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ARCHÄOLOGISCHER ANZEIGER

1962 · HEFT 1

THE BRONZE STATUE OF A HORNE
GOD FROM ENKOMI

Introduction

The bronze statue (figs. 18—22) which forms the subject of this article was found in the course of my first season of excavations at Enkomi towards the end of 1948¹. As is well known, I carried out these excavations on behalf of the Antiquities Department which was working jointly with Professor Claude Schaeffer². The statue was found in my area I which lies in a central part of the town (see sketch plan fig. 1). The architectural remains in this area correspond to successive periods covered by Late Cypriote I to Late Cypriote III but the statue was found in the topmost building which was ashlar and which was erected on the site of the earlier remains at the beginning of Late Cypriote III i. e. somewhere towards the end of the thirteenth century B. C. (fig. 2). Indeed the erection of this ashlar building has been confirmed by the discovery in its original lime concrete floor (which is floor V counting from the top) of fragments of Mycenaean III C: 1 pottery (figs. 3, 4). This building forms part of the town which was erected following the destruction of the previous town towards the end of Mycenaean IIIB period.

The ashlar building in which the statue was found, was large and seems to have been built on a tripartite plan, the central aisle being the most important (figs. 5, 6). The bronze statue was found in the far south-eastern corner of the central room.

The object of this article is to give a preliminary account both of the architectural sequence in the corner of the room in which

the statue was found and of the actual context to which the statue belongs. I shall give, moreover, a preliminary description of the statue and of its stylistic and other characteristics.

A more detailed account will be given in the final publication of my Enkomi excavations now being prepared.

Evidence concerning the Context
and the Ritual

As already stated the original lime concrete floor of the ashlar building numbered V from the top. This fine floor was found not to extend into the southernmost part of the room, where the statue was found, south of the rectangular pillar (A on plan fig. 2) and which I shall call the 'sanctuary'. Instead we found a surface of limestone gravel and flakes which extended into the rest of the room (XIII) under the original floor (V). It appears that at the time of the reconstruction carried out in the building following a severe conflagration on its original floor, the floor of the 'sanctuary' was dismantled. At that time partition walls of rubble were built on either side of the pillar thus screening the 'sanctuary' for the first time (fig. 7). These partition walls were built on the original floor of the room i. e. floor V after the debris from the conflagration were swept away. Moreover a screen wall dividing the space south of the pillar namely the 'sanctuary' into two units (room X on the east where the statue was found and room IX on the west) was also built on a fill resting on the rough surface mentioned above (fig. 7). Access into the western unit (room IX) was possible through a doorway in the west wall of the original building and into the eastern unit (room X) where the statue was found, through an opening in the north screen wall east of the pillar, however, mostly

¹ See preliminary accounts of the discovery in ILN. Aug. 27, 1949, 316—17. Κυπριακή Γραμματο 21, 1956, 25 ff. and my communication to the Hamburg Congress 1958, (forthcoming).

² See his Enkomi-Alasia I (Paris 1952) p. VIII.

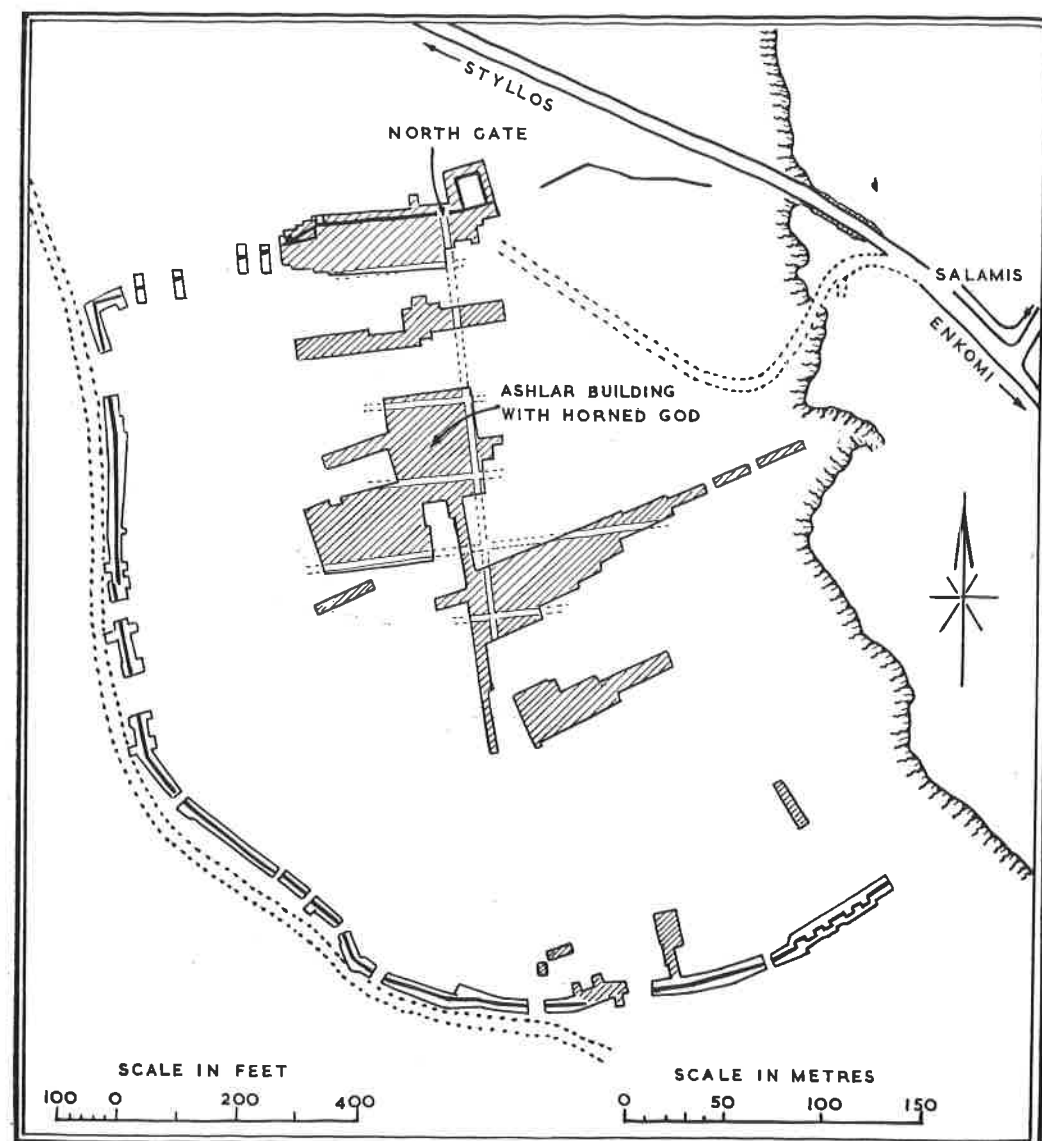


Fig. 1. Sketch plan of the town of Enkomi

destroyed by a looter's pit. This opening gave access to the room north of the pillar which bears number XIII.

Following the erection of the screen walls a floor was made in each of the new units approximately at the level of floor V of the remainder part of room XIII (figs. 8, 9). This new floor is the third from the top in these units and is referred to as floor III.

The date of these operations is given by a fragmentary late Mycenaean III B bowl no. 653 (fig. 10) which according to Professor Furumark may be attributed to Sinda period II i. e. 1230–1200 B.C.³ and by a domed seal bearing on the flat sealing part

³ Cf. Furumark, *Utgravningarna vid Sinda*, in: *Arkeol. Fors. och Fynd Lund*, 1953, 59–69.

