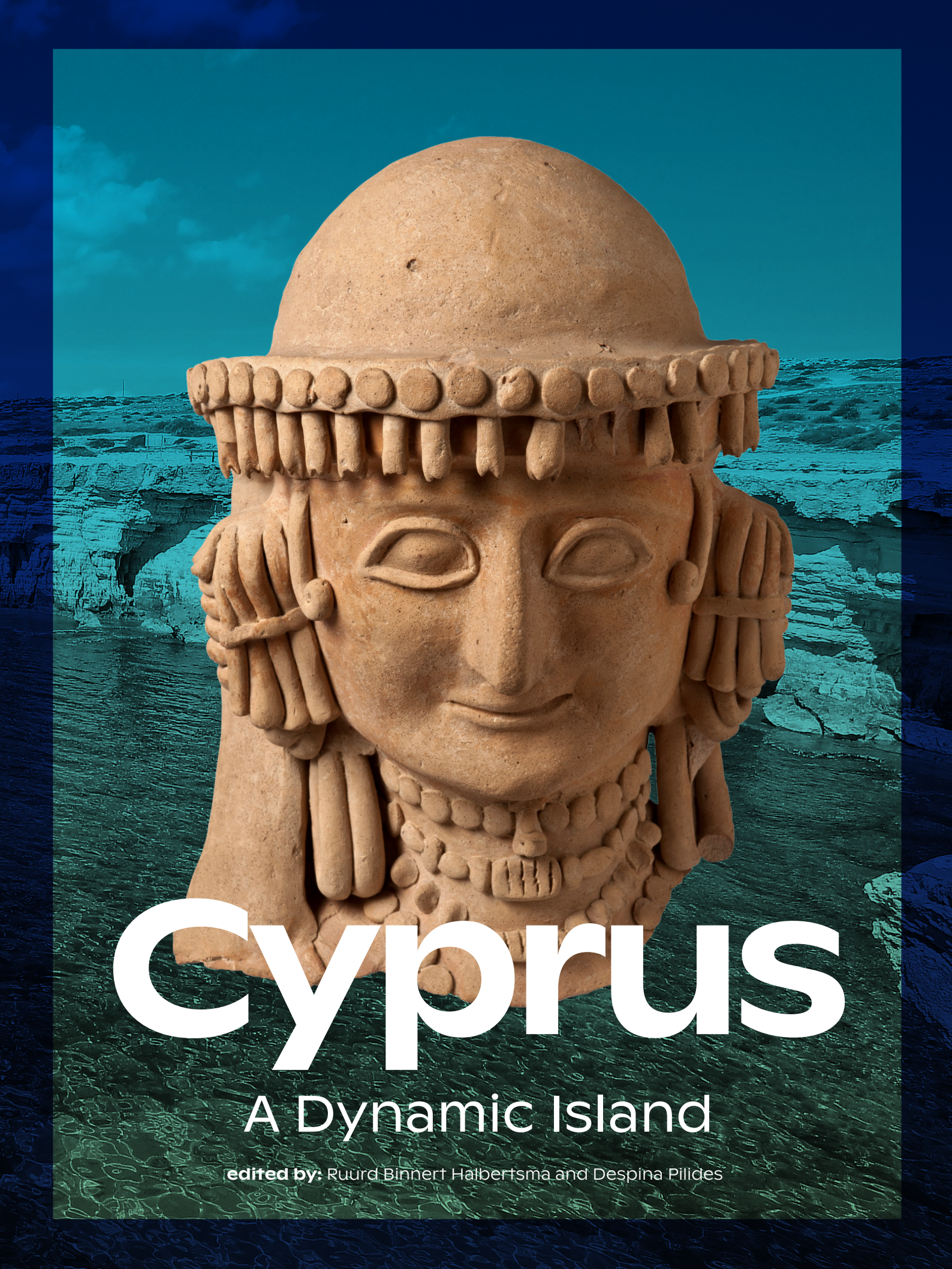
Cyprus
A Dynamic Island
edited by: Ruurd Binnert Halbertsma and Despina Pilides

Cyprus

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Front page: Excavation of the sanctuary of Ayia Irini by the Swedish Cyprus Expedition in 1932 (collection Department of Antiquities, Cyprus)

Back page: Excavation at Kition in 1975 (collection Department of Antiquities, Cyprus)

Credits

This book was published to coincide with the exhibition *Cyprus: A Dynamic Island*, which runs from 10 October 2019 to 15 March 2020 at the Rijksmuseum van Oudheden. The articles in this book were written by an international team of specialists.

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Head of a woman with jewellery; part of a life-sized terra-cotta statue; Kyra-*Ayios Georghios Rigatos*; Cypro-Archaic I (c. 625-600 BC) © Department of Antiquities, Cyprus.

