EXCAVATIONS IN CYPRUS

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EXCAVATIONS IN CYPRUS

(BEQUEST OF MISS E. T. TURNER
TO THE BRITISH MUSEUM)

BY

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PRINTED BY ORDER OF THE TRUSTEES

SOLD AT THE BRITISH MUSEUM

And by Longmans and Co., 39 Paternoster Row
Bernard Quaritch, 15 Piccadilly; Asher and Co., 13 Bedford Street, Covent Garden
Kegan Paul, Trench, Trübner and Co., Paternoster House, Charing Cross Road
And Henry Frowde, Oxford University Press Warehouse, Amen Corner
London

1900

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LONDON:

PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,

STAMFORD STREET AND CHARING CROSS.



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PREFACE.

THE excavations described in this volume were carried out by means of funds bequeathed to the Trustees by Miss Emma Turnour Turner in 1892. The result has been the enrichment of the Museum to an unprecedented degree in a class of antiquities which for a number of years has been engrossing the attention of students.

For the first season (1894) the site selected was Amathus. The operations were superintended by Mr. Arthur H. Smith, assistant in the Department; and latterly by Mr. J. L. Myres, of New College, Oxford, then a student of the British School at Athens. Mr. Smith's report appears in this volume.

In the second year (1895) it was decided to try Curium, where General Cesnola had obtained so much success. The excavations there extended to the neighbouring village of Episcopi and were directed by Mr. H. B. Walters, assistant in the Department, whose report will be found in its place.

In the third year (1896) the scene of operations was at a distance of nearly two miles inland from the ruins of the later Salamis, not far from the modern village of Enkomi. The work there was begun by myself at the end of March of that year and carried on till the early part of May. From July to September Mr. Arthur H. Smith was in charge. In the interval from May to July the excavations were superintended by Mr. Percy Christian, who made a careful record of the contents and shape of each tomb.

In accordance with the law of Cyprus, a third of the objects found were handed over to the Government of the island and deposited in the Museum of Nicosia, the division having been made in such a manner as not to separate the contents of any one tomb. In the following record we confine ourselves to the tombs allotted to the British Museum, briefly indicating only the character of the tombs assigned to the Cyprus Museum.

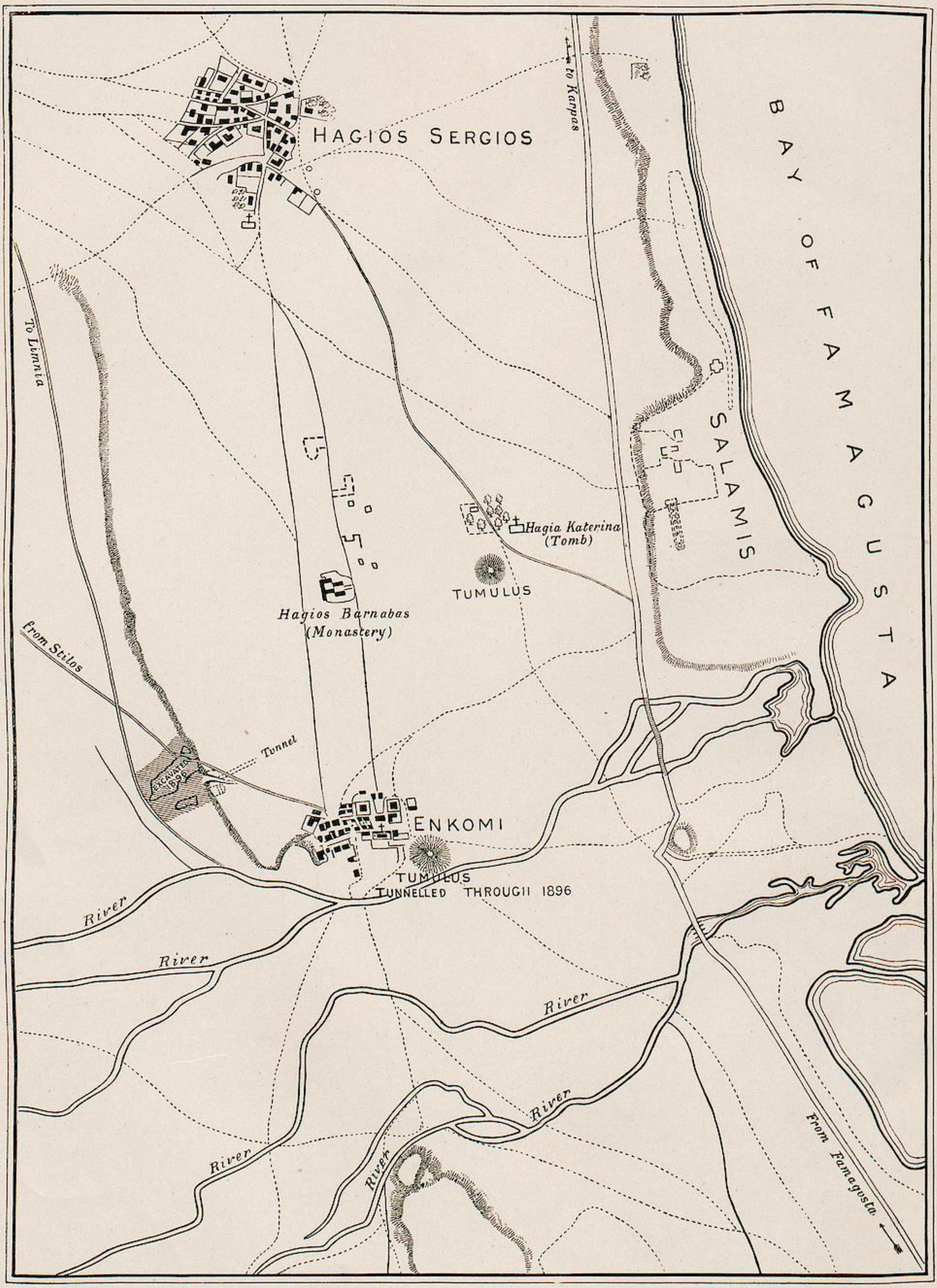
A. S. MURRAY.

British Museum,
February, 1900.

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District of Salamis, Cyprus.

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EXCAVATIONS AT ENKOMI, 1896

THE SITE.

Certus enim promisit Apollo
Ambiguam tellure nova Salamina futuram.
HORACE, Odes, 1, 7.

FROM Famagusta, with its Gothic cathedral and Venetian ramparts, the road northward to the classical ruins of Salamis reaches, after about four uninteresting miles, a marshy district, over which it is carried by means of a viaduct. It appears that this marshy district has been formed in the course of ages mainly by the river Pediæos, which at the time of the winter floods gathers in its long course through the plain much alluvial soil, which it deposits over this swamp, a smaller stream near by helping in this work (see map). On a small scale the result is much the same as at Ephesus, where the river Cayster has converted the ancient bay and harbour into an extensive marshy plain, and possibly the Pediæos had begun its desolating process in early historical times, like the Cayster. It was noticed by a learned and very observant traveller of the last century, Bishop Pococke, that this marshy land, which separates us from the ruins of Salamis, had once been an ample basin, within which the great fleets of that city lay sheltered. That is more than probable. But his notion that the ruins of Salamis, as we now see them lying immediately to the north, stretching along by the sea, represent the ancient city from its beginning to its close was not confirmed by the excavation of the site by the Cyprus Exploration Fund in 1890.[1] It had been expected that under the obviously later Greek and Roman remains traces would be found of a much older city, contemporary with the two great tumuli further inland. But this was not the case. It appeared rather that these ruins beside the sea represent only the later Salamis, which had sprung up when the older city had been abandoned, whether, as at Ephesus, from the silting up of the bay, or from other causes.

Apart from the tradition that the original city had been founded by Teucer on his return from Troy, and named Salamis after his native island, the two tumuli so conspicuous in the district were in themselves sufficient witnesses of an important settlement of the Mycenæan age. It is true that these tumuli had been ransacked long ago—as we ascertained by exploration, and, indeed, knew beforehand as a matter of fact. But near each of them are still to be seen remarkable tombs, the construction of which leaves no doubt that they belong to the Mycenæan age. At the base of the tumulus beside the village of Enkomi is a large underground tomb led down to by a dromos, and now used by the villagers to keep pigs in.

The other tumulus, that of HAGIA CATERINA, was opened by Mr. A. H. Smith in August, 1896. Two adits were driven towards the middle of the tumulus. One struck the stone roof of the tomb, but from the nature of the interior of the mound, it would

[1] *Journal of Hellenic Studies*, 1891, pp. 59 fol.

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have been a difficult and dangerous way for making an entry. The second struck and followed the dromos, but the tomb was first entered, not by the door, but by a hole which some ancient explorer had made through the façade and side wall of the tomb. The central chamber was built of finely-cut and massive stones, and was nearly full of fine earth which had gradually silted in, through the crevices, and especially through a second hole of entry which was found in the roof. The central chamber yielded nothing. See the accompanying plans and sections (Fig. 1). Subsequently, however, there were found in the ancient dromos

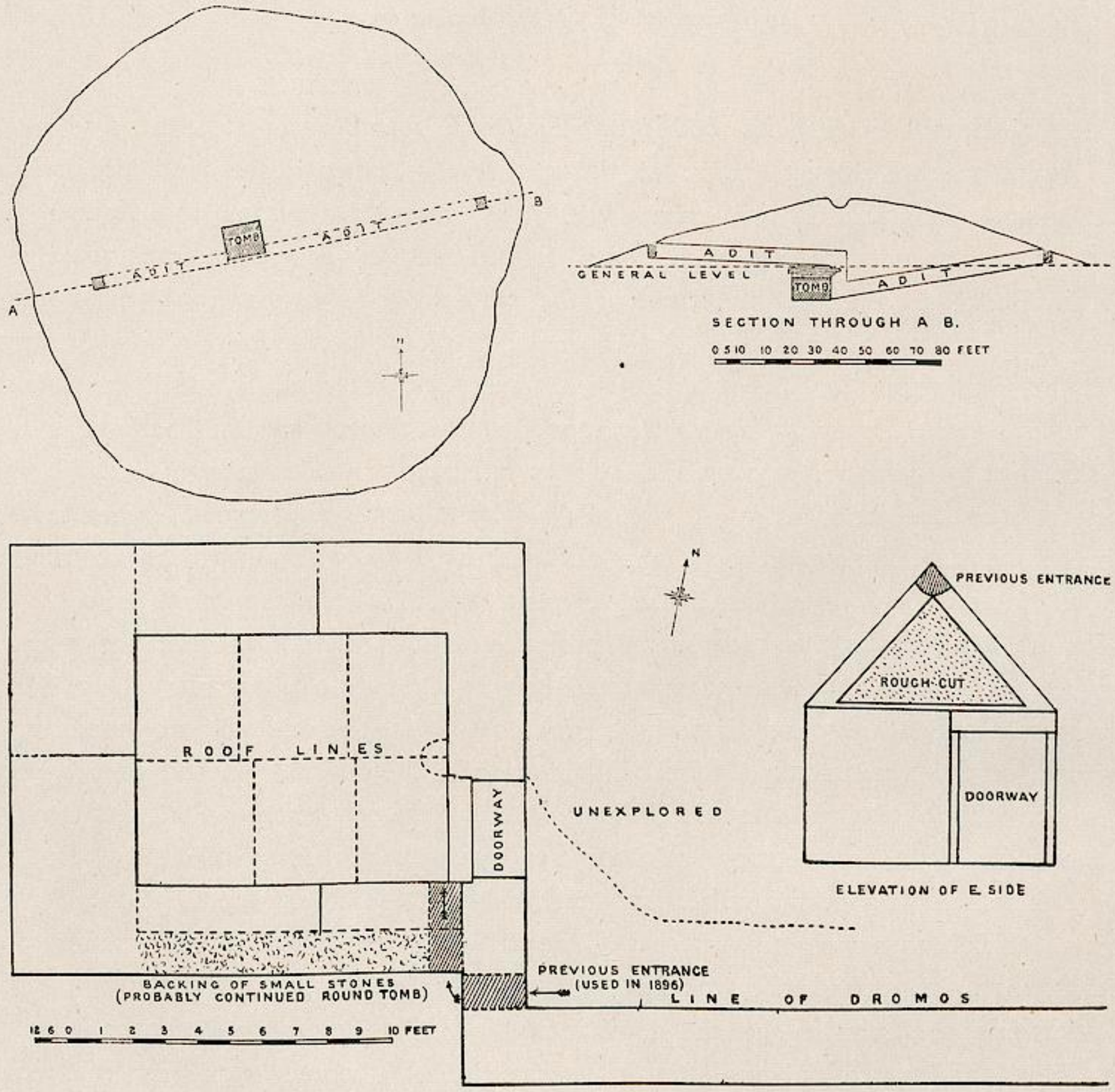


FIG. 1.

two fragments (which fitted together) of a terracotta pithos with an inscription on both sides in Cypriote characters painted red (Fig. 2). What the purport of these inscriptions may be has not yet been ascertained.

Near the Tumulus of Hagia Caterina is the so-called chapel of St. Catherine, really an ancient tomb built of stupendous blocks of masonry, which in their size and jointing recall the Pnyx at Athens. The roof is barrel-shaped, covering an oblong hall, which reminds us of the passage in the tumulus of Alyattes, near Sardes.[1] Down into this

[1] Perrot and Chipiez, v. p. 272. For other drawings of the tumulus of Hagia Caterina see *Journ. of Hellen. Stud.*, 1883, pls. 33–34.

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hall the present mode of descent is by a temporary stair at one end, but the original entrance was in one of the long sides, opposite to which there opens a small chamber which appears to have been the actual tomb, much as in the case of the tomb of Agamemnon at Mycenæ. Not far off is another elaborate underground chamber, known as the tomb of St. Barnabas, within which is now a well. With a little imagination one or other of these tumuli might serve as the tomb of Teucer, which was to be seen in the district.

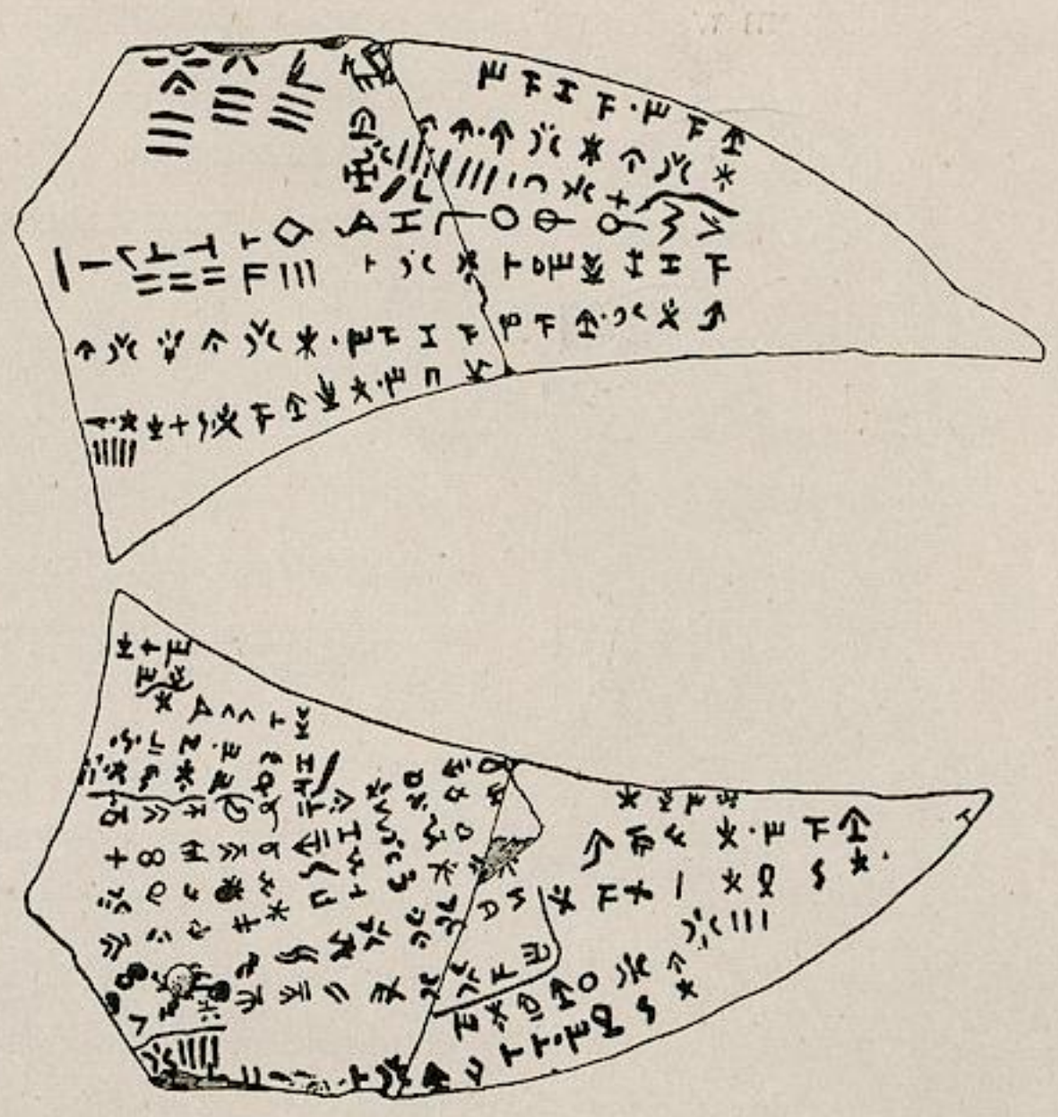


FIG. 2.

Isolated tumuli and tombs do not, however, necessarily imply the close proximity of a contemporary town; we know this much from the instances of Menidi and Spata in Attica, to name no others. But when in our excavations we uncovered an extensive burying-ground of the Mycenæan age a little beyond the village of Enkomi, lying between the river Pediæos and a long abrupt crag, which stretches towards Enkomi, it seemed as if we had got appreciably nearer to the actual site of the original Salamis. Finding at one part of the crag a road cut in the rock, leading down to the burying-ground, I concluded from appearances that there had once been a great gateway at the end of this road. A few steps inside this supposed gateway was the opening of a tunnel cut in the rock, which we cleared for some distance, till it reached a square shaft sunk from above to meet it. Beyond this shaft the tunnel seemed to extend in the direction of the Monastery of St. Barnabas. The purpose of this vertical shaft was doubtless to obtain supplies of water from the tunnel without going round to its mouth, though that is quite a short distance. As the mouth of the tunnel opens directly on the side of the road near the supposed gate, we are bound to assume that it had there taken the form of a fountain or well. It could not have run to waste on the road, and all this implies that the habitations of the people who made these things had been close by. It is tempting as one stands on the edge of the long crag which, as we have said, forms one of the boundaries of the burying-ground, to think that the ancient city had in part directly overlooked this wide extent of tombs. But on the bare rocky slope which ends in this crag I saw no traces of that city except the tunnel and shaft just mentioned.

It will be seen from the maps (facing p. 1 and on p. 30) that the burying-ground which we found and explored occupies a considerable space between the river Pediæos and the rocky crag. The numbers assigned to the tombs will show where our operations began, and where they ended. We began near the crag, and kept working towards the river. As we advanced in that direction it seemed to me more and more hopeless to expect tombs. The contrary, however, was the case. Some of the richest tombs of all were found near the river, with water standing in them to a considerable depth. At length, however, work

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became impossible, and the last part of the campaign was devoted to a further examination of the higher ground. Along the face of the crag we explored a number of tombs cut deep in the rock and having an appearance almost of natural caverns, so irregular was their shape. In one of them we found a life-size limestone head of the usual archaic Cypriote type, with rich necklace (Fig. 3). As this was the first and almost the only instance we came across of sculpture of this kind, which in other circumstances would probably be assigned to the 6th century B.C., it may be inferred either that this tomb represents the latest stage of the burying-ground, or that it had been used for a second interment. Possibly enough, the face of the crag had not been resorted to for tombs till after the lower ground was getting filled up. But in general there was not apparent in the tombs we opened any wide difference of epoch. For all we could say, the whole burying-ground may have been the work of a century. It certainly was the work of a rich community, and as rich communities imply populousness, we should hardly be justified if we claimed any long period of time for our tombs, however much we might desire to meet the suggestion occasionally made, that a number of centuries may have passed without any noticeable change having taken place in those products of industrial art usually found in the Mycenæan tombs.



FIG. 3.

When our excavations began there was no visible sign of tombs—nothing but a stretch of poorly cultivated fields. No mound or monument of any kind had survived. Yet it could not have been so always. The position of each tomb must have been known to the relatives of the deceased. A low mound or a stelè would have served the purpose, and in process of time these would disappear. The first tomb we opened was approached by a short descending dromos. The door was closed by a slab. The walls of the interior were built of squared stones jointed in the Mycenæan fashion. The body had been laid on a raised stone couch along the further wall. The roof was formed by two large slabs of stone laid horizontally, rough on the exterior. No doubt the tomb had originally been covered over with earth, but the dromos or approach to it may have been left open to sight.

In several instances we found two or three separate tombs opening from a common vertical shaft, each tomb having its own doorway. Presumably these separate tombs represent successive interments of different members of the same family. There must have been at one time some indication above ground of the proprietary rights of these families. Across in Lycia, Homer says (Iliad xvi, 675), a mound and stelè were the due reward of the dead: *τύμβῳ τε στήλῃ τε· τὸ γὰρ γέρας ἐστὶ θανόντων.* We can readily believe that the burying-ground at Enkomi had once been covered with low mounds and stelæ, not unlike the Bin Tepé or "thousand mounds" beside the great tumulus of Alyattes near Sardes.

In exploring our first tomb we found that the left side of the dromos had been broken through and roughly built up again by persons who had sunk a deep well just on the spot. It was clear from this small bit of rebuilding that these persons had seen the entrance to the tomb. No less clear was it that they or others before them had

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ransacked the tomb, taking care to replace the entrance slab. One of the things which disturbed me in the first weeks of the excavations was the frequency of these wells, sometimes cut clean down in the rock, at other times cased with rough stones, as in modern wells. In one instance the covering stone over the mouth of the well was still in position. It was necessary to clear these wells out to see whether any evidence could be obtained as to who were the makers of them. But nothing of the kind was forthcoming. All that could be inferred was that the site had been diligently cultivated in comparatively modern times. The ruins of two small chapels, almost razed to the ground —the one above the crag, the other below it —afforded no definite date. But in several places we found in the upper soil interments of a poor kind, accompanied with dishes of a yellow and green glazed ware decorated with rude figures or patterns. This ware is assigned to the 13th or 14th century, and if that is right we thus obtain a reasonable date for the people who sank the wells and ransacked the tombs. They may not have been the first who did ransack the tombs, as they certainly were not the last; but fortunate as we were, they may have been more so. During the 13th and 14th centuries Famagusta was the great town of the district. Salamis had long sunk into ruins. But the country round Salamis was still fertile, not least so the forgotten burying-ground of the old Mycenæan city.

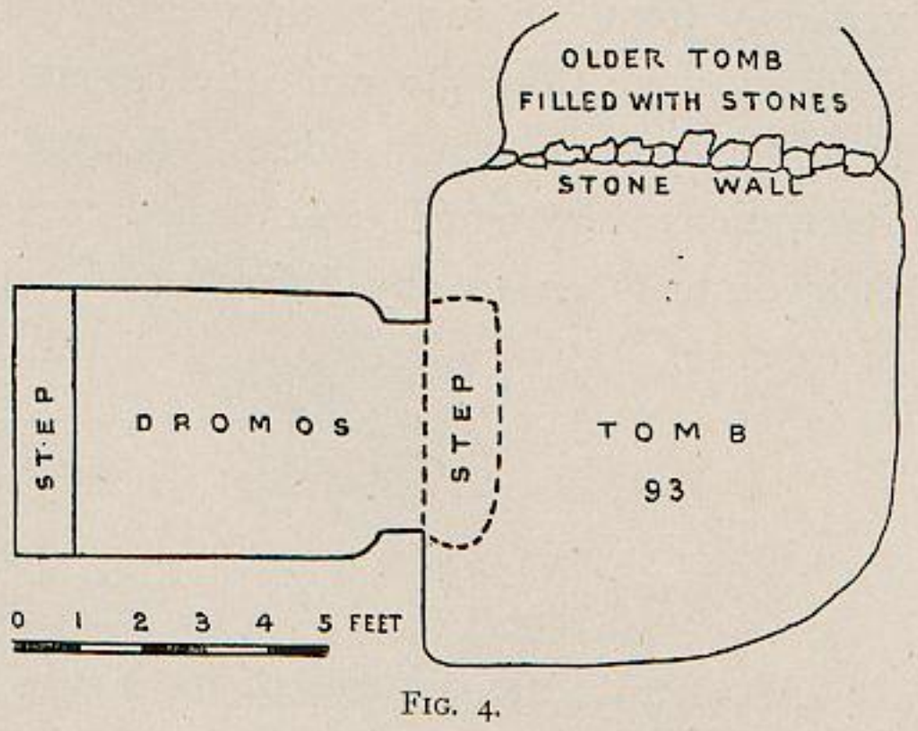


FIG. 4.

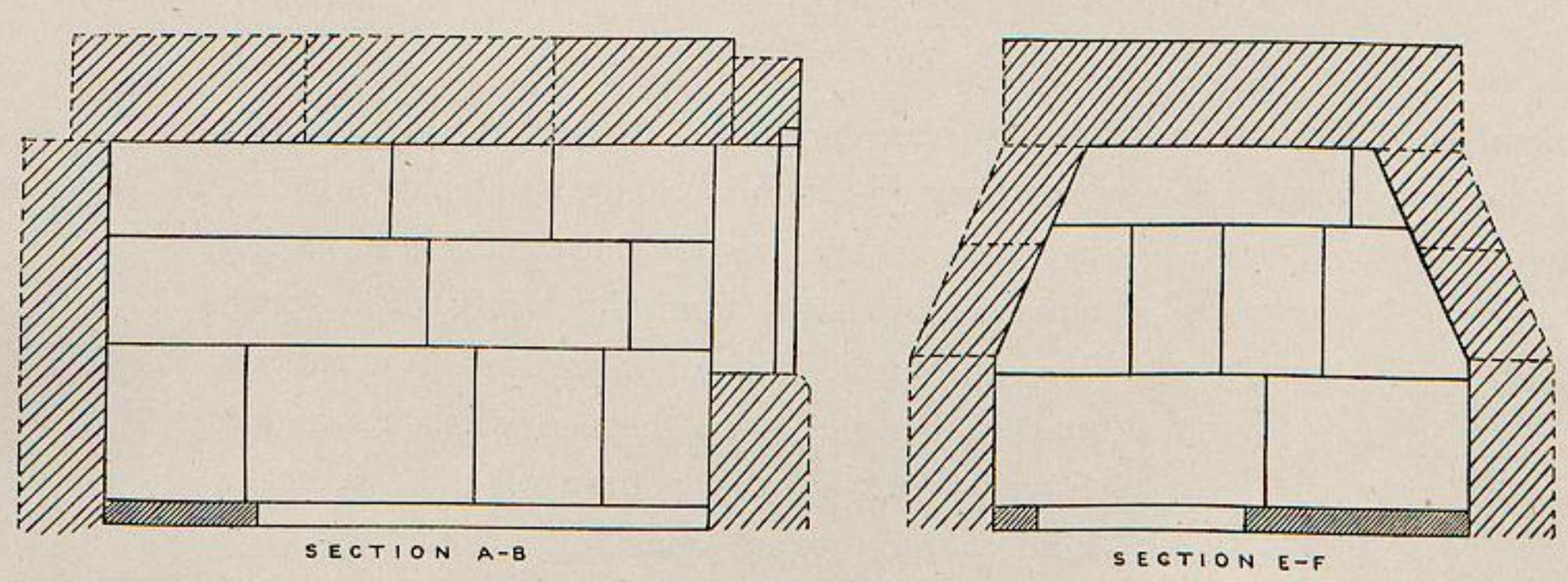


FIG. 5.

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The tombs had been originally approached either by a vertical shaft or a sloping dromos, except those along the face of the crag. Each had a regularly constructed entrance with jambs and lintel. But beyond this they differed, inasmuch as some had been sunk vertically from the surface, then cased with masonry and covered in with carefully hewn slabs of stone (Fig. 5); while the others had, so to speak, been burrowed into the rock from the entrance shaft, taking an irregular cavernous shape (Fig. 4). Tombs of both descriptions were found close beside each other. Nor could any inference be made from their contents as to any difference of date. Apparently it had been a mere question of expense.

GENERAL CONSIDERATIONS.

As regards the contents of the tombs, we have expressed an opinion that they do not cover any long period of time. That opinion may be tested by the illustrations we give, showing the contents of a representative series of tombs. Meanwhile there are certain

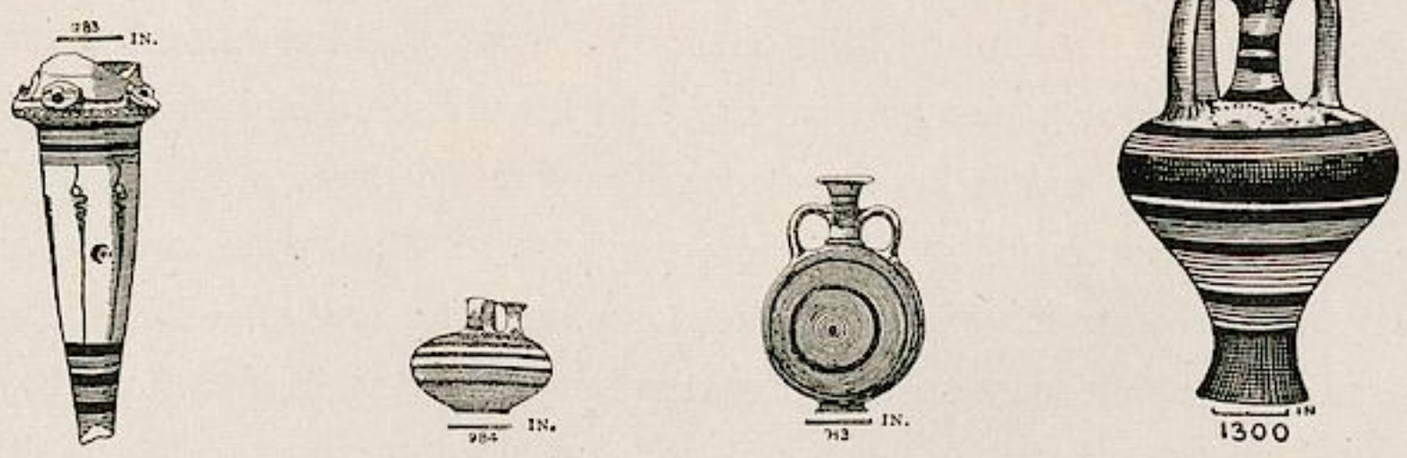


FIG. 6.—PAINTED WARE.

general considerations which may here be taken into account. From first to last there was no question that this whole burying-ground belonged to what is called the Mycenæan age, the characteristics of which are already abundantly known from the tombs of Mycenæ, Menidi, Spata, Vaphio, Ialysos in Rhodes, and many other places in the Greek islands and in Egypt. But in the pottery of the Mycenæan kind which was constantly found in our excavations, there were frequently signs of a later or perhaps local stage of the art. Among the numerous specimens of smaller and commoner ware of the Mycenæ class, consisting chiefly of pseudamphoræ, drinking-cups and such like, there is little or no perceptible change (Fig. 6). The same shapes, the same fabric, and the same decorative patterns remain in full force. Still more apparent is the influence

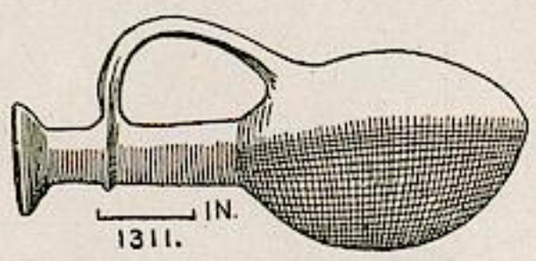


FIG. 7.—MOULDED WARE.



FIG. 8.
INCISED WARE.



FIG. 9.—INCISED BLACK WARE.

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of tradition in the industrial arts when we find in the same tombs with these vases just described frequent examples of common ware of a dull colour with moulded (Fig. 7), incised (Figs. 8-9), or rudely painted patterns, which point back to an origin in primitive times. Between these, and even the commoner Mycenæan ware found with them, there is no resemblance of shape, fabric, or decoration. It is a lesson on the enduring influence of tradition in these humble forms of industrial art necessary to the daily life of the people, and it is a lesson which may the more readily be accepted because in Dr. Dörpfeld's excavations at Hissarlik[1] he found precisely this class of primitive



Fig. 10.



Fig. 11.



Fig. 12.



Fig. 13.

ware surviving from the sixth stratum up to the second, which latter included the ruins of the Mycenæan Troy. Among the patterns, that of a running ivy leaf on a vase from Tomb 83 (Fig. 10) appears to be unique in the series, and is at all events interesting because of its relationship on the one hand to the fragmentary vase of Tell-el-Amarna (Fig. 11), (see Petrie, Tell-el-Amarna, Pl. 27), and a fragment of fresco from Tiryns (Fig. 12), (Perrot and Chipiez, vi. p. 545); and on the other hand to the pattern which occurs on a terracotta sarcophagus from Clazomenæ, now in Berlin (Ant. Denkmäler, i. Pl. 44), a work of the early 6th century B.C. (Fig. 13).

It is when the vase painter becomes more ambitious and deals with larger surfaces that we see the change. He no longer paints a cuttle-fish, as at Mycenæ or Ialysos, in the form of a decorative pattern. He tries to give to the body of the creature something like its actual shape, and even strives towards a realistic effect sometimes (see Fig. 73, No. 965, and Fig. 74, No. 1149). Technically, he is much more familiar with the process of superimposing details in white on the black glaze with which his cuttle-fish has been painted. Instead of confining himself to aquatic animals and plants, such as prevail on the pottery of Ialysos and Mycenæ, he proceeds to bulls, sphinxes, human figures and chariots. That is a move onward in an artistic sense, though technically the process of painting, the fabric and the shapes of the vases remain unaltered.

The vase (Fig. 14) showing on one side two sphinxes standing confronted is particularly interesting from the fact that one of the sphinxes has human forelegs, suggesting a comparison with the similarly constituted centaurs on our gold ornaments from Cameiros, and recalling the statement of Pausanias[2] that a centaur figured on the larnax of Kypselos

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[1] *Troja*, 1893, p. 102.

[2] V. 19, 7.

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(7th century B.C.) had human forelegs. It will be observed also that the sphinxes have each a long tress floating away from the crown of the head, like the sphinxes on one of the gold ornaments and one of the ivories from Enkomi, and like the ivory sphinx from Spata in Attica. This same peculiarity has survived on the pottery of Naucratis and the sarcophagus from Clazomenæ in the Museum, that is to say, down to the early part of the 6th century B.C. But in these other instances the sphinxes have all animal forelegs, from which it may be inferred that those with human forelegs on the painted vase (Fig. 14) represent a stage of transition.

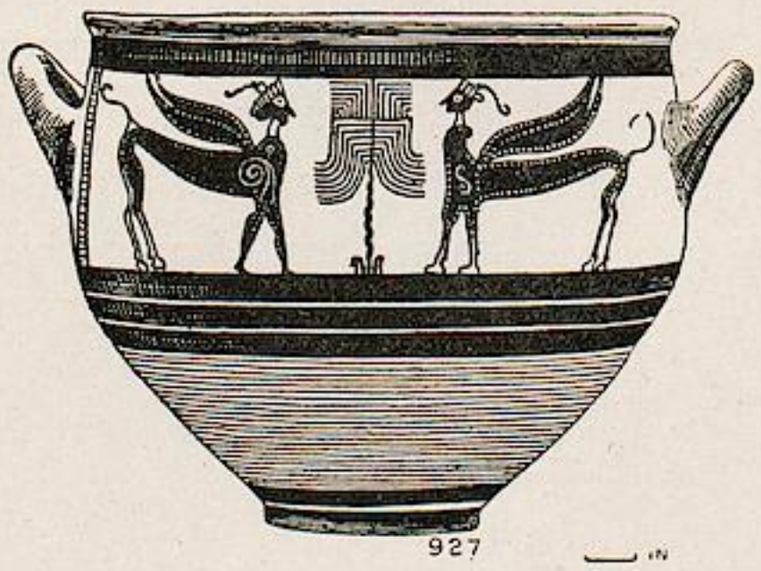


FIG. 14.
Obverse, two sphinxes. For *Reverse*, see Fig. 71, No. 927.

Professor Petrie (Illahun, Kahun and Gurob, Pl. 20, fig. 4) gives a blue glazed plate from Gurob on which are two sphinxes couchant and confronted, rudely drawn. On page 7 he remarks: "The sphinx bowl is very curious in its style, as female sphinxes are very rare, the more so with wings." Since then a German writer,[1] commenting on this particular vase of Professor Petrie's, states that the "winged sphinx is not found at all in Egypt," and argues that this type of sphinx is of foreign, Syrian origin.

Even more curious than the sphinxes are the creatures on the other side of this vase (see Fig. 71, No. 927). At first sight they seem to be two gryphons standing confronted, the one yoked to a chariot, the other without a chariot, possibly from want of space on the vase. But the heads of these creatures are not the heads of gryphons. To all appearance they are the heads of cocks.[2] But unique and curious as this representation appears to be, we are for the moment more interested in the fact that in the designs on both sides of the vase the outlines of the figures are accompanied by white dotted lines. In the pottery of Mycenæ this principle of decoration occurs on several fragments, but specially on what is called the "warrior-vase."[3] As is well known, the same peculiarity of white dotted lines is found also on a vase from Cære, signed by the potter Aristonothos, which, it is argued, cannot be older than the 7th century B.C.[4] The same method of dotted lines is to be seen again on a pinax from Cameiros in the Museum, representing the combat of Menelaos and Hector over the body of Euphorbos, with their names inscribed. That vase also is assigned to the 7th century B.C. Is it possible that the Mycenæ and Enkomi vases are seven or eight centuries older? At one time the "warrior-vase" of Mycenæ was supposed to be sufficiently accounted for by assuming that it was an accidental survival from some later stratum of Mycenæan civilisation. But since then, the discovery at Mycenæ itself of a stelè painted with figures of similar warriors has again raised the question of the connection between the Mycenæan and the Aristonothos vases. The result has been a remarkable divergence of opinion, even among those who defend systematically the high antiquity of Mycenæan art.

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[1] Von Bissing, *Jahrbuch*, 1898, p. 43.
[2] Perdrizet, *Sur l'introduction en Grèce du Coq* (*Rev. Archéol.* 1893, (xxi.) p. 157).
[3] Furtwaengler and Loeschcke, *Myken. Vasen*, pls. 42–43.
[4] *Mon. dell' Inst.* ix. pl. 4.

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Our vases with chariot groups are not the first of their kind. A fine specimen had previously been found in our excavations near Curium (see Fig. 126). General Cesnola had obtained two more, one of which has Cypriote letters incised on one of the handles. It had been supposed that these were funeral chariots like those on a fine Dipylon vase forming one part of a funeral cortège (Mon. dell' Inst. ix. Pl. 39, Fig. 1), and this view appears now to be confirmed by one of our fragmentary specimens (Fig. 65, No. 1076), on which the chariot is followed by a figure on foot, while vases of characteristic Mycenæan shape occupy the field around him. These vases can only indicate a funeral ceremony, and may even have reference to prizes at funeral games, like the series of tripods on a Dipylon vase (Mon. dell' Inst. ix. Pl. 39, Fig. 2). One of our fragments (Fig. 15) represents a contest of two athletes, possibly at funeral games. That the Cypriote letters on the handles of General Cesnola's vase had been incised at the time of the making may be accepted as a fact, because in several instances we found at Enkomi Cypriote letters painted on vases, evidently by the potter. There is, therefore, no question that Cypriote writing was in use contemporary with the Mycenæan pottery of Cyprus.



Fig. 15.



Fig. 16.

Many specimens were found of a plain red ware having a high polish on the surface and usually taking the form of elongated jugs. Of this ware, but exceptional in shape, are Fig. 16 and Fig. 68, No. 1108, which are in the form of human arms holding a small cup in the hollow of the hand, a sort of "long spoon." A more detailed account of the pottery will be found later on in the descriptions of the contents of the tombs.

IVORY CARVINGS.

Pls. I–II.

We had become familiar with reliefs in ivory as a characteristic feature of the Mycenæan age, but were not prepared for the richness of the tombs at Enkomi in this respect, nor for the striking artistic quality of some of the groups, *e.g.* the lion attacking a bull. Compared with the rude group of a lion attacking a bull, found at Mycenæ, the Enkomi ivories seem to represent a far higher art, but whether this greater artistic talent implies a later date we cannot well say. A more satisfactory comparison is presented by the ivories of Spata, particularly a sphinx which much resembles an ivory sphinx from Enkomi, and a man's head wearing a conical helmet or tiara, which is almost identical, at Enkomi and at Spata (Pl. II, No. 1340). These comparisons justify the conclusion that our new ivories from Enkomi belong to an excellent period of Mycenæan art. As regards the Enkomi sphinx (Pl. II, No. 1126), it may here be noted that she wears a low crown, apparently consisting of short feathers, set vertically, and not differing materially from the head-dress of a row of captives on

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an Assyrian slab[1] and of certain figures from Persepolis in the British Museum, on a bronze statuette[2] in Sardinia, apparently from the Phœnician Tharros, and in a measure on coins of Sardinia representing Sardus Pater.[3] It may yet be found that these examples represent the survival of a type of head-gear through a long anterior period. But for the moment the question is the latest possible date at which it would have been copied by the Mycenæan artist.

The group of a man slaying a gryphon, which is seen at its best in Pl. II, No. 872[A], occurs again on two other ivories more or less destroyed. The better preserved of the two is given on Pl. II, No. 883, the man being remarkable for the helmet with chin-strap which he wears. It is a subject which appears frequently on the metal bowls of the Phœnicians, and is found in two instances among the ivories discovered by Layard in the palace at Nimroud. The date of that palace is given as 850-700 B.C. Among the numerous ivory carvings found on that occasion, and now in the British Museum, there is a striking mixture of bastard Egyptian and Assyrian designs, such as is usual in Phœnician art. Hence the ivories have been regularly regarded as the products of Phœnician craftsmen. It is true that among our Enkomi ivories there is not this same mixture of Assyrian designs; but on the other hand there was no lack, in the tombs of Enkomi generally, of Egyptian scarabs or Assyrian cylinders, some being apparently bastard, others true.

Among the Nimroud ivories are four panels, on each of which appears a head of a woman looking out of what appears to be a window with a balustrade in front (Fig. 17).



FIG. 17.

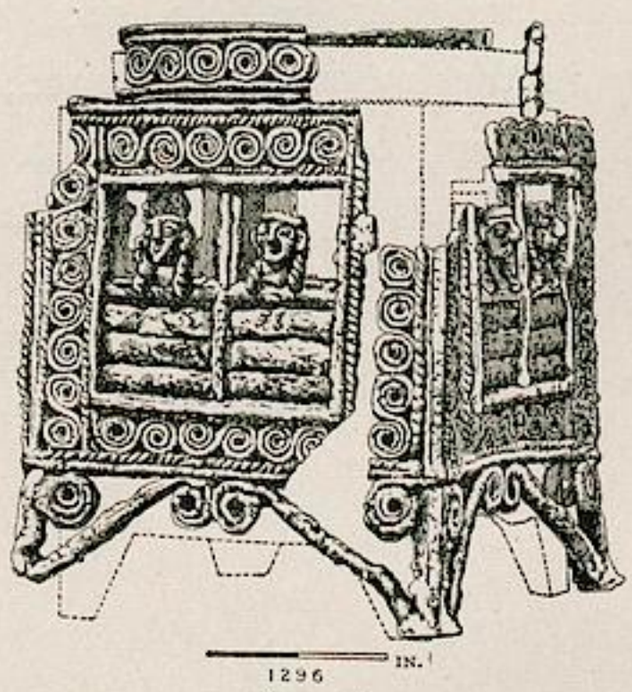


FIG. 18.

Among our bronzes of Enkomi are four similar designs, one on each side of a square stand (Fig. 18). On each side are two female heads looking out of a window, reminding us of passages in the Old Testament such as 2 Samuel vi. 16, where "Michal, Saul's daughter, looked through a window and saw King David leaping and dancing before the Lord"; a scene which Dante saw represented in relief in Purgatory (x. 68); or Judges v. 28, where the mother of Sisera looked "out at a window"; or 2 Kings ix. 30, where Jezebel "painted her face, and tired her head, and looked out at a window." These and similar instances in the Biblical narrative compare fittingly with the ivories of Nimroud and our bronze stand, as illustrations of an Oriental habit still prevalent—that of women looking out of windows. In a rude fashion we see half-length figures of women at

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[1] Perrot and Chipiez, ii. p. 521. [2] *Bullettino Arch. Sardo*, i. p. 97.
[3] Perrot and Chipiez, iv. p. 21.

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windows painted on Mycenæan ware from the excavations near Curium (see Fig. 127). The conception is so singular, and the similarity of our bronze to the ivory so striking, that there can hardly be much difference of date between the two—somewhere about 850-700 B.C. At that time Egypt was under the rule of a foreign dynasty whose names are held to show them to have been of Semitic origin, and it is conceivable that their dominion had been highly favourable to the creation of a bastard style of art, in which Egyptian and Assyrian elements were blended as best they might. That the Phœnicians had an important share in producing this mixed art is certain, but that they alone were the producers of it is doubtful.

In the fine group of a lion attacking a bull on Pl. II, No. 872[B], there is a largeness and breadth of style quite foreign in artistic spirit to anything that has survived from Egypt, Assyria, or Phœnicia. The composition is in a sense more decorative than the bull-hunt on the gold cups of Vaphio. The available space of the ivory is better filled in by the ingenious idea of placing the lion on the further side of the bull, so that his hind legs occupy the otherwise vacant space between the legs of the bull; while again the head of the bull is turned sharply round by a movement perfectly natural in the circumstances, but yet obviously as an artistic device to escape the vacant space which would have resulted had the bull's head been stretched forward. This device is frequent in the ivory bulls from Nimroud, and, indeed, is common in archaic Greek art. Apart, however, from these matters of artistic composition, there is in our ivory from Enkomi a breadth of style in the forms of the animals which is more like a premonition of Greek genius than anything else we can conceive. And this is the more remarkable because on the other side of the same ivory (Pl. II, No. 872[A]) the group of a man slaying a gryphon has much less of this distinctive spirit. The gryphon is beautifully rendered, and charged with the expression of mortal agony. But all that may have been within the scope of the Phœnicians.[1]

In a question still so complicated and difficult we must bear in mind also the possibilities of Asia Minor, with its easy access to Assyria on the landward side, and its facilities for reaching the coast of Syria and Egypt by shipping. At the beginning of the 6th century B.C. we are confronted with a highly advanced art in Asia Minor, and must assume that this art had developed itself gradually in the preceding centuries, though as yet we have little evidence on the point. In several districts are to be seen extensive reliefs cut in the rock which show unmistakably the influence of Assyria. At Hissarlik, the supposed site of Troy, there were found on a considerable scale the remains of a town contemporary with Mycenæ and in the same stage of art. In the 7th century B.C., Egypt was known to the Ionian and Carian mercenaries, and shortly after, if not also much before, was frequented by Ionian merchants. The

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[1] In the *Revue Archéol.* 1898 (xxxiii.), pp. 3, 7, 9, is published a wood box belonging to Mr. Macgregor, found in Egypt and inlaid with patterns, except for a broad band, on which are carved in low relief (1) a lion attacking an ibex; (2) a dog with collar on neck attacking a wild bull; and (3) a lion making off with a calf in its teeth. M. Naville points out that the art is not pure Egyptian, but, in his opinion, is best traced to Syria about the time of the XVIII. dynasty, when intercourse was frequent, he says, between Egypt and Syria. He unhesitatingly identifies the art as the same as the Mycenæan. At all events, to put a dog with collar in a hunt alongside lions looks like the work of some one imitating Assyrian and partly Egyptian designs without understanding their meaning.

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invasion of Asia Minor by Sesostris (Rameses), which Herodotus records, is not likely to have been an expedition into an unknown land.

The ivory tablet just described as having on one side a lion attacking a bull and on the other a man slaying a gryphon is furnished with a long handle, and unquestionably had been surmounted by a circular bronze disc, because in other of our ivories similarly carved with a lion attacking a bull on each side, both the handle and bronze disc have been preserved. The bronze disc is so like a Greek mirror that our two ivories were at once identified as the handles of mirrors. It is possible, however, that these bronze discs may have served also as emblems of dignity, since on a monolith in the Assyrian section of the British Museum there is sculptured in relief a king holding out in one hand exactly such an object.[1] This monolith belongs to a class of sculpture on which Hittite writing (as it is called) frequently occurs, and if we compare other examples of this same Hittite kind of sculpture, we shall find several instances of figures holding mirrors or emblems with handles of precisely the same shape as ours.[2] At all events, it may be inferred that our ivory mirror handles are co-eval with Hittite art more or less.

The most important of our ivories is an oblong box, the sides of which are shown on Pl. I, and the box as put together in Fig. 19. This box had been made for the game of draughts, the lid serving as the draught board, the box itself being used to contain the pieces. The lid has already been published by Prof. Ridgeway in connection

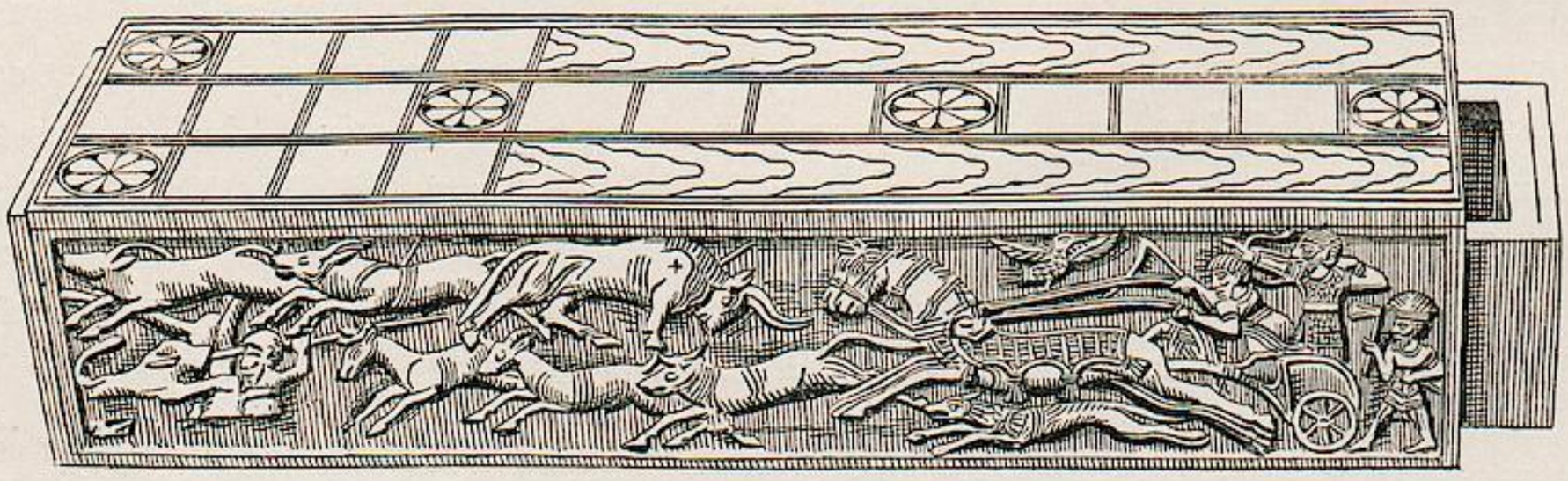


Fig. 19.

with his theory as to the playing of this game among the ancients.[3] In the Egyptian department of the Museum are two similarly shaped boxes, having the lid marked off in squares in the regular manner, but otherwise plain. What distinguishes the Enkomi box is its carvings. On one of the short ends are two bulls lying down beside a tree. Though somewhat rude in execution, they are unmistakably Mycenæan bulls of the Vaphio type. On each of the long sides is a herd of wild animals, the principal huntsman appearing in a chariot of two horses richly caparisoned. On a small scale and in general character we have here before us an Assyrian frieze with a king engaged in his favourite pastime. But in detail there are many differences which require explanation. For instance, in the best preserved scene, the chariot-group bears a close resemblance to that of a well-known Hittite slab,[4] not only in the shape

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[1] Found at Bir. *See* Perrot and Chipiez, iv. p. 551.

[2] Humann and Puchstein, *Reisen in Kleinasien und Nordsyrien*, Pls. 45, Fig. 2 (=Perrot and Chipiez, iv. p. 556), and 47 (=Perrot and Chipiez, iv. p. 557).

[3] *Journal of Hellen. Stud.* xvi. p. 290.

[4] Found at Saktsche-Gözü in Northern Syria. Humann and Puchstein, Pl. 46.

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of the chariot, the action and harness of the horses, but also in the attitude of the driver. The bowman and the attendant armed with an axe are present in both cases. It is noticeable that on our ivory the attendant wears a helmet identical in shape with that worn by the enemies of the Egyptians in the sea fight figured by Rameses on the temple at Medinet Abou, which sea fight it appears had taken place off the north coast of Syria, near the mouth of the Orontes, that is to say the coast nearest to where this and other Hittite sculptures have been found. It is argued by Puchstein[1] that the slab in question belongs to about the time of Sargon, somewhere about 706 B.C., the date of the palace of Khorsabad. He believes that the Assyrian influence, as in the rendering of the beard and hair noticeable in the sculpture, cannot be traced further back, and that the shape of the chariot and the harness of the horses belongs to about the time of Sennacherib (705-681 B.C.). What he says of the rendering of the beards and hair does not hold good of our ivory, on which there is in this respect no conventionalism at all, but rather a rough free treatment which shows no sign of either Assyrian or Egyptian influence. Yet the entire conception seems, as we have said, that of an Assyrian frieze. The rudeness and want of style which so strikingly characterises our ivory, in comparison with the usual monuments of Hittite art, convey an impression as if it, even more than they, must date from a period when the art of Assyria was approaching its decline. There is rudeness enough in the Hittite sculptures, but it is mostly accompanied by strong evidence of Assyrian style. Such symbols as the winged disc of Assyria appear in a degraded form which suggests that the Assyrian art from which it is copied had already begun to sink. On the other hand, our ivory casket shows less of Assyrian style, though it reproduces an Assyrian chariot and hunting scene. For all we know, it may have been the work of a people living further away than the Hittites from the borders of Assyria, such as the Mæonians or Carians of Asia Minor, whose work in ivory is spoken of in the Iliad (iv. 141).

From the reliefs on the bronze gates of Balawat in the British Museum, erected by Shalmaneser II. (860–825 B.C.) to illustrate his campaigns in Asia Minor, it appears that he encountered in the district of Mount Ararat an enemy wearing Greek helmets, in bodily form slight and supple as Greeks. Here was a nation in Asia Minor, utterly different in race and customs from the Assyrians, and yet at no great distance from the borders of Assyria. If they were not direct ancestors of the Greeks, they were at least one of those peoples of Asia Minor who were working out a civilisation of their own, independent of Assyria. Should we never learn more of them, the mere representation of their personal appearance on the gates of Shalmaneser II. is enough to suggest that this people must have largely influenced the history of art in its development from the models of Assyria and Egypt towards the Western Hellenic ideals, whether before or after the conquest of Shalmaneser.

To return to our ivory casket or draught box, it will be observed that the figures

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[1] *Loc. cit.* p. 376, Puchstein points out specially the rendering of the beard and hair as in the manner of the time of Sargon, and not earlier: "The spiral locks of the beard are a characteristic mark of the sculpture of Sargon (722-705 B.C.), and the later kings; while in the 9th century, on the other hand, and certainly also into the beginning of the 8th, the locks of the beard were as a rule represented in tresses of vertical wavy lines, with two or three horizontal rows of curls," as in the reliefs of the palace of Assurnazirpal (884-860 B.C.).

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are all bearded, including the attendant with the axe and the Hittite helmet, whereas the Hittites who fought against Rameses are all beardless. Whether this circumstance indicates a difference of date, and is to be traced to the later influence of the conquests of Sargon, is a question on which there may perhaps be two opinions. Yet the fact remains that the sculptor employed by Rameses at Medinet Abou, while correct as to the shape of helmet, does not give the Hittites, or whoever they were, beards. It is true that on one of our ivory fragments—a man slaying a gryphon (Pl. II, No. 883)—the man is beardless, and has a strap to his helmet coming under the chin, like the Hittite warriors opposed to Rameses. But that also may have been a survival of ancient usage.

Among the Nimroud ivories (850–700 B.C.) is a fragmentary relief of a chariot in pursuit of a lion to the left, with dog running alongside the horses as at Enkomi, the harness of the horses being also similar. The principal differences are that the Nimroud driver is beardless, and that the style of the sculpture there is more archaic than on the Enkomi casket, as may be judged by comparing the conventional manner in which the heads of the dog and the horses are rendered, particularly the very formal shape of the eyes. In the Enkomi ivory there is no such formalism; the work may be rough, but it is free and unconventional, and therefore suggestive of a later date.

Among the other ivories figured on Pl. II. may be noticed Nos. 1339[A-B], forming

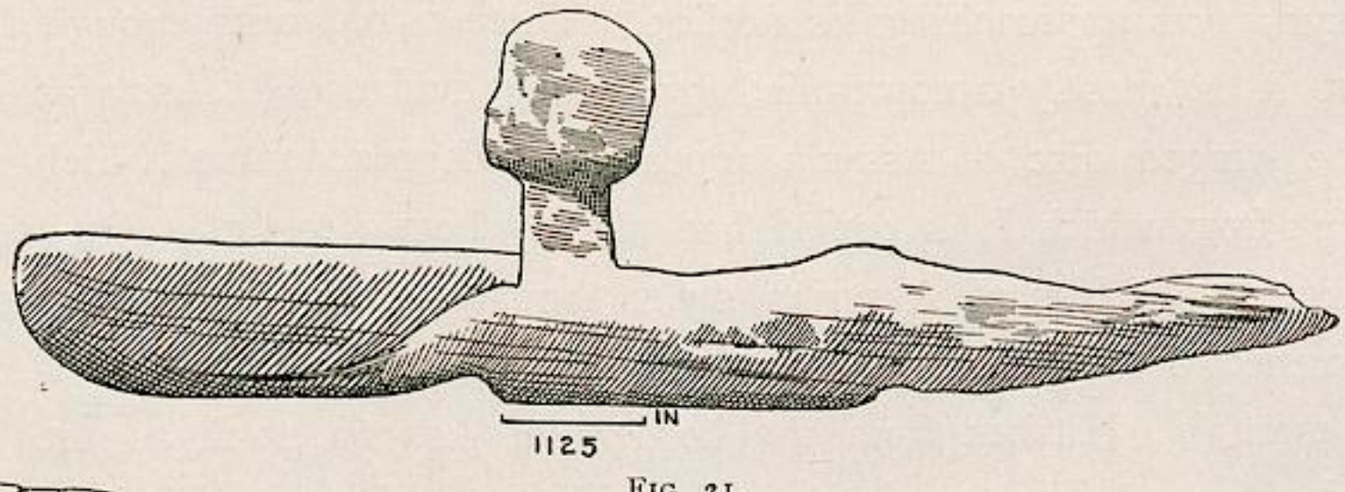


FIG. 21.



FIG. 20.



FIG. 22.



FIG. 23.



FIG. 24.

the two sides of a small mirror handle and representing in the one case a stag lying down with its head thrown back and its antlers spread so as to fill the space above the back of the deer, a type which survives among the gold ornaments from Kertch.[1] On the other side is a Cretan goat, also lying down. Pl. II, No. 1126, is a very interesting example of a sphinx wearing a crown and being led by a halter—unfortunately only the arm of the figure leading her remains. This is a fragment of a cylindrical box, as is also the accompanying Fig. 20. Pl. II, No. 995, is the handle of a knife in the form of a bull's leg, on which are to be seen remains of the iron blade. Pl. II, No. 1340, a head wearing a tiara, resembling the ivory head found in the Mycenæan tomb at Spata in Attica,[2] in which also were found several instances of sphinxes in ivory wearing a high

[1] *Compte-Rendu* for 1876, pl. 3, fig. 18, and for 1877, pl. 3, fig. 24; compare also the silver stag, 1876, pl. 4, fig. 1.

[2] *Athenaion*, vi. pl. 1, fig. 1.

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crown and having a long tress of hair floating from the back of the head as in the Enkomi sphinxes. We add here some other examples of ivories—Fig. 21 a swimmer holding out dish, almost the counterpart of an ivory found at Tharros in Sardinia,[1] Figs. 22-23 incised discs, and Fig. 24 a pomegranate.

BRONZES.

We have already described the bronze stand having on each of its four sides two heads of women looking out of a window (Fig. 18). The Oriental character of that object is confirmed in various ways, first by another bronze stand of the same general shape and date, but having a wheel attached to each of the four feet. This bronze, recently found in Cyprus, has reminded Prof. Furtwaengler of the ten bases of brass which Hiram made for King Solomon "of thin work. And every base had four brasen wheels. . . . . And the work of the wheels was like the work of a chariot wheel; their axletrees, and their naves, and their felloes, and their spokes, were all molten . . . . and in the top of the base was there a round compass" (1 Kings vii. 27-37). In our excavations we found a pair of bronze wheels (Fig. 25, No. 1460)

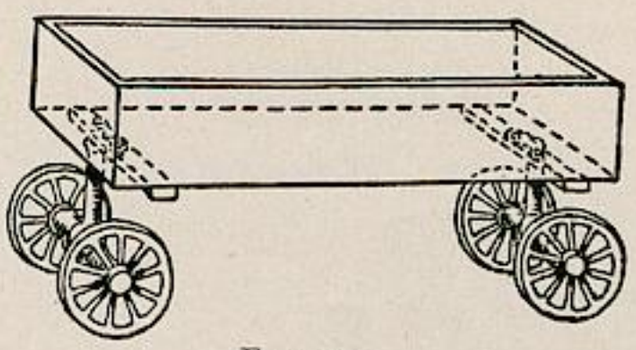


Fig. 24 a.