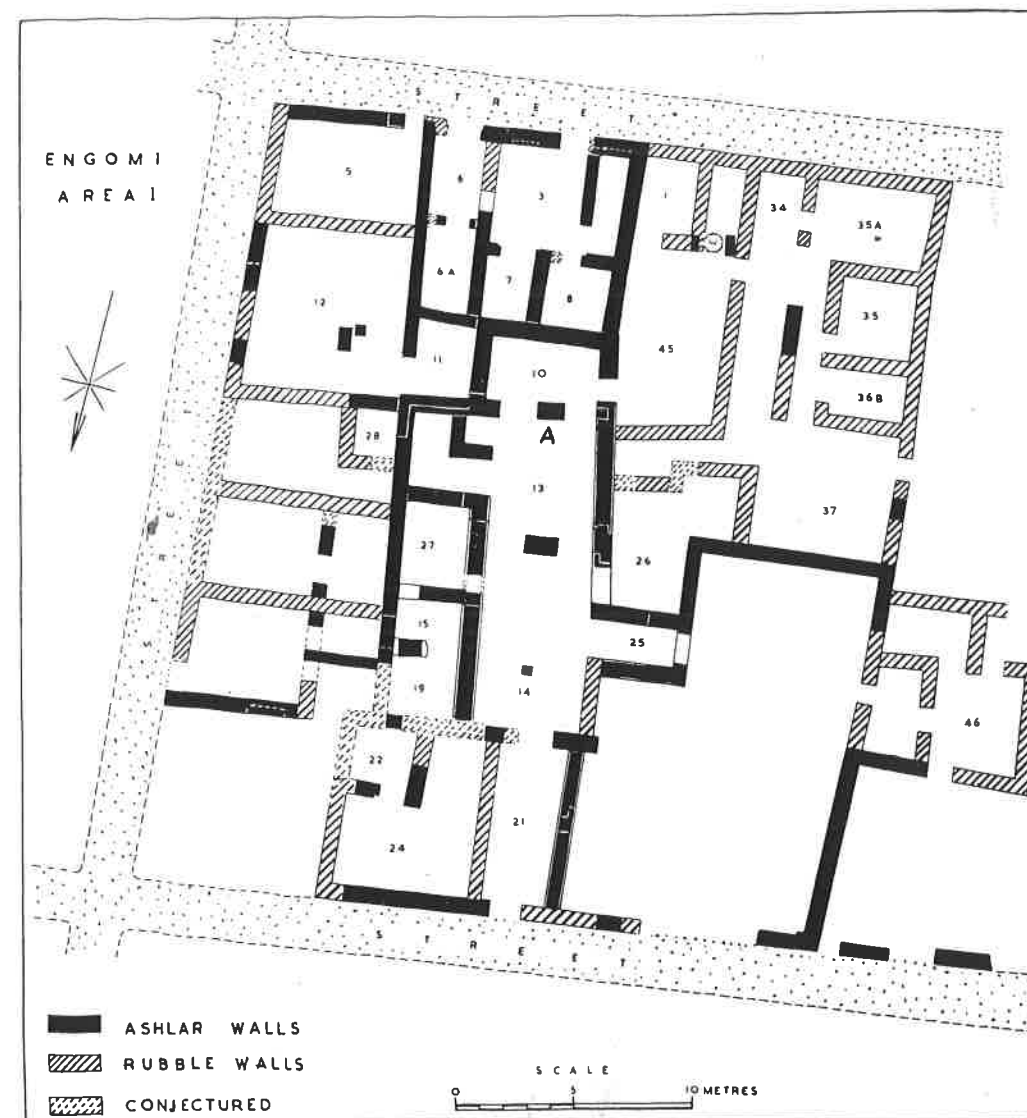


Fig. 2. Sketch plan of the ashlar building

a figure of a 'Philistine' (fig. 11) with the characteristic feathered hat⁴.

The bowl was found on the surface of the limestone gravel and flakes above-mentioned and the seal in the filling introduced in

the 'sanctuary' and on which floor III described above, was laid⁵. These operations

⁴ Similar hat is worn by the figure on the Enkomi ivory boc (see Murray and others, *Excavations in Cyprus* fig. 19) which is dated to the 12th cent. B. C. (see below) and by the 'Philistine' warriors on the Medinet Habu reliefs (C. Schaeffer, *Enkomi-Alasia I* figs. 109, 110).

⁵ The filling contained also fragments of earlier pottery and a scarab of Thutmose III but both the bowl and the Philistine seal give the date when the filling was introduced. This filling must have been brought in from another earlier part of the town or may have been taken from an emptied tomb of Late Cypriote I–II period. Such tombs were often disturbed by the builders of the Late Cypriote III town which includes the ashlar building.

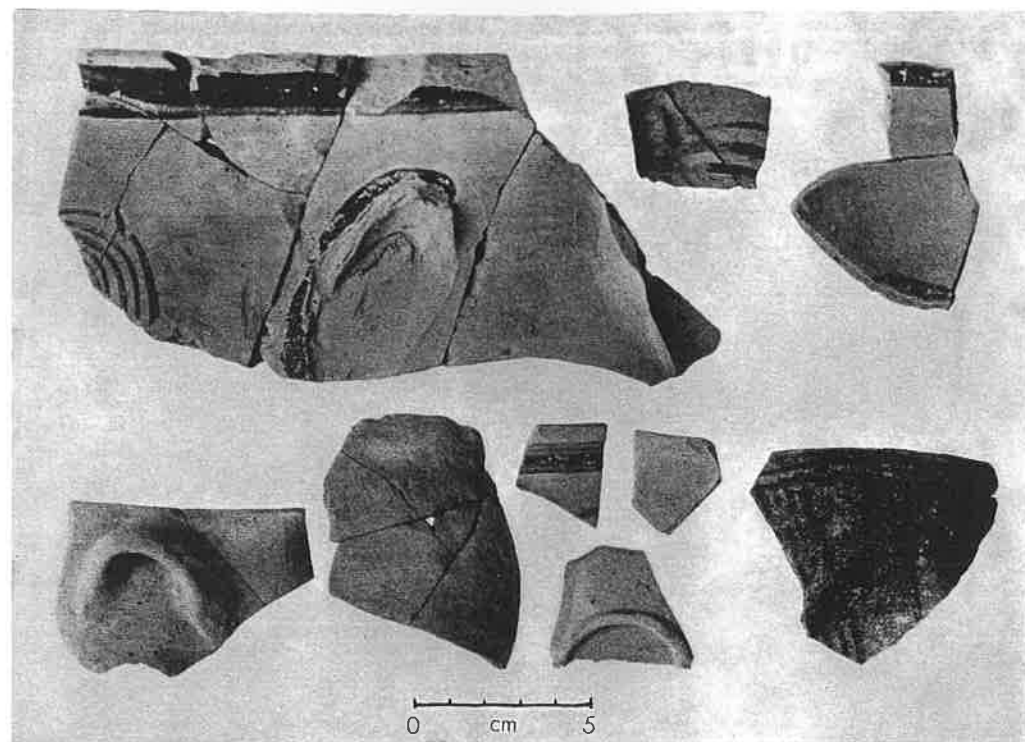


Fig. 3. Mycenaean III C: 1 pottery found in the body of the original floor of the ashlar building

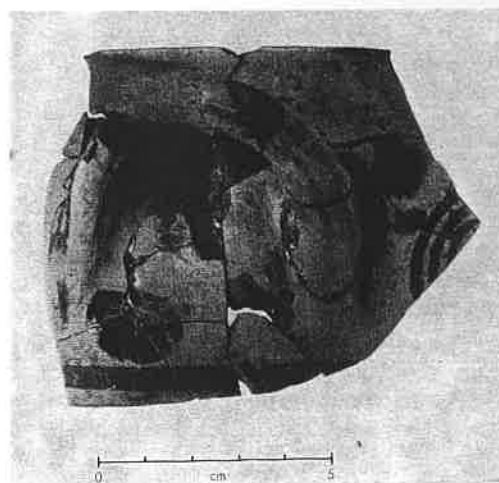


Fig. 4. Mycenaean III C: 1 sherd found in the body of the original floor of the ashlar building

were then carried out sometime in the early twelfth century evidently following the destruction of the building at the time of

the raid of the Peoples of the Sea during the reign of Ramses III.

