

STUDIES IN MEDITERRANEAN ARCHAEOLOGY

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3

CATALOGUE OF THE CYPRIOTE SEALS OF THE
BRONZE AGE IN THE BRITISH MUSEUM

BY

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THE SEAL USE OF CYPRUS IN THE LATE BRONZE AGE. THE GENERAL HISTORICAL BACKGROUND

In the absence of traditional mythology, folklore or of literary remains from inscriptions or documents, the early history of Cyprus depends largely upon evidence from archaeology. Thus the archaeological finds provide their own background. This evidence, tenuous in the Neolithic Age, becomes more explicit as the Bronze Age begins, and by the time the end of this age is reached, is so full, that an account of life in Cyprus in the second millennium B.C. is, on the whole, clearer than any assessment of the earlier phases of the Iron Age for which other forms of historical evidence are available.

Overall and provisional dates for the Neolithic and Chalcolithic periods before the Bronze Age are given as c. 5800–2300 B.C. The Early Bronze Age in Cyprus, c. 2300–1800 B.C.; the Middle Cypriote Bronze Age, from c. 1800 to c. 1600 B.C. For the Late Cypriote Bronze Age, a table of E. Sjöqvist has served as a basis for other and later assessments. One refinement of this, which takes advantage of Furumark's observations on Mycenaean pottery and new evidence from architecture given by P. Dikaïos partly as a result of his latest excavations at Enkomi, is as follows.¹

Late Cypriote	IA	1600—1450 B.C.
	IB	1450—1400 B.C.
	IIA	1400—1300 B.C.
	IIB and C	1300—1230 B.C.
	IIIA	1230—1190 B.C.
	IIIB	1190—1150 B.C.
	IIIC	1150—1050 B.C.

Important dates given by A. Furumark and P. Dikaïos as a result of the Enkomi excavations:²

1230 B.C.	Destruction of Late Cypriote Town = Myc. IIIB
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1190 B.C.	Destruction by the "People of the Sea"
1075 B.C.	Destruction by Earthquake
1050 B.C.	Final Abandonment

For this account of Cyprus in the Bronze Age, the fruit of much excavation and archaeological work, all ancient artefacts, their provenience and chronology have great value. It is gratifying to find that as each class of artefact is examined, earlier appreciations, at first hypothetical, become more conclusive and mutually supporting. So far, too, as fresh evidence becomes available from current excavations, while small corrections may be made, the historical account presented for example in the Revised Edition of Volumes I and II of the *Cambridge Ancient History* is generally confirmed.

The comparative absence of seal use in Cyprus before the Late Bronze Age in Cyprus observed in Volume II Chapter 4³ is an extraordinary phenomenon, almost without precedent in the ancient world. For what few seals have been found in Cyprus which by typological criteria may be dated to the Early and Middle Bronze Ages do not number more than nine in all.⁴ And as these show differences in subject and style which suggest the absence of a general use, even traces of foreign influences, these characteristics imply the existence of a number of self-contained communities with little or no interest in communication. Generally sited near the foothills, and of agrarian character, their isolation seemed only to change when the significance of mineral wealth within reach, and the need of neighbouring peoples to possess it, made them aware of the desirability of commerce. Since, however, this mineral wealth, whether exported raw or in smelted state required no wrappings or marks of identification, even for these ventures in trade,

seals were not necessary. Nor did their system of domestic security appear to demand their use; so while the statement in the Cambridge Ancient History that seal use was unknown in Cyprus before the Late Cypriote Age is perhaps too sweeping—and it must be observed that the evidence for these few seals was not available at the time of publication of the fascicle—the pendant observation “a revealing symptom of her undeveloped and isolated state” is entirely true.⁵

In common with all ancient seal uses, the earliest seals of Cyprus were stamp seals. Their use, however, does not seem to have been extensive. What early stamp seals remain, show a considerable diversity of motif and style. They also show in some degree their dependence upon neighbouring seal uses, but at the same time establish the use of one shape which was to be frequently used in the Late Bronze Age, when it bears some of the finest glyptic work of antiquity. With this partial dependence upon other seal uses, goes considerable freedom of choice, later to be seen in the eclectic use of styles borrowed from Syrian and Mesopotamian cylinders.

One stamp, believed to be the earliest, whose shape and design suggest an early Anatolian use, was found in an Archaic tomb at Skarinou in Cyprus.⁶ It is the fragment of a rectangular plaque-shape, in all probability half the size of the original. The next in time which must be dated to the Early Bronze Age, was found at Citium⁷ and, like the fragment from Skarinou, with later pottery. This also in shape at least, appears to have been affected by Anatolian use, although the subject and style of the motif incline towards the Aegean. These two form a prelude to a limestone conoid in Berlin (Staatliche Museen F67)⁸ whose conoid shape, as the style of its two motifs, that on the top of the seal—the apex having been reduced for this purpose—later than that on the base, is Cypriote. While shapes from Palestine have been adduced as prototypes of the Cypriote conoid, the early Bronze Age character of this piece suggests it predates the Palestinian examples, which are generally different in shape to this and the later Cypriote conoids.

A flat limestone stamp from Salamis,⁹ datable by style and shape to the earlier part of the Middle Bronze Age repeats the low rectangular plaque or slab-shape of the Skarinou piece. Both faces of the Salamis piece bore originally designs of circular drill holes irregularly spaced, which on one side had

been altered to become a foliate pattern.

Also datable to the Middle Bronze Age is a fine quadrilateral shaped stamp seal of black marble with a ridged back.¹⁰ The design of the motif is unique consisting of a great bucranium displayed on an altar slab supported by two bulls. Standing facing each other and without heads, their necks run into the bucranium above, which they both share. This piece is said to have come from Paphos.

An elongated pyramid with bands and panels of linear and geometrical design, which may in part derive from Egypt, recalls some motifs of Middle Cypriote pottery.¹¹ Although standing in great contrast to the stamp seal from Paphos and a later but more finely detailed study of a bull's head within a toothed border¹²—this on the base of a brown steatite conoid—it shows with the earlier seals a varied and wide range of motif. This particular study of the bull's head as the toothed border owes much to Anatolian stamp seal use of the first half of the second millennium B.C.

To complete the select summary of stamp seal motifs are two which belong to the Late Bronze Age. These still retain, however, the size and shape of the earlier large quadrilateral stamp seals. One bears the motif of a seated goddess holding the bird sceptre.¹³ While affected by Syria in character, it also contains Aegean stylistic traits, thus signalling the part Cyprus was to play in the *Mischkultur* of the Levant area in the second half of the second millennium B.C. Aegean traits however are even more marked in the motif of two lions rampant in attendance upon a giant sheep's head.¹⁴ This is a splendid large marble rectangular seal with a ridged back for a handle.

These are indications of a seal use which lay behind the first borrowing of Near Eastern and Syrian cylinders in the earlier phases of the Late Bronze Age.¹⁵ It also lay behind, and was probably a formative influence in the emergence of the fine Cypriote work on later cylinders and stamp seals. Although the latter appear to have reached fruition a little earlier than the fine Cypriote style on the cylinders of Late Cypriote II, they retained in some cases vestiges of this excellence, even after the style of the cylinders began to decline.

The Tomb No. 14 at Agia Paraskevi excavated in 1884,¹⁶ by reason of the Late Cypriote I pottery has been dated to the mid-sixteenth century B.C.,

but it also contained earlier pottery described as Middle Cypriote III and some Middle Cypriote II. Since this tomb also contained three seals of different character and date, a picture of the eclectic choice of funerary offerings is given with a further inference that Cypriote seal use at least prior to this date was unusually eclectic. The seals themselves are important, one of probable 16th century date from Syria with an Egyptianizing motif, another a superb cylinder, gold capped, of North West Mesopotamia, and a three-sided prism bead from Crete.¹⁷ This, with linear designs, suggests a 17th century B.C. date, and might well have been placed in the tomb at the same time as the Middle Cypriote pottery. The Near Eastern cylinder is also an historic piece and although in manufacture may be of earlier date than either the Syrian cylinder or the Middle Minoan prism bead, it may well in its deposition postdate the latter since it has later Cypriote engravings¹⁸ in addition to the original work—which Cypriote engravings may be dated to the Late Cypriote IA period. This indigenous work includes besides an ithyphallic lion, suitably crowned, the first known Cypriote bull-man, later to appear frequently on Cypriote cylinders, whose most refined and beautiful example appears as No. 78 from Hala Sultan Tekke.

The complex of Tombs 84/84a at Enkomi with its Late Cypriote I and II pottery, its two foreign cylinders Nos. 5 and 6 and a white faience scarab No. 7 bearing the name of the goddess MA'AT, an XVIIIth Dynasty type, and an early indigenous Cypriote cylinder No. 8, gives perhaps the most complete illustration of the mixture in Cypriote seal use, and also the beginning of Cypriote indigenous work. The latter with the qualification that since it seems to be a votive cylinder for this purpose, neither its style nor the character of its motif may be representative of indigenous seal use in Cyprus at this time. The two foreign cylinder seals of the burial complex, however, appear from chronological reference to span the pottery. The Egyptian scarab of XVIIIth Dynasty character probably just precedes the pottery and the Cypriote cylinder is near contemporary with it.

What, however may be the more typical of a Cypriote cylinder seal dating to Late Cypriote I is one found at Byblos.¹⁹ The motif is in two registers and engraved, except for the use of the snub nosed drill, entirely by hand. The upper register contains

a sheep's head and a linear schema of the double axe, the lower a fine study of a great bull's head.

Two cylinders also datable to the second phase of Late Cypriote I since they mark in two different styles the one stage of the emancipation of Cypriote seal use from the Near Eastern influence and practice, are No. 39 and one from the Cesnola collection which show two earlier attempts of Cypriote workshops to use the format of a Mesopotamian motif with the additions of script, in the Cypriote manner. An earlier appreciation²⁰ which saw in No. 39 Cypriote script added to a Mesopotamian cylinder must yield to the evidence, which shows the same tool marks for both—a sense of space—to include both, and an overall similarity of water stain, which precludes even slightly later work. The other cylinder from the Cesnola collection in the Metropolitan Museum New York²¹ is a peer to this, since the *schema* of its motif derives from the Ancient Near East, but Cypriote-Aegean semi-divine beings are used in the place of Near Eastern ones and the script with its light irregularity in placing matches this departure.

Collateral work on cylinders at this time which also derives from the Aegean or shows strong Aegean influence are Walters Nos. 28 and 29.

By certain chronological references, another indigenous class of cylinder produced about this time, must also be considered, not only to complete the account of seal engraving in Late Cypriote I as it moves towards its emancipation from the Ancient Near East, but also because it seems, that this class was not sphragistic in character, not intended to be used as a seal, but as a talisman. Of this class Nos. 8, 10, 17, 27 are early examples, while the more finished and elaborate design with accompanying script in the Ashmolean Museum 1933. 1096 is an exemplar.²²

These motifs are predominantly linear in character, and where divine or human beings are represented they are aniconic. Any facial features are rigorously excluded. The centred circle is often used: not as a filling quantity but as an object in itself. Moreover these cylinders give relatively bad impressions. The observation that no ancient imprints of them have been found, justifiable in the case of Crete with its immense number of ancient impressions, here hardly applies, since the number of imprints from cylinders or seals proper on Cyprus is minimal. These strange cylinders co-exist with the

finer and more normal type and are sometimes found together. It seems that they represent an extra-sphragistic practice. They have received scant attention, because of their seeming lack of intelligibility, but their number is significant, and no account of seal use in Cyprus can afford to ignore them. All the more, because cylinders of a similar kind have been found at Ras Shamra. In this case, however, those from Ras Shamra appear to be derivative.

While there is evidence, that cylinders of a much poorer kind of engraving were also used as votive objects and perhaps as talismans in Mesopotamia, (*Journal of the Royal Asiatic Society* XV, 1855, p. 273), the relatively sudden appearance of Cypriote cylinders with linear schemes of this nature, which indeed convey a sense of a group or class, may well in the main have derived from the Aegean, indeed from Crete, where there was, unlike Helladic Greece, a frequent use of this special kind of stone, whose motifs and engraving are in many ways different from those of the seals proper. And which within certain limits express such homogeneous character as to constitute a class by themselves. In the catalogue, however, to record their contemporaneous use in Cyprus, they will be placed in chronological sequence.

Although stamp seals in Cyprus of a conoid shape are often associated with the later phases of the Late Cypriote Age, they appear quite early in this Age—as other shapes which by the style of their motif advertise their Aegean characteristics and by their assurance in execution a date towards the middle of this Age. Two of the finer large rectangular stone seals found in Cyprus with fusions of Aegean and Near Eastern characteristics are in the Cyprus Museum at Nicosia (Nos. 1935/XII-23/1 and 1913/X-15/3).²³ But it is on the conoids that some of the finest Cypriote seal engraving occurs. One of the later and more extraordinary pieces of work is the famous warrior seal from Enkomi (Cyprus Museum; Dikaïos, No. 184); and if as is urged this shows a predominance of Levantine characteristics, the way for such verisimilitude must have derived from earlier essays stemming in part as far as style and technique are concerned from the Aegean, and in all probability from Crete, e.g. the Palmas Gem, Cyprus Museum No. 1938/III-25/1.²⁴

The Aegean connection is not difficult to see in

Nos. 19 or 56—the former, a conoid which was so valued that it was reduced in the Iron Age to be mounted in a gold finger ring—nor in the black marble and steatite conoid in the Musée d'Art et d'Histoire, Geneva. Many of these match the excellence of Nos. 19 and 56. Those which on stylistic and technical grounds owe much to Cretan workshops are the Palmas gem, the combat of a man with a lion (Cyprus Museum No. E12) and No. 20 in pale green blue steatite which shows the foreparts of three lions conjoined to fill the elliptical field of the conoid perfectly—which shape is ornamented with incised patterns of spirals and bucrania. And perhaps above all, the goat regardant on the black marble negroid head in Geneva,²⁵ and two supreme examples from Kouklia, one conoid complete and one engraving on lapis lazuli closely related, mounted in a great gold ring.²⁶

These essays with their strong Aegean characteristics were a considerable factor in the creation of the fine Cypriote style seen on the slightly later but superb cylinder seals: and although the making of the fine conoids may not be restricted to the earlier part of the Late Bronze Age—as the Enkomi warrior conoid implies—it seems that much of the finer work with Aegean characteristics was earlier than later in the Late Cypriote Age, since the skill associated with engraving of this kind was more at home on a flat or slightly convex surface than on the curvature of the cylinder seal.

