

Hellenistic and Roman Terracottas in the Cypriot Collection of the Ashmolean Museum, Oxford: Contexts, Iconography, Meaning and Mediterranean Connections

Abstract

This article discusses Late Classical to Hellenistic and possibly Roman terracottas in the Ashmolean's collection of Cypriot antiquities, most of them hitherto unpublished. Presented in rough chronological order by provenance, context and iconographic types, their production techniques, iconographies and styles will be analysed. This reveals that on the one hand, deeply rooted Cypriot traditions which had incorporated influences from neighbouring regions of the Mediterranean for centuries were maintained, while, on the other hand, new Late Classical and Hellenistic influences from the wider Greek world were adopted and adapted selectively. By the end of the Hellenistic period, terracotta figurine production in Cyprus was firmly integrated into the eastern Mediterranean Hellenistic *koine*.

Introduction

With some 7000 registered objects, the Ashmolean's collection of Cypriot antiquities is one of the biggest and most important Cypriot collections outside of Cyprus. Not only does it cover all periods of Cypriot antiquity from Neolithic to late Roman times, but more than 70% of its material is provenanced, coming from documented British and British-Cypriot excavations and surveys on the island from 1888 to the early 1970s. While the majority of the Ashmolean's Cypriot material dates to the Middle and Late Bronze Age, the first millennium B.C.E. is well represented by pottery, terracotta figurines, limestone sculptures and jewellery (cf. Brown & Catling, 1986; Ulbrich 2012: 26-27;

<http://www.ashmolean.org/ash/amps/cyprus/HomePage.html>). Most pieces are dated to the Archaic, fewer to the Classical and even fewer to the Hellenistic and Roman periods, which did not receive much interest or systematic scholarly attention until quite recently (cf. various articles in Guimier-Sorbets & Michaelides 2009; Papantoniou 2012; Scherrer, Koiner & Ulbrich 2013).

The transition from the age of the city-kingdoms, which were abolished by the end of the Cypro-Classical period (c. 310 B.C.E.), to the Hellenistic period brought substantial changes to the political organisation, structure, society, culture and economy of Cyprus, some sudden, others evolving more gradually throughout the third century B.C.E. The changes in Cypriot material culture, particularly on a local and non-political or -official level, changed even more slowly until as late as the second century B.C.E., eventually integrating the Ptolemaic province of Cyprus more fully into the eastern Mediterranean Hellenistic cultural *koine*. Throughout the Hellenistic period, particularly in the third century B.C.E., pottery wares, shapes and styles as well as sculptural and coroplastic techniques, styles and iconographies continued to draw primarily on earlier local, regional and pan-Cypriot as well as adopted and adapted Classical Greek traditions, only gradually adopting and adapting new Hellenistic influences. This makes stratigraphic and purely stylistic dating of Cypriot Hellenistic material even more difficult than that of purely Greek Hellenistic objects. Therefore, until further systematic research has been conducted, only rather wide date ranges or several alternative dates can be suggested for many Cypriot antiquities of the Hellenistic and/or Roman period, including the terracottas presented in this paper.

Funerary Terracotta Figures from Marion/Arsinoe

Five hitherto unpublished terracotta heads, three moustached and bearded males with leafy wreaths on their heads and two veiled females, their faces fully visible (**Figs 9.1-9.2**), were excavated by the Cyprus Exploration Fund in the necropoleis of the ancient city-kingdom Marion and its Hellenistic successor foundation Arsinoe in 1889 (reports by Munro & Tubbs, 1890: 1-82; Munro, 1891: 298-333; summaries in Nys, 2009: 188, fig. 1, map, 189; Smith, 2012: 32-33). They belong to funerary terracottas depicting either seated or reclining men, the latter most probably banqueters, or invariably seated women (cf. Flourentzos, 1994; Raptou, 1997; all with plates; Childs, Smith & Padgett, 2012: 50-57 nos 2-5), iconographically and stylistically derived from Classical Athenian funerary sculpture (cf. Karageorghis, 2001: 125 with references).

