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CENTRE D'ÉTUDES CHYPRIOTES
CAHIER 41, 2011

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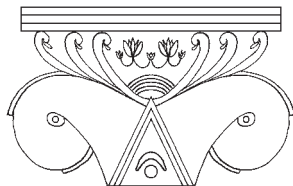
CENTRE D'ÉTUDES CHYPRIOTES

CAHIER 41, 2011

Dossier :

Actes du POCA, Lyon 2011
(Postgraduate Cypriote Archaeology)

édités par Anna Cannavó et Aurélie Carbillet



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Postgraduate Cypriote Archaeology, Lyon 19-22 octobre 2011
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AVANT-PROPOS

Il faut malheureusement ouvrir cette nouvelle livraison du *Cahier* par deux tristes nouvelles, celles du décès à l'été 2011 de Pierre Carlier et de Hans-Günter Buchholz. Hartmut Matthäus rappelle ici (p. 9-14) le rôle très important qu'a tenu le grand savant allemand dans l'archéologie chypriote depuis une cinquantaine d'années, en particulier par ses recherches sur le site de Tamassos. Je mentionnerai seulement ici les contributions qu'il a apportées à notre *Cahier*, d'abord en 1989 et 1991, à l'initiative d'Olivier Masson, à qui le liait une vieille amitié, puis en collaboration avec H. Matthäus et K. Walcher (en 2002, dans le volume en hommage à Marguerite Yon) et avec H. Matthäus seul (2003). L'autre décès que nous avons à déplorer est celui de Pierre Carlier, professeur à l'Université de Paris Ouest Nanterre-La Défense, qui, depuis de longues années, suivait et encourageait nos travaux ; il avait dirigé la thèse de Christina Ioannou, et dirigeait encore celle de Sidonie Lejeune sur Chypre à l'époque hellénistique. Nous avons perdu un ami et un grand historien de l'Antiquité.

Ce volume est presque entièrement consacré à la publication du colloque des jeunes archéologues travaillant sur Chypre, le « POCA 2011 ». Cette manifestation annuelle, qui existe depuis plus de dix ans, s'est réunie pour la première fois en France, à la *Maison de l'Orient et de la Méditerranée-JeanPouilloux* à Lyon, du 19 au 22 octobre 2011. Notre Centre a apporté son soutien à ce colloque, remarquablement organisé par Anna Cannavò et Aurélie Carbillet (avec l'aide de Sabine Fourier), dont l'esprit correspond tout à fait aux objectifs que nous nous sommes fixés depuis près de 30 ans, en encourageant les publications des jeunes chercheurs et en mettant l'accent sur la longue durée de l'histoire de Chypre, du Néolithique à l'époque moderne. Cet important dossier est présenté plus loin par les deux éditrices.

On trouvera ensuite une présentation par Jannic Durand (qui en est le commissaire) de l'exposition sur *Chypre médiévale* qui s'ouvrira en octobre 2012 au Musée du Louvre : je le remercie d'avoir bien voulu nous faire connaître le contenu de cet important événement lors de notre assemblée générale de janvier 2012.

Comme les années précédentes, j'adresse tous mes remerciements aux membres du bureau du CEC, ainsi qu'à l'Université de Paris Ouest Nanterre-La Défense et à l'équipe « Archéologie et Sciences de l'Antiquité » qui hébergent notre Centre au sein de la *Maison René-Ginouvès*, enrichissent notre fonds de bibliothèque et nous ouvrent leur page web (www.mae.u-paris10.fr, puis « sites hébergés ») : la mise à jour de notre site est due à

Virginie Fromageot-Lanièpce, aidée par Nathalia Denninger que je remercie pour l'aide précieuse que, cette année encore, elle a apportée au fonctionnement du Centre.

Ce volume n'aurait, bien sûr, pas pu être publié sans l'aide financière de la Fondation A. G. Leventis, ni sans le travail de composition et de mise en page effectué par Marguerite Yon, à laquelle nous sommes cette année encore profondément reconnaissants. Je remercie également pour leur aide Sabine Fourier et Robert Merrillees, ainsi que Vincent Dumas qui, comme les années précédentes, a pris en charge le traitement des images.

Antoine Hermary
Président du Centre d'Études chypriotes

Au moment où nous mettons en page ce volume, nous apprenons le décès de Veronica Tatton-Brown, au terme d'une éprouvante maladie. Nous avons dédié à cette grande spécialiste de Chypre, fidèle collaboratrice de notre Centre, le *Cahier* 35, 2005. Nous présentons à sa famille et à ses collègues du British Museum nos plus sincères condoléances.

P O C A

Postgraduate Cypriote Archaeology 2011

INTRODUCTION AUX ACTES

Depuis maintenant onze ans, le POCA réunit et donne prioritairement la parole aux doctorants et jeunes chercheurs dont les travaux s'intéressent à la culture historique, anthropologique ou matérielle de Chypre, sans limite chronologique. De prestigieuses institutions universitaires, telles que le *Trinity College* à Dublin (2005), l'Université de Chypre à Nicosie (2007), l'Université Libre de Bruxelles (2008), l'Université d'Oxford (2009), ou, l'année dernière encore, l'Université de Venise, ont déjà parrainé la manifestation. Ce fut pour nous, organisatrices, une immense fierté et un grand honneur que d'avoir permis à cette onzième édition d'être accueillie pour la première fois en France, à Lyon, dans un lieu emblématique de l'archéologie française à Chypre : la *Maison de l'Orient et de la Méditerranée – Jean Pouilloux* (Université de Lyon). Son fondateur, J. Pouilloux – auquel l'institution est aujourd'hui dédiée –, consacra une partie de sa vie à l'archéologie chypriote, discipline pour laquelle il œuvra avec passion tout en participant à son rayonnement à l'échelle nationale et internationale. En outre, cette institution accueille, depuis leur création, les prestigieuses missions françaises de Salamine et de Kition, ainsi qu'une équipe active de chercheurs et d'étudiants spécialistes de l'histoire et de l'archéologie chypriotes.

Nous tenons à exprimer nos remerciements les plus sincères au Centre d'Études Chypriotes, et en particulier à son Président Antoine Hermary, pour avoir porté et soutenu ce projet financièrement, mais aussi scientifiquement, en ayant en particulier proposé de dédier ce tome 41 des *Cahiers* à la publication des Actes, ce dont nous lui sommes extrêmement reconnaissantes. Remercions également nos nombreux autres partenaires financiers, sans lesquels cette manifestation n'aurait pu avoir lieu dans des conditions si favorables : la fondation Leventis, l'Association des Amis de la Maison de l'Orient, le laboratoire « HiSoMA » (UMR 5189-CNRS, Lyon 2), l'Université Lyon 2, la Ville de Lyon, l'École Doctorale 483 « Sciences Sociales » (Lyon 2) et la Maison de l'Orient et de la Méditerranée, que nous remercions également pour son soutien logistique.

Le colloque s'est tenu du 19 au 21 octobre 2011. Il s'est ouvert par une conférence donnée par Marguerite Yon, intitulée « Les vestiges de Kition à Larnaca aux XVIII^e et XIX^e siècles ». Nous tenons à lui exprimer toute notre gratitude pour nous avoir fait l'immense honneur et le privilège d'avoir répondu à notre invitation, tout en nous offrant, au travers

de cette communication, une vision richement illustrée et peu connue de la topographie de cette ville et de ses vestiges antiques. Deux journées de communication, divisées en quatre sessions chronologiques et thématiques, ont accueilli dix-sept participants, rattachés à diverses institutions et universités d'Allemagne, d'Autriche, de Chypre, de France, de Grèce, d'Italie, de Pologne, du Royaume-Uni, de Suisse, venus présenter différents stades de leurs recherches, discuter des problématiques et des enjeux qu'elles supposent, de l'approche méthodologique qu'ils souhaitent adopter et des résultats qu'ils ont déjà obtenus. Ces interventions couvrent un vaste champ chronologique allant du VIII^e millénaire av. J.-C. à l'époque ottomane, avec cette année toutefois une part importante de communications axées sur la culture matérielle, les pratiques culturelles et sur les échanges culturels au I^{er} millénaire av. J.-C. Les champs disciplinaires abordés sont aussi très variés : archéologie, histoire, histoire des religions, anthropologie funéraire, épigraphie, tout comme le sont aussi les problématiques : caractérisation de l'occupation du territoire à une période donnée, de la culture matérielle des habitants d'une région, des pratiques funéraires, de la religion et de ses rituels, des échanges économiques et culturels au sein même de l'île, mais aussi avec ses voisins occidentaux et orientaux.

Les débats qui suivirent chacune des communications furent riches et magistralement arbitrés par les présidents de séance, que nous remercions chaleureusement d'avoir accepté de tenir ce rôle et de l'avoir si bien joué : Françoise Le Mort, Sabine Fourier, Olivier Callot et Antoine Hermary, à qui revenait également la charge de s'occuper des remarques conclusives. Le colloque s'est terminé par une visite de la collection chypriote du Musée des Beaux Arts de Lyon, conjointement guidée par Mme Geneviève Galliano, Conservatrice des Antiquités, et par Sabine Fourier, que nous remercions vivement.

Nous ne saurions oublier de remercier Alexandre Rabot (Université Lyon 2) pour l'infographie, Corinne Cohen (UMR 5189 « HiSoMA ») pour la gestion des questions administratives, le Service communication de la MOM ainsi que Sabine Fourier, pour leur soutien actif et leur efficacité si précieuse dans la préparation et l'organisation de ce colloque.