In the absence of stratigraphy and exact provenience in the case of some of the finest cylinders there are sufficient criteria taken from Syrian cylinders, Cretan seal use and Mycenaean derivatives and examples, as from the body of Cypriote glyptic itself, to postulate a probable sequence of work. Among the earlier examples of what appears to be the main Cypriote tradition after No. 39 and Myres No. 4311, come No. 68 and No. 72, the later stylistically related to Myres No. 4311. No. 71 is also an early attempt at freedom from the Mesopotamian tradition. A more perfect work in a similar idiom was discovered by Karageorghis in the lower burial of a Citium Tomb. Bearing very strong Aegean characteristics in a pure form and therefore presumably of an early date in Late Cypriote I is the fine haematite cylinder discovered by Schaeffer (*Missions en Chypre*, pp. 112, 113, Fig. 48—49) at Enkomi now in the Cyprus Museum. No. 77 is near contemporary with British Museum, Western Asiatic

ic Antiquities, No. 89,313.

In a variety of subjects on cylinder seals from Late Cypriote I onwards, which in almost every case show marks of both relationship and development, six main trends appear to stand out as constituting the main tendencies in cylinder seal use in Cyprus in Late Cypriote I and II. They culminate in the two fine cylinders found in the Bronze Age Sanctuary of Agios Jakovos;²⁷ that bearing the name of Prince Militaya and the other uninscribed which is of work even more refined and which may have belonged to his lady. Bibliothèque Nationale Nos. 477, 478²⁸ and two superb examples found at Ras Shamra, now in the Damascus Museum, are related to this trend. In No. 78, which by any standards ranks as one of the finest cylinders made: in the cylinder from Baltimore (WA9 42.423), the Sinda Cylinder AM 1639 and the Hunt from the Chariot A 995, both in the Louvre;²⁹ and in studies of animals in the attendant position, but without the sacred tree—whose absence is fully compensated by rosettes, ingots or the heads of animals. Other work on cylinders apart from the heavily stylized motifs on metal cylinders of which No. 86 is one example and another found by Dikaïos at Enkomi (No. 1218) in a Mycenaean IIIC association and adjudged by its position to be just before the Second Destruction of the city in Late Cypriote IIIA,³⁰ is from style of motif and composition outstanding. It is in part related to the studies of animals without the sacred tree. In addition to these departures from the tradition of the cylinder seal in the Ancient Near East, the talismanic type develops either to greater abstraction and more summary work, or veers towards the inclusion of elements taken from seals proper. Either the distinction between the two types of cylinder was becoming blurred, or with the increase of more commonplace work for clients of less discrimination, the cylinder seal was to serve a dual purpose.

After the destruction of Enkomi by the People of the Sea dated by Dikaïos in 1190 B.C., there was still a hundred years before the third destruction by earthquake. In that time, the copper industry again flourished, and there seems to have been a new type of cylinder seal made of which many were found by Cesnola in the 'Salaminian Tombs'³¹ and of which No. 114 is an example. In them there is a decline of style, little grace or finesse, but a vigour and a freshness which despite their crudity, is

surprising. These are comparable on a lower level with the earlier last phase of Late Minon IIIB in Crete which produced far finer work; but not in Helladic Greece where at the end of the last Helladic or Mycenaean phase earlier seal stones were either imported, adapted or copied.

Accounts of the history of Cyprus fit in well with this picture. Relations between Cyprus and the Aegean in Late Cypriote I appear to have been minimal. Syria, Palestine and Egypt on the other hand enjoyed Cypriote commerce to the full. There was for example, a fairly high proportion of Eighteenth Dynasty objects found in Cyprus, some of the greatest value, as the great ring of Amenophis III and Queen Tyi and the ring of Amenophis IV, with its tragic implications, datable to just before his departure to Tell el Amarna.

A change begins in Late Cypriote IB (1450—1400) since Mycenaean pottery of a corresponding date was found in the great centres of the South and East coasts. This matches the appearance of the earlier conoids and cylinder seals showing Aegean influence. After the destruction of Knossos in the first quarter of the 14th century B.C., the import of Mycenaean pottery becomes very great. Opinion as to whether this pottery came from the West, or was made locally in Cyprus by Helladic workmen, appears to veer towards the production centres, certainly for Late Cypriote II, lying in the West.

The absence of Aegean seal stones has been adduced as evidence against a local production of pottery by Mycenaean workmen or colonists in Cyprus. In Helladic Greece, however, except for Pylos, from the beginning to the end of Helladic seal use, seals appear to be more valued as jewels than as sphragistic instruments and presumably were more a prerequisite of the ruling class than of farmers or craftsmen: unlike Crete where seals appear to have been generally used. At any rate in Late Cypriote IIA Mycenaean influence in Cypriote gold work is very strong, as evidence of the decline of economic relations between Cyprus and Helladic Greece towards the end of the 13th century can be clearly seen in the character of Cypriote seals datable to that phase.

The general trend of external relations matches that of the character of the seals in use, which owing to the absence of a full stratigraphy or precise provenience in the case of a number of them, are arranged chiefly on typological and stylistic

Not sure
how this
connects

tic grounds, with use of whatever archaeological evidence was available.

Some words recorded in the Swedish Cyprus Expedition IV: 1C may here be of use.

"Many cylinders and stamp seals found in Cyprus have no record of provenience, and since many with provenience have no conclusive evidence for their chronology—earlier excavation reports often omit evidence now regarded as essential—recourse must be had to stylistic appreciation and to typology. Such assessments are hypothetical, yet may be regarded as provisionally valid, if the overall sequence is chronologically sound, if the pattern is generally consistent with other glyptic processes which are comparable, and if the position of individual pieces within the sequence is confirmed by subsequent discovery.

Certain qualifications which safeguard such assessments, even of excavated seals, are, however worth mention. Objects must necessarily predate deposition; but an object need not necessarily have been made for that purpose. This is particularly true of votive objects or funerary offerings. So the date of manufacture of a particular seal, may be different from that of its ordinary or votive use. Small objects in some instances may even postdate the complex in which they were found, by accidental or artificial intrusion. Sometimes discrepancies between the estimated time of manufacture of seals from datable parallels, and the evidence of their chronology derived from the levels in which they were found, particularly in some destruction levels where there has been partial reoccupation, often appear irreconcilable. Typology and stylistic analysis are therefore, often necessary, even when excavated material has been carefully recorded. It is however, encouraging to observe that haphazard use of apparently contradictory types are not usual at the beginning of a seal use, nor during its finer periods, but is, as often as not, an accompanying mark of decline."

In the present arrangement a balance—sometimes precarious—has been made between whatever evidence of stratigraphy, provenience or accompanying pottery, and typological and stylistic criteria. The description of the seals in Enkomi Tombs 57, 93, 84/84a and in the Tomb 14 at Agia Paraskevi alone would justify such a procedure. For the same reason cylinders of the Ancient Near East and Egyptian scarabs from the excavations of 1898 in

Cyprus are included in this group, so that Cypriote seal use in the Late Bronze Age is fully represented.

The bulk of the seals described in the Catalogue was chiefly the result of the Murray excavations in Cyprus centred on Enkomi in 1898.³² Others were purchased in Cyprus at the time of the excavation. Since the majority were associated with Enkomi, the great site in South East Cyprus near the neighbourhood of Salamis, a comparison with those seals found also at Enkomi in the more recent excavation by Dr. Dikaios³³ is inevitable.

The first distinction is one of provenience. Although both groups came from the same area, nearly all the seals found in the Murray excavation came from tombs, while many from the Dikaios excavation are from buildings and refuse on the town site. The difficulties of using chronological evidence provided by the tombs has already been mentioned and is well known. Yet a scientific appraisal of the stratigraphy of the seals found on the town site compels these words of Dr. Dikaios to be added which primarily refer to the remains of Middle Cypriote pottery:

"As the statistics of this class of pottery . . . show, its quantities had diminished considerably and it may be assumed that whatever examples of Middle Cypriote wares occur in this Level were survivals. As already stressed, in a site where the Levels succeeded each other without interruption, fragments of pottery from earlier deposits were bound to be brought over through all kinds of actions, especially through the use of soil from earlier abandoned remains, for the making of mud mortar used in the floors, or for mud bricks and the like. If, therefore, examples of such early survivals are illustrated within the ceramic content of this Level, it is because they were actually found in the remains and consequently they should take some place in the context."³⁴ And it must be added that some of the seals from Dikaios' excavation, by stylistic criteria, also seem out of place. Yet the overall picture of seal use in Enkomi town is fairly clear. Consistent with other evidence from Cyprus, cylinder seals appear to constitute the prior use in the Late Cypriote Bronze Age. The earlier phase, that before the first destruction of town and the end of Mycenaean IIIB pottery c. 1230 B.C., and so contemporary with the use of Mycenaean III pottery is largely a cylinder seal use. This includes the following cylinders.

1760	2131	1536
2089	1741	1261
1694	1624	1591

Of these Nos. 1694, 1261, 1591 show stylistic traits of an Aegean character. The others derive from or reflect Syrian and Mesopotamian use.

Those of the next phase before the destruction of Enkomi by the 'Peoples of the Sea' include

1568	1770	1265	3296
1230	3280	1218	1905

The last, No. 1905, is an ancient impression on fine well baked clay, presumably from a Syrian cylinder. No. 1568 bears the motif of the sacred tree with its guardian, an aniconic image and a bucranium. No. 1230 shows the remains of a fine Syrian cylinder; No. 1770 a black marble cylinder with white specks shows an Aegean and Cypriote mixture of bucrania and longnecked birds in the attendant position.

The forty years period between the two destructions shows a comparative decline in the use of the cylinder seal, for which the use of the conoid seal may have been some compensation. For this stamp seals Nos. 1397, 1214, 1589, 1255, 1122 and 184 provide evidence. No. 184, being the famous seal of the "Philistine Warrior": since this piece stands out in style and excellence far above its excavated contemporaries, its position in the excavation may have been due to a survival as a treasured heirloom brought back into use, or an extrusion from another level. The former possibility agrees with the reuse during this period of older Near Eastern cylinders, some of them badly damaged, together with conoids of a poor quality. This mixed use at Enkomi after the destruction by the People of the Sea, agrees with what evidence there is of seal use on other sites, and continues until the destruction by earthquake just over a hundred years later, enlivened only by a revival of the copper and smelting industry and by the invention of a new class of cylinder seal, which purely Cypriote in character sums up in a rude way many of the idioms and forms used earlier in Cypriote glyptic.

Thus while invaluable evidence for Cypriote seal use has been gained from Dikaios' excavations at Enkomi, it does not in the main controvert earlier evidence from the Enkomi Tombs. In all, the seals from Murray's excavations with those acquired in

Cyprus at the time form one of the finest groups of Cypriote glyptic extant. This supplements and completes the picture which the most recent excavation provides. Together with the seals from Schaeffer's excavation at Enkomi, they provide much evidence for the History of Cyprus in the Bronze Age.

Details of Catalogue Arrangement

The description of the seals in the catalogue starts with the present catalogue number. This is followed immediately by its registration number in the Museum. The number from the earlier catalogue H. B. Walters, *Catalogue of the Engraved Gems and Cameos in the British Museum Greek Etruscan and Roman*, 1926, is appended with the mention of the particular seal in other publications. The number given in the first edition of the Catalogue of the Engraved Gems of 1888 is omitted. This can be obtained by a reference to the 1926 catalogue.

The shape of the seal is then given. In the Ancient World shape had a significance over and above the sphragistic quality of the engraving. It is also the first characteristic to be observed. Any exceptional or noteworthy quality connected with the shape is mentioned. In the case of scarabs, an appreciation of the shape is given usually by reference to H. R. Hall, *Catalogue of Egyptian Scarabs I*, 1913, pp. XXX—XXXVI.

All dimensions are then given in millimetres. In the case of scarabs the length and breadth of the base. In the case of cylinders length, followed by diameter. The diameter of the string-hole, except in the case of scarabs—is also given, since this may indicate not only whether gold caps were originally inserted in the string hole of the seal, but is often evidence of technical skill, sometimes even of the quality of the stone used. In the case of conoids height is also given in addition to the dimensions of the elliptical base.

The material is then given. Since there exists at present no recognised or authoritative terminology, and the names given more recently vary widely (and like chemical analysis, if such were possible these names bear little relation to reality or to visual appearance), the general usage in the earlier catalogue has been retained. Certain changes however have been made. In two cases chemical analysis was possible. In 1963, Dr Higgins at the request of the author, who long distrusted the term 'black steatite', sent a small fragment of this black stone, which by fracture either before or during excava-

tion had become detached from a fractured Cretan seal to the Museum of Natural Science, South Kensington for analysis. The diagnosis returned was *Black Marble*. In 1964 in Cyprus a small part of a badly damaged black cylinder supposed to be of haematite because of its consistency of colour, yet obviously too soft to be classed with such hard material, was analysed. The report which had additional value—since it threw light upon Cypriote industry—was Chalcocite, a fine mineral ore of nearly 70 % copper, the remainder being iron and silica. Of this material the famous cylinder No. 78 is made. There is some justification for using most of the terms found in the Walters Catalogue since in this form they are known by the majority of students of glyptic and by archaeologists.

The descriptions of the motifs are kept as short as possible. In an earlier time when describing deities and cults, names may have been given which later may be found to be misapplied or misspelt. Moreover the exact nomenclature may not even be known. So the spelling, as the identification, may be regarded as provisional.

Sometimes the subjects, especially those of the believed talismanic stones, are impossible of description, then in default of a known meaning for a form, a short reference to the technical process of the engraving is given. No explanation of the significance of a motif is given. This lies within the province of anthropology or of comparative religion. Wherever possible, a description of the pot-

tery found with the seal in the tombs⁴ is given. For this H. B. Walters, *Catalogue of the Greek and Etruscan Vases in the British Museum*, Vol I, Part II: *Cypriote, Italian, and Etruscan Pottery*, is used. Where thought advisable an additional reference to the *Corpus Vasorum Antiquorum* is also given.

A photograph of the seal itself, and its impression is given generally, but enlarged, so that details of the engravings and of the design can be seen without difficulty. A line drawing of the impression is also given, as near as possible to the original size. This may serve as a help to decipher the details of some of the motifs and also give a visual indication of the size of the original.

For photographs and drawings my thanks are due to Herr Peter Gautel of Karlsruhe, the photographer for the Corpus of Cretan and Mycenaean seals and to Mrs. Beryl Down who is one of the draughtswomen for that series. I must also record the unfailing help and courtesy of the Greek and Roman Department over the long period of research in the seals of Bronze Age in that Department.