In Cyprus, such terracottas are almost exclusively attested for the necropoleis of Marion/Arsinoe, where most of them were found in the dromos areas of only some of the tombs (cf. Munro & Tubbs, 1890: 52-53; Nys, 2009: 194), clearly referring to funerary rites (banquets) and mourning. Hollow, made from a combination of handmade and mould-made parts and at least finished by hand, they are generally dated to the Classical period, the great majority of them to the fourth century B.C.E. (cf. Flourentzos 1994: 164-165; Raptou 1997: 225-226; Childs, Smith & Padgett, 2012: 50-57, nos 2-5). It is to the latest of this series (e.g. Karageorghis, 2002: 189, no. 250) that the Ashmolean heads refer most closely by their style and depiction of facial features, of the hair and the beard. These characteristics can be observed in contemporary funerary limestone stelae showing banquet scenes as well as seated figures, dated by Pogiati (2003: 129-137, nos 31-38, pls XIX-XXIII) to the late-fourth or even the third century B.C.E. Equally, Karageorghis (2001, 123-124, no. 124) dated the entire funerary terracotta production of Marion, including a seated female with the same type of head-veil as our Ashmolean head in **Fig. 9.2b**, to the fourth and third centuries B.C.E., as he did with comparable, larger terracotta heads from Limniti, East of Marion (Karageorghis, Vassilika & Wilson, 1999: 76-78, nos 138 and 140-142).

Stylistically, the female head depicted in **Fig. 9.1b** is also close to Hellenistic limestone sculptures (cf. Karageorghis, 2002: 207, no. 267). All this places our Ashmolean heads either in the late fourth or in the third century B.C.E. However, the Ashmolean's index cards for its Cypriot collection, compiled during the late 1960s by Ann Brown in collaboration with Hector Catling, suggest an even later Hellenistic date for all five heads, i.e. the second or even first century B.C.E. This date is probably based on the well documented and generally accepted phenomenon that during this period stone sculptures and terracottas in the wider Greek world reverted to Classical styles; often it is only the genre (e.g. representation of old people) or a new structural concept (e.g. a purely frontal aspect), which distinguish them from Classical sculptures of the fifth and fourth centuries B.C.E.

It is equally difficult to establish a more accurate date for our Ashmolean heads in either the Late Classical or Early Hellenistic period through their find contexts and associated find assemblages, because none of the tombs at Marion/Arsinoe, excavated by the Cyprus Exploration Fund, and now dispersed in different museums, have been properly documented with find lists, or systematically and completely published. The five Ashmolean heads come from four tombs situated in neighbouring areas south of the present town of Polis tes Chrysochous: the so-called Oven Site and Site A, both generally dated by the excavators as quite late, according to the attested tomb plans and structures as well as finds, "not earlier than the end of the fourth century BC" (Munro & Tubbs, 1890: 7-8 for the Oven Site, 11-12 for Site A - "quite late"; map in Nys 2009: 188, fig. 1). The male heads in **Fig. 9.1** come from chamber tombs E and L at the Oven Site (cf. Munro & Tubbs, 1890: 53, list). Tomb L produced a red-figured *askos* (Munro & Tubbs, 1890: 49, list) as well a plain black-glaze vessel (Munro &

Tubbs, 1890: 51, list), both without photograph or drawing and therefore theoretically dated to the fifth or the fourth century B.C.E. The tomb was re-used in the Hellenistic or Roman period, as was tomb E (Munro & Tubbs, 1890: 34). The female head with the veil covering the hair and wrapped closely around her throat (**Fig. 9.1b**) was found next to tomb 5 of Site A, the site being dated equally “quite late”, definitely post-Archaic, with partial reuse in Hellenistic and Roman times (Munro & Tubbs, 1890: 11-12). Both the male and the female head depicted in **Fig. 9.2** are recorded as coming from Site A, tomb 12, which also produced a Greek alphabetic funerary inscription, giving a *terminus post quem*, as this script is not commonly attested in Cyprus before the late fourth century B.C.E. It also yielded pottery with a red-coloured wash recorded as predominant in late tombs (Munroe & Tubbs, 1890: 33-34), most probably referring to locally made Hellenistic pottery. All those patchily recorded finds would equally support a fourth or third century B.C.E. date for our heads.