On the new floor (III) in room X three impressive deposits of wheel-made bowls copying Base ring II bowls (fig. 12) numbering 275 in all, an alabaster vase, a few bronze objects and animal bones were found. This floor was followed by another floor (II) which was a short-lived one and yielded little.

But on this floor we found a thick layer of debris evidently from the collapse of the superstructure which I attribute to an earthquake⁶. It was in a pit dug in the layer of debris from the level of the topmost 'floor' (I) that the bronze statue of the Horned God was found (figs. 13, 14).

In the adjoining unit (room IX) we found on floors III and II animal bones,

⁶ About this I shall speak in greater detail in the final Report on my Enkomi Excavations.

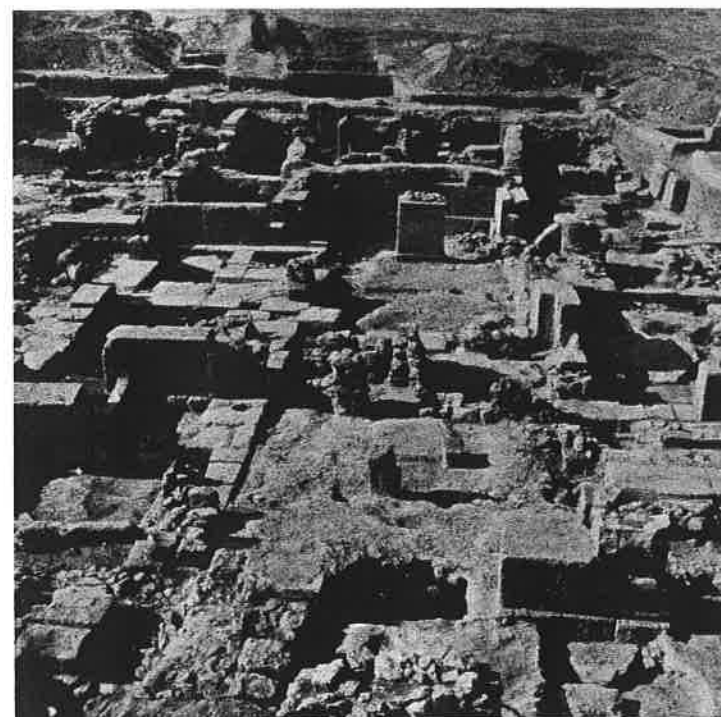


Fig. 5. General view of the ashlar building from the north



Fig. 6. The central part of the ashlar building from the north-west



Fig. 7. Rooms X and IX. In room X the piles of bowls on floor III

miniature horns of gold sheet and other gold ornaments (fig. 15) while at the level corresponding with floor I, the topmost, were skulls of oxen, stags' antlers and other animal bones. In the space west of room IX, with which, as already stated, the latter communicated through a doorway, we found on floor II six skulls of oxen or of other horned animals, more gold-sheet horns, traces of fire, a statuette of a bronze bull (fig. 16) and other objects.

The presence on floor III of the deposits of bowls in room X and of the animal bones, the miniature horns and other gold objects in room IX and the presence of so many skulls of oxen in the area to the west of it surely suggest some ritual, and the presence

of animal bones, stags' antlers and especially of horns of oxen suggest strongly animal sacrifices. We know the prominent part that the ox played in ritual both outside Cyprus and in the island, where without going further, the evidence from the Vounous cemetery⁷ and the Ayia Irini temenos⁸ may be cited. The presence of miniature horns of oxen of gold sheet is a clear testimony that the ritual had some connection with the ox as an attribute of the deity worshipped.

⁷ See my publication *The Excavations at Vounous-Bellapais*, in: *Archaeologia* 88, 1940, 1 ff.

⁸ Excavated by the Swedish Cyprus Expedition: cf. *Archiv f. Religionswiss.* 30, 1933, 308 ff.