La publication des Actes, que le Centre d'Études Chypriotes a généreusement accueillie dans le 41^e volume de ses *Cahiers*, a pu se faire très rapidement, grâce au soutien scientifique et technique du Directeur de la revue et de son comité de rédaction. C'est une grande opportunité, pour de jeunes chercheurs, que de pouvoir publier rapidement les résultats de leurs recherches, et nous tenons à remercier encore une fois le Centre d'Études Chypriotes pour l'avoir offerte aux participants de ce colloque. Le premier article (C. Constantinou) est une introduction méthodologique aux recherches doctorales menées par l'auteur, dont l'objectif est d'identifier, d'analyser et de comprendre les multiples formes d'interactions qui ont pu s'opérer entre Chypre et le Levant entre la fin du VIII^e et le V^e millénaire av. J.-C. Ch. Paraskeva a présenté, lors du colloque, une mise au point méthodologique sur l'étude des structures sociales à Chypre entre la fin du Chalcolithique Récent et l'Âge du Bronze Ancien : nous donnons ici le résumé de sa contribution. Les deux articles suivants nous livrent les résultats inédits des fouilles menées par les auteurs

sur le site néolithique de Kataliondas-*Kourvellos* (J. Beck), et sur le site du Bronze moyen au Bronze récent I d'Erimi-*Laonin tou Porakou* (L. Bombardieri, C. Scirè Calabrisotto, F. Chelazzi). L'Âge du Fer a reçu, dans cette édition 2011 du POCA, une attention tout à fait remarquable. Les études d'A. Georgiou et de Ch. Vonhoff apportent de nouveaux éclairages sur les complexes phases de transition entre le Bronze Récent et l'Âge du Fer. Les articles d'A. Paule, d'A. Georgiadou et de J.-M. Henke proposent d'analyser des productions caractéristiques de l'île à l'Âge du Fer (respectivement orfèvrerie, céramique et terres cuites), avec un intérêt renouvelé et prometteur pour l'étude des productions régionales. L'article d'A. Ulbrich, tout en présentant une collection inédite de petites sculptures d'Idalion conservées à l'Ashmolean Museum d'Oxford, s'inscrit également dans ce sillage : la comparaison qu'elle opère entre ces sculptures et d'autres assemblages découverts à Idalion dans des contextes bien documentés lui permet de réattribuer cet ensemble à l'un des deux grands sanctuaires de la cité consacrés à l'Aphrodite locale. Les croyances religieuses sont abordées par trois études d'iconographie et d'iconologie : l'une s'intéresse au thème du bateau en contexte funéraire, à partir de productions en terre cuite (A. Carbillet) ; une autre au motif de l'« Arbre de Vie » (D. Lightbody) ; la dernière est consacrée à la figure du dieu Apollon (Y. Vernet). L'étude de Ch. Ioannou cherche, quant à elle, à mieux comprendre les relations politiques et économiques de la ville de Kition avec le Proche-Orient à l'époque archaïque, d'après les sources textuelles. La période romaine est abordée avec l'étude d'épigraphie de P. Nowakowski, qui s'intéresse à la famille du procureur T. Flavius Glaukos, ainsi qu'avec le projet d'analyse archéologique des habitats ruraux présenté par N. Kyriakou. B. Chamel *et alii* ont présenté, lors du colloque, les résultats des fouilles d'un ensemble funéraire découvert en 1997 à Polis Chrysochou (au lieu-dit *Ambeli tou Englezou*), et montré l'intérêt des études anthropologiques à la compréhension des pratiques funéraires aux époques hellénistique et romaine à Chypre : mais les auteurs n'ont pas souhaité que leur résumé (disponible en ligne à l'adresse suivante : <http://poca2011.sciencesconf.org/>) figure dans ce volume, car un article doit paraître dans un prochain volume du *RDAC*. Enfin, Ph. Trélat et H. Iliadou dressent un tableau des activités commerciales de Nicosie au Moyen Âge et à l'époque ottomane.

Nous tenons encore à remercier tous les participants de cette onzième édition qui ont donné vie à ce colloque, œuvré à son succès, respecté les délais pour la publication de ce Cahier et qui, nous l'espérons, garderont de leur participation à cette manifestation bien plus qu'un souvenir convivial.

Nous souhaitons à présent tout le succès qu'elle mérite à la prochaine édition qui est prévue en novembre 2012 à Erlangen, en Allemagne, en espérant que cette institution du POCA aura encore une longue vie.

Lyon, le 1^{er} février 2012

Anna CANNAVÒ, Aurélie CARBILLET
Organisatrices du POCA 2011

UNPUBLISHED SCULPTURES FROM ANCIENT IDALION:

The earliest provenanced find-assembly in the Ashmolean Cypriot collection

Anja ULBRICH

Résumé. En 1874, les administrateurs de la collection Christy ont fait don à l'Ashmolean Museum de treize têtes et d'un corps de statuette en calcaire. Ces objets ont été rapportés de Dali par Henry Christy qui les avait acquis lors du tour du Levant qu'il effectua en 1850-1851. À l'exception d'une sculpture, tous ces fragments figurent des adorantes selon différents types iconographiques typiques de la période allant de la fin de l'époque archaïque au début de l'époque hellénistique. Ces sculptures sont supposées provenir de l'un des sanctuaires dédiés à l'Aphrodite Chypriote, localisés dans et autour de l'antique Idalion. Des exemples similaires ont été recueillis ou mis au jour lors de fouilles menées à Dali depuis les années 1840 par divers voyageurs, collectionneurs, antiquaires et chercheurs, comme Ludwig Ross, Louis Mas Latrie, Demetrios Piérides, et plus tard Tiburce Colonna-Ceccaldi, Robert Hamilton Lang ou Max Ohnefalsch-Richter. Ce dernier avait déjà relevé l'existence d'au moins quatorze sanctuaires situés à l'intérieur ou à proximité de l'antique Idalion, et dont plusieurs étaient consacrés à l'Aphrodite chypriote. Les comparaisons effectuées entre des statuettes d'adorantes provenant de ces sites et l'assemblage légué à l'Ashmolean Museum suggèrent que ce dernier serait originaire de l'un des deux plus importants sanctuaires urbains dédiés à l'Aphrodite chypriote : soit celui localisé au sommet de l'Acropole orientale, soit celui qui se trouve à l'intérieur ou à proximité du complexe palatial sur l'Acropole occidentale.

The first Cypriot antiquities were registered in the Ashmolean's inventory books only in 1873, when 29 pieces of gold jewelry were accessioned with the inventory number AN 1873.141-168 as purchased, with the source unrecorded.¹

By then, the British Museum (BM) already housed approximately 1500 Cypriot antiquities (excl. coins), among them about 400 pieces of limestone sculpture, which had been donated to the museum by various private collectors since the 1850ies.² The first of

1. Ashmolean Museum Accession Register book for antiquities 1869-1874, p. 262-266. Thanks to the Craven Committee of the Classics Faculty of the University of Oxford for a conference travel grant which enabled me to attend POCA 2011 in Lyon.

2. I am very grateful to Dr. Thomas Kiely, Leventis Curator of the Cypriot Collection at the

them was the company and bank director Henry Christy in 1852, the banker, antiquities collector and vice consul of Great Britain Demetrios Pierides of Larnaca in 1855, 1866, and 1869, the print publisher and art dealer Dominic Ellis Colnaghi in 1866, and the politician Thomas Blackhouse Sandwith in 1870.³ By 1873 the bulk of Cypriot sculpture in the British Museum, however, stemmed from the Sir Hamilton Lang's excavations in a sanctuary of ancient Idalion, near the village of Dali, in 1867. The votive-sculptures were transferred to the British Museum in 1872 and 1873.⁴

Henry Christy, who in 1852 had donated the first 87 pieces of Cypriot sculpture in the British Museum,⁵ died of pneumonia in reFrance in 1865 during an expedition to explore a Stone Age cave.⁶ His vast collection, by that time comprising mostly prehistoric objects from all continents which had been kept and exhibited in his house in 103 Victoria Street in London, was left, with and within Christy's former house, to four Trustees, among them Augustus Wallaston Franks who was appointed Keeper at the British Museum in 1866.⁷ According to Christy's will dating to 1863, those Trustees passed the house and the biggest part of his collection to the British Museum in 1868, including more Cypriot limestone sculpture.⁸

It was only in 1874, nine years after Henry Christy's death, that the Trustees of the Christy Collection, with Franks now firmly established as Keeper at the British Museum, donated some 425 objects to the Ashmolean Museum in Oxford. These were probably duplicates to the pieces already in the British Museum and destined to become a teaching collection for the University of Oxford. The donation was registered at the Ashmolean with the accession numbers 1874.78 to 1874.492 (a few .a, .b. etc. pieces) from page 298 onwards in the accession registry book of the years 1869-1874, listed underneath the headline: "Egyptian, Greek, and Roman Antiquities. Presented to the Ashmolean Museum, Oxford, by the Trustees of the Christy Collection, 1874."

British Museum, for providing the numbers and further information on the early history of the Cypriot collection at the British Museum.

3. Pryce 1931, 2. For Colnaghi's activities in Cyprus see Higgs, Kiely 2009, p. 407-409 with further references. Biographical information on all four donors of Cypriot antiquities to the British Museum can be found on the web.

4. Lang 1878, p. 30-79 incl. pls.

5. Thanks to Dr. Thomas Kiely for providing me with a list of stone sculptures from this donation.

6. http://en.wikipedia.org/wiki/Henry_Christy. Franks 1868, 3.

7. http://www.britishmuseum.org/research/search_the_collection_database/term_details.aspx?bioId=40853 (Henry Christy collection). Franks 1868, 4 and *passim* (guide to the collection in Victoria Street). Caygill 1997, 70.

8. <http://www.prm.ox.ac.uk/Kent/musantob/histmus6.html#anchor63901> s.v. Henry Christy. For Franks' biography and involvement in 19th century collecting and his particular connection with the British Museum see Caygill 1997, p. 51-114. For the Cypriot sculptures see Pryce 1931, p. 2 and *passim*. The catalogue entries do not distinguish which pieces are part of the 1852 donation and which came to the BM after Christy's death with the rest of his collection.



Figure 1.



Figure 2.



Figure 3.



Figure 4.

*Figure 5.**Figure 6.**Figure 7.**Figure 8.*



Figure 9.



Figure 10.



Figure 11.



Figure 12.



Figure 13.



Figure 14.

Etruscan and Cypriot pieces were also included in this list, notably a group of 14 fragments of limestone sculptures, mostly heads, from Dali which were registered with the inventory number (1874, year of acquisition) 337 – 349.a. These sculptures constitute the first provenanced find-assemblage from Cyprus acquired by the Ashmolean, to be published here for the first time (*Figs. 1-14*).

In fact, the sculptures from Dali are the only pieces of the entire donation by the Trustees of the Christy Collection for which a provenance was recorded in the Ashmolean's registry book. The heads were not registered separately but as a group of "Thirteen limestone heads chiefly of female figures, (Greek). From Dali (Idalium) Cyprus. Brought (from there by Mr Christy). Heights 4. 5/10 to 2 inches" with the numbers "337-349".

The somewhat odd measurements, obviously for their preserved height, would translate into 4.5 inches (= 14 cm) to just 2 inches (= 5.1 cm). This very roughly matches the range of metric measurements given below in the catalogue.

As an afterthought "a body, of a draped female figure" was also registered with the inventory number 349.a on the usually empty left page of the accession registry book. Obviously, the registrar had already turned the page and registered the next objects starting with number 350, a "white Roman marble head", with no provenance whatsoever and with no connection to the batch of sculptures from Dali or with Cyprus as a whole.

