monuments, and writing systems is instrumental to its institutionalization. . . . The costs of materializing ideology restrict access to this form of power” (DeMarrais et al. 1996, 31; see also Satraki 2013).

¹⁵⁰ Pernet 1992, 136–37. See also Keswani (2004, 159–60) on the detachment from ancestral groups and new contexts for displaying social status and wealth in Late Bronze Age Cyprus.

Dimensions: Restored diam. 16.0 cm (Cyprus Museum inv. no. 49); ht. 6.7–10.5 cm (others).

Findspot: Quarters 4E and 5E, metallurgical workshops.

References: Caubet and Courtois 1975, 44–5; Courtois 1982b; 1984, 76–8, 82, nos. 759, 760, 773, 781, fig. 27.4–6, pls. 24, 25; Courtois et al. 1986, 165–66, pl. 29.8, 29.9; Carter 1987, 366–69, fig. 15; Markoe 1990, 15, fig. 3; Karageorghis 1993a, 33–4, nos. 1, 3, pl. 19.7; Nys 1995, 20; Webb 1999, 219–22, fig. 77.

Catalogue Number: 2.

Inventory Number: Nicosia, Cyprus Museum, inv. no. 2875/4, trays 61, 70/1.

Description: Three bearded male mask fragments, LC III.

Dimensions: Ht. 4.3–11.7 cm.

Findspot: Area III (disturbed level, destruction layer IIIB, and unspecified).

References: Dikaios 1969–1971, 2:745, 3:pl. 146/5 (identified as hanging bracket); Karageorghis 1993a, 33, no. 4, pl. 20.2; 2011b, 21–2, 5.2–4; Nys 1995, 20; Webb 1999, 219–22, fig. 77.

Catalogue Number: 3.

Inventory Number: London, British Museum, inv. no. 1897,0401.1443 (reregistered as 1926,0324.2).

Description: Fragmentary male mask, LC III.

Dimensions: Ht. 11.1 cm.

Findspot: Unknown.

References: Walters 1903, 16, cat. no. A105; Karageorghis 1990, 10–11, pl. 20.3; 1993a, 33, no. 5, pl. 20.3; Nys 1995, 20; Webb 1999, 219–22, fig. 77.

Catalogue Number: 4.

Inventory Number: Nicosia, Cyprus Museum, inv. nos. 93, 245.

Description: Two miniature female protome masks, LC III.

Dimensions: Ht. 7.0–7.7 cm.

Findspot: Open court west of the Sanctuary of the Ingot God.

References: Courtois 1971, 335, figs. 147, 149; 1984, 76, no. 758, 82, fig. 27.1, pl. 11.2; Karageorghis 1993a, 34, nos. 10, 11, figs. 18, 19; Webb 1999, 219–22, fig. 77.

Catalogue Number: 5.

Inventory Number: None.

Description: Worked bucrania (an unspecified number of the 100 excavated skulls were worked), LC III, bone (counted as 10 in fig. 1).

Dimensions: Unknown.

Findspot: Quarter 5E, Sanctuary of the Ingot God, Sol III.

References: Courtois 1971, 183–86, 278, figs. 3, 78, 128; Ducos 1971, 363–66 (does not note working); Kara-

georghis 1971, 262–63; 1976, 102–5; 1996b; Courtois et al. 1986, 33, 165–66; Nys 1995, 26–7; Webb 1999, 110–13.

Catalogue Number: 6 (see fig. 4).

Inventory Number: Nicosia, Cyprus Museum, inv. nos. A.71.1, 5887/2, 761/A.

Description: Three grotesque mask fragments (one with horns), LC III.

Dimensions: Ht. 9.5–14.3 cm.

Findspot: Stratified layer at the bottom of a wall of an *échoppe*; Area I, unstratified surface layer on a street in the area of the Horned God sanctuary; and unknown.

References: Dikaios 1969–1971, 2:779, no. 5887.2, 3:pl. 149.17 (incorrectly photographed); Lagarce and Lagarce 1973, 349–54, figs. 1, 2; Carter 1987, 363–64, figs. 9, 10; Karageorghis 1993a, 33–4, nos. 6, 7, pls. 20.4, 20.5; 2011b, 21–2, nos. 5.1, 5.5; Nys 1995, 23–5.

Catalogue Number: 7 (see fig. 4).

Inventory Number: Nicosia, Cyprus Museum, inv. no. 16.52.

Description: Miniature grotesque mask, LC III.

Dimensions: Ht. 7.1 cm.

Findspot: Street 4, Quarter 5E.

References: Courtois 1984, 77, no. 772, fig. 27.3, pl. 8.10; Karageorghis 1993a, 34, no. 9, pl. 20.6; Webb 1999, 219–22, fig. 77.

Kition-Kathari

Catalogue Number: 8.

Inventory Number: Larnaca, Larnaca District Museum, inv. no. 5481.

Description: Male mask with mustache fragment, CG I.

Dimensions: Ht. 5.9 cm.

Findspot: Temenos A/Room 16, between Floors II and I.

References: Karageorghis 1985, 193, 205; 1988, 65–6, pl. 6; Karageorghis and Demas 1985, pl. 162; Carter 1987, 366 n. 50, 371 n. 75; Nys 1995, 20; Smith 2009, 62–3, 121–22, fig. 4.1.

Catalogue Number: 9 (see fig. 5).

Inventory Number: Larnaca, Larnaca District Museum, inv. nos. 3809, 4148.

Description: Two bearded male masks, CG I.

Dimensions: Restored ht. 13.0 and 16.3 cm.

Findspot: Bothros 20 (material from Floor I, Temple 5).

References: Karageorghis 1985, 210–12, 240; 1988, 65–6, pl. 6.1–4; 1993a, 69–70, nos. 1, 2, pl. 31; Karageorghis and Demas 1985, pls. 176, 233; Carter 1987, 366, figs. 13, 14; Webb 1999, 83, 219–22, fig. 77; Smith 2009, 120–22, fig. 4.2.

Catalogue Number: 10 (see fig. 5).

Inventory Number: Larnaca, Larnaca District Museum, trays 6, 7, A–C, E–G (the rest are unlabeled).

Description: Worked bucrania (an unspecified number of the 10 excavated skulls were worked), LC III, bone (counted as five in fig. 1).

Dimensions: Unknown.

Findspot: Six *Bos* skulls from Floor IIIA, Room 12, northern workshops; four *Bos* skulls and several horn cores from Floor II, Room 58, Temple 5.

References: Nys 1995, 26; Karageorghis 1996b; Smith 2009, 103–4, fig. 3.15. Temple 5: Karageorghis 1985, 106, 169, 244, 256, 260; Karageorghis and Demas 1985, pls. 94.2, 156; Nobis 1985, 422–23, pl. A; 2000, 122, pl. 33.1. Room 12, northern workshops: Karageorghis 1985, 105–6; Karageorghis and Demas 1985, plan 28; Nobis 1985, 422–23, pl. A; David Reese, pers. comm. 2013.