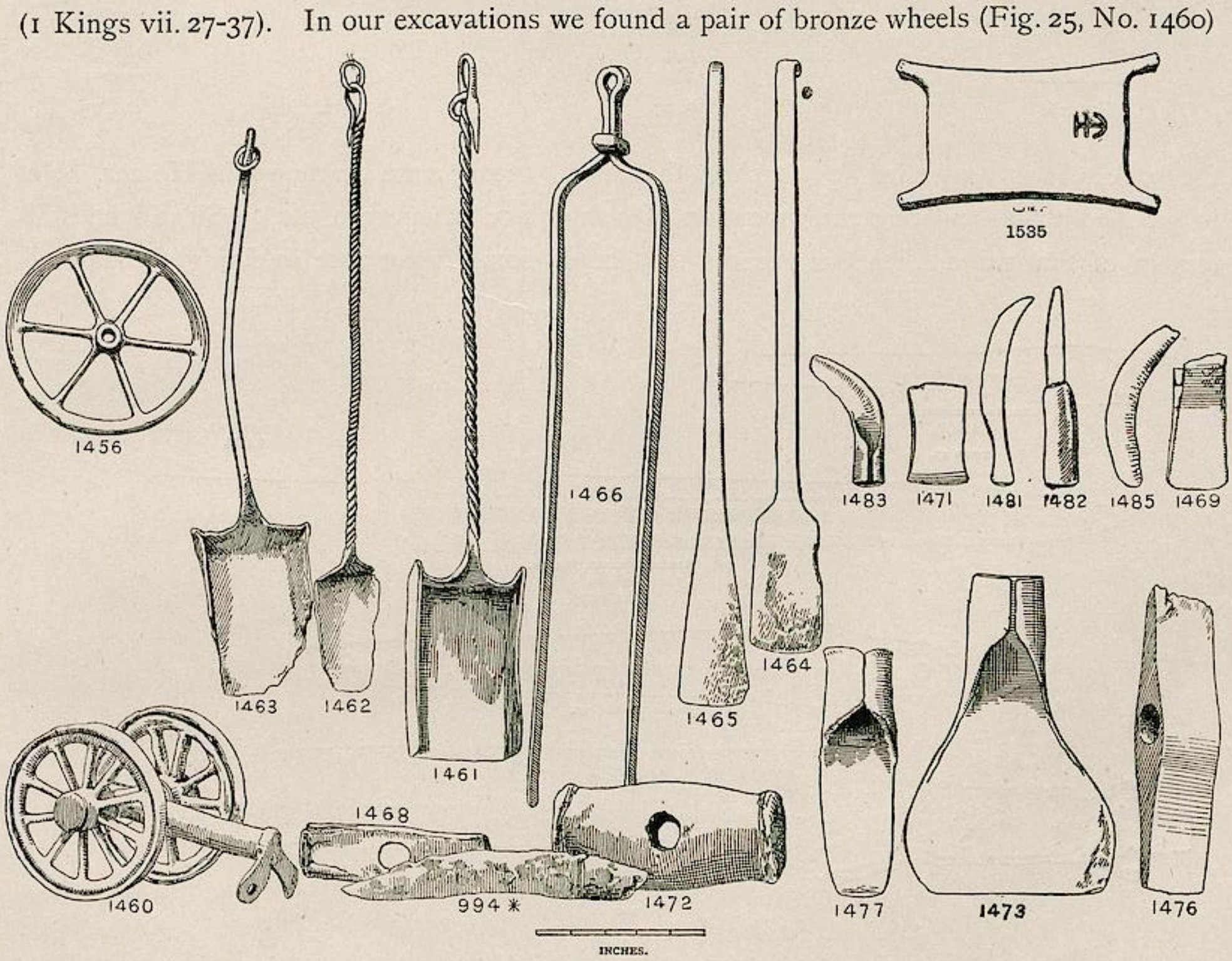


Fig. 25.

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[1] *Bullettino Arch. Sardo*, v., pl. F, p. 84.

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which may very reasonably be supposed to have belonged to a brazier, as in the accompanying sketch (Fig. 24 A). Secondly, we found along with these wheels, in what appeared to be the remains of a foundry or smith's workshop, a series of bronze implements (Fig. 25), several of which serve admirably as illustrations of the passage in 2 Chronicles iv. 16—"The pots also, and the shovels, and the flesh-hooks, and all their instruments, did Huram his father make to King Solomon for the house of the Lord of bright brass." 17.—"In the plain of Jordan did the king cast them, in the clay ground between Succoth and Zeredathah." 18.—"Thus Solomon made all these vessels in great abundance; for the weight of the brass could not be found out."

But another surprise among our bronzes is a pair of greaves (Fig. 26), one of which is fairly well preserved, retaining still the bronze lace by which it was fastened down

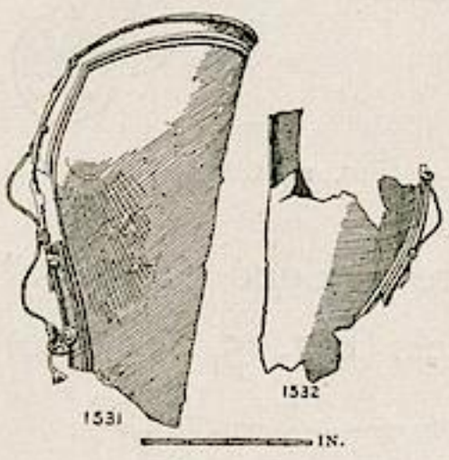


Fig. 26.

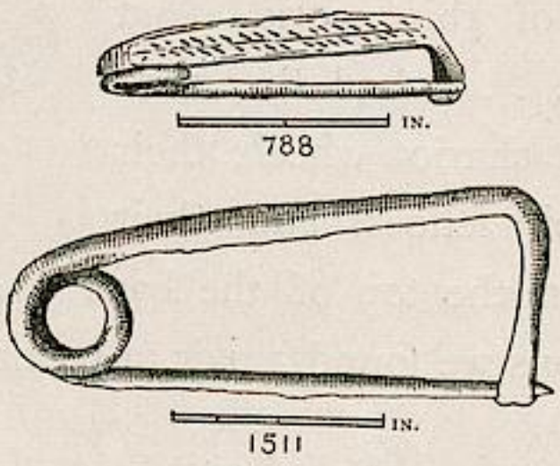


Fig. 27.

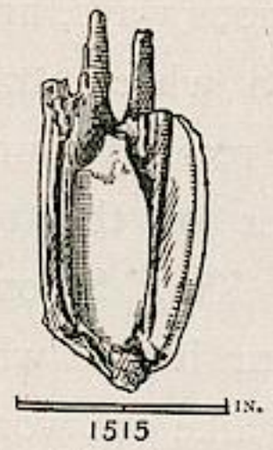


Fig. 28.



Fig. 30.



Fig. 29.

the back. It is contended by Reichel[1] that metal greaves are unknown in Homer. He is satisfied that they were the invention of a later age (about 700 B.C.). Should he still remain of that mind, then our greaves may be of some importance in fixing the date of

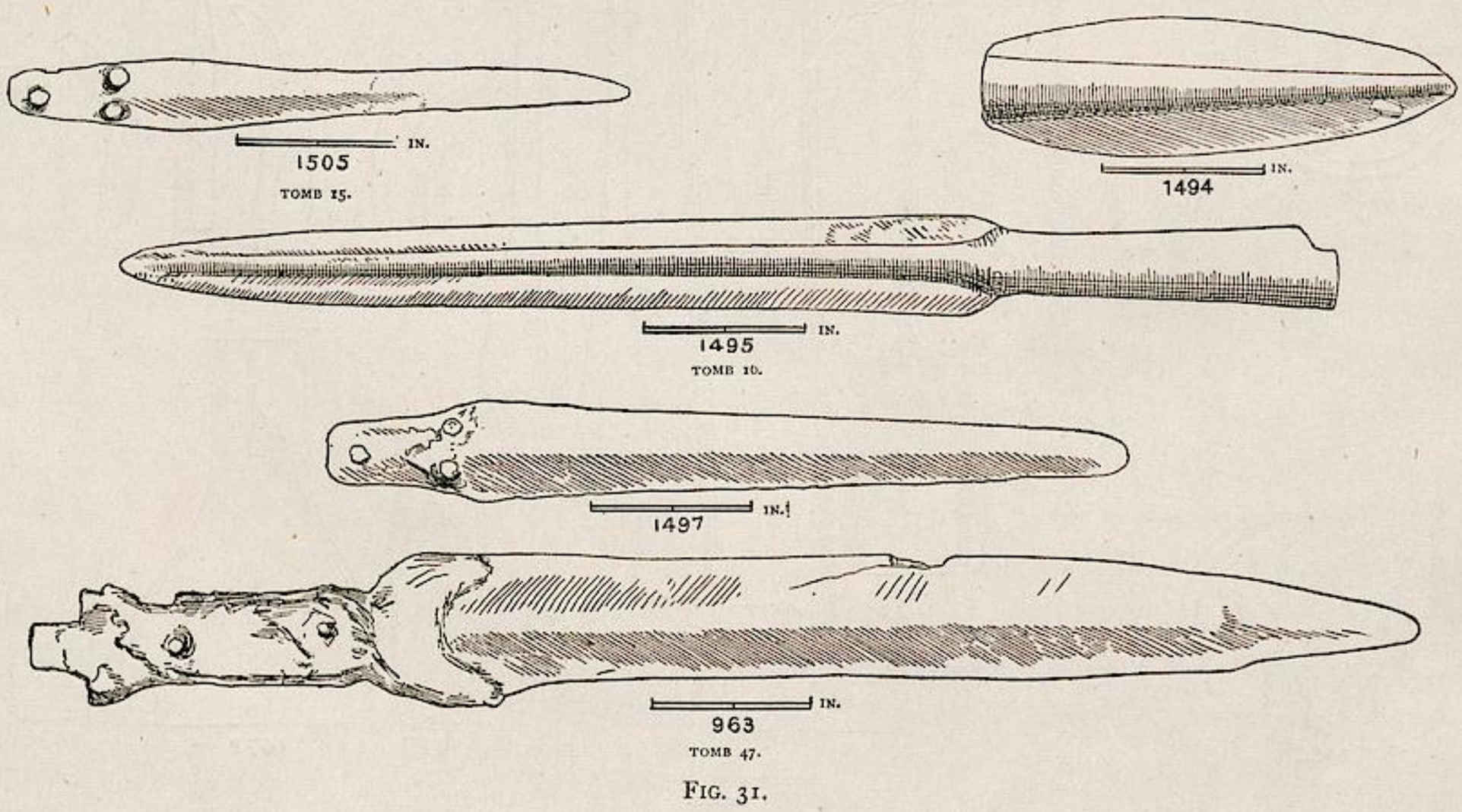


Fig. 31.

[1] *Homerische Waffen*, p. 75, and compare *ibid.* p. 102.

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the Enkomi tombs. We found also two bronze fibulæ (Fig. 27, Nos. 788 and 1511), identical in shape and decoration with those from Mycenæ found subsequently to Dr. Schliemann's excavations; and it may be remembered that at first one of the arguments in favour of a very early date for the antiquities of Mycenæ was the absence of bronze fibulæ.

Among the bronzes from the foundry-site (Fig. 25, No. 1535) is a thick, heavy slab of copper, having the Cypriote letter *si* stamped on the surface, apparently when the metal was in a spongy state. Its weight is 81 lb. 10 oz. An analysis kindly made by Prof. Church shows 98·05 per cent. of copper.[1] In Sardinia similar slabs of copper bearing letters or *sigla* have been found, from which it may be inferred that the metal ready for melting was usually sent out in this form.[2] The antiquities of Tharros in Sardinia, like those of Cyprus, include a large number of objects of Phœnician fabric, among them scarabs of Thothmes III., Amenophis III., and even Mykerinos (3633 B.C.).[3] Fig. 28 is a small bundle of arrow heads, rusted together into a mass, and still retaining on the outside small pieces of the quiver, which seems to have been of ivory. In the tombs were found a number of bronze vases (*e.g.*, Fig. 29, Nos. 1519 and 1533), several tripods like the accompanying cut (Fig. 30), and a large specimen with spiral patterns resembling one in Athens (Athen. Mittheilungen, xviii. pl. 14, fig. 1), which is assigned to the Dipylon period; also a number of swords and knives, which, however, present no new features (Fig. 31). A curious item among our bronzes is a pair of scales for a balance (Fig. 32), each having four loops for cords of suspension like the balance used for weighing silphium in the Arkesilaos vase.[4] The Egyptian balance appears to have had only three cords.[5]

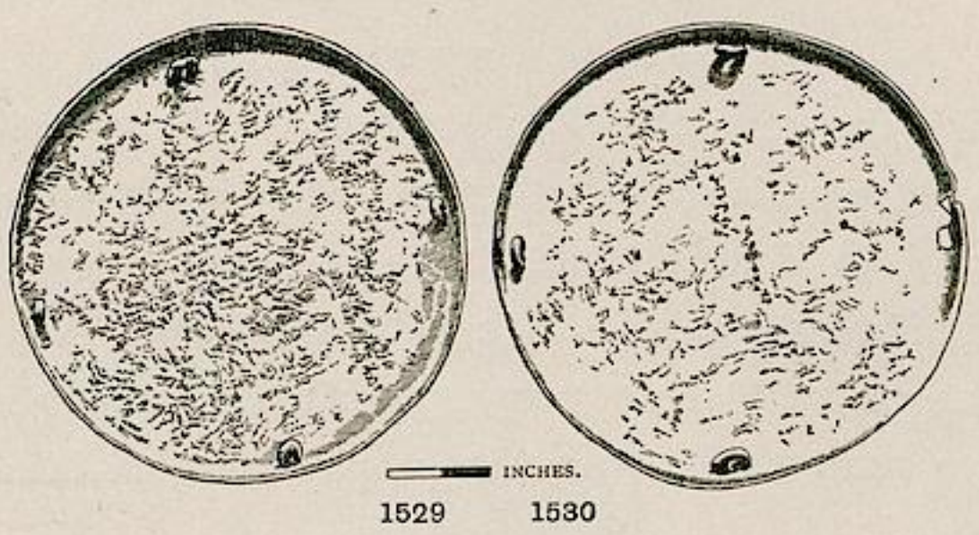


FIG. 32.

SILVER.

The silver vases call for no special remark—they are obviously Mycenæan in shape (Figs. 33-34). On the other hand, there are two finger rings which claim unusual interest (Pl. IV, Nos. 617 and 741). The more important of the two (No. 617) is engraved on the bezel with Egyptian hieroglyphics which, it is contended, indicate a date not earlier than the eighth or seventh century B.C. However this may be, the engraving of these hieroglyphics is not sunk square down into the silver in the usual Egyptian manner. Equally exceptional is the shape of the ring itself. It is a shape which has continued from Greek times to the present

FIG. 33.

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[1] The complete analysis of Prof. Church is: copper, 98·05; lead, 0·31; zinc, 0·05; silver, *trace*; bismuth, *trace*; iron, *trace*; sulphur, *trace*; tin, *nil*; nickel, *nil*.

[2] See Perrot and Chipiez, iv. p. 99. I owe this explanation and the reference to the slabs in Sardinia to Mr. Arthur Evans.

[3] *Annali dell' Inst. Arch.* 1883, p. 83, and *Bullettino Arch. Sardo*, i. p. 42.

[4] Studniczka, *Kyrene*, p. 2.

[5] Wilkinson, *Anc. Egyptians*, 3rd ed. ii. p. 10.

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day, but differs materially from that which is usual among early Egyptian rings. The other specimen is of the same shape (No. 741), but is engraved on the bezel with a design of a distinctly Assyrian character—a man dressed in a lion's skin standing before a seated king, to whom he offers an oblation. Two figures in this costume may be seen on an Assyrian sculpture from Nimroud of the time of Assurnazirpal, 884-860 B.C., and there is no doubt that this fantastic idea spread readily westward, sometimes in the form of lions pure and simple acting like human beings,[1] at other times in the form of beings compounded of a man's body with an animal's head, as on a hæmatite cone from Enkomi (Pl. IV, No. 817), having a man with a cat's head. These combinations are found frequently on engraved gems of the Mycenæan class in Greece itself. Of course these facts contribute nothing of themselves as yet in regard to the exact date of the Mycenæan age. But our purpose for the moment is to confront our two silver rings found in the same set of tombs—the one Assyrian, the other Egyptian in character—to point out their contemporaneousness, and to deduce therefrom a common origin for them both among a people who were imitating in their art equally the Egyptians and the Assyrians. It has been strongly urged that these people were the Phœnicians, but, as has been already said, we have to reckon also with the peoples of Asia Minor and Northern Syria.

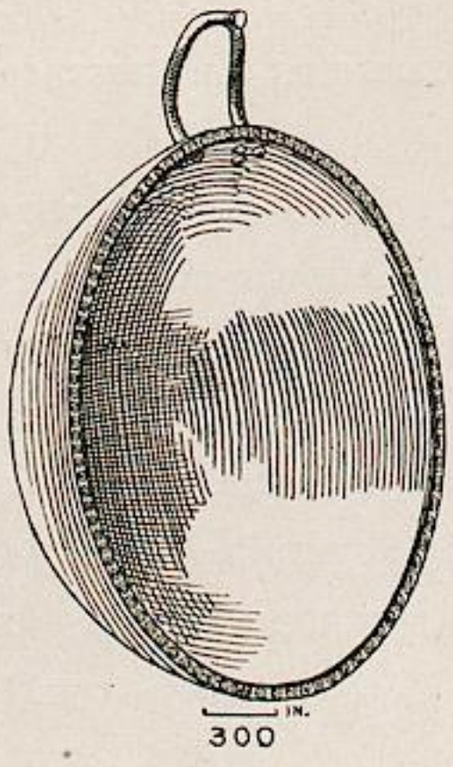


FIG. 34.

GOLD.

PLS. V–XII.

In several respects the series of gold ornaments from Enkomi throws new light on the Mycenæan question. To begin with a technical matter. We give here (Fig. 35) a globular pendant which is covered with diagonal patterns consisting of minute globules of gold soldered down on the surface of the pendant. It is the only example we found of this process of the goldsmith's art, but none the less it has to be taken into account. Now it happens that precisely the same process of soldering down minute globules of gold and arranging them in the same patterns abounds in a series of gold ornaments in the British Museum which were found at Cameiros in Rhodes, along with a large porcelain scarab of the Egyptian king Psammetichos I. (B.C. 666-612). Our pendant is doubtless older, but hardly seven centuries more. We may add that this particular process of soldering down minute globules of gold is of very frequent occurrence on the gold ornaments of the early tombs of Etruria, the date


FULL SIZE.
TOMB 67.
FIG. 35.

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[1] Perrot and Chipiez, iii. p. 795, gives handle of bronze vase from Cyprus, on which the lions stand in pairs, holding up each an œnochoè. See also the engraved gem of the "Island type," found at Orvieto, with a nude figure between two such lions holding œnochoæ, Helbig, *La question Mycénienne*, p. 37 (*Mémoires de l'Académie des Inscriptions*, xxxv. pt. 2). Helbig there claims the conception of lions ministrant as Phœnician, and says that the Phœnician origin of the bronze vase handle just cited is incontestable. But that is perhaps hardly so.

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of which is determined approximately by the Polledrara tomb at Vulci, the contents of which, now in the British Museum, include a small porcelain scarab of that same king Psammetichos and other objects imported from Egypt.

Among the gold earrings may be noticed one in the form of a small female figure with arms crossed (Fig. 36), resembling, though artistically far more advanced, the small gold woman in Schliemann's *Mycenæ*, p. 182, No. 273. This figure from Enkomi is made in two pieces beaten out in a mould and soldered together down the sides. In the same way are fashioned the gold earrings in the form of a bull's head, or of a purely decorative shape developed out of a bull's head (see the specimens in Pls. X-XII). This earring was found in tomb 95, about 10 feet below the surface. The tomb contained also a gold earring, a plain gold ring, a carnelian bead, an agate bead, a gold bead, two spirals of gold, a gold mouthpiece (No. 647) with bulls' heads impressed, and pottery of the ordinary Mycenæan and pre-Mycenæan type. The gold pendant with mask (Fig. 37) is flat at the back. This pendant is from tomb 32, in which were also found a gold mouthpiece with stamped pattern and inverted volutes, two gold earrings, two electrum spirals, fragments of porcelain and pottery, and a lentoid stone unengraved.



FULL SIZE TOMB 95

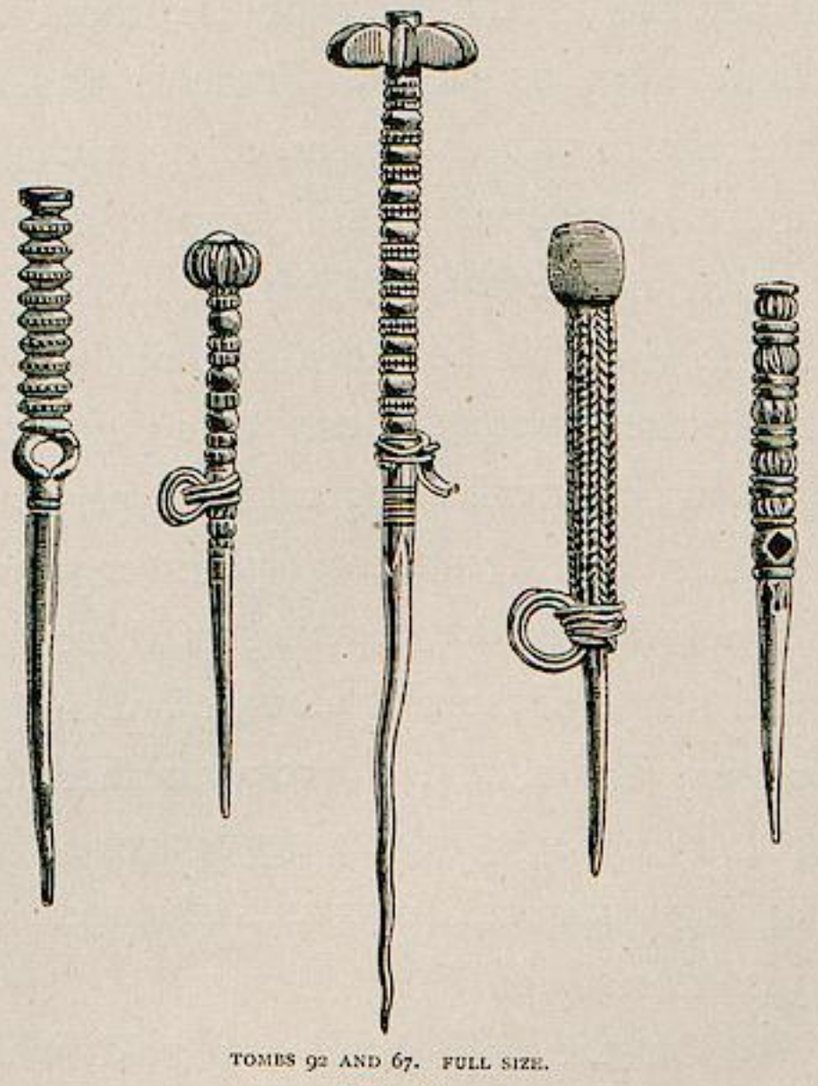
FIG. 36.



FULL SIZE. TOMB 32.

FIG. 37.

Another technical matter, not altogether new to the Mycenæan question, is presented by the fine Egyptian pectoral (Pl. V) with its rich inlays of blue, pink and white pastes. A similar use of blue paste for inlays is to be seen on a series of Mycenæan gold ornaments from a tomb in one of the Greek islands, now in the British Museum; and this circumstance, combined with other arguments, has been adduced in support of the conclusion that this particular phase of Mycenæan art belongs "to the eighth or ninth century before our era, or approximately to about 800 B.C." [1] These paste inlays are an obvious imitation of the older Egyptian method of inlaying precious stones, and so far as appears to be ascertained do not, in Egypt at all events, date further back than about the date just given.



TOMBS 92 AND 67. FULL SIZE.

FIG. 38.

In one of the richest of our tombs (19) there were found several gold pins (Pl. VIII and *cf.* the accompanying Fig. 38), surmounted by ribbed beads of this same blue paste, as to which the argument of date will equally apply. But these pins are interesting also in another respect. One of them, ornamented with

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[1] A. J. Evans, *Journal of Hellen. Stud.* xiii. p. 224. Mr. Evans points out that a similar process of inlaying pastes is to be seen on the ivories of Nimroud (B.C. 850-700). Helbig, *La question Mycénienne*, p. 47 (*Mémoires de l'Académie des Inscriptions*, xxxv. pt. 2), argues that this treasure points to a transitional period towards the seventh century B.C. A more recent authority (Perrot and Chipiez, *Hist. de l'Art*, vii. p. 245) thinks the early part of the ninth century B.C.

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6 discs (Pl. VIII), is identical in shape with the pin which fastens the chiton on the shoulders of the Fates on the François vase (Fig. 39) in Florence (sixth century B.C.). It may there, of course, represent a survival from much older times. Be this as it may, there can be no doubt that our pins illustrate admirably by their stiletto shape the story of Herodotus[1] concerning the pins (peronæ) with which the Athenian women had been wont to fasten their dress till the fatal day when, in their anxiety for news of their husbands, they surrounded and killed with the points of their peronæ the only man who had survived from a disastrous battle between Athens and Ægina. Henceforth the Athenian women were forbidden to wear these dangerous pins, while the women elsewhere in Greece went on wearing them. Such is the story. It is told in connection with the history of costume, and bears the appearance of having been invented to explain a change from the sharp peronè or fibula to that other kind in which the point of the pin is covered by a sheath, as in the two bronze specimens from Enkomi already referred to.[2]



FIG. 39.

The gold pins or fibulæ from Enkomi, of which we have been speaking, have a loop mid-way down, to which there had probably been attached a chain, as on the François vase (Fig. 39), connecting the fibula on one shoulder with that of the other.[3] The difference is that our fibulæ, though found together in one tomb (Pl. VIII), do not form pairs, as on the François vase. A number of gold links found in tomb 19 with the fibulæ may have served as a chain connecting two of them for wear. In the same tomb was found a still simpler form of gold pin, having in the middle an eyelet-hole which apparently could have had no other purpose than that of attaching a string of some material to keep the pin in position. Tacitus[4] says that the Teutons fastened their dress with spines. Our pin is like nothing so much as a spine.

In the tomb along with the peronæ or pins just described was found a gold finger-ring having Egyptian hieroglyphics engraved on the bezel (Pl. IV, No. 95). Apparently there is nothing in the meaning of these hieroglyphs to determine their dates. The execution and shape of the ring alone afford any clue, somewhere in the 8th or even 7th centuries B.C., as we understand. From another tomb was obtained the double finger-ring in gold (Pl. IV, No. 351), having figures of lions engraved on the bezels, without any direct sign of Egyptian or Assyrian influence. The shape of these rings is identical with the one just described.

On the thin bands of gold which had been made for lying-in-state the designs are usually produced by the repetition of a single pattern or figure from a mould, except in

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[1] V. 87.

[2] Studniczka, *Altgriech. Tracht*, p. 5, conjectures that the story of Herodotus may have been founded on a historical battle in the first half of the sixth century B.C. Compare Boehlau, *De Re Vestiaria Græc.* p. 29. In the *Classical Review*, 1898, p. 86, it is stated by Mr. Hoppin that one of the results he obtained among the pottery of the Heræum at Argos confirms the date adopted by Studniczka.

[3] For instances of fibulæ connected in pairs with chains, see *Num. Chron.* 1897, p. 296, and *Archæologia*, lv. p. 183.

[4] *Germ.* 17 : *sagum fibula aut si desit spina consertum.*

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the case of the spiral patterns which are frequent. Instead of a mould it appears the goldsmith had adopted the cheaper and quicker method of making a spiral pattern with a piece of wire which he soldered down on some surface, and then proceeded to hammer his thin gold plate over the wire. We have been assured by a goldsmith that this is the way he acts in similar instances, and that our spiral bands have evidently been made so. As regards the use of these mortuary bands, it appears some have obviously from their shape served as mouthpieces, others as armlets, while perhaps the most had been employed in binding up the chin as seen on a Greek vase in the Louvre.[1]

ENGRAVED GEMS.

Pl. IV.

Among the gems of Enkomi the influence of Assyria is apparent in the series of cylinders, that of Egypt in the scarabs. Whether any definite result as to date is obtainable from the cylinders we are not in a position to state. But it is noticeable that the two cylinders, Nos. 464 and 695, closely resemble in artistic character a hæmatite cylinder at Nicosia published by Dr. Bezold,[2] who assigns it to a date about 824–811 B.C. So also as regards the Egyptian scarabs, most of them appear to be easily reconcileable with the 8th or 7th centuries B.C., as, for instance, No. 29, the cartouche of one of the Osorkons or Shishaks. Among the exceptions is one which has the device of concentric circles (Pl. IV, No. 761), such as is associated with the XII. dynasty, that is to say about 2300 B.C.[3] Another, No. 608, bears the cartouche of Thi, the queen of Amenophis III. (15th century B.C.), and must therefore be placed in the same rank as those other cartouches of her and her husband, found at Ialysos and Mycenæ, which hitherto have played so conspicuous a part in determining the Mycenæan antiquities as being in some instances of that date (15th century B.C.). It is needless to say that the antiquities of Enkomi cannot possibly go back to at once the 15th and 23rd centuries B.C. In our excavations at Amathus in Cyprus several scarabs of Thothmes III. (B.C. 1600) were found in a 6th century tomb, and Helbig, the latest and most learned champion of the older age of the Mycenæan civilisation, recognises the fact that the Egyptians *sometimes* employed the names of their kings in later ages.[4] It would have been more correct to say *frequently*. At all events we can no longer lay great stress, as he does, on the argument that only the scarabs of Amenophis and his queen have been found in connection with Mycenæan antiquities. Our scarab of queen Thi shows great signs of wear, compared with most of the others, and possibly its worn aspect may indicate that it had been handed down through centuries, not expressly made in later times, like the scarabs of Thothmes III. just mentioned.

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[1] *Athen. Mittheilungen*, 1896, p. 367.

[2] *Zeitschrift für Keilschriftforschung*, II. (1885), p. 191.

[3] Prof. Flinders Petrie, in his *Historical Scarabs* (Pl. 6), and again in *Illahun, Kahun and Gurob* (Pl. 10, No. 182), assigns this type to the XII. dynasty.

[4] Helbig, *Berichte der bayer. Akad.* 1896, p. 566.

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In addition to the cylinders and scarabs, we found at Enkomi a limited number of gems engraved more or less rudely with designs of the Mycenæan type. It is noticeable, however, that these gems are never of the lentoid shape so remarkable among those of Mycenæ and elsewhere.[1] We found only one gem of that shape, and it was unengraved. Our gems take the form of conical rings with hoops not large enough for the finger, but meant rather to be worn as ornaments or carried as seals. This also coincides with later usage. Lately, however, the Museum has acquired from Cyprus a fine specimen of the lentoid shape in hæmatite.

PORCELAIN.

Pl. III.

The objects in porcelain are of two classes, the one obviously Egyptian in the designs executed on them in outline, the other distinguished by being modelled in the manner of sculpture, taking the form of a horse's head, a ram's head, or a female head.



TOMB 61.
FIG. 40.

As regards the former class (Figs. 40 and 63, No. 1042), the designs on them are so purely traditional and mechanical that they may fairly be ranked with the series of Phœnician silver and bronze bowls from Nimroud of about the 8th century B.C. At all events they convey the impression of being imitations of pure Egyptian work. How widely different is the aspect of the other class in an artistic sense! The horse's head with his ears laid back is as perfect a piece of artistic naturalism as could be conceived. The ram's head is perhaps more formal, yet it must be remembered that the head of a ram, with its great excess of bony structure, has, by its very nature, a permanency of form which allows of almost no artistic change from age to age. On the other hand, the two vases in the shape of women's heads (Pl. III and Fig. 61, No. 1211) again go to nature in her changeable moods, showing a type of woman which has nothing whatever in common with Egypt or Assyria. The one seems to be Greek, not only in her features, but also in the way in which her hair is gathered up at the back in a net, just as on the 6th century Greek vases of this shape. Greek vases or rhytons of this shape having the head of a woman surmounted by a drinking cup are not rare. They differ, of course, in being of a more advanced artistic style, and in having a handle. But it may fairly be questioned whether these differences can represent any very long period of time.

It is not necessary here to discuss the date at which the horse makes his first appearance in Egyptian art, because our porcelain rhyton with the horse's head is obviously quite foreign in artistic style to the spirit of Egyptian art all through its existence. Equally the technical process of the porcelain is not Egyptian. The momentous question is, Who were the foreigners who made these Enkomi rhytons, with their striking naturalism and their suggestion of kinship with the Greeks? For the

[1] The Vaphio gems are engraved in the *Ephemeris Archaiologikè*, 1889, pl. 10.

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present all we venture to say is that these vases, when compared with the naturalism of the bull-hunts on the gold cups of Vaphio, and certain other painted vases with marine subjects, such as the nautilus among sea-weeds, carry us a distinct step nearer to the beginnings of a true Hellenic spirit in art.[1] More and more it is being accepted that the so-called Mycenæan art was the immediate predecessor of the Ionian Greek art of the 7th century B.C., as seen in the vase paintings of Cameiros now in the British Museum, and in numerous objects of gold and porcelain from the same site.[2] How long before this the Mycenæan art may have lasted is a question which may ultimately be decided by a closer examination of its actual remains and less reliance on the imaginary effects of the Dorian migration about B.C. 1000, or the presence of Egyptian cartouches of the 15th century B.C.

GLASS.

In several tombs, but particularly in one, we found vases of variegated glass (Fig. 63, Nos. 1052–1056), differing but slightly in shape and fabric from the fine series of glass vases obtained from the tombs of Cameiros, and dating from the 7th and 6th centuries, or even later in some cases. It happens, however, that these slight differences of shape and fabric bring our Enkomi glass vases into direct comparison with certain specimens found by Prof. Flinders Petrie at Gurob in Egypt, and now in the British Museum. If Prof. Petrie is right in assigning his vases to about 1400 B.C.,[3] our Enkomi specimens must follow suit. It appears that he had found certain fragmentary specimens of this particular glass ware beside a porcelain necklace, to which belonged an amulet stamped

[1] We observe that in almost these words a German writer (Riegl, *Stilfragen*, p. 148), who approaches the subject from a different standpoint, and who accepts the Mycenæan antiquities as belonging to the age of the Rameses, notes very truly that the genre element on the gold cups of Vaphio – not only in subject and rendering, but also in the importance assigned to landscape— indicates an extent of freedom on the part of the Mycenæan artists in their attitude towards nature and the life of mankind such as was not again reached by the Greeks till about the time of the successors of Alexander the Great. So also on p. 146, after a careful study of the principles of decoration in Egypt and on the Mycenæan antiquities, he concludes that the Mycenæans had advanced considerably beyond the Egyptians, and had approached the results subsequently arrived at by the Greeks. Similarly M. Pottier, *Études Grecques*, vii. (1894), p. 128, in an article on the "Orfèvrerie Mycénienne," finds himself, in presence of the Mycenæan products, confronted with a civilization composed of two distinct elements. On the one hand, "une barbarie intelligente et laborieuse, s'essayant avec gaucherie à imiter de très beaux modèles." On the other hand, "un art exotique, raffiné, parfaitement outillé et maître de ses procédés."

[2] S. Wide, in the *Athen. Mittheilungen*, 1897, p. 256, says: "The opinion current to-day that the Mycenæan civilisation ended about 1000 B.C. rests solely on the conjecture that the so-called Dorian migration had put an end to the Mycenæan civilisation in Greece proper. But this is merely a conjecture to which we are equally entitled to oppose other conjectures." P. 257 he says: "The Ionian art had, in a measure, taken over the inheritance of the Mycenæan." P. 233: "The survival of Mycenæan *Kunstmotive* in the later industrial art of Greece has been proved." Nor are these isolated opinions.

[3] *Illahun, Kahun and Gurob*, Pl. 17; compare also pl. 18 with two identical glass vases which are assigned to Rameses II.

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with the name of Tutankhamen, that is to say, about 1400 B.C. But too much reliance must not be placed on trifling ornaments of this sort, made from moulds which may have been in use for centuries. Even the Greeks, with their prolific imagination, used archaic moulds for their terracottas down to comparatively late times. There is in the Museum a glass vase which bears the name of Thothmes III., and which has always been regarded as a contemporary product. Between it and Prof. Petrie's glass there must have been a long lapse of time, if we are to judge by the extraordinary difference of technique, and yet his date allows very little time for so momentous a change. The Thothmes vase is so obviously rude and archaic in shape and fabric that no one can question its being contemporaneous, whereas the glass vases from Gurob and ours from Enkomi represent very nearly the culmination of this peculiar industry, as seen in our glass vases from Cameiros of the 7th and 6th centuries B.C. It is often made a reproach to Egyptian art that it had stood for centuries quite stationary, and if the accepted chronology of the country is right, this reproach would seem to be justifiable. But in any case the glass vases of which we are speaking are not by anyone supposed to be the work of Egyptian craftsmen. They are the product of foreigners, and if these foreigners were the same who made the porcelain rhytons already discussed, we must credit them with an artistic impulse which would have abhorred anything stationary.

The most interesting of the glass vases from Enkomi are those which take the form of a pomegranate (Fig. 63, Nos. 1052, 1053, 1056). They are interesting because in their shape they are directly copied from nature, and so far may be compared with the naturalism of the porcelain horse's head already noticed. The shape is true to nature, even at the expense of a most inconvenient mouth for the vase, which in time, however, became modified into an ordinary lip. The home of the pomegranate, in ancient as in modern times, is Syria,[1] and the home of the glass industry, it is believed, was also Syria, or more exactly Phœnicia. There was a Phœnician settlement at Memphis in Egypt.[2] Phœnicians abounded in Cyprus, which island was near their own coast. Very possibly it had been those same Phœnicians who manufactured the glass ware of Gurob and Enkomi at one and the same time. The question is, What was that time? For the present we must either accept Prof. Petrie's date (about 1400 B.C.), based on scanty observations collected from the poor remains of a foreign settlement in Egypt, or fall back on the ordinary method of comparing the glass vessels of Gurob with those from Greek tombs of the 7th century B.C. or later, and then allowing a reasonable interval of time for the slight changes of shape or fabric which may have intervened. In matters of chronology it is no new thing for the Egyptians to instruct the Greeks, as we know from the pages of Herodotus. And who can forget the beautiful passage of Plato in the "Critias," where the manuscript of an Egyptian priest is cited describing the condition of Athens 9,000 years before Plato?

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[1] Hehn, *Kulturpflanzen*, p. 209, speaks of its having been transplanted to Carthage from *Canaan*, "seiner Heimat." Apparently it had spread early into Asia Minor.

[2] Herodotus, II. 112.

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IRON.

At Mycenæ and Ialysos the remains of iron were scanty, just in keeping with the references in the Homeric poems, where a piece of iron was a rare prize. At Enkomi the result was much the same, a marked preponderance of bronze and a great scarcity of iron. Not only is iron scarce, but wherever it does occur it is associated with marks of respect, such as being mounted with an ivory handle or knob. It seems to have been used chiefly for knives. In one instance (Fig. 25, No. 1482) the knife with its ivory handle shows from comparison with those of the present day how permanent has been the idea. Another has its ivory handle beautifully carved in the form of a bull's leg (Pl. II, No. 995); but the iron blade has disappeared, except for slight traces.

STONE.

Between the vases of white alabaster and those of white limestone or a greenish grey slate there is an obvious contrast. The former are finely shaped, as if turned on a lathe (Figs. 41–43), with little or no ornamentation added on the surface. The latter (Figs. 44–46) are ungainly in shape, and mostly decorated on the surface with primitive incised patterns. So marked a difference seems best accounted for by assuming that



Fig. 41.
Alabaster.



Fig. 44.
Greenish Stone.

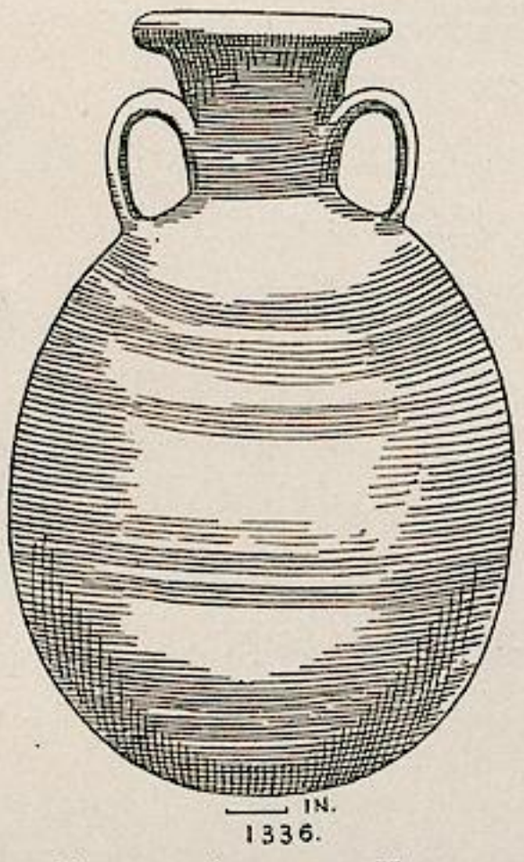


Fig. 42.—Alabaster Vase.



Fig. 43.
Alabaster.

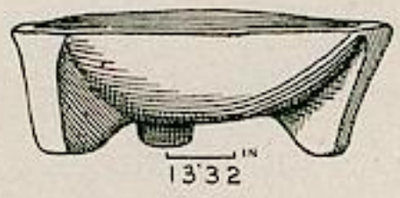


Fig. 46.
Greenish Stone.



Fig. 45.—Limestone.

the finely formed alabaster vases had been imported from a more advanced country, and that the others were native products in Cyprus. There are also one or two stone implements, particularly a hammer (Figs. 47–48), on one side of which the ancient owner has scratched very rudely what appears to be meant for a lion attacking a bull,



Fig. 47.
Grey Stone.

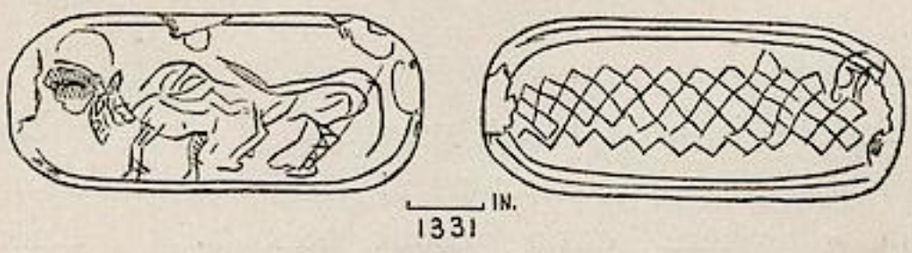


Fig. 48.—Grey Stone.

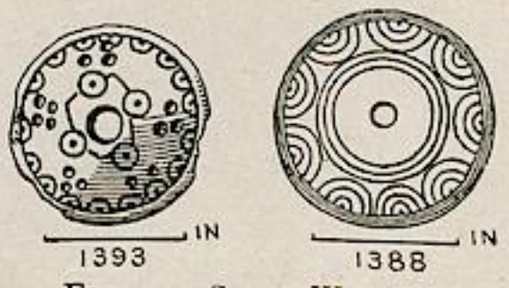


Fig. 49.—Stone Whorls.

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on the other what may be meant for a fish with human head. Here we may add two stone whorls with incised patterns (Fig. 49), a limestone mould for an axe-head

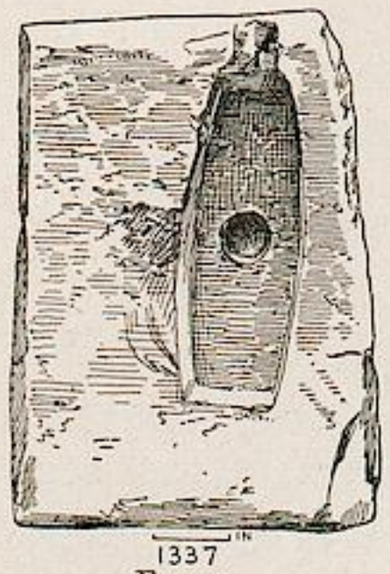


Fig. 50.



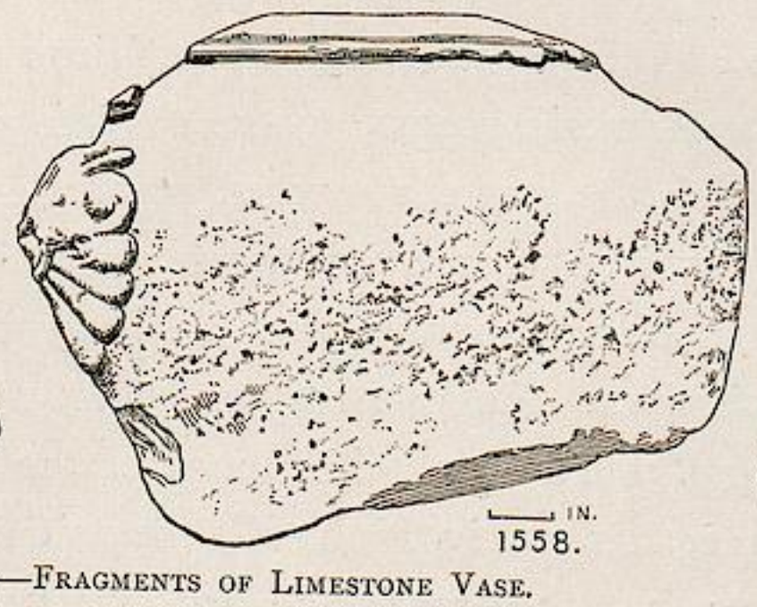


Fig. 51.—Fragments of Limestone Vase.



Fig. 52.

(Fig. 50), two fragments of a limestone vase with patterns in relief at the handles (Fig. 51), and a limestone head (Fig. 52), apparently of a considerably later date.

TERRACOTTA.

Numerous statuettes of terracotta were found in the shape of rude and nude female figures (*e.g.* Fig. 65, Nos. 1086–7), more or less identical with those obtained by Layard in Assyria and more recently by the Americans at Nippur. From the dates assigned to these images at Nippur,[1] as compared with what is possible in Cyprus, it is obvious that the production of them has nothing to do with the general progress of art. They merely represent *das ewig Weibliche* among people who were or remained in a primitive condition. It is true that we obtained also certain other statuettes of this material from one of the tombs cut in the face of the crag at Enkomi, as for instance a female figure holding a disc or tympanum to her breast (Fig. 53); but that was clearly one of the few instances in which a subsequent burial may have taken place. The things were found at the entrance of the tomb. The fragments (Figs. 55–56), with their rich necklaces, are doubtless also later than the usual Enkomi date, while Figs. 54 and 57 point to primitive times.



Fig. 53.

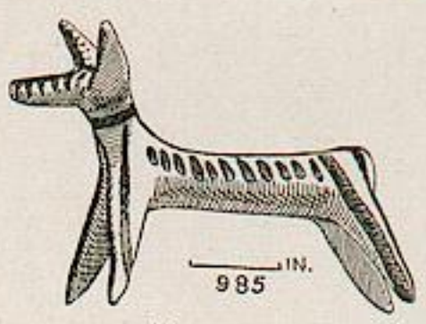


Fig. 57.



Fig. 54.



Fig. 55.

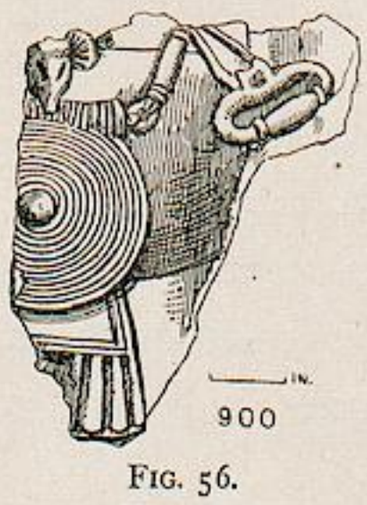


Fig. 56.

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[1] In the *Jahrbuch*, 1897, p. 201, it is noted that primitive terracotta female figures of this class were found in the American excavations at Nippur in the lower levels near the platform of Sargon I. (about 3800 B.C.), and elsewhere, dating about 2800 B.C. Apparently 1,000 years made no difference.

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WRITING.

On a certain number of the vases Cypriote letters have been found. These letters were painted by the potters before the vases were fired. It is clear therefore that the Cypriote alphabet or syllabary was in use contemporary with the making of these vases. Not in a tomb, but in the soil close by, there were found several small terracotta balls (Figs. 58–60) on which a series of Cypriote letters had been incised previously to the firing. When Cypriote letters are found on trifling objects of this kind, we may assume that Cypriote writing had been current in those days. On one of these specimens the inscription seems rather to belong to the kind of writing which Mr. Arthur Evans calls pictographs, associating this manner of writing with a very remote period of history. In any case these signs are now shown to be contemporary with regular Cypriote writing.

We attach no importance to the ostrakon or fragment of a large rough terracotta



Fig. 58.



Fig. 59.

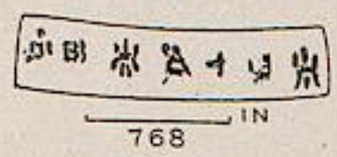


Fig. 60.

vase (Fig. 2), which was found in one of the tumuli, because it may very well be the remains of some subsequent interment. We merely give it for what it is worth, remarking that the letters are painted in a pink colour on both sides of the fragment.

CONCLUDING REMARKS.

The most recent, and at the same time the most comprehensive, discussion of the Mycenæan question is that of Helbig.[1] Highly interesting also as a contribution to the subject is an even more recent article by F. von Bissing.[2] We quote these two writers specially here because they both deal at some length with an aspect of the Mycenæan question which we have no direct occasion to consider in describing the antiquities of Enkomi: we mean the series of Phœnician bowls in bronze and silver found by Layard at Nimroud, by Cesnola in Cyprus, and by others at Cameiros, in Etruria, and lastly at Thebes in Egypt.

The view of Helbig is that the whole of the so-called Mycenæan antiquities are simply Phœnician. He accepts as a fact that these metal bowls from Nimroud, Cyprus, &c., are Phœnician, and belong to about the 7th century B.C. On the other hand he maintains that between them and the Mycenæan antiquities (older Phœnician according to him) there is a step backward of seven centuries. He believes

[1] *La question Mycénienne* in the *Mémoires de l'Académie des Inscriptions*, xxxv. pt. 2 (1896), and again in the *Berichte der bayer. Akaa.* 1896, Heft 3.

[2] *Jahrbuch*, 1898, p. 28.

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that this long lapse of time is sufficiently accounted for by the degeneration of artistic style observable on these metal bowls.[1] Up to the time at which he was writing no metal bowls of this kind had been found in direct association with Mycenæan antiquities. All he could argue was that as early as the 15th or 16th century B.C. metal vases had been brought into Egypt more or less resembling in shape vases found in Mycenæan tombs. So at least it appeared to him, judging from Egyptian wall-paintings.

But in 1896 there was found in a tomb at Thebes in Egypt a bronze patera which in shape and decoration has so much in common with the bronze Phœnician bowls from Nimroud that we feel some surprise on being told that the coffins with which it was found belong unmistakably to the time of Amenophis III. or the first years of Amenophis IV.[2] It is admitted that this new patera had been a foreign import into Egypt. Equally the relationship between it and the bronze Phœnician bowls is undeniable, so that again we are confronted with Helbig's theory of a lapse of seven centuries during which little artistic progress or decline had been effected.

The aim of the writer (F. von Bissing) who publishes the Theban patera is to account for this long lapse of time. To this end he very rightly points out that among the bronze pateræ of Nimroud there are certain obvious differences of style which have always been recognised, and as the palace where the whole of these pateræ were found had been begun between 885-860 B.C., and completed between 722-705 B.C., he is entitled to claim the older date for such of the pateræ as appear to him to be older in style. We think that he is right in his classification of them. But this only carries him back to the 9th century B.C. He then proceeds (p. 44): "We thus possess a good idea of Phœnician art in the 9th century. . . . As regards the older period, we have abundant evidence—not indeed in the Phœnician art, but in the Syrian and North Mesopotamian art—in the representations of tribute in the Egyptian wall-paintings." That is to say, he flies off, like Helbig, to a region where few care to follow him at present.

In describing the bronze patera of Thebes he expresses a high opinion of its artistic merits, both as regards the execution and the composition of the design incised on it, even suggesting that the workmanship may be traced to an Egyptian artist of the 15th century B.C. (p. 30). From the admirable photograph, however, which he furnishes, it is open to doubt whether he has rightly apprehended the artistic character of the design. In the design we observe two groups long familiar in ancient art—the one a lion attacking a bull, the other a cow suckling her calf, and turning her head round to lick the calf with her tongue. These two groups are placed immediately beside each other, the lion attacking the bull being directly in front of the cow and her calf, the cow being quite unconcerned at the savagery going on just before her. Surely the juxtaposition of two such groups implies that the artist had never realised the scene as a whole, but had been satisfied to place side by side the most suitable groups of his repertoire. Behind the cow with her calf stands a bull, and at a little distance a cow, both with their heads raised. In a measure they fit satisfactorily into the unity of the scene. That is to say they appear to take some note of the lion's attack. But then these two figures of a bull and a cow are simply parts of the stock-in-trade of the early artists. How different the whole scene is from the realism and unity of the bull-hunts on the Vaphio

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[1] *Berichte der bayer. Akad.* 1896, p. 560.

[2] *Jahrbuch*, 1898, p. 28.

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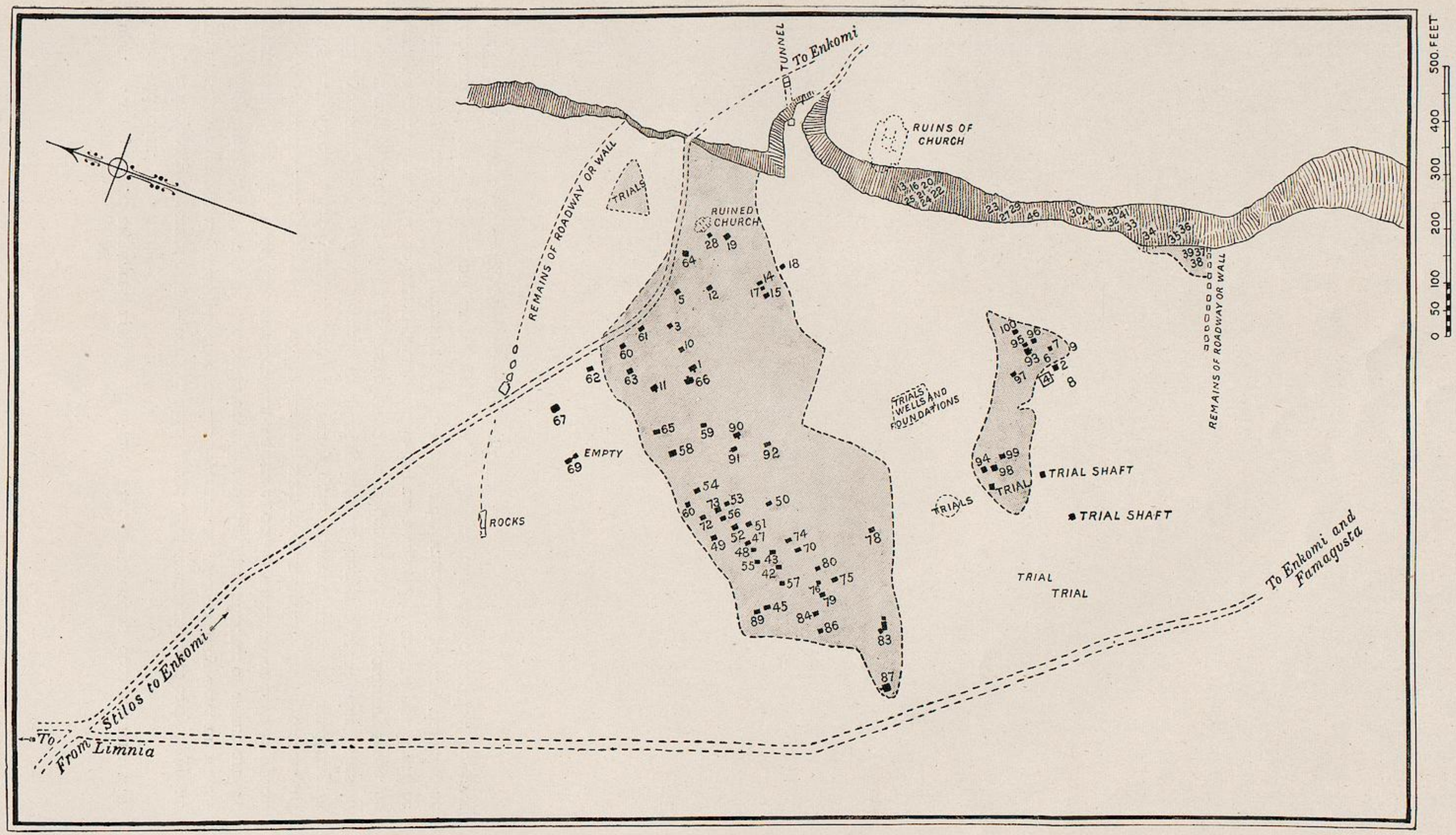
cups! And yet the argument now is that the Theban patera is contemporary with these gold cups.

The frequency of scenes of out-door life, which is the chief characteristic of early Egyptian art, must have exercised great influence on the Mycenæans, whoever they were, or wheresoever they lived; but it was not, and could never have been, the influence of a true artistic naturalism. There is a wide difference between realism of details which abounds in Egyptian art and a naturalistic grasp of the whole situation such as characterises the Mycenæan art in its best efforts. The Mycenæan artist is usually quite conventional in his rendering of details, yet somehow he often succeeds in infusing into his design a spirit which stirs in the observer a pulsation as of nature; as to principles of decoration in the ordinary sense, he seems to abhor them. If he has to paint a cuttle-fish on a vase he places it where it will be best seen, regardless of all considerations as to whether the vase itself has any claims to be decorated all over. It was not from Egypt that he derived this artistic impulse, however much he may have owed to Egyptian art at the beginning.

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SITE OF EXCAVATIONS, ENKOMI, 1896.

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DESCRIPTION OF PLATES.

AFTER these general remarks we proceed to a more detailed description of the contents of the tombs, beginning with those objects in ivory, porcelain, precious stones and gold which from their artistic importance or intrinsic value seemed to deserve the prominence of special Plates (I-XII). The numbers attached to each object will, on reference to the list, show to what tomb it belonged. The pottery and miscellaneous antiquities, though of great importance in the present position of archæology, did not appear to present any artistic features which could not be adequately reproduced by drawings made from photographs and printed by the ordinary method of process blocks. The general character of the pottery will be recognised from the groups representing separate tombs, in addition to which many other objects will be found figured along with the descriptions of the tombs. The position of the tombs is indicated on the plan of the site.

PLATES I–II.

PLATE I.

No. 996, TOMB 58.—The four sides of an ivory casket which had served as a box for the game of draughts. The lid is divided into squares for the purpose of the game, as shown in Fig. 19 *ante*. It has been published by Prof. Ridgeway (Journ. Hellen. Stud. xvi. p. 290), along with an Egyptian specimen on which the squares are arranged in the same manner, as is also the case on the draught-box of Queen Hatasu in the British Museum. He identifies the game as that known to the Greeks of Plato's time as *Polis*, in which the pieces were called "dogs." In the Egyptian specimens the squares are left free, ready for use. In the Enkomi specimen five of the squares are occupied by rosettes, which may represent pieces, if we may argue this much from the ivory discs similarly decorated with rosettes (Figs. 22, 23) which were found in the course of the excavations. In that case our casket would not have been intended for actual use, but rather as an imitation of a draught-box.

The general character of the reliefs has already been discussed (p. 12). On the two long sides is a king hunting wild animals from a chariot in the manner of Assyrian kings. At one end is a group of two bulls, in which naturalism prevails over conventionalism in the forms; while the opposite group of two wild goats is conspicuously conventional in treatment—a result quite in keeping with the mixture of styles observable on the long sides. This tomb was oblong in shape, with rounded corners, full of earth, 4 ft. wide, 12 ft. long, 6 ft. high, cut in the clay, but with limestone door-jambs in position. It contained also several vases of ribbed ware (Nos. 994–994*), and two iron knives with ivory handles more or less injured. Among these was No. 995, a small ivory leg of a bull which has served as the handle for an iron instrument, remains of the iron being still visible at the upper end, figured on Plate II, a bronze tripod with stays connecting the legs, and a few gold ornaments (Nos. 200-205).

PLATE II.

No. 872*a-b*, TOMB 17.—An ivory handle of a mirror, both sides of which are here given. On one side the group represents a man (possibly a legendary Arimasp) slaying a gryphon. On the opposite side is a lion attacking a bull. We have already noticed that the subject of a man slaying a gryphon occurs frequently in Phœnician art. But in no instance that we know of is there any approach to the artistic vigour and fine observation of animal life displayed in this group. In the gryphon the action of the tail, the wings, the feet, and the open beak indicates the climax of suffering. In the man there is necessarily more of conventionalism, yet the intensity of the action is strongly expressed in the hand holding the sword, and in the pressure on his feet. On the background behind him is sketched in his shield, which hangs from a band across his shoulder, that is to say, in the pre-Carian manner. On his head he wears a helmet in the shape of a tiara, apparently the same as that of the head from tomb 16 in this (Plate No. 1340).

The group of a lion attacking a bull on the reverse side of the mirror-handle is remarkable for its great breadth of style, and for the singular ingenuity of the composition. There is hardly a slab of the Parthenon frieze on which the background of the relief is more fully occupied by the subject.

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PLATE II. The intention of the artist was clearly to leave a minimum of background unoccupied. To get the hind legs of the lion in evidence under the belly of the bull, and to get his head and legs into the space above the bull's back is possibly not altogether true to what actually happens when a lion overtakes a wild bull. On that point knowledge was perhaps as vague then as now. The attack of the lion on the rump of the bull gave the sculptor an occasion for turning the bull's head back, which it is to be remembered was a favourite motive in early Greek art, originating apparently in the desire to economise space and to display a dexterity for drawing. It will be noticed also that the tail of the bull is thrown up so as to occupy the space in front of the lion's head. But whether that again would be natural in the circumstances we do not know. The gryphon, as we have seen, puts his tail between his legs in a way that seems highly natural. The hole pierced through the top of the ivory was doubtless intended for the attachment of a bronze disc or mirror, such as was found with the other ivory on this Plate, No. 402.