The provenance of the sculptures, the village of Dali or ancient Idalion (*Idalium*), is confirmed by labels written in now fading black ink. These were obviously made and glued to the back of the heads and the headless statuette only in 1874, just before they were delivered to the Ashmolean which can be concluded from the text. This is the same on all labels, arranged in four lines and, of course, stating different inventory numbers of the respective pieces. For example, the label of no. (1874.) 345, the new Ashmolean inventory number written by the registrar and highlighted here in fat print, reads (cp. *Fig. 1c*): "From Dali (Idalium) Cyprus

Trustees of the Christy Collec. 1874

See list of additons No. ~~346~~ 1874

345 Christy list No. ~~571~~ **345**".

The crossed-out number in line 3 refers to a list of additions which might have been drawn up by the Trustees of the Christy Collection to list either hitherto unregistered pieces in the original Christy collection, or, alternatively, add more objects to the list of objects destined to be donated to the Ashmolean. The "Christy list" referred to in line 4, in which the same piece has a different number than in the "list of additions" of line 3, ie 571 in this case, definitely refers to a list of the old Christy Collection, as the donation to the Ashmolean counted only 425 objects. This "Christy list" was probably compiled by the Trustees after Christy's death to draw up an inventory list of Christy's Collection, possibly just of Cypriot antiquities, as whole, which was probably largely uncatalogued before his death. Only future research in archives of the Christy Trust, if such archives exist, could confirm or rectify these assumptions.

When the sculptures were incorporated into the Ashmolean's hitherto very small Cypriot collection (see introduction), the museum's registrar at the time obviously crossed

out the old numbers on the labels and wrote the new Ashmolean inventory numbers for the accession year 1874, ie. 344, 345, 346 etc., instead in dark bold black ink on the labels in front of the last line and at the end of it, in his own very distinctive hand-writing.

The sculptures themselves were also marked with their full new accession numbers in black ink including the year of acquisition, and “H.C.”, the initials of Henry Christy, was added as well. Thus, the sculptures have become permanently marked in case the labels become unreadable through fading ink or just come off partly or completely and get lost. This happened to the sculptures nos. 1874.337, 338 (partly), 339, 340 and 348, which thanks to the permanent writing on the stone can still be identified as part of the original donation by the Trustees of the Christy Collection (cp. *Fig. 12b*).

As yet, there is no published record whatsoever of a second trip by Henry Christy to Cyprus after 1852 when Christy donated the first batch of 87 Cypriot sculptures (see introduction) and also terracotta figurines from Larnaka to the British Museum.⁹ He must have acquired them between 1950, when he took up his travels with a “Levantine tour” which included Turkey as well as Egypt – Cyprus being midway between both countries – and 1952.¹⁰ Therefore, the 14 Ashmolean limestone sculptures were most probably originally acquired by Christy himself in Dali in the same year as the ones he donated to the BM in 1852. They might even have come from the same site, at least part of them, ie. Dali. This assumption is supported by the comparability in style and date of the BM and the Ashmolean pieces from the Christy collection, and some of the Ashmolean heads might actually fit some torsos at the BM.

It is more than plausible that Dali was indeed the provenance of the 14 sculptures from the Christy Collection registered at the Ashmolean in 1874. This village and its immediate surroundings, only a few hours ride from Larnaca, the main harbour-town of the island at that time where all travelers to Cyprus disembarked,¹¹ had been yielding antiquities for many years:

In February 1845, Ludwig Ross, a German ancient philologist and professor of archaeology first at Athens until 1843 and since later in 1845 in Halle, who travelled Greece, the Greek islands, Asia Minor and Cyprus from 1832 onwards,¹² rode on a mule from Larnaca to Dali, in less than four hours.¹³ He reported that villagers regularly dug

9. Christy states Larnaca as the provenance of the terracottas in a letter to the British Museum in 1953, now kept in the archive of the BM, to correct his old statement that they came from Paphos (“Baffo”). Thanks to Dr. Thomas Kiely for this information and the list of sculptures dedicated by Christy to the BM in 1852.

10. Pryce 1931, p. 2 with reference.

11. Cp. Ross 1852, p. 85.

12. See <http://www.archaeologie-online.de/magazin/fundpunkt/ausstellungen/2006/ludwig-ross/> for further information on Ludwig Ross.

13. Ross’ excursion to and views on Idalion are published in his own travel account: Ross 1852, p. 98-103.

up the ancient city-walls from both sides as well as the area within their circuit¹⁴ in search of building material and in order to clear their fields, thereby uncovering large numbers of small limestone statuettes and fragments of large scale and smaller terracotta figures. Ross himself purchased limestone statuettes for the “Berliner Museum” (former Königliche Antikensammlungen), some of which were published shortly afterwards by various authors, among them Ohnefalsch-Richter.¹⁵ Ross continued his report stating that through his guidance “ein junger französischer Reisender, Herr von Mas Latrie“ found (not purchased!) such statuettes as well and brought them to Paris, and that he (Ross) regards them as Phoenician.¹⁶ Now, we know that Louis de Mas Latrie donated these female statuettes from Idalion to the Cabinet des Médailles et Antiquités, which were described accurately in an acquisition report and associated with the cult of Aphrodite of Idalion, as will be discussed below in greater detail.¹⁷

In 1850, i.e. possibly in the same year when Henry Christy visited Cyprus and Dali, Louis Caignart de Saulcy also acquired female statuettes from Idalion. He donated them to the Louvre in 1852,¹⁸ in the same year when Christy made his first donation of Cypriot antiquities to the BM, incl. the 87 limestone statuettes and terracottas, the latter bought at Larnaca as mentioned above. In 1855 the BM received further Cypriot limestone statuettes from Demetrios Pierides, the banker and founder of the famous Pierides Collection,¹⁹ which reportedly came from Dali as well, and more limestone statuettes donated by him in 1866 and 1869 might have had the same provenance.²⁰ The abundance of antiquities from Dali attracted the first archaeological expeditions to the village, such as the French expedition by Melchior de Vogüé and Edmond Duthoit in 1862, followed 1867 by Hamilton Lang’s excavations of a larger part of a sanctuary, while Luigi Palma di Cesnola exploited the necropoleis of the city between 1867 and 1875.²¹ Tiburce Colonna-Ceccaldi

14. The course of the ancient city-walls as well as the topography of area was mapped later by E.A. Carletti for Ohnefalsch-Richter and published in Ohnefalsch-Richter 1893, pls. 2-3 which are the bases for *Figs. 15-16* of this article.

15. Ross 1852, p. 100. On those statuettes from Idalion brought Berlin by Ross see Masson, Hermary 1988a, p. 3-10 pls. 1-4 sculptures 1-7.

16. Ross 1852, p. 100-101, also Masson, Hermary 1988a, p. 4.

17. Amandry, Hermary, Masson 1987, p. 5-6 and *passim*.

18. Hermary 1989, p. 11 with further references. Cp. female heads from Idalion *ibidem*, p. 328 no. 649; p. 359 no. 721; p. 362 no. 730; p. 354 no. 737; p. 381 no. 381 etc.

19. Karageorghis 2002, p. 14-15 on the Pierides family as archaeophiles. Most of the Pierides collection is still exhibited in the old Pierides family house in Larnaca, now the home of the Pierides Foundation. Some of it was published by Vassos Karageorghis, *Thesouroi tes archaias kypriakes technes sto Mouseio tou Hydrimatos Pierides*, Larnaca, 1991, with earlier references. The collection of Demetrios Pierides’ son Cyprael or Giabra is published in Karageorghis 2002.

20. Pryce 1931, p. 2 and *passim* for the single pieces in the catalogue, the entries distinguishing between the different years of donation by Pierides.

21. Hermary 1989, p. 11 and 14-17. Lang 1878. Cesnola 1878, p. 61-102 incl. illustrations.

also explored and excavated some the ancient remains of the city between 1866-1869, and between 1883 and 1894 Max Ohnefalsch-Richter identified and excavated some 11 sanctuaries in and in the immediate proximity of the ancient site alone from some of which such statuettes could have come from.²² All of the 19th century explorers rightly identified the ancient town site near the village of Dali with the city-kingdom of Idalion, as Ross already had done in 1845. Already by the end of the 19th century, Dali was, like Larnaka (Kition) and Golgoi, among the best known and most exploited archaeological sites on the island, particularly its sanctuaries.²³

As Henry Christy reportedly bought most of his sculptures and terracottas, which he donated to the BM in 1852, in Larnaca (see above, n. 9), it is conceivable, though without hard evidence as yet, that he met with Pierides who, according to Thomas Kiely, might have even supported Christy in acquiring sculptural souvenirs from Dali. After all, Pierides himself obviously acquired sculptures from Dali, some of which he donated to the BM in 1855, and possibly in 1866 and 1869.²⁴ Many of the sculptures donated by Christy and Pierides to the BM and the 14 Ashmolean pieces to be presented here are comparable with each other in iconographic types, regional style and dating, ranging from the Archaic to the Hellenistic and Roman periods.

In 1852, no systematic excavations had taken place in Dali or the site of the ancient city-kingdom of Idalion yet. Antiquarian collectors and their or other scholars' reports did not discuss the nature of the ancient original contexts of their antiquities until Lang decided to uncover not only votive-sculpture but the entire "site of an ancient temple" for the first time in 1868.²⁵ However, there is no doubt that the Ashmolean's limestone statuettes, as well as all the other anthropomorphic Cypriot limestone sculptures donated to the Cabinet des Médailles et Antiquités, the Louvre, the BM, and the Antikensammlung in Berlin since 1852, must have come from a cultic context. Until now, such stone statuettes have been exclusively found, and in large numbers as well, in Cypriot sanctuaries or votive *favissae* of the Archaic, Classical and early Hellenistic periods. They do not appear in settlement contexts (houses or public spaces) or tombs like small terracotta figurines of humans, animals or other objects. Terracottas were dedicated in large numbers in some Cypriot sanctuaries as well, often beside limestone statuettes, but, in smaller numbers, also served as tomb gifts. The anthropomorphic limestone statuettes from sanctuaries predominantly depict male and female votaries, with or without votive gifts, and the sculptures from Dali at the Ashmolean belong to that group. Hitherto, 14 such sanctuaries, used during these periods, are attested within a 2 km radius of village of Dali, many of them identified and

22. Hermary 1989, p. 19 with further references. Cp. letters and reports in the appendix of Colonna-Ceccaldi 1882, p. 293-308. Ohnefalsch-Richter 1893, p. 5-6 no. 3; p. 15-18 nos. 28-38. Masson, Hermary 1988b.