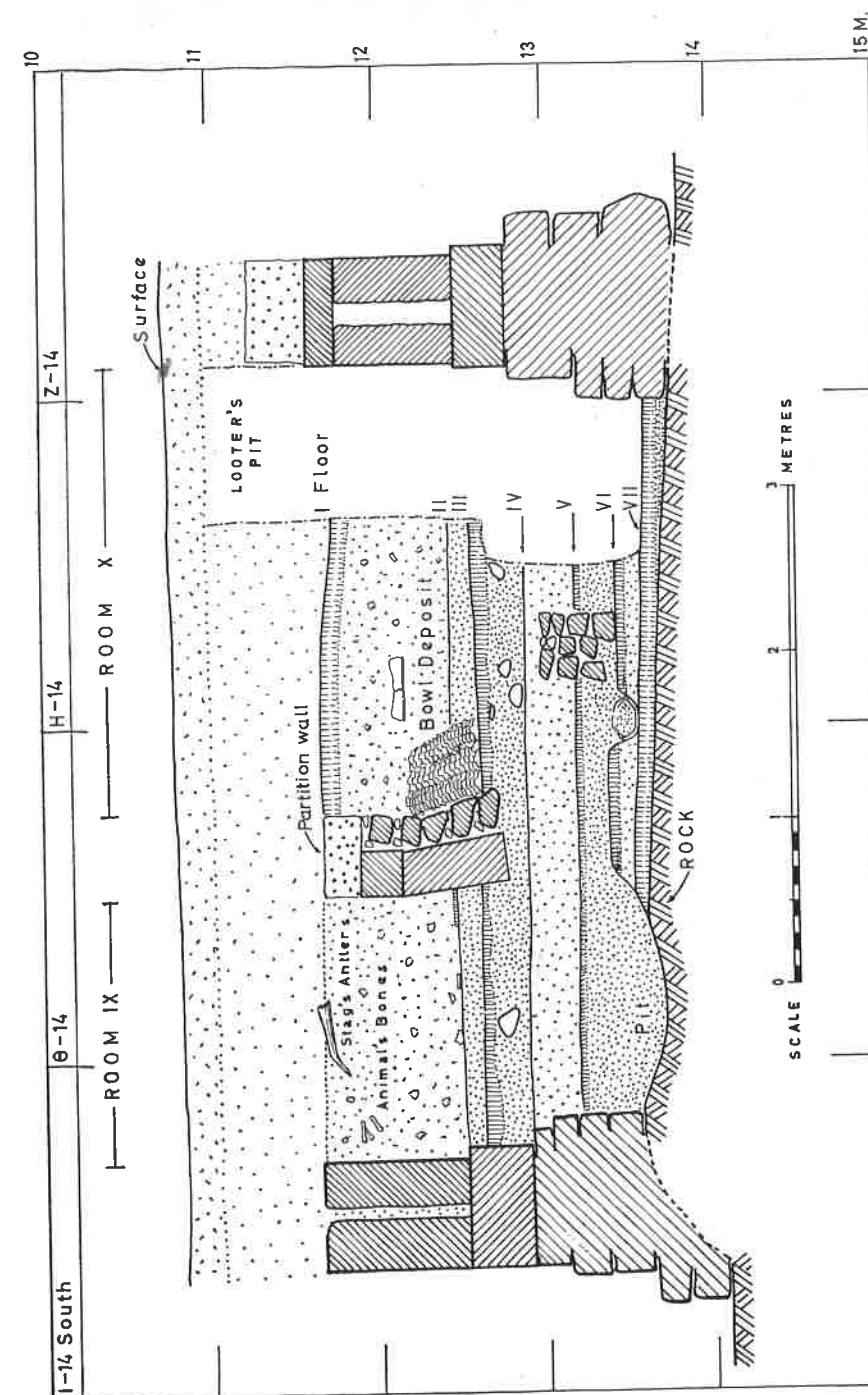


Fig. 8. Section showing stratification in rooms X and IX



Fig. 12. The piles of bowls in room X

floor V, were intended to house the bronze statue and shelter the rituals and sacrifices performed in honour of the god it represents.

But then where did the statue stand on floor III of room X, i. e. the floor which followed the re-arrangements and on which the deposits of bowls were found? Here we can only guess. In the south-west corner of the room we found in situ two slabs of stone, one longer and thicker¹⁰ and another smaller and square¹¹. They were placed in the corner formed by the south wall of the

¹⁰ L. 56; W. 42; Th. 22 cms.

¹¹ L. 30; Th. 6 to 7 cms.

room and the partition between rooms X and IX and their sides facing the interior of the room were roughly cut to form a semicircular line (fig. 7). If the assumption that the bronze statue stood on this floor is correct, this semicircular space enclosed by the two stones may have been occupied by the wooden pedestal on which the statue must have stood, as the fixing pins under the heels show (fig. 19). In fact it would be difficult to explain otherwise the presence of these stones and the semicircular space they enclose.

It may be objected that this rough and ready manner of fixing the bronze statue is too improvised compared with the fine

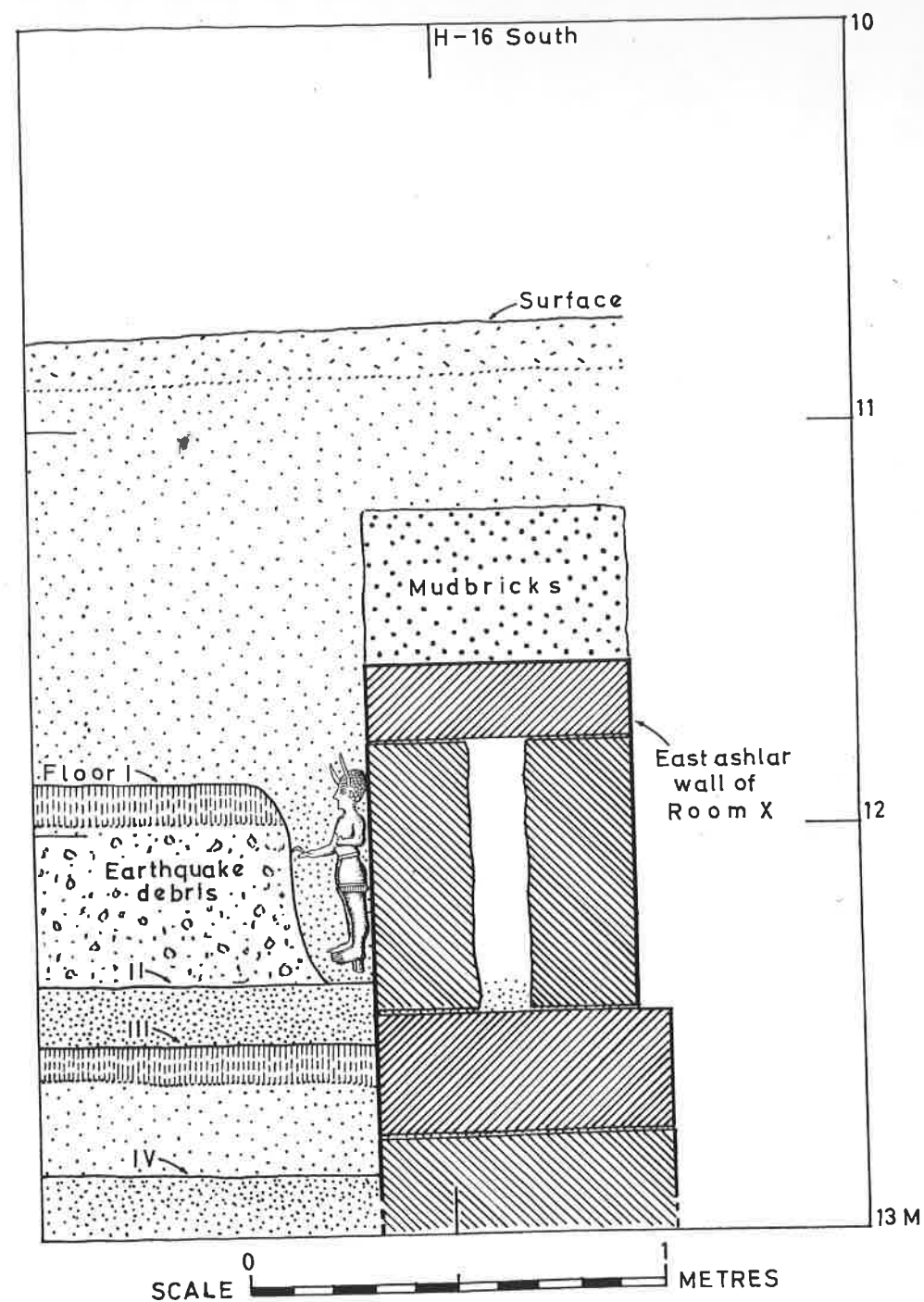


Fig. 13. Section showing stratification in room X



Fig. 14. The bronze statue in the pit before removal

quality of the statue. But the whole work of the reconstruction following the fire including the building of the partition walls out of odds and ends is improvised and careless work compared with the fine quality of the original ashlar building.

It would follow that the statue remained in the same position at the time of floor II, which actually is no more than a slight raising of the previous floor III. An objection to this suggestion that the statue was worshipped earlier than the time of floor I on which it was found i. e. on floors II and III, is that at the time of the earthquake or other disaster which caused the mudbrick superstructure to collapse on floor II it would have been buried under the debris. How is it that we did not find it there but in a pit dug in the topmost through the layer of decomposed mudbricks from the collapse in the course of the earthquake? We may suppose that after the collapse a good

quantity of debris must have been cleared away, particularly in the rooms which were to be re-used, and that treasured possessions were dug out¹². In fact the destruction layer showed considerable disturbance. If, as I suppose, the pre-earthquake cult was connected with the statue, what would be more natural than to unearth it, repair its sanctuary and re-install it on the new floor?¹³

It is not clear why the statue should have been placed in a pit, as if to be hidden. The quality of the rebuilding and of the floors following the earthquake was extremely

¹² It will be recalled that at the time of the fire on floor V the debris was entirely removed and the floors cleaned before rebuilding began.

¹³ We may compare the suggestion that the oval stone, which was the fetish in the Bronze Age sanctuary at Avia Irini excavated by the Swedish Cyprus Expedition, was preserved in the later Archaic stages of the sanctuary (Sjöqvist, *Archiv f. Religionswiss.* 30, 1933, 317).