Catalogue Number: 11.

Inventory Number: Nicosia, Cyprus Museum, inv. no. 553.

Description: Grotesque mask with horns, LC III.

Dimensions: Ht. 15.9 cm (restored).

Findspot: Floor II, Room 12, metal workshops.

References: Wilson 1975, 93; Karageorghis 1985, 172, 186, fig. 2; 1988, 66 n. 9; 1993a, 34, no. 8, pl. 20.7; Karageorghis and Demas 1985, no. 553, pls. 149, 214; Carter 1987, 364; Nys 1995, 23–5; Webb 1999, 74–6, 219–22, fig. 77; Smith 2009, 147–48, fig. 4.21 (unrestored).

Lapithos

Catalogue Number: 12 (see fig. 6).

Inventory Number: Stockholm, Medelhavsmuseet, inv. no. L.419.1.

Description: Female figurine wearing zoomorphic mask(?), CG I.

Dimensions: Ht. 5.8 cm.

Findspot: Tomb 419, Kastros cemetery.

References: Gjerstad 1934, 234, no. 1, pl. 49.5; Karageorghis et al. 1977, 39, pl. 23.1; Given 1991, 203, no. 98; Karageorghis 1993a, 59–60, no. 6; Karageorghis et al. 2003, 204, no. 233.

Toumba tou Skourou

Catalogue Number: 13.

Inventory Number: Unknown.

Description: Bearded male mask fragment, LC III or CG.

Dimensions: Ht. 6 cm.

Findspot: Disturbed context outside site proper.

References: Vermeule and Wolsky 1979, 54, pl. 4.4; 1990, 155, cat. no. TC 2; 350–51; pl. 135; Nys 1995, 22.

Catalogue Number: 14.

Inventory Number: Nicosia, Cyprus Museum, inv. no. BI 38.

Description: Worked bucranium, LC III or Cypro-Geometric, bone.

Dimensions: Wdth. between horn tips 27 cm.

Findspot: Disturbed context, outside north terrace.

References: Vermeule and Wolsky 1971–1974, fig. 29; 1990, 150, 390–91, fig. 9; Nys 1995, 26–7.

PHASE II: CG III TO CC I

Amathus: City

Catalogue Number: 15.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. nos. AM 3078 (01.17.3), AM 3154 (01.23).

Description: Bearded and horned mask and horn from similar mask, Cypro-Archaic.

Dimensions: Ht. 5.5 cm (more complete example).

Findspot: North Wall deposit.

Reference: Fourrier et al. 2004–2005, 81–2, nos. 35, 36.

Catalogue Number: 16.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. nos. AM 2600 (90.58.48), AM 2651 (96.50.26), AM 3073 (01.11), 90.58.209.

Description: Three bearded and one anthropomorphic mask, Cypro-Archaic.

Dimensions: Ht. 4.0–11.7 cm.

Findspot: North Wall deposit.

References: Hermary 2000, 79, nos. 506, 507, pl. 32; Fourrier et al. 2004–2005, 81, nos. 32, 34.

Catalogue Number: 17.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. nos. LM 282 Tc22, AM 320 (76.1767.3), 77.1016.126, AM 528 (77.1009.3).

Description: Three bearded and one unbearded male mask, Cypro-Archaic.

Dimensions: Ht. 5.8–9.0 cm.

Findspot: West Terrace.

References: Karageorghis 1993b, 114, no. 26, pl. 67.2; Hermary 2000, 80–1, nos. 520–23, pls. 34, 35.

Catalogue Number: 18.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. AM 2654 (96.50.29).

Description: Female mask, Cypro-Archaic.

Dimensions: Ht. 4.5 cm.

Findspot: North Wall deposit.

Reference: Fourrier et al. 2004–2005, 81, no. 33.

Catalogue Number: 19.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. LM 282 Tc 18.

Description: Female mask fragment, Cypro-Archaic.

Dimensions: Ht. 8.5 cm.

Findspot: West Terrace.

Reference: Hermary 2000, 80, no. 516.

Catalogue Number: 20.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. 821.25.

Description: Anthropomorphic mask fragment, Cypro-Archaic.

Dimensions: Ht. 5 cm.

Findspot: Between palace and ramparts.

Reference: Hermary 2000, 79, no. 508.

Catalogue Number: 21.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. nos. LM 282 Tc 14, LM 282 Tc 15, LM 282 Tc 19, LM 282 Tc 20, LM 282 Tc 21, 76.1793, 77.1012, 90.2000.

Description: Eight anthropomorphic masks fragments (one possibly female), Cypro-Archaic.

Dimensions: Ht. 3.60–12.85 cm.

Findspot: West Terrace.

Reference: Hermary 2000, 79–81, nos. 512–15, 517–19, 524, pls. 33–5.

Catalogue Number: 22 (see fig. 11).

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. AM 11.

Description: Statuette of man wearing bull mask and cape, 525–500 B.C.E., limestone.

Dimensions: Ht. 38 cm.

Findspot: Palace “Baetyl Sanctuary.”

References: Hermary 1979, 734, figs. 6, 7; 1989; 1994, 122, pl. 34c; 2000, 133, no. 877, pl. 71; Given 1991, 200, no. 29; Aupert 2000, 25–6, fig. 13; Petit 2002, 295, fig. 11; Papantoniou 2012, 213–14, fig. 29.

Catalogue Number: 23.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. 76.1769.

Description: Bull mask protome, Cypro-Archaic.

Dimensions: Ht. 8.2 cm.

Findspot: West Terrace.

Reference: Hermary 2000, 81, no. 528, pl. 35.

Catalogue Number: 24.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. AM 538 (77.1016).

Description: Lion mask, Cypro-Archaic.

Dimensions: Ht. 8.5 cm.

Findspot: West Terrace.

Reference: Hermary 2000, 81, no. 529, pl. 35.

Catalogue Number: 25.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. 88.206.

Description: Grotesque mask fragment, Cypro-Archaic to Cypro-Classical.

Dimensions: Ht. 5.8 cm.

Findspot: Palace Square MY 309.

Reference: Hermary 2000, 79, no. 509, pl. 32.

Amathus: Sanctuary of Aphrodite

Catalogue Number: 26.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. nos. AM 379 (76.1601.2), 87.81.314.

Description: Two anthropomorphic (one likely female) mask fragments, Cypro-Archaic.

Dimensions: Ht. 5.9–6.2 cm.

Findspot: Sanctuary of Aphrodite.

Reference: Hermary 2000, 81, no. 525, 527.

Catalogue Number: 27.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. AM 1566 (87.537.24).

Description: Figurine head wearing bearded male mask, Cypro-Archaic.

Dimensions: Ht. 3.5 cm.

Findspot: Sanctuary of Aphrodite.

Reference: Hermary 2000, 41, no. 199, pl. 15.

Catalogue Number: 28.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. nos. 82.77.77, 92.11.23.

Description: Two zoomorphic mask fragments (one likely bull), Cypro-Archaic.