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Embassy of the Republic of Cyprus in The Hague

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Marina Solomidou-Ieronymidou
– Director, Department of Antiquities, Cyprus

Foreword

The exhibition *Cyprus: A Dynamic Island* at the Rijksmuseum van Oudheden (RMO, the Dutch National Museum of Antiquities) provides a unique opportunity for visitors to the Netherlands to witness an extremely rich and diverse collection of Cypriot antiquities, presented in a highly interesting, intriguing and fresh way. This exhibition of over 300 antiquities originating from the island of Cyprus aims to highlight to the general public the cultural dynamics and distinctive styles of the archaeological material culture of Cyprus. The Department of Antiquities of Cyprus, which is the competent authority responsible for the management of the island's archaeological heritage, constitutes the main source of the objects loaned for this exhibition. 'Highlight' objects – items from permanent exhibitions, antiquities stored in the Cyprus Museum and the island's district and local archaeological museums, on public display for the first time, and items from private institutions and collections – have been selected to provide the visitor with a comprehensive account of the archaeology of Cyprus, narrated through themes which bring to the foreground the dynamism and diversity of the island's material culture.

Cyprus, the third largest island in the Mediterranean, has an age-long cultural tradition and played a pivotal role in the history of the eastern Mediterranean and beyond. The island, which has been inhabited from at least the 10th millennium BC, is small in size but an extremely important actor in major cultural and economic developments, such as the spread of farming to Europe, seafaring, maritime trade and specialized professions such as copper-working. The island's natural resources, as well as its strategic geographical position between the Aegean, Anatolia, the Levant and North Africa, played a major role in the development of profound artistic amalgamation and religious fusion on Cyprus. At the same time, despite intense overseas contacts, tradition and idiosyncratic features also characterize various aspects of ancient social life, elements which can be traced in the island's material culture.

The exhibition also includes Cypriot antiquities kept in museums outside of Cyprus, such as the Rijkmuseum van Oudheden itself, as well as the Allard Pierson in Amsterdam and the Världskulturmuseerna (National Museums of World Culture) in Stockholm. These objects reflect a period in the history of Cypriot archaeology, namely the 19th and early 20th centuries, when existing legislation allowed a large number of Cypriot antiquities to be exported and to find their way to museums throughout Europe, America and the rest of the world. Fortunately, the situation is different today, since the permanent export of Cypriot antiquities is prohibited by law. However, exhibitions such as this one reflect the commitment of the participating institutions to international cooperation and collaboration. The exchange of cultural property between countries for scientific, cultural and educational purposes is an important part of the Department of Antiquities' policy, and is also reflected by the authors of the catalogue texts, who are both Cypriot and international scholars, specialized in various aspects of Cypriot archaeology.

Although this is not the first time in recent years that Cypriot antiquities have travelled overseas to major exhibitions, this comprises the largest number of objects on loan to a museum abroad. I am confident that the exhibition will further promote cultural collaboration between Cyprus and the Netherlands and will offer visitors the ideal opportunity to learn about, become interested in and finally, perhaps visit our island and explore the archaeological sites from which many of the exhibits originate.

Wim Weijland
– Director, Rijksmuseum van Oudheden, Leiden

Foreword

For Cyprus, Aphrodite has always been the goddess of movement. She made the grain grow, the roses bloom and caused grapes to ripen on the vines. Agriculture and the extraction of minerals made the island rich. Goods were traded back and forth, and the powerful goddess Aphrodite protected the ships. As goddess of love, she encouraged people to fall in love and supported women during childbirth. She protected children and provided assistance in good times and bad. In short, she was a powerful, primordial goddess, born from the foam of the sea on the west coast of the island, and was venerated in the form of a large stone in the temple of Palaepaphos. With the growing influence of other cultures, new gods and goddesses took over some of Aphrodite's tasks in the later period. However, Aphrodite's prominent position on Cyprus never faded.

Movement is the central theme of the exhibition *Cyprus: A Dynamic Island*, which was created in close collaboration with the Department of Antiquities of Cyprus. As an island located at the heart of the eastern Mediterranean region, Cyprus has always played the role of a link between the great cultures of Anatolia, the Near East, Egypt and the Greek world. Immigrants from these regions brought all manner of new developments with them. Several languages were spoken on the island, and a number of different alphabets were used. The annexation of Cyprus by the Hellenistic Ptolemaic Kingdom, and later by the vast Roman Empire, brought this pluralism to an end, but it did not erase the unique character of Cypriot culture.

As a link between East and West, Cyprus plays a key role for the Rijksmuseum van Oudheden. All our Mediterranean collecting areas come together in Cyprus: the ancient Near East, Egypt, ancient Greece and the Roman Empire. The museum has therefore long cherished a desire to place Cyprus in the spotlight in a full-scale exhibition. We are absolutely delighted that we finally had an opportunity to do so. The exhibition and this publication display the highlights of the various cultures that have flourished on Cyprus. They also focus on the key role played by trade, especially for the extraction and export of copper. But they also dwell on the numerous indigenous and exotic gods and goddesses, and the everyday lives of the Cypriot people in antiquity.