23. Cp. Ulbrich 2001, *passim*.

24. Pryce 1931, p. 2.

25. Lang 1878, p. 31. Ulbrich 2001, p. 95-96 on Lang's method to investigate the site and document his excavations.

excavated already in the second half of the 19th century as mentioned above (*Figs. 15-16*, sites ID 1- ID 14).²⁶ As the iconography and date-range of the sculptures from Dali at the Ashmolean will help us to identify the cult-site or sites from which they might most likely have come originally, the pieces will be presented here in chronological order first, before the options for their most likely sanctuary of origin will be discussed.

Cat. no. 1, Limestone head of female votary. Ca. 560-540 BC. (*Figs. 1a-c*)

Ashmolean, AN 1874.345

Dimensions: Height, max. pres. from top of head to break: 6.4 cm; Width, max., across upper part of earcaps: 4.65 cm; Width, max., across shoulder at break: 5.3 cm. Depth, max., from tip of nose to back of head: 4.3 cm.

Round face with full cheeks, bulging large eyes, narrow thin-lipped slightly smiling mouth, strong neck. The long hair of the woman is fully covered by an Egyptian style kerchief or veil without folds, covering the unworked back of the head. She wears simply rendered ear-caps, a typical accessory of Archaic female dress, found in small and large scale stone sculptures and terracottas alike.²⁷ The lost body of this female votary would have been clad in a fold-less dress, neck and chest adorned by one necklace or more, and she might have carried a votive-gift, e.g. a flower or a bird as known from better preserved statuettes with the same headdress and style.²⁸ Cp. Pryce 1931, p. 95-96, C 234, fig. 234 (Christy!), C 236, fig. 156 (Idalion, Lang); Hermary 1989, p. 328 no. 646, p. 332 no. 655 (Idalion). Hermary 2000, p. 117 no 760, pl. 54. Karageorghis, Maier 1984, p. 188, fig. 173a-b (large scale).

A common type of Cypriot female votary statuettes of the 5th century BC is represented by three female heads in the Christy donation to the Ashmolean (cat. nos. 2-4) which all wear a Greek style *sakkos* and Archaic Cypriot ear-caps combined with stud or pendant earrings. The lost bodies of these statuettes would have worn the Cypriot chiton or tunica and a mantle (*himation*), draped in different ways, as well as one necklace or more. The figures might have carried a votive-gift, e.g. a flower, fruit.²⁹

Cat. No. 2, Limestone head of female votary. Third quarter of 5th century BC. (*Figs. 2a-b*).

Ashmolean AN 1874.348

Dimensions : Height, max, from tip of sakkos to break of neck: 11.3 cm; Width, max, across the eyes: 6.85 cm; Depth, max, from nose to back of head: 6.25 cm.

26. Ulbrich 2008, p. 309 (history of research). p. 312-327, sanctuaries ID 1 to ID 14 and below with further references.

27. Examples for elaborate ear-caps: Tatton-Brown, BM, 1987, p. 38, fig. 41 (terracotta). Karageorghis 2003b, p. 245-246 no. 284 (stone) or Karageorghis 2005, p. 189, fig. 242.

28. E.g. Hermary 1989, p. 332 no. 655 (Idalion!). Pryce 1931, p. 95-96 C 234 (Christy), C 236 (Lang, Idalion), figs. 155-156. Karageorghis 2005, p. 165 no. 164.

29. E.g. Amandry, Hermary, Masson 1987, pl. II. (Idalion!). Karageorghis, Meddelhavsmuseet 2003b, p. 249-251 nos. 287-288. Hermary 1989, p. 359 no. 720. Karageorghis *et al.* 2001b, p. 151 no. 161 (Ionic diagonal mantle). Hermary 1989, p. 359 no. 720, p. 366 no. 739. Amandry, Hermary, Masson 1987, p. 7-8, pl. 2 (Idalion).

Oval face with heavy chin, large almond-shaped eyes, narrow mouth, slight smile. The bandaging of the *sakkos* or head-cloth is visible at the top, wreath of rosette-flowers around *sakkos*, Cypriot ear-caps and rosette shaped earrings. Flat, unworked back of head.

Cp. Karageorghis 2003a, p. 123 no. 209. Karageorghis 2002, p. 163 no.7. Hermary 1989, p. 359-360 nos. 720-721, 724.

Cat. No. 3, Limestone head of female votary. Middle to third quarter of 5th century BC. (*Figs. 3a-b*).

Ashmolean AN 1874.338

Dimensions: Height, max., from top of broken off *sakkos* to break at neck: 10.1 cm; Width, max across middle of nose: 7.15 cm; Depth, max, from tip of nose to back of head: 7.1 cm.

Roundish face, large eyes, narrow mouth with a hint of a smile. The *sakkos*, broken off at the top and back of head, is circled by a summarily rendered wreath of leaves, rarely combined with a *sakkos* and much more common in statuettes of male beardless votaries.³⁰ The woman wears Cypriot ear-caps, tight necklace (cord?) with a drop-shaped pendant sitting high around the neck, and her hair is summarily rendered by vertical parallel incisions. Slightly rounded, but steep back of head, which shows a gap in the rendering of the hair and wreath.

Cp. Hermary 1989, p. 358 no. 719 (leaf wreath around *sakkos*). Karageorghis, 2003a, p. 123 no. 209 (necklace, *sakkos*).

Cat. No. 4, Limestone head of female votary. Second half of 5th century BC. (*Figs. 4a-b*).

Ashmolean AN 1874.339

Dimensions: Height, max, from crown of head to break at neck: 8.96 cm; Width, max, across the middle of the forehead: 7.2 cm; Depth, max, from top of nose to back of head: 6.7 cm.

Round broad face, large almond-shaped eyes, narrow, slightly smiling mouth with traces of red colour, hair around face indicated in criss-cross (lozenge) pattern attested for Cypriot sculptures of women throughout the 5th century BC.³¹ The *sakkos* with traces of red colour is pointing to the upper back of the head which is fully worked in the round, Cypriot ear-caps, long, conically shaped drop-earrings, attested from the 5th century BC until the Hellenistic period.³²

Cp. Hermary 1989, p. 356 no. 737 (*sakkos* and long pendant earrings). Amandry, Hermary, Masson 1987, p. 7-8, pl. 2 (Idalion).

Also into the 5th century BC dates the only male head among our find-assemblage:

Cat. No. 5, Limestone head of beardless youth or temple-boy. 5th century BC. (*Figs. 5a-b*).

Ashmolean AN 1874.347.

Dimensions: Height, max, from top of head to break at neck: 6.2 cm; Width, max, across the bridge of the nose just above eyes: 4.25 cm; Depth, max, from nose to back to head: 4.7 cm.

30. E.g. Karageorghis 2002, p. 166 no. 211-212, but *ibidem*, p. 164 no. 208 could well be female with a pointed headdress or perhaps abstractly rendered *sakkos*. For male examples see also Hermary 1989, p. 133-181 nos. 258-360 (5-4th century BC).

31. Karageorghis 2003b, p. 247 no. 285; p. 249 no. 287. Karageorghis *et al.* 2001b, p. 150, no. 160.

32. Cp. large drop-earrings in Karageorghis, 2003a, p. 126 no. 214 (*kourotrophos*, 5th century BC) with those in Connelly 1988, pl. 8, fig. 29 (goddess with turreted crown, 4th century BC) and pl. 13, fig. 47 (Hellenistic).

Very worn, oval face with rounded cheeks and wide forehead, large bulging eyes, right side completely worn off, naturally rounded back of head, ear and elongated hoop-earring visible on the left side. The completely visible, relatively large volute-shaped ear with the distinctive type of earring as well as the evidently short hair accentuating the outline of the rounded back of the head and the nape of the neck clearly identify the piece as a head of temple-boy, a crouching male infant.³³ Such statuettes were dedicated in Cypriot sanctuaries of male and female deities, particularly in sanctuaries in the eastern part of the island including Idalion, from the 5th to the 3rd century BC.³⁴

Cp. Hermary 1989, p. 71 no. 108 (side view with elongated hoop-earring), p. 92 no. 160. Hermary 2000, p. 132 no. 870, pl. 70. Beer 1993, p. 22 no. 37, pl. 22 and *passim*.

The remaining eight female heads (cat. nos. 6-13) all belong to the same type of female votary with her *himation* (mantle) or a thick veil pulled over her head. This type is known in Greek sculpture since the 5th century BC and was gradually adopted in Cypriot sculpture, e.g. for *kourotrophos*-figures in the 5th century, but increasingly so from the 4th century onwards. In the early Hellenistic period of the 3rd century BC, it became very common, if not exclusive, and continued almost uninterrupted into the Roman period.³⁵

While cat. no. 6 introduces the type and combines it with a wreath of leaves, the other heads all show the women only with her mantle pulled over her hair, at least over the back-half of the head, sometimes a bit closer to the face, but always leaving their long hair-strands showing around her face, and often her Greek-style drop-shaped pendant-earrings as well. The largest and finest head of the group, cat. no. 7, is a more elaborate version and prototype of the remaining rather summarily rendered 7 small heads, all dating to the early Hellenistic period of the 3rd century BC, rendered in the so-called “impressionistic style”.³⁶

Cat. No. 6, Head of female votary with wreath of leaves and veil. Late 4th-early 3rd century BC. (*Figs. 6a-b*).

Ashmolean, AN 18174.³⁴²

Dimensions: Height, max, from top of wreath to break at neck: 7.8 cm; Width, max, across the middle of the forehead: 4.5 cm; Depth, max, from middle of nose to back of head: 5 cm.

Very worn, left side of head chopped off. Elongated face with heavy round lower face and chin, deep-set eyes drooping at outer corner, nose chipped. Strands of long hair pulled back from forehead, summarily rendered wreath of elongated leaves, veil covering the back of the head which is flat and without detail. Drop-shaped pendant-earring visible on right ear.

33. Cp. Hermary 1989, p. 71 no. 108 and *passim*. Hermary, Markou 2003, p. 223-224, fig. 27 (temple-boy).

34. Hermary 1989, p. 69. Beer 1993, *passim*.

35. Karageorghis 2003a, p. 125-127 nos. 213-216. Karageorghis *et al.* 2001a, p. 90-91 no. 175. Hermary 2000, p. 118 no. 769, pl. 55. Hermary 1989, p. 375-382 nos. 761-778. Connelly 1988, *passim*, e.g. pl. 9 no. 32, pls. 12-14, 17, 47-49. Karageorghis *et al.* 2000, p. 264-265 no. 428 (1st century BC).