Dimensions: Ht. 6.3–9.7 cm.

Findspot: Sanctuary of Aphrodite.

Reference: Hermary 2000, 81–2, nos. 530, 531, pl. 35.

Catalogue Number: 29.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. AM 696 (81.131.30).

Description: Grotesque mask fragment, Cypro-Archaic.

Dimensions: Ht. 4.2 cm.

Findspot: Sanctuary of Aphrodite.

Reference: Hermary 2000, 81, no. 526, pl. 35.

Amathus: Eastern and Western Necropoleis

Catalogue Number: 30.

Inventory Number: Stockholm, Medelhavsmuseet, inv. no. A.9:106.

Description: Anthropomorphic mask with disks (female?), CA II.

Dimensions: Ht. 10.8 cm.

Findspot: Tomb 9, eastern necropolis.

References: Gjerstad et al. 1935, 60–1, no. 106, pl. 17; Given 1991, 199, no. 9; Karageorghis et al. 2003, no. 259.

Catalogue Number: 31.

Inventory Number: None.

Description: Mask.

Dimensions: Unknown.

Findspot: Tomb 43, eastern necropolis.

References: Smith 1900, 117, 96; Given 1991, 199, no. 1; Hermary 1996, 18.

Catalogue Number: 32.

Inventory Number: London, British Museum, inv. no. 1894,1101.204.

Description: Male mask fragment, CA II.

Dimensions: Ht. 5.1 cm.

Findspot: Tomb 83, eastern necropolis.

References: Smith 1900, 31, cat. no. A173; Walters 1903, 31, cat. no. A173; Culican 1975–1976, 64, fig. 19; Given 1991, 199, no. 5; Hermary 1996, 18–19.

Catalogue Number: 33.

Inventory Number: London, British Museum, inv. no. 1894,1101.79.

Description: Bearded male mask, Cypro-Archaic.

Dimensions: Ht. 10.6 cm.

Findspot: Tomb 83, eastern necropolis.

References: Walters 1903, 32, cat. no. A175; Given 1991, 88–90, 199, no. 6; Karageorghis 1993b, 111–12, no. 12, pl. 65.1.

Catalogue Number: 34 (see fig. 12).

Inventory Number: London, British Museum, inv. no. 1894,1101.202.

Description: Anthropomorphic mask with horns, Cypro-Archaic.

Dimensions: Ht. 11.5 cm (including horn).

Findspot: Tomb 83, eastern necropolis.

References: Smith 1900, 112, fig. 164, no. 5; Walters 1903, 31, cat. no. A174; Karageorghis 1990, 9–10, no. 3, pl. 3.1; 1993b, 117, no. 33, pl. 68.1; Given 1991, 88–90, 199, no. 3; Hermary 1996, 18–19.

Catalogue Number: 35.

Inventory Number: London, British Museum, inv. no. 1894,1101.178.

Description: Lion mask, CA II.

Dimensions: Lgth. 12.7 cm.

Findspot: Tomb 83, eastern necropolis.

References: Smith 1900, 111–12, fig. 164, no. 4; Walters 1903, cat. no. A178; Karageorghis 1990, 6–9, pl. 1.2; 1993b, 118, no. 35, pl. 68.3; Given 1991, 88–90, 199, no. 2; Hermary 1996, 18–19.

Catalogue Number: 36 (see fig. 12).

Inventory Number: London, British Museum, inv. no. 1894,1101.189.

Description: Grotesque mask, CA II.

Dimensions: Ht. 17.5 cm.

Findspot: Tomb 83, eastern necropolis.

References: Smith 1900, 112–13, fig. 164, no. 14; Walters 1903, 27, cat. no. A148; Culican 1976, 21–4; Hermary

1986, 111, no. 34; 1996, 18–19; Karageorghis 1990, 3–6, pl. 1.1; 1993b, 117, no. 32, pl. 67.7; Given 1991, 88–90, 199, no. 4.

Catalogue Number: 37.

Inventory Number: London, British Museum, inv. no. 1894,1101.293.

Description: Bearded male mask, CA II.

Dimensions: Ht. 11.8 cm.

Findspot: Tomb 95, eastern necropolis.

References: Walters 1903, 32, cat. no. A176; Given 1991, 199, no. 7; Karageorghis 1993b, 113, no. 18, pl. 66.1; Hermary 1996, 18–19.

Catalogue Number: 38 (see fig. 13).

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T200, no. 1.

Description: Figurine wearing bull mask, CA II.

Dimensions: Ht. 13.2 cm.

Findspot: Tomb 200, eastern necropolis.

References: Sophocleous 1985, pl. 4/1; Karageorghis 1987b, 3, no. 5, pl. 2.5; 1995, 55, no. 1, fig. 31, pl. 27.9; 2006, 161, fig. 156; Tytgat 1989, 129–30; Given 1991, 88, 199, no. 11; Janes 2008, 224, 241.

Catalogue Number: 39 (see fig. 13).

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T289, no. 6.

Description: Figurine wearing bull mask, Cypro-Archaic to CC I.

Dimensions: Ht. 14.8 cm.

Findspot: Tomb 289, eastern necropolis.

References: Karageorghis 1987b, 3, no. 6, pl. 2.6; 1995, 55, no. 2; pl. 27.10; Given 1991, 199, no. 14.

Catalogue Number: 40.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T.294/55.

Description: Bearded male mask, CA II–CC I.

Dimensions: Ht. 10.4 cm.

Findspot: Tomb 294, eastern necropolis.

References: Karageorghis 1987b, 12, no. 142, 30, fig. 18, pl. 29; 1993b, 111, no. 8, fig. 92, pl. 64.5.

Catalogue Number: 41.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T.297/1.

Description: Bearded male mask, CA II–CC I.

Dimensions: Ht. 11.2 cm.

Findspot: Tomb 297, eastern necropolis.

References: Karageorghis 1987b, 12, no. 143, pl. 29; 1993b, 108–9, no. 37, fig. 88, pl. 63.3.

Catalogue Number: 42.

Inventory Number: Limassol, Limassol District Archaeo-

logical Museum, inv. no. T.297/19.

Description: Bull protome, CA II.

Dimensions: Ht. 11.2 cm.

Findspot: Tomb 297, eastern necropolis.

References: Karageorghis 1987b, 12, no. 147, pl. 30; 1993b, 119, no. 37, fig. 102, pl. 68.5.

Catalogue Number: 43.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T.423.

Description: Bearded male mask, Cypro-Archaic.

Dimensions: Ht. 10 cm.

Findspot: Tomb 423, eastern necropolis.

Reference: Nicolaou 1985, 266, no. 132, pl. 50.96.

Catalogue Number: 44 (see fig. 13).

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T. 557, no. 15.

Description: Figurine of human wearing bearded male mask, Cypro-Archaic.

Dimensions: Ht. 13.4 cm.

Findspot: Tomb 557, eastern necropolis.

References: Karageorghis 1995, 54, no. 3, fig. 30, pl. 27.8; 2006, 161, fig. 155, no. 40.