The late discovery of Nos. 35a, 35b, 74a, 85a in the reserve collection justified an appendix, as did their decayed condition. Since they possessed tomb numbers, it was essential to include them. Their position did not disturb that of 119, which although from a later burial complex yet by its commemorative motif and style preserves a Bronze Age tradition.

NOTES

1. Cf. Dikaïos, *Enkomi* I, p. 438.
2. Given by Dr Dikaïos to the author during a survey of the Enkomi seals made in 1962. Cf. also Furumark and Dikaïos in *Opuscula Atheniensia* VIII, Lund 1968, p. 115.
3. H. W. Catling in *The Cambridge Ancient History* II, Chapter IV (published separately as fasc. 43, p. 43).
4. These seals are described in *BCH* XCI, 1967, pp. 255 seq.
5. Catling, *loc. cit.*
6. *BCH* XCI, 1967, p. 258, Fig. 1.3, No. 1.
7. *Ibid.*, p. 260, Fig. 1.3, No. 2.
8. Furtwängler, *Beschreibung der geschnittenen Steine im Antiquarium*, Berlin 1898, No. 67; *BCH* XCI, 1967, p. 261, Fig. 1.3, No. 2.
9. *Ibid.*, p. 262, Fig. 1.3, No. 4.
10. *Ibid.*, p. 262, Fig. 1.4, No. 5.
11. *Ibid.*, p. 262, Fig. 1.4, No. 6.
12. *BCH* XCI, 1967, p. 264, Fig. 1.4, No. 7.
13. *Ibid.*, p. 266, Fig. 4, No. 9 (7a).
14. *Ibid.*, p. 266, Fig. 4, No. 10a.
15. There are no early Cypriote stamp seals in the British Museum Collection.
16. M. Ohnefalsch-Richter, *Kypros, the Bible and Homer*, p. 34; *BCH* XCI, 1967, pp. 553 seq., Figs. 1—3.
17. M. Ohnefalsch-Richter, *op.cit.*, p. 34, Fig. 34, Pl. CLXXI: 114, published by Ohnefalsch-Richter as a cylinder.
18. *BCH* XCI, 1967, pp. 554, 555, Figs. 1 and 2.
19. M. Dunand, *Fouilles de Byblos* I, Pl. CXXIV, No. 1564.
20. *AJA* LII, 1948, p. 181, 188, notes 17, 69.
21. J. L. Myres, *Handbook of the Cesnola Collection*, No. 4311.
22. Briggs Buchanan, *Ancient Near Eastern Seals in the Ashmolean Museum* I, No. 985.
23. *BCH* XCI, 1967, p. 266.
24. *BCH* XCII, 1968, p. 147, Figs. 21, 18, 15; *ibid.*, p. 145, Fig. 3.
25. *BCH* XCII, 1968, p. 145, No. 3.
26. *BCH* XCII, pp. 157 seq.
27. *SCE* I, p. 357, No. 12, Pl. CL: 8; *BCH* XCI, 1967, p. 567.
28. In the Cabinet des Médailles, Paris, see *BCH* XCI, 1967, p. 565, Figs. 23 and 24.
29. *BCH* XCI, 1967, p. 569, Figs. 26 and 27.
30. Dated by Dikaïos to just before the destruction of Enkomi by the People of the Sea.
31. A term used by Cesnola see Ward, *Cylinder Seals of Western Asia*, p. 346.
32. A. S. Murray, A. H. Smith and H. B. Walters, *Excavations in Cyprus*.
33. P. Dikaïos, *Enkomi*.
34. *Ibid.*, pp. 257 seq.

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CATALOGUE

No. 1. 98.6—4.3.

Shape. Scarab; type D—E (Hall).

Size. 17; 12.

Material. White steatite, glaze faded to white.

Motif. Praenomen of Sesostris I (Usertsen I), with the ideographs of life and power, and the two *utchat* eyes.

From Enkomi, surface find. Late Cypriote I.

Hall, *Catalogue*, No. 98.

No. 2. 97.4—1.695.

Shape. Cylinder.

Size. Length 23. Diameter 10. SH 4.

Material. Haematite.

Motif. Amurru and Shala in conversation. The goddess wears her traditional headdress and long flounced robe. The god's dress and weapons are also traditional. The head of Amurru has been removed by a surface fracture.

A cuneiform inscription in the columns 'U-si-na-we-ir, son of Im-gur-sin servant of Nin-shu-an-na'.

The style of this cylinder is associated with the First Dynasty of Babylon, but it was probably transported to Cyprus at the beginning of the Late Cypriote Bronze Age.

From Enkomi, Tomb 57. Late Cypriote I.

Murray, *Excavations*, pp. 21, 35, 39, pl. IV, No. 695; *AJA* LII, 1948, pp. 181, 186; *BCH* XCI, 1967, p. 554; Walters, *BMCG*, No. 108.

No. 3. 97.4—1.747.

Shape. Cylinder.

Size. Length 36. Diameter 14. SH 4.5.

Material. Mottled red and pink jasper.

Motif. A deity is seated to the right. The cylinder is unfinished. This may belong to the Transitional Phase between the Kassite and Middle Assyrian uses, datable to the mid-sixteenth century B.C.

From Enkomi. Late Cypriote I.

Murray, *Excavations*, p. 39, pl. IV, No. 747; *AJA* LII, 1948, p. 181, n. 22; Walters, *BMCG*, No. 110.

No. 4. 99.12—29.33.

Shape. Scarab. The wing cases are diagonally marked and developed, the legs striated.

Size. 17; 12. SH 2.

Material. White faience.

Motif. A rude cartouche with unreadable signs flanked by *nefer* signs. Above it is a *nefer* sign flanked by plumes. The engraving, like the shape, suggests late Hyksos period.

From Klavdia. Late Cypriote I.

No. 5. 97.4—1.464.

Shape. Cylinder.

Size. Length 24. Diameter 10. SH 3.

Material. Haematite.

Motif. A scene of divine conversation, with a Syrian cast. A goddess stands before an armed god and another divine being of the Gilgamesh character. Between the suppliant goddess and the principle deity stands the naked Syrian goddess; above her is a human head in profile to the left. Two lines of cuneiform give the names Pa-bil-sag and Nin-kar-rak, which are probably those of the principle deities.

From Enkomi, Tomb 84 (Late Cypriote IB—IIC). Murray, *Excavations*, p. 38, pl. IV, No. 464. Pottery: Murray, *Excavations*, p. 38, Fig. 66, Nos. 1200, 1203; Walters, *BMCV* I: II, Nos. 98, 139, 161, 179, 182, 184, 187, 228, 229, 234, 331, 472, 536, 537, 618, 630, 646, 647, 648, 709, 714, 719; *BCH* XCI, 1967, p. 556; Walters, *BMCG*, No. 109.

No. 6. 97.4—1.466.

Shape. Cylinder.

Size. Length 22. Diameter 10. SH 3.5.

Material. Faience. All traces of glaze have disappeared.

Motif. In two registers; in the upper, fish are swimming in line to the right; in the lower is a frieze of fruit and leaves in a chevron-like pattern. Perhaps a Mitannian cylinder of the Nuzi variety.

From Enkomi, Tomb 84 (Late Cypriote IB—IIC). Murray, *Excavations*, pp. 38, 46; Walters, *BMCG*, No. 147; *AJA* LII, 1948, p. 181, also n. 18, p. 196; *BCH* XCI, 1967, pp. 554, 556.

No. 7. 97.4—1.465.

Shape. Scarab, type of late Hyksos character, roughly cut. Legs and wing cases marked, with head akin to some Eighteenth Dynasty types.

Size. 15; 11.5. SH 2.

Material. White faience.

Motif. Name of the goddess Ma'at.

From Enkomi, Tomb 84.

Murray, *Excavations*, p. 46, pl. IV, No. 465; *BCH* XCI, 1967, p. 562.

No. 8. 97.4—1.456.

Shape. Cylinder.

Size. Length 20. Diameter 8. SH 4.

Material. Serpentine.

Motif. Variation of the Master of Animals theme in rough style. The divinity stands to the right with hands raised over two quadrupeds. There are two other quadrupeds in the field, with perhaps emblems of the planets each side of the divinity's head, and an inverted tree. Lines engraved between the legs of the divinity are reminiscent of the skirt of the goddess. Similar lines above the right-hand quadruped suggest that they may have represented a gryphon's wing. The character and arrangement of forms with the style of engraving implies a talismanic use.

From Enkomi, believed to be associated with Tombs 84 and 84a.

Murray, *Excavations*, p. 38; *BCH* XCI, 1967, pp. 556, 558, 562; Walters, *BMCG*, No. 114.

No. 9. 97.4—1.750.

Shape. Conoid.

Size. Height 15. Base 11; 15. SH 4.

Material. Black marble.

Motif. A lion is attacking a bull. In seizing the underside of the belly the lion is contorted.

From Enkomi, found in a shaft near Tomb 84.

Murray, *Excavations*, p. 41, pl. 4, No. 750; Walters, *BMCG*, No. 101; *BCH* XCI, 1967, p. 144.

No. 10. 97.4—1.8.

Shape. Cylinder.

Size. Length 20. Diameter 10. SH 3.

Material. Brown steatite.

Motif. Combat of a man with a lion. The man holds a sword and before him is a circular quantity which may represent a shield. A stag, a goat and a bird are in the field, with nine cup sinkings variously placed.

The stone probably has talismanic character also.

From Enkomi, Tomb 12 (Late Cypriote IIA—IIC).

Murray, *Excavations*, p. 38, Fig. 67, pl. IV, No. 8; Walters, *BMCG*, No. 126. Pottery: Walters, *BMCV* I: II, Nos. 318, 344, 367—371, 374, 464, 547, 606, 686, 812; *BCH* XCI, 1967, p. 557, Fig. 8.

No. 11. 99.12—29.39.

Shape. Cylinder.

Size. Length 17. Diameter 7. SH 2.

Material. Black marble.

Motif. Woman bending over to the left; her hands with twig-like fingers are extended aloft. She is followed by an ithyphallic man with arms and hands of arboreal character, likewise extended. The form of a lion is diagonally splayed across the field. A group of four small cup sinkings and an inverted lunette are inserted behind the lion and before the woman. These, although inverted, may be planetary signs. The cylinder is probably of talismanic character.

From Klavdia.

Walters, *BMCG*, No. 138.

No. 12. 98.12—1.54.

Shape. Cylinder.

Size. Length 20. Diameter 8. SH 4.

Material. Grey-green steatite

Motif. The engraving shows either a man or divinity, with a bird-like head, standing to the right, or to the left wearing a flat cap. He is framed by two vertical lines. Of the two quadrupeds in the field, engraved in similar technique but at right angles to the run of the impression, one has

been subsequently altered by the addition of three cup sinkings. Similar engraved marks appear in vertical groups which seem to cover other remains of more original work. This may have been a cylinder from north-west Syria, rudely transformed into a Cypriote talismanic stone.

From Maroni, Tomb 14 (Late Cypriote IA—IIIA).

Walters, *BMCG*, No. 134. Pottery: Walters, *BMCV* I: II, Nos. 313, 595.

No. 13. 98.12—1.53.

Shape. Cylinder.

Size. Length 23. Diameter 9. SH 3.

Material. Basalt.

Motif. Faint linear engravings, one group of which is reminiscent of a tree. Perhaps an unfinished work. The upper and lower lines frame the motif with engraving to serve as a guide while the shape and surface of the cylinder was in preparation.

From Maroni, Tomb 14.

No. 14. 98.12—1.66.

Shape. Cylinder.

Size. Length 27. Diameter 12. SH 2.5.

Material. Amethyst.

Motif. The cylinder is not engraved, but the string-hole shows signs of wear.

From Maroni.

No. 15. 97.4—1.746.

Shape. Cylinder.

Size. Length 28; Diameter 13. SH 4.

Material. Chalcocite.

Motif. The cylinder is not engraved, but the string-hole shows signs of wear.

From Enkomi.

No. 16. 1900.5—21.2.

Shape. Cylinder.

Size. Length 23. Diameter 11. SH 3.5—4.5.

Material. Haematite.

Motif. A Syrian version of a Mesopotamian motif of divine conversation. Shala, before whom are a scorpion and the *ankh* sign, intercedes with another divinity clad in a short tunic, a cloak and mitre. He holds a staff. Overhead appear the winged disc of Assur and the flying dove. Another male figure clothed in similar fashion also intercedes. Above is a star. A decorative panel in two registers divided

by a guilloche pattern shows two human-headed sphinxes in conversation and below are two lions similarly engaged. A bird hovers above.

From Cyprus.

Walters, *BMCG*, No. 113.

No. 17. 98.12—1.17.

Shape. Cylinder.

Size. Length 25. Diameter 11. SH 5.

Material. Brown steatite.

Motif. Talismanic treatment of the sacred tree with attendant animals and semi-divine persons. Between the two attendant animals is a centred circle; above and between two inverted lizards is a small tree. To the left, two human figures, one seated, the other standing, face each other. To the right is a winged human figure with an aniconic face and claw feet.

From Maroni, Tomb 3.

Walters, *BMCG* No. 143. Pottery: Walters, *BMCV* I: II, No. 127, 'Light red clay, polished. Top covered in and pierced with holes; small spout in body; horned handle; base ring.' *BCH* XCI, 1967, pp. 562—3, 557, Fig. 14.

No. 18. 98.12—1.195.

Shape. Finger ring; elliptical and curved bezel springs from a slightly flattened ring.

Size. Bezel 18×8. Outer diameter of hoop 20; inner diameter 17.

Material. Silver.

Motif. A predominantly linear design shows a man to the left seated on a folding stool. The head above is rounded and comparatively deep. The hands are uplifted as in supplication or greeting.

From a Bronze Age site known as Zarukas, Maroni, Tomb 4.

Marshall, *BMCR*, No. 1001; L. Åström, *Studies*, p. 26.

No. 19. 96.2—1.62.

Shape. Lower part of a conoid, mounted in gold to be worn on the finger.

Size. 17; 12.

Material. Black marble.

Motif. A recumbent ox. In style and technique, particularly in the combination of the drill and wheel and in the minute treatment of eye, tail and rib markings, the work is reminiscent of fine Cretan engraving of the Late Minoan Age. The trim cutting of the conoid to make a ring-stone was prob-

ably later work, with which the shape of the ring agrees.