For a more traditional fourth century B.C.E. date speaks the fact that none of the hitherto published funerary terracottas from Marion/Arsinoe, uncovered during the Cyprus Exploration Fund and later excavations, e.g. the Swedish Cyprus Expedition (cf. Smith, 2012: 27-44), have ever been explicitly dated to the Hellenistic, or the Roman period. However, no systematic stylistic study of all funerary terracottas of the site has been undertaken or published to verify or correct this assessment. As already mentioned above, some comparable terracotta as well as limestone heads from funerary or votive figures from Limniti, Paphos or Golgoi have tentatively been dated to the third century B.C.E. by Karageorghis and Pogiati respectively; Karageorghis even dates the last phase of funerary terracotta production in Marion/Arsinoe that late (see above). Furthermore, the motif of a female head with the veil wrapped around her head and neck, covering the throat and almost all of the hair (**Fig. 9.1b**) finds parallels not only in Late Classical but also in Hellenistic terracottas of the Tanagra type in the Greek world, including Cyprus during the third and second centuries B.C.E. (for the Greek world see e.g. Jeammet in Jeammet (ed.), 2010: 96-99, nos 68-69, 71-72; Mathieu in Jeammet (ed.) 2010, 200-201, no. 166; for Cyprus see Caubet, Fourrier & Queyrel, 1998: 606, no. 1012, 616-618, nos 1038-1041); Burn & Higgins, 2001: pl. 8, no. 2046, 49, pl. 11, no. 2059, pl. 13, no. 2068, pl. 17, no. 2095, pl. 142, no. 2871).

Moreover, there is strong evidence that pottery and terracottas in early Ptolemaic Cyprus continue to draw on earlier, particularly Late Classical traditions of shapes, wares and fabrics or types, something that was already observed in the analysis of the finds from the Swedish Cyprus Expedition (cf. Vessberg & Westholm, 1956, *passim* particularly 53-55 for pottery and 104-105 for terracottas).

In addition, we cannot exclude the possibility that after the destruction of Marion by Ptolemy I in 312 B.C.E. and the subsequent transfer of the population to Paphos (Nea Paphos), both recorded by Diodorus Siculus (XIX, 79.4), some families stayed on in Marion or came back from Paphos to carry on with this local funerary custom in their old family tombs throughout the third century B.C.E. Likewise, this very custom might even have been revived after the re-foundation of the city as Arsinoe by Ptolemy II. Soter sometime after 277 B.C.E. by old Marion families moving back from Paphos.

Considering all those stylistic, iconographic, contextual and historical arguments and possibilities, a more accurate date for each of the Ashmolean heads between the late fourth and the third centuries B.C.E., or possibly even later, cannot be determined at present. This could only be provided by a full publication of all tombs at Marion/Arsinoe and a systematic stylistic and iconographic analysis of Cypriot terracottas between the third and second centuries B.C.E.

Terracotta Figurines from Tombs in Rizokarpaso-Tsambres

Terracotta Figures from Amargetti

From the excavations by the Cyprus Exploration Fund in a sanctuary near the village of Amargetti in the mountainous hinterland some 12 km (as the crow flies) north of Kouklia-Palaepaphos in 1888 (cf. Hogarth, 1888: 171-174, 260-263, inscriptions), the Ashmolean holds only three terracotta votive figures: two female votaries with a trunk-shaped, hollow wheel-made body and attached handmade heads with mould-made faces and arms, with garment folds indicated by incisions on only one of them; the third is a mould-made thick plaque showing the head and bust of a bearded male with a pointed cap or hood in high relief (Figs 6a-c). Apart from the inscriptions (transcribed), none of the votive sculptures, terracottas and other finds from the site, now scattered in various museums in Cyprus (mostly Paphos), Britain and even France, was ever published in lists or photographs. In 1994, Masson (1994: 262-275; see also summary of the evidence in Ulbrich, 2008: 411-412, PA 8) published the only recent summary of the evidence from the site with photographs of some of the finds and inscriptions. Hogarth (1888: 171-172) had already remarked on the crude style and ribbed, tube-shaped bodies of many of the terracottas, so evident in our female votaries at the Ashmolean, on the crude style of the limestone sculptures, ranging from small to life-size, as well as on the late date of the site). The preserved dedicatory inscriptions to the god Opaon or Apollo Melanthios are all carved in Greek alphabetic script, which first appeared in coastal centres, e.g. Amathous, at the end of the fourth century B.C.E. and was only gradually adopted by the wider population in the course of the Hellenistic period, particularly as far inland and in rural areas as Amargetti. Therefore, and because of the phrasing of the texts, Masson, like Mitford before him, dated the inscriptions from the third century to the first century B.C.E., the latest inscriptions mentioning the emperor Titus (Masson, 1994: 265-272 with references). The same date-range can be assumed for the terracottas and limestone sculptures, the latter often arranged in groups of three (Masson, 1994: 273-275, fig. 9) showing a unique crude style, hitherto without published comparable pieces within Cyprus.