The exhibition closes with the theme of 'movement': we see a colourful collection of lively Cypriot objects, combined with moving images and modern art, which forges direct links with the ancient dynamics. Here it becomes clear that the message conveyed by Cypriot culture is a timeless one: *panta rhei* – everything is in motion and everything is constantly subject to change.

This publication was edited jointly by the Department of Antiquities and the Rijksmuseum van Oudheden. Several international experts gladly shared their knowledge of the island's cultural periods with us. The illustrations accompanying the articles were chosen largely from the objects that are on display in the exhibition.

The exhibition *Cyprus: A Dynamic Island* is the largest exhibition ever organised in the Netherlands on this important link between East and West. The Rijksmuseum van Oudheden is extremely pleased with the excellent partnership that was built up with the Department of Antiquities, which enabled us to obtain so many loans from different museums on Cyprus. We especially want to thank Dr Despina Pilides and Dr Marina Solomidou-Ieronymidou of the Department of Antiquities, as well as Eftychia Zachariou-Kaila, Efthymia Alphas and Eleni Loizides for their tireless efforts and essential knowledge. We are also very grateful to the Ambassador of Cyprus in The Hague, His Excellency Elpidoforos Economou, for all his help.

We should also like to express our thanks to the staff of the Världskulturmuseerna in Stockholm, the Leventis Municipal Museum in Nicosia, the Bank of Cyprus Cultural Foundation in Nicosia, Mr and Mrs Konomis, the Allard Pierson in Amsterdam, the Kunstmuseum Den Haag in The Hague, the Princessehof Ceramics Museum in Leeuwarden and Museum Voorlinden in Wassenaar for making important loans available. Thanks are also due to the photographer Natascha Libbert for the remarkable photographs she took on Cyprus for the exhibition and this publication. Finally, we are very grateful to all the members of staff and interns, both within the museum and our external contacts, who gave of their best to make this project a reality. They did so under the expert guidance of the project manager Leonie van Esser, curator Ruurd Binnert Halbertsma and designer Anika Ohlerich, whose ideas and dedication were truly invaluable.

Chronology

Neolithic	**10th – 4th millennium BC**
Pre-Pottery (Aceramic) Neolithic	10th – 6th millennium BC
Ceramic Neolithic	5500 – 3900 BC
Chalcolithic	**3900 – 2500 BC**
Early Chalcolithic	3900 – 3400 BC
Middle Chalcolithic	3400 – 2800/2700 BC
Late Chalcolithic	2800/2700 – 2500 BC
Early Bronze Age (Early Cypriot)	**2500 – 2000 BC**
'Philia phase'	2500 – 2400/2300 BC
Early Bronze Age I (EC I)	2400/2300 – 2200 BC
Early Bronze Age II (EC II)	2200 – 2100 BC
Early Bronze Age III (EC III)	2100 – 2000 BC
Middle Bronze Age (Middle Cypriot)	**2000 – 1650 BC**
Middle Bronze Age I (MC I)	2000 – 1850 BC
Middle Bronze Age II (MC II)	1850 – 1750 BC
Middle Bronze Age III (MC III)	1750 – 1650 BC
Late Bronze Age (Late Cypriot)	**1650 – 1050 BC**
Late Bronze Age I (LC I)	1650 – 1550 BC
Late Bronze Age II (LC II)	1550 – 1200 BC
Late Bronze Age II (LC III)	1200 – 1050 BC
Cypro-Geometric period	**1050 – 750 BC**
Cypro-Geometric I (CG I)	1050 – 950 BC
Cypro-Geometric II (CG II)	950 – 900 BC
Cypro-Geometric III (CG III)	900 – 750 BC
Cypro-Archaic period	**750 – 475 BC**
Cypro-Archaic I (CA I)	750 – 600 BC
Cypro-Archaic II (CA II)	600 – 475 BC
Cypro-Classical period	**475 – 312 BC**
Cypro-Classical I (CC I)	475 – 400 BC
Cypro-Classical II (CC II)	400 – 312 BC
Hellenistic period	**312 – 58 BC**
Roman period	**58 BC – AD 395**
Byzantine Period	**395 – AD 1200**

Map of the Eastern Mediterranean

Cyprus (in red) occupies a central position in the eastern Mediterranean Sea. This location has played a decisive role in the island's history. The constant flows of people, ideas, and goods led to mutual exchanges between Cyprus and the surrounding cultures of the Aegean, Anatolia, the Levant, and North Africa (© Kathrin Hero).