36. This term was coined in Hermary 1989, e.g. p. 376-377 nos. 762-765.

The wreath of leaves is more common for statuettes of male votaries.³⁷ However, the veil covering the back of the head and the drop-earring as well as the long hair-strands pulled back from the face clearly identify the head as female. The veil underneath a crown is well known from the famous Aphrodite of Golgoi or a goddess with turreted crown from Amathous.³⁸ A veil or *himation* over the head combined with a wreath of leaves and long drop-earrings is also attested for statuettes of female lyre-players of the 4th to the 3rd century BC, and possibly votary statuettes of this period as well.³⁹

Cf. for the type: Hermary 1989, p. 376 no. 763 (Idalion, but a 3rd century version). Schürmann 1984, pl. 100 no. 172, pl. 102 nos. 179-186.

Cat. No. 7, Head of female votary. Late 4th to early 3rd century BC. (*Figs. 7a-b*).

Ashmolean AN 1874.337.

Dimensions: Height, max., from break on top of crown to break at neck: 12.6 cm; Width, max., across the eyebrows and bridge of nose: 8.3 cm; Depth, max from broken-off tip of nose to back of head: 9.25 cm.

Oval face with wide forehead and narrowish chin, almond-shaped deep-set small eyes, straight well-proportioned nose, straight, delicate narrow mouth with traces of red paint on lips, finely rendered hairstrands around the face pulled back, and folds indicated in the veil. Crown of head chopped off.

Cp. Karageorghis 2002, p. 207 no. 267. Connelly 1988, p. 36-37 no. 3, pl. 12, figs. 42-45. Hermary 1989, p. 377 no. 767.

Cat. No. 8, Head of female votary. Late 4th or 3rd century BC. (*Figs. 8a-b*).

Ashmolean AN 1874. 346.

Dimensions: Height, max. from top of head at hem of *himation* to break at neck: 6.45 cm; Width, max., across the eyes: 4.35 cm; Depth, max from eyebrows to back of head: 4.3 cm.

Broad squarish face with strong wide chin on wide neck, small deep-set hollow eyes under brows drooping towards the edges of the face, straight, full-lipped mouth with traces of red paint. Long hair arranged in thick twisted strands (melon-coiffure) pulled back in an invisible bun at back of head which is covered with a veil, rendered without folds, traces of red paint along the hem of the veil. Spherical bob-earring (?) visible at right ear.

Cp. Decaudin 1987, p. 107-108 no. 51, pl. 43. (Lyon). **Cat. No. 10**, Head of female votary. Early 3rd century BC. (*Figs. 10a-b*).

Ashmolean AN 1874. 341

Dimensions: Height, max, from crown of head to break at neck: 7.85 cm; Width, max, across forehead shortly above eyes: 5.9 cm; Depth, max, from forehead above nose to back of head/bun: 5.7 cm.

Squarish face with wide high forehead, narrow-set and deep-set eyes, small straight nose, straight, small-lipped mouth with traces of red paint, square jaw above neck with Venus rings. Hairstrands radiating from face, indicated by straight incisions. *Himation* pulled forward close to forehead covering ears completely, folds indicated on both sides, traces of red paint along the hem.

Cp. Hermary 1989, p. 376 no. 762.

37. Cp. Hermary 1989, p. 170 nos. 338-339.

38. Karageorghis 2000, p. 212 no. 341. Karageorghis 2005, p. 103, fig. 99.

39. Schürmann 1984, p. 44-47 nos. 172-174; p. 179-187, pls. 100, 102-103.

Cat. No. 9, Head of female votary. Late 4th to 3rd century BC. (*Figs. 9a-b*).

Ashmolean AN 1874.343

Dimensions: Height, max., from top of head to break at neck: 7.8 cm; Width, max, across eyes: 5.55 cm; Depth, max, from middle of nose to back of head: 4.8 cm.

Full rectangular face with heavy chin on wide neck, deep-set hollow eyes, short straight nose and narrow small-lipped, slightly smiling mouth with traces of red paint, spherical bob-earrings, hair pulled back from face in wavy incised strands. Worn.

Cp. Decaudin 1987, p. 107-108 no. 51, pl. 43, p. 150 no. 92, pl. 57.

Cat. No. 10, Head of female votary. Early 3rd century BC. (*Figs. 10a-b*).

Ashmolean AN 1874.341.

Dimensions: Height, max, from crown of head to break at neck: 7.85 cm; Width, max, across forehead shortly above eyes: 5.9 cm; Depth, max, from forehead above nose to back of head/bun: 5.7 cm.

Squarish face with wide high forehead, narrow-set and deep-set eyes, small straight nose, straight, small-lipped mouth with traces of red paint, square jaw above neck with Venus rings. Hairstrands radiating from face, indicated by straight incisions. Himation pulled forward close to forehead covering ears completely, folds indicated on both sides, traces of red paint along the hem.

Cp. Hermary 1989, p. 376 no. 762.

Cat. No. 11, Head of female votary. First half of 3rd century BC. (*Figs. 11a-b*).

Ashmolean AN 1874.344.

Dimensions: Height, max, from crown of head to break at neck: 7 cm; Width max, across the forehead just above the eyes: 5.1 cm; Depth, max from hair/veil at top of forehead to back of neck: 4.55 cm.

Almost trapezoid face with protruding pointed chin, narrow-set facial features, deep-set hollow eyes, and narrow, slightly smiling thin-lipped mouth. Hair summarily indicated through straight incisions, veil covering ears, indications of folds at sides.

Cp. Hermary 1989, p. 377 no. 765.

Cat. No. 12, Head of female votary. First half of 3rd century BC. (*Figs. 12a-b*).

Ashmolean AN 1874.340

Dimensions: Height, max, from crown of head to break at neck: 8.1 cm; Width, max., across lower forehead: 4.5 cm; Width, max. across break at neck and shoulders: 5.2 cm; Depth, max., from just above tip of nose to back of the head: 5.3 cm.

Inverted egg-shaped face with wide, high forehead, deep-set hollow eyes, straight nose, narrow, slightly smiling, small-lipped mouth with traces of red paint, and pointed chin. Veil covering the ears, folds indicated at the sides, back of head protrudes into flattened veil-fall from the hair bun.

Cp. Hermary 1989, p. 376 no. 764.

Cat. No. 13, Head of female votary. First half of 3rd century BC (*Figs. 13a-b*).

Ashmolean AN 1874.349

Dimensions: Height, max., from top of head to break, 4.95 cm; Width, max., across the middle of the nose, 3.75 cm; Depth, from middle of nose to back of head: 4.95 cm.

Cp. Schürmann 1984, p. 51-52 nos. 213-215, p. 107 (figs.).

The bodies of all those sculptures would have been dressed in a *chiton* and *himation* slung in a rolled bulge across the waist and pulled over the back of the head and one

shoulder (usually the left one),⁴⁰ or worn like a cloak or *stola* over the head and both shoulders, being pulled together across the chest by the left hand. The folds of both garments are indicated in varying degrees and detail, depending on the size of the sculptures and the quality of workmanship.⁴¹ A better worked example of the early 3rd century is cat. no. 14.

Cat. no. 14, Headless female votary statuette (Figs. 14a-b)

Ashmolean AN 1874. 349.a.

Dimensions: Height, max, with base: 24.8 cm; Height of base: 1.65 cm; Width, max, across body from right elbow: 7.9 cm; Width of base: 8.9 cm; Depth, max, from left hand to back of body: 4.15 cm; Depth, max, of base: 3.5 cm.

3rd century BC.

The woman stands with her feet apart on a wide but not very deep plinth, clad in a long finely folded *chiton* or *tunica*, her *himation* pulled over her (lost) head and both shoulders, hanging down to the knees, and held together by the hems across her chest with her right hand. The left hand grabs and lifts the *himation* folds beside the body. The backside of the flat, almost plank-shaped body is totally unworked showing the chisel marks of the sculptor. With the plinth just as shallow, the figure cannot stand alone, but must have been inserted into a larger base or propped up against a wall or offering table.

Cp. Pryce 1931, p. 122-123, C 362 (Christy), C. 364 (Pierides, from Idalion), C. 365 (Pierides, from Idalion), fig. 195.

These 14 pieces of sculpture from Dali, or rather ancient Idalion, all represent female votaries except the one head of a so-called temple-boy. Most likely, they were found at the same spot, and might even have been “excavated” by Christy himself at Dali, as the labels say explicitly “*brought* from Dali by Mr Christy”, not bought in Dali, as one might expect. Small excavations by travelers were not uncommon and belonged to the “mischievous pastime” of foreign consuls and officials, but also of travelers, antiquarians and collectors in Cyprus at the time.⁴² It was already mentioned above that Ludwig Ross apparently showed Louis de Mas Latrie where to find small limestone sculptures in Dali which Mas Latrie later gave to the *Cabinet des Médailles et Antiquités* in Paris, and archival material suggests that they came from small excavations (“*petites fouilles*”) conducted by himself with the help of two French consuls on the island.⁴³ According to a report drawn up by Charles Lenormant for the Academy on the donation of Cypriot Antiquities by Mas Latrie to the Cabinet, they all came from Dali and consisted of “heads or complete

40. Hermary 1989, p. 375 no. 761, p. 378 no. 768.

41. Compare statuettes in Hermary 1989, p. 377 no. 765. Pryce 1931, p. 122, fig. 195 nos. C 362, C 364, C 365. Decaudin 1987, p. 150-151 nos. 92-95, pls. 57-58. Karageorghis *et al.* 2001a, p. 90-91 no. 175.