From Curium, Tomb 102. Late Cypriote II. Murray, *Excavations*, pp. 73, 81. Pottery: *ibid.*, Fig. 127; Walters, *BMCV* I: II, No. 391, Fig. 132; Walters, *BMCG*, No. 103; *BCH* XCII, 1968, pp. 149, 145, Fig. 1, pp. 158, 161.

No. 20. 97.4—1.52.

Shape. Conoid.

Size. Height 14. Base 16 × 13. SH 4.

Material. Pale blue-green steatite.

Motif. On the base are the protomes of three lions arranged round the field, in almost entirely Aegean style. The body of the conoid between the string holes is also engraved with linear designs of a bucranium and two pairs of horns with S-spiral decoration. This appears to be more of Cypriote character.

From Enkomi, Tomb 53. Late Cypriote IIB—C. Murray, *Excavations*, p. 38, pl. IV, No. 52. Pottery: Walters, *BMCV* I: II, Nos. 551, 602, Fig. 209, 674; Walters, *BMCG*, No. 96; *BCH* XCII, 1968, pp. 146, 147, 149, 153, Fig. 4, 15.

No. 21. 99.6—4.6

Shape. Scarab, Eighteenth-Nineteenth Dynasty, type D8 (Hall).

Size. 17; 13. SH 2.

Material. White faïence.

Motif. The name 'Men-kheper', with a standing hawk and Uraeus. Probably imitating Nineteenth Dynasty work.

From Cyprus.

No. 22. 1967.10—7.1.

Shape. Cylinder.

Size. Length 27; Diameter 12. SH 6, probably for gold cap.

Material. Conglomerate.

Motif. No engraving. The mosaic-like appearance of the material suggests ornamental use only.

From Cyprus.

No. 23. 96.2—1.224.

Shape. Cylinder.

Size. Length 30; Diameter 10. SH 4 (the string-hole is not true to the main axis).

Material. Rock crystal.

Motif. The cylinder is not engraved, but the surface shows a number of small fractures.

From Cyprus.

No. 24. 97.4—1.748.

Shape. Cylinder.

Size. Length 20; Diameter 10. SH 2.5.

Material. Serpentine.

Motif. Unengraved.

From Cyprus.

No. 25. 97.4—1.648.

Shape. Finger ring, rounded without, flattened within, rising to a flattened elliptical bezel.

Size. Bezel 12 × 6.5. Diameter 17—18. Weight 4.79 grs.

Material. Gold.

Motif. On the bezel is a bird standing to the left flapping its wings. The ring is executed in fine naturalistic idiom, and is probably Aegean work.

From Enkomi, Tomb 100. (No pottery in this tomb.)

Murray, *Excavations*, p. 39; Marshall, *BMCR*, No. 13; L. Åström, *op. cit.*, p. 31.

No. 26. 97.4—1.753.

Shape. Conoid.

Size. Height 15. Base 15 × 11. SH 3.

Material. Serpentine.

Motif. A ram's head *en face*; above is a quadruped, perhaps a lion running in a direction at right-angles to the ram's head. This may be a schematic rendering of the attack theme, answering the problem set by the narrow elliptical field of some conoids.

From Enkomi, found in a shaft.

Murray, *Excavations*, p. 41, pl. IV, No. 753; Walters, *BMCG*, No. 98; *BCH* XCII, 1968, pp. 144—5, Fig. I, No. 16.

No. 27. 899.12—29.37.

Shape. Cylinder.

Size. Length 22. Diameter 9. SH 4.

Material. Black marble.

Motif. Variation of the Master or Mistress of Animals in linear style, with which No. 8 should be compared. The more formal and assured treatment of the theme suggests that this version is later than No. 6. The marks on each side of the divinity's head have been engraved with a fine tubular drill.

From Klavdia, Larnaka.

Walters, *BMCG*, No. 137; *BCH*, XCI, 1967, p. 557, Fig. 13. Pottery: Walters, *BMCV* I: II, Nos. C515, C673; *CVA*, Great Britain 1, pl. 3, No. 19, pl. No. 14 (Myc. IIIA2—IIIB).

No. 28. 99.12—29.35.

Shape. Cylinder.

Size. Length 22. Diameter 8. SH 3.5.

Material. Black marble.

Motif. The winged goddess with hands on her breasts. She wears a horned diadem and a shortened skirt. The wings are fully displayed. A winged gryphon, a snake and an ibex are in attendance. The ibex is crouched to the right, but regardant.

From Klavdia, Tomb 5.

The date for C515 (*CVA*, Great Britain 1, pl. 3, No. 19) is very close to that of the engraving.

Walters, *BMCG*, No. 115; *BCH* XCI, 1967, p. 559, Figs. 5a, 40.

No. 29. 97.4—1.164.

Shape. Cylinder.

Size. Length 18. Diameter 7. SH 3.

Material. Basalt.

Motif. Winged gryphon to the right is confronted by a lion. There is a leaping dolphin behind and overhead a crescent moon supports a planet. A radiant star and seven other planets also appear dispersed about the field.

From Enkomi, Tomb 37.

Murray, *Excavations*, p. 44, Nos. 160—164, p. 6, Fig. 6; *BCH* XCI, 1967, Figs. 7, 42, pp. 559, 574; Walters, *BMCG*, No. 144. Pottery: Walters, *BMCV* I: II, No. 564.

Cf. *AJA* LII, 1948, pl. X, No. 33; Cesnola, *Atlas*, pl. CXIX: 13 (from Agia Paraskevi, probably from the same workshop).

No. 30. 97.4—1.163.

Shape. Cylinder with one plain gold cap.

Size. Length 18.5. Diameter 7. SH 3.

Material. Brown haematite.

Motif. Between two borders of elliptical lozenges within simple twisted cord stands the sacred tree. An ibex and a gryphon are in attendance; below are two swimming fish. In the field are four cup sinkings.

From Enkomi, Tomb 37. Tomb 37 was in use in Late Cypriote IA, IB, IIC.

Murray, *Excavations*, p. 44; *BCH*, XCI, 1967, Fig. 49; Walters, *BMCG*, No. 142.

No. 31. 98.12—1.11.

Shape. Cylinder.

Size. Length 15. Diameter 7.

Material. Black marble.

Motif. A bucranium: below it is a group of six small cup sinkings (perhaps related to the *Sibitti*). A man, an ibex recumbent but regardant, a winged gryphon rampant, and a dolphin form the rest of the motif. The man is rendered without arms. The attitude of the gryphon should be compared with that on a cornelian lentoid (LH. II—Myc. IIIA), formerly in the Mond collection, see *CMS* VIII, No. 146.

From Maroni, Tomb I. Estimated date of tomb: Late Cypriote I—II.

Walters, *BMCG*, No. 136. Pottery: Walters, *BMCV* I: II, Nos. C11, 120, 141, 151, 152, 208, 240, 251, 253, 256, 332, 474, 510; *CVA*, Great Britain 1, pl. 9, No. 38 = Walters, *BMCV* I: II, 208; pl. 7, No. 3 = Walters, *BMCV* I: II, 251; pl. 8, No. 31 = Walters, *BMCV* I: II, 11; pl. 9, No. 19 = Walters, *BMCV* I: II, 120.

No. 32. 97.4—1.361.

Shape. Cylinder.

Size. Length 23. Diameter 8. SH 4.

Material. Faïence, stained brown and heavily glazed.

Motif. To the left is a man holding an inverted spear. Before him is a group of animals, virtually in two registers. Above are a bull and a long-horned goat with a bird above; below, a lion attacks a stag. There are seven cup sinkings in the field, two ingots and a cruciform sign. The whole is enclosed between two horizontal lines.

From Enkomi, Tomb 67. The tomb contained Late Cypriote IB, IIA, IIB—C material.

Murray, *Excavations*, p. 37, No. 361, pl. IV; *BCH* XCI, 1967, pp. 558, 563; Walters, *BMCG*, No. 129. Pottery: Walters, *BMCV* I: II, Nos. C322, 339, 380, 445, 468, 487, 508, 530, 607, 651.

There is some uncertainty about the material of this cylinder. It appears to be too heavy for faïence (Walters, *BMCG*, No. 129), and the glaze is very thick. It might be limestone, heavily glazed.

No. 33. 97.4—1.351.

Shape. Finger ring. A double ring, originally joined together at the bezels. The hoops are hollow but the bezels are of solid gold, and appear to have been applied separately.

Size. Length of bezel 22. Overall width 24 (width of each bezel 12); outer diameter of hoop 24; inner diameter 17.

Material. Gold.

Motif. Engraved on each bezel with detailed variations are two sheep or calves, running inwards and outwards respectively; in every case regardant. A palm branch separates the calves on the left-hand bezel, a flower spray on the right-hand, which also includes a palm branch at the top and a flower at the bottom.

From Enkomi, Tomb 67.

Murray, *Excavations*, p. 37, No. 351, pl. IV; Marshall, *BMCR*, No. 8; *BCH* XCI, 1967, p. 558; L. Åström, *op. cit.*, p. 31.

No. 34. 97.4—1.355.

Shape. Finger ring. Part of hoop missing.

Size. Bezel 19; 10.

Material. Bronze gilt.

Motif. Engraved with the name of Isis, figure of Ra and a worshipper.

From Enkomi, Tomb 67.

Murray, *Excavations*, p. 39, No. 355, pl. IV, pl. XI; Marshall, *BMCR*, No. 1216; L. Åström, *op. cit.*, p. 16.

No. 35. 97.4—1.360.

Shape. Finger ring. Square bezel.

Size. Bezel 10 × 6. Outer diameter of hoop 15.

Material. Bronze.

Motif. Engraved with a figure of Bes wearing a feathered crown, hands on knees, with two attendant uraei.

From Enkomi, Tomb 69.

Murray, *Excavations*, p. 39, No. 360, pl. IV. Pottery: Murray, *Excavations*, p. 40, Fig. 68. Marshall *BMCR*, No. 1217; L. Åström, *op. cit.*, p. 16; Walters, *BMCV* I: II, Nos. 145, 211, 224, 415, 447, 489, 585, 599, 616, 620, 636.

No. 36. 1900.5—21.1.

Shape. Cylinder.

Size. Length 39. Diameter 10. SH 3.

Material. Haematite, gold cap at each end.

Motif. A traditional introduction ceremony, treated in Syro-Hittite fashion. The accompanying god, standing on the back of a recumbent bull, brandishes a mace in his right hand and holds a spear, a club and a mace in his left. He has some of the attributes of Teshup, the Hittite weather god. Between him and the enthroned female deity (perhaps the goddess Wurusemu) who is magnificently robed, wearing a horned hat, and holding in her right hand two large ears of grain, stands a suppliant of princely rank, who offers a fluttering dove to the goddess. Two hands, open and closed respectively, are in the field. The technique of this cylinder is remarkable.

From Cyprus.

Walters, *BMCG*, No. 107; *AJA* LII, 1948, p. 181.

No. 37. 99.12—29.34.

Shape. Cylinder.

Size. Length 25. Diameter 9.

Material. Haematite.

Motif. A god and goddess in conversation, reminiscent of the type of Shala and Marduk, but within a Syro-Mitannian cast of engraving. Within the five accompanying columns, originally intended for a cuneiform inscription, a variety of animals are engraved. These include three pigs?, two deer, one open hand, four deer and an ape, five birds and four hares. Between the god and goddess are symbols of the sun and moon, two *Ankh* signs, a monkey, a hare and two antelopes.

From Klavdia, Larnaka.

Walters, *BMCG*, No. 112; *AJA* LII, 1948, p. 180.

No. 38. 1900.6—15.52.

Shape. Cylinder with one gold cap.

Size. Length 22. Diameter 8. SH 3 (with remains of gold liner).

Material. Brown haematite.

Motif. Presentation to a seated god of a devotee with a sistrum by a winged figure. The god holds an unidentified object in his right hand. It may, however, derive from the saw of judgement, on earlier Mesopotamian cylinders carried by Shamash. Before the god is a table of offering with gifts. Above and behind are the crescent moon supporting a planet. Below is the *libra* sign, and under the seat is a little recumbent animal. Above the winged figure is a radiant orb. A similarity between the

faces and hats of the suppliant and the seated deity occurs in the differently engraved introduction ceremony on No. 16 (Walters, *BMCG*, No. 13). In the field are two scorpions, perhaps a fly and the script sign which has been engraved against the face of the seated deity.

From Enkomi.

Walters, *BMCG*, No. 117; *BCH* XCI, 1967, pp. 558, 555, Fig. 4.

No. 39. 97.4—1.744.

Shape. Cylinder.

Size. Length 24. SH 3—4 (with gold liner).

Material. Lapis lazuli; two gold caps.

Motif. Two worshippers with their respective deities. The first addresses a male deity holding a great sword; the right foot, as in some older representations of Shamash, is in the advance position. Above the sword is a bucranium. The second addresses a female deity reminiscent of Shala, in front of whom is a tree idol with a radiant head. Above the idol is a bird with outspread wings. Behind the male and female deities are Cypriot script signs. While the script signs may have been added subsequently to the engraving of the principle figures, they differ little in technique from the accessory forms, the bucranium, the sword, the *libra* sign, the idol and the bird; and since these do not crowd the main figures (certainly the original design left room for the accessory symbols), with the possibility of script also to be included.

From Enkomi.

Murray, *Excavations*, p. 36 pl. IV, No. 744; Walters, *BMCG*, No. 123; *AJA* LII, 1948, pp. 181, 188, n. 17; *BCH* LXXXI, 1957, p. 9, Fig. 2; *BCH*, XCI, 1967, pp. 556—8.

No. 40. 97.4—1.299.

Shape. Cylinder.

Size. Length 25. SH 4.

Material. Faïence with blue glaze.

Motif. Two sacred trees in formal display bearing the sacred fruit stand one above the other between rampant stags and ibexes. One ibex is turned away from the tree, but regardant. Facing this group are devotees or semi-divine beings in attitudes of offering or devotion respectively. Three male worshippers are followed by one female, behind whom and near to one of the attendant stags is the naked goddess. Stagheads are placed between the heads

of the three male worshippers, the last of whom rests his left arm on a staff and carries a bird in his right. The whole scene is enclosed within two containing lines. The faïence is of the highest quality, as in the engraving: perhaps of Cypriote/Mitannian character.

From Enkomi, Tomb 66.

Murray, *Excavations*, pp. 35, 36, No. 299, pls. IV, IX; Walters, *BMCG*, No. 121; *AJA* LII, 1948, p. 197, No. 3, pl. VIII, p. 179, 180, n. 9; *BCH* XCI, 1967, p. 558. Pottery: Walters, *BMCV* I: 2, Nos. 101, 105, 122, 172, 199, 222, 431, 467, 483, 528, 552, 592, 609, 613, 628, 658, 666.