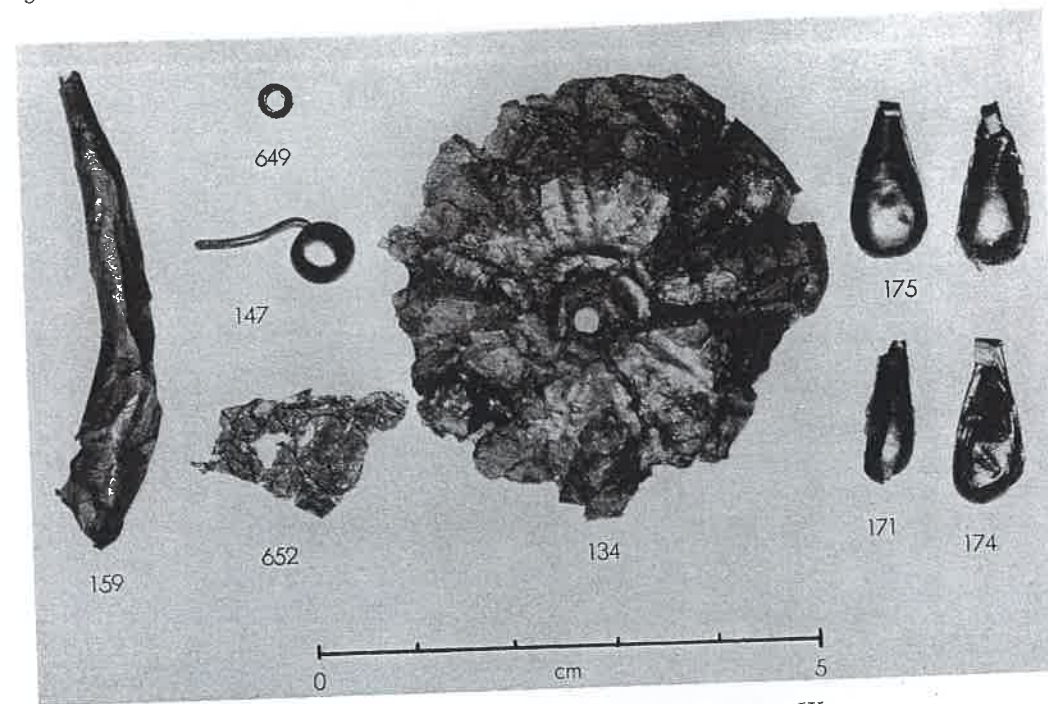


Fig. 15. Gold horns and other ornaments from room IX

poor and all the evidence shows that such repairs as were carried out were of a makeshift character. The improvised resting-place for the statue is thus conformable to the general conditions following the earthquake. But it may be that it was decided to place the statue in a pit to safeguard it in the event of a repetition of that catastrophe.

That in its new place of safety the image of the god was still worshipped is proved by the continuation of the ritual and particularly the sacrificial offerings of ox skulls in the adjoining room XIII. Here at a level corresponding with floor I in the sanctuary (X) no less than eight skulls or horns of oxen were found together with vases (fig. 17). Such sacrificial offerings were also placed in room IX where we found stags' antlers and other bones of animals (fig. 7). In both cases there was no floor proper and the offerings were placed on the surface of the ground which was levelled after the earthquake. This is a proof of the impoverished conditions which followed the earthquake.

It is significant that at the final abandonment of the town the statue was left behind. On some of the floors of the eastern part of the compound which was re-inhabited after the earthquake we found in situ all the household objects as if the inhabitants had left in a hurry. Did another disaster, like that which occurred on floor II, finally overwhelm the town causing the remaining inhabitants to flee leaving all their household belongings behind, even the statue of their god?

Immediately below the cultivated soil we found in several parts of the excavated area large patches of ashes, in one case containing the bottom of a large pithos, which may be the remnants of the last dwellings of the town which were destroyed in some such final disaster¹⁴.

In conclusion it appears that the creation of the 'sanctuary' and the introduction of the bronze statue and the ritual which accompanied it, took place not at the

¹⁴ Alternatively these patches of ashes may belong to squatters who continued to live on the site following its abandonment.

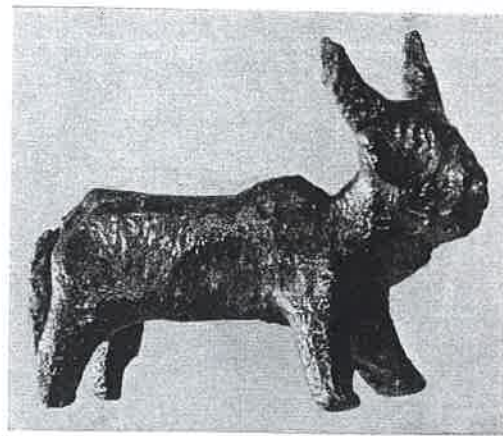


Fig. 16. Bronze statuette of bull from the area west of room IX

initial stage of the ashlar building but at the time of its reconstruction following the destruction (evidently by the Peoples of the Sea) at the time of the original floor. This is an important observation which will be discussed further in the definitive publication of the results of my Enkomi excavations.

Description of the Statue

The bronze statue 0.55 m. in height represents a youthful god standing in the frontal position, leaning slightly forward, with the left leg slightly advanced (figs. 18 to 22). The body is nude with the exception of a loin cloth held at the waist with a heavy girdle and decorated below with a fringe which is rendered with engraved vertical lines. The god wears a conical skin headdress from which emerge two horns like those of a bull. The surface of the headdress is covered with short curly locks evidently reproducing an animal's natural hair. The left arm is folded on the chest with clenched fist and the right bent at the elbow with the forearm extended horizontally and the hand palm downwards. The face shows remarkable refinement, the eyes are almond-shaped, the nose straight, the cheeks prominent and the mouth half smiling. The ears are large and protruding. Round the neck there appears a band in low relief as if to suggest a necklace or

torque¹⁵. The rendering of the body gives an impression of strength, the chest is broad with the ribs indicated, the waist narrow and the thighs massive especially when seen in profile. Everywhere we observe an attempt to render the anatomical details, and especially the muscular part of the body, with some exaggeration, but the result is harmonious and forceful. The lower parts of the legs are somewhat clumsy but the toes are rendered in detail, even the nails being shown. The statue was fixed on a pedestal by way of rectangular pins extending downward from the heels. The back of the body is rendered more summarily than the front. Generally one is struck by the refined treatment of the face with its half-smiling expression and by the rather heavy but at the same time powerful rendering of the body¹⁶.

The first parallel which comes to mind is the representation of the warrior combatting a griffin on one of the Enkomi ivory handles¹⁷.

The stylistic features of the two figures are remarkably similar a fact which is all the more interesting since, as we shall see, the two figures are contemporary. The detailed comparison of the various features in the two figures shows close similarity; the profile, the nudity of the chest with indication of ribs¹⁸ the loin cloth held by a girdle, the legs and the feet are all details which show that the craftsmen who wrought the two figures were inspired by the same ideals and expressed the same artistic tendencies.

¹⁵ Compare the silver statuettes from Ras-Shamra wearing torques. Schaeffer, *Syria* 14, 1933, 124f. pl. 17 and *Ugaritica* II pl. 17.

¹⁶ The statue was cast solid. The surface shows in various parts small holes possibly due to the penetration of air at the time of casting. Following the casting the surface received no further treatment and thus remained somewhat rough. Soon after the statue was unearthed the surface showed bronze disease which spread rapidly, but was later stopped thanks to treatment carried out in the Cyprus Museum workshops.