Catalogue Number: 45.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. LM 2284, T. 871/48.

Description: Male protome mask, Cypro-Archaic.

Dimensions: Unknown.

Findspot: Tomb 871, eastern necropolis.

Reference: Flourentzos 2010, 90–1, fig. 152.

Catalogue Number: 46.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. LM 2284, T. 871/47.

Description: Female protome mask, Cypro-Archaic.

Dimensions: Unknown.

Findspot: Tomb 871, eastern necropolis.

Reference: Flourentzos 2010, 90–1, fig. 151.

Catalogue Number: 47.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. LM 2284, T. 871/74.

Description: Bull mask, Cypro-Archaic.

Dimensions: Unknown.

Findspot: Tomb 871, eastern necropolis.

Reference: Flourentzos 2010, 90–1, fig. 154.

Catalogue Number: 48.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. LM 2284, T. 871/69.

Description: Wolf(?) mask, Cypro-Archaic.

Dimensions: Unknown.

Findspot: Tomb 871, eastern necropolis.

Reference: Flourentzos 2010, 90–1, fig. 153.

Catalogue Number: 49.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T184/2.

Description: Anthropomorphic mask with two rows of disks on neck (female?), CA II to Cypro-Classical.

Dimensions: Ht. 11.1 cm.

Findspot: Tomb 184, western necropolis.

References: Karageorghis 1987a, 12, no. 140, fig. 17, pl. 28; Given 1991, 199, no. 10.

Catalogue Number: 50.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T199/98.

Description: Female mask, Cypro-Archaic.

Dimensions: Ht. 8 cm.

Findspot: Tomb 199, western necropolis.

Reference: Karageorghis 1987a, 12, no. 145, fig. 20, pl. 29.

Catalogue Number: 51.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T219/93.

Description: Anthropomorphic mask fragment, Cypro-Archaic.

Dimensions: Ht. 8.2 cm.

Findspot: Tomb 219, western necropolis.

Reference: Karageorghis 1987a, 12, no. 146, pl. 29.

Catalogue Number: 52.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T272/26-1.

Description: Anthropomorphic mask fragment, Cypro-Archaic.

Dimensions: Ht. 7.3 cm.

Findspot: Tomb 272, western necropolis.

Reference: Karageorghis 1987a, 12, no. 141, pl. 28.

Catalogue Number: 53.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T347/41.

Description: Zoomorphic mask with anthropomorphic features, CA I.

Dimensions: Ht. 7.2 cm.

Findspot: Tomb 347, western necropolis.

References: Karageorghis 1987a, 12, no. 144, pl. 29.144, fig. 19; 1993b, 117, no. 34, pl. 68.2.

Catalogue Number: 54.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T347/48.

Description: Bull protome mask, CA I.

Dimensions: Ht. 10.2 cm.

Findspot: Tomb 347, western necropolis.

References: Karageorghis 1987a, 12, no. 148, pl. 30.148; 1993b, 119, no. 38, fig. 103, pl. 69.1.

Catalogue Number: 55.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T438/28.

Description: Bull protome mask, CA I.

Dimensions: Ht. 7 cm.

Findspot: Tomb 438, western necropolis.

References: Karageorghis 1987b, 698, fig. 52; 1993b, 119, no. 39.

Catalogue Number: 56.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T470.

Description: Female protome mask, Cypro-Archaic.

Dimensions: Ht. 7.2 cm.

Findspot: Tomb 470, western necropolis.

References: Karageorghis 1987b, 707, fig. 107; Given 1991, 200, no. 22.

Catalogue Number: 57.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T480/27.

Description: Bearded male mask, CA II.

Dimensions: Ht. 9.3 cm.

Findspot: Tomb 480, western necropolis.

References: Karageorghis 1987b, 707, fig. 110; 1993b, 109–11, no. 7, fig. 91, pl. 64.2.

Catalogue Number: 58.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T504/39.

Description: Bearded male mask, CA II–CC I.

Dimensions: Ht. 7 cm.

Findspot: Tomb 504, western necropolis.

References: Karageorghis 1987b, 710, fig. 111; 1993b, 109, no. 5, fig. 90, pl. 63.5.

Catalogue Number: 59 (see fig. 12).

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. T522/68.

Description: Bearded male mask, Cypro-Archaic.

Dimensions: Ht. 12.1 cm.

Findspot: Tomb 522, western necropolis.

References: Karageorghis 1987b, 719, fig. 177; 1993b, 108, fig. 87, pl. 63.1; Given 1991, 200, no. 25.

Athienou-Malloura

Catalogue Number: 60 (see fig. 9).

Inventory Number: Larnaca, Larnaca District Museum, inv. nos. AAP-AM-1651, 2683, 2891, 3289, 3377, 3436, 3440, 3776, 4631.

Description: Nine bearded male mask fragments, Cypro-Archaic.

Dimensions: Ht. 3.80–7.14 cm.

Findspot: Extra-urban sanctuary.

References: None.

Catalogue Number: 61.

Inventory Number: Larnaca, Larnaca District Museum, inv. no. AAP-AM-1460.

Description: Unbearded male mask fragment, Cypro-Archaic to Cypro-Classical.

Dimensions: Ht. 7.8 cm.

Findspot: Extra-urban sanctuary.

References: None.

Catalogue Number: 62.

Inventory Number: Larnaca, Larnaca District Museum, inv. nos. AAP-AM-742, 920, 946, 1269, 1442, 1500, 2209, 3830, 3375, 3579, 3723, 3800.

Description: 12 anthropomorphic mask fragments, Cypro-Archaic to Cypro-Classical.

Dimensions: Ht. 3.1–8.7 cm.

Findspot: Extra-urban sanctuary.

References: None.

Catalogue Number: 63 (see fig. 10).

Inventory Number: Athienou, Kallinikeio Municipal Museum of Athienou, inv. no. AAP-AM-1170.

Description: Figurine of human wearing bull mask and cape, Cypro-Archaic.

Dimensions: Ht. 10.9 cm.

Findspot: Extra-urban sanctuary.

Reference: Averett 2011, 141–42, fig. 10.14.

Catalogue Number: 64.

Inventory Number: Larnaca, Larnaca District Museum, inv. no. AAP-AM-3341.

Description: Figurine of human with criomorphic head, Cypro-Archaic.

Dimensions: Ht. 6.1 cm.

Findspot: Extra-urban sanctuary.

Reference: Averett 2011, 141–42.

Catalogue Number: 65 (see fig. 9).

Inventory Number: Larnaca, Larnaca District Museum, inv. nos. AAP-AM-1280, 2093, 2232, 3080, 3314, 4013.

Description: Five grotesque mask fragments and one miniature grotesque protome, Cypro-Archaic to Cypro-Classical.

Dimensions: Ht. 1.60–8.96 cm.

Findspot: Extra-urban sanctuary

Reference: Averett 2011, 141–42.

Ayia Irini

Catalogue Number: 66 (see fig. 16).