No. 41. 97.4—1.279.

Shape. Finger ring of thin flat hoop, expanding to an elliptical bezel, angular on the upper edge.

Size. Bezel 12×17. Outer diameter of hoop 21; inner diameter 17; weight 6.80 grms.

Material. Gold.

Motif. A quadruped running to the right is perhaps a young calf, since the head is regardant. Above the hind quarters are the remains of an engraved rosette. The ring is fine work in a naturalistic idiom of Mycenaean character and has been much worn.

From Enkomi, Tomb 66.

Murray, *Excavations*, p. 43, No. 279, pl. IX; L. Åström, *op. cit.*, p. 31; Marshall, *BMCR*, No. 12.

No. 42. 97.4—1.284.

Shape. Cylinder.

Size. Length 22. SH 3.

Material. Lapis lazuli, with gold caps and appliqué work of gold.

Motif. The cylinder consists of a slender core of lapis lazuli, upon which is applied in gold wire, a pattern of running 'S' spirals in two registers, between bands of olive leaves which form part of the caps. The interstices made by the S-spirals show alternating blue lotus flowers.

From Enkomi, Tomb 66.

Murray, *Excavations*, p. 43, No. 284, pl. IX; *British Museum Quarterly* XXVIII, 1964, p. 102. PL. XXX.

No. 43. 97.4—1.741.

Shape. Ring of massive Egyptian character.

Size. Bezel 27×15. Outer diameter of hoop 29; inner diameter 18; weight 49.57 grms.

Material. Electrum.

Motif. Engraved design of a queen wearing the modius and the feathers of Mut, standing before a king and offering him a lily. The king wears a long robe and is seated on a throne with lions' legs. Above is the solar disc and below, a lion passant. This is considered to be a representation of Amenophis III and Queen Tyi, and in all probability is contemporary with the monarch.

From Enkomi, found on the surface near Tomb 66.

Murray, *Excavations*, p. 39, No. 741, Pl. IV;
Hall, *Catalogue*, p. 274, No. 2660; Marshall,
BMCR, No. 3.

No. 44. 97.4—1.778.

Shape. As No. 43, but not so massive.

Size. Bezel 22×14 mm. Outer diameter of hoop 23; inner diameter 16; weight 16.78 grms.

Material. Silver.

Motif. The sacred hawk crowned; behind, in the upper quarter is the sun disc. The surface of the silver bezel is much decayed.

From Cyprus, probably of Eighteenth Dynasty date.

Marshall, *BMCR*, No. 999.

No. 45. 97.4—1.606.

Shape. Cylinder.

Size. Length 21. SH 2.5.

Material. Haematite.

Motif. Offering of an animal to the deity. The god is seated on a stool with carved animal feet. Between the worshipper and the god is an eagle with outstretched wings surmounting a globe. Its face is turned towards the deity. Behind is a panel divided into two registers by a guilloche pattern. In the upper register, a lion attacks a doe; below, a gryphon attacks another doe. The motif appears Syro-Mitannian in character, but may be by a foreign engraver working in Cyprus. The engraving of a vertical fish between the gryphon and doe appears to have been by another hand.

From Enkomi, Tomb 93.

Murray, *Excavations*, p. 38, No. 606, pl. IV.
Pottery: Murray, *Excavations*, p. 9, Fig. 15;
Walters, *BMCV* I: II, Nos. 235, 269, 334, 366,
419, 559; Walters, *BMCG*, No. 120.

No. 46. 97.4—1.607.

Shape. Cylinder.

Size. Length 24. SH 4.

Material. Haematite.

Motif. Gods in converse; a main and a subsidiary group. In the main group a deity holding a captive ibex confronts a goddess; a vulture holding feathers in its claws is between them. In the subsidiary group, on a double row of tubular drill markings two groups of which are joined to form an S-spiral, stands the naked goddess. On one side stands a devotee, in features related to the deity confronting the goddess. On the other is a winged gryphon with a human body and legs. Between the naked goddess and the devotee is a monkey, and in apposition to the right of the goddess and before the gryphon is the *libra* sign. Above the goddess to the left is a radiant star, and to the right in a corresponding position, an unidentifiable idol-like quantity. Two ibex heads are partially disposed between the gryphon and the god, whose forms like their spatial relationship and technique suggest a Mitannian tradition informing Cypriote work.

From Enkomi, Tomb 93.

Murray, *Excavations* pp. 36—38, No. 607, pl. IV;
Walters, *BMCG*, No. 119; *AJA* LII, 1948, p.
197, No. 1.

No. 47. 97.4—1.608.

Shape. Scarab, Type J (Hall).

Size. 17; 13. SH 2.

Material. White faïence.

Motif. Engraved with the name of Queen Tyi, 'Royal Spouse Tyi'.

From Enkomi, Tomb 93.

Murray, *Excavations*, p. 36, No. 608, pl. IV;
Hall, *Catalogue*, p. 195, No. 1944.

No. 48. 97.4—1.617.

Shape. Finger-ring of massive Egyptian character.

Size. Bezel 26×15 . Outer diameter of hoop 30; inner diameter 17; Weight 25.65 grms.

Material. Silver.

Motif. 'Nefer-kheperu-ra, beloved of Ra, of Ra Heru-khuti and of Ptah, Lord of Vigour and Truth.' A scarab of Amenophis IV, made at Thebes, probably before the remove to Tell el-Amarna.

From Enkomi, Tomb 93.

Murray, *Excavations*, p. 36, No. 617, pl. IV;
Gjerstad, *Studies on Prehistoric Cyprus*, p. 331;

Marshall, *BMCR*, No. 997; Hall, *BMCS*, p. 276, No. 2678.

No. 49. 97.4—1.546.

Shape. Finger ring.

Size. Bezel 25×19 . Outer diameter of hoop 26; inner diameter 18; weight 17.36 grms.

Material. Gold.

Motif. Engraved on the bezel; two goats attend the sacred tree of the palm species. Overhead, two birds are flying. A hatched line surrounds the field.

From Enkomi, Tomb 93.

Murray, *Excavations*, p. 36, No. 546, pl. IV; L. Åström, *op. cit.*, p. 31; Marshall, *BMCR*, No. 7.

No. 50. 97.4—1.620.

Shape. Three-sided prism bead.

Size. Each face 7×6 . SH 2.

Material. Lapis lazuli.

Motif. A a bird with outspread wings

B a plant growing from a cereal grain or a trefoil arrangement of branches on a base.

C side C is more convex than sides A or B and is unengraved.

The stone is Cretan, of the L.M.IB period, but of talismanic character.

From Enkomi, Tomb 93.

No. 51. 97.4—1.618.

Shape. Finger ring. The ring spreads outwards and up to a convex elliptical bezel.

Size. Bezel 13×7 . Outer diameter of hoop 16; inner diameter 11.

Material. Silver.

Motif. Bes with a tail and feathered crown moving to the left. Near his right hand occurs a curved object, perhaps a snake or sceptre.

From Enkomi, Tomb 93.

Murray, *Excavations*, p. 54; Marshall, *BMCR*, No. 998; L. Åström, *op. cit.*, p. 26. Pottery: Walters, *BMCV* I: II, Nos. 235, 269, 334, 366, 419, 559. (No. 334 is the Boxer fragment.)

No. 52. 97.4—1.626.

Shape. Finger ring. Shape as No. 226.

Size. Bezel 18×11 . Outer diameter of hoop 22; inner diameter 18. Part of hoop is lost.

Material. Silver.

Motif. Corroded.

From Enkomi, Tomb 93.

Enkomi, Tomb 93, contained pottery datable to L. Cyp. IB, IIA, IIB, with a so-called rude style of L. Cyp. IIC—IIIA date. The scarab of Queen Tyi is datable c. 1411—1375, and being of probable contemporary work, but worn, may be associated with those dates. Closer dating of manufacture is the ring of Amenophis IV c. 1379—80 B.C.

No. 53. 97.4—1.426.

Shape. Cylinder.

Size. Length 16. Diameter 11. SH 2.5.

Material. Faïence, fractured and much decayed. Gold caps each end bear a wreath of olive leaves and a flattened knob for fastening the cylinder to the arm, not presumably on a string with other beads.

Motif. From a partial reconstruction of the existing surface, it seems that the original motif was in two registers divided by a row of tubular drill marks loosely connected by diagonal lines, to make the semblance of a running S-spiral. In the upper register are two pairs of long-horned goats face to face; in the lower register, two pairs of lions in a similar position. Between the two pairs of lions, between the hind quarters of those at the rear, another tubular drill mark centred to match the plain chevrons engraved at the rear of the goats. Probably of Cypriote work effected by the Mitannian tradition.

From Enkomi, Tomb 75.

Murray, *Excavations*, p. 43, No. 426, pl. X.

No. 54. 97.4—1.425.

Shape. Cylinder with one gold cup in the shape of a stepped cone.

Size. Length 22. SH 4.

Material. Brown steatite.

Motif. Seated deity with two attendants before the sacred tree. On the other side is a deer regardant. This cylinder appears to be either a Mitannian survival or like No. 53 a Cypriote copy of an older Mitannian type.

From Enkomi, Tomb 75. The only record of pottery from Tomb 75 is the mention in Murray of 'coarsely fluted jugs'. This Tomb has been dated by P. Åström to Late Cypriote III.

Murray, *Excavations*, p. 43, No. 425, pls. IV, X; *AJA* LII, 1948, p. 181, n. 18; Walters, *BMCG*, No. 130; Marshall, *Cat. Jewellery*, No. 660.

No. 55. 97.4—1.761.

Shape. Scarab, type D.8 (Hall) of the Eighteenth Dynasty.

Size. 19×14. SH 2.5.

Material. Faïence, much decayed.

Motif. Design of six double tubular drill marks (uncentred), joined by diagonal lines. In addition, four cup sinkings are displayed round the centre of the field, and two smaller cup sinkings at the top and bottom of the field. Probably Cypriote work imitating Syrian coastal types.

From Enkomi, found outside the tombs.

Murray, *Excavations*, p. 39, No. 761, pl. IV.

No. 56. 92.2—25.2.

Shape. Conoid.

Size. Height 14. Base 16×11. SH 5.

Material. Black marble.

Motif. Humped bull resting among the reeds. Fine local work, but influenced by Aegean style and technique. Probably from Maroni.

Walters, *BMCG*, No. 99.

No. 57. 97.4—1.726.

Shape. Cylinder with gold caps: caps bulbous to simple narrow flange.

Size. Length 20. SH 5.

Material. Faïence.

Motif. A bull and a lion confront each other. Behind and between the two beasts at the rear of each is a third form, perhaps an idol, yet barely identifiable because of the decay of the material.

From Enkomi, found outside the tombs.

Murray, *Excavations*, p. 44, No. 726, pl. XI.

No. 58. 97.4—1.53.

Shape. Cylinder.

Size. Length 30. SH 5.

Material. Faïence.

Motif. Devotee before a sacred tree in an enclosure. A stag regardant also attends. Behind and between the devotee and the stag is a hatched quantity like a ladder. Cypriote work affected by the popular Mitannian tradition.

From Enkomi, found outside the tombs.

Murray, *Excavations*, p. 37, No. 53, pl. IV; *AJA* LII, 1948, p. 197, No. 5; Walters, *BMCG*, No. 128.

No. 59. 84.2—9.20.

Shape. Cylinder.

Size. Length 14. Diameter 7. SH 3.

Material. Haematite.

Motif. A deity sits enthroned, holding a bird. Above is a crescent moon radiant. Before him are two suppliants holding up one hand in salutation and between them, an ape and an ibex respectively. Above the ape is a flying dove; above the ibex a running hare. Behind the second suppliant and at the back of the throne is the *libra* sign. Above it, vertically disposed, are two birds; below, a man's head. A Cypriote version of north-west Mesopotamian motif. The two ends of the seal, now slightly convex, have been chamfered for gold cups.

No. 60. 72.3—15.3.

Shape. Cylinder.

Size. Length 24. SH 3.

Material. Green faïence.

Motif. Two deities attend the sacred tree. An ibex also attends. Behind the deity to the left is a panel of two S-spirals inverted against each other. Probably Cypriote, but affected by the Mitannian tradition as No. 59. Some faïence cylinders from Tel Atchana are comparable since they also show local variation. Woolley, *Alalakh*, Pl. LXII, Nos. 40, 46.

Ialysos, presented by Professor Ruskin from Biblioti Collection.

Walters, *BMCG*, No. 150; *AJA* LII, 1948, p. 181, n. 18.

No. 61. 97.4—1.96.

Shape. Cylinder. Two stepped gold caps with liner.

Size. Length 21.5. SH 5.

Material. Limestone with traces of blue dye and glaze.

Motif. Ministrants in a row, one of whom appears to be masked, hold captive animals in the inverted position. Another, a lion, is in the attendant position. There is a symbol of the sun above in the field.

From Enkomi, Tomb 19.

Murray, *Excavations*, pl. VIII, No. 658. Murray, *Excavations*, p. 33, Fig. 9, No. 1309. Pottery: Walters, *BMCV* I: II, C96. The contents of Tomb 19 are described as L. Cyp. IA, IB, II. The periods IB—II would cover the manufacture of this cylinder. For the gold ring No. 63, however, although believed to be of later date, Gjerstad, *Studies on Prehistoric Cyprus*, p. 332, an early fourteenth century B.C. date is not impossible.

No. 62. 97.4—1.95.

Shape. Finger ring, rounded Egyptian shape, flattened within, rising directly from the hoop to a flat bezel.

Size. Bezel 20×11. Outer diameter of hoop 22; inner diameter 17; weight 15.668 grms.

Material. Gold.

Motif. The Vulture: Ma'at, the golden one, of the two lands.

From Enkomi, Tomb 19.

Murray, *Excavations*, p. 19, 20, No. 95, pls. IV, VIII;

Marshall, *BMCR*, No. 1; Gjerstad, *Studies on Prehistoric Cyprus*, p. 332.

No. 63. 1900.6—15.3.

Shape. Finger ring. The shape is related to No. 238, but shows more curvature, shoulders rounded, and the bezel itself is slightly convex.

Size. Bezel 17×9. Outer diameter of hoop 21.5; inner diameter 17; weight 14.25 grms.

Material. Gold.

Motif. Two groups of Uraei, antithetically disposed, with the *nefer* sign between them. The general curvature of this piece as the plastic character of the motif suggests Aegean influence.

From Enkomi.