Tomb 17, from which our ivory was obtained, was in fact one of three tombs with their entrances close together, each having square doorways of masonry, while the interior of the tomb was sunk irregularly in the soil. Two of them had been completely rifled, the third contained, in addition to the ivory mirror-handle, two gold bands stamped with spirals, a bronze knife, fragments of Mycenæan pottery and of stone figures of the Cypriote type.

No. 402, TOMB 73.—Ivory mirror handle, similar to that last described, except that here the subject on both sides is that of a lion attacking a bull. On one side the relief is greatly defaced, and is not here given. It had represented the lion springing upon the bull from the front. On the side given in this plate, the lion is on the further side of the bull, as in No. 872*a*, but is bodily contorted in what seems to be an unnatural manner. Apparently, a clear uninterrupted view of the bull was the first necessity in the mind of the artist. As regards the style and composition, nothing need be added to what has already been said in connection with No. 872*a*. As stated above, a circular bronze mirror was found in the same tomb, which fitted into a socket on the top of the ivory. In the Plate this mirror and the handle, which terminated in a knob, is omitted. The tomb was about 9 feet below the surface, very small (about 4 ft. by 5 ft.) and full of hard earth. It contained, in addition to the ivory, and bronze mirror, two gold diadems (one of them, Pl. X, No. 401), an alabaster vase 16 inches high, a Mycenæan pyxis, three pre-Mycenæan fluted jugs, a stone dish and pestle, and a bronze bowl.

No. 1339, TOMB 16.—Part of a small ivory mirror-handle with reliefs on both sides, representing on one side a recumbent stag with its antlers thrown back so as to occupy the space above the body of the animal, and on the other side a wild goat, recumbent, with its head similarly thrown back.

No. 1340, TOMB 16.—An ivory fragment of a bearded head wearing a helmet of tiara shape, and much resembling the ivory head found in the Mycenæan tomb at Spata in Attica, now in the Central Museum of Athens. This tomb was found on the edge of the rocky plateau, sunk deep. In the approach were obtained the following objects in limestone (1333–1335), of a Cypriote character, viz., a large female head wearing a rich necklace, fragments of statuettes, and a part of vase with a capital in relief. In the tomb itself were a pair of gold earrings, a thin ring of gold, fragment of gold band with star pattern, bronze spear-heads and knives, bronze bowls, and fragments of stone dishes.

No. 883, TOMB 24.—An ivory fragment of a cylindrical box, on which is a man slaying a gryphon, as in No. 872*a*, on this Plate. The helmet is, however, worn with a strap under the chin in this instance, and has not the tiara appearance of that on Nos. 872*a* and 1340.

This tomb had been tunnelled deep into the face of the rocky plateau, and contained, besides the above, fragments of an ivory box, perhaps part of the last described, an ivory boat-shaped dish, an ivory rod and fragments of ivory, a number of gold mouth-pieces and diadems, gold earrings and finger rings (also generally described on p. 32), two gems, porcelain scarab of one of the Osorkons or Shishaks (Pl. IV, No. 29), much decayed, small vase of grey stone, stone whorls, bronze knives and bronze wheel.

No. 1126, TOMB 75.—An ivory fragment of a cylindrical box with relief of sphinx being led to left by a man. The sphinx is rendered in a large fine style. She wears a crown of vertical points with a tress flying back from the top of the head, as on the gold ornaments, and necklace of massive pendants; the eyes have been inlaid. In this tomb were found the gold ornaments (Pl. X, Nos. 403–406, 412–416, 418–421, 425–427, 430–432), and the ivory vase in the form of a nude figure, much defaced, in the attitude of a swimmer holding up a dish (Fig. 21), and a porcelain cylinder (Pl. IV, No. 425).

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PLATE III.

No. 875, Tomb 19.—A porcelain rhyton in the form of a female head, with hair gathered into a net behind. Over each ear is a cylindrical object, which seems to be part of the vase, unless it is, like the palmette over the forehead, meant as an ornament of the hair; except for this it may be regarded as a direct prototype of the archaic Greek rhytons of the 6th century B.C. The type of face is peculiarly Greek. The colours are a white glaze on the face, the rest yellow. This tomb had a doorway of squared stones, but itself was irregular in shape, the roof fallen in. It contained, besides the above, the whole of the gold ornaments figured on Plate VIII (which see), together with fragments of a porcelain dish having a fish in centre, an ivory pomegranate, three ivory discs incised with rosettes, fragments of a Mycenæan crater, several tall jugs of red ware, a pre-Mycenæan vase, a small œnochoè, black, with incised bands of zig-zags and chequers. Plate III.

No. 1212, Tomb 86.—A porcelain rhyton in the form of a ram's head, yellow and white, no handle (repeated in Fig. 61). Length 4½ in. The cup is carried down under the head as far as the corners of the mouth. The modelling is very simple, yet throughout the head we recognise the strong true touch of nature combined with style, which in after times became the glory of Greek sculpture.

This tomb was found at considerable depth, the door partly broken, full of earth and stones fallen in from the roof. It contained, besides the above, other porcelain rhytons and specimens of pottery here illustrated in Fig. 61, among which may be noted No. 1210, a white porcelain rhyton in the form of two female heads set back to back, and more particularly No. 1211, a porcelain rhyton in the shape of a female head, the face white, eyes, eyebrows and necklace brown, the cup-front wholly brown.



Tomb 86.

Fig. 61.

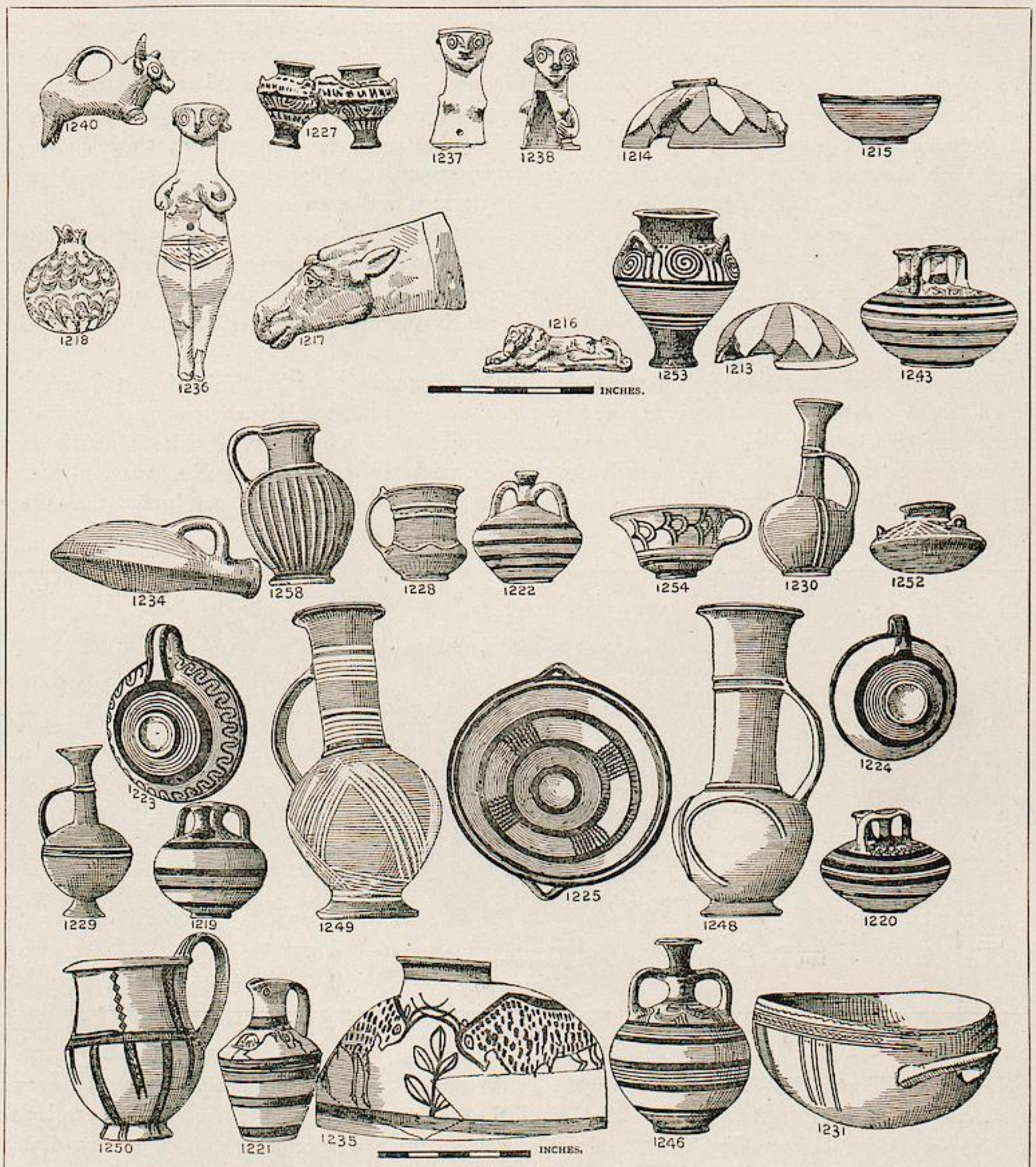
No. 1217, Tomb 88.—A porcelain rhyton in the shape of a horse's head. Were the ears not too short, one would call it a mule's head, so little is there in it of the distinction peculiar to a horse, as we know it from Greek art, and from well-conditioned specimens of the present day. In either case the forms are obviously mean and poor. Not so the artist's rendering of them. He intended, there can be no doubt, to represent a patient, much-enduring animal. With the slightest possible modelling, a sympathetic eye for nature in her humbler aspects, and a fine sense of style he has achieved his end.

This tomb was found at a great depth, sunk in the soil, nearly oval in shape, 6 ft. in diameter, the roof fallen, and the door missing. The antiquities within it were disposed in two layers. A general view of the contents will be gathered from the accompanying illustration (Fig. 62). A gold diadem stamped with spiral patterns was found in this tomb.

For the rest of the contents of this tomb, see Fig. 62. Nos. 1213 and 1214 are porcelain bowls, decorated on the outside with a large rosette, the leaves of which are in relief, and differently coloured. No. 1216, which is also in porcelain, represents a recumbent lion, now much damaged, but modelled with great force and simplicity. No. 1218 is a vase of variegated glass in the form

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PLATE III. of a conventional pomegranate, the mouth being in a shape more natural than convenient for use. The patterns on the body of the vase appear also to be derived from nature. Nos. 1236–1238 are rude figures in terracotta, the first-mentioned being of a type which has frequently been found in Assyria, sometimes in connection with the oldest civilisation of that country. Not dissimilar figures in marble occur in the primitive tombs of the Greek islands. They are known generally as idols of Astarte, and are supposed to have been made expressly for the purpose of sepulture.[1]



TOMB 88.

FIG. 62.

The lower half of the illustration on this page (Fig. 62) represents more fully the pottery of tomb 88, with its singular combination of Mycenæan vases (Nos. 1219, 1220, 1221, 1222, 1223, 1235, 1246, 1252, 1254) in contrast to vases 1231 and 1250, which have geometric patterns on a pale white ground; and still more in contrast to the vases of brown ware with raised patterns (1228, 1229, 1230, 1248, 1258), which usually are assigned to a very primitive period. In 1249 the pattern is painted in white.

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[1] v. Fritze, *Nackte orientalische Göttin* in *Jahrbuch*, 1897, p. 199; S. Reinach, *Les Déesses Nues* in *Rev. Arch.* 1895 (xxvi.), p. 367, and *La Sculpture en Europe*, &c., p. 88 fol.; Reichel, *Vorhellenische Götterculte*, p. 84.

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PLATE IV.

Nos. 464 and **695.**—Among the cylinders obtained in our excavations these two bear cuneiform inscriptions. Others (**Nos. 607** and **743**) belong to the class in which human figures with animals' heads appear, or animals acting as human beings. **No. 747** is an instance of an unfinished cylinder. PLATE IV.

No. 299, TOMB 66.—Cylinder of blue porcelain. Sacred tree, priests and worshippers at a ceremony. The tomb in which the cylinder was found was rich in objects in gold, which will be



TOMB 66.

FIG. 63.

noted in the description of Pl. IX, a silver bowl (Fig. 34 *ante*), numerous objects in glass, porcelain, and pottery, illustrated in the upper portion of the accompanying Fig. 63. The glass vases, Nos. 1052 and 1056, have already been referred to (p. 24) in connection with similar vases found by

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PLATE IV. Professor Flinders Petrie in Egypt. Nos. 1053, 1054, 1055 are also of variegated glass. The green porcelain dish (No. 1042) seems to be of an Egyptian fabric. The subject is a Nile boat, carrying a sacred bull. The other objects in porcelain from the tomb are Nos. 1043–1051. The colour is green, except in 1046, which is grey; 1051 white, ribbed with alternate green and yellow; 1048 green outside, and yellow within; 1049 green with black spots on the lip. As regards the pottery in Figs. 63–64, the designs may be said to speak for themselves. We may notice, however, Nos. 1007 and 1025, because of the dotted circles which occur in the ornamentation, and because of the prevalence of similar dotted circles in Greek pottery of the Chalcidian type, usually assigned to the 6th century B.C.

This tomb, 11 ft. long by 7 ft. wide and 8 ft. high, was constructed of hewn stones, laid in uneven courses, the roof formed by three flat stones, with a raised stone bench on the side opposite the door and on one of the other sides. The door—about 4 ft. square and 3 ft. above the floor of the



TOMB 66 (*continued*).

FIG. 64.

tomb—was of two stones overlapping each other. On the walls in several places were bronze pins for the suspension of objects, including the silver bowl, Fig. 34, already mentioned.

No. 744.—Outside of tombs — Cylinder of lapis-lazuli. Worshipper and god at a sacred tree: worshipper and deity: above vulture and head of bull: in the field symbols, apparently letters.

Nos. 606–607, TOMB 93.—Two hæmatite cylinders. No. 606, worshipper offering a sacrifice to a god: in a field, lion hunting, Cypriote ornament (note pattern) and mythical creatures. No. 607, vulture, emblem of deity, holding feathers in its claws, like Egyptian vulture, two figures confronted; on the left, a figure with bird's head, a nude female figure, an ape and a man; beneath them the Cypriote pattern.

No. 608, TOMB 93.—Porcelain scarab—*Suten hemt Thi*, "royal spouse Thi," wife of Amenophis III.

No. 617, TOMB 93.—Massive silver ring with hieroglyphs: *Rā-Hern-Khuti, Rā-Khephern-Nefer, Meri-Rā, Ptah-neb-rut* (*?*).

No. 546, TOMB 93.—Gold ring with design in intaglio: two goats lying down face to face with a palm-tree between, above each goat a bird flying.

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This tomb (93) was rich in gold ornaments, for which see Plates V–VII and the description accompanying them. The tomb was found about 8 ft. below the surface; fallen in, and full of rocks and earth with bones interspersed. It had been approached by a short dromos without steps beginning about 6 ft. below the surface, in which were obtained fragments of a gold necklace and of a Mycenæan vase with human figures (pugilists, Fig. 15 *ante*). The other objects were within the tomb, including a bowl with lattice patterns on pale white ground, within which were ten bands of gold. PLATE IV.

No. 4, TOMB 2.—A cylinder of reddish jasper, representing two small human figures seated at right angles to the length of the cylinder, among animals irregularly disposed, and large lotus bud.

No. 6, TOMB 2.—A porcelain scarab. Lion, emblem of *Rā Harmachis*, wearing triple crown.

In this tomb (2) were also found a gold mouthpiece stamped with rams' heads, fragments of bronze, two stone dishes, fragments of a porcelain cup, and two œnochoæ of black ribbed ware.



TOMB 67.

FIG. 65.

No. 53.—Found outside of tombs, a rude porcelain cylinder with human figure, sacred tree, goat and ladder.

No. 425, TOMB 75.—A rude porcelain cylinder, gold mounted, with human figures, palm-tree and goat. The gold ornaments from this tomb will be seen in Pl. X, Nos. 403–432. There was no pottery, but there were several ivories; among them part of a cylindrical box with relief of a man leading a sphinx (Pl. II, No. 1126), and a nude female figure holding out a shallow dish, in bad condition; also a bronze knife-blade, fragmentary bronze bowl, and a number of stone pestles and mortars. The tomb was deep, oval-shaped, fallen in, with mud in bottom.

No. 361, TOMB 67.—A rude porcelain cylinder with human figure and animals.

No. 351, TOMB 67.—A massive double finger-ring in gold, each bezel engraved somewhat rudely with two lions. The rest of the gold ornaments found in this tomb (Nos. 346–7, 354–5, 357, 359, 363, 368, 371–3) will be seen on Pl. XI. For the pottery and terracotta figures, which are of the type already noticed, see the accompanying Fig. 65. This tomb was small, about 4 ft.

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PLATE IV. by 3 ft., and 4 ft. high, the door high up near the roof, which had fallen in. There were found in it also six weights of hæmatite, of conical form but flattened on one side, porcelain beads, agate bead, silver bracelets, silver ring, a bronze knife and fragments of bronze.

Nos. 464, 465, 466, TOMB 84.—No. 466 is a rude porcelain cylinder with floral pattern. No. 465 is a porcelain scarab with hieroglyphs (repeated on Pl. XII). Name of goddess *Maāt*. No. 464 is a hæmatite cylinder with cuneiform inscription: worshipper before the gods *Pa-bil-sag* and *Nin-kar-ka-ak*. The inscription gives the names of these gods. The gold ornaments from this tomb (Nos. 452–4, 457, 461, 462, 467) appear on Pl. XII. The pottery is given in the accompanying Fig. 66, in which will be seen the mixture already noted of Mycenæan and what is usually called pre-Mycenæan ware (the latter represented by Nos. 1193–4, 1197 and 1199). This tomb (84) contained about 8 inches of water, the door was in position. From the same shaft there opened a second tomb, which we may call 84*a*. The pottery was found in tomb 84, the gold ornaments here specified in 84*a*. In addition there were found in tomb 84 a bronze mirror, a stone dish and pestle, a stone



TOMB 84.

FIG. 66.

whorl, and bronze bracelets and fragments of bronze; while in 84*a* were fragments of gold, ivory and porcelain.

Nos. 745 and 52, TOMB 22.—Both in steatite, the one (745) a cylinder with rude figures of two men before a vulture, the symbol of a deity, animal and symbols, and the other (52) a seal with rude representation of what appears to be a lion attacking a Triton, with fish below. This tomb contained gold ornaments (Pl. XII, No. 16), three other diadems and an earring, some coarse pottery, including a fluted jug, two bronze blades of daggers, and a pruning knife. The tomb was sunk in the face of the rocky plateau.

No. 8, TOMB 12.—A rude porcelain cylinder: armed man attacking lion; behind lion goat and bird. This tomb contained a gold spiral ring and gold bead, together with the pottery and other objects in the accompanying Fig. 67, where 851 is a cylindrical ivory box; 852 an alabaster vase; 854 a vase of green porcelain; 865 a stone mortar. Among the pottery the most interesting specimen is 844, which has been decorated with bucrania, alternating with a double-headed axe. This tomb had been discovered and plundered by the villagers of Enkomi previous to our excavations. It is said that in ploughing the field where the tomb is situate, an ox had put its foot into a hole which proved to communicate with the tomb below.

No. 690, outside of tombs, rude steatite cylinder, with human figure, tree, &c.

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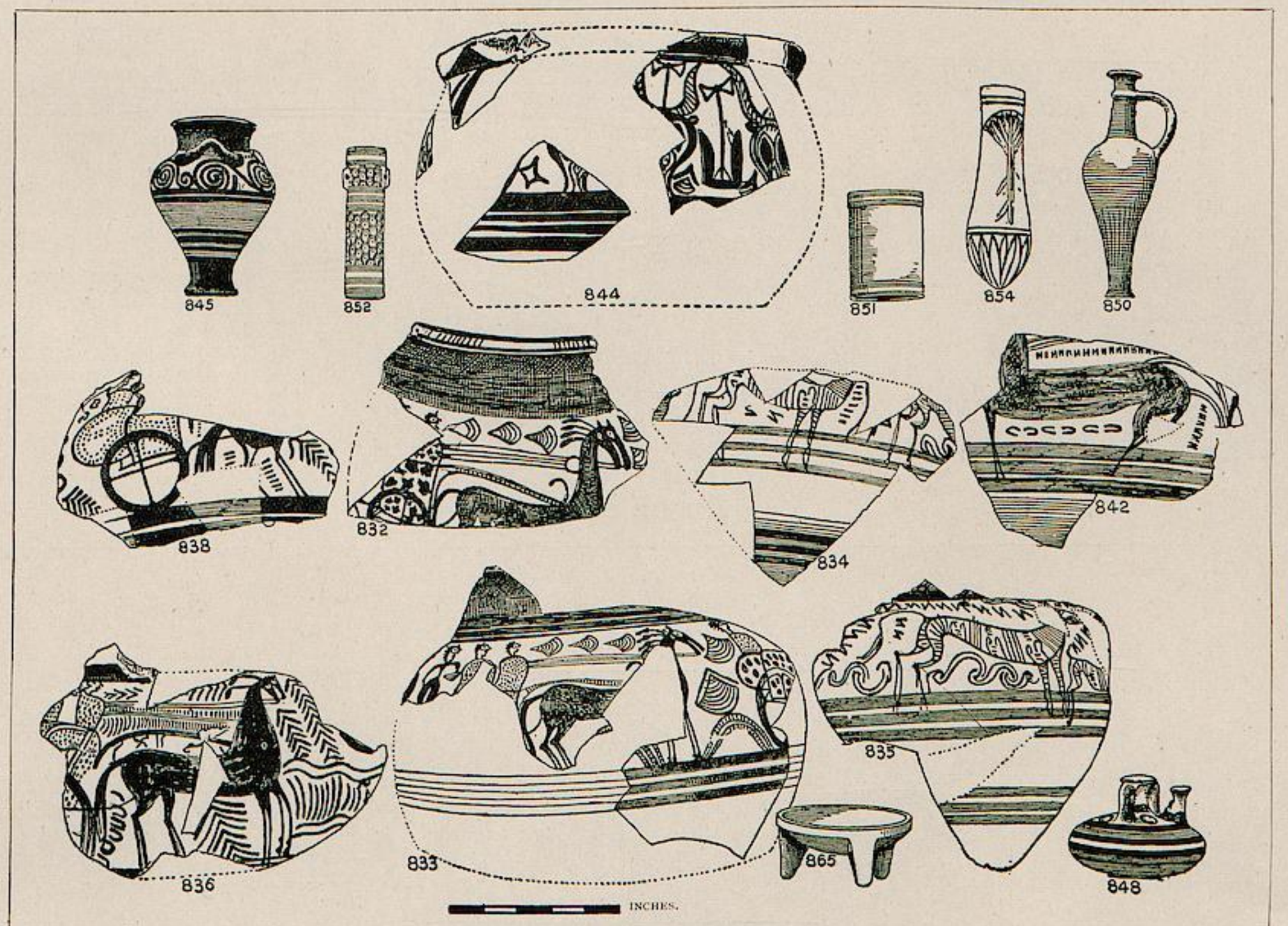
No. 747, outside of tombs, a jasper cylinder, mottled red, unfinished; deity seated. The inscription reads *U-tsi-na-ma-ir*, son of *Im-gur-Sin*, servant of *Nin-shu-an-na*. PLATE IV.

No. 695, TOMB 57.—A hæmatite cylinder with cuneiform inscription, a male and a female figure. This tomb contained a few unimportant gold ornaments, a hæmatite weight, and several specimens of pottery, with lattice patterns on pale white ground, and a long vase of red ware ending in a hand holding a cup (Fig. 16).

No. 743, outside of tombs, a hæmatite cylinder; two human figures alternating with Cretan goat and lion, standing upright on their hind legs; in the field a bull's head and other symbols.

No. 741, outside of tombs, electrum finger-ring, shape as next (95). Worshipper adoring deity, whose throne rests on lion's back; above is the sun's disc.

No. 95, TOMB 19.—Gold ring with hieroglyphics: "*Maāt*, the golden one (empress) of the two lands." For shape see Pl. VIII, on which are figured the series of gold ornaments found in this tomb. There were found also within it the porcelain rhyton in form of female head, No. 875, on Pl. III,



TOMB 12.

FIG. 67.

fragments of a porcelain vase with fish in centre, an ivory pomegranate, three ivory discs with rosettes incised, several tall jugs of red ware, a Mycenæan pyxis, a pre-Mycenæan cup, and a small œnochoè, black with incised bands of zig-zags and vertical chequers.

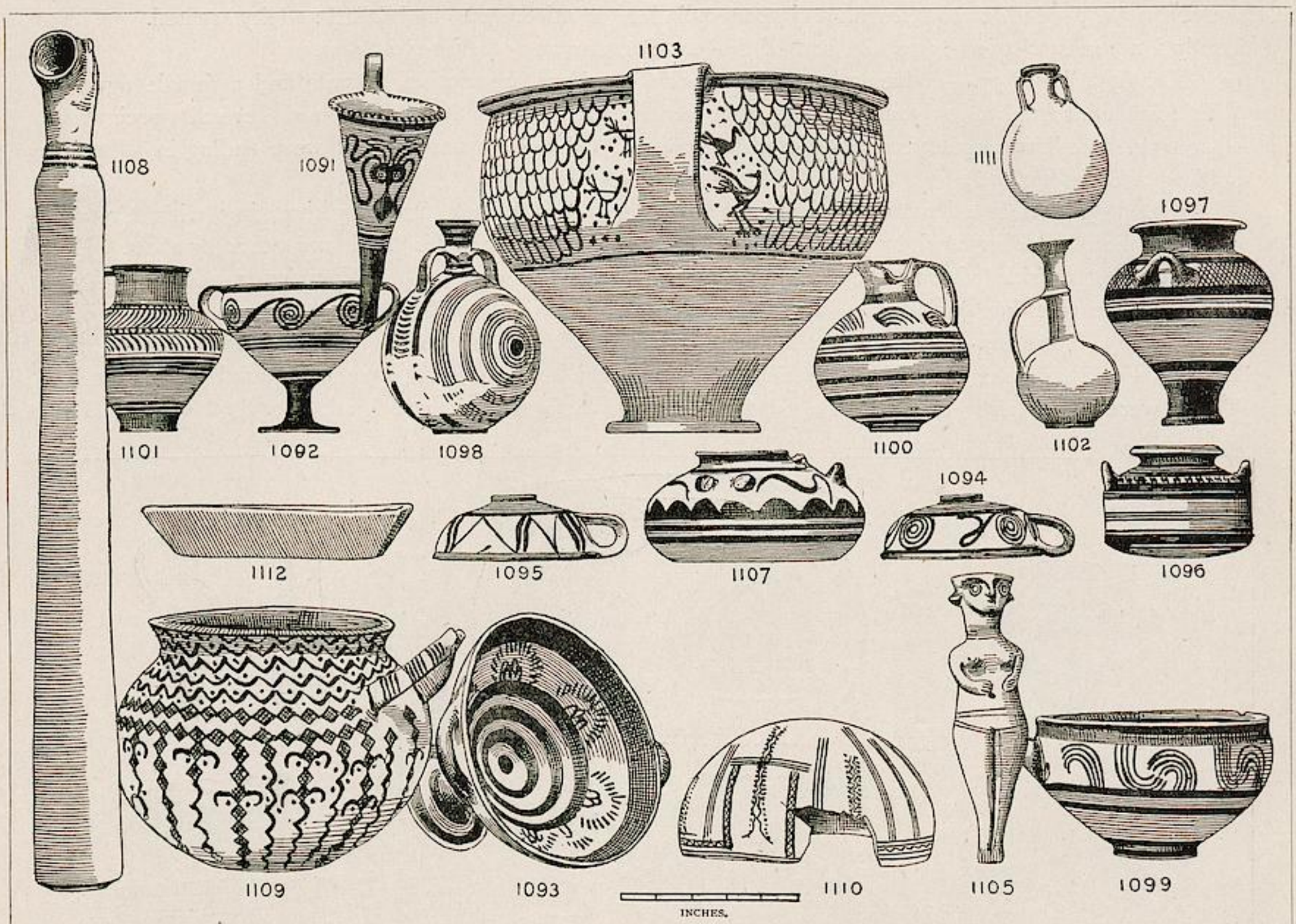
No. 355, TOMB 67.—A bronze finger-ring, hoop wanting. The name of Isis, figure of Rā, and an adorer. For the gold ornaments found in this tomb see Pl. XI, and for the pottery and miscellaneous objects see the illustrations and descriptions under No. 351 *ante*, p. 37.

No. 360, TOMB 69.—A small bronze ring, Bes standing to front with hands on knees. For the gold ornaments in this tomb (Nos. 375, 380–384, 395) see Pl. XII. The pottery and terracotta figures appear in the accompanying Fig. 68. This tomb was nearly circular, almost 8 ft. in dia., about 12 ft. below the surface, full of earth, fallen in, door wanting.

No. 648, TOMB 100.—Small gold ring: bird raising wings. This tomb contained also a pair of gold earrings, two gold beads, five carnelian beads, a small gold diadem.

No. 761, outside of tombs, porcelain scarab; pattern of concentric circles united.

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TOMB 69.

FIG. 68.



TOMB 79.

FIG. 69.

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Nos. 29, 36, 37, Tomb 24.—No. 29, a porcelain scarab much decayed; *Usr-Maāt-Rā-Meri-Amen*, one of the Osorkons, or Shishaks. No. 36, steatite seal pierced as a ring: lion. No. 37, steatite seal, pierced as ring: Carian bull. The gold ornaments from this tomb are numbered 21–35 and 38. The ivory fragment of a man slaying a gryphon in Pl. II (No. 883) was found in this tomb, together with fragments of a similar ivory box having the same subject, an ivory vase with a handle like a bird's tail; possibly the lid had been formed by the body and head of a swan, such as were found in the course of the excavations; a small vase of grey stone with incised chequers (Fig. 44 *ante*); an œnochoè of red ware, and another with white on reddish ground. This tomb was tunnelled deep into the face of the rocky plateau. Plates IV–VI.

No. 435, Tomb 79.—A porcelain scarab representing a lion, type of *Rā Harmachis*. In this tomb were also found a sard scarab, unengraved, Pl. XI, No. 436; a series of gold ornaments (Nos. 437–439, 445, 448, 450) given on Pl. XI, and the pottery in the accompanying Fig. 69. This tomb was found at a considerable depth, and had three feet of mud and water at the bottom.

No. 760.—Loc. uncertain, ivory scarab. *Usr-Maāt-Rā-setep-en-Rā*, Shishak III.

No. 694.—Loc. uncertain, porcelain scarab. Pendent uræi, symbols of Upper and Lower Egypt and *Men-Kheper-Rā*, *i.e.* prænomen of Thothmes III. or of one of the Priest-Kings.

No. 762.—Loc. uncertain, porcelain scarab. The goddess *Maāt*.

No. 759.—Loc. uncertain, ivory scarab. Emblems of stability and sovereignty.

No. 750.—From shaft near tomb 84, steatite seal with rude design of two animals.

No. 1, Tomb 1.—Intaglio in lapis-lazuli, mounted in gold: lion and tree. The only other objects found in this tomb were two gold earrings of twisted wire.

No. 817, Tomb 86.—A hæmatite conical seal: Pasht kneeling at tree. This tomb contained also a number of small, unimportant objects in gold, porcelain and ivory.

No. 751.—Loc. uncertain, steatite seal: lion.

No. 753.—In a shaft, steatite conical seal: ram's head and goat.

No. 51.—Loc. uncertain, steatite seal: lion and tree.

The description of the gems from Curium and Amathus in this Plate will be given further on, in the account of the excavations on these sites.

PLATE V.

Tomb 93.—Egyptian pectoral of gold, inlaid with paste, blue, pink and white. From the analogy of the pectorals constantly painted on Egyptian mummy-cases, we may conclude that the two large lotus-ornaments at the foot of the Plate represent a series of identical ornaments, now lost, which had formed a semi-circular border round the lower part of the pectoral. As the painted pectorals on the mummy-cases extend over a wide period of time, and do not appear to vary considerably in form, it is hardly possible to obtain from them a guide as to the date of our specimen. On the other hand it is to be remarked that the process of inlaying in gold with coloured pastes instead of with precious stones occurs in the so-called treasure of Ægina, now in the Museum, which has been assigned by Mr. Arthur Evans, with, we believe, general consent, to about 800 B.C. (Hellenic Journal, XIII. p. 224). The employment of vitreous pastes in Egypt is said by Prof. Flinders Petrie to have begun between 1100–800 B.C. (Hellenic Journal, XII. p. 201). At present that seems to be the nearest approach that can be made to the date of our pectoral. Whether it is of pure Egyptian fabric or a Phœnician imitation has not been determined.

PLATE VI.

Tomb 93 (continued).—Gold ornaments found in the tomb with the pectoral given in last Plate.

No. 604.—The principal object, across the middle of the plate, is a necklace, having a number of carnelian beads in the centre. We cannot, however, be certain that these beads were actually so disposed. The main part of the necklace consists of oblong ornaments, placed vertically, on each of which are embossed two shields of the type known as the Bœotian buckler. It is a type frequent in the representation of shields in the art of the Mycenæan age, and is found still in use occasionally on the Greek black figure vases of the 6th century B.C.

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PLATES VI–VII. **No. 548.**—Gold ring with faces of lions disposed in two inverted rows. These lions' faces have been each made from one mould, and applied by solder to the body of the ring. The design is rude. Possibly this ring had fitted on to a sceptre.

Nos. 523–525, 528.—Gold mouthpieces with patterns in relief, in which one mould is frequently repeated. Or, as has been suggested by a practical goldsmith, the spiral patterns in Nos. 523, 525 may have been first made by bits of wire fastened down in the desired shape, the thin gold being next beaten over the wire. This would save the expense of cutting a mould in stone, as was usual in more complicated designs. It may be remarked also that the spiral patterns on two of these mouthpieces (Nos. 523, 525) are suggestive of the origin of the cuttle-fish, so frequent on the painted vases of the Mycenæan class.

No. 519.—A narrow gold band with pattern of palmettes repeated along its length.

No. 542*.—Gold ring with circular bezel ornamented with twisted wire; the centre has been inlaid.

No. 547.—Gold ring, the hoop of plated wire, the bezel circular and inlaid with blue paste.

No. 529.—Nugget of gold, fused. **No. 532.**—Bar of gold, twisted. **Nos. 533, 533*.**—Two small nuggets of gold. **No. 534.**—Small square of gold. **No. 551.**—Gold end of cylinder. **Nos. 593, 594.**—Two split rings.

PLATE VII.

Nos. 473, 474, TOMB 91.—No. 473, a gold mouthpiece, stamped twelve times with the figure of a seated sphinx, from one mould. Her wings are raised; she wears a crown, and from the top of her head floats backward a long tress, as already noted (*ante*, p. 8). No. 474, a gold diadem stamped with palmettes, and having in the left extremity a seated sphinx, apparently impressed from the same mould as those on No. 473.



TOMB 91.

FIG. 70.

This tomb was full of earth. There had been three burials, separated by thin layers of earth. The objects found were in the uppermost layer, including, besides those in gold just specified, six gold rings of no importance, fragments of ivory, porcelain, and bronze, and the pottery here given in Fig. 70.

Nos. 517, 518, 527, TOMB 93.—This is the tomb in which the fine gold ornaments in Pls. V–VI were found, and has already been described. No. 517, a gold mouthpiece with

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stamped design of a palm tree between two goats, rude in execution. No. 518, a gold diadem with four sphinxes impressed from one mould. No. 527, a gold mouthpiece with four lions impressed, each from the same mould. PLATES VIII-X.

No. 184, TOMB 45.—A gold diadem impressed from a mould of double palmettes. In this tomb were found two more gold diadems (Nos. 182–183), figured on Pl. XI, in the description of which they will be accompanied by illustrations of the pottery from the tomb (45).

No. 232, TOMB 61.—A gold diadem stamped with two rows of rams' heads. Other gold ornaments from this tomb appear in Pl. X, Nos. 223, 233–236, 240–242, which see for the description of the tomb and its contents.

PLATE VIII.

The gold ornaments in this Plate were found together in tomb 19, along with the porcelain rhyton in form of female head on Pl. III. The series of sharp-pointed objects with loops or eyes near the middle have been discussed, p. 19 *ante*, as a form of fibula. The two largest have ribbed porcelain knobs at top of a kind which, when they occur in Egypt, Professor Flinders Petrie assigns to 1100–800 B.C. (Hellenic Journal, xii. p. 201). Paste is used as an inlay also on the centre of the two circular rings at each side of the fibulæ. These rings are ornamented with twisted wire or imitations of it. The massive gold finger-ring with hieroglyphics has also been described *ante*, p. 39. The rest of the ornaments speak for themselves. Towards the top is a string of small gold flies, pierced through the eyes for suspension.

PLATE IX.

TOMB 66.—Gold ornaments, together with certain objects in amber, carnelian and porcelain. The gold ornaments do not call for any special remark after what has been already said. We note only the ornaments of other materials, viz. :—

No. 299.—A porcelain cylinder, an impression from which is reproduced on Pl. IV and there described under its number.

Nos. 300*–304.—Amber beads, considerably decayed. There was found also a small amber cylinder, plain, broken and decayed. The presence of amber beads, certainly in very small numbers, has previously been attested in Mycenæan tombs, this fact being compared with the incident in the Odyssey (xv. 459), where a skilled Phœnician offers for sale a necklace of gold and amber. This subject is discussed by Helbig (Homerisch. Epos, 2nd ed. p. 20).

No. 284. — A porcelain cylinder set in gold. **Nos. 305–306.** — Objects in porcelain. **Nos. 307–308.**—Carnelian beads.

No. 276.—A gold ring set with paste.

PLATE X.

Nos. 403–406, 412–421, 425, 426, 430–432, TOMB 75. — Gold ornaments, except Nos. 425, 426, which are porcelain cylinders mounted in gold. An impression of the former is given in Pl. IV under its number. No. 421, a double gold ring, is interesting for its shape, and for the two figures rudely engraved on the double bezel. The earrings in the form of bulls' heads, Nos. 403–406, are of a type not uncommon on other Cypriote sites. At Enkomi they were numerous. The gold mouthpiece, No. 431, stamped with rams' heads from the same mould, is also of a kind not unfrequent at Enkomi. No. 427 is a string of porcelain beads of an Egyptian character. The rest of the gold ornaments of this tomb require no description.

In this tomb were found also the fragments of a cylindrical ivory box, with sphinx in relief, given in Pl. II and there described; an ivory vase in the form of a nude swimmer holding out a shallow cup, illustrated in Fig. 21 *ante*; a bronze knife-blade, and stone pestles and mortars.

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PLATE XI. **Nos. 223, 233–236, 240–242,** TOMB 61.—Among the gold ornaments the only objects of more than usual interest are the earrings, Nos. 240–242, which at first sight seem to be bulls' heads, but in reality are pendants embossed with patterns. Like the bulls' heads, these pendants are made in halves from a mould.

This tomb was in the form of a small cave opening out of a well, quite near the surface, the roof fallen, but the stone door in position. It contained also several fluted vases of the pre-Mycenæan kind, two small vases of dark stone, with incised patterns, fragments of ivory, three bronze mirrors (circular), a bronze bowl, bronze arrow-head and several bronze knives, porcelain beads, and the fine green porcelain vase, with Egyptian design, given in Fig. 40 *ante.*

No. 400*, TOMB 72.—Gold mouthpiece.

No. 401, TOMB 73.—Gold diadem.

PLATE XI.

Nos. 435–439, 445, 448, 450, TOMB 79.—No. 435 is a porcelain scarab already given in Pl. IV under its number, with a description of the tomb, and illustrations of the pottery found within it. Nos. 437–439, three gold earrings, which illustrate the transition from the bull's head to the purely decorative type as in Nos. 240–242 on Pl. X, already noticed. No. 436 is a sard scarab, unengraved. Nos. 445 and 448 are gold mouthpieces of the usual pattern. No. 450 is a gold mouthpiece embossed in the centre with two Ionic capitals, inverted, and with ears of grain on each side.

Nos. 346, 347, 354, 355, 357, 359, 363, 367*, 368, 371–373, TOMB 67.—Gold ornaments. This tomb has already been described, and its pottery illustrated in connection with Nos. 361 and 351 on Pl. IV, p. 37, *ante.* We need only specify here No. 354, a gold ring with a rude figure incised on the bezel, and No. 363, a series of sard beads. From this tomb also comes No. 356, a beautiful gold pendant in the form of a pomegranate, covered with granulated patterns, *ante*, p. 18, Fig. 35.

Nos. 160–164, TOMB 37.—A string of beads and two steatite cylinders, the one with gryphon and stag, the other with gryphon and lion. In this tomb were found also the aryballos in Fig. 6, p. 6 *ante*, having concentric circles on both sides, red on drab ground, several Mycenæan vases of a very common type, fragments of pale white ware with chequer patterns, and specimens of pre-Mycenæan ware.

Nos. 166–169, TOMB 39.—Gold pendant disc and string of gold beads, with one larger ribbed bead of carnelian. In this tomb were found a small stone amphora, with pattern of zig-zags, a fragmentary stone head of hammer, with incised pattern, a stone saucer, and a tall jug of red ware.

Nos. 182, 183, TOMB 45.—Two gold diadems with stamped patterns. This tomb was about 16 ft. deep, and contained from 3 ft. to 4 ft. of water. The stone door was in position. The pottery is given in the accompanying Fig. 71. There were found also fragments of gold and porcelain, and other unimportant objects.

No. 195, TOMB 56.—A gold diadem with spiral patterns. The other objects found in this tomb were a gold mouthpiece with spiral patterns, a blue porcelain bead, a porcelain bowl with rosette outside, a bronze bowl, and pottery of common Mycenæan and plain ware.

Nos. 191–192, TOMB 53.—Gold mouthpiece and fragmentary diadem. In this tomb were found also a gold earring, a porcelain bowl, an alabaster vase with Egyptian patterns painted in black outline (Fig. 43), two Mycenæan vases (Fig. 6, Nos. 983–4), and a rude terracotta bull (Fig. 57, No. 985).

No. 744.—Outside of tombs, lapis-lazuli cylinder, mounted in gold, an impression of which has already been given in Pl. IV under its number, *ante*, p. 36, and there described.

No. 726—Outside of tombs, porcelain cylinder mounted in gold, representing sphinx and horse.

No. 756, TOMB 86.—An amber bead. In this tomb were found the porcelain rhytons in the form of a woman's head and ram's head given in Pl. III, together with two other similar rhytons of glazed ware illustrated in Fig. 61, along with the pottery of the same tomb, and described; p. 33 *ante*, in connection with these rhytons. The hæmatite seal (No. 817 on Pl. IV) was also found in this tomb.

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TOMB 45.

(Except No. 927 = tomb 48.)

FIG. 71.

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PLATE XII.

PLATE XII. **Nos. 452–454, 457, 461, 462, 465, 467,** TOMB 84.—Gold ornaments. On Pl. IV. are engraved a hæmatite cylinder, No. 464; a porcelain scarab, No. 465; and a porcelain cylinder, No. 466, found in this tomb along with the pottery in Fig. 66 *ante*.

No. 461 is a gold diadem with stamped patterns resembling an archaic Ionic capital above two sets of volutes curving in opposite directions.

Nos. 360, 375, 380–384, 395, TOMB 69.—No. 360 is a small bronze ring with figure of Bes on bezel, reproduced from an impression on Pl. IV, and there described along with the pottery and terracottas from this tomb, Fig. 68. Among the gold ornaments here enumerated, No. 395 is the only one of unusual character.

No. 512.—Uncertain tomb, a strip of gold. **No. 692**, also uncertain, a carnelian bead.

No. 16, TOMB 22.—Gold diadem with embossed rosettes.

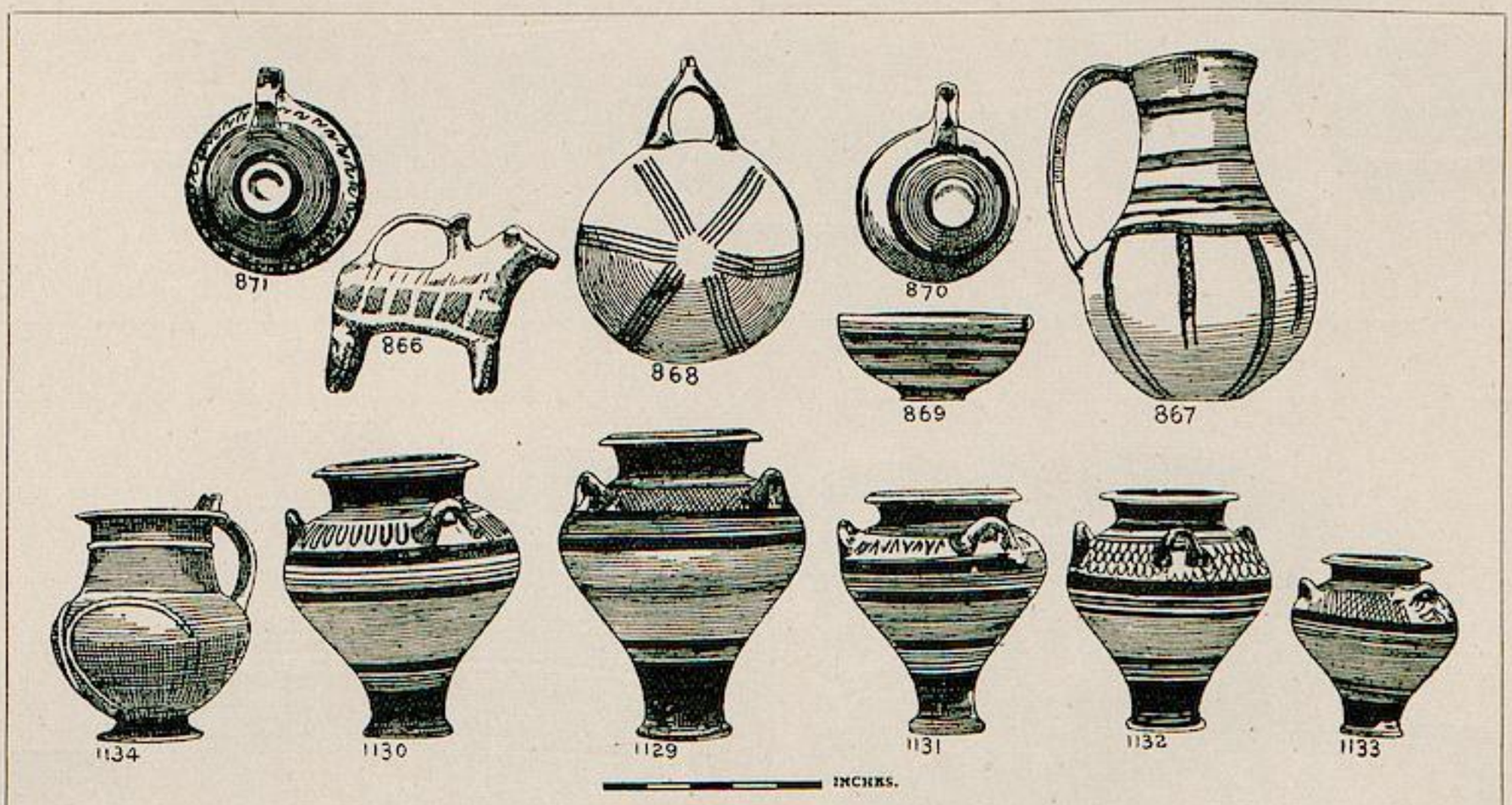
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TO the foregoing descriptions of the plates, and of the tombs to which these plates refer, we have now to add illustrations of six tombs which contained nothing of importance except pottery :—

TOMB 77. — Small rock tomb, very deep and full of earth; contained besides the pottery, Fig. 72, No. 1129–1134, three narrow gold bands. The pottery numbered 866–871 on Fig. 72 is from an uncertain tomb.



TOMB 77 (NOS. 1129–1134). UNCERTAIN (NOS. 866–871).

FIG. 72.

TOMB 48.—12 ft. below surface, built of small stones, 6 ft. 6 in. long, 5 ft. wide, 6 ft. high; contained also some objects in gold, a bronze bowl, a porcelain cup, and fragments of porcelain and ivory.

TOMB 51.—23 ft. below surface, with water at bottom. No. 981.—Fragment of chariot vase. No. 982.—Ivory vase.

TOMB 70.—Deep shaft from which two tombs opened out, doors in position. Besides the pottery, Fig. 75, Nos. 1113–1120, there were found a gold earring and two gold flies.

TOMB 83.—Deep cave-like tomb with three chambers, each having door in position. Outside, near the surface, were found two small clay balls with inscriptions running in a line round them, cut in the clay previous to firing. The one consists of Cypriote characters, the other resembles the writing called by Mr. Arthur Evans "pictographs." For the pottery, see Fig. 74.

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TOMB 48.

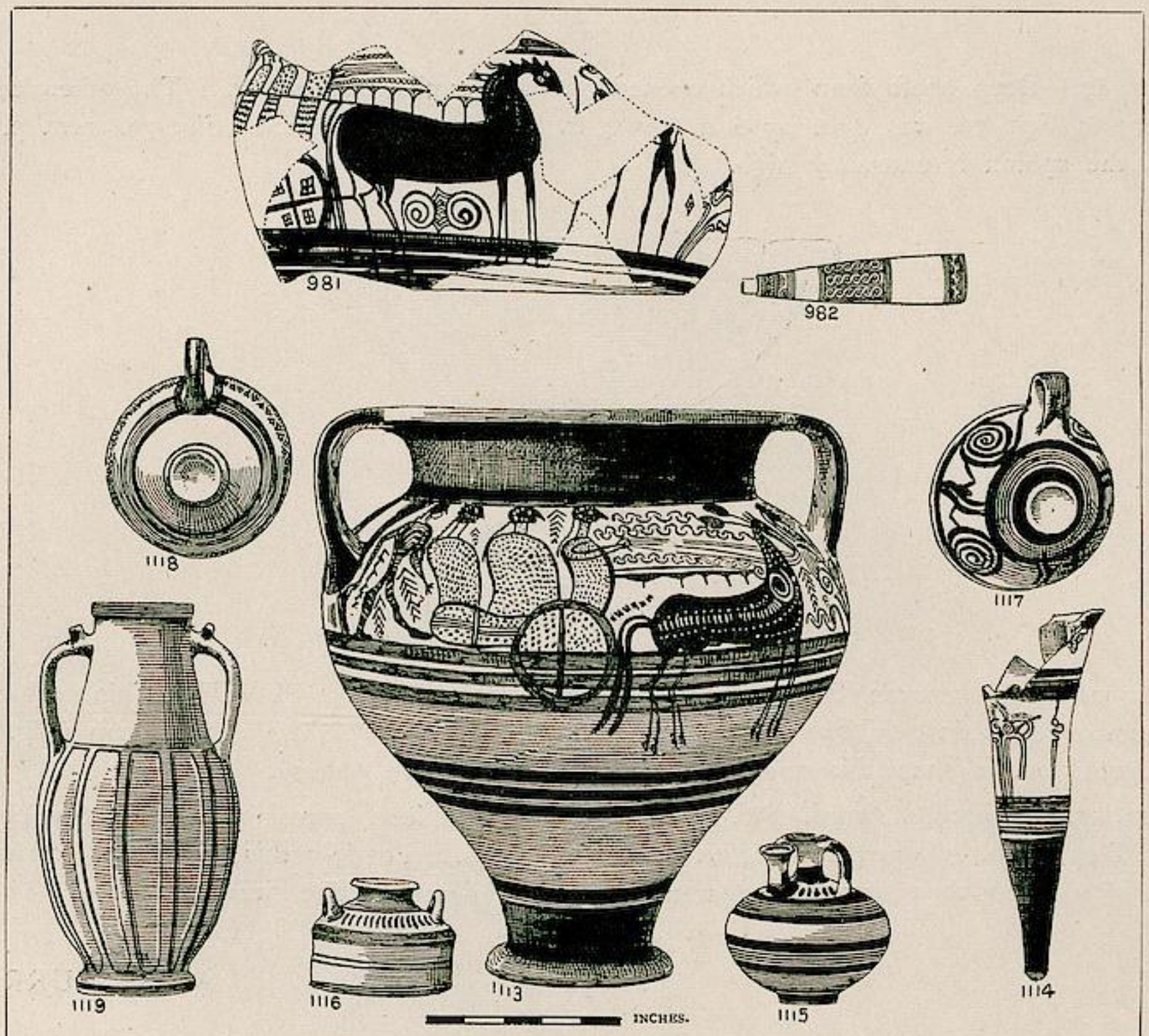
FIG. 73.



TOMB 83.

FIG. 74.

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TOMB 51 (981–982).
TOMB 70 (1113–1120).

FIG. 75.



TOMB 89.

FIG. 76.

Tomb 89.—Deep shaft from which opened out two tombs, one empty. The other, containing the pottery in Fig. 76, was 8 ft. by 6 ft. by 4 ft. high. On No. 1260, Fig. 76, *ante*, p. 49, the crown of the sphinx is unusually high.



Fig. 76A.

Tomb 92.—Gold peronae, Fig. 38 *ante*, like those from tomb 19, Pl. VIII. This tomb contained also a number of plain gold bands and earrings, five hæmatite weights, a silver cup (Fig. 33), the handle riveted on, in shape like the gold cups of Vaphio. No pottery.

Tomb 47.—A bronze sword, Fig. 31, diadems, mouthpiece, porcelain, glass, ivory object and pottery. This tomb contained about 4 ft. of human bones. Possibly this burial had followed upon some act of war, but there were no apparent traces of violence on the skulls.

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SUMMARY LIST OF TOMBS, ENKOMI

A. TOMBS ASSIGNED TO THE BRITISH MUSEUM.

Tomb 1. Tomb and contents, p. 41.
Lapis intaglio, Pl. IV, 1; p. 41.

,, 2. Tomb and contents, p. 37.
Cylinder, Pl. IV, 4; p. 37; Scarab, Pl. IV, 6; p. 37.

,, 9. Vase of grey ware, with lines incised, p. 6, Fig. 8.

,, 10. Pottery of plain Mycenæan forms; also Cypriote ware, with dark lines on white.

,, 11. Fragment of porcelain rhyton, in form of a head.

,, 12. Tomb and contents, p. 38.
Porcelain cylinder, Pl. IV, 8; p. 38.
Group of pottery, porcelain and ivory, p. 39.

,, 15. Bronze greaves, p. 16, Fig. 26.
Dagger, p. 16, Fig. 31, No. 1505.

,, 16. Tomb and contents, p. 32.
Ivories, Pl. II, 1339A, B; 1340; p. 32.
Bronze dagger, p. 16, Fig. 31, No. 1495.
Limestone objects found in the approach, p. 4, Fig. 3; p. 26, Figs. 51, 52.

,, 17. Tomb and contents, pp. 31–32.
Ivory mirror-handle, Pl. II, 872, A and B; pp. 10, 11, 31.

,, 19. Tomb and contents, pp. 33, 39.
Gold ornaments, Pl. VIII; p. 43 (pins, p. 19; ring with hieroglyphics, Pl. IV, 95; Pl. VIII; pp. 20, 39; links, p. 20).
Porcelain rhyton, Pl. III, 875; p. 33.

,, 22. Tomb and contents, p. 38.
Gold ornaments, Pl. XII, 16; pp. 38, 46.
Steatite seal, Pl. IV, 52; p. 38; cylinder, Pl. IV, 745; p. 38.

Tomb 24. Tomb and contents, pp. 32, 41.
Ivory relief, Pl. II, 883; p. 32.
Porcelain scarab, Pl. IV, 29; p. 41.
Steatite seals, Pl. IV, 36, 37; p. 41.

,, 32. Tomb and contents, p. 19.
Gold pendant, p. 19, Fig. 37; unengraved lenticular stone, p. 22.

,, 33. Tomb in the crags, p. 26.
Fragments of terracotta, p. 26, Figs. 53–56.

,, 34. Tomb in the crags.
Funnel with cuttle-fish; grey jug, with lines in relief; bowl, brown lines on creamy white.

,, 35. Tomb in crags.
Pottery, black ware, with white lattice work, also red and buff.
Stone circular box.

,, 37. Tomb and contents, p. 44.
Beads and cylinders, Pl. XI, 160–164; p. 44.
Aryballos, p. 6, Fig. 6, No. 913.

,, 38. Small cave at the foot of the cliffs.
Gold bull's head pendant, plain diadem, ring, etc.
Bronze fibula, p. 16, Fig. 27, No. 788.
Stone tray with incised lines.

,, 39. Tomb below cliffs.
Contents, p. 44.
Gold pendant and beads, Pl. XI, 166–169; p. 44.

,, 40. Tomb among the rocks.
Gold beads and spiral. Sard beads.
Saucer with ivy leaves. Engraved bone handle.

,, 41. Large tomb among the rocks.
Small gold beads and spiral.

,, 45. Tomb and contents, pp. 43, 44.
Gold ornaments, Pl. VII, 184; p. 43.
Pl. XI, 182–183; p. 44.
Group of pottery, porcelain and terracotta, p. 45, Fig. 71 (except No. 927).

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Tomb 46. Small cave in rocks.
Gold bead and spiral.

,, 47. Large cave-like tomb, half-way down the field.
Contents, p. 50.
Bronze dagger, p. 16, Fig. 31, No. 963.

,, 48. Tomb and contents, p. 47.
Group of pottery, p. 48, Fig. 73.
Sphinx vase, p. 8, Fig. 14 (and p. 45, No. 927).

,, 50. Small tomb, hewn out of the compacted soil.
Gold band (plain).
Porcelain. Fragments of large cup and of false-amphora.
Pottery. Three-handled vase (*cf.* p. 47, No. 1132); double jug (*cf.* p. 45, No. 953); grey vase with applied lines; fragment of chariot vase.

,, 51. Tomb and contents, p. 47.
Fragment of chariot vase, p. 49, Fig. 75, No. 981. Ivory object, *ibid.* No. 982.

,, 53. Tomb and contents, p. 44.
Gold diadem and mouthpiece (Pl. XI, 191, 192; p. 44); alabaster vase, p. 25, Fig. 43; p. 44.
Pottery, Nos. 983, 984, p. 6; No. 1301, p. 9.
Terracotta, p. 26, Fig. 57.

,, 56. Tomb and contents, p. 44.
Gold diadem, Pl. XI, 195; p. 44.

,, 57. Tomb and contents, p. 39.
Arm-shaped vase, p. 9, Fig. 16.
Cylinder with cuneiform inscription, Pl. IV, 695; pp. 21, 35, 39.

,, 58. Tomb and contents, p. 31.
Ivory box, Pl. I, pp. 12, 31; fragment, Pl. II, 995; pp. 14, 25, 31.

,, 60. Small cave.
Gold beads and plain earrings.
Bronze spear-head.
Glass ring.
Plain vases.

,, 61. Tomb and contents, pp. 43, 44.
Gold diadem, Pl. VII, 232; p. 43.
Mouthpieces, Pl. X, 223, 233; p. 44. Pendants, Pl. X, 234–6, 240–2; p. 44.
Porcelain vase, p. 22, Fig. 40.

Tomb 62. Small tomb.
Gold beads, sard bead.

,, 64. Small open grave.
Gold mouthpiece (= pattern, Pl. XII, 457); diadems and mouthpieces with spirals, etc.
Pottery. False-amphoræ, three-handled vases, etc. Flasks with concentric circles; tall grey jug with white lattice patterns; bowls with white creamy surface; plain red flask, etc.

,, 65. Small rock cave.
Gold diadem, perforated round margin; ring (*cf.* Pl. VI, 542*); bead.
Pottery. Tall three-handled vase.

,, 66. Tomb built of limestone (?) masonry, p. 36; contents, p. 35; plan and sections, p. 5, Fig. 5.
Gold ornaments, Pl. IX; p. 43.
Silver bowl, p. 18, Fig. 34.
Amber beads, Pl. IX, 300*–302, 304; p. 43.
Glass, pp. 23, 24; group, p. 35, Fig. 63, Nos. 1052–6, p. 36.
Porcelain. Group, p. 35, Fig. 63, Nos. 1042–51; p. 36. Cylinder, Pls. IV, IX, 299; pp. 35, 43; Pl. IX, 305, etc., p. 22.
Alabaster, p. 35, Fig. 63, Nos. 1040, 1041.
Pottery. Groups, p. 35, Fig. 63; p. 36, Fig. 64.

,, 67. Tomb and contents, p. 37.
Gold ornaments. Pendant, p. 18, Fig. 35. Pin, p. 19, Fig. 38, second from left.
Double ring, Pl. IV, 351; pp. 20, 29; miscellaneous ornaments, Pl. XI, 346, 347, 354, 357, 359, 367,* 374.
Bronze ring, Pls. IV, XI, 355; p. 39.
Sard beads, Pl. XI, 363; p. 44.
Porcelain cylinder, Pl. IV, 361; p. 37.
Terracottas, p. 37, Fig. 65, Nos. 1086, 1087.
Alabaster, p. 37, Fig. 65, No. 1090.
Pottery group, p. 37, Fig. 65.
Hæmatite weights, weighing respectively 30·2, 53·2, 79·5, 104·4, 156·3, 293·1 grains; on a possible basis of 26·5.

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Tomb 69. Tomb and contents, p. 39.
Gold ornaments, Pl. XII, 375, 380–4, 395; p. 46.
Bronze rings, Pls. IV, XII, 360; pp. 39, 46.
Porcelain, p. 40, Fig. 68, Nos. 1111–2.
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Pottery group, p. 40, Fig. 68; p. 39.

,, 70. Tomb and contents, p. 47.
Gold flies, Pl. XI, 397, 398; p. 47.
Group of pottery, p. 49, Fig. 75, Nos. 1113–1119.

,, 72. Small cave.
Gold ornaments, Pl. X, 400,* p. 44.
Pottery. Three small Mycenæan cups; fragment of crater.