¹⁷ Murray and others, *Excavations in Cyprus* pl. 2, 872 A. The same warrior appears also on a fragment of an ivory base also from Enkomi; no. 883 on the same plate.

¹⁸ Sir A. Evans thinks that the ribs of the warrior on the ivory handle are marked on body armour (*Palace of Minos* IV 804).



Fig. 17. Ox skulls on floor I (post-earthquake) of room XIII

If we examine the stylistical features of the statue in order to assess the influences under which it was made, we have no difficulty in coming to the same conclusion as has been reached in regard to the ivories and other works of art discovered at Enkomi, namely that it reflects both Aegean and Asiatic features¹⁹.

Thus the straight nose (fig. 22) is observable on an ivory head of a warrior from Mycenae²⁰, the profile of which is particularly similar to that of our bronze statue, and on another Mycenaean ivory head of a warrior from Spata²¹. The smile is known not only on Minoan works of art, e. g. the

¹⁹ Cf. Barnett, *PalExpl.Qu.* 71, 1939, 11f. Kantor, *AJA.* 51, 1947, 93. 99.

²⁰ V. Stais, *Collection Mycénienne* no. 24. 68. Hall, *Civilization of Greece in the Bronze Age* 136 fig. 167. A similar head comes from Enkomi but the nose is broken, cf. Murray and others, *Excavations in Cyprus* pl. 2, 1340.

²¹ H. Th. Bossert, *Alt-Kreta* fig. 226.

ivory head of a leaper from Knossos²², but also on Mycenaean ones, a prominent example being the ivory pyxis from Minet-el-Beida representing a goddess between animals²³. In connection with the latter M. Dussaud thinks that the straight nose and the smile foreshadow Greek archaic art in such a remarkable manner that it is impossible to attribute them to a Semitic artist²⁴. To the Aegean sphere we may attribute also the exaggerated thighs of our statue which can be paralleled on the Mycenaean ivory relief from Delos representing a warrior, the general style of which is strikingly similar to that of our bronze statue²⁵. Indeed we observe in both these representations an exaggeration not only of the

²² BSA. 8, 1901/02 pl. 3, and A. Evans, *Palace of Minos* III 431 fig. 297b.

²³ C. Schaeffer, *Ugaritica* I frontispiece.

²⁴ *L'Art Phénicien* du II^e Millénaire 86.

²⁵ BCH. 71/72, 1947/48 pf. 25.



Fig. 18. Front view of the bronze statue of the Horned God



Fig. 19. Three-quarter view of the bronze statue

thighs but also of the other muscular parts of the body, which is common in Minoan Crete²⁶.

Other features such as the conical head-dress, the horns, the loincloth and the position of the arms reflect Asiatic and in particular Syrian art. Thus the extended arm is reminiscent of the bronze statuette of a seated goddess in the Louvre²⁷ while

²⁶ BCH. 71/72, 1947/48, 160.

²⁷ R. Dussaud, *op. cit.* 64 fig. 27 and C. Schaeffer, *Ugaritica* 134 fig. 117. Cf. also the statuette of Anat in C. Schaeffer, *The Cuneiform Texts of Ras-Shamra* pl. 35, 2.

the folded arm reflects Egyptian art possibly transmitted through Syria²⁸ while the advanced leg is a common feature in Phoenician statuettes of Reshef²⁹.

It is therefore clear that the artist who made this statuette had behind him two deeply rooted traditions: Mycenaean on the one hand and Asiatic particularly Syrian on the other. It is just such a background

²⁸ The folded arm on the breast occurs also in archaic Cypriot art where it is reminiscent of Egyptian art. Cf. *Swedish Cyprus Expedition* IV 2, 358.

²⁹ R. Dussaud, *op. cit.* fig. 29. 34. 35.



Fig. 20 and 21. Side views of the bronze statue

that we would expect in the work of a Cypriot artist in the Late Cypriote III period.

H. Kantor³⁰ claims the Enkomi ivory carvings, including the mirror on which appears the warrior with whom we compared our statue, for Mycenaean craftsmen working in Cyprus — 'in this manner explaining their un-Aegean characters, which are particularly prominent in the figure of the warrior'. The Enkomi and Sinda disco-

veries have shown that the connection of Cyprus with the Mycenaean world continued into the Late Cypriote III period and we are now able to speak not only of 'tradition' but of actual contacts in the twelfth century, a fact which makes more probable the attribution of such works to craftsmen living in Cyprus. The connections of Cyprus with the Syrian coast were also close at this period, a fact which has already been emphasized by Prof. Schaeffer³¹ and is proved

³⁰ AJA. 51, 1947, 98ff. P. Demargne. *La Crète Dédalique* 198.

³¹ AA. 1962, 1

³¹ *Stratigraphie Comparée et Chronologie de L'Asie Occidentale* 394.

by the masses of Syro-Palestinian amphorae appearing at Enkomi in the Late Cypriote III period³².

The name of the god represented by the statue is perhaps not so important at the present juncture. Prof. Schaeffer³³, assuming that Enkomi is Alasia, thinks that it represents Apollo Alasiotes-Reshef of the bilingual inscription from Tamassus³⁴.

However in 1951 a limestone Hellenistic pithos bearing an engraved inscription in Greek recording a dedication to Apollo Keraiates was discovered near the village of Pyla in the Larnaca district³⁵.

The inscription runs as follows: 'Ἀπόλλωνι/Κεραϊάτῃ/Ἀπολλώνιος Μένωνος ἀνέθηκε. Pausanias VIII 34, 5 mentions a temple of Apollo Κεραίας in Arcadia on the Messenian frontier. Apollo-Kereatas is considered the God of horned cattle, himself perhaps imagined as horned³⁶, a feature which brings to the mind the bronze statue described here. In view of the connections, cultural and linguistic, between Arcadia and Cyprus³⁷ we would be justified in considering Apollo Kereates a candidate name for the Enkomi God.

It is however interesting to observe in the rites performed, and especially the sacrificial offerings in room IX and the area west of it (for floor II) or north of it (room XIII) for floor I, certain features which occur in Cyprus in the Early Bronze Age or in sites other than Enkomi dating from the Late Bronze Age to the Archaic period. For the Early Bronze Age I refer to the evidence brought to light in the cemetery of Vounous near Bellapais³⁸, where the bull plays a

prominent part in the iconography of the period. In particular, the figures represented in relief on the interior face of the wall of the temenos model³⁹ seem to wear horns (probably bulls' masks) and in a tomb we actually found terracotta models of horns⁴⁰ which have holes through the edges probably for attachment in the performance of rites. The temenos of Ayia Irini, excavated by the Swedish Cyprus Expedition⁴¹ contains ample evidence showing that the bull was the attribute of the god worshipped there from the Late Bronze Age to the Archaic stages of the temenos.

Thus the rites observed at Enkomi are akin to those of Vounous and Ayia Irini and show that the god represented by the bronze statue was one of fertility. A miniature sickle found in the pit of the statue is corroborating evidence connecting our god with the fertility of the earth. The connection of the god with the bull attribute is strengthened by the discovery of miniature models of bulls' horns of gold leaf found in the room adjoining that in which the statue was found (IX) and in the area west of it, among the ox skulls. All this evidence illustrates a Cypriot tradition which lasted from the Early Bronze to the Archaic period, a fact which should be taken into consideration when trying to identify the god.