Marshall, *BMCR*, No. 2.

No. 64. 97.4—1.436.

Shape. Scarab. Summary linear markings.

Size. 15×11. SH 3.

Material. Sard.

Motif. Not engraved, probably a funerary scarab or a Cypriote copy of one.

From Enkomi, Tomb 79.

Murray, *Excavations*, pp. 41, 44, No. 436, pl. XI.

Pottery: Murray, *Excavations*, p. 40, Fig. 69.

No. 65. 97.4—1.435.

Shape. Scarab, type K.1 (Hall) with sides, vertically hatched; perhaps an early Nineteenth Dynasty type.

Size. 18; 14. SH 2.

Material. Faïence faded to white.

Motif. Lion roaring to right; type of Ra Harmachis.

From Enkomi, Tomb 79. Datable to Late Cypriote IIA2—IIC.

Murray, *Excavations*, pp. 41, 46, No. 435, pls.

IV, XI; Walters, *BMCV* I: II, C385, 432, 453, 469, 495, 532, 554, 627, 640.

No. 66. 97.4—1.41.

Shape. Cylinder.

Size. Length 25. Diameter 9. SH 3—4.

Material. Pale turquoise green stone, probably a rare variety of steatite. There are many surface fractures.

Motif. There are two registers, each inverted to the other, and separated by what appears to be a row of circular beads.

A. Two naked men, each on one knee, support the sacred bird with wings displayed; a male devotee offers a gift to the goddess. The style of this register should be compared with that of No. 284 (Walters, *BMCG*, No. 124).

B. Two human-headed sphinxes worship the sacred tree, which appears as to its upper reaches to have been assimilated to a bucranium. At the rear, two elongated lions in the attendant position, but regardant, are diagonally crossed over an orb.

From Enkomi, Tomb 32. No record of pottery. P. Åström, however, suggests that CM A1185, a Base-ring I jug, may possibly have come from this tomb.

Murray, *Excavations*, p. 19, and Fig. 37; Walters, *BMCG*, No. 127.

No. 67. 97.4—1.757.

Shape. Lentoid.

Size. Diameter 24. SH 3.

Material. Brown sard.

Motif. Not engraved. The shape was originally unfinished in the rough, the two surfaces being disparate. The observe is strongly carinated, the reverse flattened. The stone has later been polished.

From Enkomi, Tomb 32.

No. 68. 1902.9—15.5.

Shape. Cylinder.

Size. Length 23. Diameter 11. SH 4 for gold cap.

Material. Haematite.

Motif. Four devotees in groups of two *en face* join hands over an attendant goat and lion respectively. Between the groups is a human-headed sphinx in the attendant position. Above the sphinx is a lion in miniature, regardant. Over the attendant lion is a winged dove; over the attendant goat, a radiant

star or light petalled rosette, while over the captive antelope held by the first devotee is the orb supported by the crescent.

From Cyprus.

Walters, *BMCG*, No. 125; *BCH XCI*, 1967, pp. 559, 561, Fig. 17.

No. 69. 1966.11—3.2.

Shape. Cylinder.

Size. Length 18.5. Diameter 6. SH 3.5 for gold cap.

Material. Black marble.

Motif. A bull moving to the right regardant is attacked by three lions. Two attack the foreparts of the animal, one from an inverted position above, the other crouching in its hold, while a lion cub grips the small of the bull's back. Although much worn, this cylinder is an example of fine Cypro-Aegean work.

No. 70. 98.12—1.195.

Shape. Finger ring, plain rounded hoop, slightly flattened within, rising to an elliptical bezel, slightly convex.

Size. Bezel 25×14. Outer diameter of hoop 26; inner diameter 17; weight 30.31 grms.

Material. Silver.

Motif. A sacred tree of the palm variety. On the right side is a seated figure touching the tree with his right hand; on the left, a goat in the attendant position. The tree appears to issue from a mound. In the exergue are a bucranium and a bird standing in profile, a third quantity may be the remains of a dart-like symbol.

From Hala Sultan Tekké, Tomb 8.

Pottery: Walters, *BMCV I: II*, No. 560, Fig. 191; Marshall, *BMCR*, No. 1000; *BCH LXXI*, 1957, p. 31, Fig. 24; L. Åström, *op.cit.*, p. 26.

No. 71. 98.12—1.183.

Shape. Cylinder.

Size. Length 28. Diameter 11. SH 3.5 for gold cap.

Material. Haematite with one patch of brown stain, perhaps indicating the presence of iron.

Motif. The sacred tree of the palm variety bearing its fruit stands in the centre of the motif. It is attended by two ibex in the outward position but regardant and a human-headed gryphon. A bull-man holding a captive ibex is also in attendance, with a human devotee, before whom and behind

the gryphon is an antelope regardant. Above, in a virtually additional register, a conjoined bull and sheep's head is suspended above the tree, flanked by two winged lions; and in this group a seated man holds another antelope captive by its forepaws.

From Hala Sultan Tekké, Tomb 4.

Walters, *BMCG*, No. 124. Pottery: Walters, *BMCV I: II*, No. 381, a Mycenaean krater, Nos. 434—436, three-handled jars, (No. 434 has two Cypriote signs engraved on two handles); No. 575, a prochous, Fig. 198, datable to L. Cyp. IIB; but the cylinder may be a little earlier. *AJA LII*, pp. 187, 197, No. 16; *BCH XCI*, 1967, p. 559.

No. 72. 97.4—1.743.

Shape. Cylinder.

Size. Length 23.5. Diameter 9. SH 3—5 for gold cap.

Material. Brown haematite.

Engraving. Two men in short kilts with bell shaped hats supporting a tassel with an elaborate terminal, lead a semi-human wild goat and a rampant lion. The human-goat holds a sickle. In the field, is the *libra* sign, and an ox head. Both style and technique show strong Aegean influence.

From Enkomi, found outside the tombs.

Murray, *Excavations*, p. 39, No. 743, pl. IV. Contenau, *La Glyptique Syro-Hittite*, pl. XXX, p. 204; *BCH XCI*, 1967, pp. 558, 559, 561, Fig. 19; Walters, *BMCG*, No. 122.

No. 73. 98.12—1.20.

Shape. Scarab, Type G2/F1 (Hall), legs unmarked, but represented by horizontally engraved lines encircling the base.

Size. 15; 1. SH 3.

Material. Faïence.

Motif. Linear design of hawk with another quantity behind and an exergue below; above are lotus flowers. This may well be a Cypriote copy of an Egyptian motif.

From Maroni, Tomb 4.

No. 74. 98.12—1.63.

Shape. Conoid.

Size. Height 13. Base 15×8. SH 4.

Material. Grey-green steatite.

Motif. Bird with large wings and a bearded head of a man.

From Maroni, Tomb 17.

Pottery: Walters, *BMCV* I:II, C368; *CVA*, Great Britain 1, pl. 10, No. 6; Walters, *BMCG*, No. 102.

No. 75. 97.4—1.4.

Shape. Cylinder.

Size. Length 28. SH 3.5.

Material. Dark brown haematite.

Motif. A winged bird-goddess is standing on the back of a long horned goat. Beneath the muzzle of the animal is a bucranium with two sets of horns. To the left is a large bifoliate quantity which may represent a winged bird or a flower. Below is a quadruped running to the left. At right angles to these forms is a naked man half crouched with arms upraised and a seated divinity with long claws behind whom is a representation of a sepi. At an angle of forty five degrees, are two great dogs or wolves. A torsional element in two of the forms, like some of the technique, suggests the influence of Cretan engraving.

From Enkomi, Tomb 2.

Murray, *Excavations*, p. 87, No. 4, pl. IV. Pottery: 'Fragments of a porcelain cup and two oenochorae of black ribbed ware', *ibid.*, p. 37. Walters, *BMCG*, No. 139.

No. 76. 97.4—1.6.

Shape. Scarab, Nineteenth Dynasty shape.

Size. 12; 10. SH 3.

Material. Faïence.

Motif. Type of lion, Ra Harmachis, with triple crown and sun emblem.

From Enkomi, Tomb 2.

Murray, *Excavations*, p. 37, No. 6, pl. IV.

No. 77. 1900.5—21.3.

Shape. Cylinder.

Size. Length 22. Diameter 11. SH 4, with the mark of a tubular drill on the upper edge.

Material. Haematite.

Motif. The sacred tree in stylized form is supported by two does with their bodies diagonally crossed. The tree is attended by two rampant lions. To the right a winged bull-man holds the tail of one lion and touches the sun emblem with his left hand. Behind him in the lower part of the field is a half-crouching naked man. Behind the rampant lion, to

the left, is a goddess wearing a horned headdress with arms upraised. Between her and the winged bull-man, and under the sun emblem is the naked goddess with wings fully displayed. In the space between the goddess and the lion to the left are two Cypriote signs.

From Cyprus.

Walters, *BMCG*, No. 116; *BCH* LXXXI, 1957, pp. 10, 11, Fig. 3; *AJA* LII, p. 197, No. 11, pl. VIII, No. 11; *BCH* XCI, 1967, pp. 559, 561, 566, Fig. 20, 43; Hanfmann, *Altetruskische Plastik* I, pp. 37, 42.

No. 78. 98.12—1.198.

Shape. Cylinder.

Size. Length 28. Diameter 13. SH 4.

Material. Chalcocite.

Motif. The tree-idol with radiant head bearing fruit, is attended by a lion and a lioness and two cubs. The former, with differing manes, are in the traditional position, facing the tree; the latter, perfectly matched in crouched posture, are placed back to back on either side of the tree, facing the bellies of the greater guardians. A bull-man with a sceptre moves towards the tree. In his right hand he holds a plumed royal gryphon in the inverted position; another crowned gryphon stands behind him touching his left shoulder. Overhead is a running quadruped, perhaps a dog. Before the captive griffin, a single S-spiral and in front of the bull-man's head is one group of cuneiform script, reading or representing the numeral 5.

From excavations at Hala Sultan Tekké, Un-numbered tomb.

Walters, No. 111; *AJA* LII, 1948, p. 188, pl. IX, No. 18; *BCH* XCI, 1967, pp. 560, 565, Fig. 22, pp. 566, 567, 568, 570, 576, Fig. 45.

No. 79. 1900.6—15.53.

Shape. Cylinder.

Size. Length 19. SH 3.

Material. Haematite; one flanged gold cap.

Motif. Male devotee stands on the right with an inverted animal in each hand. Before him another male figure with an animal's head moves left, but regardant. He carries an inverted antelope. A bull and a lion-man, also running left, are in converse. The lion-man holds an inverted captive animal of a similar species to that held in the right hand of the devotee. Above is the orb supported by the

crescent, a rosette, a bucranium and an open hand.

From Enkomi.

Walters, *BMCG*, No. 118.

No. 80. 98.12—1.201.

Shape. Plaque with rounded back.

Size. 12; 9. SH 2.5.

Material. Glazed steatite faded to white.

Motif. On the rounded back the praenomen of Rameses II, on the flat face the legend 'Firm is the Lord of the Two Lands'.

From Hala Sultan Tekké.

Hall, *Catalogue*, p. 226, No. 2253.

No. 81. 97.4—1.760.

Shape. Scarab, type D8/K2 (Hall).

Size. 14; 10. SH 2.5.

Material. Glazed steatite faded to white.

Motif. Inscribed with the praenomen of Rameses II.

User-Maat-Ra, Setep-En-Ra.

From Enkomi.

Murray, *Excavations*, p. 41, No. 760, pl. IV;

Hall, *Catalogue*, p. 226, No. 2254.

No. 82. 97.4—1.691.

Shape. Cylinder.

Size. Length 21. Diameter 8. SH 3.

Material. Grey-green steatite.

Motif. Under the crescent supporting the orb is a gryphon to the left; under a radiant disc is a bird with wings displayed. Between the crescent supporting the orb and the radiant disc is a goat's head.

From Enkomi.

Walters, *BMCG*, No. 140.

No. 83. 1966.9—29.2.

Shape. Cylinder.

Size. Length 24. Diameter 9. SH 4, counter-sunk for gold cap.

Material. Black steatite.

Motif. This cylinder has been subjected to two processes of engraving. A male devotee *en face* in a long robe stands to the left of the sacred tree, of which only the radiant crown and the circular boss associated with the lower part of the trunk survive. To the right of the tree is a bull in the attendant position. Behind the animal is a triangular base from which springs a vertical member. Above it is a small bucranium. At regular intervals along the

top and bottom of the cylinder, but staggered to each other, are repetitions of the Cypriote sign



, an obviously derivative use of a script sign. This first motif has been subject to considerable wear.

Subsequent to this first engraving and use, a series of lines diagonal to the main axis of the cylinder were engraved. These lines were made taking care not to obliterate the remains of the original design. Thus the triangular quantity with the vertical member has received two diagonal cross cuts which transform it into a tree. Another diagonal line appears on the dress of the earlier attendant. In one case only do they affect the earlier engraving of the sacred tree, namely in the lower part of the trunk. For bovine attendance on the sacred tree, compare a lentoid from Mycenae of Mycenaean IIB date, Athens, National Museum, No. 2320 (*CMS I*, No. 53, p. 69).

From Cyprus.

No. 84. 98.12—1.67.

Shape. Cylinder.

Size. Length 24. Diameter 9. SH 3—4 for gold cap.

Material. Black marble.

Motif. Two female divinities with bull heads or masks. Each has a long-horned ibex in attendance whose forefeet rest upon a six-petalled rosette. On the right side of each goddess is a schematic version of a running quadruped. The almost exact reduplication of each divinity, like that of the attendant beasts, is remarkable.

From Maroni, Tomb 22. There is no record of pottery from this tomb.

No. 85. 97.4—18.17.

Shape. Conoid.

Size. Base 14; 10. Height 13. SH 3.

Material. Haematite.

Motif. A Cypriote rendering of the Egyptian goddess (Bast) with a cat's head in her more beneficent aspect, since she holds a tree.

From Enkomi, Tomb 86.

Walters, *BMCG*, No. 91. Pottery: Walters, *BMCV I*: II, No. 194, Flask, Form 28, Cypriote Bucchero ware.

No. 86. 1900.6—15.55.

Shape. Cylinder, with two three-tiered gold caps.

Size. Length 17.

Material. Bronze, much decayed.

Motif. A gryphon, a lion, an ibex and a bird attend the sacred tree.

From Enkomi. The line drawing is an attempted reconstruction of the original motif. *BCH* XCI, 1967, p. 572.

No. 87. 97.4—1.757.

Shape. Conoid.