,, 73. Tomb and contents, p. 32.
Gold diadem, Pl. X, 401; p. 44.
Ivory mirror handle, Pl. II, 402; p. 32.

,, 74. Small tomb with double chamber.
Gold. Two spirals.
Bronze fibula, p. 16, Fig. 27, No. 1511.
Iron pin, with ivory handle.
Steatite cylinder, Pl. IV, 690; p. 38.
Pottery. Fragment of false-amphora, with bull's head on shoulder.
Much plain pottery.

,, 75. Tomb and contents, pp. 32, 37, 43.
Gold ornaments, Pl. X, 403–406, 412–421, 425, 426, 430–432; p. 43.
Ivory, Pl. II, 1126; p. 14, Fig. 20; p. 32.
Ivory figure of swimmer, p. 14, Fig. 21; p. 15.
Cylinder, Pls. IV, X, 425; p. 37.
Pottery. Coarse, roughly-fluted jugs.

,, 77. Tomb and contents, p. 47.
Group of pottery, p. 47, Fig. 72, Nos. 1129–1134.

,, 79. Tomb and contents, p. 41.
Gold ornaments, Pl. XI, 437–439, 445, 448, 450; pp. 41, 44.
Porcelain scarab, Pls. IV, XI, 435; pp. 41 and 44.
Sard scarab, Pl. XI, 436; pp. 41 and 44.
Group of pottery, p. 40, Fig. 69.

Tomb 81. Small cave, full of earth.
Pottery. Three-handled vase with two deer on shoulder; three false-amphoræ, etc.

,, 83. Tomb and contents, p. 47.
Pottery group, p. 7, Fig. 10; p. 48, Fig. 74.
Porcelain saucer; alabaster pyxis-cover.

,, 84, 84*a*. Tombs and contents, p. 38.
Gold ornaments, Pl. XII, 452–467; pp. 38, 46.
Porcelain scarab, Pls. IV, XII, 465; p. 38.
Cylinder with cuneiform inscription, Pl. IV, 464; pp. 21, 35, 38.
Porcelain cylinder, Pl. IV, 466; pp. 38 and 46.
Pottery group, p. 38, Fig. 66.

,, 85. Tomb, near No. 84, full of mud and water.
Gold diadem, with bulls' heads; another with rosettes.
Bronze. Two circular mirrors.
Pottery. None.

,, 86. Tomb and contents, pp. 33, 41.
Gold mouthpiece, spiral earrings, etc.
Hæmatite seal, Pl. IV, 817; pp. 18, 41.
Amber bead, Pl. XI, 756; p. 44.
Porcelain rhytons, etc., Pl. III (ram's head), pp. 22, 33. Two heads, p. 33, Fig. 61, Nos. 1210, 1211; p. 22.
Pottery, p. 6, Fig. 8; group, p. 33, Fig. 61.

,, 88. Tomb and contents, pp. 33, 34.
Porcelain rhyton, Pl. III (horse's head), pp. 22, 33; lion, and saucers, p. 34, Fig. 62, Nos. 1213–1216.
Glass, pomegranate bottle, p. 34, Fig. 62, No. 1218.
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Pottery group, p. 34, Fig. 62.

,, 89. Tomb, p. 50.
Pottery group, p. 49, Fig. 76.

,, 91. Tomb and contents, p. 42.
Gold mouthpiece and diadem, Pl. VII, 473, 474; p. 42.

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Tomb 91, *continued.*—Terracotta, p. 42, Fig. 70, No. 1284.
Pottery group, p. 42, Fig. 70.

„ 92. A deep and difficult tomb. The precious objects were found in a small grave, dug along one side of the principal cavern.
Gold pins, p. 19, Fig. 38 (except second from left), p. 50, plain bands.
Silver. Mug, p. 17, Fig. 33; silver cup and two bowls.
Hæmatite weights, Nos. 484–488, weighing respectively 77·5 grains, 101·7 gr., 155·5 gr., 154 gr., 289 gr.
Pottery. Tall jugs, with lines in relief, and with white lattice work; fragments of Mycenæan ware.

„ 93. Cave, with a small dromos, p. 37. Plan, p. 5, Fig. 4.
Gold ornaments, Pls. V, VI, and Pl. VII, 517, 518, 527; pp. 19, 36, 41, 42; Pl. IV, 546.
Silver ring, Pl. IV, 617; pp. 17, 36.
Hæmatite cylinders, Pl. IV, 606, 607; pp. 35, 36.
Porcelain. Scarab, Pl. IV, 608; pp. 21, 36.

Tomb 93, *continued.*—Terracotta. Two female figures, one with baby; chariot group, Cypriote style.
Glass amphora, much decayed.
Pottery. Fragment with pugilists, p. 9, Fig. 15; rough vases with bulls, etc.

„ 95. Tomb and contents, p. 19.
Gold pendant figure, p. 19, Fig. 36.

„ 97. Steatite whorl, with incised monogram (?).
Bronze. Four-sided base, pp. 10, (Fig. 18), 11, 15. Tripod, p. 16, Fig. 30.
Pottery. Three Mycenæan saucers, with a spiral line in each.

„ 100. Tomb and contents, p. 39.
Gold ring, Pl. IV, 648; p. 39.

Foundry site, p. 16.
Bronzes, p. 15, Fig. 25.
Bronze slab, p. 15, Fig. 25, No. 1535; p. 17.
Scale pans, p. 17, Fig. 32.

Tumulus of Hagia Caterina, p. 1. Plan and sections, p. 2.
Inscribed potsherd, p. 3, Fig. 2; p. 27.

B. TOMBS ASSIGNED TO THE CYPRUS MUSEUM.

For an account of the objects contained in the tombs assigned to the Cyprus Museum, see J. L. Myres, *A Catalogue of the Cyprus Museum*, p. 183.

C. OBJECTS NOT ASSIGNED TO PARTICULAR TOMBS.

The following is a list of objects illustrated in the text, which were found in the soil, or which cannot now be assigned to particular tombs. For similar objects, illustrated in the plates, see the descriptions of the several plates.

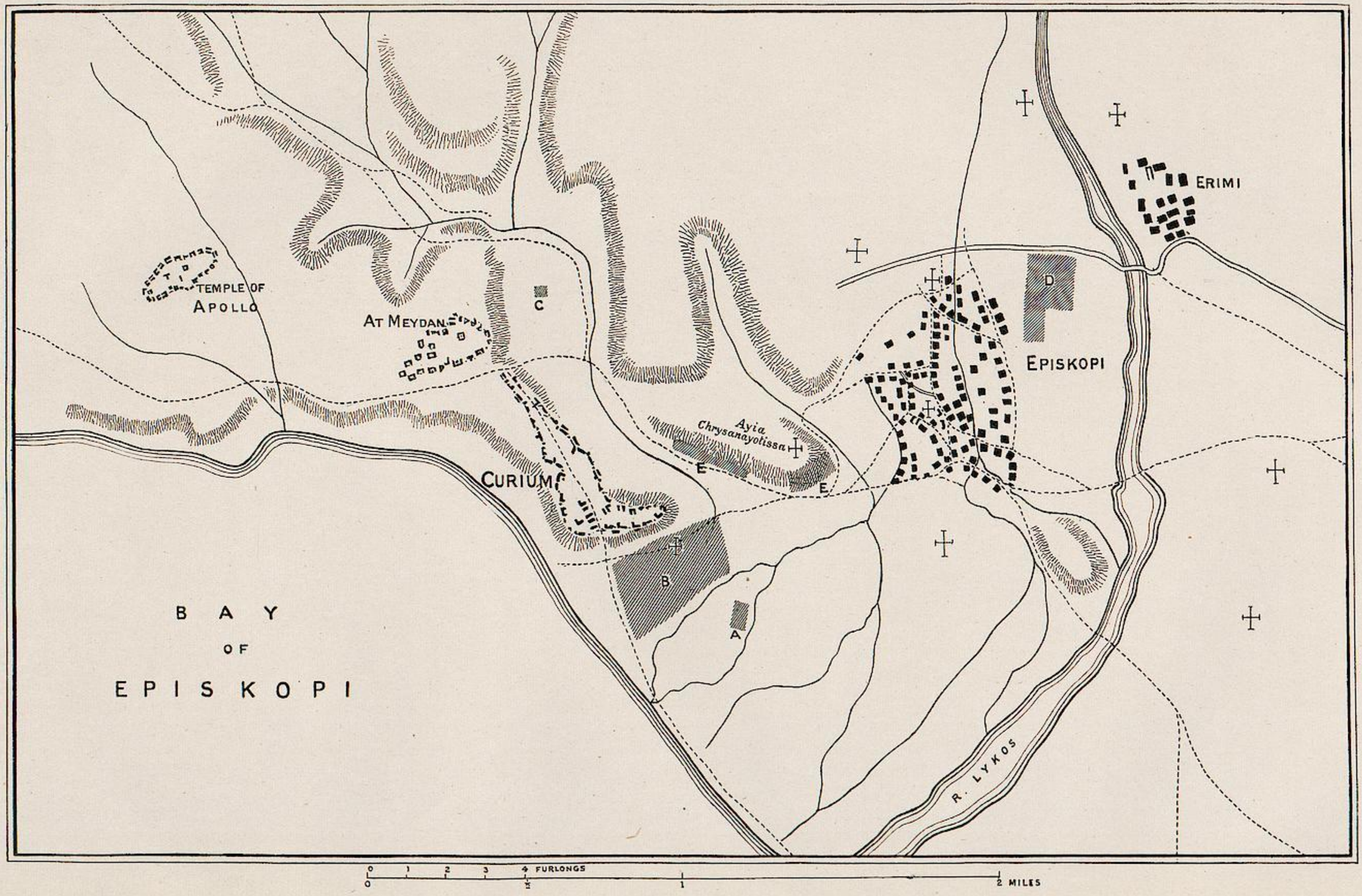
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MAP OF THE SITE OF CURIUM, SHOWING PLACES EXCAVATED IN 1895.

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CURIUM

IN the year 1895 the excavations on the site of Curium extended from January 24th to April 11th, a period of eleven weeks, during which there were practically no interruptions from weather or other causes.

HISTORY.

Curium is occasionally mentioned by ancient writers. It was one of the ten kingdoms of Cyprus, and as such its boundaries must have corresponded roughly to the western portion of the present Limassol district. Strabo[1] tells us that it was a *πόλις, ὅρμον ἔχουσα, Ἀργείων κτίσμα*; and Herodotus[2] records the tradition that the inhabitants were *Ἀργείων ἄποικοι*. This seems to be borne out by the discovery of Mycenaean remains in our excavations, and by traces of an older Mycenaean city at a short distance from the later Greek one. Pliny[3] mentions "Curias" among fifteen cities of Cyprus, and Stephanus of Byzantium (*s.v.* Κούριον) describes it as *πόλις Κύπρου· ἀπὸ Κουρέως, τοῦ Κινύρου παιδός*. It does not appear to have played much part in legendary or classical history, but Herodotus (*loc. cit.*) describes how, during the revolt of the Greeks against the Persians in B.C. 499—498,[4] Stasanor, the King of Curium, went over to the latter with a considerable following, and caused the defeat of his compatriots. Among authors there are Cleon, who wrote a poem on the Argonauts, of which Apollonius Rhodius made use, and Hermeias of Curium, a lyric poet who is quoted by Athenaeus. Aelian[5] mentions the deer that were kept in a sacred grove at the temple of Apollo at Curium, and Aristotle speaks of a peculiar variety of asp found in the neighbourhood. It is not recorded how or when Curium finally fell into ruin, but probably it shared the fate of its neighbour, Old Paphos, and was devastated by earthquakes. In the middle ages it was replaced by the important village of Episkopi, as Amathus was by Limassol.

THE SITE.

The ancient town of Curium was built on the summit of a rocky elevation some three hundred feet above the sea, almost inaccessible on three sides; the rock is of calcareous sandstone, and has been cut on the east and south sides into a quite perpendicular face. It is at a distance of about ten miles from Limassol and one and

[1] xiv. 683. [2] v. 113. [3] *H. N.* v. 13. [4] See Busolt, *Gr. Geschichte*, ii. p. 546.
[5] *De Nat. Anim.* xi. 7, cf. v. 56. [6] *Mir. Ausc.* 142.

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a half from the village of Episkopi. It was approached by gates on the north, west, and south, on the western side from the sea. The whole extent of this elevation is covered with the débris of buildings, granite columns, etc., and in the centre lies the mosaic pavement under which Cesnola claimed to have found his great treasure. At the northern end is a small theatre, and about a mile thence along the cliff are the ruins of the temple of Apollo Hylates. Towards the end of the excavations the remains of a small temple were unearthed in a ravine running northwards from the Acropolis, including a rubbish-heap full of terracotta statuettes. An inscription which was also found suggests that this temple may have been dedicated to Demeter and Corè.

The tomb-area is very extensive. Beginning with the rock-cut tombs, many hundreds of which are seen in the south wall of the Acropolis, long ago explored and emptied, tombs of all periods are found over the low-lying ground extending about half a mile south of the Acropolis, and in less numbers on the hill-slopes along the bridle-road to Paphos. An entirely new necropolis was also brought to light on the Limassol road, east of the village of Episkopi, the remains discovered in which were mainly of the Mycenaean period.

The excavations took place on two sites (A and B) on the level ground south of the Acropolis; one in the narrow valley to the north (C); one near the Limassol road, half a mile east of Episkopi (D); and along the side of the hill above the Paphos bridle-road between the Acropolis and Episkopi (E). The site marked D was the one that yielded Mycenaean remains, and the best Greek tombs were found on site B; those on site E were nearly all of Roman date, and those on sites A and C contained little but common Cypriote pottery.[1]

THE TOMBS.

The most common type of tomb much resembles that of Amathus, viz., an approximately square cave about nine feet each way, with a vertical shaft of eight to twenty feet, or a staircase when the tomb was on the side of a hill, and with a more or less rude doorway. This description, however, only holds good of the local Cypriote or Roman tombs. Those containing Greek objects, and some of the Roman tombs, were of a different character, while those of the Mycenaean necropolis were again of a distinct type. Although none were equal in size to the large tombs at Amathus, yet some of the Roman tombs were extremely large and elaborate (*e.g.* Nos. 60, 76, 110, 113, 114). The tombs containing Greek objects (10, 26, 73, 83) were merely cut in the earth, and consisted of ramifying passages.

The Mycenaean tombs were of two types, and answer to those of Hagia Paraskevi near Nicosia and other places, as described by Duemmler.[2] The commoner variety consists of an oven-shaped chamber a few feet below the surface, generally with a stone in front of it; the depth varies from two to ten feet, and the tomb is generally very small and irregular

[1] For a record of previous excavations on this site, see Myres and Richter, *Cyprus Mus. Cat.* p. 6, and references there given.

[2] *Athenische Mittheilungen*, xi. (1886), p. 215 (with plate).

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in shape. The other form is a cylindrical shaft sunk for a considerable depth into the earth, like a well; one, No. 104, went down for nearly seventy feet, and fragments of Mycenaean vases were found at the bottom. Bones or ashes were very rarely found in these tombs, but it must be remembered that the majority of them had been already opened and robbed in Roman or early Christian times.

Tomb 76, on Site B, though simple in plan, presented a curious feature, in that a space four feet wide at the far end was paved with large flat circular stones, on the top of which the corpse was placed. In the interstices of these stones were found several fine gold rings and bracelets (now in the Nicosia Museum), which apparently had escaped the notice of plunderers, as they were the sole contents of the tomb. The dimensions of this tomb were as follows: 16 ft. by 7 ft. 9 in. by 5 ft. 3 in.; doorway 2 ft. 10 in. wide by 1 ft. 10 in. thick.

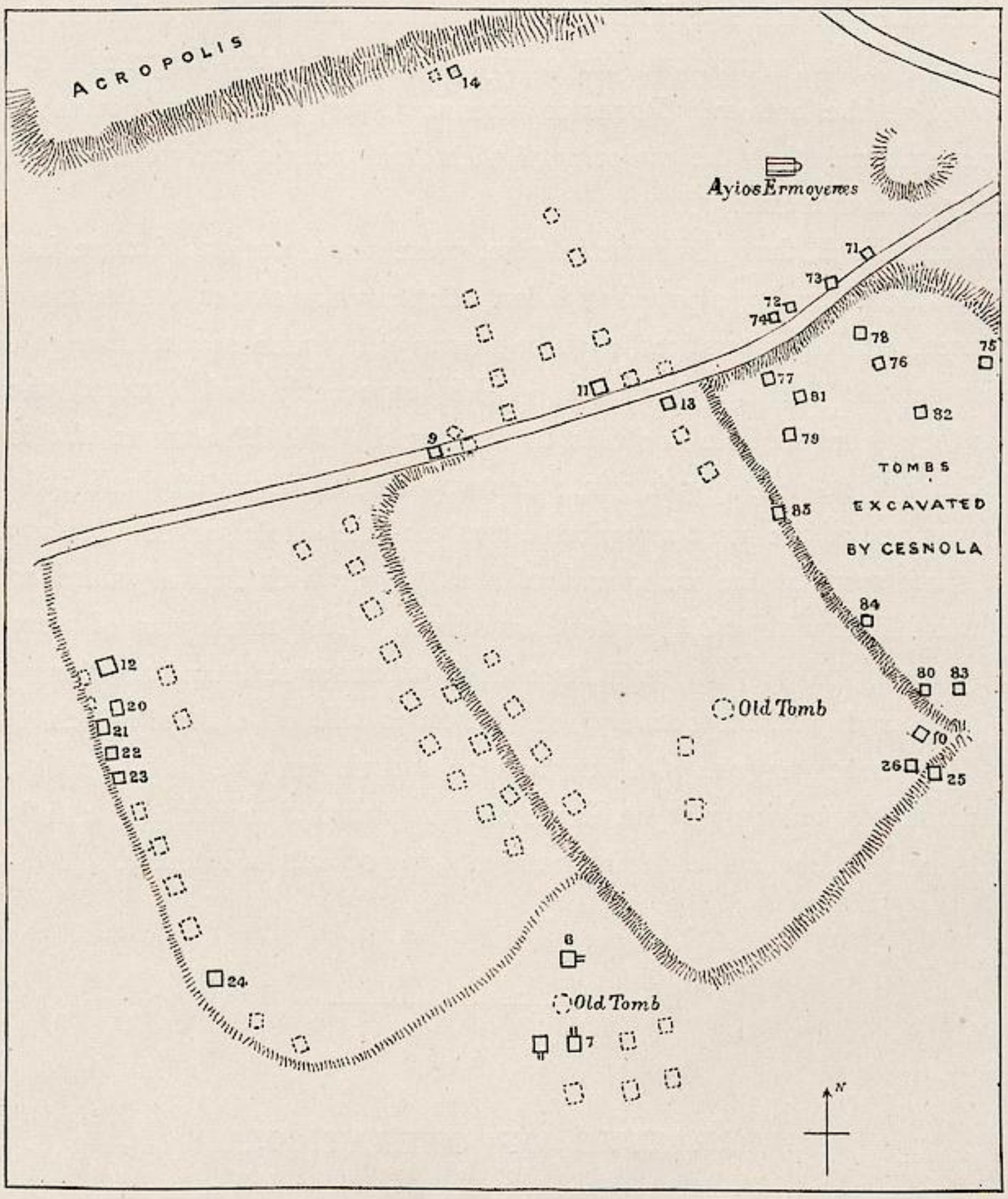
No. 113 was one of the most remarkable tombs of the whole series. It was accidentally entered by a shaft sunk at the inner end of the δρόμος, which had a gabled roof of hewn stones, and was filled with *cippi* and other débris. The tomb was of very great size (17 ft. 10 in. by 10 ft. 9 in. by 7 ft.), with three loculi on either side, and two long passages at the far end (8 ft. and 7 ft. respectively), on the outer side of each of which was a recess containing a large sarcophagus. On one was an inscription (see below, p. 64); above the other was a niche blocked by a stone, in which was placed a leaden *capsa* full of calcined bones. Unfortunately the tomb contained scarcely any objects of interest.

NARRATIVE OF OPERATIONS.

The first site selected for investigation was a field about half-a-mile distant in a south-easterly direction from the gateway of the Acropolis of Curium, on low-lying ground between two water-courses. Here, however, little success was met with, and after a sufficient exploration of the whole field, the site (named A) was abandoned after three days' work. Most of the tombs were μνημεῖα or surface-graves, but six tombs (1–6) at a lower level were also opened. Large quantities of common Cypriote pottery were found in these tombs, mostly of the 7th century B.C., but with little ornamentation except concentric circles.

On January 28th operations were transferred to site B, a large area nearer the sea, and extending for about a quarter of a mile in a south-easterly direction from the Acropolis. Beginning at the southern end of this area, it was found that the tombs had been much injured by the inroad of the sea, and several were half full of water. On the higher ground towards the Acropolis this was not the case, but still very few objects of interest were found in any of the tombs, and only two contained any Hellenic importations. A considerable extent of ground in this neighbourhood (to the south of the church of Hagios Hermogenes) had already been investigated by Cesnola and others, but it might have been expected that better results would be obtained from the portions that were as yet unexplored. In the course of a fortnight fifteen productive tombs (7–14, 20–26) were opened.

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Map of Site B, Showing Tombs Excavated in 1895.

(The dotted lines indicate unsuccessful attempts.)

During the week February 4th–9th, a tentative excavation was made on a site (C) further inland, to the north of the northern end of the Acropolis rock, on the side of the hill below the Hippodrome. Four tombs (15, 16, 17, 19) containing Cypriote pottery were opened, and a Greek terracotta head was found near the surface in another spot, but the trials were not successful, and purchase of the land was deferred for the time.

On Monday, February 11th, a move was made to an entirely new site (D), about a quarter of a mile to the north-east of Episkopi village, and rather over a mile from the Acropolis of Curium. Meanwhile a few workmen were left behind on site B to finish off the tombs already begun. The new venture was not long in turning out a greater success than any as yet attempted, for on Tuesday the 12th inst. a notable find was made in the shape of a Mycenaean kylix with cuttle-fish, of the Ialysos type. The same tomb contained a sard scarab with Egyptian hieroglyphics engraved, which seems to be of later date than is usually associated with Mycenaean remains, even in Cyprus, nor did there appear to be any reason for regarding it as from a later burial. This tomb was the prelude to a whole series of the same type, in the majority of which remains of Mycenaean pottery were found; the hand-made bowls and jugs of local fabric known as

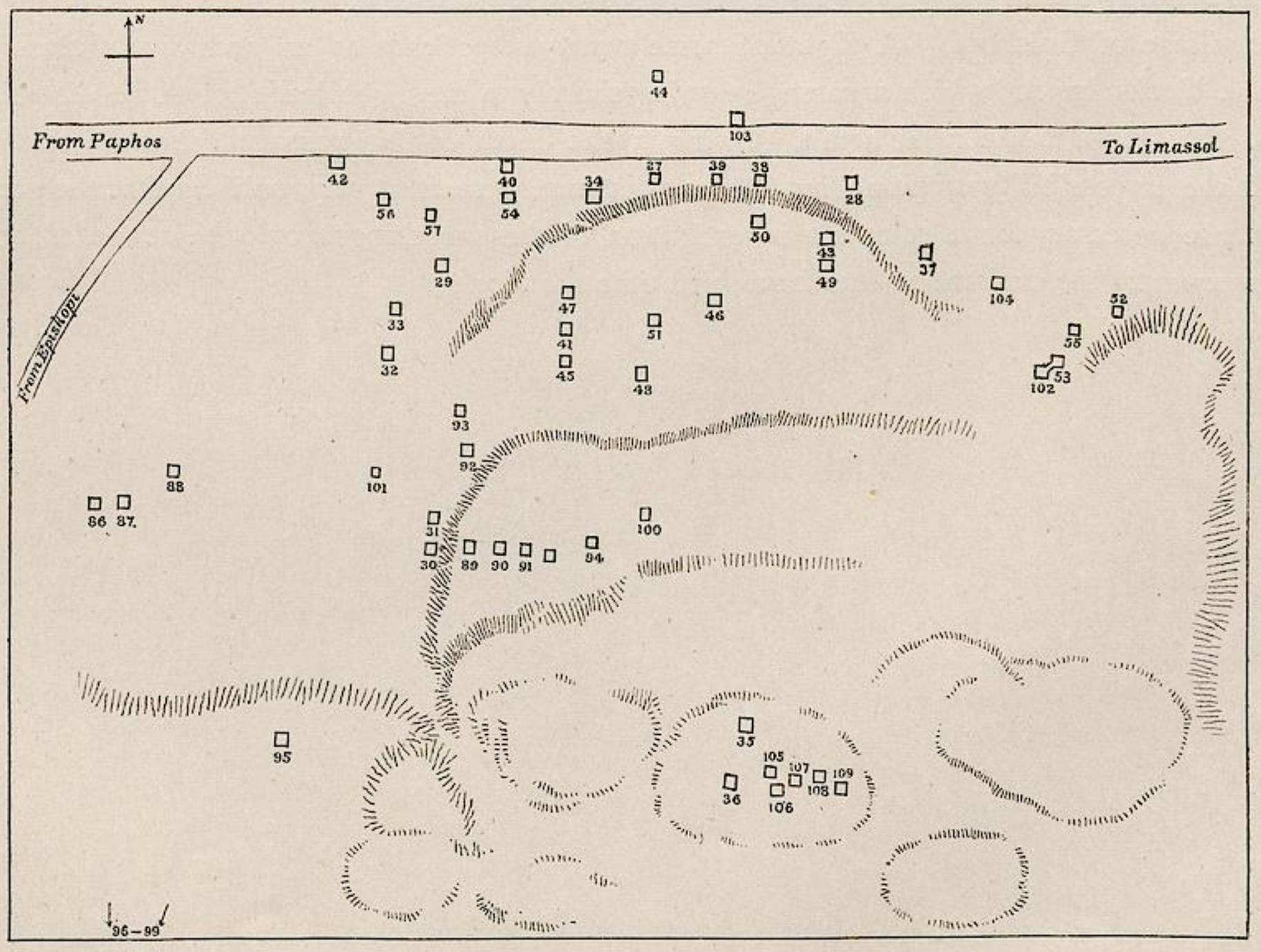
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the "white-slip ware" were universally present. Few, however, of the vases are complete. This was to be the more regretted as many of the fragments are painted with human figures and other subjects. It is probable that the site had been extensively plundered in Roman and early Christian times, but it does not appear that it had ever been investigated by modern explorers, or even by predatory natives, as Mycenaean remains had never before appeared in this part of the island.

The tombs on site E (begun February 25th) were all of a late date, some of the Roman period, and no objects of special interest were found, with the exception of a painted vase of Hellenistic date. On March 1st operations were transferred to the land belonging to the Church of Hagios Hermogenes, between site A and the tombs already explored on site B. Owing to its propinquity to the latter, this land was regarded as part of the same site.

In spite of the fact that it had suffered to a considerable extent from previous explorations, this site yielded several good tombs, including at least one that had never been explored. The objects found in this series of tombs range from the 6th century B.C. to Roman times, and among them are several Greek objects of a very fine character, most of these being found in one tomb. Fifteen productive tombs in all (Nos. 71–85) were opened during fourteen days spent on this site.

On Monday, 18th, work was resumed on site D, much of the adjoining land having been secured in the interim, but although a considerable extent was explored, little of importance was found. The tombs contained little beyond pottery of Bronze-age character, from the earliest incised varieties downwards. The only exception was tomb 102, which contained some more fragments of a remarkable Mycenaean vase already found in tomb 53, and a



Map of Site D, Showing Tombs Excavated in 1895.

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steatite scaraboid with a design of exceptional merit. The complete plundering of this site in early times thus received additional confirmation.

This site was not exhausted till April 8th, but the majority of the workmen were transferred ten days previously back to site E, where a continuation of the exploration of the hill-side above the Paphos road was undertaken in a westerly direction. The tombs were, however, very few in number, all of the Roman period, and by April 8th gave out altogether. They yielded a quantity of glass and Roman lamps, with one or two painted vases of the Hellenistic period, one of which, apparently an importation from Italy, is of considerable interest. Several of these Roman tombs were of exceptional size, and very elaborate in character.

Before April 11th another trial was made of site C, particularly the spot where the Greek terracotta head had been found near the surface (see above, p. 43), and it was soon proved that there was no cemetery here, but remains of a temple or shrine. Not only did foundations of buildings come to light, but also a hoard or *favissa* of votive terracotta objects and coins crowded together in great numbers, and the discovery of a dedicatory inscription to Demeter and Coré seems to imply that the building was a shrine of those deities. There did not remain sufficient time to discover the plan and character of the building, but the *favissa* was apparently exhausted.

During the course of the excavations various tentative explorations were made at different points in the neighbourhood of Curium and the village of Episkopi, but none of them produced any results other than negative. It may, however, be worth noting that an attempt was made to ascertain the nature of a subterranean building partially excavated by Messrs. Christian and Williamson in 1883, and apparently, also, by Gen. Cesnola. This building lies in low ground immediately below the bridle-road to Paphos, where it leaves the village of Episkopi. A flight of some twenty steps leads to an archway of massive stone blocks, beyond which a passage turning sharply to the right leads for some distance, and then turns to the right again. Owing to the depth of this passage below the surface and the impossibility of tunnelling for any distance, it seemed very unlikely that the great expense necessary for a complete investigation of these workings would be rewarded, and consequently the exploration was for a third time abandoned.

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THE FINDS.

These are dealt with firstly in detail according to subject and material, and secondly in an inventory according to tombs; the tombs are grouped according to their sites, representing roughly a chronological order, viz.:—

(1) Site D. Bronze-Age and Mycenaean tombs (28–58, 86–109) to 700 B.C.
(2) Site A. Early Graeco-Phoenician tombs (1–6) to 600 B.C.
(3) Site B. Graeco-Phoenician and Hellenic tombs (7–14, 20–26, 71–85) to 400 B.C.
(4) Site C. Hellenistic and Roman periods (15–19 and temple site).
(5) Site E. Roman period (59–70, 110–118).

Owing to re-burials and other circumstances, this classification is not a strict one; *e.g.* tombs 52 and 56, and some objects in tombs 44, 89, and 98, belong to a later period than site D; again, tombs 11, 14, 72, and 77 on site B belong to the Roman period, and other tombs on sites B and E have been used more than once.

SCULPTURE AND OBJECTS IN MARBLE OR STONE.

As might be expected from a tomb-site, little was found in the way of sculpture, except several small objects of marble. Most of the sculpture is of the nature of terracottas. The temple-site (C), however, yielded a head of Aphroditè, an inferior copy of the Cnidian type, and the arm of another statue, both in marble. Among the smaller objects may be mentioned two colour-grinders (from tombs 72 and 114), several pestles and mortars, and one or two vases of marble or stone. The colour-grinders are small marble objects in the form of a bent thumb, on which the nail is indicated; they were probably used, with the small four-eared mortars, for preparing rouge.[1]

INSCRIPTIONS.

These, again, are very few in number. Only six inscribed objects were found, among which are two vases (from tombs 36 and 50) with primitive characters, in one case painted, in the other engraved; they are respectively 𐀪 and 𐀫. Similar characters are often found on the Mycenaean vases, and their history and relation to the Cypriote syllabary has been discussed by Mr. Evans.[2] They have been found in such large numbers in Crete, that Mr. Evans has assumed the existence of a system of writing, more especially at home in that island, but known to the whole Mycenaean world. It is certainly worth noting that the vase from tomb 50 (Fig. 128) is an exact replica of one found in Crete, and was probably imported thence. As to the connection of these characters with the Cypriote syllabary, it may be noted that the sign 𐀲 (*la*) occurs on the handle of a Mycenaean vase recently found near Larnaka, and that the sign 𐀫 (*v. supra*) is in the Cypriote syllabary *ta*.[3] Of the Cypriote syllabary two examples were found, one probably of the 5th century B.C., the other of the 4th. The first is a rock-crystal scaraboid intaglio (Plate IV, Curium 6), with the

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[1] Cf. *Cyprus Mus. Cat.* p. 99, Nos. 2471, 2472.
[2] *Cretan Pictographs*, etc., in *Journ. Hell. Stud.* xiv. p. 270 ff.; cf. Mr. Murray's remarks, *supra*, p. 27.
[3] See also p. 9 *supra*.

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design of a youth holding out a hare in his left hand, to which a dog leaps up. For this type compare a similar gem from Curium,[1] and the Alxenor stelè at Athens.[2] The inscription runs: 𐔰𐔂𐔈𐔛𐔍𐔜, *la-ma-ti-le-so*, which may be read as Λαμ(π)τίλης.[3] The other example (Fig. 77) is a



Fig. 77.

marble base for a statuette, found on the temple-site (C). It has a special interest as being inscribed both in Greek letters of the 4th century B.C., and in the Cypriote syllabary:—

Δήμητρι καὶ Κόρῃ εὐχὴν
Ἑλλόοικος Ποτείσιος ἀνέθηκε.

Ta-ma-ti-ri ka-se ko-ra-i e-lo-vo-i-ko-se po-te-si-o-se a-ne-te-ke i-tu-ka-i.

It will be seen that the Cypriote version omits εὐχήν from its place but gives at the end an equivalent, *i(ν)τύχᾳ*.[4] The name Ἑλλόϝοικος does not occur elsewhere.[5] Ποτείσιος may be the genitive of Πότεισις, on the analogy of Λύγδαμις, Ἀνάχαρσις, etc.

There remain to be mentioned a Roman lamp inscribed COPPINIS (tomb 114), and an amphora-handle (tomb 117) inscribed ΔAMOY MENEΣΘEO, with a stamp of a face. Of other inscriptions copied but not preserved there are two:

(1) A sepulchral inscription found in tomb 113:

ΜΗΤΡΟΔΩΡΕ	Μητρόδωρε
ΜΗΤΩΝΟΣ	Μήτωνος
+ΡΗΣΣΤΗ	χρη⟨σ⟩στ(ὲ)
+ΑΙΡΕ	χαῖρε.

(2) A fragment from site C:

ΣΖΟΙΛΟΥ	. . . . ς Ζοΐλου.[6]

Two others were copied from stones built into the ruined church of Hagia Chrysanagiotissa on the hill-side near site E:

(1) A limestone block, 2 ft. 5 in. by 1 ft. 8 in. by 4 in. Top right-hand corner broken off:

ΝΑΑΡΧΟCΟΝΗCΑΓΟΡΟΥ	Ναύαρχος Ὀνησαγόρου
ΧΑΙΡΕ	χαῖρε.

(2) A cylindrical *cippus*. Ht. 2 ft. 3 in. Diam. 1 ft. 8 in.:

ΛΟΥΚΕΙΕ	
ΧΡΗCΤΕ	Λούκειε χρηστὲ χαῖρ(ε).
ΧΑΙΡΑΙ	

The spelling of χαῖραι reminds us of the modern Greek pronunciation, in which αι and ε are identical.

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[1] Cesnola, *Cyprus*, Pl. 9, Fig. 8.

[2] Overbeck, *Gesch. d. gr. Plastik*[4], i. p. 222.

[3] We should expect μ rather than π to be omitted here (cf. Collitz, *Gr. Dial.-Inschr.* i. p. 10 and Hoffmann, *Gr. Dialekte*, i. p. 69, Ἀλα(μ)πριάται). For the tendency of *p* to drop out, cf. *hiem(p)s*.

[4] See Collitz, *op. cit.* No. 27, and a stone in Brit. Mus. No. 240.

[5] Compare the Cypriote name Στασίοικος. Engel, *Kypros*, ii. p. 86, says that Ἔλα was the Cypriote name for Hera (cf. Hesych, *s.v.* Ἐλεία), and connects the word with Ἕλλοι or Σελλοί, which may account for the first part of the name Ἑλλόϝοικος.

[6] For this spelling, cf. Ross, *Demen von Attika*, No. 7, p. 29; see also examples from Amathus, below (p. 96).

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GOLD AND SILVER ORNAMENTS AND ENGRAVED GEMS.

(See Pls. IV, XIII.)

On the Mycenaean site the finds of gold were small and insignificant; silver was non-existent. Under the heading of gems are two of considerable importance: the sard scarab from tomb 28, and the bull intaglio from tomb 102 (Plate IV, Curium 1 and 4). A Phoenician cylinder (tomb 43) and a flat circular seal of steatite from tomb 32 (now in the Nicosia Museum) are probably importations of later date than that usually accepted for Mycenaean antiquities.

The sard scarab is inscribed on the base with a winged disc and a figure of Thoth, ibis-headed, wearing on his head the crescent moon and disc, and the legend 𓂋𓐍 *nefer met* "divine word(s)." In date this scarab appears to be not earlier than the twenty-sixth dynasty (B.C. 666–527). There is no evidence that it belongs to a later burial, and it is a remarkable and important piece of evidence for the late date of the Mycenaean civilization in Cyprus, if a seventh-century scarab can be contemporaneous with pottery of the Ialysos type.

The gem from tomb 102 is a steatite intaglio of oval shape, flat at the back, with design of a bull lying down to right; it is of very fine and delicate work and masterly drawing, in the style of the Vaphio cups. The shape of the gem seems to imply a late Mycenaean date. The Phoenician cylinder is of black basalt, and on it is incised a Sphinx or Gryphon guarding a sacred tree, much conventionalized. It appears to date about 600 B.C., before which period such objects could hardly have been imported. The gold finds are limited to small beads and similar ornaments, intended for necklaces or for fastening on a dress; specimens were found in tombs 34, 41 (now in Nicosia), 50, and 102 (Plate XIII, Figs. 27–33).

The later sites were fairly rich in gold ornaments; as regards site B this was not unexpected, seeing that it was most probably the source of Cesnola's treasure; and indeed most of the tombs on this site contained one or more objects in gold. The richest of all was tomb 73, which was apparently intact; but tomb 76 contained several rings and bracelets of considerable merit, which are now in the Nicosia Museum. These gold ornaments belong for the most part to the 5th and 4th centuries B.C., but some are of later date; those from tomb 73 are illustrated on Pl. XIII, Figs. 1–14, 16, 20. Tomb 73 was also very rich in silver, as were in a lesser degree tombs 78 and 83; the silver objects were mostly in the form of bracelets, with a few cups. Engraved gems were few in number, but good specimens were found in tombs 26, 73, 74, and 83, and an Egyptian scarab in tomb 1; and rings with intaglio designs in tombs 73, 76, and 83. For these, see Pl. IV, Curium 2, 3, 5–7, and Pl. XIII, Figs. 16, 17.

These gold ornaments comprise rings, bracelets, earrings, and other forms of jewellery; the finest specimen is perhaps the chain necklace from tomb 83 (Pl. XIII, Fig. 26), which is of very delicate workmanship, and probably dates from the 5th century B.C.[1]

Among the bracelets were two very fine pairs, from tombs 73 and 76 respectively, the former of gilt-bronze, ending in rams' heads (Pl. XIII, Figs. 11, 12).[2] The pair from tomb 76, now in the Nicosia Museum, were smaller, but of solid gold, and date from the 4th century B.C. Silver bracelets were exceedingly common, and were found in tombs 10, 73, 78, and 83; they generally end in roughly-modelled snakes' heads (in one case calves'). Some pairs were provided with hinges, allowing them to be opened for putting on the arm; these generally have holes in the heads for the insertion of pins or some kind of fastening.

Earrings were not very common, and mostly confined to the later 5th–4th century B.C. and Graeco-Roman types. Among the former may be mentioned: (1) a pair from tomb 73 (Pl. XIII, Fig. 9), flat and crescent-shaped, with honeysuckle patterns in filigree work; (2) a pair from tomb 80 (Pl. XIII, Fig. 25), of thick twisted wire, ending in lions' heads; (3) a pair from tomb 69 (Pl. XIII, Fig. 21), of twisted wire, ending in Gryphons' heads; one is of more delicate workmanship than the other; (4) a solitary earring from tomb 81 (Pl. XIII, Fig. 22), S-shaped, with two knobs attached.[3]

---

[1] Compare another necklace found by Cesnola (*Cyprus*, Pl. 25), which formed part of his "Curium Treasure." An interesting parallel is the gold necklace recently found in Ireland, and now in the British Museum (*Archaeologia*, lv. p. 394); this is of late Celtic workmanship, about the beginning of our era.

[2] Compare Cesnola, *Cyprus*, p. 311, and *Journ. Hell. Stud.* xi. p. 54, Pl. 5, Fig. 1 (from Poli), both dating about 400 B.C.

[3] A similar type is given by A. Cesnola, *Salaminia*, Pl. i. Fig. 38.

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Among the latter are a crescent-shaped earring from tomb 77 (Pl. XIII, Fig. 24), with ivy-leaves and bunches of grapes in filagree work on the flat part.[1] The various types of earrings characteristic of Cyprus are classified by Myres, *Cyprus Mus. Cat.* p. 121.

In tomb 83 were found a gold finger-ring of the 4th century with intaglio design of a female head to the left (Pl. XIII, Fig. 17), and two silver rings, one with a gold setting in which has been a small paste of a yellowish colour; the other has a scaraboid setting of banded agate (Pl. IV, Curium 5), on which is an intaglio design of Heracles in the archaic running attitude to left, armed with bow and club; though small, it is good archaic Greek work of about 480 B.C. Tomb 73 contained a gold ring with palmettes in filagree on the bezel (Pl. XIII, Fig. 14), and another (Pl. XIII, Fig. 16 = Pl. IV, Curium 7) engraved with an intaglio design of a nude woman reclining with face to right, resting on right elbow, and extending left hand, probably of the 4th century B.C.; also two silver rings, one with intaglio design on the bezel (Pegasos to right, with palm-trees in the background), and a gold-plated bronze ring with setting for a gem now lost.

The only objects of silver worth mentioning are (1) a *mastos*, or hemispherical cup, from tomb 80, without handles (Fig. 78);[2] (2) another cup from tomb 83 (Fig. 79); (3) two silver pins with large heads, one from tomb 63 and the other from site C, similar to three which were found in Messrs. Williamson and Co.'s excavations in 1883. The engraved gems have already been described, with three exceptions: (1) a black basalt scarab from tomb 26, with intaglio design of an ibex (Pl. IV, Curium 3); (2) a sard intaglio with head of Athenè, now in the Nicosia Museum; (3) the Egyptian scarab from tomb 1 (Pl. IV, Curium 2), which is of grey steatite, engraved with a double clump of lotos-flowers and the praenomen of Thothmes III., *Men-χeper-Rā*, and a device. The date of this tomb is the 6th century B.C., and the scarab is no doubt one of the imitations of Thothmes-scarabs, which are very common in Cyprus.[3]



FIG. 78.



FIG. 79.

BRONZE OBJECTS.

The site of Curium was especially rich in bronzes, though more so in respect of quantity than quality. Hardly a tomb that was opened did not contain a mirror or some other article in this material.

Site D yielded several knives and spear-heads (Figs. 80, 81), and a dagger with hooked handle (tomb 58, now in the Nicosia Museum), all common types in Bronze Age tombs in Cyprus; these objects are of pure copper, and should more strictly be spoken of as belonging to the Copper Age.[4] An axe-head and a ploughshare, both now in the Nicosia Museum, should also be mentioned.[5] The spear-heads are of the usual Bronze Age type, hammered and not cast.[6] The only other bronze object of



FIG. 80.



FIG. 81.

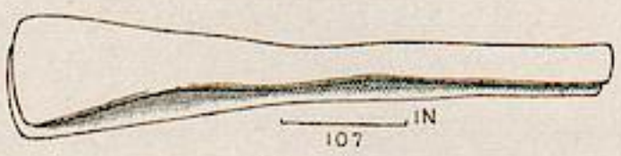


FIG. 82.

[1] For similar types see A. Cesnola, *Salaminia*, p. 32, and O.-Richter, *Kypros*, Pl. 217, Fig. 20, p. 494.

[2] For a similar example from Curium see *Cyprus Mus. Cat.* 4883.

[3] *Ibid.* pp. 20, 135.

[4] *Brit. Mus. Cat. of Bronzes*, Introd. p. xxi.

[5] The latter is described by Myres, *Cyprus Mus. Cat.* No. 609; a similar object was found at Enkomi in 1896 (see p. 15, Fig. 25, No. 1477).

[6] Cf. *Brit. Mus. Cat. of Bronzes*, No. 29 and p. lxvii.

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Fig. 83.



Fig. 84.



Fig. 88.

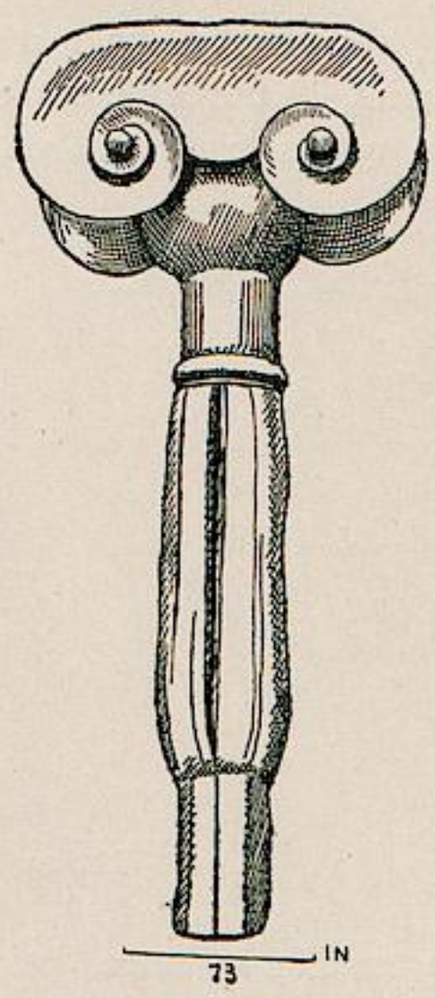


Fig. 87.

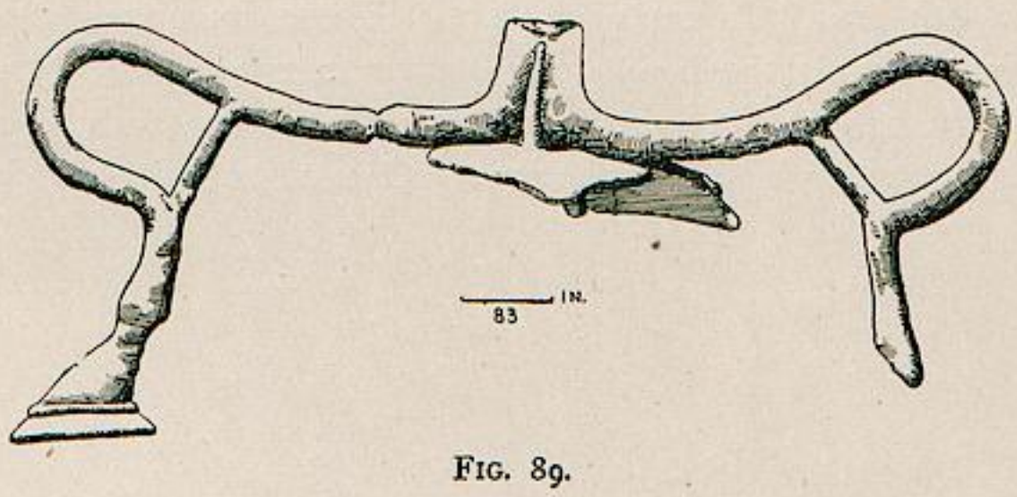


Fig. 89.

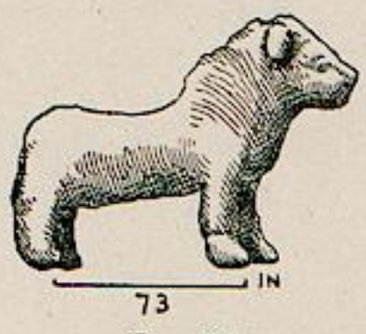


Fig. 86.

interest from this site is a pair of tweezers (Fig. 82), of which several Bronze Age examples are known.[1]

Among the later bronzes are two or three examples of good Greek work, especially the archaic statuette from tomb 73.[2] It represents a female figure (Fig. 83) holding out a fruit in her right hand and drawing aside her skirt with the left, in what is known as the "Spes" attitude.[3] Her hair is looped up with a fillet, and she wears chiton and himation. The style is that of the 6th century B.C. It is somewhat dry and stiff, like Etruscan work, but the conception is graceful, and the details very carefully rendered. The figure has formed part of a candelabrum, of which a spike remains on the top of the head. There are also two mirror-handles with reliefs,[4] which, like the statuette, have close affinities with Etruscan work in bronze. One (Fig. 84) is from tomb 10, and is ornamented with an archaic Gorgoneion and palmette above; a similar example, found at Poli in 1890, is now in the British Museum.[5] The other (Fig. 85), from tomb 78, has the design of a Siren in relief to the front, with wings spread. It dates from the end of the 5th century B.C.[6]



Fig. 85.

A few smaller objects, also worth noting, are illustrated in Figs. 86–91; they are nearly all from tomb 73.

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[1] One was found at Agia Paraskevi (O.-Richter, *Kypros*, Pl. 146, Fig. 6 *b*), another at Assarlik in Caria (*Brit. Mus. Cat. of Bronzes*, No. 117), and a silver specimen by Schliemann at Mycenae (Schliemann, *Mycenae*, p. 308, Fig. 469).

[2] *Brit. Mus. Cat. of Bronzes*, No. 193. [3] *Ibid.* p. xlii. [4] *Ibid.* Nos. 245, 246.

[5] *Journ. Hell. Stud.* xii. p. 323.

[6] A similar mirror-handle, with an Eros, now in Berlin, is figured by O.-Richter, *Kypros*, Pl. 198, Fig. 1; see also *Jahrbuch d. arch. Inst.* iii. (1888), p. 246.

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Among the characteristically local bronzes were several interesting fibulae, forming a representative series of the different types found in Cyprus. Two are especially remarkable as having been found in tombs on the Bronze Age site. Of these, however, only the one from tomb 102 (Fig. 92) is



Fig. 90.

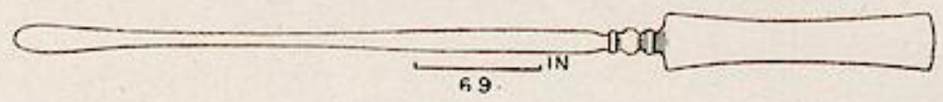


Fig. 91.

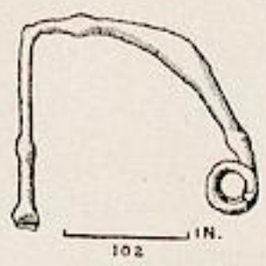


Fig. 92.



Fig. 93.

a certain instance, being found with Mycenaean vases and no later objects; whereas the other (Fig. 93) comes from tomb 98, which had been used more than once, and contained an admixture of objects belonging to the 6th and 7th centuries B.C. These two are both of the same shape, roughly quadrilateral, curving towards the head, and answer to type (i) of Myres' classification.[1]

The other examples (Figs. 94–97) are four in number, two from tomb 1, one from tomb 6, and one from tomb 67; all are more or less fragmentary. One of the fibulae from tomb 1 is of the

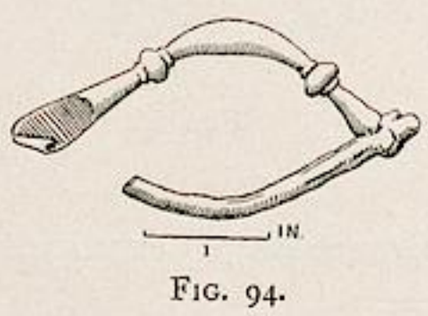


Fig. 94.

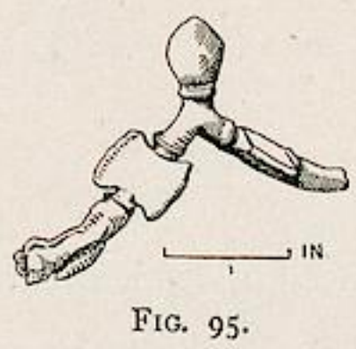


Fig. 95.

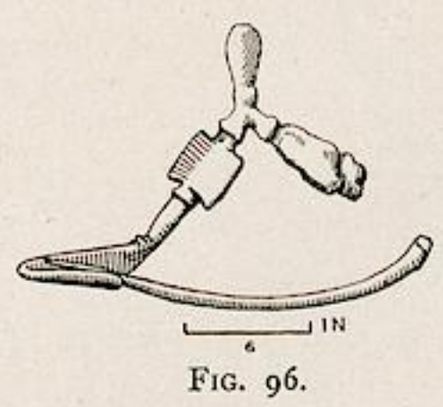


Fig. 96.

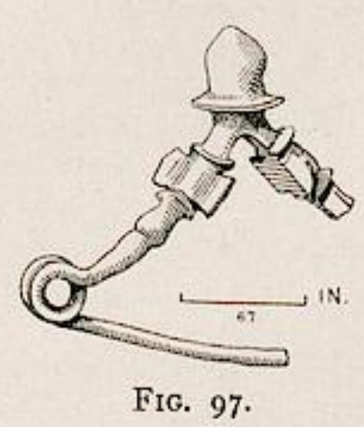


Fig. 97.

shape just described; it was found with pottery of the 7th–6th century B.C. The bow is slightly curved, and round it are two bands; it has a sheath-shaped foot, with a catch for the pin, which curves up to meet it.[2] The other three fibulae are all of another type, answering to Myres' type (iii); this type is characteristic of the 6th and 5th centuries. The bow is bent up at an angle, on which is a knob; on either arm is a flat rectangular piece; at the head is a spiral, and the foot is sheath-shaped, with a catch for the pin. In the example from tomb 6, the foot is greatly elongated.[3]

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[1] *Cyprus Mus. Cat.* p. 138; another fibula of the same type, but of gold, from the Bronze Age cemetery of Zarukas, near Maroni, is now in the British Museum (*Journ. Hell. Stud.* xvii. p. 63). Two more gold specimens of this type, from Kouklia, are in the Ashmolean Museum, Oxford, but these were found with sub-Mycenaean pottery, and need not be dated earlier than the seventh century. Further, two bronze fibulae which were found at Enkomi in 1896, with Mycenaean pottery, show that the earliest form of Cypriote fibula is developed from the simple safety-pin type, both being quite exceptional examples of fibulae found in Mycenaean tombs. The one from tomb 38 is quite flat, and shows an earlier stage than the other (from tomb 74), which represents an intermediate form between the simplest type and the type (i) of Myres' classification; see for these fibulae, p. 16 *supra*. On the subject of the earliest appearance of fibulae in Cyprus and Greece, see *Brit. Mus. Cat. of Bronzes*, Introd. p. lx. and under Nos. 57 and 59; O.-Richter, *Kypros*, p. 466; *Ephem. Archaeol.* 1888, Pl. 9, Fig. 2, p. 167; and *Athen. Mittheil.* xii. (1887), p. 8 ff.

[2] Cf. *Cyprus Mus. Cat.* Nos. 4821–4823, and an example from Amathus (*Cat. of Bronzes*, No. 1948).

[3] For this type, cf. Undset, in *Zeitschr. für Ethnol.* 1889, p. 216, Fig. 21, and *Cyprus Mus. Cat.* 4840–42; also an example from Amathus (*Cat. of Bronzes*, No. 1950).

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GLASS AND MISCELLANEOUS OBJECTS.

Glass vessels were found in the Mycenaean tombs, and the variegated amphoriski extend thence down even to Roman times, being found on site D in tombs 50 and 102 (fragments); on site B in tomb 26 (Fig. 98); and on site E in tomb 118. All these vases are of the same type and manufactured by the same process,[1] the only variation being that in the earlier examples the ground is an opaque white, in the later a semi-transparent dark blue, in which is laid the ornamentation of wavy lines in white and yellow. A very remarkable vase is Fig. 99, from tomb 89, which is almost unique in shape and appearance. It has a high tapering bowl and foot, and is decorated in a calyx-pattern of alternating blue and yellow opaque glass, with a dark-brown vandyke pattern round the top. Some fragments of a similar vase were found in tomb 102, and several cups and *rhyta* in the same style were found at Enkomi in 1896. Some of the glass vessels from Cameiros in the First Vase Room have a somewhat similar appearance, but are of far coarser execution.

In the Roman tombs, on sites B and E, glass vessels occurred in large numbers, but in the tombs of the Phoenician and Hellenic periods they are exceptionally rare. All the large Roman tombs, such as 61, 62, 72, 77, 113, 114, and 115, contained quantities of the ordinary bottles with long necks and flat mouths and bases (Figs. 100, 102), and occasional specimens of other forms (Fig. 101), but none of the painted or ornamented glass vessels found in such large numbers at Amathus. Glass finger-rings with large bezels occurred in tombs 62 and 63; and cups or bottles

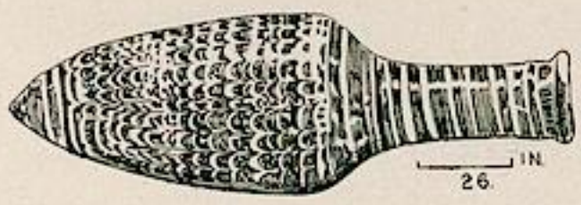


FIG. 98.



FIG. 103.



FIG. 99.

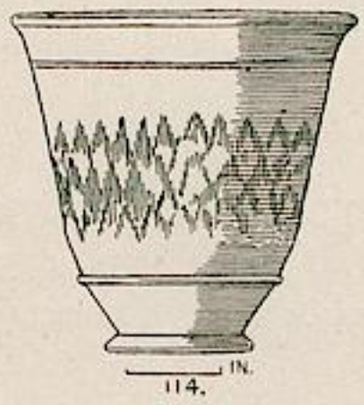


FIG. 104.

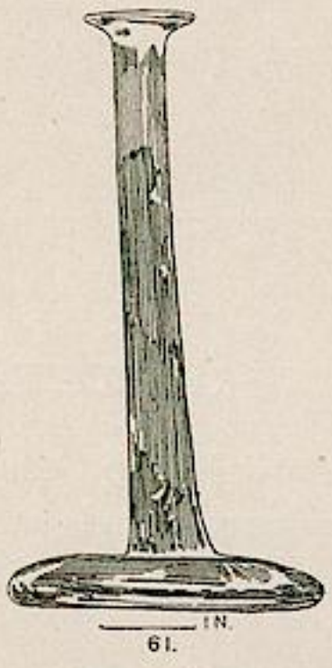


FIG. 100.



FIG. 101.

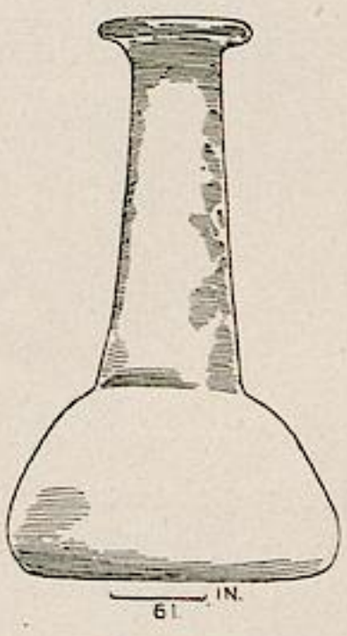


FIG. 102.

of graceful shape in tomb 114 (Figs. 103, 104). In tomb 77 was found a glass bottle of the common type still containing the balm that had originally been placed in it.

Of bone and ivory little was found that is of any interest. Among the objects from the later burial in tomb 89 were parts of a bone flute, and the same tomb contained a bone disc with a pattern of a rosette incised, a common object in Mycenaean tombs. Tomb 77 (of Roman date) contained a series of pins and bodkins in this material; one has an ornamental head in the form of a pine-cone.[2]

Mention should be made of a celt in green stone from tomb 46, now in the Nicosia Museum.[3] It has a swollen conical outline and obtuse cutting-edge, and is a specimen of a Neolithic implement almost unique in Cyprus. The small jade objects in tombs 89, 98 and 99 may also be regarded as Neolithic in character (see Myres, *op. cit.* pp. 13, 52). One of these objects (from tomb 89) is flat and round, with a hole in the centre, and was doubtless used as a spindle-whorl. Other primitive spindle-whorls were found in tomb 98; they are large and spherical, of terracotta, and

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[1] *Cyprus Mus. Cat.* p. 100. [2] Cf. A. Cesnola, *Salaminia*, Pl. 7, Fig. 20. [3] *Cyprus Mus. Cat.* No. 470.

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ornamented with linear patterns cut with a knife while the clay was soft, in the same manner as in the decoration of the early red-polished ware from the same tomb. In the later Bronze Age tombs another type of spindle-whorl is commonly found, in the shape of a double truncated cone, often



Fig. 106.



Fig. 105.



Fig. 107.



Fig. 108.

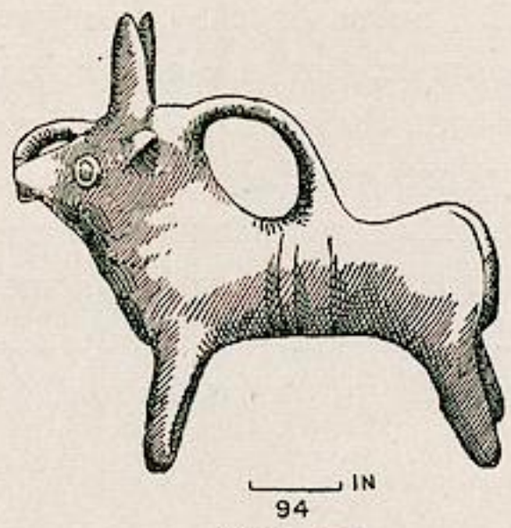


Fig. 109.



Fig. 110.

decorated with incised circles.[1] These are composed of a dark green stone, probably a kind of steatite. They were found in tombs 30, 39, 43, 47, 48, 56, 89, and 98. One more object remains to be mentioned under this heading: a small jar of dark green stone (probably steatite) with small ear-handles and shallow flutings on the body (tomb 89).[2]

TERRACOTTAS.

The yield of terracottas was on the whole poor, consisting chiefly of figures of animals and men on horseback. A few primitive figurines were found on site D (*e.g.* Figs. 105–107 from tombs 44, 50, and 57); the one from tomb 44 is a rude figure of a man,[3] and apparently Bronze Age, though



Fig. 111.



Fig. 112.



Fig. 113.



Fig. 114.



Fig. 115.



Fig. 116.



Fig. 117.