Inventory Number: Nicosia, Cyprus Museum, inv. no. 2170; Stockholm, Medelhavsmuseet, inv. no. A.I.809.

Description: Two figurines of humans wearing bull masks and capes, CA II.

Dimensions: Ht. 19.5 and 16.5 cm. Estimated reconstructed height of the second is 50 cm.

Findspot: Extra-urban sanctuary.

References: Sjöqvist 1932, 344–47, fig. 11; Gjerstad 1948, 697, 789, no. 809, pl. 233.8; Dikaïos 1961, 86, no. 8; Karageorghis 1971, 262, figs. 2, 3; 1995, 55, no. 3, 57, pl. 28.1; Hermary 1979, 737, no. 4; Karageorghis et al. 2003, 162, no. 187.

Ayia Phylaxis

Catalogue Number: 67 (see fig. 14).

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. nos. 14/3, 14/4.

Description: Two grotesque masks, Cypro-Archaic.

Dimensions: Ht. 11.0 and 13.7 cm.

Findspot: Bothros.

References: Karageorghis 1987a, 30 n. 91, figs. 21, 22; 1993b, 111, nos. 9, 10, figs. 93, 94, pl. 64.6, 64.33.

Golgoi–Ayios Photios: Sanctuary

Catalogue Number: 68 (see fig. 8).

Inventory Number: Paris, Musée du Louvre, inv. no. AM 2758.

Description: Bearded male head wearing bull mask, from life-sized statue, ca. 530–520 B.C.E., limestone.

Dimensions: Ht. 43.5 cm.

Findspot: Unknown.

References: Caubet 1979, 23, fig. 39; Hermary 1979, 735, no. 2, figs. 8, 9; 1986, 164–65, fig. 1; 1989, 291, no. 588; Yon 1980a, 101, fig. 3; Sophocleous 1985, 18, no. 1, pl. 3/7; Caubet et al. 1992, 140–41, no. 167.

Catalogue Number: 69.

Inventory Number: New York, Metropolitan Museum of Art, inv. no. 74.51.2515.

Description: Statuette of man wearing bull mask and cape, 575–550 B.C.E., limestone.

Dimensions: Ht. 21.4 cm.

Findspot: Unknown.

References: di Cesnola 1885, pl. 24, no. 57; Myres 1914, no. 1029; Hermary 1979, 734, no. 1; 1986, 164 n. 6; Sophocleous 1985, 18, no. 2, pl. 3.8; Given 1991, 200, no. 37; Karageorghis 2000, 131, no. 194; Hermary and Mertens 2014, 196, no. 247.

Catalogue Number: 70 (see fig. 8).

Inventory Number: New York, Metropolitan Museum of Art, inv. no. 74.51.2505.

Description: Statuette of man holding lion mask, late sixth century, limestone.

Dimensions: Ht. 23.8 cm.

Findspot: Unknown.

References: di Cesnola 1885, pl. 57.381; Myres 1914,

no. 1031; Hermary 1979, 735; Given 1991, 200, no. 39; Karageorghis 2000, 131, no. 196; Hermary and Mertens 2014, 198, no. 250.

Catalogue Number: 71 (see fig. 8).

Inventory Number: New York, Metropolitan Museum of Art, inv. no. 4.51.2538.

Description: Statuette of man wearing stag(?) mask, sixth century, limestone.

Dimensions: Ht. 25.7 cm.

Findspot: Unknown.

References: di Cesnola 1885, pl. 24, no. 59; Myres 1914, no. 1030; Sophocleous 1985, 19, no. 4, pl. 4.2; Hermary and Mertens 2014, 196–97, no. 248.

Kition-Kathari (Area II)

Catalogue Number: 72.

Inventory Number: Larnaca, Larnaca District Museum, tray 1B.

Description: Five bearded male mask fragments, CG III to Cypro-Archaic (counted as one mask in fig. 1).

Dimensions: Ht. 11.2 cm (largest fragment).

Findspot: Temple 5, Room 45A, Floor 3.

References: Karageorghis 1999, pl. 23; 2003, 42, no. 1, 60; 2005, 68; Smith 2009, 121.

Catalogue Number: 73.

Inventory Number: Larnaca, Larnaca District Museum, inv. no. 4159.

Description: Bearded male mask fragment, CG III to Cypro-Archaic.

Dimensions: Ht. 24 cm (restored).

Findspot: Bothros 13A, Floor 3 (material from Temple 5).

References: Karageorghis 1988, 65–6, pl. 6.5, 6.6; 1993a, 92, no. 1, pl. 41, no. 4; 1999, pls. 19, 135; 2003, 43; 2005, 94–6; Webb 1999, 219–22, fig. 77; Smith 2009, 121, 198–99.

Catalogue Number: 74.

Inventory Number: Larnaca, Larnaca District Museum, tray 23.

Description: Bearded male mask fragment, CG III to Cypro-Archaic.

Dimensions: Ht. 6.5 cm.

Findspot: Bothros 21, Floor 3 (material from Temple 5).

References: Karageorghis 1999, pl. 21; 2003, 46, no. 23, 61; Smith 2009, 121, 210.

Catalogue Number: 75.

Inventory Number: Larnaca, Larnaca District Museum, tray 17.

Description: Bearded male mask fragment, CG III to Cypro-Archaic.

Dimensions: Ht. 4.9 cm.

Findspot: Bothros 9A, Floor 3, material from Temenos B.
References: Karageorghis 1999, pl. 17; 2003, 38, no. 17, 59; Smith 2009, 121, 210.

Catalogue Number: 76.

Inventory Number: Larnaca, Larnaca District Museum, tray 41.

Description: Bearded male mask fragment, Cypro-Archaic.

Dimensions: Unknown.

Findspot: Courtyard A, Floor 2A.

References: Karageorghis 1999, pl. 40; 2003, 87, no. 41; Smith 2009, 121.

Catalogue Number: 77.

Inventory Number: Larnaca, Larnaca District Museum, tray 1A.

Description: Anthropomorphic mask fragment, CG III to Cypro-Archaic.

Dimensions: Ht. 9.7 cm.

Findspot: Temple 5, Room 45A, Floor 3.

References: Karageorghis 1999, pl. 23; 2003, 42, no. 1, 60; Smith 2009, 121.

Catalogue Number: 78.

Inventory Number: Larnaca, Larnaca District Museum, inv. no. 3683F.

Description: Anthropomorphic mask fragment, CG III to Cypro-Archaic.

Dimensions: Ht. 5.3 cm.

Findspot: Rooms 37 and 37A, Temple 4, Floor 3.

References: Karageorghis 1999, pl. 137; 2003, 38, no. 3683F; 49; 52; Smith 2009, 121.

Catalogue Number: 79.

Inventory Number: Larnaca, Larnaca District Museum, Tray 68.

Description: Anthropomorphic mask fragment, CG III to Cypro-Archaic.

Dimensions: Ht. 7.6 cm.

Findspot: Courtyard A (street), Floor 3.