Size. Height 14. Base 17 × 11. SH 5.

Material. Grey-green steatite.

Motif. A lion stands to the left. Before it is a quantity damaged by fracture, which appears to have been an open hand and forearm.

From Enkomi, a surface find.

Murray, *Excavations*, p. 41, pl. IV; Walters, *BMCG*, No. 95; *BCH* XCII, 1968, p. 151, Fig. 33.

No. 88. 84.2—9.17.

Shape. Cylinder.

Size. Length 25. Diameter 9. SH 5.

Material. Chalcocite.

Motif. A man in a chariot drawn by two horses is hunting deer and ibex. The shape of the chariot and portion of the man are paralleled by the ivory gaming box from Enkomi, (Murray, *Excavations*, pl. I), and by grave reliefs from Mycenae (Karo, *Die Schachtgräber von Mykenae*, pls. V and VI) and the Mycenaean gold ring from Shaft Grave IV. ANM No. 240, *CMS* I, No. 15. As far as is known, no example of Mycenaean pottery shows a car with a single rider.

The seal is said to have come from Rhodes.

Gift of W. Ramsey.

BCH XCI, 1967, p. 564.

No. 89. 99.10—15.3.

Shape. Cylinder, one gold cap with narrow top flange.

Size. Length 23.5. Diameter 8. SH 3.

Material. Haematite.

Motif. The top border is chevron-hatched, and may be a replica of a border at the bottom of the cylinder, now covered by a gold cap. A lion to the left regardant places its forepaws under the jaws of two long-horned goats which are roughly in the attendant position. At the rear of the goat to the right is a bucranium from which springs the schema of a tree. On the right of the tree a man

crowned in the Egyptian manner rests his right hand on the bucranium; his left rests on the tail of the goat to the left. Parallel lines join the shoulder of the goat with that of the man, and the back of the right-hand goat with the schema of the tree.

From Maroni.

Walters, *BMCG*, No. 135.

No. 90. 99.6—4.4.

Shape. Scarab. Eighteenth-Nineteenth Dynasty shape, type D8 (Hall) with striated legs.

Size. 17.5; 13. SH 2.

Material. White faïence.

Motif. A cartouche containing the name Menkheper-re (Thothmes III) flanked by uraei; above is the sign of gold, also flanked by uraei, with two *Neb* signs. It is probably not contemporary with the monarch, possibly belonging to the beginning of the Nineteenth Dynasty.

From Maroni.

No. 91. 97.4—1.779.

Shape. Cylinder.

Size. Length 21. Diameter 10. SH 3.5.

Material. Black marble.

Motif. Hunting from a horse-drawn chariot. One man in the car draws a bow to its fullest extent; another stands behind apparently with one foot on the floor of the car. A third, in a long draped robe, walks behind. Over the horse is a bucranium; under the horse is a running dog. If the motif of No. 89 showed Mycenaean traits, No. 92 shows Egyptian stylistic elements.

From Enkomi, Tomb 45.

Pottery: Walters, *BMCV* I: II, Nos. 109, 118, 220, 245, 246, 247, 420, 422, 443, 466, 481, 506, 517, 524, 565, 586, 631, 707, 735 (Sub-Mycenaean). *BCH* XCI, 1967, p. 564.

No. 92. 96.10—16.2.

Shape. Conoid.

Size. Base 14; 12. Height 14. SH 4.

Material. Haematite.

Motif. Two lions in the attendant position; their bodies cross each other in a diagonal scheme. There are traces of an incised border. The style suggests Anatolian influence.

From Crete.

Walters, *BMCG*, No. 97; *BCH* XCII, 1968, p. 147, Fig. 24, p. 149.

No. 93. 98.12—1.200.

Shape. Cylinder with slightly concave sides.

Size. Length 22. Diameter 10. SH 3 enlarged for gold cap.

Material. Black marble.

Motif. The tree-idol with radiant head is flanked by two male attendants. They join hands with a female devotee. Above are an oxhead and a flying eagle. Below are an eight-petalled rosette and a square shaped ingot. The small solid drill has been frequently used in the engraving of this cylinder.

From Hala Sultan Tekké, an unnumbered tomb.

No. 94. 99.12—29.38.

Shape. Cylinder.

Size. Length 27. Diameter 8. SH 2.5.

Material. Grey-brown steatite.

Motif. Linear design of a man in Egyptian dress with a flower-headed staff. There appears to be two snakes in the field.

From the Bronze Age Tombs at Klavdia.

No. 95. 1966.11—3.1.

Shape. Cylinder.

Size. Length 25. Diameter 10. SH 3.

Material. Bronze.

Motif. Owing to decay, the design is largely illegible. Remains of the motif suggest it to have embraced two levels, with animals in positions of worship revere the sacred tree.

There are fragments of linen fabric adhering to part of the surface of the bronze.

From Enkomi.

No. 96. 99.12—29.36.

Shape. Cylinder; part is lost by fracture.

Size. Length 21. Diameter 9.5. SH 4.

Material. Chalcocite.

Motif. The sacred tree is shown with two branches and a radiant crown. One antelope attends in an inverted position, while a lion moves to the left. Above is a stylized ingot. The whole was originally contained between two lines.

From Klavdia.

Walters, *BMCG*, No. 145.

No. 97. 96.2—1.14.

Shape. Cylinder.

Size. Length 21. Diameter 6. SH 3.4 for gold cap.

Material. Black marble.

Motif. The tree-idol is shown with radiant head with symbols of fruit each side of the trunk. A winged gryphon is in attendance.

From Curium, Tomb 43.

Walters, *BMCG*, No. 141; Murray, *Excavations*, pp. 65, 79.

No. 98. 97.4—1.690.

Shape. Cylinder.

Size. Length 16. Diameter 6—7. SH 3.

Material. Black marble, one gold cap.

Motif. The sacred tree is attended by a figure with one arm raised, the other touching an ingot. A snake, a wingless gryphon and three cup-sinkings are in the field.

From Enkomi, Tomb 74.

Murray, *Excavations*, p. 38, No. 690, pl. IV.

Pottery: Walters, *BMCV* I: II, C697. The cylinder, however, is slightly earlier than the pottery.

Walters, *BMCG*, No. 132.

No. 99. 97.4—1.745.

Shape. Cylinder.

Size. Height 16. Diameter 10. SH 4.

Material. Pale buff steatite.

Motif. A bird-woman and a devotee stand each side of a sacred tree, one arm uplifted in supplication. In larger size is a bucranium and a man who is also turned in the direction of the sacred tree. The style and engraving appear to be deliberately schematic and aniconic. The cylinder is probably of 'talismanic' character.

From Enkomi, Tomb 22.

Murray, *Excavations*, p. 38, pl. IV, No. 745.

Pottery: Walters, *BMCV* I: II, C201, 223, 319.

Walters, *BMCG*, No. 131.

No. 100. 97.4—1.51.

Shape. Conoid.

Size. Height 14. Base 16 × 11. SH 3.

Material. Black marble.

Motif. A lion walks to the right. A line is engraved round the field.

From Enkomi, Tomb 22.

Murray, *Excavations*, p. 41, No. 51, pl. IV; Walters, *BMCG*, No. 94; *BCH* XCII, 1968, p. 151, Fig. 32.

The rough nature of the glyptic in Tomb 22, with the absence of Mycenaean pottery, but with the Bucchero (Fig. C201), the white slip bowl

(C223), and the pear-shaped jug (C319), make Tomb 22 of special interest. The motif of No. 100, however is an archaistic survival of a talismanic subject, both material and technique are poor, and although these in the case of No. 101 are good, the surround line suggests later work.

No. 101. 97.4—1.1419.

Shape. Cylinder.

Size. Length 7. Diameter 7. SH 2.5.

Material. Blue faïence.

Motif. Between two containing lines is an ibex regardant at right angles to the field. There is also a bull-headed man and the orb, separated by a radiant crescent.

From Enkomi.

Walters, *BMCG*, No. 146.

No. 102. 97.4—1.755.

Shape. Conoid.

Size. Height 13. Base 16 × 13. SH 3.

Material. Grey steatite.

Motif. Two birds face each other, with raised wings. They appear also to show sphinx-like qualities. There are two cup-sinkings in the field.

From Enkomi.

Walters, *BMCG*, No. 92.

No. 103. 97.4—1.752.

Shape. Conoid; half is lost by fracture.

Size. Base 17 × 13.

Material. Buff-coloured steatite.

Motif. A goat stands to the right.

BCH XCII, 1968, p. 151, Fig. 38.

No. 104. 97.4—1.762.

Shape. Scarab. Type K2 (Hall).

Size. 15; 11. SH 3.

Material. White faïence.

Motif. Inscribed with the name symbol of the goddess Ma'at as lawgiver.

From Enkomi.

Murray, *Excavations*, p. 41, No. 762, pl. IV.

No. 105. 97.4—1.694.

Shape. Scarab. Later copy of type A3 (Hall).

Size. 16; 12. SH 2.

Material. Faïence.

Engraving. Men-kheper-Ra—praenomen of Thothmes III in a cartouche between two Ma'at

3 — Kenna

feathers, and with Uraei. Judging by the style of the engraving, whereby the cartouche of the king is not central to the field, the work is probably later than the monarch it commemorates, and is probably of the Nineteenth Dynasty.

From Enkomi.

Murray, *Excavations*, p. 41, No. 694, pl. IV.

Hall, *Catalogue*, p. 153, No. 1563.

No. 106. 97.4—1.759.

Shape. Scarab, type D7 (Hall).

Size. 17; 13. SH 2.

Material. Ivory.

Motif. The emblems of sovereignty and stability.

Early Nineteenth Dynasty.

From Enkomi.

Murray, *Excavations*, p. 41, No. 759, pl. IV.

No. 107. 98.10—20.2

Shape. Cylinder.

Size. Length 19.5. Diameter 8. SH 3, counter-sunk for gold cap.

Material. Brown haematite.

Motif. Sacred tree of palm species, with a worshipper and a winged human-headed sphinx.

From the Bronze Age tombs at Klavdia.

No. 108. 98.12—31.6.

Shape. Cylinder.

Size. Length 28. Diameter 10. SH 4.

Material. Serpentine.

Motif. Two men stand before an object on a stand or pillar. Their faces are aniconic. One (to the right) holds a spear; the other (to the left) holds a captive animal in the inverted position. He appears to hold an axe also. A line behind the first may represent a shield. A hatched vertical line which would be repeated on the impression contrives to enclose the scene in one integrated whole. The aniconic treatment of the heads and linear technique may suggest a votive use.

From Hala Sultan Tekké.

Pottery: Walters, *BMCV* I: II, No. 560, Fig. 191;

Furumark, *Mycenaean Pottery* (Type 184: 3);

Opuscula Atheniensia V, p. 117.

No. 109. 97.4—1.36.

Shape. Conoid.

Size. Height 13.5. Base 16 × 12. SH 3.5.

Material. Black marble.

Motif. To the left is a lion with marks representing a bush behind it.

From Enkomi, Tomb 24.

Murray, *Excavations*, pp. 32, 41, No. 36, pl. IV;

Walters, *BMCG*, No. 93; Pottery: Walters, *BMCV* I: II, No. 185. *BCH* XCII, 1968, p. 151, Fig. 36.

No. 110. 97.4—1.37.

Shape. Conoid.

Size. Height 16. Base 17 × 14. SH 5.

Material. Mottled marble.

Motif. Humped bull with tree behind and a bucranium in the foreground.

From Enkomi, Tomb 24.

Murray, *Excavations*, p. 32, 41, No. 37, pl. IV;

Walters, *BMCG*, No. 100; *BCH* XCII, 1968, p. 151, Fig. 30.

No. 111. 97.4—1.29.

Shape. Scarab, type L1 (Hall).

Size. 19; 14. SH 2.5.

Material. Faïence.

Motif. On the face is engraved the praenomen of Rameses III 'User-Mast (RA) Meri-Amen'.

From Enkomi, Tomb 24.

Murray, *Excavations*, p. 41, No. 29, pl. IV;

Walters, *BMCV* I: II, Nos. 156, 185;

Hall, *Catalogue*, p. 235, No. 2343.

No. 112. 98.12—1.199.

Shape. Cylinder; the section is slightly elliptical.

Size. Length 26. Diameter 10. SH 4.

Material. Limestone.

Motif. Linear design of a male devotee before the sacred tree. To the rear of this group is a linear schema of the tree-idol. They are joined together by an incised triangular form, which contains a tubular drill mark. This work is probably talismanic in character.

From Hala Sultan Tekké, an unnumbered tomb.

No. 113. 97.4—1.742.

Shape. Cylinder.

Size. Length 26. Diameter 10. SH 4.

Material. Green-brown steatite.

Motif. A linear version of two devotees, male and female, and the sacred tree; the man is inverted.

There appear to be linear representations of a bird and other animals in the field.

From Enkomi.

Walters, *BMCG*, No. 148.

No. 114. 97.4—1.696.

Shape. Cylinder.

Size. Length 22. Diameter 8. SH 4.

Material. Steatite.

Motif. The sacred tree is attended by a male figure.

On each side of his head is a small ingot. To the left is a gigantic goat's head, to the right, a centred circle matching in size a larger ingot. Other filling marks are crudely reminiscent of the hand sign and tools of various kinds.

From Enkomi.

Walters, *BMCG*, No. 133.

No. 115. 89.11—10.1.

Shape. Scaraboid in the shape of a human head, pierced laterally above the ears.

Size. 14; 10. SH 2.5.

Material. Black marble.

Motif. An eagle with half-spread wings. There are two smaller birds in the upper quarters of the field. Only the surround line suggests a date later than the Bronze Age, but this, like that on the conoid No. 101, may be proleptic. The surround line on the bezel of the gold finger ring No. 50, appears to be the earliest example in Cyprus. Those on Nos. 117, 118 and 119 are copies of normal Egyptian scarab use.

Walters, *BMCG*, No. 311.

No. 116. 86.9—9.2.

Shape. Scaraboid in the shape of a negroid head.

Size. 16; 14. SH 2.

Material. Black serpentine.

Motif. On the base, a crude linear design, reminiscent of the late Middle Kingdom. Overall pattern of lotus flowers and spirals.

From Tyre.

Walters, *BMCG*, No. 314.

No. 117. 61.4—25.15.

Shape. Scaraboid in the shape of a human head with a formally arranged coiffure with side locks. Part has been lost by fracture.

Size. 14; 10. SH 2.

Material. Dark grey faïence.

Motif. On the base are engraved three Hieroglyphic signs reading, 'Men-Peh-Ra'. Rameses I.