Our female votaries (**Figs 9.6a-b**) should rather be dated in the Hellenistic period for two reasons: firstly, their slightly upturned faces with their minimalistic, almost abstract facial features, with their mantle or veil pulled over the hair, mirrors the so-called impressionistic style of Early Hellenistic limestone statuettes from Cypriot sanctuaries (cf. Ulbrich 2013, with images and further references). Secondly, the tube-like, crude bodies of our female votaries stand in the tradition of Late Archaic and Classical terracottas with such amorphous wheel-made bodies from western Cyprus, for example from ancient Marion (cf. Serwint, 2012: 212-213, no. 73; personal communication with Nancy Serwint, June 2013; personal inspection of terracottas from Marion in 1997), and elsewhere in western Cyprus, e.g. at Mersinaki (cf. Vessberg & Westholm, 1956: 105). The gesture and motif of our votary grasping the hems of her mantle together near her breasts with one of her hands is known from Hellenistic terracottas worked in the round, for example from the aforementioned votive deposit in Amathous (Queyrel, 1988: 116, nos 347-350, pls 36-37). The bearded male (**Fig. 9.6c**) with a conical hat or cap, who wraps his mantle closely around himself, might represent a priest or just a votary of the epigraphically attested Apollo Melanthios. Due to his almost Archaic features, iconography and style this piece could be dated anywhere in the Hellenistic and Early Roman period, when archaising styles became fashionable in the Greek and Roman world, particularly in sacred contexts.

Terracottas from Salamis

Two unpublished Hellenistic figurines are registered in the Ashmolean's accession books as coming from Salamis. One of them, a fragmented mould-made thick plaque, depicting the right side of a horse-and-rider in profile in high relief (**Fig. 9.7**), was excavated by the Cyprus Exploration Fund in Salamis in 1890 (cf. Munro & Tubbs, 1891). The motif of the rider wearing a cape over a short tunic, his bare lower legs hanging down to below the belly of the horse, can be compared with two plaquettes from Salamis (Burn & Higgins, 2001: 284-285, nos 2953, 2955, pl. 154), a rider with Oriental flappy cap from Kition (Karageorghis, Mertens & Rose 2000: 272-273, no. 439), as well as two plaques from the Apollo sanctuary at Kourion (Winter, 1995: 134, pl. 33, nos 152-153), all dated to the third century B.C.E. or later. Hellenistic terracottas of this type were also found in Ptolemaic Egypt, particularly in the eastern necropolis of Alexandria (Tezgör 2007: pls 17b-d). The most probably contemporary Ashmolean piece could have been used equally well in funerary, sanctuary or domestic contexts.

The other figurine from Salamis shows a standing woman with her long hair parted in the middle and piled up on her head, her cloak wrapped around her and her left hand planted coquettishly on her outthrust left hip (**Fig. 9.8c**). An old label already attached to the base of the piece when purchased at Sotheby's in 1946 indicates that it comes from the collection of Alexander Palma di Cesnola, who excavated in and around Salamis in 1879 and summarily published and discussed his activities and findings with some object drawings in his book *Salaminia* published in 1882. The figurine, entirely mould-made in one piece with its plinth, has an oval vent-hole in the completely unworked back. Its motif, style, treatment of garment and coiffure as well as its production technique completely compare with Late Classical and Hellenistic Tanagra figurines of draped women, exported, imitated and adapted throughout the eastern Mediterranean, including Cyprus, from the late fourth century B.C.E. onwards (cf. Uhlenbrock, 1990, including the contributions by Connelly for Ptolemaic Cyprus and Egypt; Jeammet (ed.), 2010 including distribution lists pp. 266-267; for Cyprus alone Burn & Higgins, 2001: 258). The posture of our Ashmolean piece is mirrored by terracottas from the votive deposit at Amathous, representing Aphrodite, Isis or mere female votaries, all dated to the second century B.C.E. (e.g. Queyrel, 1988: nos 40-41, pls 6-7, nos 77 and 85, pl. 9, Aphrodite; nos 128-130, pls 14-15, Isis; nos 457 and 459, nos 491-492, pls 46-48 and 52, votaries).