[1] *Cyprus Mus. Cat.* pp. 23, 56, Nos. 909 ff. [2] Cf. A. Cesnola, *Salaminia*, p. 115. [3] Cf. Reinach, *La Sculpture en Europe*, p. 89.

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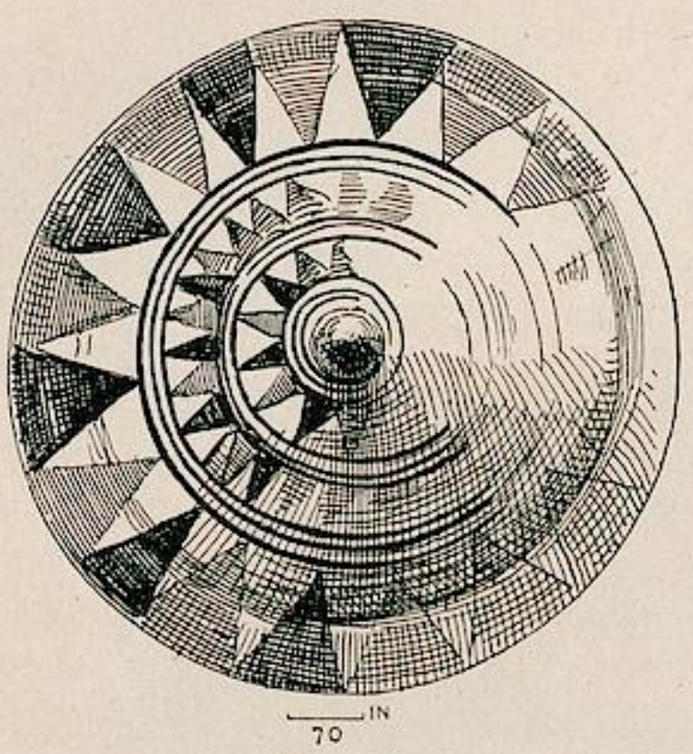


Fig. 118.

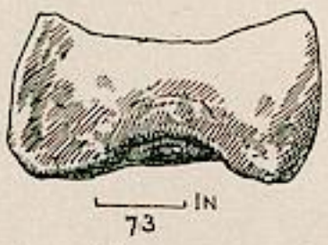


Fig. 119.



Fig. 120.

several objects of later date were found in the tomb. The other two are feminine, of a kind not uncommon in Cyprus (also found at Alambra, Hagia Paraskevi, Katydata - Linou, Enkomi, Larnaka, and Maroni).[1] A curious figure was also found in tomb 57, apparently representing a child wrapped in swaddling-clothes (Fig. 108); a similar one found near the Hala Sultan Tekké, Larnaka, in 1897, is now in the Nicosia Museum. Figures of bulls (Fig. 109) of a primitive character are often found in Bronze Age tombs (*e.g.* 94 and 106).[2] They are made of the same coarse black ware as the "base-ring" vases.[3] In tomb 102 was found a fragmentary vase of red ware in the form of a hand holding a cup. More complete specimens were afterwards obtained at Enkomi in 1896[4] and Maroni in 1897. For examples of later terracottas from Curium, see Figs. 110–121.

Numerous tombs on sites B and E (*e.g.* 13, 61, 62, 72, 113, 114, 115, 118) contained Roman lamps, but none with subjects of any special interest; Figs. 122–123 give the two best specimens.



Fig. 121.



Fig. 122.

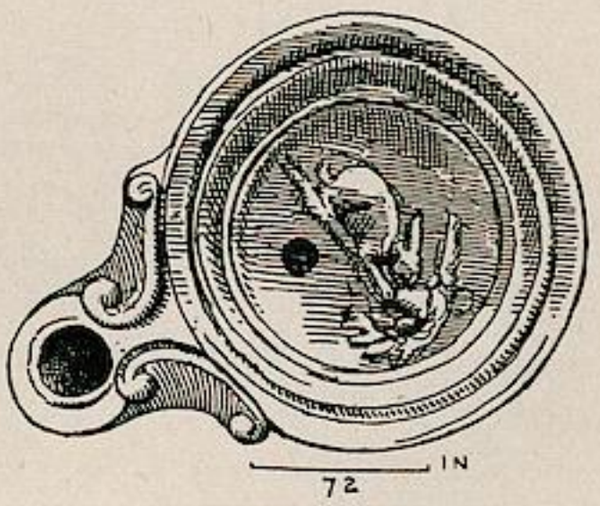


Fig. 123.

[1] *Cyprus Mus. Cat.* p. 27, and for other examples see O.-Richter, *Kypros*, Pl. 34, Fig. 31; Pl. 37, Figs. 6 and 9 (from Hagia Paraskevi and Dali); Pl. 148, Fig. 11*a* (from Katydata-Linou).

[2] *Cyprus Mus. Cat.* p. 27.

[3] *Ibid.* p. 37.

[4] See above, p. 9, Fig. 16, and p. 40, Fig. 68.

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POTTERY.

The pottery of Curium yielded on the whole more interesting results than any other products of the excavations. The specimens found on the Mycenaean site are for the most part of a familiar kind, consisting of pseudamphorae, jars and jugs, with simple decoration (Fig. 124). But one or two specimens stand out above the rest. The kylix from tomb 28 (Fig. 124) ranks with the finest



FIG. 124.



FIG. 125.

specimens from Ialysos and Calymnos already in the British Museum (A 198, 199, 271, 308), while the funnel-shaped vase from the same tomb is also an exceptionally fine specimen. But most remarkable of all are the two large craters from tombs 34 and 102 (Figs. 126, 127), of a type which subsequent discoveries at Enkomi and elsewhere have now rendered familiar.

Along with the imported Mycenaean pottery was found a considerable quantity of local ware of various types, now classified by Myres.[1] A small group of tombs (97 and 98) at a considerable distance from the principal site contained examples of the more primitive glazed-red-ware pottery with incised patterns (Fig. 125, from tomb 98), together with spindle-whorls of terracotta and other materials. The Mycenaean fabrics were invariably associated with two varieties known as the "white slip"-ware and "base-ring"-ware, which are commonly found in all Bronze Age cemeteries of Cyprus. Local imitations of Mycenaean ware, known as "sub-Mycenaean," occurred from time to time.

The "white slip"-ware consists of hand-made jugs and bowls of gritty black clay covered with a creamy slip, on which various patterns are painted in black, chequers, diamonds, fleur-de-lys, and conventional trees (Fig. 125). The bowls are hemispherical, with flat triangular handles. The jugs were only found complete in tomb 54 (from which one specimen was kept for the Museum); the bowls



FIG. 126.

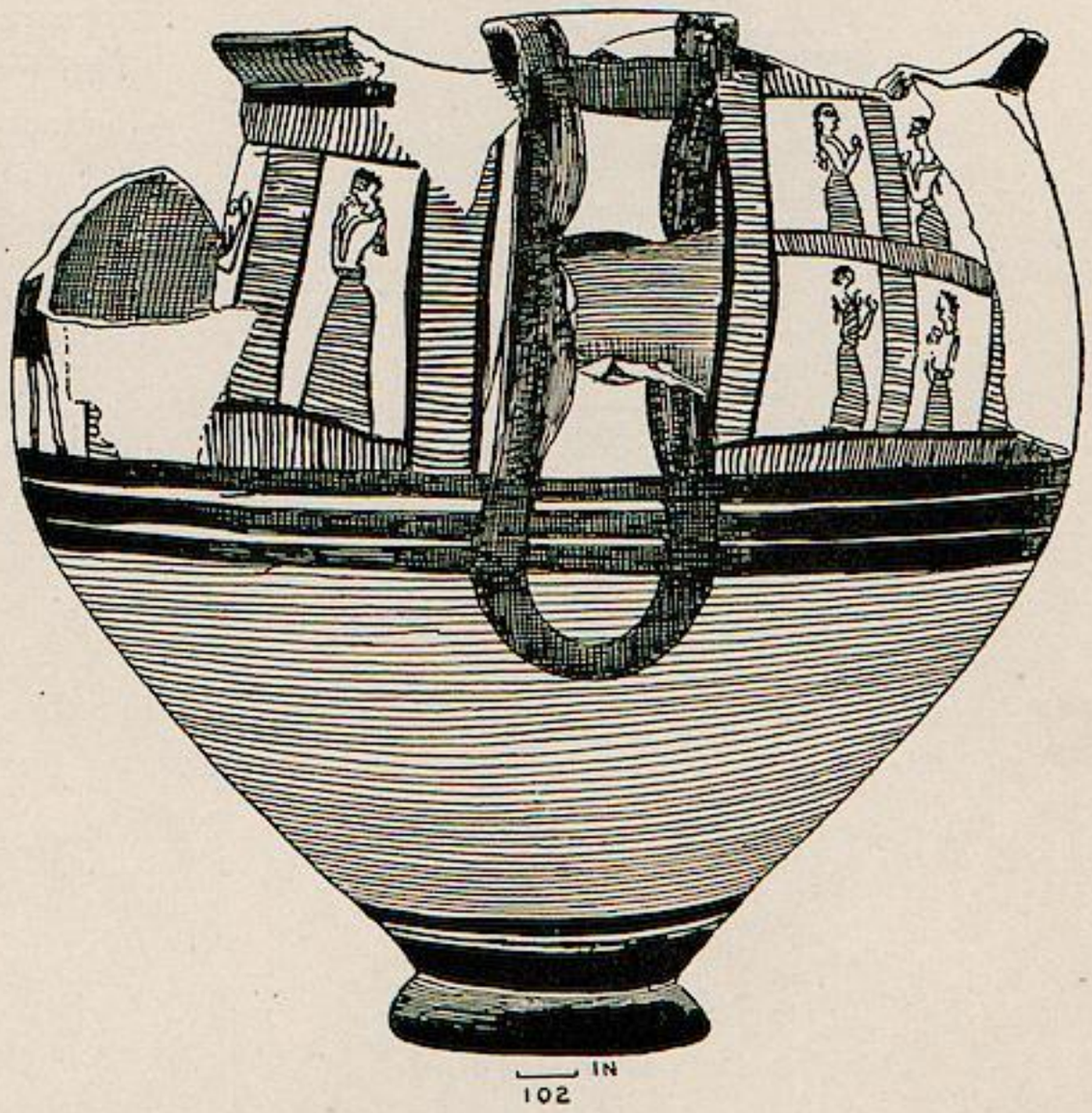


FIG. 127.

are from tombs 57, 86, 94, and 107; and many other tombs contained specimens not kept, or fragments of the ware. The "base-ring"-ware takes two principal forms: painted, or decorated with reliefs. Of the former class specimens were retained from tombs 42, 101, and 107, consisting of jugs and shallow bowls shaped like an inverted hat, with high curved handle (Fig. 125); they are generally decorated with intersecting lines in matt white on the dull black surface of the clay. The other variety was only found here in fragments, and was better represented at Enkomi and elsewhere; the clay is similar, and on it are laid strips ornamented with a rude cable-pattern, cut with the knife while soft, or with figures of snakes.

The two craters just mentioned (Figs. 126, 127) are both decorated with chariot-scenes, but are not identical in shape, and Fig. 127 is unfortunately far from complete.[2] The female figures in panels on the latter vase are quite unique on Mycenaean vases. The large pseudamphora from tomb 50

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[1] *Cyprus Mus. Cat.* p. 36 ff.

[2] The latter corresponds in shape with vases illustrated by O.-Richter, *Kypros*, Pl. 152, Fig. 16, the former with the examples already published by Cesnola and Furtwaengler-Loeschcke. Only five examples of these chariot-vases were previously known: two found by Cesnola at Hagia Paraskevi (*Cyprus*, p. 247) and (probably) Maroni (*ibid.* p. 268), two published by Furtwaengler and Loeschcke, *Myken. Vasen*, pp. 27, 28, Figs. 14–16, and one in the Perugia Museum.

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FIG. 128.

(Fig. 128) is made of a peculiar coarse-grained clay, and was probably imported from Crete, where a similar specimen has been found.[1]

Tombs 28, 31, 33, 44, 56, 89, 90, and 96 on site D, tomb 1 on site A, and tomb 83 on site D, contained specimens of local pottery of the class known as "sub-Mycenaean"; specimens are given in Fig. 129. It is so called as being more or less a native imitation of the imported Mycenaean wares, both in technique and in method of decoration. Further, it forms a readily-observed link between the pottery of the Bronze Age and that of the later or "Graeco-Phoenician" times. This fact is sufficient to account for its transitional character, and for its appearance in tombs of all periods. The tombs enumerated fall into four distinct groups:—



FIG. 130.

(1) Tombs containing Mycenaean and contemporaneous sub-Mycenaean pottery: 28 and 31.

(2) Tombs containing only sub-Mycenaean pottery: 33, 90, 96.

(3) Tombs containing objects of all periods: 44 and 89.

(4) Tombs containing sub-Mycenaean pottery with objects of the Graeco-Phoenician period: 1, 56, 83.

The character of these fabrics is, as might be expected, very varied. Some approach very closely to the Mycenaean vases in appearance, and are only distinguished by some slight local characteristic. For instance, the two-handled lekythos from tomb 31 (Fig. 124) is purely Mycenaean

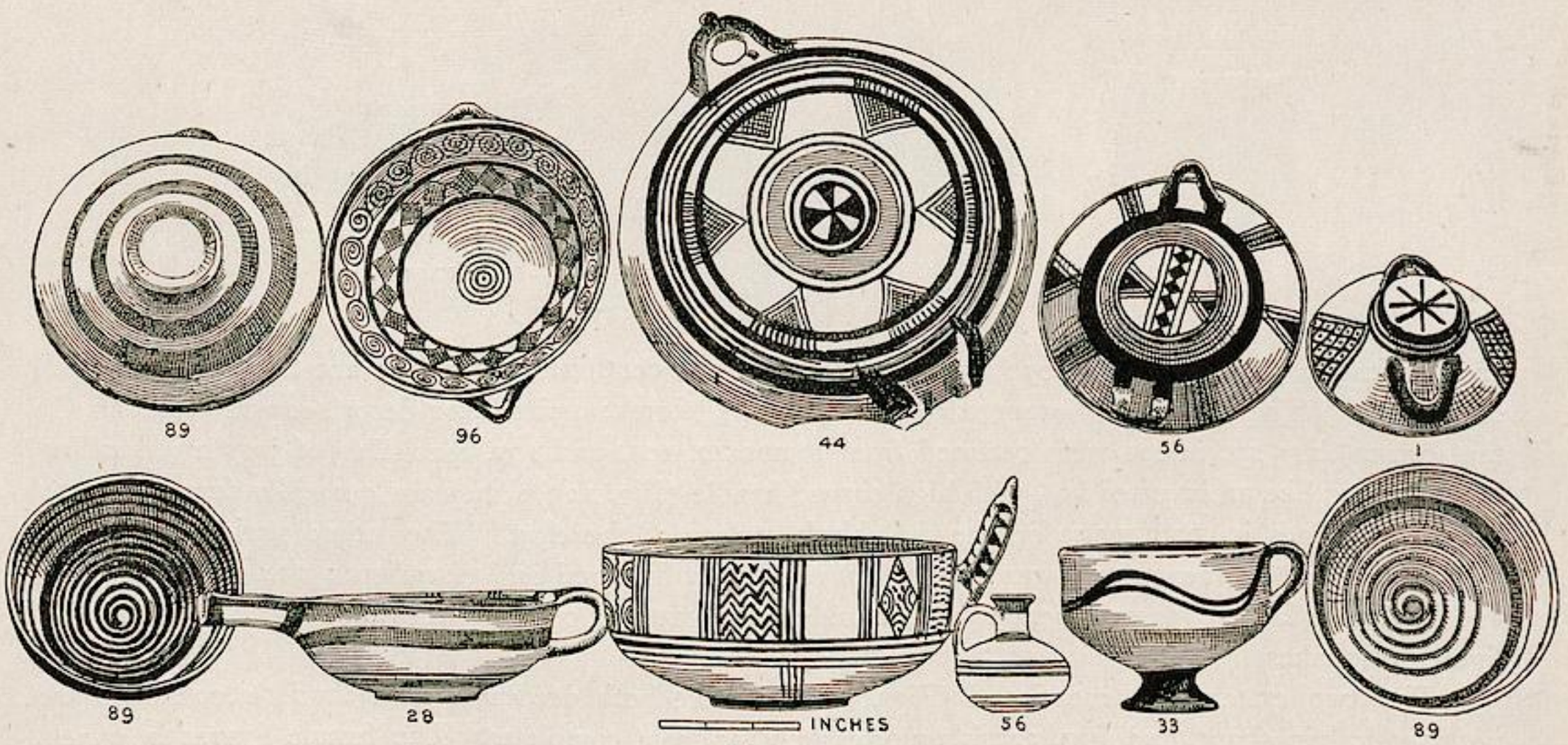


FIG. 129.

in technique and decoration, but the shape is distinctively Cypriote; many similar vases found in Cyprus are actually decorated with concentric circles vertically placed on the body, and may be

[1] Furtwaengler and Loeschcke, *op. cit.* Pl. 14, No. 88, p. 24; Athens Museum, No. 58.

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regarded as the prototypes of the typical later varieties.[1] The bowl with a long spout from tomb 28 (Fig. 129) is painted in the style of a Mycenaean vase, but its shape is Cypriote, and the purpose for which it was adapted—namely, as a milking bowl—is characteristic of a pastoral people.[2] Another vase (Fig. 130), which at first sight might be taken for Mycenaean, was found, curiously enough, in tomb 83 on site B, which contained several fifth-century objects. But it was found by itself in an inner chamber, and must belong to an earlier burial than the other contents. A series of flat and deep bowls from tombs 89, 90 and 96 exhibit reminiscences of Mycenaean technique and decoration; three of them (Fig. 129, from tomb 89) are ornamented with a spiral pattern in the interior (in one case in relief, in the others painted in purplish-brown) which does not seem to occur elsewhere. The rest of this series have more of the Cypriote than Mycenaean about them, but are still of transitional character.[3]

The Cypriote geometrical style in its earlier phases, which is so well represented at Amathus, was conspicuously absent at Curium. None of the vases with lotus patterns or Orientalizing animals and monsters occurred.[4] The barrel-shaped lekythos from tomb 52 (Fig. 132) may also be ranked

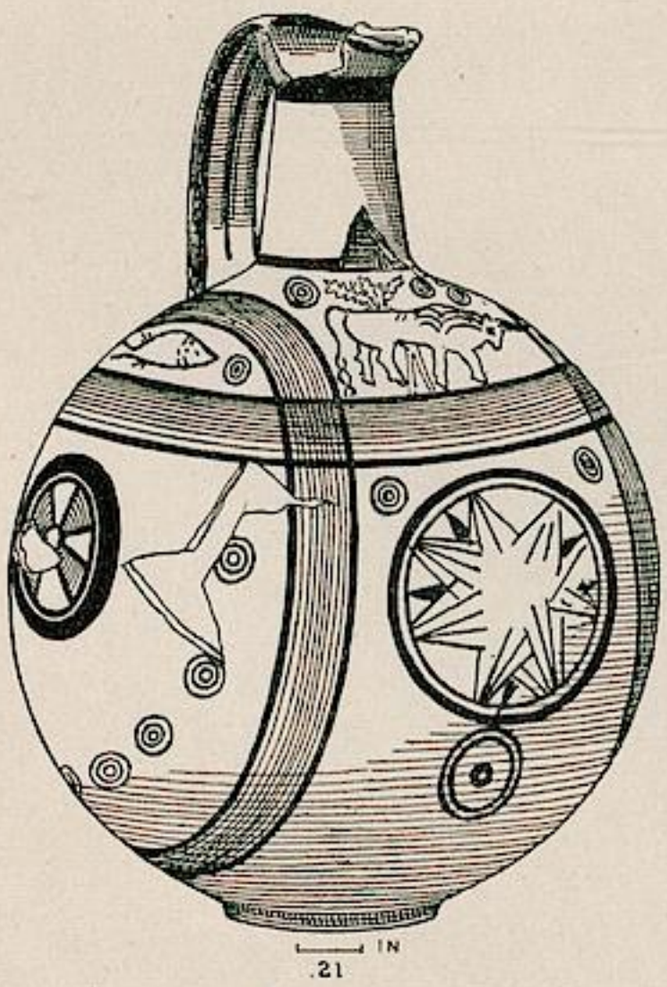


FIG. 136.



FIG. 132.

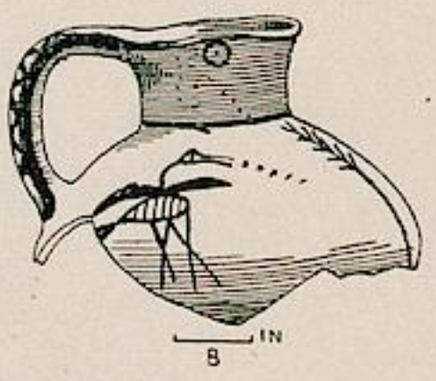


FIG. 131.

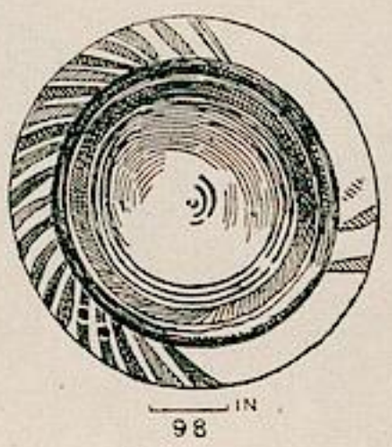


FIG. 135.



FIG. 134.

with these wares, which are typical of the pottery of the 8th and 7th centuries; but as far as Curium is concerned, the pottery of this period is chiefly represented by the sub-Mycenaean wares already discussed. Innumerable examples of the jugs, bowls, and lekythi with concentric and intersecting circles were found, tombs 1, 3, 4, 15, 16, 17, 56, and 95 being especially prolific in

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[1] Cf. Perrot and Chipiez, *Hist. de l'Art*, vi. p. 917; O.-Richter, *Kypros*, Pl. 152, fig. 8 = Brit. Mus. A 323; Gardner, *Gk. Vases in Fitzwilliam Mus.* Cambridge, No. 3. There are three other examples in the British Museum: A 253, from Ialysos; A 320, from Athens (probably an importation from Cyprus); A 324, from Cyprus (Cesnola Coll.).

[2] *Cyprus Mus. Cat.* p. 15, and a specimen from Cyprus in the Athens Museum, No. 95.

[3] They include: (1) A one-handled skyphos on a high stem from tomb 33 (Fig. 129), decorated with wavy lines in dark brown; several more were found in tomb 108 on the same site, and are now at Nicosia; and another, found by Mr. Hake at Curium in 1882 (presumably *not* in the Mycenaean necropolis) is now in the South Kensington Museum. (2) A large flat bowl with handles, from tomb 44 (Fig. 129), with elaborate external decoration of lozenge and chevron patterns, and a central Maltese cross; for similar examples cf. Brit. Mus., C 100, 102, 113–117, and an example from Amathus, tomb 14; Pottier, *Louvre Cat.* A 111, Atlas, Pl. 8; *Cyprus Mus. Cat.* p. 63, Nos. 901, 902; *Archaeologia*, xlv. Pl. 11, Fig. 3; and O.-Richter, *Kypros*, p. 358, note 1, p. 493, Fig. 269. (3) A small jug of similar technique (Fig. 129, from tomb 56), with the same Maltese cross (cf. *Cyprus Mus. Cat.* p. 67, No. 1098, and C 185 from Amathus in Brit. Mus.). (4) Tombs 1 and 56 contained small flower-pot-shaped bowls (Fig. 129) with diminutive handles, decorated with diaper-patterns (cf. *Cyprus Mus. Cat.* p. 66, No. 967); these latter, together with a one-handled kylix (Fig. 129, without tomb-number) painted with geometrical patterns of Dipylon type, are more akin to the Graeco-Phoenician pottery of the 7th century (*v. infra*).

[4] The only example of this phase is the fragmentary jug (Fig. 131) from tomb 8, with a figure of a bird; it is closely parallel to the British Museum vases C 123, C 126, and two from Amathus (tombs 30 and 106); to A 114–115 in the Louvre; and others published by Sandwith in *Archaeologia*, xlv. Pl. 10, Fig. 7; O.-Richter, *Kypros*, Pl. 19, Figs. 1–4, Pl. 102, Fig. 6, Pl. 151, Fig. 1 *a*; *Cyprus Mus. Cat.* p. 72, No. 1086.

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this respect; specimens are given in Figs. 133–135. These date chiefly from the 6th and 5th centuries B.C. In some tombs sixty or eighty specimens were found. The finest example of these jugs, though unfortunately much injured, is Fig. 136, from tomb 21. It is decorated with a bull,

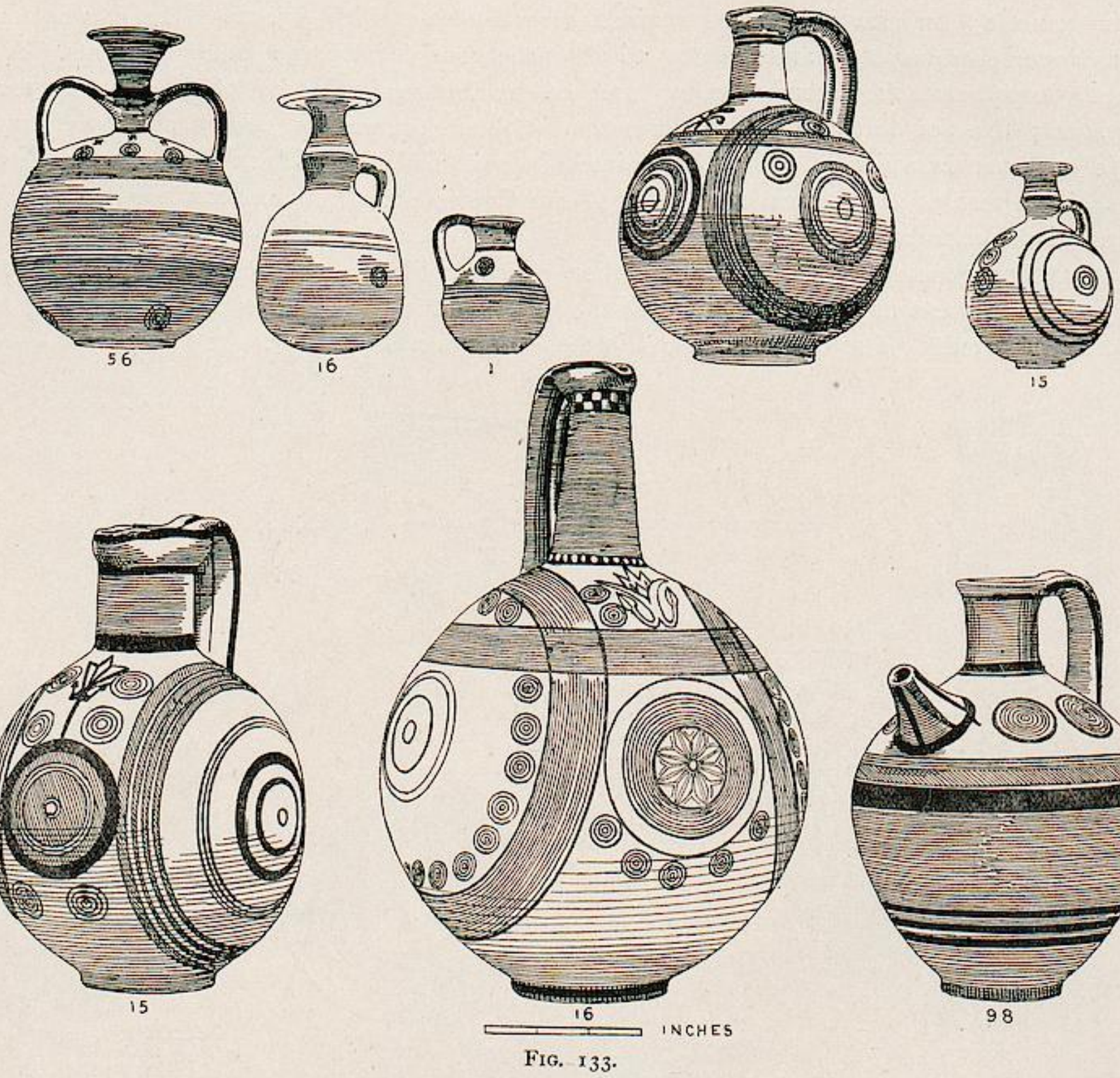


FIG. 133.

fish, and star, outlined in black on white, on the red ground.[1] Aski of fantastic form are not uncommon at this period; two were found at Curium, in tombs 56 and 6 (see Figs. 137, 138). Cypriote geometrical pottery was seldom found in the tombs on sites B and E, and was

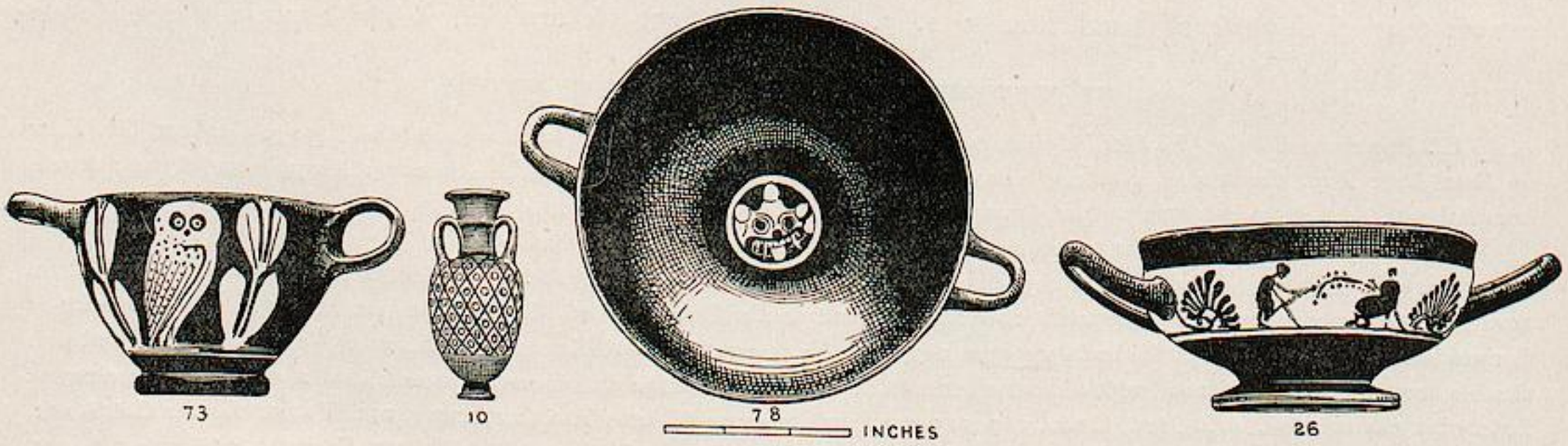


FIG. 139.

conspicuously absent from tombs containing Hellenic or Roman objects, except in one or two obvious cases of re-burial. It was never found with Bronze Age objects, except in the two double tombs, 89 and 98. Thus it will be seen that no chronological data can be ascertained for the local styles from a

[1] Cf. *Cyprus Mus. Cat.* p. 174, and *Journ. Hell. Stud.* ix. p. 160, where fragments of a similar vase are mentioned, found near Paphos in 1887, and now in the Ashmolean Museum.

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comparison with datable Hellenic objects; but it is not necessary to assume that there is no possible classification or chronological development. The results obtained at Poli (*Journ. Hell. Stud.* xi. p. 59, and xii. p. 327) at first sight appeared to countenance the theory of an absence of system or successive development in Cypriote pottery; but it is probable that the explanation is due rather to frequent re-burials, such as occurred constantly at Amathus.

Hellenic wares are not common, and are confined to tombs 10, 26, 71, 73, 78, and 83, the only ones containing any imported objects of genuine Greek workmanship. Even these are limited to a few inferior vases, dating from the beginning of the 5th century B.C. Tomb 10 contained an amphoriskos with diaper patterns on red ground (Fig. 139), of the 5th century B.C., such as were frequently found at Amathus and Poli, and at Cameiros, in tombs with other varieties of late black-figured vases. Tomb 26 yielded a black-figured kylix of late and careless work (Fig. 139), and tombs 73 and 83 also contained plain black-glazed kylikes, the former specimen (Fig. 139) having a Gorgoneion in the centre. Tomb 71 contained a fragmentary



FIG. 140.



FIG. 137.



FIG. 138.

lekythos, similar to the amphoriskos from tomb 10, and a lamp of black-glazed ware, probably a Hellenic importation of the 5th century B.C.; both are now in the Nicosia Museum. In tomb 73 were two cotylae, one covered with black glaze, the other (Fig. 139) of the type known as Panathenaic.[1]

An interesting specimen of a later fabric was found in tomb 115: a hydria of Graeco-Italian style (Fig. 140), with figures in opaque white on the shoulder, the rest of the vase being covered with black glaze, and the body ribbed. Vases of this class had not previously been known in Cyprus. They were formerly called Egnatian, owing to the fact that the majority of them had come from Egnazia, the ancient Gnathia, in Apulia; but they were most probably manufactured at Tarentum.[2] Specimens have been found in Melos (British Museum, F 552), and at Myrina, in Asia Minor; they date from the 3rd century B.C.

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[1] Cf. *Brit. Mus. Cat. of Vases*, iii. E 152, and p. 14.

[2] Lenormant in *Gazette Archéol.* 1881–2, p. 102, and Collignon, *Hist. Cér. Grecque*, p. 328; also *Brit. Mus. Cat. of Vases*, iv. p. 23.

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The late Cypriote polychrome wares are represented by a fragmentary "woman-and-pitcher" jug (Fig. 141) from tomb 83, the colours on which have unfortunately faded since cleaning; another specimen (Fig. 141) was found in tomb 9; and a third, from tomb 19, is now in the Nicosia Museum. These vases are very common at Curium, Amathus, and Poli, and belong to the 4th century B.C.[1] A later development is illustrated by three jugs from two Roman tombs



FIG. 141.

(68 and 110), of coarse red ware, with wreaths and similar decorations in polychrome, in one case laid on a white slip. These vases (Fig. 141) appear to be unique in character. Tombs 14 and 117 contained some late wares with Satyric and other heads in relief, and fragments of vases with archaistic decoration, coarsely painted in black on buff ground.[2]

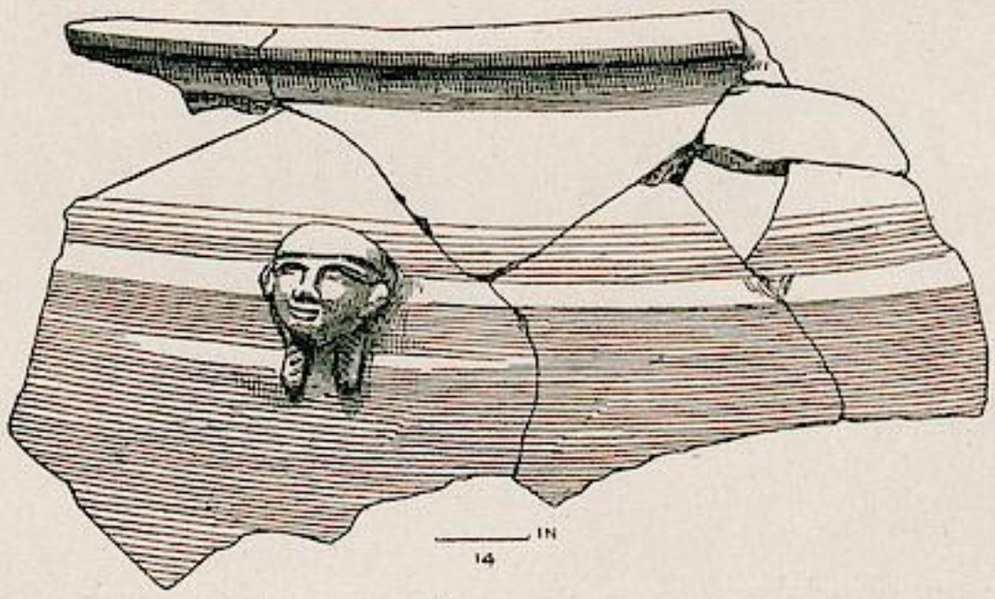


FIG. 142.

The fragmentary vase from tomb 14 (Fig. 142) is of plain red ware, with a head of Hathor in relief. The type of head, with hair falling in a thick tress down either side of the face, is similar to that on a vase in the British Museum (C 268), regarded by Ramsay[3] as a specimen of early Ionic pottery, but shown by subsequent investigations to be Cypriote, and archaistic in style. A vase similar to that published by Ramsay was found at Amathus in 1894 (tomb 129), and is discussed below, p. 106.

An inventory of the tombs and their contents follows, arranged according to sites, and in a roughly chronological order.

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[1] Cf. *Cyprus Mus. Cat.* pp. 60, 79; Brit. Mus. C 363–369; and A 187 ff in the Louvre.

[2] Cf. *Brit. Mus. Cat. of Vases*, iv. F 514-522; vases with Satyric heads in relief were found in Messrs. Williamson and Co.'s excavations, in 1883.

[3] *Journ. Hell. Stud.* ii. p. 302.

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DETAILED CONTENTS OF TOMBS.

SITE D.

TOMB 28.—(1) Mycenaean kylix (part of rim lost), with a cuttle-fish painted on either side in colour varying from red to black, on buff ground. Fig. 124.

(2) Funnel-shaped vase, with vertical loop-handle, decorated with six murex-shells in red-black, on pale buff ground. Fig. 124.

(3) Flat bowl with handle and long spout, of "sub-Mycenaean" fabric, with linear patterns in red on pale red ground. Fig. 129.

(4) Sard scarab inscribed on the base with winged disc, and a figure of Thoth ibis-headed, wearing on his head the crescent moon, and disc, and the legend 𓂋𓏏 *nefer met* "divine word(s)." Plate IV, Curium 1.

TOMB 30.—(1) Mycenaean "pseudamphora" with high foot; on the shoulder, chevron patterns, and on the body bands, in red on buff ground. Fig. 124.

(2) Mycenaean pear-shaped hydria, with serpentine pattern on shoulder, and bands below, red on buff ground. Fig. 124.

(3) Similar vase, incomplete, with scale-pattern on shoulder.

(4) Small stone pyxis, without cover.

(5) Four beads of green stone, double-cone shape, with incised circles.

(6) Fragments of Mycenaean and white-slip wares.

TOMB 31.—(1) Two-handled lekythos (sub-Mycenaean) with bands on buff ground. Fig. 124.

(2) Fragments of Mycenaean and white-slip wares.

TOMB 33.—One-handled vase of coarse drab ware (sub-Mycenaean local fabric), with high stem, and wavy lines in dark brown on the body. Fig. 129.

TOMB 34.—(1) Two small gold studs, lentoid-shaped. Plate XIII, Figs. 28, 32.

(2) Large Mycenaean crater, with designs in black, turning to red, on buff ground. On either side two men in a two-horse chariot; in the field, murex-shells, and representations of a plant supposed to be *Vallisneria spiralis* (see Houssay in *Revue Archéol.* xxx. (1897), p. 91 ff.). Fig. 126.

(3) Fragments of Mycenaean pottery.

TOMB 36.—On the highest part of the necropolis, under the threshing-floor. Stamnos of plain red ware, with the hieroglyphic 𓋴 painted on the shoulder.

TOMBS 37–38.—Marble vase and fragments of pottery.

TOMB 39.—(1) Stone bead, highly polished, like a button.

(2) Stone spindle-whorl of green steatite, with white markings.

TOMB 42.—(1) Bowl with curved handle, the upper part wide and shallow, the lower narrow; plain red ware.

(2) Fragments of Mycenaean and white-slip wares.

TOMB 43.—(1) Black basalt cylinder, on which is incised a Gryphon guarding a sacred tree.

(2) Three small gold objects, hollow and cylindrical, forming part of a necklace. Plate XIII, Figs. 28, 32.

(3) Stone spindle-whorl, double-cone shape, as from tomb 30.

(4) Fragments of pottery.

TOMB 44.—(1) Bronze spear-head (type of *Brit. Mus. Cat. of Bronzes*, No. 29). Fig. 81.

(2) Terracotta grotesque figure ("snow-man" technique) with right hand raised to face and left placed on pubes. Fig. 105.

(3) Large plate with handles, of sub-Mycenaean fabric, with central cross and triangles of lozenge and chevron patterns on exterior in purple-brown and red on light brown ground. Fig. 129.

(4) Terracotta figures and bowl of "Graeco-Phoenician" period, from a later burial.

TOMB 45.—Stone pestle of dark green stone.

TOMB 47.—(1) Stone spindle-whorl (double cone).

(2) Fragment of Mycenaean vase with conventional tree and other patterns in black on drab ground.

TOMB 48.—(1) Small Mycenaean jug with black bands (turning to red) on pale buff ground.

(2) Two fragments of Mycenaean vases, with parts of chariots and horses.

(3) Stone spindle-whorl, as from tomb 47.

TOMB 50.—(1) Three gold ornaments for attachment to dress, one leaf-shaped, the other two oblong, with patterns in the form of a plant. Plate XIII, Figs. 29–31.

(2) Fragment of alabastron in variegated glass, white and yellow wavy lines on blue.

(3) Bone disc, with traces of two circular objects having been attached.

(4) Terracotta head with flat top, from a female figure of primitive type; painted with red and black bands. Fig. 107.

(5) Large pseudamphora with egg-shaped body, on which is a large octopus each side, the tentacles covering the whole ground of the vase; on each handle a character ⊢ is engraved. The vase is made of a peculiar coarse-grained clay. Fig. 128.

(6) Fragments of Mycenaean pottery.

TOMB 52.—Apparently of later date, about 7th century B.C.

(1) Barrel-shaped lekythos with bands and rings in black and purple. Fig. 132.

(2) Stone weight.

(3) Fragments of bronze.

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Tomb 53.—See tomb 102.

Tomb 54.—Jug of white slip ware. Fig. 125.

Tomb 55.—(1) Mycenaean pear-shaped hydria; on the shoulder, snakes rearing in threes (three times repeated) in black on buff ground. Fig. 124.

(2) Similar vase with plain spiral patterns.

(3) Pseudamphora with *Vallisneria* patterns on shoulder and bands below, in dark brown on buff ground. Fig. 124.

(4) Large jug of white slip ware, broken.

Tomb 56.—Graeco-Phoenician period, about 700 B.C.

(1) Small jug with trefoil mouth; black bands on drab, and on the foot a Maltese cross; sub-Mycenaean technique. Fig. 129.

(2) Bowl of similar technique (as from tomb 44); two very small handles and flower-pot shaped bowl; diaper patterns outside and bands inside, in dark brown on buff ground. Fig. 129.

(3) Askos, barrel-shaped, with bull's-head spout and handle over back; intersecting circles and other patterns in black on red ground; mouth at back. Fig. 137.

(4) About sixty jugs, bowls, and amphorae of "Graeco-Phoenician" type, mostly with concentric circles; none preserved except a two-handled lekythos with globular body (Fig. 133), ornamented with maeanders and concentric circles, and rings below (black on red ground).

Tomb 57.—(1) Terracotta female figure of primitive type, holding a bird before her breast with both hands; right leg lost and head partly broken away. Fig. 106.

(2) Pseudamphora, with red bands on buff ground. Fig. 124.

(3) Bowl of white slip ware, with tree-patterns in black on pale buff ground. Fig. 125.

(4) Two small Mycenaean jugs, with red bands on buff ground; one on a high foot. Fig. 124.

(5) Terracotta figure of a child wrapped in swaddling clothes (?); flat at the back; hand-modelled. Fig. 108.

Tomb 86.—(1) Bowl of white slip ware, with chequer patterns round the rim and in vertical stripes; black on pale buff ground.

(2) Fragments of Mycenaean vases.

Tomb 88.—(1) Mycenaean pyxis (fragmentary), with wavy black lines on buff ground.

(2) Two terracotta animals (broken).

Tomb 89.—A double tomb, the first chamber Mycenaean, the second Graeco-Phoenician, about 7th century B.C.

(1) Glass vase in opaque colours, blue and yellow calyx-pattern with dark brown vandyke-pattern round the top. High tapering bowl, and foot. Fig. 99.

(2) Small Mycenaean jug with red and black bands on buff ground; circular mouth. Fig. 124.

(3) Two spindle-whorls, one a double cone of dark green steatite, the other, flat, with a hole in the centre, of soap-stone or jade.

(4) Fluted jug of coarse black base-ring ware. Fig. 125.

(5) Jar of dark green stone (steatite?), with small ear-handles; on the body, shallow flutings.

(6) Bone disc with rosette in low relief.

(7) Alabaster vase (*olpè*), with a goose's head on one side below the handle, which is broken off.

(8) Mortar of dark stone, another of marble with four small square handles, for preparing rouge, and three pestles of black basalt.

(9) Fragments of a flute and other objects in bone.

(10) Shallow bowl of brown ware with purple rings and spiral pattern in centre; sub-Mycenaean. Fig. 129.

(11) Similar bowl with spiral pattern in low relief. Fig. 129.

(12) Two sub-Mycenaean bowls with small handles and patterns in black on buff ground; on one, spiral and chequer patterns and rings; on the other, two bands of chevron pattern instead of the spirals. Fig. 129.

(13) Six bronze bowls, mirror, and spatula.

(14) Fragments of Mycenaean vases.

Tomb 90.—Shallow bowl with small handles and concentric bands in red on buff; sub-Mycenaean.

Tomb 92.—(1) Bronze bowl, plain (two found, one inside the other, one broken).

(2) Sub-Mycenaean bowl.

Tomb 94.—(1) Terracotta bull, of coarse black base-ring ware, with handle on back. Fig. 109.

(2) Bowl of white slip ware, with chequer and lozenge patterns, vertical and horizontal, in black on cream ground.

(3) Bronze spear-head (as from tomb 44).

(4) Bronze dagger, with rivets for the handle. Fig. 80.

Tomb 95.—A large quantity of "Graeco-Phoenician" pottery, with concentric circles, etc., none kept for the Museum.

Tomb 96.—(1) Bowl as from tomb 89, with spiral pattern inside, in purple on drab ground. Fig. 129.

(2) Lower part of terracotta draped female figure. Graeco-Phoenician period; found near the surface.

(3) Two bronze bowls.

Tomb 98.—A double tomb, one chamber of Early Bronze Age date, the other of the 7th century B.C.

(1) Lekythos of red glazed ware, with incised patterns of chevrons and semicircles. Fig. 125.

(2) Lekythos, similar, incised with parallel lines and circles.

(3) Jug, with spherical body and beak-shaped spout, of plain glazed red ware.

(4) Three spindle-whorls, spherical, two with incised patterns of parallel lines, one plain.

(5) Stone bead or spindle whorl of dark green steatite.

(6) Two spindle-whorls of jade, button-shaped, with hole in centre; on one concentric circles are incised.

(7) Four small irregularly-shaped flat objects of jade, each pierced with holes.

(8) Bronze fibula, probably of the 7th century B.C., of a roughly quadrilateral shape, curving towards the head. Fig. 93.

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(9) Terracotta figure of ram, painted with vertical and horizontal stripes in black and red; 7th century B.C. Fig. 115.
(10) Two terracotta figures of men on horseback, with painted patterns of chevrons, etc., in black and red; 7th century B.C. One is more elaborately decorated and larger than the other.
(11) Terracotta model of circular shield, painted with black patterns on red; handle inside.
(12) "Graeco-Phoenician" jug, with narrow neck and conical spout on shoulder; patterns of bands and concentric circles in black and red on drab ground. Fig. 133.
(13) Small plate of red ware, with hatched patterns in red and yellow round the rim; holes for suspension.
(14) Terracotta group, rudely modelled by hand, representing a man grasping a tree, at the foot of which are two wolves or dogs. Fig. 120.
(15) Two lekythi and one jug, with concentric circles.

TOMB 99.—(1) Two bronze knife blades, one with rivet for attachment.
(2) Jade object, shaped like a razor.
(3) Hollow cylinder of jade.

TOMB 101.—(1) Bronze bracelet, with twisted fastening, very thin.
(2) Fragment of black glazed ware, with patterns of dots in opaque white.
(3) One-handled bowl of black base-ring ware, with patterns of intersecting lines in white on exterior. Fig. 125.
(4) Similar bowl; red ware. Fig. 125.
(5) Mycenaean pseudamphora with spherical body; hatched lines on shoulder and bands below, red on buff ground.
(6) Fragmentary pear-shaped Mycenaean hydria, as from tomb 55; spiral patterns on shoulder.

TOMB 102.—In excavating tomb 53, numerous fragments of Mycenaean vases were found, among which were parts of a large Mycenaean crater, as from tomb 34. Subsequent shafts were sunk immediately adjoining, and in another tomb (numbered 102) were found further fragments of the same vase. It is to be supposed that when both tombs were plundered, the vase was broken on the surface and the fragments thrown indiscriminately into both tombs.
(1) Mycenaean crater, of large size, incomplete, with designs round the body in red on buff ground: on either side, a two-horse chariot, in which are two men; between these designs are panels divided by ladder-like patterns; in each panel a figure of a woman. Fig. 127.
(2) Steatite intaglio of oval shape, with design of a bull lying down to right; very fine and delicate work and masterly drawing, in the style of the Vaphio cups. Plate IV, Curium 4.
(3) Fourteen gold beads, forming a necklace, eleven spherical and three cylindrical. Plate XIII, Fig. 33.
(4) Nine gold beads from a necklace, five ribbed, one punctured all over, the rest plain. Plate XIII, Fig. 27.
(5) Fragment of glass vase, as from tomb 89.
(6) Fragment of pale blue opaque glass, with inlaid patterns in white, yellow, and black.
(7) Similar fragment of white glass, with patterns in white and yellow.
(8) Bronze fibula, in shape as from tomb 98 (q.v.); the pin and foot are lost. Fig. 92.
(9) Pair of panniers in terracotta (cf. tomb 73).
(10) Terracotta female hand holding a bowl, from a long tubular vessel, probably a dipper or sprinkler, of which the stem is lost. The finger-nails are carefully rendered.
(11) Numerous fragments of Mycenaean pottery.

TOMB 104.—Like a well, about 70 ft. deep; contained fragments of Mycenaean vases, none preserved.

TOMB 106.—(1) Terracotta head of bull, the mouth forming a spout, attached to the body of a vase of base-ring ware (nearly all lost).
(2) Fragments of Mycenaean vases.

TOMB 107.—(1) Pair of bronze tweezers. Fig. 82.
(2) Bowl of white slip ware with chequer and other patterns in black on white ground. Fig. 125.
(3) Jug of base-ring ware with long neck and flat broad handle; patterns of intersecting lines painted in white. Fig. 125.

TOMB 109.—(1) Small jug (Mycenaean) with beak-shaped mouth and bands in dark red on buff ground. Fig. 124.
(2) Jug of coarse drab ware, with rude patterns of semicircles and dots in black; narrow neck and conical spout.

SITE A.

TOMB 1 (a *μνημεῖον* of 6th century B.C.).—(1) Egyptian scarab of grey steatite, inscribed with double clump of lotos flowers and the praenomen of Thothmes III., *Men-χeper-Rā*, and a device; date about 500 B.C. Plate IV, Curium 2.
(2) Part of bronze fibula of Cypriote 6th century type, slightly curved bow, round which are two bands; sheath-shaped foot, with catch for pin, which curves up to meet it. Fig. 94.
(3) Part of bronze fibula (6th century type), with bow bent at an angle, on which is a knob; on either arm a flat rectangular piece; spiral at head, and foot as (2). Fig. 95.
(4) Bowl of shallow flower-pot shape, with diaper patterns on outside in black on drab ground; small handles; an early "Graeco-Phoenician" (=sub-Mycenaean) fabric. Fig. 129.
(5) Small jug of red ware, with concentric circles on shoulder, and rings round waist. Fig. 133.
(6) Bronze bowl and numerous Cypriote vases, with concentric circles, etc., and plain pottery.

TOMBS 3 and 4.—A series of "Graeco-Phoenician" vases, none considered worth preserving.

TOMB 6.—(1) Bronze fibula, broken but complete, as the second specimen from tomb 1, but with a much longer foot ending in a sheath; pin preserved. Fig. 96.
(2) Askos of buff ware in the form of a rude duck, with black and purple stripes. Fig. 138.
(3) Wine-jar of red ware, two bronze rings, and lekythos with concentric circles.

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SITE B.

Tomb 8.—(1) Terracotta rude figure of a warrior, with shield, of columnar form, with black markings on a red ground; head and right arm lost. Fig. 111.

(2) "Graeco-Phoenician" jug, upper part of; white ware, with a bird painted on either side in black and purple. Fig. 131.

(3) Cypriote pottery, plain and with concentric circles.

(4) Numerous fragments of bronze.

Tomb 9.—(1) "Woman-and-pitcher" jug, of dark red-brown ware; lip broken away. Fig. 141.

Tomb 10.—About ten feet below the ground, with two long chambers meeting at an angle, one at a higher level. Numerous plain vases of Roman period, probably from a re-burial.

(1) Gold ring with green stone backing of a gem now lost. Plate XIII, Fig. 23.

(2) Sard scaraboid, plain, on a bronze swivel.

(3) Handle of bronze mirror, with Gorgoneion and palmettes; Greek work. Fig. 84.

(4) Bronze bracelet.

(5) Two silver bracelets ending in snakes' heads.

(6) Small amphora of 5th century B.C., with diaper pattern in black and white dots on red ground. Fig. 139.

(7) Two bronze mirrors, four silver spirals, and fragments of bronze and iron.

Tomb 11.—(1) Fragment of dark green mottled marble.

(2) Fragment of yellow glass vase, with shallow flutings.

Tomb 14.—A *μνημεῖον* or surface-grave of late date, close under the S. face of the Acropolis.

Fragments of a large vase of plain red ware, with head of Hathor in relief. Fig. 142.

Tomb 21.—(1) Large oinochoè with trefoil mouth and spherical body, decorated with the usual concentric circles in black on red ground; but on the front of the body a star of eight points in white with black outlines, and on the shoulder a fish and a bull painted in a similar manner. Fragments pieced together; nearly complete. Fig. 136.

(2) Similar oinochoè, but much less complete; only intersecting circles.

Tomb 22.—Cypriote pottery, none of which was kept for the Museum.

Tomb 24.—Large amphora with wide neck and small handles, decorated with black bands on a light brown ground; on the shoulder (*a*) a bird; (*b*) a Maltese cross.

Tomb 25.—(1) Small plain gold earring.

(2) Terracotta figure of a man on horseback; modelled by hand.

(3) Cypriote pottery.

Tomb 26.—A large deep tomb with two chambers; 5th century B.C.

(1) Black basalt scarab with intaglio design of an ibex. Plate IV, Curium 3.

(2) Kylix with black figures on a red band, late and very careless work; on either side, Dionysos and a Maenad, with palmettes adjoining the handles. Fig. 139.

(3) Terracotta bell, with black and purple bands. Fig. 117.

(4) Two terracotta horses, hand-modelled. Fig. 113.

(5) Alabastron of variegated glass, and fragments of another, dating about 500 B.C. Fig. 98.

(6) Cypriote pottery, etc., not preserved.

Tomb 72.—A large circular tomb of Roman date, containing numerous glass bottles.

(1) Two gold earrings of twisted wire, very small. Plate XIII, Fig. 19.

(2) Small bronze mirror.

(3) Roman lamp (terracotta) with handle; design of eagle with wings spread.

(4) Roman lamp without handle; rabbit eating plant. Fig. 123.

(5) Marble colour-grinder and small limestone mortar for the same purpose, probably for preparing rouge; the grinder is in the form of a bent thumb, with nail indicated.

(6) Three bronze coins of Antoninus Pius, struck for Cyprus. Rev.: Head of M. Aurelius Caesar.

(7) Two bronze Roman coins of the first century, each with a circular and an oblong counter-mark; in the former AVTO . KAI . AΔPIA and head of Hadrian.

(8) Uncertain Roman bronze coin of first or second century.

Tomb 73.—A very large tomb with three chambers, apparently of different dates (500–400 B.C.); full of earth, but apparently intact.

(1) Pair of gilt-bronze bracelets, ending in rams' heads. Date, about 400 B.C. Plate XIII, Figs. 11, 12.

(2) Two gold earrings of crescent shape, with honeysuckle patterns in filigree work. Plate XIII, Fig. 9.

(3) Gold ring, with palmettes in filigree on the bezel. Plate XIII, Fig. 14.

(4) Six gold spirals, plain, of the 5th century B.C.; several more elaborate specimens found at Amathus. Plate XIII, Figs. 1–6.

(5) Gold ring with locket attached as pendant in which is a setting of pale yellow paste. Plate XIII, Fig. 13.

(6) Gold-plated bronze ring (broken), with setting for a gem (now lost). Plate XIII, Fig. 10.

(7) Gold pendant of filigree-work in the form of a ball. Plate XIII, Fig. 7.

(8) Gold vase-shaped pendant decorated with filigree, attached to a thin bar of silver. Plate XIII, Fig. 8.

(9) Gold and turquoise pendant. Plate XIII, Fig. 20.

(10) Gold ring engraved with intaglio design of a nude female figure reclining with face to right, resting on right elbow and extending left hand; of late date, probably 4th century. Plate IV. Curium 7 = Plate XIII, Fig. 16.

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(11) Necklace of carnelian and gold beads, eighteen in number. Plate XIII, Fig. 15.
(12) Necklace of stone and variegated glass beads, sixteen in number.
(13) Rock-crystal intaglio scaraboid, with design of a youth holding out a hare in left hand to which a dog leaps up. Inscribed in Cypriote characters 𐠋𐠎𐠊𐠈𐠏 *la-ma-ti-le-so*, Λαμπτίλης. Plate IV, Curium 6.
(14) A series of silver figures of Bes, in repoussé relief, very much corroded and broken.
(15) Small fragment of stone fastened to a loop of gold wire. Plate XIII, Fig. 20.
(16) Two pairs of silver bracelets ending in snakes' heads, with hinges and holes for pins to fasten the ends.
(17) A pair of similar bracelets, small (probably for a child), ending in calves' heads.
(18) Five silver spirals, and several fragments of bracelets and spirals.
(19) Silver ring, with intaglio design on the bezel; Pegasos to right; in the background, palm-trees.
(20) Similar ring with plain bezel.
(21) Bronze female statuette; archaic Greek work of the 6th century B.C. Fig. 83.
(22) Bronze figure of a bull, rather rude, with very short legs, so as to give the proportions of a dog or other small animal. Fig. 86.
(23) Bronze model of an Ionic column, with capital of archaic type, like those at Bassae. Fig. 87.
(24) Bronze lid of "seal-box," with design in relief of spread eagle.
(25) Bronze jug with circular mouth; a good Greek type.
(26) Bronze strigil, broken; on the back, leaf pattern.
(27) Bronze needle or stylus.
(28) Bronze spoon-shaped object.
(29) Bronze head of some animal, broken from some object.
(30) Part of bronze surgical instrument.
(31) Fragments of bronze candelabra of the common Cypriote type. They consist of three upper parts of stems with tripod-stand above, and inverted flowers, one above the other, below; a base of three curved feet ending in claws; a stand for a lamp, and a flat disc which may have fitted on to the head of the statuette, No. 21. Fig. 88.
(32) Terracotta figure of a Centaur carrying a doe on his left shoulder, with traces of red, black and white colouring. Fig. 110.
(33) Terracotta pair of panniers (as from tomb 102). Fig. 119.
(34) Red-figured Greek cotylè, on either side an owl between olive branches; one vertical handle. Fig. 139.
(35) Cotylè as last, of black-glaze ware.
(36) Alabaster vase, with ears (ὦτα).
(37) Silver tetradrachm of Alexander the Great (uncertain mint).

Tomb 75.—(1) Bronze mirror, with small holes punctured round the edge.
(2) Spherical stone bead.

Tomb 77.—A very large Roman tomb with a very long δρόμος.
(1) Gold earring, crescent-shaped, with ivy-leaves and bunches of grapes in filigree work. Plate XIII, Fig. 24.
(2) Five small pieces of gold-leaf.
(3) Glass bottle of the usual Cypriote type (*Cyprus Mus. Cat.* 2602–2609), the foot now lost; still contains the balm originally placed in it.
(4) Bronze mirror-case with rings inside; the outside still retains its polished surface.
(5) A series of sixteen bone pins, hair-pins and bodkins, some fragmentary; one of the pins has an ornamental top in the form of a pine-cone.

Tomb 78.—(1) Black-figured kylix, black-glazed all over except for a Gorgoneion in a central medallion, about 500 B.C. Fig. 139.
(2) Silver bracelets (pair of), with hinges and holes as No. 16 from tomb 73, ending in snakes' heads.
(3) Silver ring with plain bezel.
(4) Bronze mirror-handle with design of a Siren in relief to the front with wings spread; end of 15th century B.C. Fig. 85.
(5) Four long strips of bronze, probably from the binding of a chest.
(6) Two plain silver bracelets and fragments of others.

Tomb 80.—(1) Pair of gold earrings of thick twisted wire, ending in lions' heads; 4th century B.C. Plate XIII, Fig. 25.
(2) Necklace of forty-seven gold beads, alternately plain and granulated. Plate XIII, Fig. 18.
(3) Silver drachm of Alexander the Great (uncertain mint).
(4) Silver mastos, without handles. Fig. 78.
(5) Bronze mirror-case with concentric rings inside.

Tomb 81.—(1) Gold earring, S-shaped, with two knobs attached. Plate XIII, Fig. 22.
(2) Terracotta female statuette, with arms wrapped in himation. Fig. 121.
(3) Bronze mirror with recurved edge; round the back, border of cable-pattern.
(4) Bronze bowl and spatula.

Tomb 83.—Three rectangular chambers, united by passages.
(1) Gold chain necklace of very delicate work; hook fastening. Plate XIII, Fig. 26.
(2) Gold ring with intaglio design of a female head to the left. Plate XIII, Fig. 17.
(3) Two silver bowls. Fig. 79.
(4) Silver ring with gold setting, in which has been a small paste of yellowish colour.
(5) Silver ring with scaraboid setting of banded agate, on which is an intaglio design of Heracles in the archaic running attitude to left with bow and club; archaic Greek work. Plate IV, Curium 5.
(6) Two very small gold spirals.
(7) Bronze mirror.