From Kameiros.

Walters, *BMCG*, No. 260.

No. 118. 61.4—25.17.

Shape. Scaraboid in the shape of a human head pierced laterally above the ears.

Size. 10; 10. SH 2.

Material. Black faïence.

Motif. On the base is engraved a hieroglyphic inscription, 'Sebek-Hetep', or 'offered to Souchos'.

From Kameiros.

Walters, *BMCG*, No. 261.

No. 119. 96.2—1.95.

Shape. Scarab.

Size. 20; 13.5. SH 2.

Material. Grey steatite.

Motif. The praenomen of Thothmes III (Menkheper-Re). In the exergue and in the corresponding segment above are linear patterns: the latter may represent the name of the god Ptah. Probably Cypriote, and although later than the Nineteenth Dynasty, preserves something of the Cypriote Bronze Age manner of dealing with Egyptian motifs.

From Curium, Tomb 1.

Walters, *BMCG*, No. 152.

APPENDIX

No. 35a. 1969.7—1.52.

Shape. Finger ring of shape related to No. 43.

Size. Bezel 18×11. Diameter of Ring 17.

Material. Silver.

Motif. The surface of the bezel has been rubbed down. Remains of the motif faintly show two birds with wings partly raised facing each other. Enkomi Tomb 67.

No. 35b. 1969.7—1.51.

Shape. Finger ring of shape related to No. 35.

Size. Bezel 17×10. Diameter of ring 18.

Material. Silver.

Motif. The field is completely corroded and embedded with grains of mineral. Enkomi Tomb 67.

No. 74a. 98.12—1.85.

Shape. Finger ring of shape related to 35a, except that shoulders are more massive.

Size. Bezel 17×10. Presumed diameter (most of the ring handle is lost) 9 mm.

Material. Silver.

Motif. The field is completely corroded.

Maroni, probably Tomb 14.

No. 85a. 97.4—1.819.

Shape. Cylinder. The cylinder was fractured in antiquity and its upper part was lost. The fractured end was rubbed down and the remaining part worn as a bead.

Size. L. 11. Diameter 7.

Material. Faïence with faint traces of blue.

Motif. Only three quarters of the motif remains but in a worn condition. The remains show the sacred tree idol with two male devotees and a recumbent animal. Above the animal a row of four central circles.

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28	1899.12—29.	35 115	61	1897. 4—1.	96 —	94	1899.12—29.	38
29	1897. 4—1. 164	144	62	1897. 4—1.	95 R1	95	1966.11—3.	1
30	1897. 4—1. 163	142	63	1900. 6—15.	3 R2	96	1899.12—29.	36 145
31	1898.12—1.	11 136	64	1897. 4—1. 436	S	97	1896. 2—1.	14 141
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33	1897. 4—1. 351	R8	66	1897. 4—1.	41 127	99	1897. 4—1.	745 131

¹ W = Walters, Catalogue of Engraved Gems...

R = Marshall, Catalogue of the Finger Rings...

SH = Hall, Catalogue of Egyptian Scarabs...

S = Scarabs, not in Hall but in the Register

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101	1897. 4—1.1419	146	109	1897. 4—1. 36	93	117	1861. 4—25. 15	260
102	1897. 4—1. 755	92	110	1897. 4—1. 37	100	118	1861. 4—25. 17	261
103	1897. 4—1. 752		111	1897. 4—1. 29	S	119	1896. 2—1. 95	152
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106	1897. 4—1. 759	S	114	1897. 4—1. 696	133	74a	1898.12—1. 85	
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SEALS OF CYPRUS

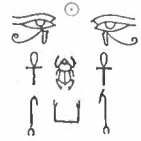
Concordance

<i>Walters Catalogue</i>	<i>Reg. Numbers</i>	<i>Kenna Catalogue</i>	<i>Walters Catalogue</i>	<i>Reg. Numbers</i>	<i>Kenna Catalogue</i>
91	97. 4—18. 17	85	138	99.12—29. 39	11
92	97. 4—1. 755	102	139	97. 4—1. 4	75
93	97. 4—1. 36	109	140	97. 4—1. 691	82
94	97. 4—1. 51	100	141	96. 2—1. 14	97
95	97. 4—1. 757	87	142	97. 4—1. 163	30
96	97. 4—1. 52	20	143	98.12—1. 17	17
97	96.10—16. 2	92	144	97. 4—1. 164	29
98	97. 4—1. 753	26	145	99.12—29. 36	96
99	92. 2—25. 2	56	146	97. 4—1.1419	101
100	97. 4—1. 37	110	147	97. 4—1. 466	6
101	97. 4—1. 750	9	148	97. 4—1. 742	113
102	98.12—1. 63	74	150	72. 3—15. 3	60
103	96. 2—1. 62	19	152	96. 2—1. 95	119
107	1900. 5—21. 1	36	260	61. 4—25. 15	117
108	97. 4—1. 695	2	261	61. 4—25. 17	118
109	97. 4—1. 464	5	311	89.11—10. 1	115
110	97. 4—1. 747	3	314	86. 9—9. 2	116
111	98.12—1. 198	78			
112	99.12—29. 34	37			
113	1900. 5—21. 2	16			
114	97. 4—1. 456	8	<i>Finger Rings Catalogue</i>	<i>Reg. Numbers</i>	<i>Kenna Catalogue</i>
115	99.12—29. 35	28		97. 4—1. 95	62
116	1900. 5—21. 3	77	1	1900. 6—15. 3	63
117	1900. 6—15. 52	38	2	97. 4—1.741	43
118	1900. 6—15. 53	79	3	97. 4—1.546	49
119	97. 4—1. 607	46	7	97. 4—1.351	33
120	97. 4—1. 606	45	8	97. 4—1.279	41
121	97. 4—1. 299	40	12	97. 4—1.648	25
122	97. 4—1. 743	72	13	97. 4—1.617	48
123	97. 4—1. 744	39	997	97. 4—1.618	51
124	98.12—1. 183	71	998	97. 4—1.778	44
125	1902. 9—15. 5	68	999	98.12—1.195	70
126	97. 4—1. 8	10	1000	98.12—1.195	18
127	97. 4—1. 41	66	1001	97. 4—1.355	34
128	97. 4—1. 53	58	1216	97. 4—1.360	35
129	97. 4—1. 361	32	1217		
130	97. 4—1. 425	54			
131	97. 4—1. 745	99			
132	97. 4—1. 690	98			
133	97. 4—1. 696	114	<i>Hall's Catalogue</i>	<i>Reg. Numbers</i>	<i>Kenna Catalogue</i>
134	98.12—1. 54	12		98. 6—4. 3	1
135	99.10—15. 3	89	98	97. 4—1.608	47
136	98.12—1. 11	31	1944	98.12—1.201	80
137	99.12—29. 37	27	2253		

<i>Jewellery Catalogue</i>	<i>Reg. Numbers</i>	<i>Kenna Catalogue</i>	<i>No Catalogue Number</i>	<i>Reg. Numbers</i>	<i>Kenna Catalogue</i>
659	97. 4—1.284	42		98.12—1. 67	84
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				98.12—1.200	93
				98.12—31. 6	108
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				99.12—29.33	4
				99.12—29.38	94
				1900. 6—15.55	86
				1966. 9—29. 2	83
				1966.11—3. 1	95
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				1967.10—7. 1	22
				1969. 7—1. 51	34b
				1969. 7—1. 52	34a
<i>No Catalogue Number</i>	<i>Reg. Numbers</i>	<i>Kenna Catalogue</i>			
	84. 2—9. 17	88			
	84. 2—9. 20	59			
	96. 2—1. 224	23			
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	97. 4—1. 96	61			
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	97. 4—1. 435	65			
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	98.12—1. 20	73			
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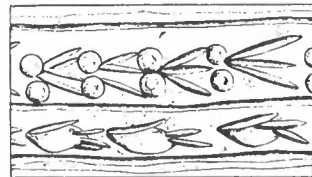


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Pl. III

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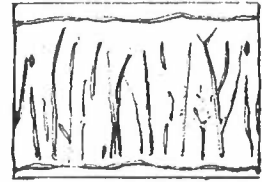
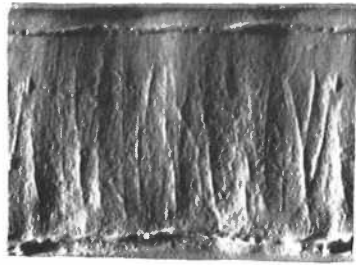
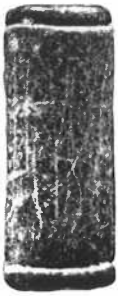


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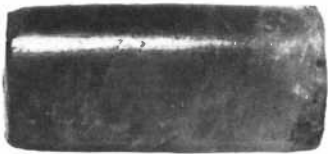


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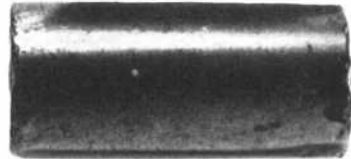
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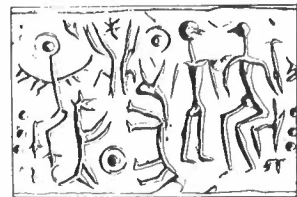
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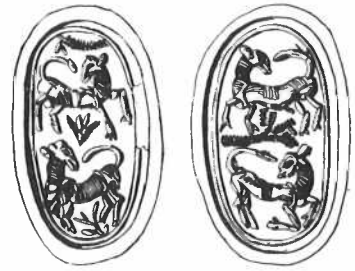


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Pl. IX

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Pl. X

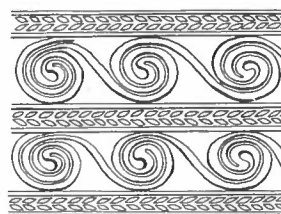
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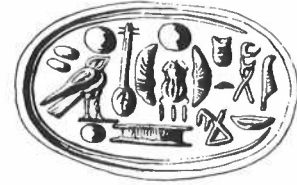
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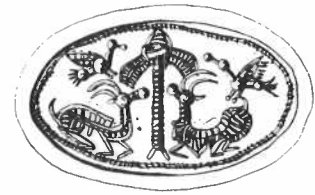
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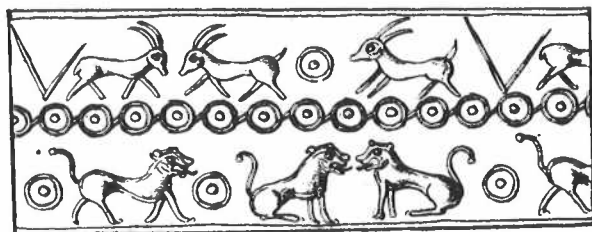


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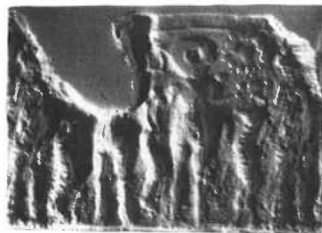
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Pl. XVII



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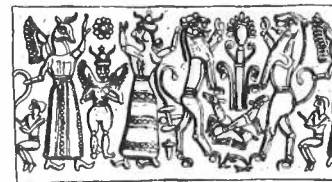


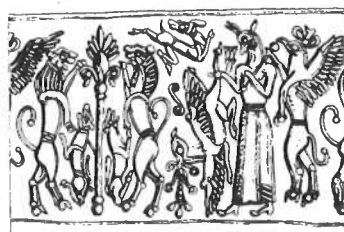
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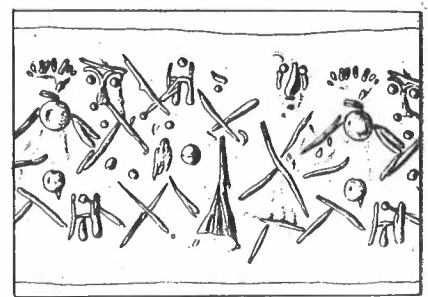


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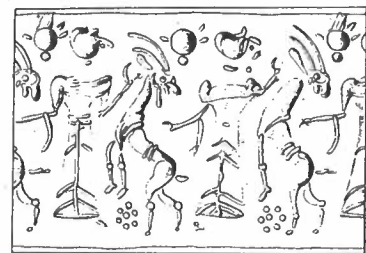
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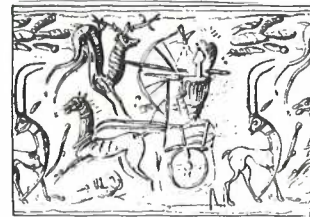
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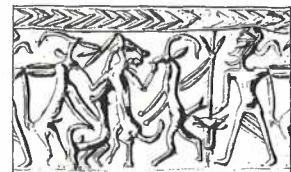
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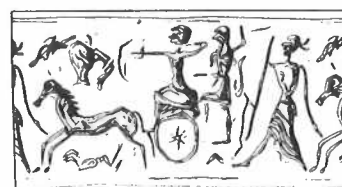


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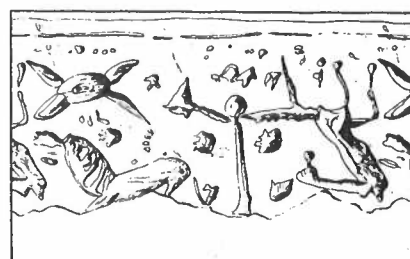
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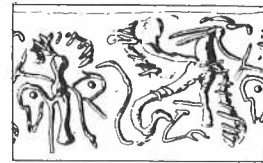


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Pl. XXVII

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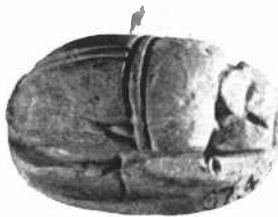


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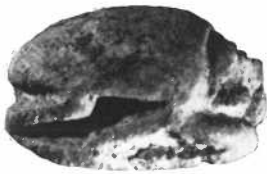


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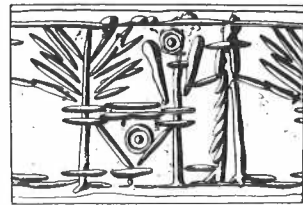


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Pl. XXXI

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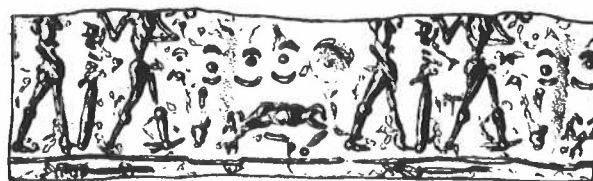
35 b



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