References: Karageorghis 1999, pl. 23; 2003, 49, 52; Smith 2009, 121.

Catalogue Number: 80.

Inventory Number: Larnaca, Larnaca District Museum, tray 43.

Description: Anthropomorphic mask fragment, CG III to Cypro-Archaic.

Dimensions: Ht. 7.6 cm.

Findspot: Courtyard C, Floor 3.

References: Karageorghis 1999, pls. 23, 137; 2003, 52, nos. 43, 62.

Catalogue Number: 81.

Inventory Number: Larnaca, Larnaca District Museum, none.

Description: Worked bucrania, 850–707 B.C.E., bone (an unspecified number of the 15 excavated *Bos* skulls and horn cores were worked; counted as five in fig. 1).

Dimensions: Unknown.

Findspot: Temple 1, Floor 3.

References: Karageorghis 1971, 262–63; 1976, 102–5, figs. 80, 81, pls. 79–81; 1996b; 1999, pl. 24.3; 2004, pl. 18; 2005, 95, pl. 24.3; Hermay 1979, 739; Nys 1995, 26–7; Nobis 2000, 122–24, pl. 32.4; Smith 2009, 103–4; David Reese, pers. comm. 2013.

Catalogue Number: 82.

Inventory Number: Larnaca, Larnaca District Museum, inv. no. 4756.

Description: Bull protome, CA II.

Dimensions: Ht. 7 cm.

Findspot: Room 53, between Floors 2A and 2.

References: Karageorghis 1999, pl. 52; 2003, 101, 105.

Kourion: Sanctuary of Apollo Hylates

Catalogue Number: 83.

Inventory Number: None.

Description: Bearded male mask fragment, Cypro-Archaic.

Dimensions: Unknown.

Findspot: Archaic Precinct fill.

References: Young and Young 1955, no. 384, pl. 6; Karageorghis 1993b, 112.

Catalogue Number: 84.

Inventory Number: New York, Metropolitan Museum of Art, inv. nos. 74.51.1480, 74.51.1699, 74.51.1700 (fourth now missing).

Description: Four bearded male masks, Cypro-Archaic.

Dimensions: Ht. 9.2–13.7 cm.

Findspot: Unknown.

References: di Cesnola 1894, pls. 26.212–14, 26.216; Myres 1914, no. 2133; Picard 1965–1966, 46, fig. 44, pl. 13; Karageorghis 1993b, 112, nos. 13–15; 114, no. 28; pl. 65.2–4; 2000, 146, no. 222.

Catalogue Number: 85.

Inventory Number: Turin, Museo di Antichità di Torino, inv. no. 5088 (42).

Description: Anthropomorphic mask, Cypro-Archaic.

Dimensions: Ht. 14 cm.

Findspot: Unknown.

References: Bisi 1969, 35, fig. 4; Karageorghis 1993b, 114, no. 25.

Catalogue Number: 86.

Inventory Number: Episkopi, Local Kourion Museum, inv. no. T1351.

Description: Figurine fragment of figure wearing male bearded mask, Cypro-Archaic.
Dimensions: Ht. 4.6 cm.
Findspot: Archaic Precinct fill.
References: Young and Young 1955, 41, no. 824, pl. 11.

Catalogue Number: 87.
Inventory Number: Episkopi, Local Kourion Museum, inv. nos. T1345, T13558.
Description: Platform group with one figure (of four originally) wearing anthropomorphic mask, Cypro-Archaic.
Dimensions: Ht. 4.05 cm.
Findspot: Archaic Precinct fill.
Reference: Young and Young 1955, 40–1, no. 815, pl. 11.

Catalogue Number: 88 (see fig. 15).
Inventory Number: Episkopi, Local Kourion Museum, inv. no. T1342.
Description: Platform group with figure holding anthropomorphic mask, attachment for second figure, Cypro-Archaic.
Dimensions: Ht. 12.2 cm.
Findspot: Archaic Precinct fill.
References: Young and Young 1955, no. 816, pl. 11; Karageorghis 1995, 136, fig. 89.

Catalogue Number: 89.
Inventory Number: Episkopi, Local Kourion Museum, inv. nos. T1172, T1352.
Description: Two fragmentary figures with anthropomorphic masks, Cypro-Archaic.
Dimensions: Ht. 2.5 cm.
Findspot: Archaic Precinct fill.
References: Young and Young 1955, 41, no. 823, pl. 11; Winter 1996, 94, no. 211, fig. 70.10a, b.

Catalogue Number: 90.
Inventory Number: Episkopi, Local Kourion Museum, inv. no. VTC 943.
Description: Figurine arm with anthropomorphic mask, Cypro-Archaic.
Dimensions: Unknown.
Findspot: Votive deposit.
References: Winter 1996, 132, no. 2711.

Catalogue Number: 91.
Inventory Number: Episkopi, Local Kourion Museum, inv. no. T2198.
Description: Figurine head wearing bull mask, Cypro-Archaic.
Dimensions: Ht. 4.1 cm.
Findspot: West of temple, archaic fill.
Reference: Young and Young 1955, 41, no. 829 (not identified as bull mask).

Catalogue Number: 92.
Inventory Number: None.
Description: Three miniature bull masks, Cypro-Archaic(?).
Dimensions: Unknown.
Findspot: Archaic Precinct fill, votive deposit, and south building.
References: Young and Young 1955, 45, nos. 949–51, pl. 14; Karageorghis 1993b, 119.

Catalogue Number: 93 (see fig. 15).
Inventory Number: Episkopi, Local Kourion Museum, inv. nos. T1674, T1774A.
Description: Restored platform group fragment with two figures wearing bull masks and third figure (now missing), Cypro-Archaic.
Dimensions: Ht. 9.25 cm.
Findspot: Archaic Precinct fill.
References: Young and Young 1955, 40–1, nos. 814, 825; Karageorghis 1971, 262, fig. 5; 1995, 136, fig. 90; Hermay 1979, 737, no. 5, fig. 11.

Catalogue Number: 94.
Inventory Number: Episkopi, Local Kourion Museum, inv. no. C.H.R.R.90.
Description: Figurine wearing bull mask, Cypro-Archaic.
Dimensions: Ht. 8 cm.
Findspot: Unknown.
References: None.

Catalogue Number: 95.
Inventory Number: Episkopi, Local Kourion Museum, inv. nos. T1344, T1358, T1675.
Description: Three figurine heads wearing bull masks, Cypro-Archaic.
Dimensions: Ht. 5.0–5.3 cm.
Findspot: Archaic Precinct fill.
Reference: Young and Young 1955, 41, nos. 826–28, pl. 11.

Catalogue Number: 96.
Inventory Number: Episkopi, Local Kourion Museum, inv. nos. T1291A–C, T1359, T1676, T2258.
Description: Six bull masks from masked figurines, Cypro-Archaic.
Dimensions: Ht. 2.8–7.0 cm.
Findspot: Archaic Precinct fill and disturbed fill from east building complex.
Reference: Young and Young 1955, 41, nos. 834–39, pl. 11.