Of course the Syrian God Reshef is a fertility god, but he is usually represented with the right arm raised and hurling the thunderbolt⁴². Our statue represents a different attitude, the extended right arm suggesting protection. Statuettes similar to the typical representation of Reshef or Hadad do occur in Cyprus⁴³ and there is a statuette of bronze with gold plating in the

Cyprus Museum⁴⁴ which according to all indications comes from the site of Enkomi. In view therefore of the difference in the attitude of the hands between our statue and the known Reshef statuettes it is perhaps permissible to consider our statue as representing a Cypriot aspect of the God of Fertility with local attributions embodying traditional cults⁴⁵.

The Date of the Statue

The date of the statue can be fixed by the context in which it was found. We have seen that the whole of the compound in the centre of which the statue was found was erected at the beginning of the Late Cypriote III period. As regards the statue itself we have valuable evidence which comes from room X in which it was found. There the statue was found in a pit dug in the topmost floor and naturally belongs to the last years of the occupation of the town, which may be attributed to the early part of the eleventh century⁴⁶. But we have also to bear in mind the evidence that the statue was the centre of the cult in the same area at a much earlier date. This cult began at the time of floor III in room X, the floor on which the bowl deposits were found in the same room where the statue had its last resting place. This floor is the first one after the re-arrangements carried out to the building, consequent upon the conflagration. Below floor III, in the fill which was placed to raise the level of rooms IX-X we found pottery which suggests that the fill was taken from some earlier deposit (probably a destroyed tomb) but we also found a late Mycenaean IIIB bowl on the surface on which the fill rests.

⁴⁴ Cf. my Guide to the Cyprus Museum (1961) 157.

⁴⁵ In this connection it should be mentioned that, with one exception, all the bowls (some 275) forming the three deposits on floor III in the room of the god are of Cypriot shape, viz. base-ring but wheelmade.

⁴⁶ The end of Enkomi coincides with the prevalence of Mycenaean III C: 2 pottery or the transition from Proto-White painted to Cypro-Geometric I period (see my forthcoming final Report on my Enkomi excavations) fig. 23.



Fig. 22. Side view of the head of the bronze statue

The same fill contained also a scarab of Thutmose III which agrees with the date of the earlier pottery, but it also contained the 'Philistine' seal which together with the late Mycenaean IIIB pottery give the date at which the fill was introduced into the room i. e. very early in the twelfth century⁴⁷. If, as suggested, the statue was previously worshipped on floor III then it too should be dated to the middle stage of the building which followed immediately the re-arrangements i. e. somewhere at the very beginning of the twelfth century.

⁴⁷ The late Mycenaean III B bowl dates from 1230-1200 but the 'Philistine' seal found under floor III compels us to date the introduction of the fill to the beginning of the twelfth cent.

³² See the forthcoming final Report on my Enkomi Excavations.

³³ ILN, Aug. 20, 1959, 278.

³⁴ Cf. G. Hill, History of Cyprus I 48.

³⁵ Soon after the discovery I published this inscription in FA, 6, 1951, 2686, suggesting the possible identification of the Enkomi statue as Apollo Keraiates of the inscription. Recently K. Hajioannou has taken up my suggestion in Κύπρια Μελετήματα in Amantos Festschrift (Athens 1960) 91 ff.

³⁶ Farnell, Cults of the Greek States IV 123.

³⁷ See G. Hill, A History of Cyprus I 67, 85.

³⁸ Cf. my publication of the Excavations at Vounous, in: Archaeologia 88, 1940, 7 ff.

³⁹ Ibid. 118 ff. pl. 8.

⁴⁰ Cf. Excavations at Vounous, in: Archaeologia 88, 1940 pl. 38a.

⁴¹ Cf. Sjöqvist in Archiv f. Religionswiss. 30, 1933, 308 ff.

⁴² Cf. The Stela from Ugarit, in: R. Dussaud, L'Art Phénicien du IIe Millénaire fig. 35, and the statuette from Meinet-el-Beida in ibid. fig. 34, as well other statuettes in ibid. fig. 29.

⁴³ R. Dussaud, Les Civilisations Préhelléniques dans le Bassin de la Mer Egée 324 quoting Babelon et Blanchet, Cat. des Bronzes Ant. No. 5, 898-901. Cf. P. Demargne, Crète Dédalique 83.

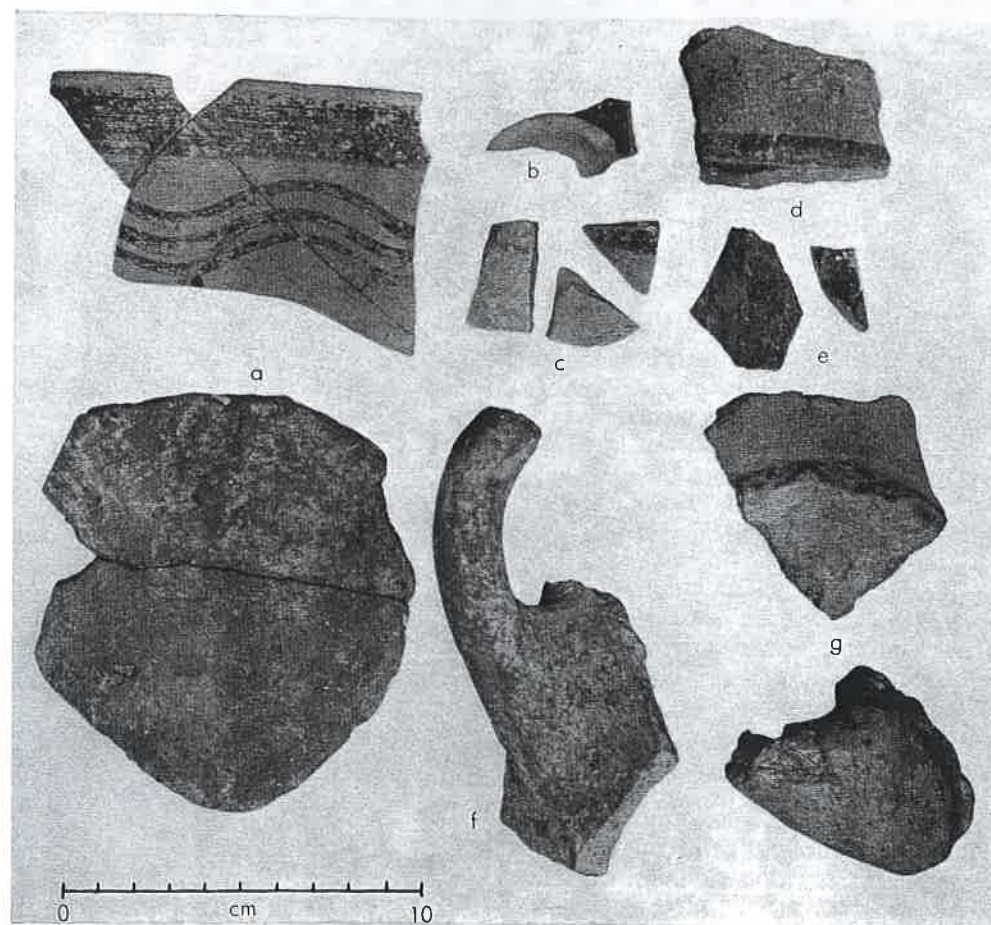


Fig. 23. Pottery corresponding with the final stages of Enkomi

This would agree with the Late Cypriote IIIA date, i. e. early twelfth century, given to the Enkomi ivories and particularly the mirror-handle on which appears the warrior so similar in style to our statue⁴⁸. The level in which the statue was actually found is the topmost and is dated by characteristic pottery to the end of the Late Cypriote III period i. e. early eleventh century B. C.