Another unprovenanced Tanagra-style figurine in the Ashmolean's Cypriot collection (**Fig. 9.8a**) shows a straighter posture, pulling the rich folds of her cloak modestly around her, her arms close to the body, like parallels from Amathous (cf. Queyrel, 1988: no. 513, pl. 53) and elsewhere in Cyprus (cf. Caubet, Fourrier & Queyrel, 1998: 602-603, no. 1007, 608-609, no. 1019; Burn & Higgins, 2001: pls 141-142). Nevertheless, she features a rather schematic butterfly-bun coiffure known from sculptures and terracottas of Greek Aphrodite since the late fourth century B.C.E. (cf. Delivorrias in collaboration with Berger-Doer and Kossatz-Deissmann, 1984: pl. 38:404, 410, pl. 62:628, etc.) as well as women from the Late Classical period onwards throughout the eastern Mediterranean, including Cyprus (cf. Caubet, Fourrier & Queyrel, 1998: 571-574, no. 957, 621, no. 1050; Burn & Higgins, 2001: pls 145:2893). The eastern necropoleis of Alexandria in Egypt yielded quite comparable Tanagra figurines to both our Ashmolean pieces just discussed, in terms of posture and coiffures (Tezgör 2007: pls 1-87, e.g. pls 39, 46-49, 62-65, 74, 76 and 79).

Relief Plaque from Pyla-Vikla

From an unrecorded context in Pyla-Vikla, some 15 km east of Larnaca near the shore, comes a badly worn flat relief plaque in the Ashmolean (**Fig. 9.9**). It was donated in 1960 by Catling, who had surveyed the Archaic to Hellenistic settlement site near Pyla including associated sanctuaries and necropoleis (cf. Ulbrich, 2008: 355-358 with references) for the Department of Antiquities in the early 1950s. The front of the moulded plaque shows a semi-naked figure in relief with internal detail while the slightly convex back is completely unworked. The figure features long hair done up in a bun just above the forehead, its head turned slightly to the right, and a mantle draped across the back, legs, loins and left arm as its only garment. The left elbow is propped up on a pillar, while the right hand is coquettishly resting on the hip. As the genitalia, breasts as well as the pubic zone are not clearly visible, it is uncertain whether the figure is male or female. The relatively flat breasts and the elaborate long hairdo, can be compared with a fourth century B.C.E. Apollo statuette found in Larnaca (Caubet, Fourrier & Queyrel, 1998: 593-594, no. 990). The same features, however, plus the coquettishly out-turned right elbow and arrangement of the mantle equally mirror Aphrodite statuettes from the votive deposit at Amathous, dated to the second century B.C.E. (cf. Queyrel, 1988: 49-50 nos 37-42, pls 6-7). As Pyla-Vikla featured a sanctuary for a female deity and another Archaic to Hellenistic sanctuary of Apollo and Cypriot Aphrodite/Artemis nearby (Ulbrich, 2008: 356-358, KI 12, KI 13), Hellenistic figurines in the images of both deities could be expected there, either as votive offerings, as grave-gifts or in a domestic context. As for the production technique, our figurine stands in the tradition of Astarte plaquettes, produced and dedicated in great numbers as votive- or grave-gifts in Cyprus during the Archaic and possibly Classical period, as already mentioned in the discussion of the *kourotrophoi* from Tsambres.