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(8) Fragments of bronze candelabra as from tomb 73, including two tripod-stands, two parts of stems with inverted flowers, and a base ending in three feet in the form of horses' hoofs, between which are ivy-leaves. Fig. 89.
(9) Alabaster vase.
(10) Vase of lekanè type, very thick, painted with red bands on deep buff ground; probably sub-Mycenaean. Found in the middle chamber. Fig. 130.
(11) Plain black-glaze kylix, about 500 B.C.
(12) Upper part of "woman-and-pitcher" jug, with rich polychrome decoration, much faded; colours, red, blue, green, black, and white. Fig. 141.
(13) Silver bracelet.

SITE C.

TOMB 15.—(1) Lekythos with globular body: black and red concentric circles on buff ground. Fig. 133.
(2) Large jug with trefoil mouth, spherical body, and ribbed handle; black concentric circles and purple rings on buff ground. Fig. 133.
(3) Numerous similar vases, and others of plain red ware, none preserved.
TOMB 16.—(1) Two similar vases, but with circles on red ground. Fig. 133.
(2) Numerous similar vases, not preserved.
TOMB 17.—Cypriote pottery, none preserved.

TEMPLE-SITE.

(1) Silver head of pin, as from tomb 63.
(2) Terracotta figure of Artemis with quiver at back, wearing long chiton; at her side an animal (?). Fig. 121.
(3) Terracotta statuette of woman carrying a pitcher on a pad on her head; she wears chiton with apoptygma. Fig. 121.
(4) Terracotta head of priest (?), of deep red clay; bearded, and wears wreath. Fig. 121.
(5) Terracotta head of goddess, of Scopaic type; hole in top. Fig. 121.
(6) Terracotta female head, with hair tied in a bow on the top; Greek work. Fig. 121.
(7) Silver hemi-drachm of Alexander the Great (fragmentary).
(8) Bronze coin of Augustus, struck at an uncertain colonial mint. On rev. C]OS OCTAV O·DESIG (?).
(9) Bronze coin of Antioch in Syria; Elagabalus (?).
(10) Seven bronze coins of Ptolemaic date: Ptolemy I. or II., Ptolemy VIII. and Cleopatra III. (?), Ptolemy II. (?), Berenice II., Arsinoë III., and two uncertain.
(11) Two coins of Theodosius I., four of Arcadius, two of Honorius, seven uncertain.
(12) Marble head of Aphrodite (Cnidian type); right side broken away.
(13) Marble base for a statuette, 11 × 7 × 2¾ in.; inscribed in Greek letters of the 4th century B.C., and in a Cypriote syllabary. Fig. 77.

SITE E.

TOMB 59.—Graeco-Phoenician period. A *μνημεῖον* or surface-grave.
(1) Rude terracotta figure of duck, painted with black markings, wings and tail purple. Fig. 116.
(2) Rude terracotta figure of horse, similarly coloured. Fig. 114.
(3) Rude terracotta figure of man on horseback (modelled by hand), painted in black and purple; the horse has a kind of apron in front. Fig. 112.
(4) Rock-crystal cylinder.
TOMB 61.—Roman period. A large tomb, with two skeletons side by side.
(1) Lamp with figure of Cupid (eleven other lamps not preserved).
(2) Lamp with uncertain design, apparently a male figure.
(3) Thirty-three glass bottles of the usual type (only three preserved). Figs. 100, 102.
(4) Two plain green glass cups. Fig. 101.
(5) Three bronze mirrors and band of gold leaf.
TOMB 62.—Similar tomb, 15 ft. 4 in. in length; at the far end, a shelf on which the corpse was laid, with other objects. It contained numerous glass bottles and Roman pottery.
(1) Glass ring with large concave bezel, pale green.
(2) Bronze strigil. Fig. 90.
(3) Two lamps, one with rosette, one with pomegranate and a bird perched on the stalk. Fig. 122.
TOMB 63.—Roman; very small; corpse on shelf.
(1) Glass ring with flat bezel, broken.
(2) Small green stone gem.
(3) Silver pin with large head.
(4) Bronze handle (of mirror-case?).

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(5) Two alabaster vases, one with stopper.
(6) Fragments of bronze and silver.

Tomb 65.—Frontlet of gold leaf with traces of palmette patterns, and fragment of another.

Tomb 67.—(1) Bronze fibula, resembling those from tombs 1 and 6, site A. Fig. 97.

Tomb 68.—(1) Jar of red ware, Hellenistic period, with polychrome design painted in opaque colours (black, pink, green, and red) on a white slip, forming wreaths and sashes, with a row of arches below. Fig. 141.
(2) Similar jar, but unpainted; spout in form of goose's head; on the handle an overlapping piece with imitation rivets.
(3) Bronze mirror-case, retaining polished surface inside.
(4) Part of bronze spatula.

Tomb 69.—(1) Small bronze spatula, with spade-shaped blade. Fig. 91.
(2) Pair of gold earrings of twisted wire, ending in Gryphons' heads, one more delicately worked than the other. Plate XIII, Fig. 21.
(3) Three fragments of gold leaf.
(4) Silver drachm of Alexander the Great, with monogram Ϡ; from an uncertain mint in Asia Minor.
(5) Bronze mirror-case, with moulded concentric rings on exterior.

Tomb 70.—(1) Bronze nail.
(2) Plate of terracotta made in imitation of a shield, with interior handle, painted inside with black stripes, outside with a vandyked pattern of white and red bordered with black on red ground. Fig. 118.

Tomb 110.—A very large tomb with two oven-like openings at one end.
(1) Two jugs of coarse red ware with painted wreaths, one in green, the other in black; Hellenistic period. Fig. 141.
(2) Roman lamp, the upper part coloured deep red and ornamented with a pattern of egg-moulding and studs in relief; long wick-holder.
(3) Bronze mirror with moulded egg-pattern round the under edge.
(4) Bronze spatula.

Tomb 112.—Plain rock-cut chamber with very long δρόμος; in a bracket on the wall was a terracotta lamp.
(1) Bronze mirror with pattern of volutes, etc., on either side of the handle.
(2) Spherical stone bead.
(3) Four small bronze earrings and numerous Roman and Cypriote wine-jars and other vases.

Tomb 113.—Two bronze coins of first century, Roman or Greek Imperial. For a description of this tomb see *ante*, p. 59; on the site of one of the sarcophagi was an inscription, for which see above, p. 64. The rest of the contents are now in the Nicosia Museum.

Tomb 114.—A large tomb (Roman), containing several sarcophagi and niches, with large quantities of glass.
(1) Glass cup, like a tumbler, with sunk lozenge-pattern. Fig. 104.
(2) Long bulb-shaped bottle of yellow glass. Fig. 103.
(3) Marble colour-grinder in the form of a thumb, as from tomb 72.
(4) Roman lamp with rosette, inscribed COPPINIS.
(5) Lamp with pomegranate-plant and bird, as from tomb 62.
(6) Ditto, plain.
(7) Bronze mirror-case, the interior decorated with seven concentric circles; near the edge is fixed an ivy-leaf, perhaps part of an ornamental hinge.

Tomb 115.—This tomb had been used twice over, in the 3rd century B.C., and in Roman times.
(1) On the upper level, an oval bone disc and lamp with figure of gladiator with helmet and shield; four mirrors, and glass bottles and cups.
(2) At a lower depth: hydria of Graeco-Italian style; black-glazed ware with ribbed body, and designs in opaque white with details in yellow. On the shoulder, Satyrs and women; round the body an ornamental band. Fig. 140.

Tomb 117.—(1) Fragments of a vase of coarse buff ware, with two Satyric heads in relief.
(2) Fragments of a similar vase with designs painted in black in imitation of earlier fabrics; a dolphin, palmettes, and other patterns.
(3) Amphora-handle with stamp: ΔΑΜΟΥ ⊙ / ΜΕΝΕΣΘΕΟ and a face.

Tomb 118.—(1) Amphoriskos of variegated glass, greenish-yellow and white stripes on black ground.
(2) Lamp with rabbit eating a plant.
(3) Bowl of red ware.
(4) Terracotta bell.

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SUMMARY OF RESULTS.

The most important results of the Curium excavations have been obtained from the Mycenaean finds; those of later date have not, interesting in themselves as many of the objects are, assisted in establishing any chronological data or archaeological theories. It has generally happened that where any of these later tombs has contained an object that may be definitely dated, the contents of the tomb are such as may be referred to one or more different periods, implying a repeated use of it, and in this case of course knowledge as to dates is of little use.

It has been pointed out that the Mycenaean discoveries support the statement of Strabo that Curium was an Argive colony. But they also enable us to make a further deduction, namely, that the site of the original Curium was on the spot where these finds were made, and that the removal to the Acropolis on the other side of the modern Episkopi took place about the beginning of the 6th century B.C., to which period the earliest objects found on the latter site belong. Scarcely any remains of the later period were found on the Mycenaean site (only in tombs 52, 56, 89, 95, and 98, which contained pottery with concentric circles); and on the other hand, the only early objects from the Acropolis sites were "sub-Mycenaean" vases found in tombs 1 and 83.

Two objects were found on site D which may afford some evidence on the vexed question of Mycenaean chronology. One is the scarab found in tomb 28, which has been assigned on good grounds to the twenty-sixth dynasty, and yet appears to be contemporaneous with the Mycenaean vases in the same tomb. The other is the Phoenician cylinder from tomb 43, which cannot be earlier in date than 600 B.C., but it is not impossible that it belongs to a later burial.

The only tombs of the later periods containing antiquities that can be approximately dated are Nos. 10, 26, 71, 73, 78, and 83. Most of the Greek objects appear to date about 500–480 B.C., and it may be roughly said that the tombs on site B (with the exception of some of undoubtedly Roman date, such as 72, 76, 77) belong to the end of the 6th and beginning of the 5th century B.C. Site A yielded no evidence, while none of the tombs on site E appear to be earlier than Ptolemaic or Roman times (200–100 B.C.).

The "temple" site was not sufficiently explored to yield any definite results beyond the products of the "rubbish-heap"; but here the remains appear to extend from the inscription of the 4th century down to some two dozen coins of the Imperial period. One or two of the terracotta heads may belong to the 4th century.

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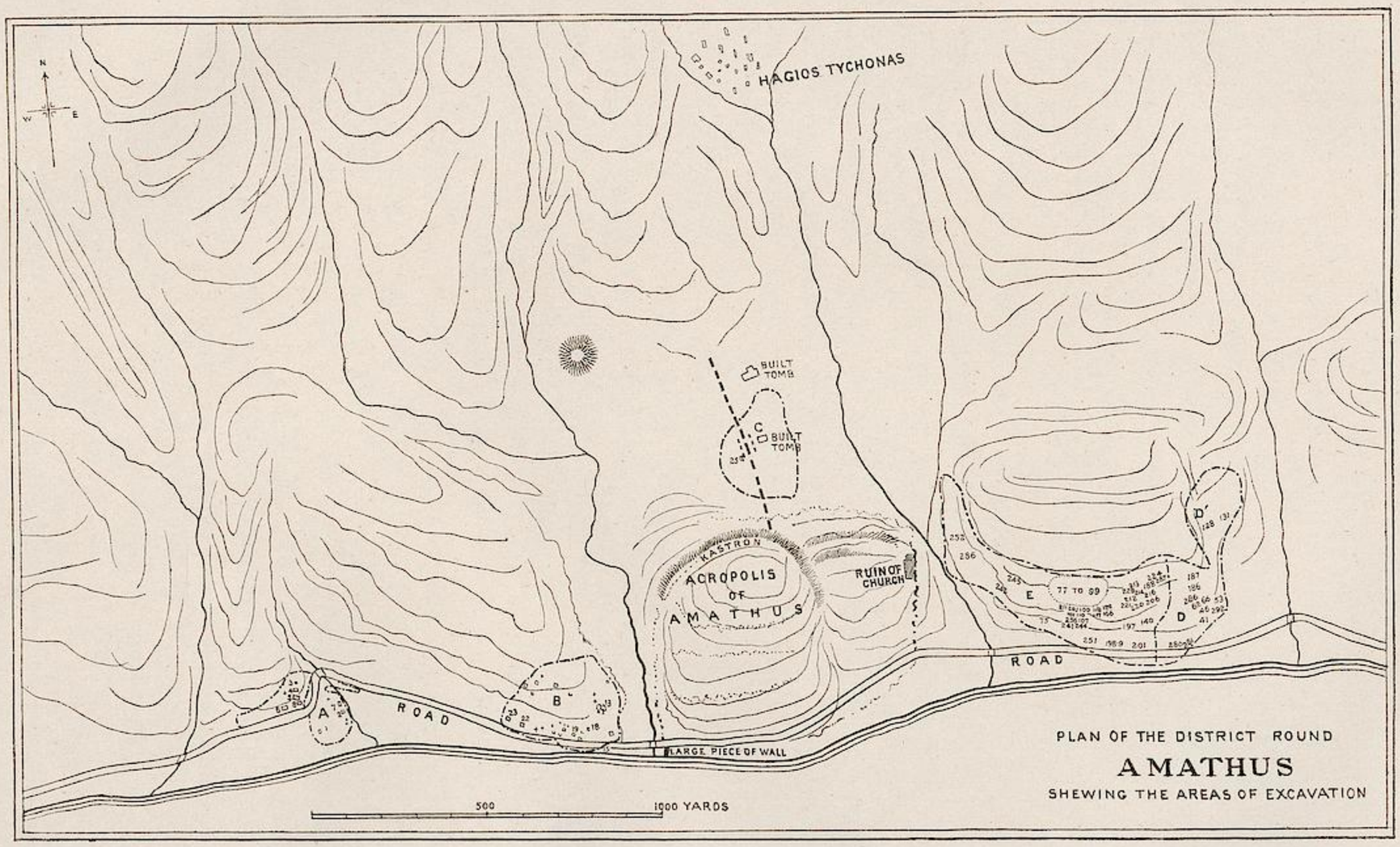
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AMATHUS

THE excavations here began on November 20th, 1893, under the superintendence of Mr. A. H. Smith, who on January 16th, 1894, was relieved by Mr. J. L. Myres, at that time of New College, Oxford. Mr. Myres remained at Amathus till the middle of March, when the work ceased. Mr. Percy Christian was also present during the whole of the season.

HISTORY.

The great antiquity of the town of Amathus is asserted by several writers, and its inhabitants have even been styled *Autochthones*.[1] It was commonly regarded as one of the early and important Phoenician settlements in Cyprus. There are many indications of its Phoenician origin and sympathies. The name of Amathus was also borne by a town in Palestine, east of the Jordan, and it is compared with Hamath. At Amathus Heracles is said to have been worshipped under his Tyrian name of Malika.[2]

The legendary founder of Amathus was Kinyras, who may be supposed to stand in Homer as a representative of Phoenician culture in Cyprus. It was from him that Agamemnon had received his marvellous breastplate of enamelled metal work (*Iliad* xi. 19). In later stories, however, the relations of Kinyras with the heroes of the Trojan siege were of a less friendly nature. We have, for instance, the curious tale of the substitution of ships and crews of clay for the fleet that was promised to Menelaos (cf. p. 113), and of the vengeance of Agamemnon.

It must be pointed out, however, that the excavations here described failed to yield the slightest traces of the early culture commonly known as Mycenaean, and so strongly represented at Salamis (Enkomi) and Curium. Only scanty remains were found of the periods following.[3]

In historical times, Amathus continued to show oriental sympathies. At the time of the Ionic revolt (about 500 B.C.), and again a century later when King Evagoras of Salamis was seeking to extend his rule over the island, Amathus remained faithful to Persia.[4] Somewhat later, however, when Alexander had brought the fleets of Cyprus to the siege of Tyre (332 B.C.), Androcles of Amathus is found among the rest, though probably his attendance was involuntary.[5]

Amathus was a noted seat of the worship of Aphroditè, where an eponymous Amathus is said to have been its founder, and the ancient privileges of her shrine were pleaded before the Roman Senate in the reign of Tiberius.[6] The cult of Adonis, whom

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[1] Scylax, *Periplus*, p. 41.

[2] *i.e.* Melkart, or perhaps Melech. Hesych. *s.v.* Malika; cf. Roscher, *Lexikon*, *s.v.*

[3] Compare, however, Cesnola, p. 268, for a specimen of a chariot vase (such as that in p. 73, Fig. 126, of the present volume), which he attributes, probably incorrectly, to Amathus.

[4] Herod. v. 104; Diod. xiv. 98.

[5] Arrian, *Exp. Alex.* ii. xxii. 2.

[6] Tac. *Ann.* iii. 62.

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some mythographers make a son of Kinyras, was especially associated with that of Aphroditè at Amathus. Pausanias mentions that an ancient shrine of Aphroditè and Adonis at Amathus claimed to possess the necklace of Eriphylè.[1] A tomb of Ariadnè was also shown at Amathus, and Plutarch reports, on the authority of one Paion of Amathus, a curious ritual annually performed in her honour.[2]

We hear that the town was rich in its metals[3] and its wheat.[4] Its history was written by Eratosthenes, in nine books at the least.

At an early but uncertain period the town of Amathus was supplanted by the new city, Neapolis, now Limassol, which has the advantage of a more protected anchorage. At the present day the ancient site is totally deserted, the nearest inhabitants being in the village of Hagios Tychonas, about a mile to the north of the ancient Acropolis.

Among former finds made on this site is a great stone vase, now in the Louvre, which has a figure of a bull in relief, below each of its four handles. There are some scanty remains on the Acropolis of a second vase, said to have been broken when its fellow was in course of transport.[5] A Greek inscription (*C.I.G.* No. 2,644) remains *in situ*.

A grotesque figure of a colossal horned Heracles, more than thirteen feet high, and holding up a lioness by the hind legs, was found near Amathus in 1873, and is now in the museum at Constantinople.[6] General Cesnola, in the course of his diggings at Amathus, found an archaic sculptured sarcophagus in one of the built tombs,[7] and five specimens of Phoenician metal work, including a silver cup, with the subject of an attack on a walled city.[8]

THE SITE.

The Acropolis of Amathus is a hill rising from the sea-shore, seven miles to the east of Limassol. From the formation of the strata, the hill slopes gradually to the sea, but falls in abrupt cliffs on the east, west, and north sides, the cliffs reaching their greatest height on the north. On the east side a slope of lower elevation is united to the Acropolis hill, and is believed to have been the site of the city itself. Both Acropolis and Polis are now under the plough, and produce crops of barley. This makes it impossible without excavation to distinguish the sites of buildings. To the west of the Acropolis, and the east of the city site, the deep beds of streams, dry most of the year, run to the sea. Beyond these streams for about a thousand yards to east and west is the tomb area. There is also a tomb area on the level ground to the north of the Acropolis. The excavations took place on two

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[1] Paus. ix. 41.
[2] Plutarch, *Theseus*, xx.
[3] Ovid, *Met.* x. 220, 531.
[4] Hipponax, in Strabo, p. 340.
[5] Mayer, *Views in Palestine*, etc.; Longpérier, *Mus. Nap.* III. Pl. xxxiii.; Loher, *Cypern*, p. 283.
[6] *Gaz. Arch.* 1879, Pl. 31; Reinach, *Répertoire*, ii. p. 232.
[7] Cesnola, *Cyprus*, Pls. xiv., xv.
[8] Cesnola, *Cyprus*, Pls. xix., xx.

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sites (A and B) to the west of the Acropolis; on one site (C) to the north of the Acropolis, and on two sites (D, E), which proved the most fruitful, to the east of the city site.

The plan (p. 88) shows the positions of the several sites in relation to the town, and also the positions of the most important tombs examined.

THE TOMBS.

The type of tomb that occurs most frequently is that of an approximately square cave, measuring about 9 feet each way, and entered from a vertical shaft of a depth varying from 8 feet to 21 feet. A doorway, usually left rough, but sometimes lined with worked posts and a lintel, connects the cave with the shaft. In a small number of cases, where the tomb was in the side of a sloping hill, the shaft was replaced by a staircase.

In addition, however, to these tombs, which are of a common Cypriote type, Amathus is distinguished by a series of large sepulchres, with massive masonry of careful workmanship.

Cesnola (p. 255) claims to have opened nearly one hundred of these tombs, in the "field" to the north-east of the city, lying at a very great depth (40 to 55 ft.) below the surface. Only two such tombs were, however, known to the natives, and both of

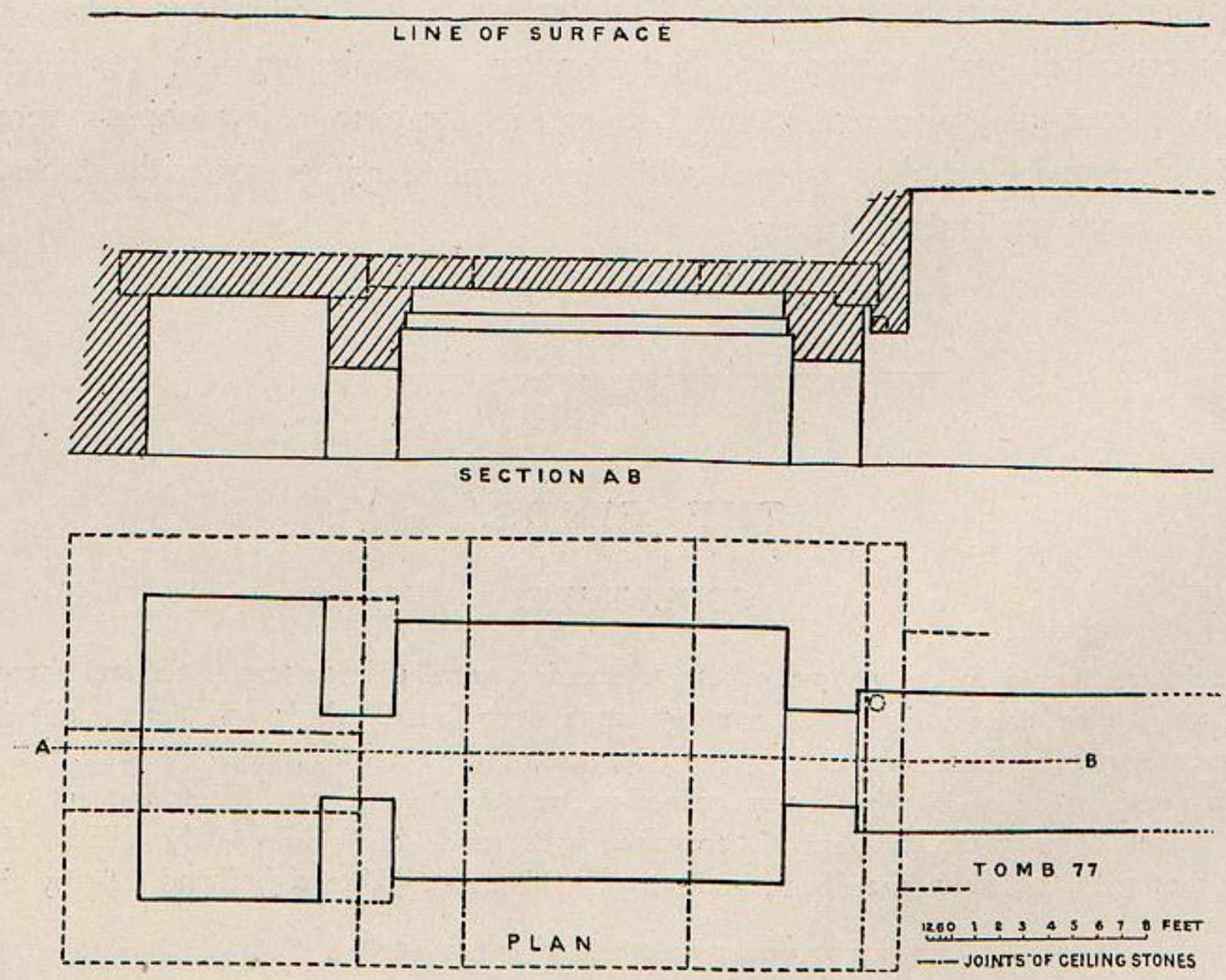


Fig. 143. Plan and Section of Tomb 77.

them were about 10 feet below the surface. The present excavations gave four more such tombs, Nos. 77, 79, 103 and 312.

Tomb 77 had a flat roof, and contained two chambers: a large front chamber measuring 16 ft. by 10 ft. 6½ in., and a second inner chamber, measuring 7 ft. 5 in. by 12 ft. 5 in. The door was approached by a dromos lined with masonry, of uncertain length, but at least 12 ft. The roof of the inner chamber consisted of three slabs; that of the front chamber of three slabs of great size, being all about 12 ft. long, and 4 ft., 9 ft. 1 in., and 5 ft. wide respectively.

Tomb 79 consisted of one chamber only, measuring 12 ft. 11½ in. by 9 ft., and had a ridge roof with massive stones, meeting in the centre. This tomb had stone doors, 4 ft. 8½ in. high, and 2 ft. 2½ in. wide, rebated one into the other. The hinges consist of pivots of stone. The upper pivot was covered with a plate of bronze (now in the British Museum) which worked in a socket; at the lower pivot the door worked on a small block of marble, run with lead (also in the British Museum).

Tomb 103 was very similar to tomb 79. It consisted of a single chamber, measuring 11 ft. by 8 ft., and had a ridge roof. It was entered from the back corner, where the diggers happened to strike it, and was found to have three feet of earth. The door was missing.

Tomb 312 contained a group of five chambers, which appeared to have been opened more than once, most recently by General Cesnola's workmen, in 1875. This fact was shown by an inscription in one of the chambers. The most noticeable detail in the tomb was the domed roof of a chamber, formed of overlapping courses of stone.

It was in one of these finely built tombs that Cesnola found the archaic sarcophagus of Amathus,[1] but such of the tombs described above as had not been recently opened were disappointing as regards the contents. Probably from their magnificence they had been the first to attract the attention of the ancient robber, while less pretentious tombs escaped. These only contained plain sarcophagi, badly broken. Tombs 77 and 103 had a few insignificant pieces of broken glass and pottery; in tomb 79 a few objects were found scattered in the mud, including some gold rings, and earrings set with stones, which are described more particularly below.

THE FINDS.

SCULPTURE.

The sculptures found in the course of the excavation were unimportant. Several fragments of sepulchral reliefs with draped figures in a rough style were found, which had been made to serve, reversed or inverted, for the stones closing the entrances of the tombs. The lower half of a standing figure (from grave 44), now in the Cyprus collection, was thus employed. The fragment consists of a figure in relief of a youth, broken off across the waist and the middle of the shins. He stands on the left foot with the right knee bent, and wears a himation. The right hand falls by the side.

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[1] Cesnola, *Cyprus*, p. 259.

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Fig. 144.

The following may be mentioned:—

Tomb 56.—Upper part of archaic stelè, with a female head, veiled: above, an acroterion ornament, consisting of an inverted palmette, between two double volutes. Ht. 1 ft. 3 in. (Fig. 144.) Compare the early Attic stelae, *e.g.* of Antiphanes,[1] and the antefixal ornaments of the Parthenon.

Tomb 52.—Winged gryphon, crouching, tearing a piece of meat. Ht. 3½ in. Limestone, painted red and black. Fig. 145, No. 3.

Tomb 57.—Anthemion ornament from above a stelè with palmette and acanthus leaves. Limestone.

Tomb 90.—Female figure enthroned, on a seat supported by two sphinxes. Her head is lost. Compare the Phoenician figure from Solunto, now in the Museum at Palermo.[2] Limestone. Ht. 3 in. Fig. 145, No. 4.

Tomb 220.—Potter, seated on a low support, working clay. He appears to be kneading a lump of clay with his hands, upon the wheel, which is gripped by the soles of his feet. Limestone. Ht. 4½ in. Fig. 145, No. 2.

Tomb 258. — Baal - Ammon enthroned. The god is a bearded and fully draped figure, seated on a throne, supported on each side by a ram. He also had horns; the back of the head is for the most part lost. Limestone. Ht. 5½ in. Fig. 145, No. 1. Compare a terracotta figure, formerly in the Barre collection.[3]

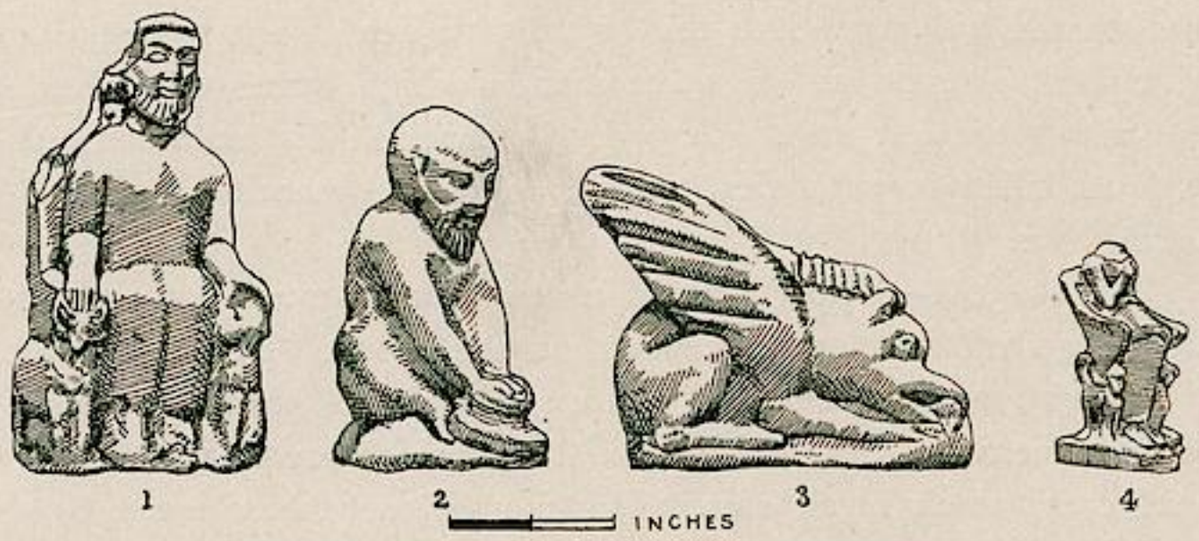


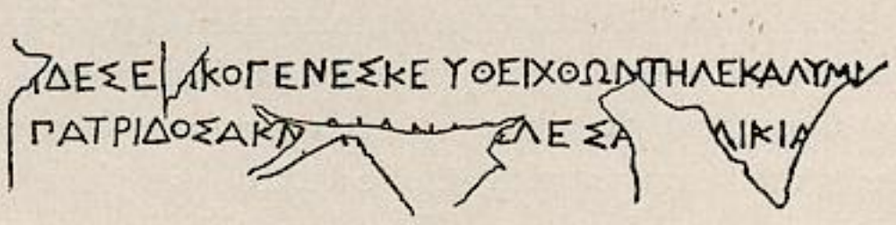
Fig. 145. Limestone Figures from Amathus.

PAINTED STELAE.

The excavations at Amathus yielded a series of painted stelae of an exceptional character. They consisted of slabs of local limestone, carefully dressed, and bearing traces of painted figure-subjects, painted sashes, and inscriptions, either painted or incised.

The following examples were assigned to the British Museum:—

Stelè of Nicogenes.—This stelè was found in many fragments near the surface of the soil. It is surmounted by a small pediment and is inscribed with the couplet:—



ἦδε σε Νικογένες κεύθει χθὼν τῆλε Καλύμν[ου
πατρίδος, ἀκμαίαν [δ'] ὤλεσα[ς ἡ]λικία[ν.

[1] Conze, i. pl. 13.

[2] Perrot and Chipiez, iii. p. 426.

[3] Froehner, *Catalogue*, p. 21; Perrot and Chipiez, iii. p. 73; Froehner, *l.c.* p. 22, refers to similar limestone figures from Cyprus in the Louvre.

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Immediately below the inscription is a painted figure of an armed warrior, standing with helmet, cuirass, short chiton and boots. He holds a shield, resting on the ground, with his left hand, and has a spear against his left shoulder. The details were fairly plain at the time of the discovery, but only faint traces now remain. Ht. 5 ft. 8 in.; width, 2 ft. 3 in.

Tomb 52.—Painted stelè of a girl, standing, to the front, with head turned to the left. She wears a diadem, a yellow and purple chiton, and a white himation. Ht. 3 ft. 2½ in.

This tomb had been used at more than one time (cf. p. 118). The stelè was not erect, but was found lying on its side forming an edge to one of the beds on which the corpses were laid. It is, therefore, evident that it is older than the later date of the tomb deposits. On the other hand, as it was not originally designed for use in the cave, it may have been brought into it at the time when the grave was last arranged; and therefore it does not follow that the stelè is of the early date of the dolphin vase, etc.

Tomb 212 (Shaft).—Lower part of a painted stelè. A woman is seated on a chair, half turned to left. She wears a purple dress, with short sleeves, and a large white mantle over her legs. On the left is the lower part of a standing female figure, perhaps an attendant, who seems to be placing a hand on the arm of the mistress. She wears a yellow and purple dress, with perhaps a white mantle. The chair has a turned leg, and a purple seat, with a blue cushion. Beneath it is an overturned wicker basket. Ht. 2 ft.; width, 1 ft. 6 in.

Tomb 257 (Surface).—Stelè, surmounted by a small pediment; upon it a boy with a pigeon. He stands, half turned to the right, with head slightly bent, but looking up. He wears a red tunic with short sleeves, and a white mantle, which passes over the left shoulder, round the back and legs, and about the left arm. A pigeon stands on his extended left hand. The figure is drawn in dark outlines, filled in with flesh colour, and the mantle is drawn in the same way. Ht. 2 ft. 3 in.; width, 1 ft. ¼ in.

Tomb 301.—Upper part of a stelè, surmounted by a pediment and acroterion. The surface is much injured in parts by flaws in the stone. A woman is seated to the right, wearing a purple dress, with a veil over her head. She looks towards a male figure who stands before her. He wears a heavy cuirass, and a small yellow chlamys fastened on his right shoulder. He has a bare head, with thick black hair. The figures probably clasped hands. Ht. 3 ft.; width, 2 ft. 2 in.

The excavations also yielded the following examples, now in the British Museum[1]:—

Limestone stelè, the pediment broken away. A female figure is seated to the right, holding a child on her knees. The subject can now hardly be made out. Ht. 2 ft. 1 in.; width, 1 ft. 3 in.

Fragment of a limestone stelè, with a painted red sash, knotted about the middle.

Limestone stelè, with a small pediment and acroteria, having a painted red sash knotted about the middle. Below the pediment is a painted egg and tongue moulding. Ht. 2 ft. 1 in.; width, 11 in.

Limestone stelè, with a small pediment and acroteria, painted with a scarlet sash. Ht. 3 ft.; width, 1 ft.

Fragment of a limestone stelè, with a knotted sash, painted in red, and remains of an incised inscription:—

. . . . . ΤΗΚΟΝΤΑΡΧΟΣ

πεν]τηκόνταρχος.

Ht. 2 ft. 3½ in.; width, 1 ft. 1½ in.

The painted stelae, which are such a characteristic product of the excavations at Amathus, were for the most part found in the soil, and therefore unaccompanied by objects that helped to supply a date. The figure of a girl described above, found in tomb 52, had been placed in a tomb, repeatedly used, in such a way as to show that its date was intermediate between the earliest and latest deposits in the cave. The seated figure with the calathos was found in the shaft of a Roman tomb (212), and was no doubt considerably older. The boy with the pigeon, though a tomb number (257) was assigned to the relief, was found in the soil near the surface, and the woman with a child (No. 301) was found in the same way.

The earliest of the series is probably the stelè of Nicogenes, which from the form of the letters, with the *apices* partially developed, may probably be assigned to the end of the 4th or beginning of the 3rd century B.C.

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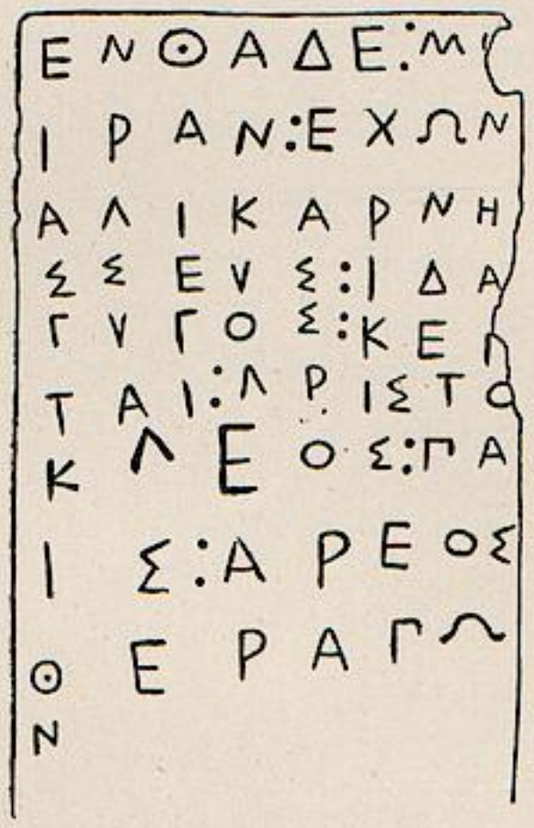
[1] For the series of painted stelae assigned to the Cyprus Museum, see Myres, *Catalogue of the Cyprus Museum*, Nos. 5957–5963.

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Both in the character of the subjects, and the form of the compositions, there is a considerable analogy between the painted stelae of Amathus and the later sepulchral reliefs from Athens. A painted marblestelè at Athens[1] appears to have much in common with our stelae in the treatment of the drapery, which is shown in light and shade, by the use of whites as body colour.[2]

INSCRIPTIONS.

(1.) On a stone, 5 feet 8 inches high, 1 foot $3\frac{1}{4}$ inches wide, from No. 110:—



Ἐνθάδε μοῖραν ἔχων Ἁλικαρνησσεὺς Ἰδάγυγος
κεῖται, Ἀριστοκλέος παῖς, Ἄρεος θεράπων.

In this elegiac couplet, Idagygos of Halicarnassos (apparently a new name) is styled in Homeric phrase a servant of Ares (*Iliad*, ii. 110, etc.).

(2.) On a stone, 2 feet 8 inches high, and 10 inches wide:—



Νάξιος *ἐνθάδε, ἀνὴρ ἀγαθός.*



FIG. 146.

The inscription appears to be complete, notwithstanding its metrical form as half a hexameter. Naxios seems to occur as a proper name (*C.I.A.* ii. 1002), but in this case it is better to consider the inscription as the simple and kindly epitaph of some unknown Naxian who died at Amathus.

(3.) The excavations on the site of Amathus gave a large number of sepulchral cippi, of the well-known Cypriote type, commonly about two feet high, with mouldings above and below the inscription, which is usually roughly cut and inaccurate (Fig. 146). A large number of cippi are also to be found in the houses and courtyards of the village of Hagios Tychonas. The formula employed is, with few exceptions, the vocative case (occasionally the nominative), followed by

---

[1] *Athenische Mittheilungen des Arch. Inst.* 1880, Pl. 6.

[2] For the painted stelae, cf. Milchhoefer's list, *ibidem*, p. 190. A stelè with a painted sash is preserved at Volo, in Thessaly, *Athenische Mittheilungen*, 1890, p. 216, Fig. 3. Several painted stelae from Sidon, which appear to be of a later and rougher character, are now in the Louvre. *Gaz. Arch.* 1877, p. 107, Pls. 15, 16; cf. *Rev. Arch.* N.S. xxxiii. p. 61.

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the father's name (or in the case of aliens by that of the country) followed by *χρηστὲ* or *χρηστὴ χαῖρε*. The following is a list of the names, etc., arranged in alphabetical order:

Ἀγαθὴ Τύχη χρηστὴ χαῖρε. (This appears to be a proper name, as the stone is complete, but compare below, under Ὀνησιφόρε.)
Ἀγαθόκλεα Ζήνωνος
Ἀ]θήναι[ε] Ἀριστοκράτο⟨ο⟩υ
Ἀκτή
Ἀλέξανδρε
Ἀνένκλητος Ἀφροδισίου
Ἀπελλίδωρε (*sic*)
Ἀπολλωνία Ἀπολλωνίου τοῦ Ἰάνθου
Ἀπολλωνία Θεογένου
Ἀπολλωνίδη Ἀπολλωνίου
Ἀπολλώνιε Ἀπολλωνίου (four times)
Ἀπολλώνιε Ἀπολλωνίου τοῦ Ἀριστοκράτους
Ἀπολλώνιε Ἀριστοκλέους
Ἀπολλώνιε Λεσβίου
Ἀπολλώνιος Χαλκιδεύς (*simpliciter*)
Ἀρέσκο[υ]σ[α Ἀρησο · ος
Ἀρισταγόρα
Ἀριστο . . . .
Ἀρίστων Ἀρίστωνος (*bis*)
Ἀριστονείκη
Ἀριστόνικος Ἀριστονίκου χαῖρε
Ἀρτεμᾶς Ἀπολλωνίου
Ἀρτέμει γυνὴ Ζοΐλου
Ἀσκληπιάδη Αἰσχρείωνος
Αὔξων
. . αφροδους Δημητρίου (fem.)
. . . . Δημάρχου Ἀ(σ)πένδιε
Δημητρία Δημητρίου
Δημητρία Σάμβωνος
Δημήτριε (*bis*)
Δημητρίου Ἀπολονίδου χρησταὶ χαῖρε (*sic*)
Δημήτριε Δημητρίου (four times)
Δημοκράτη
. . . . ατία θυγατὴρ Δημοστράτου
Διονυσία Φιλοκράτου
Ἐγλογή
Εἰσιδότη Εἰσιδώρου
Ἐπάγαθε
Ἐπαφρόδειτε Τρυφαίνης
Ἑρμῆς Θαλάμης
Ἑρμογένεια Ἑρμογένους, γυναὶ Σεραπίωνος
Ε[ὔ]ανδρε Εὐάνδρου
Εὐοδία Φιλάγ(ρ)ου
Εὐπλοία Στασικράτου
Εὐ[τρ]οπία
Εὐφρατὶς . . ασθενου Κρῆσσα
Εὐφροσύνη χρηστὲ (*sic*) χαῖρε
Εὐφροσύνη Τρύφωνος
. . . . Εὐχάρου
Ζοΐς Ζοΐλου
Ζωπύρα Ὀρεσθέως
Ζώσιμε
Ζώσιμε Δημητρίου
Ἡγήσανδρε Διονυσ[ίου]
Θεοδώρα Θεοδώρου
Ἰσίδωρε Κράτητος
. . . . τανδ[ρ]ε [Ἰσι]δώρου
Καλάτυχε
Καλλιτύχη Ζωΐλου
Κοσ⟨ι⟩μία Ἀριστάρχου Ἀράβισσα
Λυσίμαχε
Χαῖρε χρηστὲ υἱὲ Μάξιμε
. . . . . Μάρθα
Μαρκιαν[ὲ] . . . σαρίου
Μάρκος Μαρίωνος
Μάρκε Μάρκου
Μάρκε Νεικέου
Μένυλ(λ)ε Μενεμάχου
Μνήστη
. . . . . μύρου Στάβωνος
Νηρείς
Νεικέρως Διογένου
Νίκων Ἀρισταγόρου
Νίκων Λίβυς (*simpliciter*)
Ὀλυμπι(κὴ) γυνὴ Ζοΐλου
Ὀλύν[πιε]
Ὁμονοία
. . . . νατιον Ὀνησικράτους
Ὀνησιφόρε ἀγαθῇ τύχῃ χρηστὲ χαῖρε
Ῥῦθμνε Ῥύθμνου
Ῥυθμὸς Ἀπολλοφάνου
Σάμβων
Σέμνη
Σώζουσα Δημητρίου
Σώτειρα
[Τε](λ)έσω [Ἰε]ροφα(ν)τίδου Ἀσπενδία
Ὑγία [Ἀ]ρίστωνος
Φιλονίδη
Φωσφόρε Ἀνενκλήτου
Χαρίτ(η) Διδύμου χραστὲ χαῖρε

(4.) Inscribed on a small slab of limestone. Width, 1 ft. 2 in. :—



. . . δης
Φαναγόρου
Μυτιληναῖος.

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(5.) Inscribed on a shaft of rough limestone. Width, $11\frac{3}{4}$ in. :—



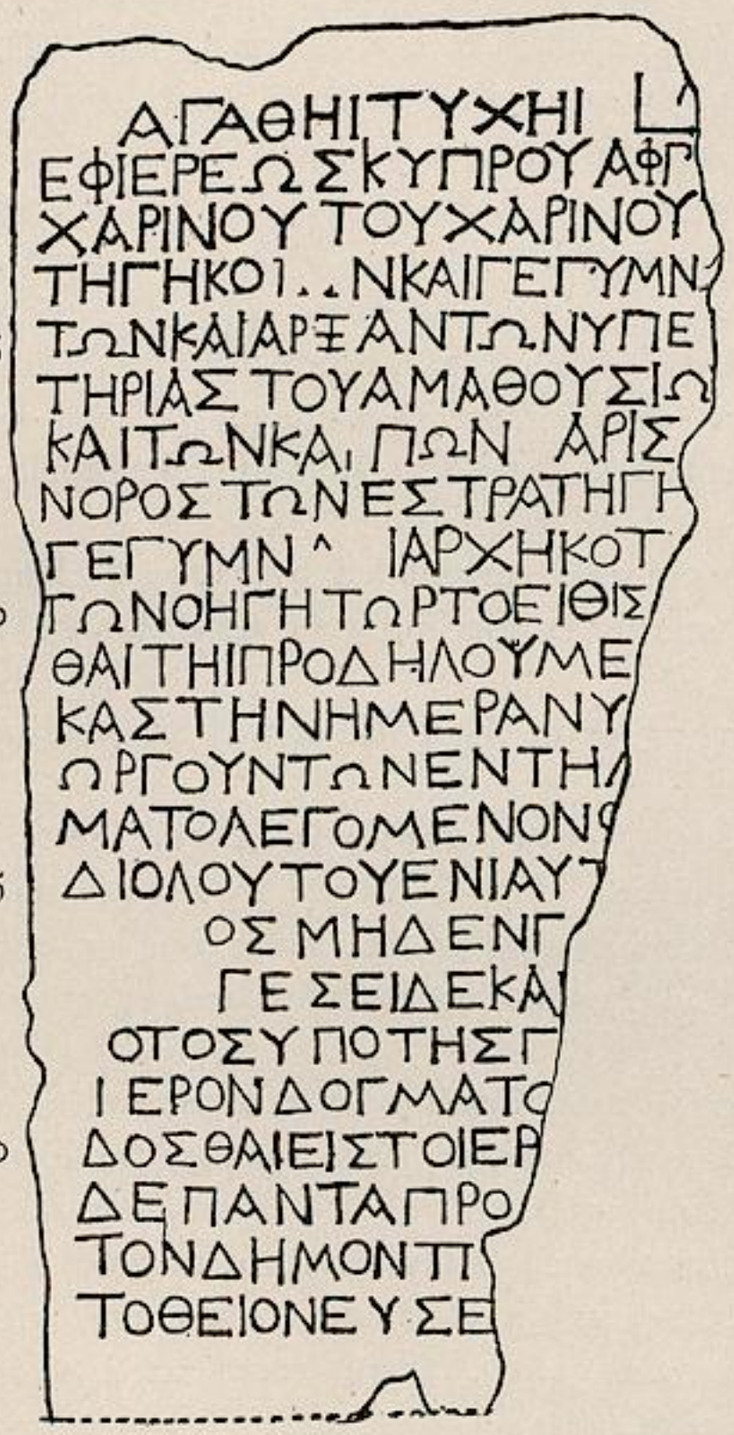
Θευδ|αίσιο|ς Εὐ(ε)σ|περί|της

(6.) On a glass cup, from tomb 46, in relief, between palm branches :—

ΛΑΒΕ ΤΗΝ ΝΕΙΚΗΝ
Λαβὲ τὴν νείκην

Above and below, wreaths. Ht. $2\frac{5}{8}$ in. Diam. $2\frac{1}{2}$ in. There is a similar cup in the glass collection of the British Museum, in poor condition, from Xylotimbu, in Cyprus (Famagusta district).[1]

(7.) The following inscription was purchased at Hagios Tychonas, from a villager who had found it on the site of Amathus. It is inscribed on a slab of bluish marble, and measures 1 ft. 5 in. by $8\frac{1}{2}$ in. wide. It is well cut, but the surface is nearly obliterated in parts :—



Ἀγαθῇ τύχῃ L . . .
Ἐφ' ἱερέως Κύπρου Ἀφρ[οδίτης
Χαρίνου τοῦ Χαρίνου, [τῶν ἐστρα-
τηγηκότων καὶ γεγυμν[ασιαρχηκό-
των καὶ ἀρξάντων, ὑπὲ[ρ τῆς σω-
τηρίας τοῦ Ἀμαθουσίω[ν δήμου
καὶ τῶν καρπῶν· Ἀρισ[τίων Ἀντή-
νορος, τῶν ἐστρατηγη[κότων καὶ
γεγυμνα[σ]ιαρχηκότ[ων καὶ ἀρξάν-
των, ὁ ἡγήτωρ τὸ εἰθισ[μένον εἶπε θύεσ-
θαι τῇ προδηλουμέ[νῃ ἑορτῇ καθ' ἑ-
κάστην ἡμέραν ὑ[πὲρ τῶν τὴν γῆν γε-
ωργούντων ἐν τημ[ελείᾳ κατὰ τὸ δόγ-
μα τὸ λεγόμενον ὅ[πως ἂν πρὸς τῶν θεῶν
δι' ὅλου τοῦ ἐνιαυτ[οῦ ἀσύμφορον μὲν εἰς
τὸ πλῆθ]ος μηδὲν γ[ένηται μήτε εἰς τὴν γῆν
ἀστερ]γές· εἰ δὲ κα[ὶ δέοι τι τοῦ ἀεὶ εἰω-
θ]ότος ὑπὸ τῆς π[όλεως κατὰ τὸ
ἱερὸν δόγμα τὸ [λεγόμενον δί-
δοσθαι εἰς τὸ ἱερ[ὸν τῆς Ἀφροδίτης,
ταῦτα] δὲ πάντα προ[σδιδόναι διὰ τὴν εἰς
τὸν δῆμον π[ροθυμίαν καὶ τὴν εἰς
τὸ θεῖον εὐσέ[βειαν.

---

[1] A third specimen (which is, however, derived from a separate mould if correctly engraved) is published A. P. di Cesnola, *Salaminia*, p. 186, Fig. 181. The same inscription, differently disposed, occurs on a cup from Melos in the Slade collection, now in the British Museum. See also the cup from Algiers in the *Revue Archéologique*, *N.S.* xxvii. (1874), p. 288.

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The above is a decree passed on the motion of Aristion, in the year when Charinos was priest of Aphroditè for all Cyprus. The date is missing after the year-symbol L. The decree provides for the due celebration of a sacrifice, doubtless to Aphroditè, on behalf of the people of Amathus, and of their crops.

Line 7. Cf. Hesychius, Κάρπωσις: *θυσία Ἀφροδίτης ἐν Ἀμαθοῦντι.*

Line 10. Cf. Hesychius, Ἀγήτωρ: *ὁ τῶν Ἀφροδίτης θυηλῶν ἡγούμενος ἱερεὺς ἐν Κύπρῳ.*

Line 13. Cf. Eustathius, 1701 (*ad* Hom. *Od.* xi. 590). *γυναῖκες δὲ τοὺς τοιούτους τημελοῦσαι κήπους ὡσίουν ἐπιταφίους Ἀδώνιδος.*

[The readings and notes on this inscription are chiefly due to Canon Hicks and Mr. Murray.]

ENGRAVED GEMS, SCARABS, Etc.

Impressions of the principal subjects engraved in the harder stones are collected at the foot of Pl. IV. In a few of these cases the actual stone is also shown on Pl. XIV. In the following notes the objects are described from the impressions:—

Plate IV. Pl. IV. Amathus, Fig. 1. Black steatite scarab. Lion, walking to left, engraved in bold style. Three branches in the field; cross hatching in exergue. (Tomb 263.)

Amathus, Fig. 2. Mottled sard scarab. The scarab is very roughly cut. On the base, a scarabaeus with wings spread, supporting a disk with forelegs, and holding a second disk in its hind legs; zigzag lines in exergue. (Tomb 287, which also contained Figs. 3 and 9.)

Amathus, Fig. 3. Burnt agate (?) scaraboid, mounted in a gold box setting. Human figure, kneeling to left, with double eagles' heads, surmounted by a central crest and four Uraei. The figure also holds a Uraeus in each hand. In the exergue is the sign *nub* (gold). (Tomb 287.)

Amathus, Fig. 4 (cf. Pl. XIV, Fig. 33). Sard scaraboid, pierced for a swivel and mounted in a gold box setting. Male figure, wrestling with a lion. His left arm holds its head, with his hand between its jaws. With the right hand he stabs it with a sword. In the field two Egyptian eyes. The contest between man and lion is a constantly recurring theme on gems of a Phoenician character. It may be considered to be the Oriental prototype of that early form of the contest between Heracles and the lion, in which the hero has a sword for his weapon. This was superseded by a wrestling scheme which the poets explained by the lion's invulnerability.[1] (Tomb 256.)

Amathus, Fig. 5. Pale chrysoprase scarab. Cow suckling a calf, surrounded by papyrus plants. Except for a guilloche border, this stone is a replica of a scarab at Berlin, from near Arados in Syria.[2] (Tomb 211.)

Amathus, Fig. 6. Black jasper scaraboid. Lion springing upon the back of a deer, standing to the left. (Tomb 31.)

Amathus, Fig. 7. (Compare Pl. XIV, Fig. 32.) Banded onyx intaglio, in a gold setting, formerly on a silver ring. Winged female figure, running to right. She is draped in a long tunic, and has four principal wings. She also appears to have two small wings at the waist, one on each heel, and perhaps also high wings, springing from a helmet. The engraving is unfinished, except on the face. (Tomb 256.)

Amathus, Fig. 8. Sard scarab. Athlete with disk in right hand, bending over to throw. The left arm occupies the field above his body. A strigil, on a larger scale, along the lower margin. Cable border. A strong piece of early work. (Tomb 256.)

Amathus, Fig. 9. (Compare Pl. XIV, Fig. 24.) Sard, approximately scaraboidal, in a gold box-setting, from a silver ring. Galley to the left, with a bank of twenty-six oars, and a steersman, with a large steering paddle. A large eye near the prow. Upon the galley, on an exaggerated scale, are three warriors, with helmets, shields and spears. (Tomb 287.)

---

[1] Cf. *Journal of Hellenic Studies*, xviii. p. 274.

[2] Furtwaengler, *Verzeichniss*, Pl. 3, No. 110.

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Amathus, Fig. 10. (Compare Pl. XIV, Fig. 26.) Sard, in a gold box-setting and a gold ring. Ox standing to right. (Tomb 79.)

Amathus, Fig. 11. Plain gold ring, with intaglio design. An old bearded Satyr carries a wine-skin hanging over his left shoulder; a stick in his right hand. The surface of the ring is considerably worn away by use. The type of the figure is not unlike that of the Marsyas of the Forum. (Tomb 84.)

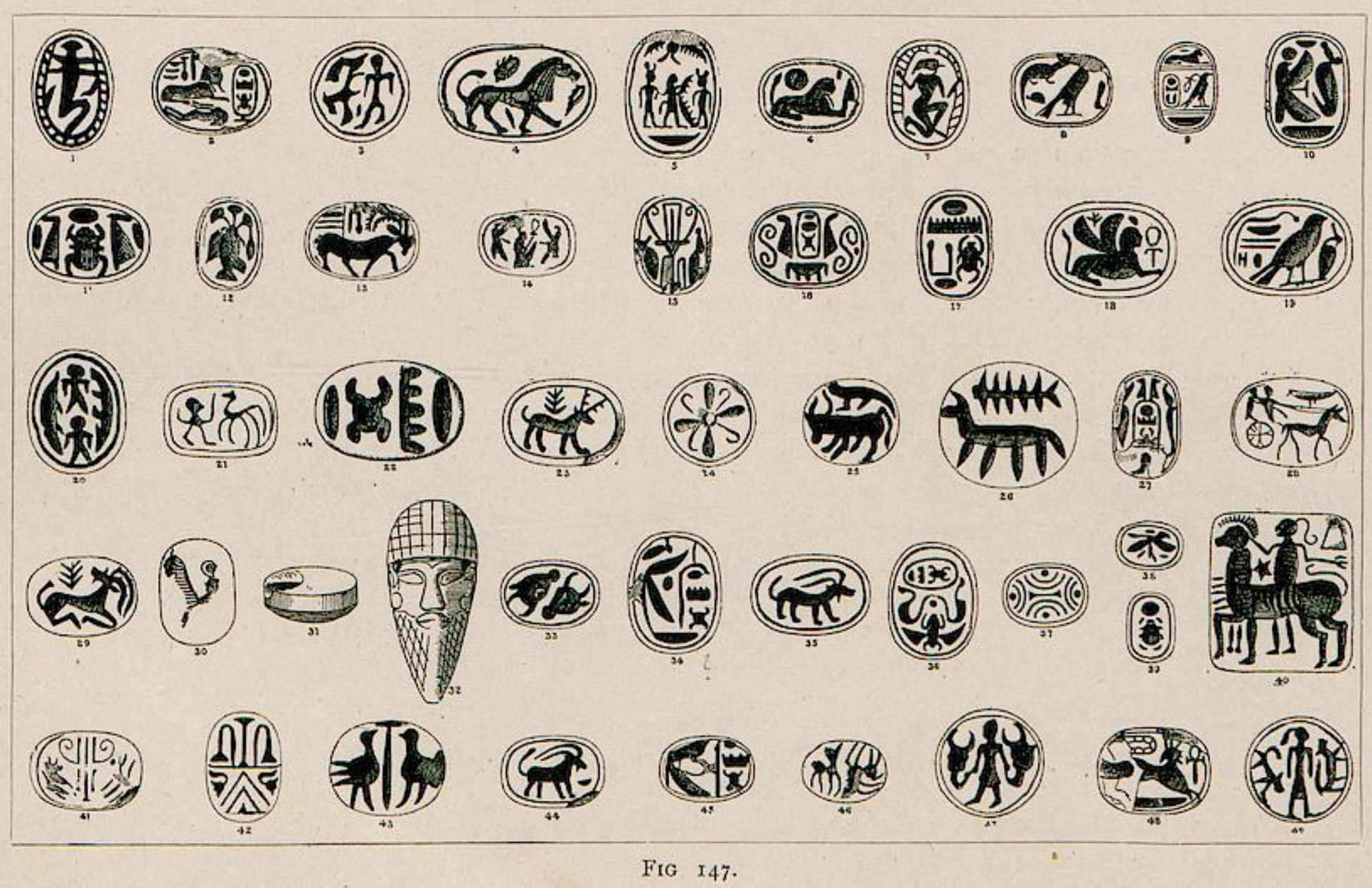


FIG 147.

The rougher scarabs, etc., in ivory, bone and porcelain were found in considerable numbers in the course of the excavation. They are shown together in Fig. 147, where they are reproduced of the size of the originals. They are taken from the originals (not from impressions).

Fig. 147, No. 1. Ivory scarab. Seated figure; cable border. (Tomb 5.)

No. 2. Ivory scarab, with traces of green glaze. Sphinx recumbent; below, corpse or captive, prostrate. Cartouche of Thothmes III., and the signs *neter nefer neb Tawi*:—"Good God: Lord of the Two Lands." (Tomb 5.)

No. 3. Porcelain cone. Man and stag (?) (Tomb 6.)

No. 4. Porcelain scarab. Lion, walking. Branches in field. (Tomb 30.)

No. 5. Ivory scarab, with remains of blue glaze. Winged figure (Assyrian) between two figures wearing the double Egyptian crown; winged disk above, with pendant Uraei. (Tomb 33.)

No. 6. Porcelain scarab. Lion recumbent, with plume of Maāt. Disk above. (Tomb 57.)

No. 7. Black jasper scarab. Kneeling figure of Horus; cable border. (Tomb 95.)

No. 8. Porcelain scarab. Hawk and ichneumon (Heru. . . .). (Tomb 138.)

No. 9. Porcelain scarab. Cartouche of Men-ka-Rā (Mycerinus). Hawk, with scourge, corrupted to an ankh. Above, a recumbent lion. An imitation of a XXVIth dynasty scarab, bearing the name of Mycerinus. (Tomb 172.)

No. 10. Ivory scarab, with remains of blue glaze. Hawk, with disk. Uraeus wearing crown of Upper Egypt. (Tomb 192.)

No. 11. Ivory scarab, with traces of blue glaze. Scarabaeus supporting solar disk, between two plumes of Maāt. (Tomb 198.)

No. 12. Ivory scarab. Fish and lotus plant. (Tomb 198.)

No. 13. Ivory scarab, with green glaze. Horned goat. Imitation hieroglyphics. (Tomb 198.)

No. 14. Porcelain scarab. Seated figure of Maāt with ankh, between two winged figures. (Tomb 198.)

No. 15. Ivory scarab. Head of Hathor, degraded, between Uraei. (Tomb 201.)

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No. 16. Ivory scarab. Cartouche of Thothmes III.? between plumes of Maāt. Beneath, sign *Nub* (gold); spiral at each end. (Tomb 201.)

No. 17. Ivory scarab, with five signs, from which the three names may be read: *Men-ka-Rā* ? (Mycerinus), *Kheper-ka-Rā* ? (Usertesen I.), and *Men-Kheper-Rā* ? (Thothmes III.). (Tomb 201.)

No. 18. Ivory scarab. Sphinx recumbent. Ankh and branch in field. (Tomb 201.)

No. 19. Ivory scarab. Hawk, Uraeus, and imitation hieroglyphics. (Tomb 201.)

No. 20. Ivory scarab. Two male figures An uncertain object on each side. (Tomb 201.)

No. 21. Steatite scarab (very rude). Man and horse. (Tomb 201.)

No. 22. Porcelain scaraboid. On the back, a cynocephalus in relief; on the base, the signs of the name of Thothmes III. (Tomb 201.)

No. 23. Porcelain scarab. Deer. Plant in the field. (Tomb 201.)

No. 24. Porcelain cone. Geometrical pattern. (Tomb 201.)

No. 25. Crystal cone, very rudely engraved. Lion (?) on ox. (Tomb 201.)

No. 26. Porcelain cone. Quadruped and branch (very rude). (Tomb 222.)