Nicosia Porphyrios Dikaïos

⁴⁸ Cf. Kantor, *AJA.* 51, 1947, 98 quoting Sjöqvist, *Problems* 196.

ZUR SEESEITE VON KYME IN DER AEOLIS

Systematische archäologische Gelände-
arbeit ist bisher im Gebiet des aeolischen
Kyme kaum geleistet, ein Gesamtplan ist
nie veröffentlicht worden. Unser Beitrag
ist ein Versuch, den meernahe gelegenen
Teil des antiken Stadtgebietes einschließlich
der Hafenreste topographisch darzustellen
und hieran einige Einzelbeobachtungen an-
zuschließen. Im Vordergrund unserer Be-
mühungen stand die Untersuchung der
Molen, doch konnte gemessen am erhaltenen
und sichtbaren Bestand gerade diese Auf-
gabe nicht annähernd zufriedenstellend
gelöst werden, da uns die notwendige tech-

nische Ausrüstung nicht zur Verfügung
stand¹. Immerhin hoffen wir, daß damit der
Anstoß zu einer detaillierten archäologischen
Topographie des ganzen Geländes der
antiken Stadt gegeben ist.

Kyme² gehört zu den elf alten aeolischen
Städten, die bei Herodot und Strabon auf-
gezählt werden: Kyme, Larisa, Neon Tei-
chos, Temnos, Kylla, Notion, Aigiroessa,

¹ Die Verfasser verbrachten Ende August 1960
einige Tage in Kyme. Bei ergänzenden Vermes-
sungsarbeiten zu einem späteren Zeitpunkt lei-
steten die Mitarbeiter der Pergamon-Ausgrabung
und J. Dörig (Athen) Beistand.

Das Gelände, einschließlich der Höhenlinien,
wurde mit einer Busssole aufgenommen. Zur
Messung der im Meer liegenden Punkte diente ein
Theodolith. Die magnetische Deklination beträgt
für Kyme i. J. 1960 75° Ost, die jährliche Ände-
rung +4'. Für diese Angaben danke ich dem
Geophysikalischen Observatorium der Universität
München (H. Schl.).

Höhenangaben im Bereich des Meeres sind an
einer mittleren Gezeitenhöhe orientiert. Dabei
wurde der Unterschied im Wasserstand von Ebbe
und Flut mit 40 cm veranschlagt (vgl. hierzu auch
unten Anm. 8).

Bei der Besichtigung der unter der Meeresober-
fläche liegenden Reste konnten nur die handels-
üblichen Unterwasserbrillen eingesetzt werden.
Für eine detaillierte und umfassende Weiterarbeit
sind Sauerstoffapparaturen notwendig. Da bei
ruhigem Meer und günstigen Lichtverhältnissen
die Molen vom hoch fliegenden Verkehrsflugzeug
aus wahrnehmbar sind, wäre eine fachgerechte
Luftaufnahme sehr wünschenswert.

Zur Darstellung: Die besonderen vermessungs-
technischen Schwierigkeiten machten zusammen-
hängende Messungen oft unmöglich. Deshalb sind
im Text möglichst zahlreiche Einzelmessungen
wiedergegeben.

² Für antike Quellen sei auf den Artikel von
Bürchner, *RE.* XI 2, 2475/76 s. v. Kyme und auf
D. Magie, *Roman Rule in Asia Minor* 906, Anm. 126
hingewiesen, vgl. auch die Betrachtung von
E. Akurgal, *Anatolia* 1, 1956, 11 ff. Für archäo-
logische Arbeiten, insbesondere Grabungen, s.
E. Pottier—S. Reinach, *La Nécropole de Myrina*,
bes. 38 ff., außerdem Zusammenfassendes und Hin-
weise auf frühere Arbeiten, bei denen E. Baltazzi
eine pionierhafte Bedeutung zukommt, bei S.
Reinach, *Chroniques d'Orient* (1891) s. v. Cyme.
Für einzelne Denkmäler s. besonders: S. Reinach,
BCH. 10, 1886, 492 f. (Grabfunde), ders. *BCH.* 13,
1889, 543 ff. (Skulpturen), A. Salaç, *BCH.* 51,
1927, 374 ff. (Inschriften); s. auch ders. *Listy*
filologicke 1929, 76 ff. (den Verfassern nicht zu-
gänglich). Wichtig ist der zusammenfassende
Überblick über die Grabungen unter A. Salaç,
BCH. 49, 1925, 476 f. Über letzte Sondagen vgl.
E. Akurgal a. O. — Zu den älteren Funden vgl.

Pitane, Aigai(ai), Myrina, Gryneion (Gry-
neia). Die antike Überlieferung bietet den
geographischen Zusammenhang Kymes mit
anderen westkleinasiatischen und aeolischen
Orten vor allem durch Distanzangaben;
dies und am Ort gefundene epigraphische
Zeugnisse gewährleiten die genaue Lokali-
sierung: Die Stadt lag an der nördlichen
Wurzel der phokaeischen Halbinsel³. Im
Norden und Süden wird die tiefeinge-
schnittene Bucht von Kyme durch die Aus-
läufer des Dumanlı Dağ mit Kap Hydra
(am Boz Dağ) und die Höhen der phokae-
ischen Halbinsel begrenzt, die steil zur
Strandlinie abfallen. In die flach zum Meer
hin verlaufende Senke schieben sich zwei
niedrige Höhenzüge, der Nord- und Süd-
hügel der antiken Stadt (s. Plan Abb. 1 u.
Abb. 2, 3). So entstehen drei Landbuchten,
von denen die beiden breiteren an die
höheren Bergrücken anschließen; in beiden
tritt ein Flößlein ins Meer aus. Der nörd-
liche, tiefere Wasserlauf ist der antike
Xanthos. Zwischen den beiden liegt das
engere Stadtgebiet von Kyme, dessen Aus-
dehnung im einzelnen nicht geklärt ist⁴.

Auf die in den Umrissen überlieferte
geschichtliche Entwicklung Kymes soll hier
nicht eingegangen werden (s. Anm. 2). Für
unser Thema sind die folgenden Punkte von
Gewicht: Die Stadt ist nach dem Troiani-
schen Krieg durch mutterländische, lokri-
sche Siedler, die 'pelasgische' Ureinwohner
mit in die Siedlung aufnahmen, gegründet.
Trotz günstiger Küstenlage erscheint sie
in ihrer Frühzeit ziemlich einseitig dem
Feldbau zugewandt. Ab welchem Zeitpunkt
der geographisch und seemännisch günstige

nummehr auch Akurgal, *Die Kunst Anatoliens*
von Homer bis Alexander (1961) 240 ff. mit
Abb. 209 (Behandlung der Kybeledarstellungen
aus Kyme, Mendel, *Catalogue des Sculptures* II
no. 520—522); s. ferner *Altertümer von Pergamon*
I 1, 95.

³ s. A. Philippson, *Topographische Karte des*
westlichen Kleinasien, Blatt 3; W. von Diest,
Karte des westlichen Kleinasien, Blatt D; R.
Kiepert, *Karte von Kleinasien*, Blatt C I.

⁴ Der Platz modern 'Namurt(köy)'. Er unter-
steht dem Muhtar von Çakmakköy. Dieser Ort ist
auf fahrbarem Feldweg (etwa 1 km) von N. aus
erreichbar. Dort zahlreiche verbaute antike Trüm-
mer in Haus- und Straßenmauern.