42. Goring 1988, p. 1-5 including comments by Ludwig Ross and Claude Cobham on these activities on p. 3.

43. Ross 1852, p. 100-101. Amandry, Hermary, Masson 1987, p. 4-5 with references, particularly n. 13.

statuettes which represent in different shapes and different artistic style, Cypriot Venus”.⁴⁴ The report mentions, after discussion of Assyrian and Phoenician styles of some of the sculptures, that the collection also contained a “beautiful head of Venus made from white marble in a “pure” execution”. It concludes that, since all pieces of sculptures came from the same find spot and cover a very long time-span, that they must have come from one of the principal sanctuaries of the goddess in Idalion. The existence of a famous sanctuary of Idalia, the Venus or Aphrodite of Idalion, on the “heights of Idalion”, was well-known from literary sources, particularly Vergil, in scholarly and antiquarian circles at the time.⁴⁵

Lenormant’s conclusion that all of Mas Latrie’s female statuettes from Dali depict the goddess herself was already modified by Ohnefalsch-Richter on the grounds of evidence from about 72 Cypriot sanctuaries which he listed in his monograph *Kypros, the Bible and Homer* (KBH), published in 1893.⁴⁶ He not only distinguished between images of deities and of votaries, both male and female, but also observed a gender-related votive-practice in Cypriot sanctuaries, according to which female deities received predominantly female votive-figures and male deities male votive-figures.⁴⁷ Later excavations of Cypriot sanctuaries have confirmed this observation for the Archaic and Classical period, not only for the comparatively rare clearly identifiable deity images attested in Cypriot sanctuaries, but for the huge numbers of votary representations constituting more than 90% of the anthropomorphic votive-figures dedicated at the vast majority of Cypriot cult-sites. This votive-practice makes it possible to attribute an epigraphically unidentified sanctuary, about 85% of archaeologically attested cult-sites on Cyprus, to a god, a goddess or a divine couple.⁴⁸ Limestone and terracotta figures, depicting the deity herself or referring clearly to the deity through their iconography, play a decisive role in assigning a sanctuary to a particular, particularly if only a few votive-figures were recovered at any one site.

The majority of the 14 sanctuaries archaeologically attested in and around ancient Idalion (cp. *Figs. 15-16* : sanctuaries ID 1- ID 14) can, according to the iconography of their votive-figures, be more or less securely be assigned to a female deity, depending on

44. This part of the report is published in French *ibidem*, p. 5-6.

45. Vergil, *Aeneid* 1, 681, 692 and 10, 51, 86. For more ancient sources connecting Aphrodite/Venus to Idalion see Ulbrich 2008, p. 310-311. A whole book on the worship of Aphrodite in Cyprus, solely based on literary sources had already been published in 1841: Engel (W.H.), *Kypros. Eine Monographie*, vol. 2, Berlin.

46. In fact, Ohnefalsch-Richter lists 78 sanctuary sites in KBH, but sometimes lists two find-spots close together and obviously belonging to the same original contexts as separate sites, e.g. in Idalion nos. 29 and 31 (p. 16-17) or nos. 25-26 (p. 14-15) in Golgoi.

47. Ohnefalsch-Richter 1893, p. 322-323. His conclusions there (not in the German edition!), however, that only female votaries worshipped a goddess and only male votaries a god is not convincing. On Ohnefalsch-Richter’s approach of documenting and interpreting Cypriot sanctuaries see also Ulbrich 2001, p. 98-102.

48. More details on and documentation of this Cypriot votive practice are given in Ulbrich 2008, p. 49-63 with further references to particular sites.

the total amount of votive-sculptures found.⁴⁹ She was worshipped at those sites through the dedication of female votary figures in stone and terracotta and also through very few figures representing the goddess herself or at least referring to her functions and meaning. The latter include: Astarte-figurines, the goddess with vegetal or mural crown, the enthroned goddess, kourotrophoi etc.⁵⁰ All these female goddess and votary types are attested in epigraphically identified sanctuaries of Cypriot Aphrodite all over the island, particularly in the eastern part, e.g. in Amathous, Arsos etc.⁵¹ She was the most prominent, almost exclusive, female deity of Cyprus during the era of the city-kingdoms, particularly within and in the vicinity of the cities proper.⁵²

The gender-related votive-practice seems to have carried on well into the Hellenistic and later periods, e.g. in the Apollon-Hylates sanctuary in Idalion (mostly male sculpture), though became less pronounced in that the choice of male or female votive-figure depended more on the gender of the votary than the deity so that numbers of male and female votaries at any site became more balanced.

In the light of gender-related votive practice in Cypriot sanctuaries from the Archaic to the early Hellenistic period and the predominance of Cypriot Aphrodite as female deity on the island, it is safe to identify the original context of female statuettes acquired by Ross, Mas Latrie and Christy in Dali, as a sanctuary of Cypriot Aphrodite in and around ancient Idalion.

Among those 14 cult-sites archaeologically attested there, the majority already known by the end of the 19th century (cp. *Figs. 15-16*, ID 1-14), only two are epigraphically identified through dedicatory inscriptions: ID 1, where Athena/Athana or her Phoenician counterpart was worshipped, and ID 4 where several bilingual Greek-Phoenician dedicatory inscriptions to Apollon-Amyklos or his Phoenician counterpart Resheph-Mikal were found.⁵³ The famous sanctuary of Aphrodite mentioned by Vergil was identified by Ohnefalsch-Richter with ID 3 on the summit of the eastern acropolis which fitted Vergil's description as being situated on the "heights of Idalion", but yielded no confirming dedicatory inscriptions.⁵⁴

49. The evidence with topography and iconography of votive sculpture for these sites is summarized in Ulbrich 2008, p. 312-327 under catalogue entries ID 1-ID 14.

50. Ulbrich 2008, p. 53-63 and chapter 3 on goddess images in Cypriot sanctuaries (p. 65-102). For an English summary on different image types for Cypriot Aphrodite see Ulbrich 2010. For figure-types associated with the cult of Cypriot Aphrodite see also Karageorghis 2005 *passim*.

51. Cp. iconography of votive-sculptures of those sites as listed in Ulbrich 2008, p. 268-271 (Amathous, AM 1), p. 305-306 (Arsos, GO 9) with references.

52. Ulbrich 2008, *passim*, particularly summaries on p. 174-180 and p. 253-261. On evidence for the worship of Cypriot Aphrodite as THE goddess of Cyprus in general see also Karageorghis 2005.

53. Ulbrich 2008, p. 312-314 (ID 1), p. 319-321 (ID 4) with further references for those inscriptions.

54. Ohnefalsch-Richter 1893, p. 16-17 nos. 30-31. Ulbrich 2008, p. 316-319 (ID 3a-c).

A further 4 sanctuaries, which produced a large amount of female votive-figures, can iconographically be identified as cult-sites of Cypriot Aphrodite (ID 2, ID 3, ID 6, ID 7).⁵⁵ Three other sites, attested only by the finds of very few but exclusively female statuettes or larger sculptures, are also likely to have been cult-places for the goddess (ID 8, ID 12, ID 13), while at one other site she seems to have been worshipped together with a male Cypriot god (ID 9).⁵⁶ Even in ID 4, with its dedicatory inscriptions exclusively referring to Apollon /Resheph and a predominance of male votary-figures, Cypriot Aphrodite seems to have been worshipped by occasional dedications of female sculptures including images of the goddess with vegetal crown (either turban or *kalathos*) during the late Archaic period.⁵⁷

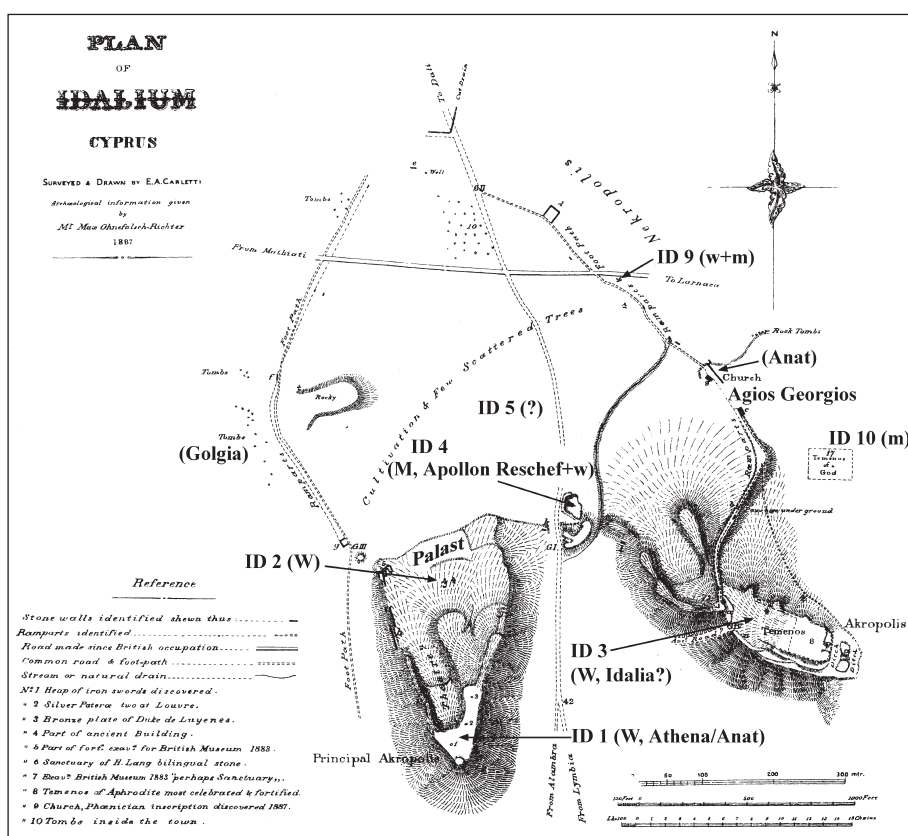


Figure 15.

55. *Ibidem*, p. 312-319 (ID 1-ID 3), 321-323 (ID 6-ID 7).

56. *Ibidem*, p. 323 -326 *passim* for all those sites.

57. *Ibidem*, p. 319-321 (ID 4). On places of worship for Aphrodite in Idalion see also *ibidem* p. 117-119 and *passim* in chapter 6 on topography, particularly urban and suburban sanctuaries on p. 199-227.

Theoretically, Christy's statuettes from Dali in the Ashmolean could come from any of those sites, particularly the ones south of the village situated within or just outside the city-walls and up to the acropoleis, as this area was well known as source for antiquities already when Ross and Mas Latrie travelled to Dali in 1845 (see above). However, the individual history of excavation/exploration as well as the numbers and types of votive-figures recovered from each of those sites make some of them more likely to be the original context of our find-assemblage in the Ashmolean.