No. 27. Porcelain scarab. Plumed cartouche of Thothmes III., with crowned Uraeus on each side. An imitation of a XXVIth dynasty scarab. (Tomb 242.)

No. 28. Steatite scarab. Two figures in a chariot; bird on the reins. (Tomb 242.)

No. 29. Porcelain scarab. Goat lying down. Plant in the field. (Tomb 242.)

No. 30. Steatite scarab. Nearly obliterated. Remains of a seated sphinx wearing crowns of Upper and Lower Egypt. (Tomb 242.)

No. 31. Red jasper scaraboid, unengraved. (Tomb 242.)

No. 32. Steatite bearded mask, rudely cut. (Tomb 242.)

No. 33. Bone scarab. Two ox heads, reversed with respect to each other. (Tomb 243.)

No. 34. Ivory scarab. Incomplete cartouche of Thothmes III.; Uraeus, with outspread wings. (Tomb 243.)

No. 35. Porcelain scarab. Goat. (Tomb 266.)

No. 36. Porcelain scarab. Cartouche of Thothmes III. Solar disk between two Uraei. Scarab reversed. (Tomb 266.)

No. 37. Porcelain scarab. Geometrical patterns. (Tomb 286.)

No. 38. Porcelain scarab. Bird. (Tomb 286.)

No. 39. Porcelain scarab. Scarabaeus and disk. Imitation of throne-name of Shishak IV. (Tomb 286.)

No. 40. Steatite pyramid. Horseman. Triangle, star, and lines in the field. (Tomb 286.)

No. 41. Porcelain scarab. Crown of Hathor. (Tomb 286.)

No. 42. Porcelain scarab. Papyrus plants, lotus flowers, and geometric design. (Tomb 286.)

No. 43. Steatite scarab. Two birds; between them a column (?). (Tomb 286.)

No. 44. Porcelain scarab. Goat; semicircle in field. (Tomb 286.)

No. 45. Ivory scarab. Cartouche of Thothmes III., and an imitation of a hawk with outstretched, protecting wings. (Tomb 286.)

No. 46. Porcelain scaraboid. Two deer, inverted with respect to each other. (Tomb 286.)

No. 47. Porcelain cone. Man leading two oxen.

No. 48. Ivory scarab, with remains of blue glaze. Sphinx recumbent. Ankh in front; a cartouche is suggested above.

No. 49. Porcelain cone. Man standing, between two quadrupeds.

GOLD ORNAMENTS, ETC.

The principal gold ornaments found in the Amathus excavations are shown on Plate XIV, in their actual sizes. (Compare also Pl. IV, Fig. 11, for a gold intaglio.)

PLATE XIV. Pl. XIV. Figs. 1–4. Two pairs of spirals, each terminating at one end in a gryphon's head, and at the other in a rosette of six petals. The stem consists of bronze plated with gold. The head consists of a gold plate, filled with sulphur. The gryphons have erect ears, and the spiked ridge down the back of the head, which is supposed to have been introduced about the beginning of the

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5th century B.C.[1] The accessory ornaments are varied in the two pairs. In one pair (Figs. 1 and 4), the sides of the neck are marked with small punctures, and a single row of scales terminates the neck. In front of the neck is a double rosette of six petals. In the other pair (Figs. 2 and 3), gold spirals are attached to the sides of the neck, which is terminated by a double row of scales. In one instance (Fig. 2) the beard consists of a system of petal-like scales. In one instance (Fig. 3) there is a row of scales round the lower extremity. PLATE XIV.

In all four there was a free use of vitreous enamel, placed in the scales, as in *cloisonné* work, but it is now only preserved in Figs. 2 and 3, where the scales are alternately bright blue and bright green. The eyes of Figs. 1, 2, 4, and probably originally of 3, have vitreous eyeballs, of dark blue and white. (For the eyes, cf. Fig. 19.) (Tomb 256)

Fig. 5. Crescent-shaped earring, with cable border. (Tomb 6.)

Fig. 5A. Crescent-shaped earring, similar to the last, with cable border on outer edge. (Tomb 66.)

Fig. 6. Diadem with impressed palmettes. The mould used was too large for the width of the diadem. (Tomb 88.)

Fig. 7. Silver ring, with a plain sard scaraboid, set in a gold mount, with a border of finely twisted gold wire. (Tomb 36.)

Figs. 8, 8A. Pair of silver spirals (compare Figs. 1–4). The spirals terminate in lions' heads of gold plate, with open mouths and protruding tongues. The neck of each terminates in a row of scales, and has a rosette of six petals in the front. The scales and petals of the rosettes were filled with vitreous enamel, which appears to have been alternately white and green. (Tomb 211.)

Fig. 9. Silver gilt stud, with a shank which fitted into a corresponding piece below. On the upper surface is a rosette of ten petals, surrounded by an ivy wreath. The leaves of the ivy are inlaid with enamel.

Fig. 10. Silver ring, with a plain scaraboid of mottled sard, in a fine gold mount, in the form of a box-setting. On the sides of the mount are six double spirals of coiled wire, between two lines of beading. (Tomb 96.)

Fig. 11. Earring, with sard and sardonyx pendants, in the form of shells, hanging by two finely twisted chains. (Tomb 79.)

Fig. 12. Earring, perhaps to be regarded as a fellow of Fig. 11, but having a single pendant consisting of a sard bead, attached to a granulated gold mount. (Tomb 79.)

Fig. 13. Pendant of thin gold, and gold beads. (Tomb 84.)

Fig. 14. Earring, with a pendant in the form of a cube, surmounted by a pyramid of granules. The shape is characteristic of Phoenician sites. The British Museum has examples from Tharros in Sardinia. It has also been found elsewhere in Cyprus.[2] (Tomb 88.)

Fig. 15. Earring, with drop-shaped garnet. (Tomb 79.)

Fig. 16. Sard pendant, in a granulated gold mount, of acorn shape. This has been combined with a series of beads of gold, and of red blue and green paste. The beads have two parallel tubes, and a rosette on the face of each. (Tomb 256.)

Fig. 17. Necklace of rude design, consisting of circular disks of paste on gold wire, alternately with links of thin gold plate. (Tomb 66.)

Fig. 18. A piece of gold plate in the form of an oval ferrule, for binding a joint. Two pins pass through it. On the surface is granulated work, arranged in triangles, and much worn. (Tomb 79.)

Fig. 19. Pendant, in the form of a lion's head, with open mouth, and protruding tongue. The eyes were of coloured paste, inserted. One is now lost. (Tomb 48.)

Fig. 20. Pendant, in the form of the head of a bearded Satyr, to the front, with long pointed ears. (Tomb 96.)

Fig. 21. Paste pendant, with wire mount. (Tomb 110.)

Fig. 22. Pair of earrings, with a twisted shank, terminating in the heads of horned lions. The necks terminate in bands of coiled spirals and petals. The horned lion, a creature of Persian origin, occurs on Lycian coins. (*Cat. of Greek Coins in Brit. Mus., Lycia*, Pl. V. Figs. 2, 3.) (Tomb 88.)

Fig. 23. Two similar earrings, set with disks of blue paste and having pendant gold beads (From tombs 201 (the left) and 183 (the right).)

Fig. 24. Cf. above, Pl. IV, Amathus, Fig. 9.

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[1] Roscher, *Lexikon*, *s. v.* Gryps, i. p. 1763.

[2] Cesnola, *Cyprus*, Pl. 27.

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PLATE XIV. Fig. 25. Portion of a silver gilt diadem, with an impressed pattern of alternate lotus buds and palmettes, and the same pattern reversed. The width of the band is not sufficient to show the complete pattern, which should be symmetrical, about the middle line. Compare a diadem which appears to have been made on the same mould, and also from Amathus: *Arch. Anzeiger*, vi. p. 126. (Tomb 51.)

Fig. 26. Cf. above Pl. IV, Amathus, Fig. 10.

Fig. 27. Two variegated paste beads, mounted as pendants in silver. One (on right) from tomb 31.

Fig. 28. Small gold bosses, each pierced with two holes, for sewing to drapery. (Tomb 66.)

Fig. 29. Plain sard scaraboid, set in a gold ring. The hoop consists of a beaded wire between two plain wires, which are turned outwards in volutes, at the bezel. (Tomb 256.)

Fig. 30. Silver fibula, of a bow type, with two loose rings upon the bow. (Tomb 8.)

Fig. 31. Ring of plaited gold wire, with a variegated paste. (Tomb 84.)

Fig. 32. Cf. above Pl. IV, Amathus, Fig. 7.

Fig. 33. Cf. above Pl. IV, Amathus, Fig. 4.

Fig. 34. Sardonyx bead, perforated along its length. (Tomb 37.)

Fig. 35. Gold diadem, impressed with palmettes of a simple form. (Tomb 88.)

Fig. 36. Sardonyx bead, in a silver mount, with a loop to form a pendant. (Tomb 36.)

A considerable number of small lumps of gold, silver and bronze were found together in one tomb, No. 198. The gold nuggets, which are twenty-two in number, have an average weight of 72 grains. They have been cut, probably with a chisel, from a roughly cast ingot, in such a way that they have the form of truncated pyramids. The lumps of silver have an average weight of 90 grains, and appear to have been broken off from a thin ingot. The lumps of bronze are now corroded so that the original form can hardly be distinguished.

Among the silver objects not illustrated in the plate were a massive pair of silver bracelets, or perhaps anklets. Each terminates in two serpents' heads, where rams' heads are more usual. Heavy incised lines on the heads and neck suggest the serpents' scales. Diam. 4 in. (Tomb 84.)

OBJECTS IN BRONZE.

The principal objects in bronze found at Amathus were obtained from a single tomb (No. 84), which is described below, p. 119.

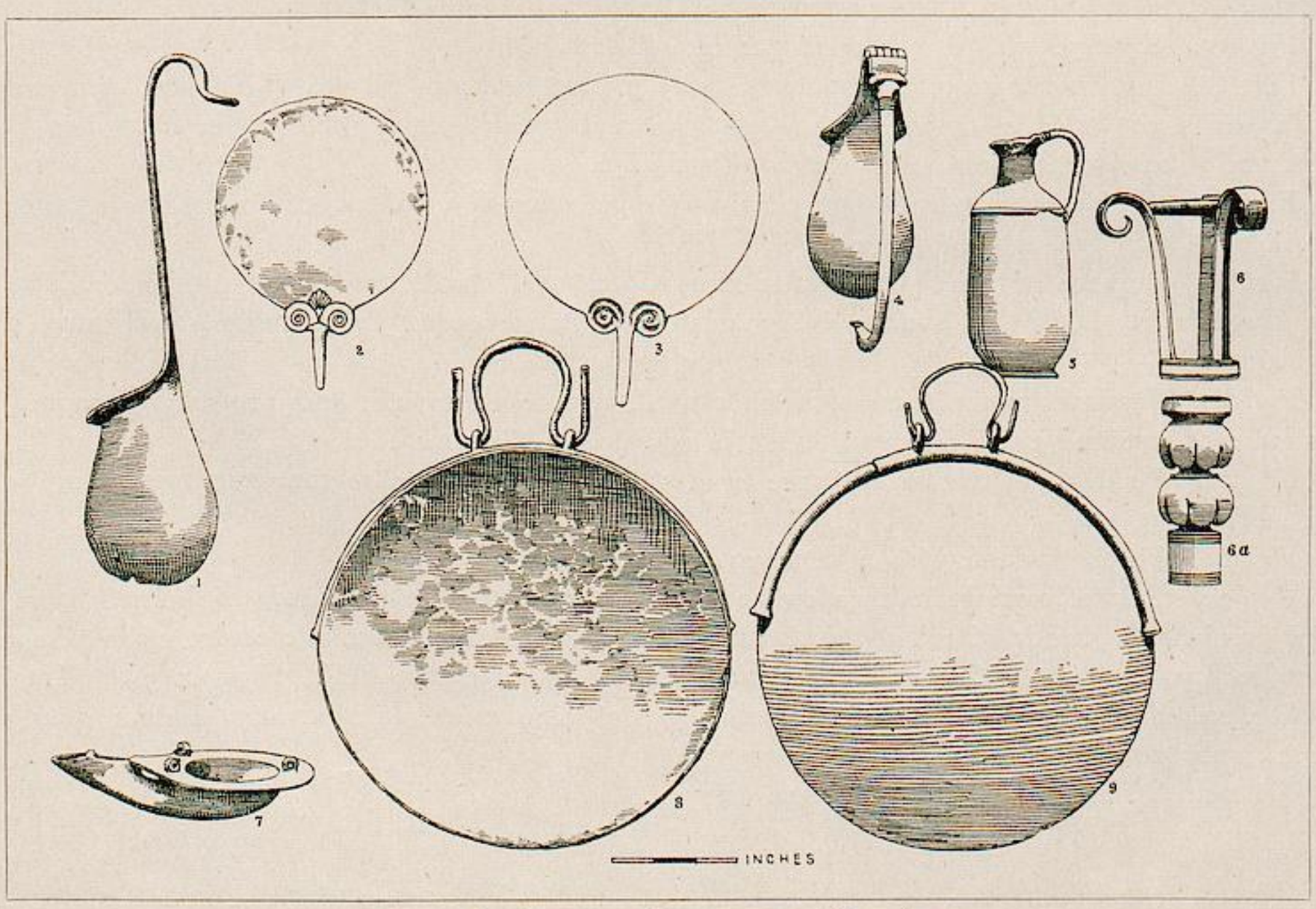


FIG. 148. OBJECTS IN BRONZE, FROM TOMB 84.

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The Bronzes included the following :—

Fig. 148. No. 1. Ladle or simpulum. The end of the handle is shaped to suggest a swan's head.

No. 2. Mirror. The handle terminates in two incised volutes, with a central palmette.

No. 3. Mirror. The handle in this case also terminates in a pair of volutes, but they were made in casting the mirror, and are deeply grooved.

No. 4. Ladle or simpulum, like No. 1, but with finer details. The handle is attached by a hinge, so as to fold round the body. Towards the hinge it terminates in an Egyptian papyrus capital. At the other end the swan's head is fully modelled.

No. 5. Oinochoè, found hanging from a nail on the side of the tomb.

Nos. 6, 6*a*. Torch-holder constructed in two parts which fit together. At the lower end is a socket for a wooden shaft, of which traces remain in the socket. Such torch holders are not uncommon in Cyprus, Phoenicia, and Etruria.[1]

No. 7. Bronze lamp, for suspension by three strings. Parts of the strings and of a woven wick remain in their original positions.

Nos. 8, 9. Two bronze bowls. One was found hanging on a nail. A third specimen was also found in the tomb. These objects are carefully made for suspension, the handles being attached to a tubular flange, which extends to half the circumference. On the other hand, they are ill-suited for use as bowls, being shallow ($1\frac{5}{8}$ in. deep), badly balanced, and entirely without a base. Hence they can have been intended for little use, except to be suspended, perhaps only in the tomb. A similar arrangement of a handle attached to a tube with expanded ends occurs on bronze bowls from the North-West Palace at Nimroud, but the tubes are considerably shorter.[2]

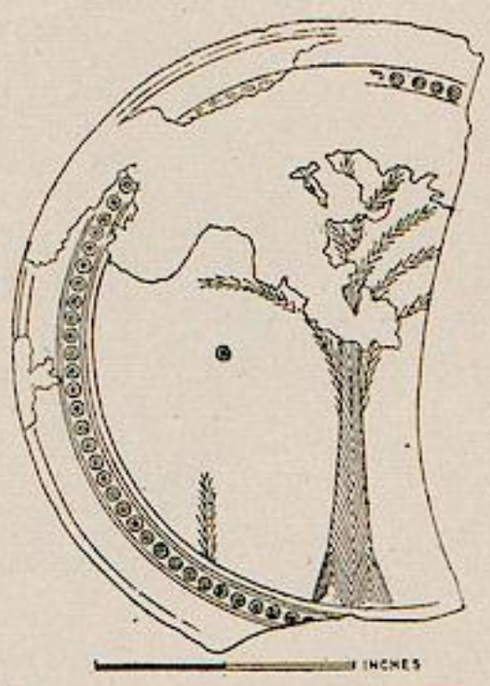


FIG. 149. ENGRAVED MIRROR.

The minor objects in bronze are mentioned below in the description of the several tombs. The following may be specially noticed :—

Bronze mirror (**Fig. 149**) plated on both sides with silver. One side is plain. The other has an incised palm-tree, and a smaller plant, both conventionally treated, within a border of small circles. Diam. 5 in. (Tomb 62.)

Small vessel of uncertain use, perhaps intended for a censer. It has a close-fitting lid with a central orifice, from which a short tube ($\frac{1}{2}$ in. long) descends into the vessel. A double handle folds down to each side. There may have been a foot below, but, if so, it is now lost. Ht. $1\frac{1}{2}$ in. (Tomb 210.)

THE POTTERY.



FIG. 150.

Notwithstanding the traditional antiquity of the town of Amathus, the earliest known forms of Cyprus pottery were not found in the excavations. No examples came to light of the primitive ware with incised patterns, which occurs at Hagia Paraskevi, and at Alambra, near Dali. The absence of this ware, which belongs to the Bronze Age in Cyprus, is in agreement with what was previously known of the products of the site.[3] Pottery of the Mycenaean style, which has now been found in many Cypriote sites, especially at Enkomi and Curium, was also entirely absent.

Of the "Dipylon" geometric ware, which in Greece proper succeeds, and in some measure overlaps, the Mycenaean group, only one fragment was found (**Fig. 150**). It is a small part ($3\frac{1}{4}$ by $3\frac{1}{4}$ in.) of a large vase (about a foot in diameter), with a figure of a horse in a metope-like panel, with dotted rosettes, and simple geometric patterns.

[1] Cf. Cesnola, p. 336 ; Perrot and Chipiez, iii. p. 863 ; *Mus. Gregoriano*, I. Pl. 48, Fig. 2.

[2] Perrot and Chipiez, ii. p. 743.

[3] Duemmler, *Athenische Mittheilungen*, xi. p. 236.

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Hitherto, only one specimen of this ware, the great vase from Curium, in the Cesnola collection, has been known as coming from Cyprus.[1] It is a question whether the Curium vase was of local or Attic manufacture. Duemmler suggests that inasmuch as it contains a characteristic Cypriote motive of two beasts rampant, with a tree between them, it may be the work of Greek immigrants, who adopted a local scheme of decoration. The tomb (No. 18) unfortunately had been pillaged, and the only other remains were a sardonyx bead, some small bits of variegated glass, etc.

The greater part of the Cypriote pottery found at Amathus belongs to the period which has been termed Graeco-Phoenician, from about 650 to 350 B.C. It is chiefly interesting as illustrating the progress of the geometrical style in Cyprus. During this period a native school of art had a persistent existence. By instinct it practised a geometrical style, but at the same time it was deeply influenced by importations from both East and West. At the earlier periods, when the examples of the Dipylon manner were recent, the style was rich and elaborate. In course of time the geometrical style became extinct in Greece. In Cyprus it was maintained, but ever becoming more meagre and impoverished. Its progress may be traced in certain tombs which showed least signs of later disturbance and reburials.



FIG. 151. VASES FROM TOMB 106.

The vases of **Fig. 151** are derived from tomb 106 (see p. 120).

The principal vase (Fig. 151, No. 1) is an amphora of Cypriote form, 9½ in. high, with a frieze of lotus flowers and buds round the foot, and a band of eight-rayed rosettes round the neck. The whole of the body of the vase is occupied with chequers, cross-hatched lines, parallel lines, semicircles, etc. The design is painted in brownish red, used in two tones, on a buff ground. There are also two smaller amphorae (Fig. 151, No. 2, Ht. 8 in.; Fig. 151, No. 6, Ht. 8¼ in.), on which the lotus flowers and rosettes are wanting, but which are similarly decorated. As compared with the great geometric vase from Curium cited above, these amphorae have lost the animal forms and some of the decorative elements, such as the maeander and the bands of conjoined concentric circles. They retain the panels of chequers, and the copious ornamentation over the whole surface. They have adopted as new elements the rosettes and lotus frieze. The latter is also a favourite theme at Naucratis.

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[1] Cesnola, Pl. xxix.; Kroker, *Jahrbuch d. Inst.* 1886, p. 112; Duemmler, *loc. cit.* p. 254.

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The same tomb also contained an amphora (present height 10 in.), of a type which is usually found at Cameiros in Rhodes, but not in Cyprus. On each side of the neck is a guilloche pattern. Below, on each side, a wild goat with long horns runs to the right, with head turned back. In the field are dots and double spirals. (Fig. 151, No. 5.)

The presence of this vase seems to place the whole of the wares early in the 6th century B.C.

The remaining vases in this tomb were of common Cypriote wares and shapes, including two black amphorae, with lattice-work stripes on the body, in white; a similar amphora, with brown lattice work and black bands, on white ground (Fig. 151, No. 4); a whitish jug with horizontal bands in black and brown, and with small concentric circles round the shoulder; a jug with vertical and horizontal circles intersecting, with a bird on the shoulder and eyes on each side of the spout (Fig. 151, No. 3). Also six jugs with vertical circles, three alabaster bottles, many silver ornaments, some sard beads, and two small scarabs.

A somewhat later stage of the ornate geometrical style in Cyprus is shown by a group of vases from tomb 129.



FIG. 152. VASES FROM TOMB 129.

Fig. 152, No. 1. Amphora, with rosettes, diamonds, etc., round the neck, and a band of lotus round the foot. (Ht. 10½ in.) Round the body is a frieze of the patterns sometimes known as Phoenician palmettes, developed from the sacred tree of Assyria. This is a well-known element in Cypriote designs. In particular it occurs, in conjunction with a lotus frieze, on an archaic sarcophagus from Amathus[1] which may be assigned to the middle of the 6th century.

Nos. 2*a*, 2*b*. Fragment of an amphora with geometric decorations round the neck and shoulders, and at the handles. These include a maeander, semicircles, chequers, and latticed panels. Round the foot is a lotus pattern. (Ht. 9¼ in.) In the space between the handles were two scenes, of which one is now wholly wanting. The other contains a representation of an open-air banquet, which seems to be unique in its rendering of natural scenery. In the field are a central tree and two date-palms in flower. Three crudely drawn birds occupy the central tree, and two wreaths

[1] Perrot and Chipiez, iii. pp. 608, 609.

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are hung from a reed-like plant at the tree's foot. Three men recline on cushions and mattresses beneath the trees. One is passing a cup to his companion. The third holds out his cup to an attendant, as if to be filled. The attendant, however, holds a wreath in his right hand, while his raised left hand is empty. On the extreme left another attendant plays the double flute. On the right, a figure has a kylix in his left hand. With his right hand he seems to be drawing wine from a large amphora, which was probably supported by a stand. The whole subject is treated in a naturalistic spirit, except for a large lotus bud, which rises from the ground in front of the flute-player. The whole is painted in reddish brown on a buff ground, and there is a free use of incised lines. There are also incised rosettes at the ends of the handles.

The geometric elements, the chequers, semicircles and lattice work, and again the lotus band at the foot, the form and ware of the vase, and the conditions of its discovery, show that it is intimately connected with the other examples in Figs. 151, 152.

In this banquet scene, however, the artist aims at something outside his own province. On an Assyrian relief we see Assurbanipal and his queen feasting in an arbour of vines, among date-palms,[1] but the artist need not have gone so far for his inspiration. On the great sarcophagus from Athienou, now at New York,[2] a work of 6th century Greek sculpture, one long side represents a banquet scene, bounded by a tree; the second long side represents hunting scenes among trees, naturally executed. Among early Greek vases, the date-palm and the conventional lotus occur on the kylix at Würzburg, with the myth of Phineus,[3] which is generally regarded as an Ionic work. The use of the lotus to fill a space in the field occurs on the sarcophagus from Clazomenae, in the British Museum.[4] It may therefore be conjectured that the painter of this vase was imitating vases of western Asia Minor, rather than the Assyrian relief, which approaches nearest to it in respect of subject.

No. 3. Another vase found in the same tomb (ht. of fragt. $6\frac{3}{4}$ in.) is manifestly of the same ware as the foregoing; the patterns are painted in the same reddish brown on buff, and combined with incised lines, and there is the same system of ornament. In this case, however, the central panel on each side of the vase was occupied with a human head to the front, with a singular arrangement of the hair.

The nearest parallel to this system is a vase in the British Museum, which was said to have been found at Phocaea, and which was compared at the time of its first publication with the colossal sphinxes of Eyuk. It is, however, in fact, a copy of the Hathor heads of the Egyptian monuments, and has been assigned by several critics to Cyprus—a judgment which is now confirmed.[5]

The same tomb contained fragments of two black-figured oinochoae, namely :—

Fig. 152, No. 4. Oinochoè, with wide belly and eyes at the spout. Black and purple on red ground, incised lines. (Ht. 8 in.) Round the body is a frieze of indeterminate figures. In the centre is a bearded and seated figure, with a staff in the left hand, and on each side of him a standing female figure. One holds a wreath, and the head of a child is preserved near her knee. Otherwise the three principal figures suggest the scheme of Zeus between the Eileithyiae. Further to the left are three male (?) figures and a dog. Further to the right are two nude male figures, one holding a wreath and the other a taenia, two closely-draped female figures and a dog. Under the handle are a palmette and lotus buds. In the absence of any distinctive attributes, the subject cannot be identified, but probably the scene is vaguely reminiscent of a gathering of deities at the birth of Athenè.

Fig. 152, No. 5, and **Fig. 153.** Oinochoè, with wide belly. The neck and spout are wanting, only the handle being preserved. The subject is confined to a panel, and drawn in black, purple and white, with strong incised lines, on a red ground. (Ht. with handle $10\frac{3}{4}$ in.)

In the panel is what remains of a scene of combat. A chariot is drawn to the right by four galloping horses, driven by a bearded charioteer, in long white robes, with a goad in his right hand, and with a shield slung on his back. Upon the shield two white circles. On the further side of the charioteer, a figure dressed as an archer, in a peaked Scythian cap, and with his quiver by his left thigh, is entering or leaving the chariot, with the left hand open and extended towards the front

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[1] Perrot and Chipiez, ii. Figs. 27, 28.

[2] Cesnola, Pl. x.

[3] *Mon. dell' Inst.* x. Pl. 8.

[4] *Terracotta Sarcophagi in the Brit. Mus.* Pl. 1.

[5] Ramsay, *Journ. of Hellenic Studies*, ii. p. 304; C. Smith, *ibid.* vi. p. 182; Rayet et Collignon, *Hist. de la Céramique Grecque*, p. 45; Collignon, *Revue des Études Grecques*, 1893, p. 33, who compares a fragment from the Branteghem collection (No. 236; Collignon, *loc. cit.* p. 36), evidently derived from a vase of this class. For the Hathor heads, see *Amer. Journ. of Archæology*, 1885, p. 159. An example in relief was found at Curium, and is shown on p. 78.

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rail, and the right arm drawn back. His bow is not shown. Beyond the horses are parts of two armed warriors in close combat, and a third warrior comes up from the right. His right arm brandishes his spear. The shield on his left arm has the device of a human leg.

The subject is a combat scene, probably from the Trojan War. If it is to be referred to any particular incident described by Homer, it may perhaps illustrate the beginning of *Iliad* iii. (15–30), in which Paris advances courageously, until he suddenly starts back at the sight of Menelaos. The archer, stepping down from the chariot, with face partly concealed, may be Paris.[1]



FIG. 153.

The presence of these two black-figure vases in the tomb serves to date it in the latter half of the 6th century B.C.

The progress of the Cypriote geometric style is further illustrated in Fig. 154.

Fig. 154, No. 1. An amphora of the characteristic Cypriote shape, with bands of black and purple. (Ht. 7 in.) The two side panels are occupied by a figure of a dolphin. The tomb (52) which gave the vase yielded also the limestone statuette of a gryphon (Fig. 145), which may be supposed to be contemporary. The tomb, however, had been repeatedly used, down to the time of Trajan.[2] The remaining examples of this class show the progressive impoverishment of the style.



FIG. 154.

No. 2. Amphora, alternately in black, and black thinned to darkish yellow (ht. 6 in.), preserves the panels and plants of the Hathor vases, but with fewer and rougher decorative elements. Round the shoulder is a degraded band of lotus buds and flowers. The reverse panel has a degraded lotus. (Tomb 72.)

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[1] Compare the archer on the Brit. Mus. vase B 280 (Aeneas carrying off Anchises). An archer stands beside a chariot which is being yoked, on the vase B 303.

[2] Compare a vase of the same class, in which the dolphin is placed below the geometric panels. Froehner, *Collection de M. Albert B**** (Barre), p. 11, No. 79.

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Nos. 3–5 are derived from the same tomb (No. 84) as the collection of bronze objects, Fig. 148. The amphorae are of the same class as No. 2, but rougher. (No. 3: Ht. 5¼ in.; No. 4: Ht. 6 in.) The kylix is of a type found in large numbers at Naucratis, inscribed with dedicatory inscriptions, of about 500 B.C., painted with black glaze on a light red ground.

Fig. 155. The examples in this figure are derived from a single tomb (No. 37), which seemed to be intact and in order. The terracotta statuette of the girl with a dove (No. 1) was found inside the chamber. The torso of a boy with a bunch of grapes and a cock (No. 5) was found in the shaft.

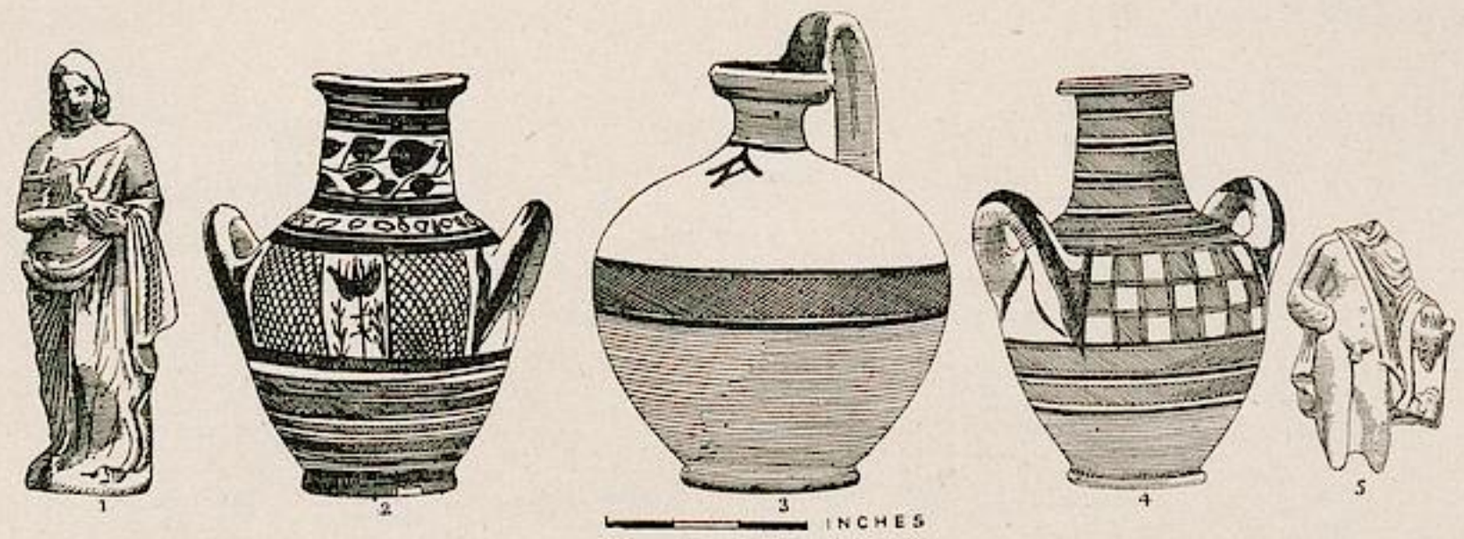


FIG. 155.

Fig. 155, No. 2, shows the most degraded form of its style. It is an amphora painted alternately with black and chocolate brown. (Ht. 6½ in.) The geometric ornaments are lost, with the exception of the latticed panels. The plant in the middle and on the neck have now become feebly naturalistic. Another vase of this class, found in the same tomb, has three plants in the panel, like Fig. 154, No. 2, but no neck ornaments.

No. 3 is one of a numerous group of vases, which formed the chief contents of the tomb, of a coarse whitish ware, with a plain band round the middle.

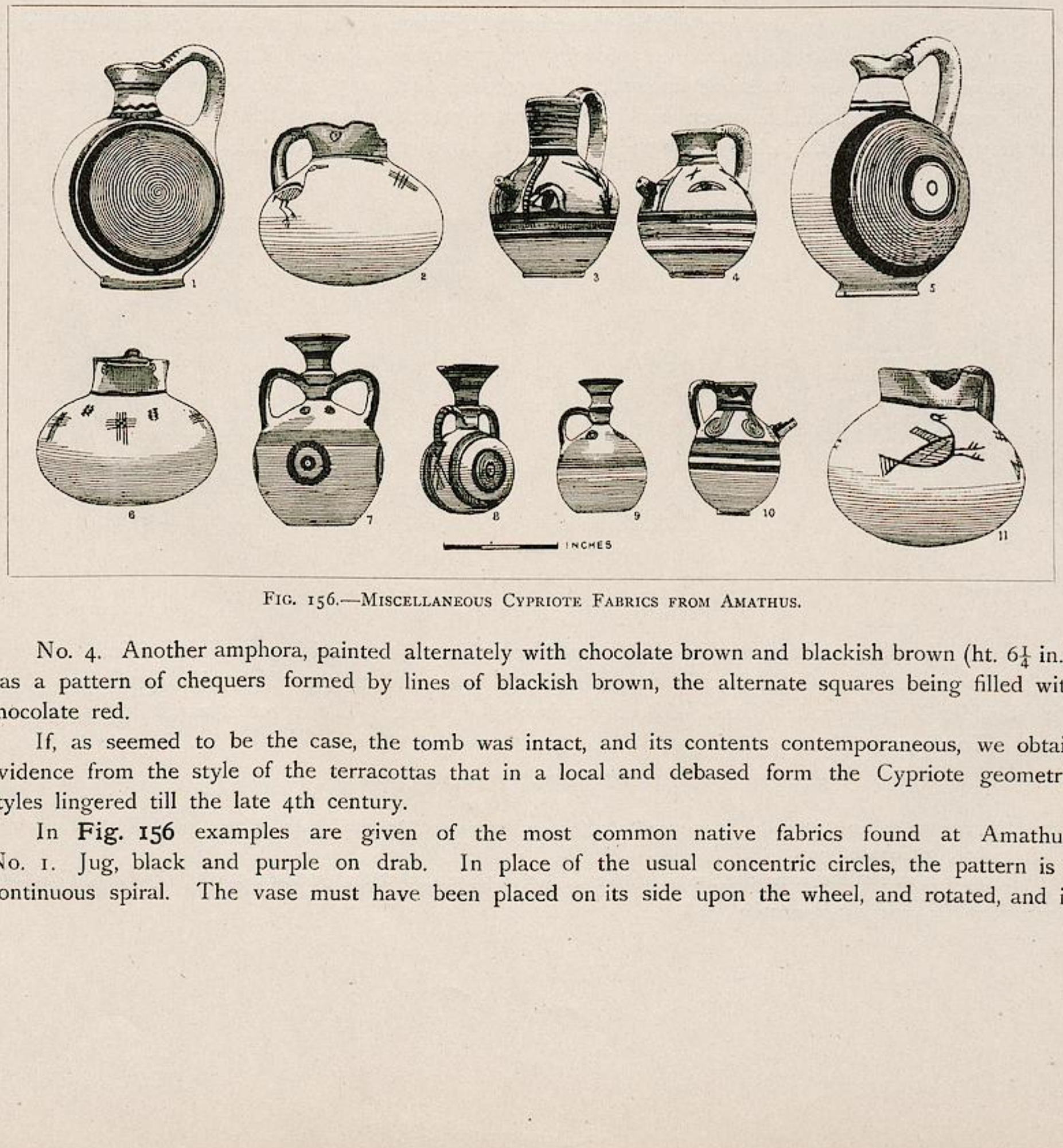


FIG. 156.—MISCELLANEOUS CYPRIOTE FABRICS FROM AMATHUS.

No. 4. Another amphora, painted alternately with chocolate brown and blackish brown (ht. 6¼ in.), has a pattern of chequers formed by lines of blackish brown, the alternate squares being filled with chocolate red.

If, as seemed to be the case, the tomb was intact, and its contents contemporaneous, we obtain evidence from the style of the terracottas that in a local and debased form the Cypriote geometric styles lingered till the late 4th century.

In **Fig. 156** examples are given of the most common native fabrics found at Amathus. No. 1. Jug, black and purple on drab. In place of the usual concentric circles, the pattern is a continuous spiral. The vase must have been placed on its side upon the wheel, and rotated, and in

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the meantime the point of the brush was steadily withdrawn from the axis of rotation. No. 2. Jug, brown on drab. Trefoil lip, with eyes. Conventional birds, and cross-hatching. (Tomb 30.) No. 3. Rough spouted jug, coarsely painted with black and red plants, and eyes. (From tomb 89.) No. 4. Rough jug, painted black and red, like the last. No. 5. Rough jug, painted brown on drab, with concentric circles. (From tomb 295.) No. 6. Jug, brown on drab. Trefoil lip, with eyes; zigzags and chequers. (From



Fig. 157.



Fig. 158.

tomb 286.) No. 7. Two-handled jug, light red ware. Concentric circles. (From tomb 286). No. 8. Barrel-shaped jug, light red ware. Concentric circles, etc. (From tomb 286.) No. 9. Small jug, light red ware. Concentric circles. (From tomb 7.) No. 10. Spouted jug, with a pattern in black on buff of concentric circles, terminating with tangents. This vase shows clearly the method of drawing concentric circles, with a row of small brushes fastened in a line, with a pin point at one end to form a pivot. (From tomb 244.) No. 11. Jug, brown on drab, with trefoil lip. Conventional birds. (From tomb 15.)



Fig. 159.

Figs. 157–159 illustrate an example of a Cypriote jug, in red ware, with a woman holding a trefoil jug to form the spout. (Ht. 12½ in.) The woman is roughly modelled and crudely painted in red and black. Her vase forms a real spout, and not, as in some examples, a mere decorative appendage, whose original purpose has been forgotten.[1] On the shoulders and body of the vase the decoration consists in part of groups of small concentric circles mechanically produced. In part, however, it

[1] Munro, *Journ. of Hellenic Studies*, xi. p. 38.

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is of a more unusual character. The artist has drawn upon the shoulders imitations of groups on early Greek, and especially on early Corinthian, pottery. (A) Fig. 158: Lion attacking a bull. (B) Fig. 159: Two gryphons, confronted. Each has one paw raised; between them is a palmette. The figures are principally drawn in white, with incised lines, and with a sparing use of black, as for the lion's mane. (From tomb 90.)



Fig. 160.

The excavations gave several examples of bowls corresponding to those found with votive inscriptions at Naucratis. One such bowl has been already illustrated above, Fig. 154, No. 5; and three are shown in **Fig. 160.**

No. 1. Bowl, nearly covered with black glaze. Two bands of purple and white stripes on the inside and the outside. Ht. $2\frac{3}{4}$ in. (From tomb 137.)

No. 2. Bowl, with a pair of eyes on each side, in black, on an unglazed ground.[1] (From tomb 108.)

No. 3. Bowl, with a chevron pattern in black (thinning to light red) on an unglazed buff ground. Diam. 5 in. (From tomb 268.) A fragment of a second bowl with zigzags in a horizontal band was found in the same tomb. Perhaps from Rhodes.

The principal examples of vases of Greek style not already described, in connection with the geometric vases, are shown on Figs. 161–163.



Fig. 161.



Fig. 162. Boread from Vase, Fig. 161.

Figs. 161, 162. Amphora, of the Cypriote type, with black glaze on a red ground.[2] (Ht. $9\frac{3}{4}$ in.) The obverse and reverse are occupied with two winged figures, respectively male and female, in a running attitude to the right. The subject is a Boread pursuing a Harpy. (1) Obv.: Boread running to right, with arms extended. He has four wings, a short tunic, and a nebris, worn under a girdle; also long hair, and a taenia. Drawn in black glaze, with white, purple, and incised lines. (2) Rev.: Harpy, running to the right, with a wreath in the extended left hand. The Harpy has four wings, like the Boread, a short tunic and nebris worn under a girdle. She has flowing hair, confined by a taenia, and a large earring. Drawn in black glaze, with incised lines, with white for the flesh and for spots on the nebris, purple on the drapery, wings, taenia, etc.

The characteristic shape of the vase indicates that the vase was either specially prepared for a Cypriote market, or that it is a local product in the black-figure style. The latter alternative seems preferable, since we have no evidence that vases imported from a distance were given shapes approved by the taste of particular localities. (From tomb 78).

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[1] Compare *Naukratis*, ii. Pl. 7, Fig. 1.

[2] Cf. Myres, *Journ. of Hellenic Studies*, xvii. p. 161.

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Fig. 163, No. 1. Oinochoè, with Odysseus and Polyphemus. (Ht. 9½ in.) On the left is the forepart of the ram issuing from the cave, with Odysseus clinging beneath its belly; on the right is the Cyclops recumbent with a club in his left hand. On each side are rocks, and above, branches.[1] Drawn in black glaze, on the red ground, with a free use of white, purple, and incised lines. (Tomb 95.)

No. 2. Kylix, with decoration of the style known as that of the "Little Masters." (Ht. 4½ in.; diam. 8 in.) Drawn in black, purple, and incised lines. On each side a siren to right, between two draped male figures. Palmettes from the extremity of each handle. From tomb 38, which had been already opened, and yielded nothing except this kylix, in a very fragmentary condition.

No. 3. Askos, red-figured, with a running deer, and a squatting Seilenos holding out a branch. Diam. ¾ in. (From tomb 256.)

The yield of red figure vases was small, and the specimens obtained were unimportant. The best among them was a lekythos, now in the Cyprus Museum, with a figure of Victory advancing to



FIG. 163.

the right, from under a portico,[2] with hands outstretched. A maeander pattern runs along the architrave of the portico. (From tomb 98.) This tomb also contained two vases with black glaze, a vase with vertical circles, two vases with lattice work round the body, thirteen objects in Egyptian porcelain, etc.

No. 4. Lekythos, with a black design on a white ground, of a spray of ivy leaves and berries, maeanders, and cross-hatching. Ht. 8¾ in. (From tomb 110.)

Among the later Hellenic examples was a black bowl of the kind known as "Megarian" with the subject of a Greek and Amazon in combat four times impressed in relief. Diam. 4½ in. (From tomb 239.)

THE TERRACOTTAS.

The chief collection of terracottas of the early kinds was furnished by tomb 83. The principal objects are shown together in Fig. 164:—

Fig. 164, No. 1. Primitive figure of a nude woman pressing her hands to her breasts. Roughly moulded, and painted with red and black stripes. Ht. 6¾ in.

No. 2. Part of a group of a man and horse. The man's head, wearing a peaked Phrygian cap, is attached to the horse's head. A round shield is attached at his left side. Painted black and blue. Ht. 5 in.

No. 3. Quadruped of primitive style, painted red and black. Ht. 2 in.

No. 4. Fragment of a lion's head mask with open mouth; black and red paint. Height of fragment, 3½ in.

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[1] The nearest parallel is a lekythos in the Central Museum at Athens, *Rev. Arch.* 3rd ser. xxxi. p. 31; compare also an oinochoè (B 502) in the Brit. Mus. *Journ. of Hellen. Studies*, iv. p. 263.

[2] Myres, *Cyprus Museum Catalogue*, No. 1658.

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No. 5. Fragment of a bearded mask, with large projecting horns (one lost). The hair, eyeballs, etc., are painted black, and there are also traces of blue. Ht. 8 in.[1]

No. 6. Primitive bird, painted black and red. Ht. 3 in.

No. 7. Horse and groom of primitive style, painted black and red. Ht. $5\frac{1}{2}$ in.

No. 8. Head of Osiris in the Egyptian style, wearing the plumed Atef crown having in front a Uraeus with a disk. Painted yellow, black and blue. Ht. $3\frac{3}{4}$ in.

No. 9. Horseman, in primitive style, wearing a peaked cap and painted red and black. Ht. $6\frac{1}{2}$ in.



FIG. 164.

Nos. 10, 12, 16, 17, 18, 19, 20, 22, 24. Terracotta boats, all (except No. 17 from tomb 73) derived from Tomb 83.

No. 10. Vessel, $6\frac{7}{8}$ in. long, painted within and without with red, yellow and black stripes.

No. 12. Vessel, $12\frac{3}{4}$ in. long and $5\frac{1}{2}$ in. high. The vessel has four thwarts for the rowers, one of them interrupted by the socket for the mast. A poop of singular form is attached to the stern. It has projecting wings, and an iron steering paddle is attached to that on the port side. The ship's acrostolion from the bow is lost. Its form may be conjectured from that of the vessel which is second in size (No. 19). Some object, perhaps a human figure, is also missing from the second thwart. The vessel was brilliantly painted with stripes of yellow and black upon the red colour of the clay.[2]

No. 16. Vessel, $6\frac{1}{4}$ in. long, painted with stripes of black and red. A step in the side of the hull makes the stern bulwarks considerably higher than those of the bows.

No. 17. Vessel (from tomb 73), $6\frac{3}{4}$ in. long. It has a transverse piece at each end, and a socket for the mast.

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[1] Cf. a head from Amathus, described, *Arch. Anzeiger*, vii. p. 109.

[2] For a somewhat similar but less elaborate vessel, from Amathus, cf. *Arch. Anzeiger*, vii. p. 116.

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No. 18. Vessel, $3\frac{3}{8}$ in. long, with a transverse piece across the bows, and a small ram.

No. 19. Vessel, $8\frac{1}{2}$ in. long and 4 in. high. There are no thwarts or poop, but the socket for the mast is given. On the starboard bow there is a hole for the cable, and immediately behind it a transverse piece has been fixed to strengthen the bows. A black stripe is painted along the hull.

No. 20. Vessel, $5\frac{1}{4}$ in. long, painted externally with black and red stripes.

No. 22. Vessel, $6\frac{7}{8}$ in. long. The prow is formed like a snout, and has a large eye on each side. Painted with black and yellow stripes.

No. 24. Fragment of the fore part of a terracotta vessel. Length, $3\frac{1}{2}$ in.

No. 11. Standing figure, of Egyptian type, in a shrine in the form of a pylon, surmounted by a winged disk of the sun, and a row of Uraei. Painted with black, blue and yellow. Ht. $6\frac{3}{4}$ in.

No. 13. Criophoros figure, bearded, wearing a conical cap, a leather apron and coat, with a ram on his shoulder. Painted black, blue and yellow. Ht. $6\frac{1}{2}$ in.

No. 14. Head of a horned, grinning demon of a type that suggests the Babylonian demon of the south-east wind (see an example in the Babylonian Room). Traces of black, blue and red paint. Ht. $6\frac{3}{4}$ in. Holes for suspension near the top.

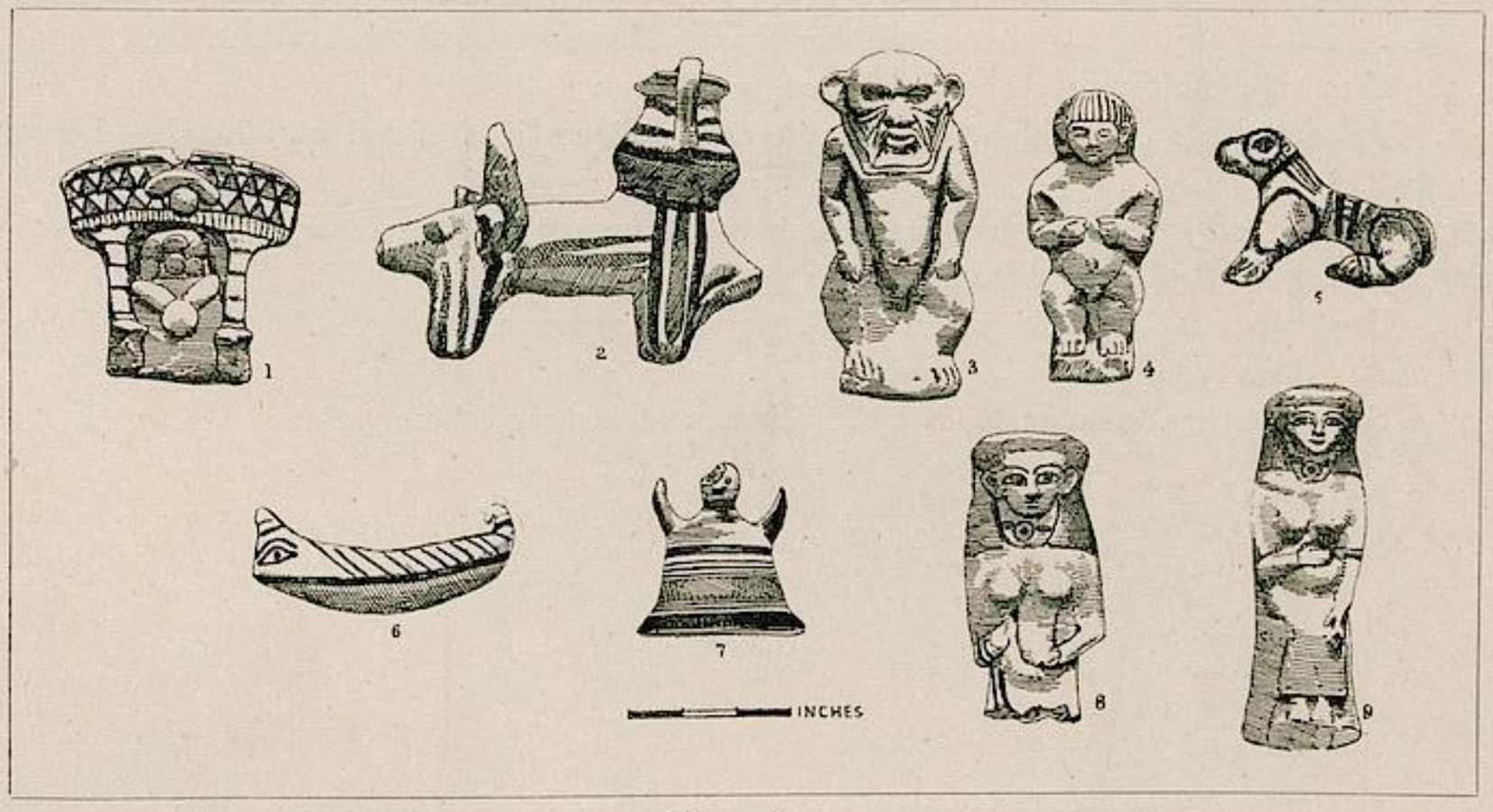


Fig. 165.

No. 15. Terracotta vase, apparently in the form of a wine-cart, originally on two wheels, and with a shaft attached in front and a spout at the back. The askos form is suggested by two projecting knobs. Painted with red and black stripes. Ht. $4\frac{1}{2}$ in. Another example, somewhat better preserved, was found in tomb 89.

No. 21. Terracotta model of a flat, two-wheeled cart. The shaft must have been of wood, inserted in a socket in the terracotta. Painted with red and black stripes. Length, $4\frac{1}{2}$ in.

No. 23. Primitive figure of a stag. The horns are broken off. Painted red and black. Ht. $2\frac{3}{4}$ in.

No. 25. Upper part of a head wearing a broad taenia. The hair is painted black. Ht. $1\frac{7}{8}$ in.

Tomb 83, which furnished this collection of terracottas, gave also two black-figured vases, viz., a lekythos, with a combat of two armed warriors, between two spectators (accessories in red, white and incised lines; ht. $4\frac{3}{4}$ in.); and a fragment of a kylix, on each side a sphinx between two male figures (accessories in red, white and incised lines; ht. $4\frac{3}{4}$ in).

With the above black-figured vases were various small pieces of rough ware, *e.g.* two jugs with spouts, with an eye on each side of the spout, painted in black, red and yellow; and a small amphora, with bands of the same colours.

Boats and fragments of boats, similar to those in tomb 83, occur frequently in the tombs of Amathus, *e.g.* from tombs 73 and 88;[1] and it cannot be a mere coincidence that the tale of the clay fleet of Kinyras is connected with that town. According to Eustathius,[2] a fleet of fifty ships

[1] A similar boat, with a figure in the stern, is engraved by Cesnola, *Cyprus*, p. 259.

[2] Eustath. p. 827 *ad* Hom. *Il.* xi. 20.

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had been promised by Kinyras to Menelaos; but when the time came for fulfilling the promise only one real ship was sent, the remainder being a fleet of clay boats with clay crews. Such a story must have had its origin in a knowledge of the fact that the people of Amathus had a liking for such clay ships as those described above.

The miscellaneous terracottas found at Amathus include the examples shown in Fig. 165.

Fig. 165, No. 1. A singular terracotta shrine (ht. 4¼ in.), surmounted by a canopy, on which is a sun and crescent (as on the coins of the temple at Paphos). Within, a conical stone, decorated with bands and circular bosses. The conical stone and its decorations are painted red. The canopy above is painted with triangles, bounded with black, and filled with red. At the back are black and red stripes. (From tomb 25.) There is a similar object in stone in a private collection at Larnaca, and there are two mutilated specimens from Dali in the Cesnola Collection.

No. 2. Terracotta, in the form of an ox supporting a two-handled vase upon its hind quarters. The body of the ox forms a part of the vase. Painted with black and red stripes. Ht. 5¼ in. From the same tomb (No. 25) as the preceding.

No. 3. Figure of Bes. Ht. 6½ in. (From tomb 88, which also contained Nos. 4–6.)

No. 4. Figure of Ptah-Socharis-Osiris. Ht. 5½ in. The figure is simplified from the Egyptian form by the omission of the scarab on the head and of the crocodile below the feet.

No. 5. Lion of primitive style, painted red and black.

No. 6. Vessel, with eyes in the prow, and alternate oblique lines of red and black. Length, 4⅞ in. (From tomb 88.)

No. 7. Bell-shaped object, with a suggestion of a human head and arms at the top. Bands of red and black. Ht. 3¼ in. (From tomb 198.)

No. 8. Upper part of seated figure, of Egyptian character, with veil. Traces of black, red, and blue paint. Ht. 6 in.

No. 9. Seated figure, similar to No. 8. Traces of red and blue paint. Ht. 7 in.

TERRACOTTAS OF THE FINE PERIOD.

Tomb 105, a shallow grave, about three feet deep, gave three good terracottas, viz., (1) draped figure of a youth standing, on a low plinth, ht. 7½ in.; (2) female figure standing, wearing chiton, himation, and large wreath, ht. 8½ in.; (3) female figure standing, similarly draped, but very defective. The head-dress is that of the Ptolemaic period. Ht. 9 in.

Two figures of the same class found in tomb 37 and its shaft have been illustrated above, Fig. 155, Nos. 1 and 5.

OBJECTS IN PORCELAIN.

Small amulets and statuettes of an Egyptian character were of frequent occurrence at Amathus, as at Cameiros in Rhodes, and in other cemeteries of the Graeco-Phoenician period. (See below, in the list of tombs.)

Some of the larger objects in porcelain are illustrated in Fig. 166.

Fig. 166, No. 1. Fragment of a vase in the form of a bunch of grapes. Apparently intended for suspension. Ht. 4½ in. (From tomb 8.)

No. 2. Aryballos of blue glazed porcelain. Ht. 2¼ in.

No. 3. Jug of light blue glazed porcelain. Ht. 3¼ in. (From tomb 51.)

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No. 4. Aryballos of light blue unglazed porcelain with bossy surface. Ht. 2¼ inches. (From tomb 43.)

No. 5. Duck-shaped vase of light blue glazed porcelain. The wing-feathers are indicated in black. Length, 5¼ in. (From tomb 201.)

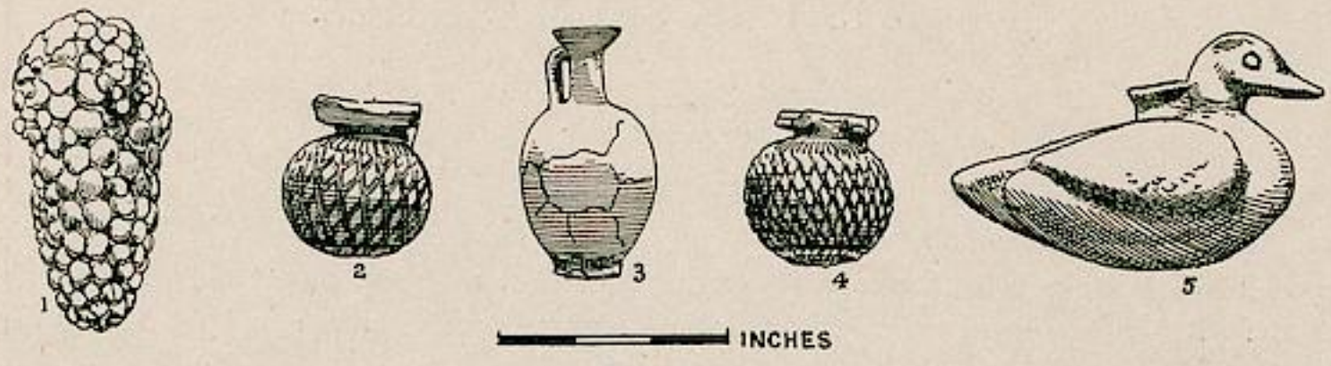


FIG. 166.

A large panel of blue porcelain, with a moulded frame, measuring 14 by 8 inches, was also found. On the surface were doubtful traces of figures painted on it in black. (From tomb 53.)

OBJECTS IN GLASS.

The variegated glass bottles, often of fine shape and rich colouring, seem to have been in use from the 6th to the 4th centuries B.C. Dating from the beginning of the period was a yellow and black alabastron of simple form found with the early Rhodian ware, in tomb 106.

The variegated bottles also occurred in tomb 83, with Graeco-Egyptian, Greek, Cypriote terracottas, and a black-figured kylix; in tomb 78, with the black-figured amphora, with the Harpy and Boread; in tomb 89, with black glazed ware; in tomb 30, with a silver coin of a 6th century king of Salamis; in tomb 37, with a 4th century terracotta.

The clear glass bottles belonged principally to the Roman age, and perhaps also to the late Hellenistic period. When, as was sometimes the case, they were found with objects of an earlier time, there was always good reason to infer a repeated use of the tomb.

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DETAILED LIST OF TOMBS.

BRITISH MUSEUM SERIES.

SITE A.

Tomb 2.—Small tomb with *dromos* and door.
Bronze. Fibula, with semicircular bow.
Pottery. Plain ware; ware with groups of concentric circles; red ware, glazed and unglazed.
Terracotta. Rough horseman, painted black, white, and red, with *bullae* round the horse's neck. Three lions (very rough).

Tomb 3.— Pottery. Plain askos (broken).

Tomb 5.— Bronze. Mace-head; spear-head; fragment of bowl.
Ivory. Scarabs (Fig. 147, Nos. 1 and 2).
Pottery. Plain rough ware.

Tomb 6.—Two interments mixed together, consisting of a tomb with a *dromos*, and a plain sarcophagus, adjoining. In the *dromos* a cippus Δημ[ήτ]ρι[ϵ] χρηστὲ χαῖρϵ. A piece of the pediment of a stelè was re-used for this grave.
Gold. Pair of crescent earrings (Pl. XIV, Fig. 5).
Sard. Bead.
Porcelain. Cone: man and stag (Fig. 147, No. 3).
Pottery. Plain ware; wares with groups of concentric circles, black on red, or buff.

Tomb 7.—Stone built tomb, entered from roof. *Dromos* and door had been destroyed by stream.
Pottery. Small vases, with concentric circles (Fig. 156, No. 9).

Tomb 8.—Double grave, with stone partition in middle, and large covering stones.
Gold. Scraps.
Silver. Fibula, with two rings attached (Pl. XIV, 30); small ring.
Porcelain. Double bottle, blue, with dark band; fragment in form of bunch of grapes (Fig. 166, No. 1).

Tomb 10.— Bronze. Fragment.
Pottery. Plain and insignificant.

Tomb 12.— Bronzes. Plain bowls; fibulae.

SITE B.

Tomb 14.— Pottery. Plates, with circles and cross-hatching; barrel-shaped jug, with vertical circles; cantharos with fluted body.

Tomb 15.—Shaft near sea. Cave (7 ft. down) full of sand which could not be cleared.
Pottery. Jug, with birds (Fig. 156, No. 11), found in a small niche above the cave.

Tomb 17.—Tomb, near the road, consisting of a cave measuring 13 ft. by 11 ft., with a door, in a shaft 10 ft. 4 in. deep. Near the entrance a slab, roughly inscribed Ἀγαθόκλεα Ζήνωνος χρηστὴ χαῖρε.
Glass. Amphora, dark blue, with white and yellow zigzags. Ht. 3 in. Amphora, with tall neck and twisted handles. Ht. $4\frac{1}{8}$ in. Alabastron, white, yellow, and rose. Ht. $3\frac{5}{8}$ in. Fragments of spiral rod; opaque white glass with rosettes in relief, etc.
Terracotta. Small dog.

Tomb 18.—Rough cave, near the road, containing small fragments only.
Gems. Small garnet; amethyst; long sardonyx bead.
Glass. Small fragments of coloured glass bottles. Ten white and yellow paste beads.
Pottery. Fragment of Dipylon ware (Fig. 150); plain saucer.

Tomb 21.— Pottery. Plain white oinochoè; two "cocked-hat" lamps.

Tomb 22.— Glass. Small white bottle and fragments.

SITE C.

Tomb 25.—Tomb, near the north slope of the Acropolis.
Silver. Ring, with plain glass paste; seven small spirals.
Bronze. Strigil.
Sard. Long bead.
Porcelain. Egyptian eye. l. $\frac{3}{10}$ in.
Pottery. Many plain vases.
Terracotta. Horseman in primitive style; sacred stone in shrine (Fig. 165, No. 1); cantharos, supported by a bull (Fig. 165, No. 2).

Tomb 26.—Shallow grave, on a spur to west of site C.
Pottery. Three large vases, two plain, one with concentric circles; small fluted vase.

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SITES D AND E.

TOMB 27.—Small shallow grave.

Silver. Two spiral coils.

Porcelain. Small figure of Bes.

Pottery. Fragment of foot of black-figure kylix.

Terracotta. Parts of two small boats.