Unprovenanced Terracotta Figure of a sitting boy, possibly Eros, from Cyprus

The Ashmolean collection holds a quite large, 30.5 cm high, probably Hellenistic terracotta-figure from Cyprus which depicts a sitting young boy with curly longish hair and a central plait running from the forehead to the back of his head (**Fig. 9.10a**). The figure was donated to the Ashmolean by R.G. Collingwood in 1938 together with other Cypriot antiquities from the collection of his father, the art professor and antiquarian W.G. Collingwood, who had first acted as secretary of the famous art professor John Ruskin and, being an avid collector of antiquities himself, had acquired Cypriot antiquities from Ruskin's collection after Ruskin's death. Ruskin had received them directly from Luigi Palma di Cesnola, in return for financing Cesnola's excavations after the sale of the Cesnola collection to the Metropolitan Museum in London in 1872. Several of those antiquities ended up in the Ashmolean, two large limestone tomb stelae as early as in the 1870s, the others, including our figure, through the donation by Collingwood in 1938. With such an unbroken collection history from its excavation in the 1870s, when real knowledge of post-Archaic Cypriot art was non-existent, our figure is most probably genuine.

As such it was published in 1956 in volume IV.3 of the Swedish Cyprus Expedition, but no comparative piece from Cyprus has been recorded or published ever since. Three quarters of the figure, formed from dark red clay with a square vent-hole in its unworked back, are partly mould-made, all of which complies with production techniques of Hellenistic and possibly even Roman terracottas. Only Westholm published this piece in his discussion of Hellenistic and Roman terracottas in SCE IV.3 (see Vessberg & Westholm, 1956: 108-109, pl. XXIV:6), not giving it a more specific date within those periods. He identified the figure by its posture first and foremost as a temple boy, known from earlier periods, and possibly as Eros.

Temple boys, predominantly made in limestone, were dedicated in many Cypriot sanctuaries, e.g. in the Apollo Hylates sanctuary in Kourion, used until Roman times (cf. Karageorghis, Mertens & Rose, 2000: 268-270, nos 432-433; 2002: 208-220, nos 270-285; Ulbrich, 2008: 365-367, KOU 3). Our large terracotta mirrors the posture of a much smaller limestone statuette of a temple boy in the Ashmolean's Cypriot collection (**Fig. 9.10b**), probably dating to the third century B.C.E. according to the "impressionistic" style of its facial features (cf. Ulbrich, 2013: 39-53, figs 6-17 with references). Bought by Greville Chester for the Ashmolean in nearby Limassol in 1884 – according to a marking underneath its base as well as the museum's accession books – it might well have come from the Apollo sanctuary at nearby Kourion, first exploited on a larger scale by Cesnola from 1868 onwards.

Arguments for the identification of our terracotta as Eros are the chubby, full-cheeked face and the curly longish hair with the central plait. Both features can be observed in Greek-style terracotta figures of winged or wingless Erotes attested in the Greek World from the Late Classical period onwards and in the entire eastern Mediterranean, including Cyprus and Egypt throughout the Hellenistic and Roman periods, but are also used for boys (cf. Hermary, Cassimatis, Vollkommer, Augé, Linant de Bellefonds, 1986: pls 611-612, nos 35a, 36h, 41a, pl. 619, no. 192, pl. 671, no. 31; for Cyprus see Burn & Higgins, 2001: 283, no. 2950, pl. 153, 286, no. 2961, pl. 155; for Egypt see Török, 1995: pls XXVI-XXVIII and XXX). Due to its size and the types of figurines we know from Hellenistic tombs in Cyprus, our figure was most probably a votive offering, but as long as we do not have a comparable piece from a well-documented context, iconographically unambiguously identifiable either as Eros or as a human boy, its original context, date, function and meaning remain conjectural.

Unprovenanced Terracotta Figurine of an Old Woman, from Cyprus

A typical Greek-Hellenistic genre in terracotta figurines, the grotesque or over-naturalistically depicted human (cf. Uhlenbrock, 1990: 120-124, nos 13-17), is represented by another unprovenanced terracotta figurine in the Ashmolean's Cypriot collection (**Fig. 9.8b**). It depicts a seated old woman or possibly nursing maid with almost negroid features. A comparable piece from Cyprus exists in the Louvre (Caubet, Fourrier & Queyrel, 1998: 643-644, no. 3754).