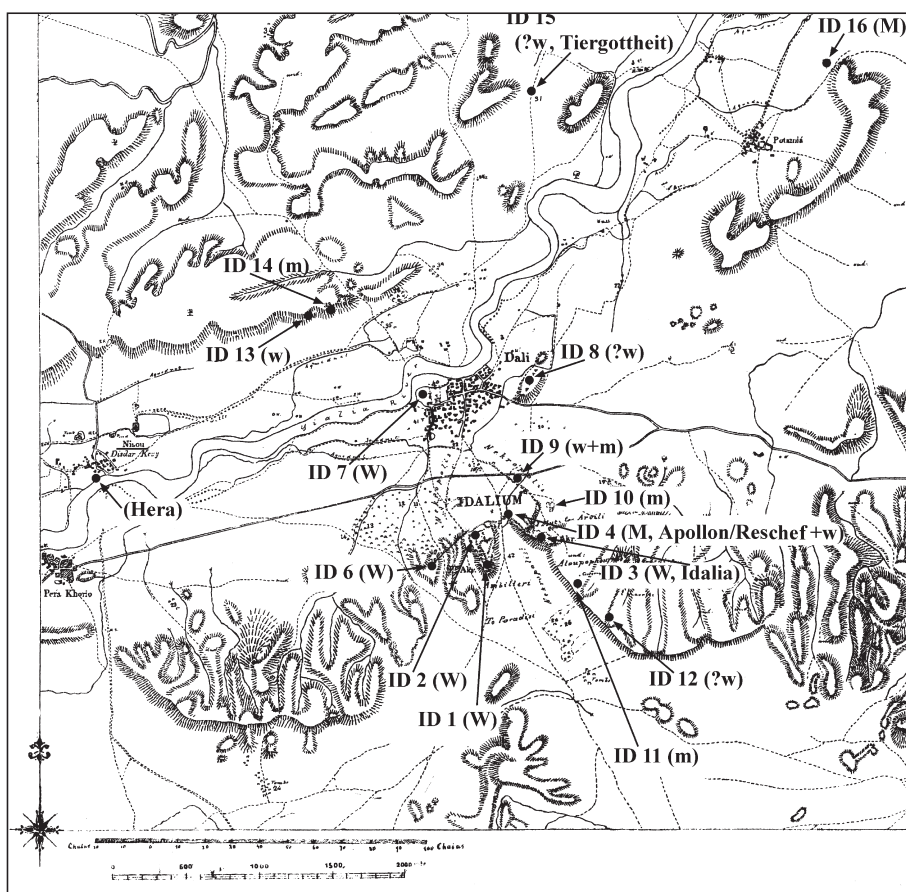


Figure 16.

Thus, the epigraphically identified Athena sanctuary on the western acropolis of Idalion, called Ambelliri (Fig. 15, ID 1), was known as find-spot of antiquities by the middle of the 19th century when the Duc de Luynes acquired various antiquities from the area, and systematically excavated by the Swedish Cyprus Expedition in 1928.⁵⁸ Those

58. *Ibidem*, p. 312-314 with references to all those explorations, excavations and the resulting finds.

excavations documented a completely atypical votive-praxis in comparison with other sanctuaries in Idalion and, indeed, all over Cyprus. No limestone votive statuettes were found here at all, only a few small Archaic terracottas depicting warriors, chariots, bulls and other animals and 5 isolates female figures of the goddess with upraised arms and Astarte. The majority of the finds consisted in metal objects, including bowls, tools, armour, weapons and horse-trappings. Therefore, our female votary figures from Dali at the Ashmolean are more than unlikely to have come from this site, particularly since other cult-places in Idalion yielded many comparative statuettes.

The sanctuary of Apollon/Reshef at the foot of the eastern acropolis (ID 4) was not excavated before 1868 by Hamilton Lang when some locals whom he had “employed” to search for “Antiquities” came across a “mine of statues”, some of which of “colossal proportions”.⁵⁹ However, locals or foreign antiquities collectors could easily have searched for and found smaller sculptures and terracottas near this site belonging to the same sanctuary which, therefore, cannot be excluded as possible origin for our find-assemblage.⁶⁰ Furthermore, the occasional or subordinate worship of Cypriot Aphrodite beside the dominant Apollon, who received all the classical dedicatory inscriptions discovered at this site, is attested through the dedication of at least five, partly over life-size limestone statues in the type of the goddess with vegetal crown or turban, and in the Hellenistic period by statuettes of Artemis and “Aphrodite/Isis”.⁶¹ A few female votary statuettes, dedicated to the goddess according to the gender-related votive-practice, are also attested, one of which is of the same type and style as our cat. no. 1 (AN 1874.345), but they are far outnumbered by representations of male votaries.⁶² However, since the material from this sanctuary is not fully published, it could have yielded more parallels to the Ashmolean material from Dali.

Another possible context of origin could be a sanctuary halfway up the western acropolis (cp. **Fig. 15**, ID 2) within or adjacent to the so-called palace identified as such through much more recent excavations.⁶³ It was reported to have been discovered by “stone-cutters” only in 1883 and subsequently partly excavated in 1885 by Ohnefalsch-Richter who reports very few female statuettes from the site, particularly of an enthroned goddess which he identified as Aphrodite.⁶⁴ This site was probably exploited before him as well without being identified as a sanctuary, and definitely several times after him. Thus,

59. Lang 1878, p. 31.

60. Cp. Senff 1993, p. 1-2 anm. 4.

61. Ulbrich 2008, p. 320-321 with further references. Images of these sculptures can be found in Senff 1993, pl. 41d-i, pl. 42 a-j = Pryce 1931, p. 103-105 C 271, fig. 170, C 276-C 277, figs. 173-174; p. 110 C 312, fig. 179; p. 112-113 C. 323, fig. 182. Artemis: Senff 1993, p. 66, pl. 49a-c = Pryce 1931, p. 124-125 C 359, fig. 198. Isis/Aphrodite: Pryce 1931, p. 127-128 C 383, fig. 202.

62. Senff 1993, pl. 41a-c = Pryce 1931, p. 96 C 236, fig. 156. For other female votaries not depicted in Pryce 1931 see Senff 1993, pl. 42k-n, pl. 43.

63. Ulbrich 2008, p. 315-316 with references.

64. Ohnefalsch-Richter 1893, p. 15-16 no. 32. *Idem* 1888, p. 46 and 54.

Peristianis reports that, in 1908, Eustathios Konstantinides found limestone statuettes of female votaries carrying flowers and fruit,⁶⁵ just the types to which the Ashmolean statuettes from Dali, at least cat. nos. 1-4, belonged. However, neither Konstantinides' nor other statuettes and figurines recovered at this site earlier or in later surveys and excavations are published, including the ones uncovered by the excavations of the Department of Antiquities by Dr. Maria Hadjicosti since 1991 which definitely confirmed the worship of Cypriot Aphrodite within the palace area. The unpublished material of a survey by the Department of Antiquities of the site in 1974 yielded limestone heads of females with the mantle/veil pulled over their hair, a type represented by our cat. nos. 7-13 and dating to the late Classical and early Hellenistic periods.⁶⁶ This means that the types of 13 out of the 14 Ashmolean sculptures are represented in the material from ID 2 which could, therefore, well have been the original context of those statuettes.

Other sanctuaries identified and partly excavated by Ohnefalsch-Richter in 1883 and later could also be the original find-context of our Ashmolean statuettes, but the finds of none of them are described and published well enough to make one of site a more likely candidate than the other.

The best published of them, ID 7, situated north of the village near the river, was accidentally discovered by farmers in 1883 and largely excavated by Ohnefalsch-Richter, but again, earlier exploitation of the site cannot be excluded (cp. *Fig. 16*, ID 7).⁶⁷ Some parallels to the Ashmolean statuettes, particularly the heads with Egyptian(ising) kerchief (cat. no. 1) and *sakkos* (cat. nos. 2-4) and the associated votive-bearer types, such as flower-bearers, were found at this site among the votive-figures in stone as well as terracotta, and were published in *KBH* and the Catalogue of the Cyprus Museum (*CCM*).⁶⁸ Ohnefalsch-Richter's unpublished typed manuscript *Tamassos und Idalion*, kept in the Antikensammlung in Berlin, also mentions in volume A very few temple-boys from this site, of which our head with the cat. no. 5 is an example.⁶⁹ Among the finds listed in the *CCM* are also female votaries with a veil over the head and with their right hand emerging from the mantle to retain the folds of the left side, dated to the Hellenistic period.⁷⁰ This

65. Peristianis 1910, p. 581-582.

66. Ulbrich 2008, p. 315 -316 lists all the available published and unpublished information about the material, recovered from this site.

67. Ulbrich 2008, p. 322-323 with references. Ohnefalsch-Richter 1893, p. 6f. no. 3. Myres, Ohnefalsch-Richter 1899, p. 3-4. Peristianis 1910, p. 565-566.

68. Ohnefalsch-Richter 1893, particularly p. 385-386 no. 6, pl. 49:6; p. 389 no. 12, pl. 51:12; p. 396-397 nos. 1-6, pl. 54 and *passim* in the reconstruction-drawing of the excavation site on pl. 56. Myres, Ohnefalsch-Richter 1899, p. 157-159 *passim*.

69. The reference "Typoskript" in Ulbrich 2008 refers to this unpublished typed manuscript in Berlin with the inventory number Z 1112. The temple-boy is mentioned in volume A on page 6 in the list of finds with nos. 289-300.

70. Myres, Ohnefalsch-Richter 1899, p. 158 nos. 5675-5684.

description corresponds exactly to the type of female votary represented by 7 of our 13 heads and the headless figure (cat. nos. 7-14), so that all of our Ashmolean sculptures find parallels from this sanctuary.

Hundreds of temple-boys like our cat.no. 5, and just as many limestone statuettes of mothers with infants on their lap (*kourotrophoi*) were found by Ohnefalsch-Richter 1883 in the sanctuary ID 6 on the hilltop west of the west-acropolis (cp. *Fig. 16*, ID 6).⁷¹ He also remarks that “the place had been ransacked” before his excavations, so this site was already known and probably partly exploited when Christy acquired his statuettes in Dali in 1850.⁷² It was re-identified and surveyed by the University of New Hampshire in 1970/1971, yielding further *kourotrophos* and temple-boy fragments, which seem to have been the only two types found at the site.⁷³ There are no *kourotrophoi* represented in the Ashmolean assemblage from Dali at all, but just female votaries. Only in the *Catalogue of the Cyprus Museum* published in 1899, “flower-holders”, invariably female in Cypriot votive sculpture, are recorded to have come from this site as well.⁷⁴ The Ashmolean heads cat. Nos. 1-4 might have belonged to just that type of female votary.⁷⁵ However, none of the finds from this *temenos* were ever published by Ohnefalsch-Richter or even listed in his unpublished manuscript about Tamassos and Idalion in Berlin mentioned above, which makes it impossible to check and verify his information in *CCM*, published much later than his earlier reports on the site. Furthermore, there are no Hellenistic, ie 3rd century female votary types recorded for, let alone published from this site. As such types constitute half of Christy’s sculptures from Dali in the Ashmolean (cat. nos. 7-14), it is, therefore, less plausible that the Ashmolean statuettes had been originally dedicated in this *kourotrophos* sanctuary.