TOMB 30.—Cave, with shaft. The grave showed clear traces of repeated use.

Gold. Fragment of leaf, and beads.

Silver. Regal coin of Salamis (Cyprus), 6th century B.C.; ring with paste scarab of a goat.

Bronze. Sestertius of Marcus Aurelius; small bell with iron tongue.

Iron. Strigil.

Glass. Fine blue and white alabastron (l. 5½ in.); two plain white bottles.

Ivory. Pin, with round head.

Porcelain. Scarab, lion (Fig. 147, No. 4).

Pottery. Jug, with birds (Fig. 156, No. 2); same with plant; fragment, with red line on black glaze; black-glazed lamp.

Terracotta. Small boat; female head, early type.

TOMB 31.—Cave with a shaft, about 7 ft. deep to the bottom.

Bronze. Ring, with a plain jasper, set in a silver bezel; five small bracelets.

Jasper (black). Scaraboid, lion and deer (Pl. IV, Amathus, Fig. 6).

Porcelain. Twenty-six small Egyptian figures, etc.

Glass. Pendant bead, with a silver mount (Pl. XIV, Fig. 27).

Pottery. Two globular vases with concentric rings; "cocked-hat" lamp.

The upper part of a small sepulchral stelè, crowned with a pediment and acroterial ornaments, was also found near this tomb.

TOMB 33.—Two small inscribed cippi of the usual type were found near the tomb.

Ivory. Scarab, three figures (Fig. 147, No. 5).

Pottery. Small kylix, with black bands on red ground; small oinochoè, black bands on buff; small plain vases.

TOMB 34.—Open grave, about 10 ft. deep.

Silver. Two rings, with plain bezels.

Alabaster. Small amphora. Ht. 2⅜ in.

TOMB 36.—Vaulted chamber, carefully hewn out, opening into a shaft. The door was covered with a large stone, and was apparently intact. Three skeletons, with the coarsest red pottery, were lying on the top of a deposit of mud 13½ inches thick, which covered the bones of the earlier burials.

Silver. Ring, with plain scaraboid. (Pl. XIV, Fig. 7); eight silver beads; chain.

Bronze. Two rings, gold plated.

Sardonyx. Pendant bead, with silver mount. (Pl. XIV, Fig. 36).

Porcelain. Egyptian eye.

Terracotta. Two horsemen, in rude style, painted red and black. Rough goat.

TOMB 37.—Tomb immediately adjoining the last. About 6 ft. down the shaft, the broken terracotta figure of a boy, with grapes and cock, was found outside the door (Fig. 155, No. 5). The tomb was intact. It contained two bodies on the left, two on the right, and five in front, two being children. Three vases were lying between the crossed legs of one figure, but otherwise there was no apparent system in the arrangement.

Silver. Ring; five spirals; remains of gold-plated silver diadem.

Sardonyx. Bead, (Pl. XIV, Fig. 34); fourteen sard beads.

Glass. Fine alabastron, dark blue, light blue and yellow. Ht. 4 in.

Pottery. Amphora, with chequers (Fig. 155, No. 4), two of same shape, with plants and panels (Fig. 155, No. 2); seven globular bodied jugs with horizontal and vertical circles (rough) (Fig. 155, No. 3); three plain jugs; large "cocked-hat" lamp.

Terracotta. Fourth century figure; girl with bird (Fig. 155, No. 1).

TOMB 38.— Pottery. Black-figure kylix, in many fragments: Siren, between standing figures (Fig. 163, No. 2).

TOMB 39.—Tomb with shaft, containing sixteen of the inscribed cippi.

TOMB 42.—Cave opening into a shaft. Much of the roof had fallen, leaving the top in the form of a dome. Five bodies were lying together on the side opposite to the entrance. On the right, two were lying head to heel.

Silver. Six plain hair-spirals. Six bronze hair-spirals, terminating in female busts in silver.

Pottery. Plain ware of simplest forms.

TOMB 43.—Cave, entered by us through the roof.

Bronze. Spatula.

Sardonyx. Beads.

Porcelain. Blue aryballos (Fig. 166, No. 4).

Pottery. Three fragments of two black-figure lekythi with rough palmettes.

Terracotta. Rough female figure, painted black and red; small mask.

Inscription.—. . δης Φαναγόρου Μυτιληναῖος (p. 96).

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Tomb 45.—Porcelain. Egyptian eye.

Tomb 46.—Surface grave.

Glass cup, with inscription: λαβὲ τὴν νείκην (p. 97).

Tomb 48.—Gold pendant; lion's head (Pl. XIV, Fig. 19).

Pair of small earrings, with twisted wire, and small gold beads.

Silver spiral, terminating in female head; fragments of diadem stamped with rosettes; ring with rosette on bezel.

Bronze. Bell with iron tongue; two pins.

Porcelain. Egyptian eye; figure of Isis and Horus.

Glass. Large blue bead, white knobs and yellow spots. Ht. 1 in.

Pottery. Amphora, of fine black glazed ware, impressed with palmettes and maeander.

Tomb 49.—Glass amphora, blue and white stripes. Ht. $3\frac{1}{2}$ in.

Tomb 50.—Shallow cave, top 6 ft. below soil; contained rough fragments of terracotta, and plain glass; a cippus of Apollonios, and a sestertius of Hadrian (?).

Tomb 51.—Cave, opening into a shaft. Top 5 ft. below surface.

Silver-gilt diadem, with lotus buds and palmettes (Pl. XIV, Fig. 25).

Iron. Large strigil.

Porcelain vase, light blue (Fig. 166, No. 3).

Alabaster bottle. Ht. $4\frac{3}{4}$ in.

Pottery. Amphora, rough red ware, with bands and rude plants round body; another, pale ware of greenish tinge, with plants; vase with concentric rings; another with plain rings.

Tomb 52.—Cave with shaft, at upper edge of site. The contents were of two very diverse periods mixed in the tomb. Of the early period:

Limestone statuette. Gryphon (Fig. 145, No. 3).

Pottery. Amphora, with dolphins (Fig. 154, No. 1); black glazed lamp and saucer; two cups, red and black bands; small two-handled cup.

Terracotta. Two horsemen; draped female figure (archaic style). To the later interment belonged much plain white glass, and a bronze coin of Trajan, struck for Cyprus.

For the purpose of the later interment the painted stelè (cf. p. 94) was placed half-buried, on its side, to mark off the couch on the left side of the tomb. The portion preserved is that which was beneath the surface.

Tomb 53.—Vaulted tomb, containing two bodies on each side, and two at the back. This tomb also was used at various periods. Early period:—

Porcelain. Panel with traces of painting, see p. 115.

Bronze mirror-case, with two pendant bronze busts, forming the attachments of the handle.

Glass. One slender amphora, with high handle. Ht. $6\frac{1}{2}$ in.; one, partly pulverized by fall of roof, of rich red, blue and white.

Later period: Two bronze coins (late Ptolemy, and early Imperial); two iron strigils; much plain glass, including a jug with fluted body, and square handles. Ht $6\frac{1}{4}$ in.

Pottery. Plain ware.

Tomb 55.—Bronze. Two bracelets; spear-head, l. $9\frac{3}{8}$ in. (*Cat. of Bronzes in B. M.* No. 2770.)

Porcelain. Ram's head.

Tomb 56.—An oval cave with seven niches round it, each about 2 ft. from the floor, with bodies in each. A large mass of earth, and fragments of the roof had fallen and blocked the entrance. A skeleton lay on the heap, and must have come there after the entrance was blocked. We therefore took it to be the remains of an explorer, surprised by the fall.

Plain white glass, and plain red pottery.

In the shaft, the upper part of an archaic stelè. (Fig. 144.)

Tomb 57.—Sculpture. Anthemion ornament.

Silver. Ring.

Porcelain. Rectangular amulet: obv. ox, walking, with disk on head: rev. Egyptian eye; lotus pendant.

Glass. White and blue beads.

Tomb 62.—Chamber nearly square, with six cells, two on each side. Each was 2 ft. 2 in. wide, 6 ft. 6 in. long, and 3 ft. high.

Silver-plated bronze mirror (fragment) with incised design (Fig. 149); bronze fragment.

Glass. Plain white.

Bronze coins: three Cyprus (Ant. Pius and M. Aurelius), three uncertain Imperial.

Tomb 65.—Chamber, nearly square, with four cells similar to those of No. 62, with bodies in each, and along the sides of the tomb. A fragment of a small Corinthian capital was found near the entrance.

Gold. Diadem with impressed palmettes, and fragments of another; ring, with intaglio figure of Victory (?).

Bronze pendant busts, forming the plates for attaching a handle.

Porcelain scarab: recumbent lion (Fig. 147, No. 6).

Tomb 66.—Gold. Necklace, with links and paste disks (Pl. XIV, Fig. 17); crescent earring (Pl. XIV, Fig. 5A); another, plain; another with pendant and box-setting for stone; eight gold bosses (Pl. XIV, Fig. 28).

Bronze. Ring; mirror case; pin; three pendant heads; coins: one Alexander the Great; two Cyprus (Ant. Pius and M. Aurelius); two Antioch in Syria (3rd cent. A.D.); three Roman (one Hadrian; one Ant. Pius; one Pupienus); two uncertain Imperial.

Alabaster pestle and mortar.

Tomb 71.—Shallow grave, near the surface. Numerous broken fragments of limestone thrown in above the grave, when pieced together, made up the painted stelè of Nicogenes (p. 93).

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Tomb 72.—Small cave with doorway.

Gold. Fragments of diadem with palmettes.

Glass. Variegated amphora (blue, white and yellow) with twisted handles. Ht. 4⅛ in.

Pottery. Amphora (Fig. 154, No. 2).

Tomb 73.—Small cave with well-made doorway.

Terracotta. Horse, bird, boat (Fig. 164, No. 17).

Tomb 75.—Shallow open grave.

Gold. Small fragment of chain, similar to Pl. XIV, Fig. 17.

Bronze. Two uncertain Imperial coins.

Tomb 76.—Shallow grave.

Glass. Beads; small blue pendant.

Tomb 78.—Large vaulted tomb, with a smaller interior chamber cut out of the rock, at the bottom of a deep shaft (15 ft. to the top of the door). No masonry at the door, which was stopped with a large flat stone. The tomb contained rough stone sarcophagi, badly broken.

Glass. Amphora (much broken), blue, white and yellow; alabastron, blue, white and yellow.

Pottery. Black-figure amphora: Harpy and Boread (Figs. 161, 162); vases with horizontal bands, with large vertical circles, and with a white band on black ware.

Tomb 79.—Built tomb. At the top of the shaft were numerous late cippi of usual type. Two massive stone doors terminated in pivots, above and below. The upper pivot turned in a hole, lined with a plate of bronze. The lower pivot rested on a roughly cubical marble ball, run with lead, with curved upper surface. One door was found closely shut, and the other half open. The floor of the tomb was covered with about 3 ft. of mud, which had entered in a liquid condition, and had floated up a skull, some plain glass bottles, and a large oil jar. The remains of the early interment were scanty, namely:

Gold. Ring, with sardonyx scaraboid: ox to right (Pl. IV, Amathus, Fig. 10; Pl. XIV, Fig. 26); two earrings, with stone pendants (Pl. XIV, Figs. 11, 12); earring with garnet; piece for binding a joint (Pl. XIV, Fig. 18); beads, etc.

Porcelain. Minute scarab.

Tomb 81.—Small shallow grave.

Plain glass.

Tomb 82.—Small shallow grave.

Tomb 83.—Small cave, 6 ft. 6 in. by 8 ft. 6 in., opening into a shaft 12 ft. deep. Four bodies were lying along the left side, and two were on the right. The terracottas were lying in a mass, close to the wall, at the middle of the right side.

Electrum. Crescent earring.

Silver. Bracelet.

Porcelain. Two small Egyptian eyes.

Glass. Alabastron, white and yellow on dark blue; another broken; beads, mounted for suspension.

Pottery. Black figure lekythos, warriors and spectators; kylix, sphinx and spectators (p. 113); spouted jug, with eyes on each side; amphora, with red, black and orange bands.

Terracotta. A considerable collection of objects. See Fig. 164.

Tomb 84.—Small cave, roughly square, 5 ft. 6 in. high, and 14 ft. below the surface. On the left side, a niche 2 ft. 6 in. above the ground contained a large terracotta coffin, without cover, which must have been used for a number of successive interments, being about a foot deep in human remains. Above was an iron nail from which a bronze bowl and oinochoè were suspended. On the other sides were raised mounds, held up by roughly built walls of stone, in one of which a large jar had been placed as building material. Nails were also fixed on these sides, but no objects were hanging from them.

Gold. Ring with intaglio design in gold: Satyr with wineskin. (Pl. IV, Amathus, Fig. 11.)

Twisted ring, with blue paste. (Pl. XIV, Fig. 31.)

Plated ring, with green paste in box-setting.

Pendant and beads (Pl. XIV, Fig. 13).

Silver. Large bracelets, terminating in serpents' heads; diadem with palmettes.

Bronze. A considerable collection of bronze objects. See Fig. 148.

Iron. Strigil and knife.

Alabaster. Two small bottles.

Pottery. See Fig. 154, Nos. 3–5; two large plain jars.

Terracotta. Two horsemen, rude style.

Tomb 87.—Two tombs (A and B) at different levels, and irregularly placed. They had overlapped by accident, and the broken down partition had been partly rebuilt.

(A) contained:—

Gold. Pair of small earrings (cf. *Cyprus Mus. Cat.* Pl. VII, No. 4044).

Glass. Parts of four fine amphorae, and much plain glass.

Pottery. Large amphora, with stamped handle.

Bronze coins. One Roman of Antoninus Pius; five uncertain Imperial.

(B) contained much plain glass and pottery.

Tomb 88.—Square cave, 9 × 9 ft., 10 ft. below surface. Several bodies were lying round the three sides, on rough beds.

Gold. Five diadems, with palmettes (Pl. XIV, Figs. 6, 35); one pair of earrings, with heads of horned lions (Pl. XIV, Fig. 22); one earring with pendant (Pl. XIV, Fig. 14); one plain ring with flat bezel.

Silver. One pair of bracelets, terminating in snakes' heads.

Bronze. Four bracelets, two mirrors, one spatula, one disk.

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Iron. Strigil.

Porcelain. Head of Bes; Egyptian figure.

Terracotta. Lion; five birds; two boats, one with eyes at the bows; two chariots; figure of Bes; figure of Ptah-Socharis (Fig. 165, Nos. 3–6).

Tomb 89.—Small square cave, opening into a shaft.

Gold stud.

Silver. Fragments of an impressed sphinx; ring, with traces of a cartouche (?).

Glass. Fine alabastron, and fragments of another.

Pottery. Black glazed cup, lamp, kylix and cotylè. Much plain pottery; spouted jug (Fig. 156, No. 3).

Tomb 90.—Cave at bottom of shaft, with much water from recent rain.

Silver. Two bracelets, many small earrings, etc.

Bronze. Two mirrors.

Sard. Scaraboid (plain) in a gold setting.

Limestone statuette. Female figure enthroned (Fig. 145, No. 4).

Pottery. Hydria, with woman and pitcher spout. Painted with an imitation of early black-figure ware (Figs. 157–159).

Terracotta. Nude female figure, with necklace, and hands crossed on breast.

Tomb 92.—Shallow grave.

Pottery. Black glazed cantharos.

Tomb 94.—Irregular cave, opening into shaft, 11 ft. below surface. Work much hindered by flow of water.

Pottery. Vases with vertical circles and horizontal bands; two phialae, of Naucratis type. Fragments of two duck-shaped vases.

Tomb 95.—Small cave (full of earth) opening into a shaft.

Gold. Earring with globular pendant; another with lion's head.

Bronze. Lid of mirror case.

Iron. Strigil.

Limestone. Recumbent figure on couch, with traces of paint; small pedestal; cone.

Alabaster. Amphora (one handle broken); bottle.

Jasper scarab: kneeling figure (Fig. 147, No. 7).

Glass. Fragments of variegated amphorae; plain glass.

Pottery. Vases with plain black glaze; black-figure oinochoè, Odysseus and Cyclops (Fig. 163, No. 1). Plain red glazed ware; cantharos, with roughly painted flowers.

Bronze coins. Two of Cyprus (Ant. Pius, and M. Aurelius).

Tomb 96.—Large cave, 16 by 12 ft. The bodies were lying at the back, and on the right. On the left side stood a plain sarcophagus, which seemed undisturbed. The lid was supported at the corners by stones, 4 in. thick.

Gold. Pendant: head of Satyr (Pl. XIV, Fig. 20).

Silver. Ring, with plain scaraboid in gold setting (Pl. XIV, Fig. 10); spiral, terminating in female head; ring, with haematite scarab: goat to right; fragment of diadem with palmettes.

Bronze. Three mirrors; two strigils.

Iron. Strigil; four nails in a mass.

Glass. Hydria, yellow and white on blue.

Alabaster. Two bottles (one in two pieces).

Pottery. Vase with ox-head spout, and painted scrolls; another with scrolls from the handles; jugs with plain band round body.

Tomb 99.—Small cave near surface, blocked with a heavy fall from roof.

Tomb 101.—Cave, collapsed.

Silver. Four spirals.

Pottery. Plain vases; vases with a band round the body, and with sets of small circles.

Tomb 103.—Built tomb, 11 ft. by 8 ft., with ridge roof, composed of slabs leaning together, rising in the middle to a height of 3 ft. 6 in. above top of side walls. The stone of the door was missing, and much earth had entered. Only Roman glass was found.

Tomb 104.—Cave 16 ft. 6 in. by 12 ft. 6 in., with arching roof. Nothing found.

Tomb 105.—Shallow grave, 3 ft. deep.

Bronze. One phialè.

Terracotta. Figure of draped youth; two female figures.

Glass. Two large beads, blue with white spots.

Tomb 106.—Deep shaft, with slab in position; two steps in doorway. The cave was 9 ft. square, and had a number of broken blocks of stone on the floor, on which were skulls and bones.

Silver. Eleven rings; four earrings; one bracelet; five spirals; one ornament.

Bronze. Mirror; five rings, two with plain scarabs.

Alabaster. Three bottles.

Glass. One alabastron of waved yellow glass.

Pottery. See Fig. 151.

Tomb 108.—Cave 8 ft. square, and 5 ft. 6 in. high.

Silver. Diadem with lotus and palmettes; five rings; one ring, with plain sard scaraboid; three spirals.

Bronze. One bowl; one bracelet; one vase handle.

Agate. Bead.

Glass. Beads.

Porcelain. Egyptian figure.

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Pottery. Kylix, with eyes (Fig. 160, No. 2); jug, bright red ware, with vertical circles; jug, rough brownish ware, with trefoil lip; jug, red and black wavy line on pale ground; oinochoè, with fine intersecting line of lattice work, with white dots in the intervals.

Tomb 110.—Five ft. below surface was inscription of Idagygos of Halicarnassos (p. 95), and below, the inscription of a Naxian. Below was what appeared to be an open grave.

Gold. Pendant, paste in gold setting (Pl. XIV, Fig. 21).

Silver. Rosette stud; five rings, one with porcelain scarab; one earring; one pendant; eight small disks.

Bronze. One bowl; one spiral; one ring; one mirror; one strigil; five large nails.

Agate and Porcelain. Beads; Egyptian eye and pendant.

Pottery. White lekythos, with cross hatching and ivy wreath (Fig. 163, No. 4); two amphorae, with cross hatching; two jugs with eyes at spout; three jugs with vertical circles; one with vertical and horizontal circles, with plant on shoulder; one with lotus on shoulder; two black-glazed kylikes and two black-glazed canthari.

Tomb 114.—Small grave.

Gold. Ring.

Silver. Ring.

Bronze. Mirror with cloth adhering.

Sard. Beads; pendant, in form of owl's head; steatite dolphin.

Porcelain. Three Egyptian figures.

Glass. Bead with blue and white chequer work.

Tomb 124.—Cave with shaft. Several Roman interments lay above the greater part of the earth which had entered the tomb. Amongst them several coins, namely three Cyprus of Antoninus Pius and M. Aurelius; one Roman (M. Aurelius or Commodus); one uncertain Imperial.

Gold. Plain ring, formed of a twisted band; another, with punctured inscription ἐπ'ἀγαθῷ; another, set with small variegated paste; one goat's-head earring; one horned-lion earring; two tubular pendants.

Porcelain ornament in silver pendant.

Glass. Three variegated amphorae; beads; several plain bottles.

Pottery. Red ware; jug with ox-head spout; another with woman and pitcher.

Shell. Fragments of large shell with incised designs.

Tomb 126.—Cave, with shaft.

Silver. Ring.

Bronze. Three spatulae; two nails; fragments of bowl.

Iron. Strigil (fragments).

Porcelain figure. Ram, recumbent.

Glass. Five bottles; variegated bead.

Pottery. Black glazed lamp, stamped with rosettes.

Tomb 129.—Cave, 20 ft. down, opened a few years before by two of the diggers now engaged.

Silver. Bracelet.

Pottery. See Fig. 152.

Tomb 136.—Cave, fallen in, entered above door.

Silver. Ball pendant.

Porcelain. Scarab with gryphon.

Glass. Variegated aryballos; yellow bowl of thick glass; many plain bottles; painted lid.

Pottery. Two red jugs with an impressed pattern of small ridges; one plate; one plain bowl (Fig. 160, No. 1).

Tomb 138.—Cave, 10 ft. down, half full of earth.

Silver. Pendant disk.

Porcelain. Blue aryballos; Egyptian standing figure; eye; bead; scarab (Fig. 147, No. 8).

Pottery. Amphora with lattice work; jug with lines across shoulder; two jugs with eyes at the spout; one plate; one jug with vertical and horizontal circles; heaps of plain pottery in corners of the tomb.

Tomb 141.—Cave, 7 ft. down, full of earth.

Pottery. One jug with vertical and horizontal circles; two jugs with vertical circles. Many plain and trefoil lipped jugs.

Terracotta. Bird, roughly painted black and yellow.

Tomb 143.—Cave, 7 ft. down, 8 ft. square.

Glass. Bottle, surrounded with blue spiral in relief; plain glass.

Pottery. Red jug with impressed pattern of small ridges.

Tomb 146.—Small cave, 14 ft. down.

Bronze. Bracelet; pair of tweezers.

Porcelain. Egyptian pendant hand.

Pottery. Four jugs (vertical circles); one jug (vertical and horizontal circles); one amphora, with lattice panels; one trefoil jug; one flat two-handled jug.

Clay. Rough mask.

Tomb 152.—Small grave.

Pottery. Two jugs, eyes at spout; conventional bird and plant on the body.

Tomb 155.—Cave, 10 ft. down, about 8 ft. square.

Gold. Two pairs of earrings, with bead pendants.

Bronze. Bracelet; scraps; wire supporting alabaster whorl.

Steatite. Scarab with meaningless hieroglyphics.

Glass. Variegated beads; plain bottles; fragment thick yellow glass.

Pottery. Two common red jugs.

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Tomb 168.—Grave.

Bronze. Two bracelets; spiral ring.
Porcelain. Beads; head of Bes.
Glass. Beads, blue and yellow.
Pottery. Trefoil jug; red slip, with black concentric circles.

Tomb 171.—Near the grave, a flat slab with pediment and pilasters.

Bronze. One pair of bracelets.
Glass. Alabastron, blue, white, and yellow.

Tomb 172.—Cave.

Bronze. Pin; spatula.
Porcelain. Scarab (Fig. 147, No. 9).
Glass. Fragments of variegated amphora; blue and white paste; beads; plain bottles.

Tomb 175.—Cave, 6 ft. deep, fallen in; also a grave.

Terracotta. Part of a tragic mask; also fragments of a sarcophagus.

Tomb 178.—Cave, 10 ft. down.

Bronze. Bracelet.
Porcelain. Three Egyptian figures.
Pottery. Jug, with vertical circles, red and thin black lines.

Tomb 179.—Grave. One of the painted stelae.

Bronze coin of Ptolemy (III.?) and another, uncertain.

Tomb 180.—Cave.

Gold. Fragments of diadem; two beads.
Silver. Eight spirals; fragments of diadem with rosette; two rings (one has bezel for three pastes); fourteen earrings; two beads, etc.; three figures of Egyptian types.
Bronze. Two mirrors; eight small rings.
Lead. Circular box, and bowl.
Sard. Beads, etc., including an Egyptian eye.
Porcelain. Two Egyptian eyes; beads; five Egyptian figures.
Pottery. Rhodian amphora handle with lotus bud and 'A]γριανίου.
Terracotta. Bird.
Uncertain bronze coin.

Tomb 183.—Cave, about 7 ft. down.

Gold. Three pairs of earrings (two pairs set with paste disks) (Pl. XIV, Fig. 23, right).
Bronze. Hemispherical bowl; ring.
Porcelain. Flat green bead; large Bes; eye.
Glass. Variegated bead; three bottles.
Pottery. Jug with trees on shoulder; another with lattice on shoulder; several plain pots.
Terracotta. Two wheels; one horse.
Two Roman bronze coins of Antoninus Pius.

Tomb 184.—Cave, 15 ft. down, 8 ft. square.

Silver. Diadem, lotus and palmette ornament; two earrings; five with rosettes; one ring with paste scarab; one bracelet; two pendants.
Bronze. Two mirrors; one rod.
Porcelain. Egyptian figure, bound with silver cords for suspension; three beads.
Glass. Variegated bead.
Bone, etc. Nine astragali; two pieces brown chalk.
Pottery. One bowl, with red and black vertical stripes; one jug, with woman-and-pitcher spout, and panels with flowers in black and white; one lattice amphora; one plain jug, etc.; one bowl, black glaze (Greek).

Tomb 185.—Cave, 12 ft. down, nearly full of earth.

Gold. Bead; one gilded clay bead.
Porcelain. Egyptian figure of Anubis.
Pottery. Lattice amphora, white on black; two small jugs, etc.

Tomb 192.—Grave.

Ivory scarab (Fig. 147, No. 10).

Tomb 195.—Cave, 20 ft. down, with four small side chambers.

Gold. Mouthplate.
Silver. Two pendants.
Bronze. Six nails; two hooks; small ring.
Alabaster. Two spindle whorls.
Glass. One whorl; five disks; nine bottles, etc.

Tomb 197.—Cave, 8 ft. down.

Silver. Disk; ring.
Bronze. Two bracelets; ring; fragments of strigil; two coins.
Porcelain. Five Egyptian eyes; one pendant; ten figures, etc.
Glass. One variegated bead.
Pottery. Amphora, red with black lines, concentric circles on neck; jugs with vertical circles, horizontal circles, and both combined; fleur-de-lys jug; lattice amphora; trefoil jug; plain askos; black glazed cantharos.
Terracotta. One horseman; one horse; one bird with wings spread; one seated man.

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Tomb 198–9.—Two caves, both of irregular shape, having a common entrance into a shaft. The shaft contained a layer 2 ft. 6 in. thick of broken pottery, none of which was certainly late. The eastern cave contained 2 ft. 6 in. of compact bones, interspersed with nuggets of gold, silver, brônze, and iron. The western cave had few bones, and no nuggets. Both contained some very large wide-mouthed amphorae.

Gold. Blocks, and chips of gold, cut from bar (cf. p. 102); scraps of leaf, wire, etc.; one gold stud.

Silver. Blocks, similar to those in gold, but corroded.

Bronze. Blocks, as the above; eight fibulae; one spiral; one spear-head with socket; one pin with ivory head; two handles of bowls; two bracelets; spatulae, etc.; a mass of calcined bones, embedded in molten bronze.

Ivory. Three scarabs (Fig. 147, Nos. 11–13).

Porcelain. Scarab (Fig. 147, No. 14).

Sard. Beads.

Glass. Variegated and plain beads.

Bone. Handle with geometric pattern.

Pottery. Twelve large amphorae, patterns on neck, and concentric circles on shoulder; two flat flasks; four barrel jugs; jug, vertical circles and chequers in front; trefoil jug.

Terracotta. Bell, with human head and rudimentary arms (Fig. 165, No. 7); bird vase on three legs; duck vase.

Tomb 201.—Remains of a Roman tomb, fallen in, about 8 ft. down. Below this, another tomb, with remains of broken pottery, etc., as in preceding tomb.

(*a*) Roman tomb.

Gold. Scraps.

Bronze. Three ferrules; key; bronze coins.

Glass. Plain bottles; bowl; one painted lid.

Pottery. Red ware bottle and bowl.

(*b*) Lower tomb.

Gold. One earring set with paste (Pl. XIV, Fig. 23, left).

Bronze. Fragments of sixteen fibulae; four pendants; one spiral ring; two pins; two bowls; one pair of tweezers.

Iron. Two spear-heads; scraps of iron blades, riveted with bronze to wooden handles.

Crystal cone (Fig. 147, No. 25); bead; steatite scarab (Fig. 147, No. 21).

Ivory. Pin; six scarabs (Fig. 147, Nos. 15–20.)

Porcelain. Scarabs, etc. (Fig. 147, Nos. 22–24); beads; fragments of Egyptian figures; aryballos; Egyptian eye; duck-shaped vase (Fig. 166, No. 5).

Glass. Three seals; beads.

Amber. Bead.

Pottery. Large amphora; four red and black flasks; seventeen jugs, red and black; one jug with vertical circles; ten small jugs; two red and black barrel jugs; two jugs with three sets of vertical circles; one black glazed kylix with lotus pattern, etc.

Tomb 208.—Grave.

Terracotta. Two statuettes of grey clay: woman playing lyre; woman with Eros.

Tomb 210.—Grave.

Gold. Thirteen small leaves.

Silver. Ferrule.

Bronze, etc. Two small vessels with double handle (p. 103); fragments of bronze spatulae and iron corroded together.

Lead. Fragments of box.

Ivory. Two pigs (?).

Tomb 211.—Cave, 14 ft. down, half full of earth.

Gold and Silver. Two silver spirals, terminating in gold-plated lions' heads (Pl. XIV, Figs. 8, 8A); gold pendant flower and rosette; four gold-plated rosettes, stamped in silver; seven earrings; six spirals; seven small spirals; three rings with scarabs.

Bronze. Mirror; two spatulae.

Chrysoprase. Scarab; cow and calf. (Plate IV, Amathus, Fig. 5.)

Porcelain. Egyptian eye, with silver wire for suspension.

Pottery. Black-glazed kylix and cantharos; amphora with plants; two with lattice patterns; one ox-head-spout jug; one fleur-de-lys jug, etc.

Tomb 212.—Grave with two small glass bottles and Roman jug.

In the shaft was found the painted stelè of a seated woman with overturned calathos (p. 94).

Tomb 215.—Cave.

Pottery. Aryballos, with lines intersecting at right angles and white spots.

Terracotta. Nude female figure with hands on breasts.

Tomb 217.—Cave, entered from above.

Bronze. Two bracelets.

Pottery. One vertical and horizontal circle jug, two wide-mouthed amphorae, one small jug, red and black lines, etc.

Terracotta. One stag, with branching horns, painted black and red.

Tomb 219.—Grave, 5 ft. down, roughly lined with stone.

Gold. Small twisted earring.

Glass. Beads, etc.; two small bottles.

Pottery. One red jug; one red lamp.

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Tomb 220.—Grave near surface, containing part of a painted limestone stelè, with a seated woman with veil over her head, another standing behind her right shoulder, and a child at her knee (left in Cyprus).

Limestone statuette. Potter seated, working (Fig. 145, No. 2).

Tomb 222.—Cave, fallen in.

Silver. Ring (scraps).

Bronze. Plate with bosses (scraps); semicircular fibula.

Porcelain. Scarab (Fig. 147, No. 26).

Pottery. Jug with swastikas on shoulder.

Tomb 225.—Cave fallen in, and entered from above.

Haematite scarab: two oxen (?), very rough.

Pottery. One barrel jug; one jug with lattice lines on throat, etc.

Tomb 226.—Cave near surface, fallen in.

Gold. Leaves.

Silver. Ring with chalcedony scarab; ring with stone missing.

Bronze. Ring (fragments).

Glass. Bead; ten disks; small bottle.

Steatite. Alabastron stopper.

Pottery. Black clay bottle, red and white lines.

Tomb 228.—Cave fallen in. Remains of burnt bones.

Gold. Bull's head earring; leaves.

Silver. Ring (scraps); pin with glass head.

Bronze. Ring set with paste; three small rings; two bronze-covered buckets; one small saucer; one spatula; small mirror and cover; small disk.

Lead. Box-lid; ferrule.

Chalcedony. Bead.

Glass. Variegated alabastron; fifty beads, glass and porcelain.

Porcelain. Fragments of white vessel with impressed net pattern.

Coins. One Ptolemaic silver drachma; one bronze coin.

Tomb 229.—

Bronze. Bracelet.

Porcelain. Pendant in form of bird's head.

Tomb 239.—Cave. A communication was made by chance with a grave sunk from above. The grave contained traces of bones, and a common cantharos. The cave contained:—

Gold. Three diadems, with lotus patterns.

Silver. One earring with glass bead; one spoon; one silver-headed bronze pin.

Bronze. One spatula; one spindle stem; one nail with broad head; three disks; links of chain.

Iron. One strigil and fragments.

Glass. One disk; scraps of purple glass.

Pottery. One bowl of black ware with impressed design, a combat of Greeks and Amazons.

Tomb 240.—Cave, 10 ft. down, rather full of earth. The latest burial was above the fallen earth, being that of a child, wearing a pair of leather shoes, of which much survived.

Gold. Two disks.

Silver. One earring.

Alabaster. One bottle.

Porcelain. One pendant, fist making prophylactic gesture.

Glass. Plain bottles; one vessel; two tumblers, with fluting.

Pottery. Two red jugs; one trefoil lipped jug; one plain jug; one ribbed jug, etc.

Tomb 241.—Cave, 8 ft. down.

Silver. One ring.

Bronze mirror; five rings; two spirals; one earring; one bracelet; pins.

Sard. Bead.

Porcelain. Blue bead; two heads of Bes.

Glass. Variegated bead.

Pottery. Aryballos, black glaze; one jug with impressed palmettes; one eye-and-spout jug; amphora with concentric circles.

Terracotta. Figure holding flower. Head lost.

Tomb 242.—Small cave in terrace.

Bronze. Spatula; bracelet.

Jasper. Scaraboid (Fig. 147, No. 31).

Steatite. Two scarabs (Fig. 147, Nos. 28, 30); pendant, in form of mask (Fig. 147, No. 32).

Porcelain. Two scarabs (Fig. 147, Nos. 27, 29); cube and beads of various forms.

Pottery. Vertical circle jug; concentric circle jug, etc.

Tomb 243.—Small cave, fallen in.

Gold. Small earring, with blue paste in middle.

Silver. One button; three spirals; two rings.

Ivory. Scarab (Fig. 147, No. 34).

Bone. Scarab (Fig. 147, No. 33).

Alabaster. Spindle whorl.

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Glass. Two bottles; one ribbed bottle; one whorl.

Pottery. One spout jug; two handle-ridge jugs.

TOMB 244.—Cave.

Silver. Ring.

Bronze. Small ring.

Porcelain. Spoon with handle terminating in a swan's head.

Glass. Variegated whorl.

Pottery. One eye-and-spout jug; lattice amphora; vertical circle jug; globular jug with handle ridge; spouted jug, pale ware (Fig. 156, No. 10); black conical jug.

Terracotta. Helmeted horseman.

TOMB 256.—Cave near the south edge of site E, about 18 feet down to the floor. The doorway was high up on the west side of the cave, which measured about 10 feet square and 6 feet high. It was closed by two large slabs, one above the other. The tomb appeared to be undisturbed. Three sarcophagi stood side by side on the south side of the cave. One lid was worked at the ends to form a bearded head, and small projecting feet. The other two had plain covers, one being gabled and the other rounded. A mirror, alabastron, two Greek vases, and the statuettes stood in the south-west corner. The native pottery was strewn about the floor. A skeleton lay on some loose stones in the north-east corner.

Sarcophagus I. (anthropoid cover).—About six skeletons, for the most part with feet to west.

Silver. Four small spirals; one ring; one diadem (bad condition) with remains of lotus pattern.

Bronze. Mirror with wooden handle.

Sarcophagus II. (covered lid).—About eight skeletons, some lying in each direction.

Gold, etc. Four gold plated and enamelled spirals, terminating in gryphons' heads (Pl. XIV, Figs. 1–4); seven links of gold chain; sixteen double gold beads, ten beads of somewhat similar design, and a pendant, which have been strung together as a necklace (Pl. XIV, Fig. 16); one gold ring, with plain sard (Pl. XIV, Fig. 29).

Silver. Two pairs of small spirals.

Sarcophagus III. (large and deep, with gabled cover).—About eight skeletons, with heads to the west, and apparently one or two the opposite way. The bodies last interred retained crowns of cypress, in very tender condition.

Gold, etc. Pendant sard, in a setting ofngranulated gold (Pl. XIV, Fig. 16, middle); ring with sard scaraboid: Heracles (?) and lion (Plate IV, Amathus, Fig. 4; Pl. XIV, Fig. 33).

Silver, etc. Banded onyx intaglio: winged female figure (Pl. IV, Amathus, Fig. 7; Pl. XIV, Fig. 32); one ring without swivel; four rings with flat bezels; four smaller rings; fifteen spirals; two earrings; four small rosettes.

Sard, etc. One scarab: discobolos (Pl. IV, Amathus, Fig. 8); one bead; one long agate bead.

Paste. Plain green scaraboid.

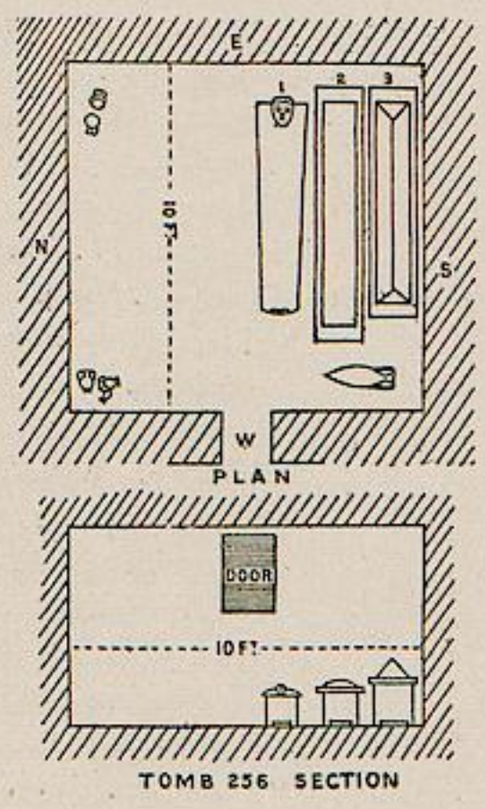
The Tomb contained:—

Bronze. One strigil; two spatulae; one mirror and cover.

Stone. Statuette: youth reclining; two female figures standing, holding flowers.

Alabaster. One lekythos; one bottle.

Pottery. One amphora with tree, red, black and white; one lattice amphora; one trefoil jug; two vertical and horizontal circle jugs; two fleur-de-lys jugs; two small jugs; one black glazed bowl; one red-figure askos with Seilenos and deer (Fig. 163, No. 3).



TOMB 257.—Painted stelè, found near the surface: youth with pigeon (p. 94).

TOMB 258.—Grave.

Stone statuette. Enthroned figure of Baal Ammon (Fig. 145, No. 1).

TOMB 263.—Grave.

Silver. Spiral; earring.

Bronze. Three earrings; bracelet; fibula.

Porcelain. Egyptian standing figure in shrine; two figures of Bes; beads, etc.

Sard bead, etc.

Steatite scarab. Lion to left (Pl. IV, Amathus, Fig. 1).

Terracotta. Standing figure, with peaked cap, on which is a disk and crescent; necklace and bulla round his neck.

TOMB 266.—Grave.

Bronze bracelet.

Porcelain. Two scarabs (Fig. 147, Nos. 35, 36).

Pottery. Bowl; plate with handle; small handle-ridge jug.

Terracotta. Rude standing figure.

TOMB 268.—Cave.

Pottery. Bowl with zigzags in panel (Fig. 160, No. 3); two handle-ridge jugs.

TOMB 284.—Grave.

Porcelain. Heart-shaped pendant.

Pottery. One vertical and horizontal circle jug.

TOMB 286.—Irregular cave, containing much broken pottery and a thick layer of bones.

Gold. Scraps of leaf, etc.

Silver. Three small spirals; one ring: seated figure with bird and torch.

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Bronze. Mirror; eight fibulae; spiral ring; bracelet.
Iron. Sword blade and hilt.
Bone. Two pins; one turned fragment.
Steatite. Pyramidal stone, with rough intaglio (Fig. 147, No. 40); scarab (Fig. 147, No. 43).
Ivory. Scarab (Fig. 147, No. 45).
Stone. Three beads; spindle whorl.
Porcelain. Seven scarabs (Fig. 147, Nos. 37–39 and 41, 42, 44, 46); fragments of porcelain fish; Isis and Horus.
Glass. One variegated bead.
Pottery. Twenty small barrel jugs; two spout jugs; forty-nine handle-ridge jugs; four handle-ridge jugs with two handles; seven handle-ridge jugs, with vertical circles; two jugs with four sets of vertical circles; fragments of circular ring, with small amphora, and pomegranate on a curved base; duck vase; long-necked trefoil jug; two trefoil jugs with chequers and zigzags; one red and black crater; one small amphora; one red and black vertical and horizontal circle jug; seven flat flasks; one globular flask; two saucers, pierced for suspension; one deep saucer; one plate with handles; two painted plates; three large wide-mouthed amphorae, etc. (Fig. 156, Nos. 6–8).
Terracotta. Horse.

Tomb 287.—Cave in rocks, 15 ft. down. The shaft had been stopped with gypsum concrete. There was a built stone doorway with doors standing open inwards, one of them having been forced from its socket. The sides of the tomb were supported by about 5 ft. of masonry, the roof being left irregular. Four sarcophagi were found, one with the lid propped open. Their contents had been carelessly cleared out, perhaps at the time that the tomb was last used for interments. Numerous common jugs were on the floor of the tomb.

Sarcophagus I.—Three silver rings.

Sarcophagus II.—Silver. Six rings; eight spirals; silver coin of Idalium, 5th cent. (?), and another; also a bronze coin.
Engraved gems. Sard, set in gold: galley with rowers, and warriors (Pl. IV, Amathus, Fig. 9; Pl. XIV, Fig. 24). Sard scarab with intaglio of scarabaeus (Pl. IV, Amathus, Fig. 2). Burnt agate (?) scaraboid: kneeling winged figure (Pl. IV, Amathus, Fig. 3); three beads.

Sarcophagus III.—Alabaster amphora (broken).
Porcelain. Jug (blue).
Bronze. Mirror.

Sarcophagus IV.—Bronze. Mirror.

Tomb 291.—Cave, 6 ft. down.
Silver. Two rings (one incised on bezel with two cows suckling calves?); spiral; five earrings; two beads; one diadem.
Bronze. Ring; spiral; three intersecting bracelets.
Sard, etc. Eleven beads; one long agate bead.
Stone. Plate.
Porcelain. Nude figure, with double pipes; two beads; three long flat beads; small scarab, etc.
Glass. Variegated bead; six cubical beads.
Pottery. Black bowl with white lattice work; eye-and-spout jug; two vertical circle jugs; one vertical and horizontal circle jug; two horizontal circle jugs; one bowl; two covers; red clay jug; four lattice amphorae; one lattice panel amphora, etc.
Terracotta. Two female figures, seated; traces of red and blue paint

Tomb 292.—Cave, 6 ft. down.
Gold. Bead; scraps of gold-plated silver ornaments.
Silver. Rosette; square plaque; three beads.
Bronze. Knob.
Sard, etc. Ten beads; one stone bead; one plain scarab.
Porcelain. Five Egyptian figures.
Pottery. Two small jugs, one with eyes; Rhodian amphora-handle, with rose and ἐπὶ Κληνο[στράτου].
Terracotta. Three rude statuettes; head of boy, in grey clay, wearing a flat petasos.

Tomb 295.—Grave.
Pottery. Jug, resembling the vertical circle vessels, but having two large vertical spirals (cf. Fig. 156, No. 1); jug with vertical circles (Fig. 156, No. 5).

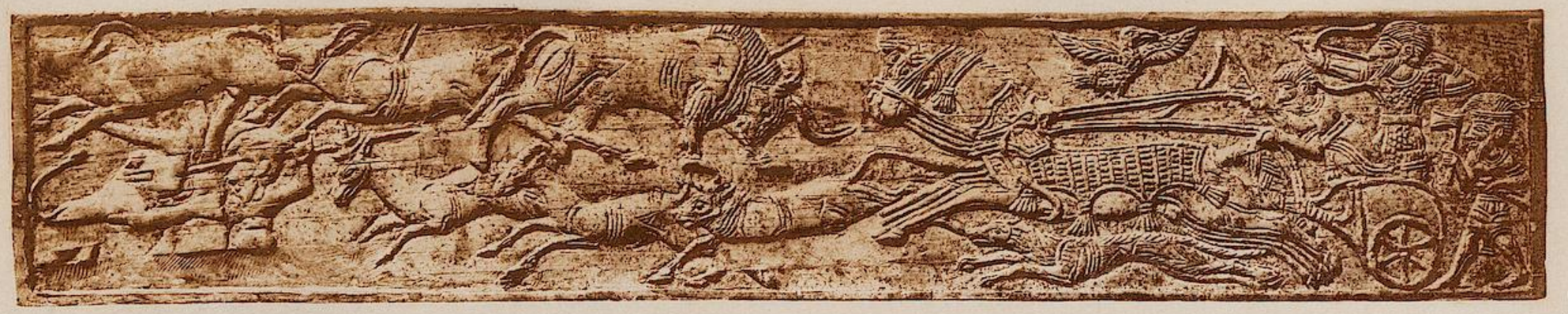
Tomb 297.—Grave.
Steatite scarab. Male figure of Egyptian type, holding candelabrum (?).

Tomb 301.—Stone stelè with pediment and acroteria: painted scene of a warrior standing and a woman seated (p. 94).

CYPRUS MUSEUM SERIES.

For an account of the objects contained in the tombs assigned to the Cyprus Museum, see J. L. Myres, *A Catalogue of the Cyprus Museum*, pp. 164, 175, 211.

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IVORY DRAUGHT-BOX FROM ENKOMI.

FULL SIZE.

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872A


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IVORIES FROM ENKOMI.

FULL SIZE.

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PORCELAIN RHYTONS FROM ENKOMI.

FULL SIZE.

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606


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607


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425


361


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745


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690


464


747 unfinished?


695


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95


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617


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ENKOMI


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CURIUM


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AMATHUS

CYLINDERS, SCARABS, RINGS & GEMS – FULL SIZE –

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EGYPTIAN PECTORAL FROM ENKOMI.-FULL SIZE-

GOLD INLAID WITH PASTE.

TOMB 95.

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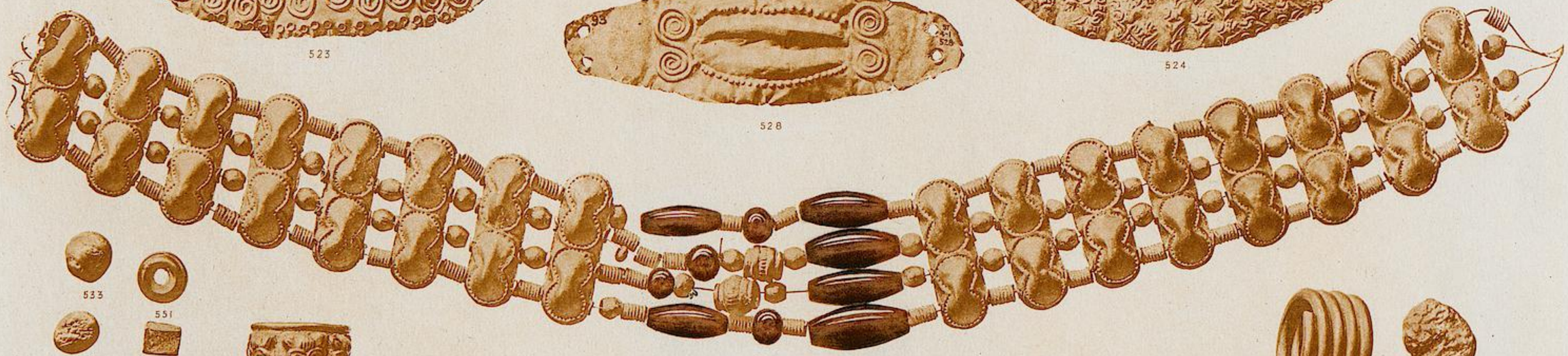
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GOLD ORNAMENTS FROM ENKOMI - FULL SIZE -

TOMB 93

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GOLD ORNAMENTS FROM ENKOMI.

FULL SIZE.

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GOLD ORNAMENTS FROM ENKOMI. FULL SIZE.

TOMB 19.

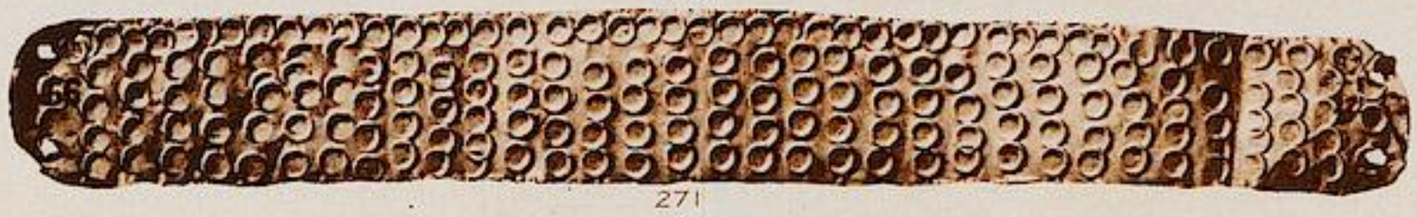
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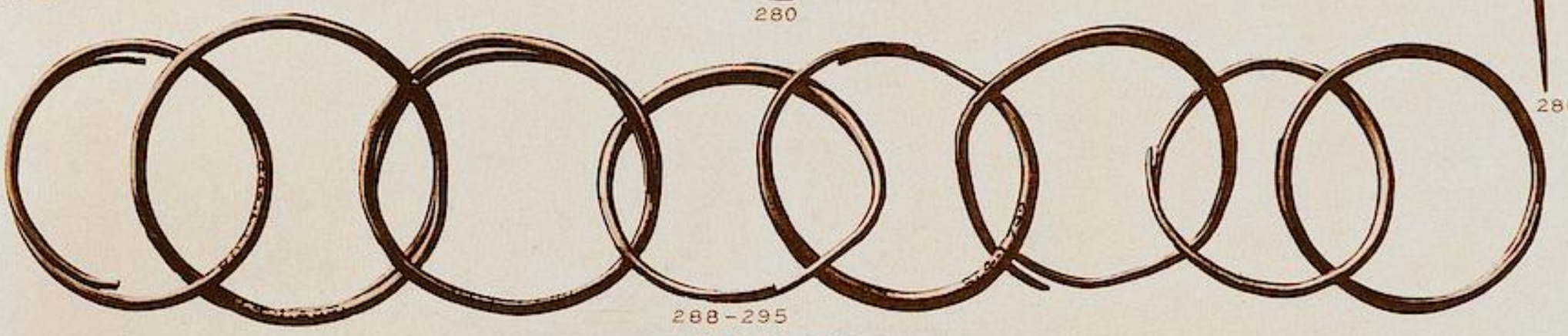

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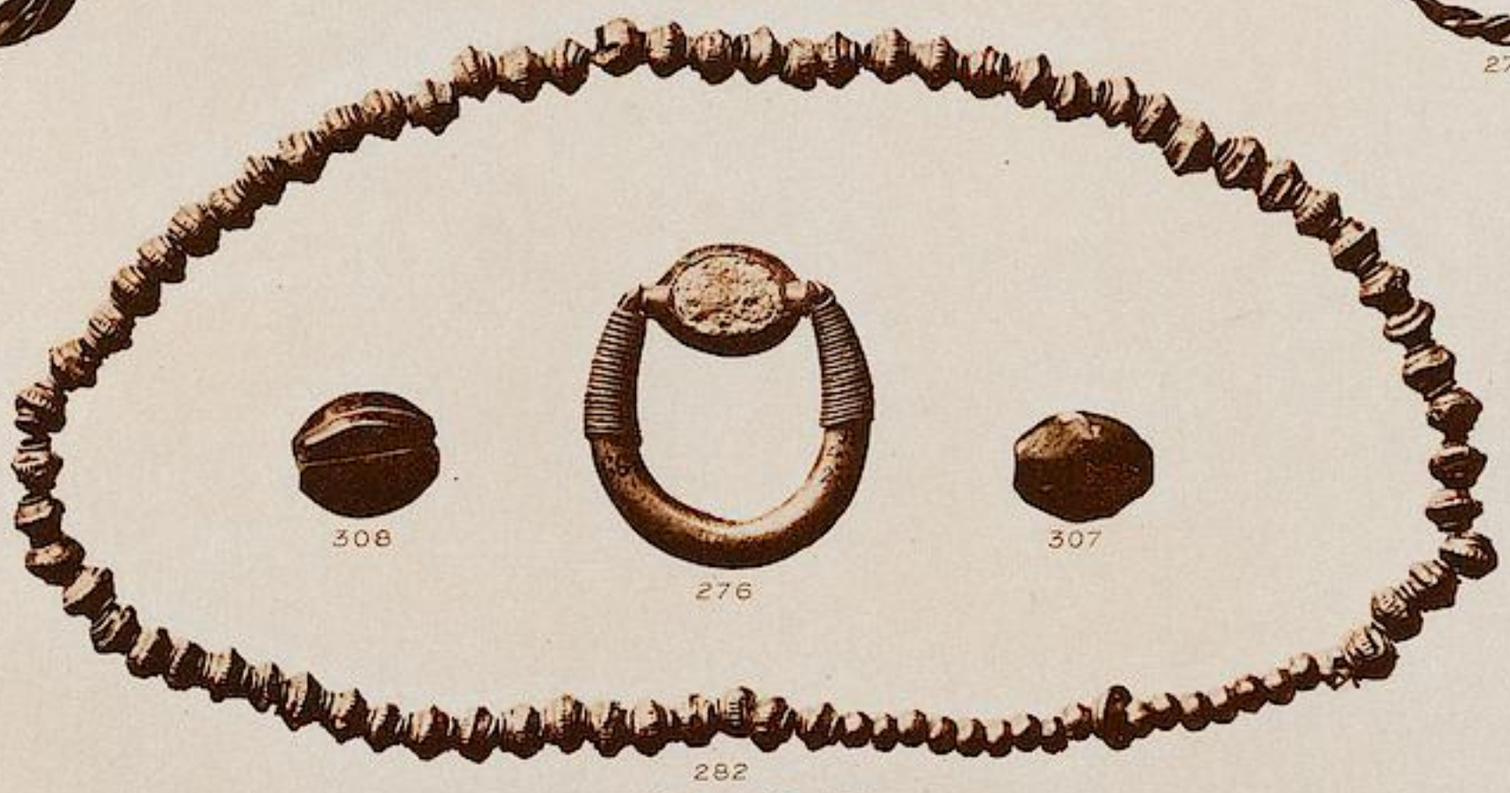

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288–295


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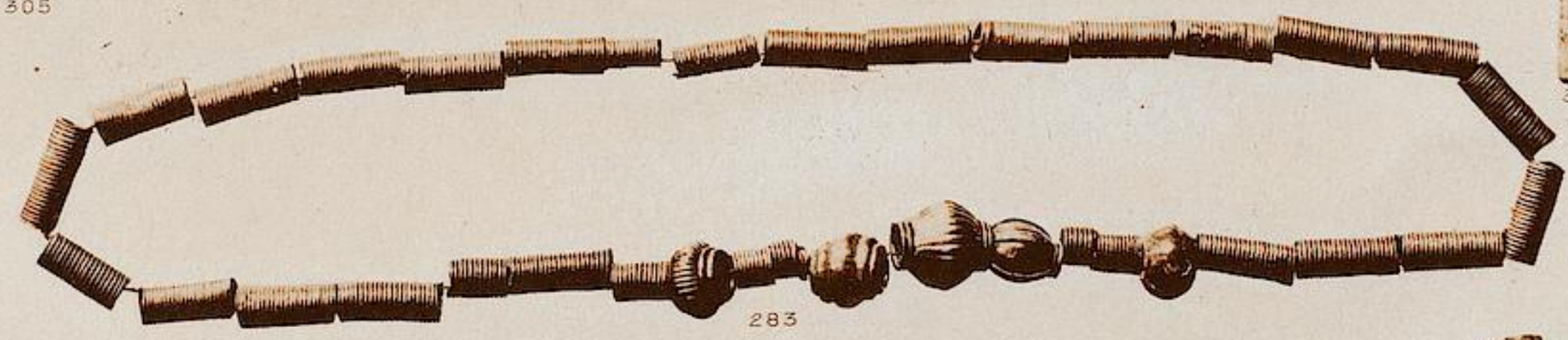

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GOLD ORNAMENTS FROM ENKOMI. — FULL SIZE.
TOMB 66.

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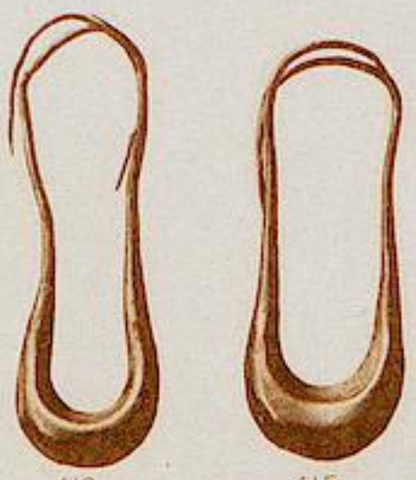

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GOLD ORNAMENTS FROM ENKOMI.— FULL SIZE.

CHIEFLY FROM TOMBS 61 AND 75.

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PL. XI.


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160 – 164


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GOLD ORNAMENTS FROM ENKOMI.

FULL SIZE.

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GOLD ORNAMENTS FROM ENKOMI.

FULL SIZE.

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GOLD ORNAMENTS FROM CURIUM.

FULL SIZE.

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DFG


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AMATHUS

GOLD ORNAMENTS, ENGRAVED GEMS &c.
FULL SIZE.

UNIVERSITÄTS-
BIBLIOTHEK
HEIDELBERG

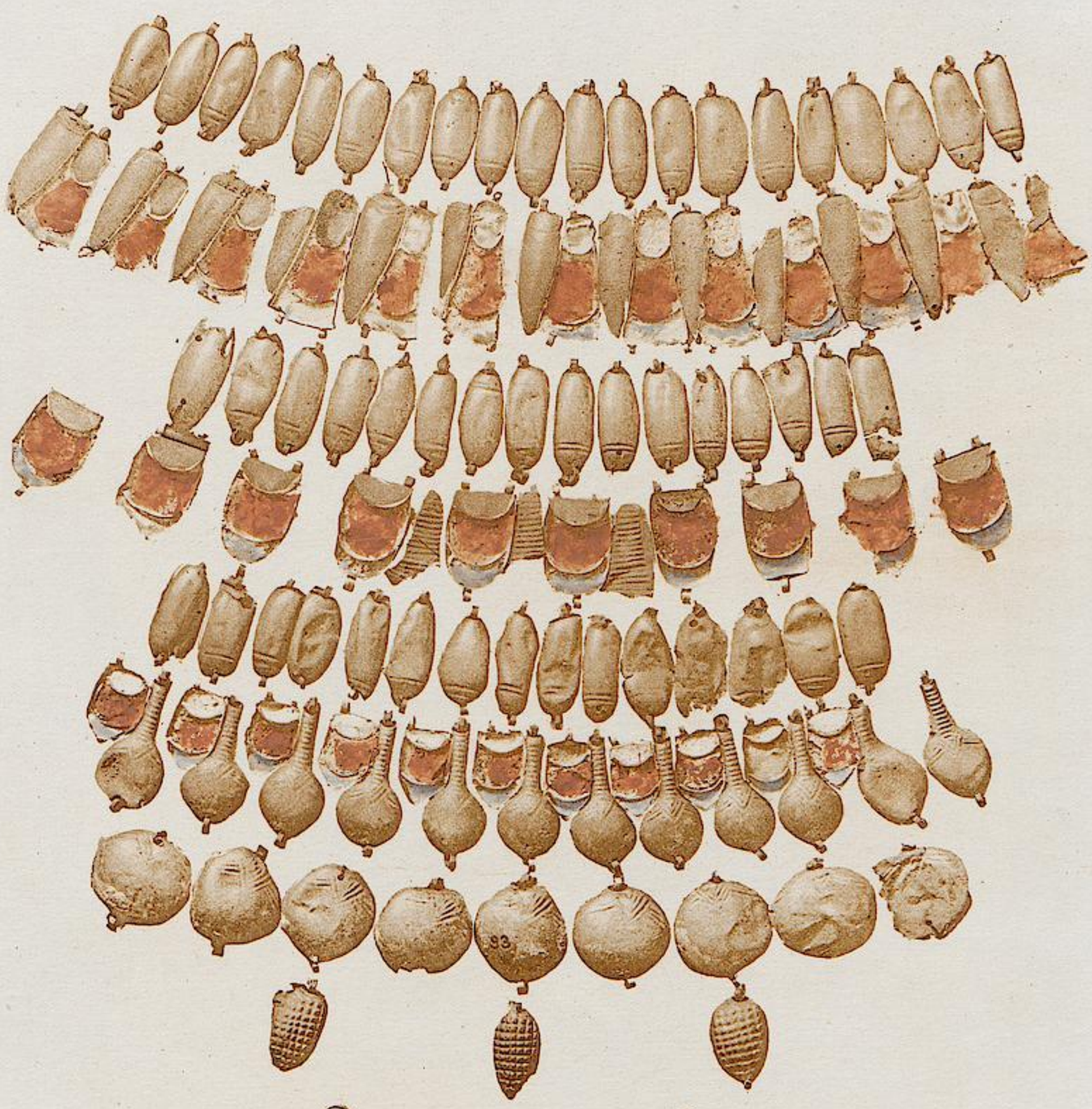
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EGYPTIAN PECTORAL FROM ENKOMI

GOLD INLAID WITH PASTE.

TOMB 93.

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