Marion

Catalogue Number: 97.
Inventory Number: Princeton University Polis Excavation, inv. nos. R13296/TC 5446, R11597/TC 4663,

R28673/TC 10357.

Description: Two bearded fragments and one male mask fragment, sixth century.

Dimensions: Ht. 6.00–12.25 cm.

Findspot: Polis-Peristeries sanctuary (BD7).

References: None.

Catalogue Number: 98.

Inventory Number: Polis Chrysochous, Local Museum of Marion-Arsinoe, inv. no. R15940/TC 7467.

Description: Grotesque mask fragment, sixth century.

Dimensions: Ht. 13.2 cm.

Findspot: Polis-Peristeries sanctuary (BD7).

References: Given 1991, 203, no. 102; Serwint 2012, no. 80.

Catalogue Number: 99.

Inventory Number: Princeton University Polis Excavation, inv. nos. R14882/TC 6321, R14611.1–2/TC 6087.102, R802/TC 14.

Description: Three anthropomorphic mask fragments, Cypro-Archaic to CC I.

Dimensions: Ht. 6.00–12.94 cm.

Findspot: Polis-Maratheri sanctuary (A.H9) or associated with it.

References: None.

Catalogue Number: 100.

Inventory Number: Princeton University Polis Excavation, inv. nos. R14605/TC 6081, R1635/TC 96, R14766/TC 6223, R14926/TC 6360.

Description: Four grotesque mask fragments, Cypro-Archaic to Cypro-Classical.

Dimensions: Ht. 4.5–9.6 cm.

Findspot: Polis-Maratheri Sanctuary (A.H9).

References: None.

Meniko: Sanctuary of Zeus Ammon

Catalogue Number: 101.

Inventory Number: Nicosia, Cyprus Museum, inv. no. Meniko 8.

Description: Bearded male mask, 600–550 B.C.E.

Dimensions: Ht. 7.2 cm.

Findspot: Sanctuary.

References: Karageorghis 1977, 26, pl. 6.8; 1993b, 113, no. 20, pl. 66.4.

Ormidhia

Catalogue Number: 102.

Inventory Number: New York, Metropolitan Museum of Art, inv. no. 74.51.1608.

Description: Figurine depicting man holding an anthropomorphic mask, Cypro-Archaic.

Dimensions: Ht. 16.2 cm.

Findspot: Unspecified tomb.

References: di Cesnola 1894, pl. 8.60; Myres 1914, no. 2040; Picard 1965–1966, 46, fig. 45, pl. 23; Karageorghis 1995, 54, no. 1, fig. 29; 2000, 147, no. 226; 2006, 160, fig. 154; Hadjicosti 2001.

Catalogue Number: 103.

Inventory Number: New York, Metropolitan Museum of Art, inv. no. 74.51.1619.

Description: Figurine depicting man wearing bull mask, CA I.

Dimensions: Ht. 12.9 cm.

Findspot: Unspecified tomb.

References: di Cesnola 1894, pl. 27.217; Myres 1914, 340, no. 2046; Hermay 1979, 737, no. 6; Karageorghis 1995, 56, no. 5, pl. 28.3; 2000, 147, no. 225; Hadjicosti 2001.

Palaepaphos: Sanctuary of Aphrodite

Catalogue Number: 104.

Inventory Number: Kouklia, Local Museum of Palaepaphos, inv. no. TA 4971.

Description: Anthropomorphic mask fragment, fifth century.

Dimensions: Ht. 7.2 cm.

Findspot: North of north hall of Heiligtum II, intact Roman layer.

Reference: Leibundgut Wieland 2011, 65, no. 908; 182; pl. 17.

Peyia-Maa

Catalogue Number: 105.

Inventory Number: Nicosia, Cyprus Museum, inv. no. 43.

Description: Figurine depicting a human wearing bull mask, CA I.

Dimensions: Ht. 20.1 cm.

Findspot: Bothros.

References: Karageorghis 1989; 1995, 55–6, no. 4, pl. 28.2; Given 1991, 203, no. 104.

Catalogue Number: 106.

Inventory Number: Paphos, Paphos District Museum, inv. no. 1691/8.

Description: Bull protome mask.

Dimensions: Ht. 6.2 cm.

Findspot: Bothros.

Reference: Karageorghis 1995, 56, fig. 32.

Rantidi-Lingrin tou Dhiyeni

Catalogue Number: 107.

Inventory Number: Kouklia, Local Museum of Palaepaphos, inv. no. 283.

Description: Grotesque mask fragment, Cypro-Archaic.

Dimensions: Ht. 3.4 cm.

Findspot: Disturbed levels, sanctuary.

References: None.

Salamis

Catalogue Number: 108.

Inventory Number: French Archaeological Mission, University of Lyon, inv. no. Sal. 7059 (Tc 2135).

Description: Bearded male mask, CG III.

Dimensions: Ht. 6.4 cm.

Findspot: Urban sanctuary.

References: Karageorghis 1970a, no. 607, pl. 47; 1993a, 70; Calvet 1976, 148–49, no. 2, pl. 21.5; Given 1991, 204, no. 133.

Catalogue Number: 109.

Inventory Number: French Archaeological Mission, University of Lyon, inv. no. I-TNV.Sal. 1023 (Sc 29).

Description: Bearded male protome mask, Cypro-Achaic, limestone.

Dimensions: Ht. 4.5 cm.

Findspot: Rampart area (debris from sanctuary).

References: Calvet 1976, 143–48, no. 1, pl. 20; Given 1991, 204, no. 132.

Catalogue Number: 110.

Inventory Number: French Archaeological Mission, University of Lyon, inv. no. 7766 (Tc 2256).

Description: Bearded male protome mask, Cypro-Achaic.

Dimensions: Ht. 10.4 cm.

Findspot: Rampart area (debris from sanctuary).

References: Calvet 1976, 150, no. 7, pl. 22:5; Given 1991, 204, no. 134.

Catalogue Number: 111.

Inventory Number: French Archaeological Mission, University of Lyon, inv. nos. TNV.Sal. 2351 (Tc 830), 4282 (Tc 1545).

Description: Two male protome masks, Cypro-Achaic.

Dimensions: Ht. 7.0–7.6 cm.

Findspot: Rampart area (debris from sanctuary).

References: Calvet 1976, 150, nos. 2, 5, pl. 22; Monloup 1984, 189–90, nos. 681, 682, pl. 34; Given 1991, 203–4, nos. 128, 129.

Catalogue Number: 112.

Inventory Number: French Archaeological Mission, University of Lyon, inv. nos. Sal. 3467 (Tc 1006), Sal. 5031 (Tc 1918).

Description: Two female protome masks, Cypro-Achaic.

Dimensions: Ht. 6.4–7.8 cm.

Findspot: Rampart area (debris from sanctuary).

References: Calvet 1976, 150, nos. 4, 6, pl. 22; Monloup 1984, 190, nos. 683, 684, pl. 34; Given 1991, 204, nos. 130, 131.