There are another three sanctuaries of Cypriot Aphrodite outside of the city walls of ancient Idalion, one of them first identified by Ohnefalsch-Richter in 1883, and two surveyed or resurveyed in the second half of the 20th century (*Fig. 16*, ID 8, ID 9 and ID 13).⁷⁶ All of them yielded a few limestone fragments of female deity images and votary statuettes.

ID 8, northeast of the city-wall, was only identified by Ohnefalsch-Richter because eight female stone heads were discovered there together, but neither their types, sizes, nor dates are known.⁷⁷

71. Ulbrich 2008, p. 321-322 (ID 6) with further references.

72. Ohnefalsch-Richter 1893, p. 18 no. 31, Myres, Ohnefalsch-Richter 1899, p. 3.

73. Ohnefalsch-Richter 1893, p. 18 no. 31. Beer 1997 with plates.

74. Myres, Ohnefalsch-Richter 1899, p. 3.

75. Cp Hermary 1989, p. 332 no. 655 (Idalion!), for cat. no.1, and Amandry, Hermary, Masson 1987, pl. 2, for cat. nos. 2-4.

76. Ulbrich 2008, p. 323-324 (ID 8-ID 9), p. 326-327 (ID 13) with further references.

77. Ohnefalsch-Richter 1893, p. 18 no. 38.

ID 9, situated northwest of the church Agios Giorgios near the city-wall, was identified during a survey of the Department of Antiquities in 1957 and re-surveyed in 1970/1971 by the University of New Hampshire (cp. Fig. 16, ID 9), but none of the finds have been fully published.⁷⁸ A *kalathos*-fragment of a colossal limestone sculpture of the goddess with vegetal crown or *kalathos* was found beside the torso of a male deity representation in the Herakles-Melqart type⁷⁹ attesting to the cult of the divine couple of Cypriot Aphrodite and Cypriot Apollon. The few fragments of limestone votive-figurines seem to have belonged to female votaries of the Archaic or Classical period, but none of those are published to be comparable with the Ashmolean sculptures from Dali.

ID 13, situated on the raised riverbank north of the river and the village, was also surveyed and re-surveyed on the same occasions as ID 9, but again, none of the finds have been fully published (cp. **Fig. 16**, ID 13).⁸⁰ Finds feature Astarte-figurines in terracotta, a limestone throne fragment of an enthroned deity, and two limestone heads of the goddess with mural crown of the Hellenistic period. Fragments of female votaries include a head with Cypriot ear-caps, evident on our cat. nos. 1-4, and three further heads of the type of our cat. nos. 7-13.

Of these three sanctuaries, ID 13, covers most of the types and the whole chronological range of Christy's limestone statuettes from Dali in the Ashmolean. However, the location of the site north of the river about 1,5 km away from the northern side of the city-wall of ancient Idalion in an area never mentioned as yielding antiquities in any of the 19th century literature, makes it rather unlikely to be the find-spot for our Ashmolean statuettes.

This problem certainly does not apply to the famous sanctuary of Aphrodite of Idalion mentioned by Vergil in the *Aeneid* as situated on the "heights of Idalion",⁸¹ well known in antiquarian and scholarly circles before the mid 19th century (see above). It was finally identified by Max Ohnefalsch-Richter in 1887 as lying on the summit of the eastern acropolis of Idalion, called Mouti tou Arvili, and on a plateau just below it, straddling the city-wall of the later 6th century BC, and partly explored in 1888 (cp. **Fig. 15**, ID 3).⁸² In his article in *the Owl* of 1888 and in *KBH*, as well as in his above-mentioned unpublished manuscript *Tamassos und Idalion*, he mentions that this site has been subject to stone and antiquities robbing before, including by the brothers Colonna-Ceccaldi who had found and emptied a cistern filled with limestone sculptures on the

78. The only published information on this material can be found in Ulbrich 2008, p. 324 (ID 9).

79. For this deity image see Sophocleous 1985, p. 28-56 pl. 13:1.

80. Published information in Ulbrich 2008, p. 326 (ID 13).

81. Vergil, *Aeneid* 1, 681, 692 and 10, 51, 86.

82. Ohnefalsch-Richter 1893, p. 16-17 nos. 29 and 31 (he registers the two adjacent find-spots as two sites). For the compiled evidence from 19th century literature and later surveys see Ulbrich 2008, p. 316-319 ID 3a-c with further references.

lower terrace, which were sold to the Louvre.⁸³ In 1894 Ohnefalsch-Richter further excavated the area for the German government, but his excavations and finds were never published comprehensively. However, his manuscript *Tamassos und Idalion* in Berlin contains not only more comprehensive descriptions of the site, but, most importantly, lists of finds, particularly the numerous limestone and terracotta votive figures.⁸⁴ Those included “Götterbilder” (deity images), among them a “nude Aphrodite”, a goddess with vegetal crown, *kourotrophoi*, temple-boys, and female votaries carrying flowers, fruit or birds.⁸⁵ None of those are published, but published drawings of statuettes of female votaries, *kourotrophoi*, and temple-boys discovered by Tiburce Colonna-Ceccaldi in one of the cisterns of the same site illustrate the types mentioned by Ohnefalsch-Richter. They and the sculptures acquired by the Louvre from Colonna-Ceccaldi in 1869 provide comparative pieces for cat. nos. 1, 5 and 7-14 of our Ashmolean statuettes,⁸⁶ but heads with *sakkos* are not represented in Colonna-Ceccaldi’s illustrations or in the sculpture. However, one can assume that the limestone statuettes of female votaries from Dali given by Saulcy to the Louvre in 1852, in the same year when Christy donated his first Cypriot statuettes to the BM, came also from this sanctuary.⁸⁷ Those include several female heads with *sakkos*, ear-caps and various types of earrings which constitute comparative pieces to our cat.nos. 2-4 as well as the Hellenistic votary type with the mantle or veil pulled over the head.⁸⁸ According to the information given by Ohnefalsch-Richter in his unpublished manuscript as well as by Colonna-Ceccaldi, the votive-sculptures from this site date down to the Roman period,⁸⁹ like the votive-sculpture discovered in the sanctuary of Apollon/Resheph at the foot of the acropolis (ID 4).

After this survey of sanctuary sites in ancient Idalion which could have been the possible origin of our find-assemblage of sculptures from Dali, three of those sites are the

83. Ohnefalsch-Richter 1888, p. 54. *Idem* 1893, p. 17 no. 31 with footnote, referencing. Colonna-Ceccaldi in 1882, p. 295-296. Cp. Hermary 1989, p. 19 with references.

84. On the excavations see Masson, Hermary 1988b, particularly p. 5-8 with a quotation from Ohnefalsch-Richter’s manuscript and a list of 25 votive-capitals from this site on p. 8-10, also mentioned in Ohnefalsch-Richter 1893, p. 16 no. 29 and in Myres, Ohnefalsch-Richter 1899, p. 160 beside *kourotrophos* votive-stelai. The reference “Typoskript” in Ulbrich 2008 refers to the unpublished manuscript.

85. Cp. lists of iconography of votive sculptures uncovered by Ohnefalsch-Richter as well as by Colonna-Ceccaldi in Ulbrich 2008, p. 316-318, ID 3a-c with references.

86. Colonna-Ceccaldi 1882, p. 300-302 and 304-305, pl. 16-17. Cp. Hermary 1989, p. 19 with references and p. 325 nos. 640-641 (cp. cat.no. 1); p. 332 no. 655; p. 375 no. 761. Hellenistic: p. 376 no. 764; p. 378 no. 768; p. 381 no. 775.

87. Hermary 1989, p. 11.

88. E.g. Hermary 1989, p. 359 no. 721; p. 365 nos. 735 and 737. For Hellenistic type see *ibidem* p. 377 no. 765; p. 381 no. 774.

89. Colonna-Ceccaldi 1882, p. 285: “des statues purement romaines, avec la toge”.

more likely to be their original context than others, all dedicated exclusively to Cypriot Aphrodite. Those are:

1. ID 2 in the palace region halfway up the western acropolis Ambelliri,
2. ID 3 on the summit of the eastern acropolis Mouti to Arvili, and
3. ID 7 on the southbank of the Yalias river (cp. Figs. 15-16).

They are the only sites which – according to the more than unsatisfactory reports, publications or remains – yielded all different female votary-types as well as temple-boys of the same date range as the sculptures from Dali given to the Ashmolean in 1874.

All three sites could have been known and exploited by locals and foreigners by 1850 when Christy acquired his statuettes in Dali. However, ID 7 was situated on the riverbank and must have been buried under sediment and soil until it was discovered and excavated by Ohnefalsch-Richter in 1885 who gives no indication that the site had been ransacked before. Furthermore, neither Ross nor Mas Latr ie or Saulcy mention this area northwest of the old village as ever having produced antiquities, nor did anybody else before Ohnefalsch-Richter in 1883.

In contrast, ID 2 and ID 3 lay both close to still extant ancient architectural remains, such as the city-wall (ID 3) or the later identified palace (ID 2) which, according to Ross, were exploited by the villagers for building material or just had to be cleared from their fields on the gently rising terrain south of the village. This area with the two acropoleis separated by a steep valley was already recorded as source for antiquities by Ross, but also by Lang, Cesnola, Colonna-Cecaldi and finally Ohnefalsch-Richter.

The famous sanctuary of Aphrodite on the summit of the eastern acropolis Mouti tou Arvili (ID 3) as well as her sanctuary in or near the so-called palace (ID 2) halfway up the western acropolis Ambelliri with its Athena-sanctuary on the summit (ID 1), are both indicated, by their very location within the city-kingdom of Idalion, as the two most important urban sanctuaries of the versatile and multi-faceted Cypriot Aphrodite (Kypri s) of Idalion (Idalia). The location and iconographic range of votive-statuettes from those sanctuaries characterise her as city-goddess, goddess of love, sex and human fertility as well as of vegetation, agriculture and horticulture. Due to the lack of publication it can never be proven from which of those two sites, or indeed other cult-sites of Cypriot Aphrodite in ancient Idalion, Ross, Mas Latr ie, Christy or Pierides got their votive-sculpture, now dispersed in Berlin, Paris, London, Nicosia and Larnaca. Nevertheless, thanks to the generosity of the Trustees of the Christy Collection, the votive-statuettes from Dali became the first provenanced find-assemblage of Cypriot antiquities in the Ashmolean, bearing testimony the famous cult of the great goddess of Cyprus and initiating the Ashmolean's longstanding interest and involvement in Cypriot archaeology.

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