Conclusions

The Ashmolean terracottas presented here cover a wide range of motifs, styles and techniques and can be dated to the Hellenistic rather than the Roman period, though the latter cannot be completely excluded for the terracottas from Amargetti and our possible large sitting Eros. As regards motifs, styles, techniques and contexts of use, the tomb and votive figures from Marion, Tsambres and Amargetti clearly refer to Archaic and Classical local and regional traditions in Cyprus. A new Greek influence in style and technique can be observed on the horse-and-rider from tomb 10 at Tsambres and on the rider plaquette from Salamis, which might have come from a funerary, sacred or settlement context. The same possibilities of original context apply to the Aphrodite plaquette from Pyla-Vikla which merges Greek and traditional Cypriot motifs and techniques. Exclusively Greek in motif, style and technique are the two Tanagra figurines, the old woman from Salamis as well as the head of our large possible Eros who in posture refers to earlier temple boys in Cyprus. Overall, the terracottas in the Ashmolean's Cypriot collection presented here equally reflect traditionalism as well as eclecticism in the terracotta production of Hellenistic Cyprus, featuring different degrees of amalgamation of traditional Cypriot motifs, styles and techniques with Late Classical to Hellenistic Greek ones in the

individual pieces. While the Late Classical to early Hellenistic Greek influences could have reached the island directly from the Aegean and Asia Minor, they probably came via Ptolemaic Egypt from the third century B.C.E. onwards, which is documented for larger portrait sculpture as well (cf. Koiner 2013; Koiner & Reitingen in this volume).

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Captions

FIG. 1: Heads of terracotta funerary terracottas from ancient Marion/Arsinoe. From left to right: a) AN1890.696 (H: 15.2 cm), b) AN1890.698 (H: 13.8 cm), c) AN1890.696x (H: 13.5) © Ashmolean Museum, University of Oxford.

FIG. 2: Heads of terracotta funerary terracottas from ancient Marion/Arsinoe. a) AN1890.696, b) AN1890.699. © Ashmolean Museum, University of Oxford.

FIG. 3: Animal figurines from Rizokarpaso-Tsambres, tomb 16: From left to right:: a) AN1938.1340, horse (H. 10 cm), b) AN1938.1344, goat (H: 6.4 cm), c) AN1938.1346, bull (H: 10.6), d) AN1948.1341, ram (H: 11.4 cm). © Ashmolean Museum, University of Oxford.

FIG. 4: Horse-and-rider figurines from Rizokarpaso-Tsambres. From left to right: a) AN1938.1335, tomb 16 (H: 13.6 cm), b) AN1938.1415.b, tomb 10 (H: 10.5 cm), AN1938.1334, tomb 16 (H: 14.3 cm) © Ashmolean Museum, University of Oxford.

FIG. 5: *Kourotrophos* figurines from Rizokarpaso-Tsambres, tomb 16. From left to right: a) AN1938.1348 (H: 16.3 cm), b) AN1938.1347 (H: 18.9 cm), c) AN1962.41, head (H: 5.5 cm), d) AN1938.1349 (H: 12.3 cm). © Ashmolean Museum, University of Oxford.

FIG. 6: Votive terracottas from the Apollon sanctuary at Amargetti. From left to right: a) AN1888.1504 (H: 17.3 cm), b) AN1888.1505 (H: 18.1 cm), c) AN1888.1511, male (H: 12.5 cm), © Ashmolean Museum, University of Oxford.

FIG. 7: Rider-and-horse plaque from Salamis, AN1896-1908 C.559 (H: 7.2 cm). © Ashmolean Museum, University of Oxford.

FIG. 8: Greek-style Hellenistic figurines from Cyprus, from Left to right: a) AN1949.1032 (H: 20.8 cm), b) AN1989.563 (H: ca. 15 cm), c) AN1946.112 (ca. H: 19 cm) © Ashmolean Museum, University of Oxford.

FIG. 9: Plaque of Aphrodite or Apollon from Pyla-Vickla, AN1960.649 (H: 12 cm). © Ashmolean Museum, University of Oxford.

FIG. 10: Eros figure? and temple boy figures. a) AN1938.1431 (H: 31 cm). b) 1884.233, possibly from Kourion (H: 18.3 cm). © Ashmolean Museum, University of Oxford.