Catalogue Number: 113.

Inventory Number: French Archaeological Mission,

University of Lyon, inv. no. 7812 (Tc 2268).

Description: Protome mask fragment, Cypro-Achaic.

Dimensions: Ht. 4.3 cm.

Findspot: Rampart area (debris from sanctuary).

References: Calvet 1976, 150, no. 8, pl. 22.8; Given 1991, 204, no. 135.

Catalogue Number: 114.

Inventory Number: French Archaeological Mission, University of Lyon, inv. no. Sal. 5822 (Tc 2078).

Description: Bull protome, CG I.

Dimensions: Ht. 8.6 cm.

Findspot: Rampart area (debris from sanctuary).

References: Yon 1980b, 76–7, fig. 3; Monloup 1984, 102–3, no. 429, pl. 22.

Catalogue Number: 115.

Inventory Number: French Archaeological Mission, University of Lyon, inv. nos. Sal. 3436 (Tc 992), Sal. 4071 (Tc 1393), Sal. 4178 (1474), Sal. 4024 (Tc 1353), Sal. 3981 (Tc 1320), Sal. 4179 (Tc 1475), Sal. 4600 (Tc 1704), Sal. 4013 (Tc 1344), Sal. 3450 (Tc 996).

Description: Nine bull protomes, Cypro-Achaic.

Dimensions: Ht. 4.5–10.0 cm.

Findspot: Rampart area (debris from sanctuary).

References: Monloup 1984, 101–2, nos. 412, 416, 417, 419–21, 423, 424, 426, pl. 22; Given 1991, 203, nos. 109–25; Karageorghis 1993b, 119, no. 40, fig. 104.

Catalogue Number: 116.

Inventory Number: French Archaeological Mission, University of Lyon, inv. nos. Sal. 1070 (Tc 152), Sal. 5175 (Tc 2003), Sal. 2809 (Tc 928).

Description: Three bull protomes, Cypro-Achaic.

Dimensions: Ht. 7.1–8.0 cm.

Findspot: Campanopetra (sanctuary)

References: Yon 1980a, 101, fig. 4; Monloup 1984, 101, nos. 413, 414, 418, pl. 22.414; Given 1991, 109–25; Karageorghis 1993b, 119, no. 41, fig. 105.

Catalogue Number: 117.

Inventory Number: French Archaeological Mission, University of Lyon, inv. nos. Sal. 13, Sal. 3585 (Tc 1051), Sal. 1949 (Tc 520), Sal. 1901 (Tc 495), Sal. 3590 (Tc 1056), Sal. 3586 (Tc 1052) (seventh has none).

Description: Seven bull protomes, Cypro-Achaic.

Dimensions: Ht. 4.5–8.5 cm.

Findspot: Unspecified location and surface finds from Cellarka cemetery.

References: Karageorghis 1970a, 211, 220, nos. 13, 271, pls. 43.13, 47.271, 198.13; 1993b, 119, no. 42, fig. 106, pl. 69.3; Monloup 1984, 101–2, nos. 415, 422, 425, 427, 428, pl. 22; Given 1991, 203, nos. 107, 108.

Catalogue Number: 118.

Inventory Number: French Archaeological Mission, University of Lyon, inv. no. 3715.

Description: Horse or lion protome mask, Cypro-Archaic.
Dimensions: Ht. 10.3 cm.

Findspot: Rampart area (debris from sanctuary).

References: Monloup 1984, 103, no. 430, pl. 22; Given 1991, 203, no. 127; Karageorghis 1993b, 118, no. 36, pl. 68.4.

Catalogue Number: 119.

Inventory Number: French Archaeological Mission, University of Lyon, inv. nos. Sal. 2167 (Tc 674), Sal. 4122 (Tc 1430), Sal. 4127 (Tc 1435).

Description: Three seated figurines wearing zoomorphic masks(?), Cypro-Archaic to Cypro-Classical.

Dimensions: Ht. 5.9–8.1 cm.

Findspot: Rampart area (debris from sanctuary).

References: Monloup 1984, 105–6, nos. 431–33, pl. 23; Karageorghis 1995, 18, nos. 10, 13, figs. 12–14, pl. 9.

Catalogue Number: 120.

Inventory Number: Nicosia, Cyprus Museum, inv. no. Tomb 85A, no. 12.

Description: Figurine wearing zoomorphic mask, CA II.
Dimensions: Ht. 9.5 cm.

Findspot: Tomb 85A, Cellarka cemetery.

References: Karageorghis 1970a, 131, no. 12, pl. 167; 1995, 57, fig. 34; Given 1991, 203, no. 105.

Catalogue Number: 121.

Inventory Number: Nicosia, Cyprus Museum, inv. no. Tomb 51, no. 51.

Description: Figurine wearing zoomorphic mask, CA II.
Dimensions: Ht. 9 cm.

Findspot: Tomb 51, Cellarka cemetery.

References: Karageorghis 1970a, 78, no. 51, pl. 129; 1995, 18, no. 11, pl. 9.3.

PHASE III: CC II TO HELLENISTIC PERIOD

Amathus

Catalogue Number: 122.

Inventory Number: Limassol, Limassol District Archaeological Museum, inv. no. AM 2588 (93.11.6).

Description: Anthropomorphic mask, fourth century.
Dimensions: Ht. 7.2 cm.

Findspot: Palace.

Reference: Hermary 2000, 79, no. 511, pl. 32.

Catalogue Number: 123.

Inventory Number: Limassol, District Museum, inv. no. AM 2502 (92.236.1).

Description: Grotesque mask, fourth century.

Dimensions: Ht. 6.2 cm.

Findspot: Palace.

Reference: Hermary 2000, 79, no. 510, pl. 32.

Golgoi–Ayios Photios

Catalogue Number: 124 (see fig. 18).

Inventory Number: New York, Metropolitan Museum of Art, inv. no. 74.51.2463.

Description: Over-life-sized statue of man holding bull's head, late fourth to mid third century, limestone.

Dimensions: Ht. 170.2 cm.

Findspot: Sanctuary.

References: di Cesnola 1877, pl. 13; 1885, no. 914, pl. 123; Hermary 1979, 735–37, no. 3, fig. 10; 1986, 165, pl. 34; 2001; Laurens and Louka 1987, 26; Connelly 1988, 80, pl. 31, fig. 115; Given 1991, 204, no. 137; O'Bryhim 1999, 6–7, pl. 2; Karageorghis 2000, 248–49, no. 403; Papantoniou 2012, 278–79, fig. 72; Hermary and Mertens 2014, 198–200, no. 251.

Kition–Kathari (Area II)

Catalogue Number: 125.

Inventory Number: Larnaca, Larnaca District Museum, inv. no. 4240.

Description: Bearded male mask fragment, 350–312 B.C.E.

Dimensions: Ht. 9.7 cm.

Findspot: Bothros 18, Floor 1.

References: Karageorghis 1999, pl. 92; 2003, 151, no. 4240.

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