DISCOVERING
MYTHICAL
CREATURES
and the
GODDESS
APHRODITE

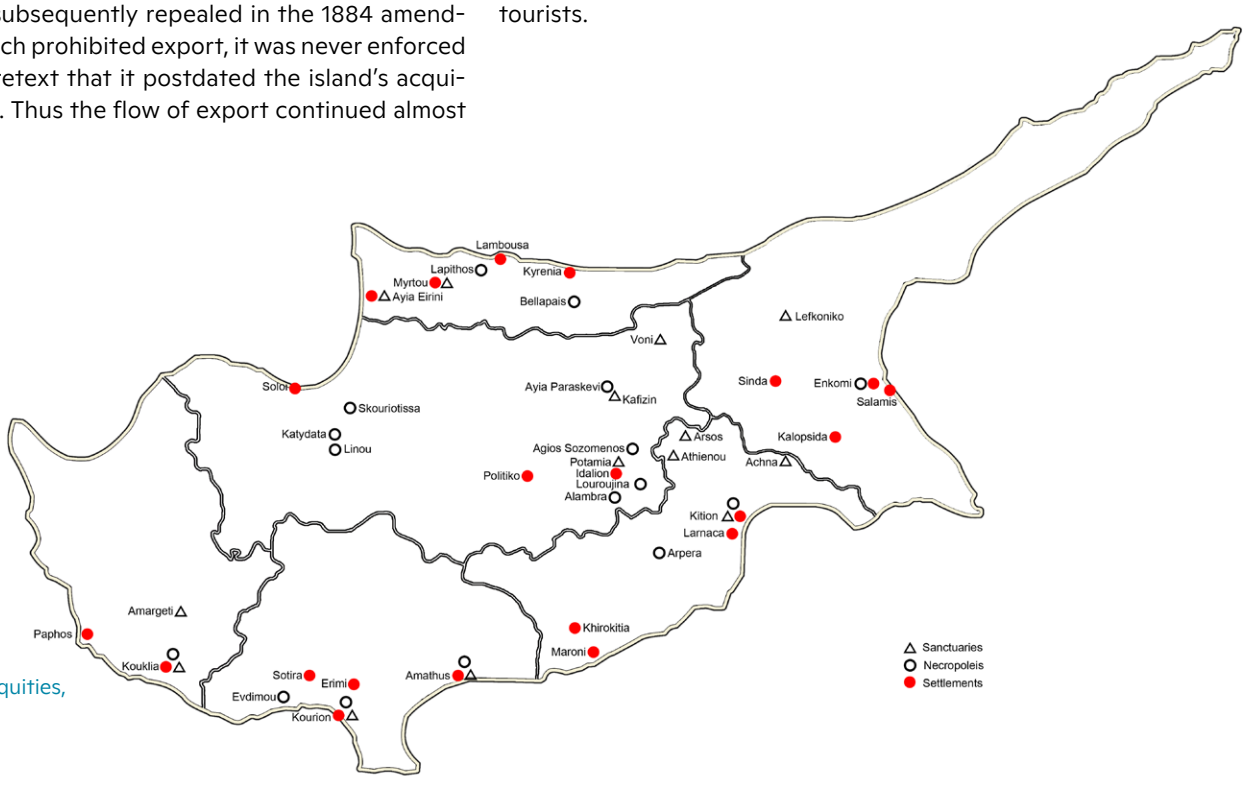
1. The Cyprus Museum: the history of its collections

In the late 19th century, the cultural heritage of Cyprus suffered immeasurably from the activities of diplomats and other individuals who excavated to find antiquities and sold them abroad to private collectors or large museums that were only just opening at the time, causing an unprecedented dispersal of objects.

In response, in 1869 the island's Ottoman government passed a law, the *Règlement sur les objets antiques*, which required authorization to carry out excavations and export antiquities. A few years later, in 1874, this law was replaced by a much longer regulation stipulating that the finds from authorized excavations were to be shared between the government, the landowner, and the excavator, and export was allowed. Although this provision was subsequently repealed in the 1884 amendment of the law, which prohibited export, it was never enforced in Cyprus on the pretext that it postdated the island's acquisition by the British. Thus the flow of export continued almost unhampered.

A centralized museum

As a result of the share, antiquities began to be accumulated by the government but no provisions were made for them to be either inventoried or housed in appropriate premises, a matter that caused some public debate, at least in the press, regarding the need for a central museum that would help promote the rich history of the island and would attract tourists.



→ Map of Cyprus (© Department of Antiquities, Cyprus).

← The Cyprus Museum in Victoria Street, around 1900 (© Department of Antiquities, Cyprus).

↓ Entrance to the Cyprus Museum in 1956 (© Department of Antiquities, Cyprus).

The High Commissioner Sir Robert Biddulph approved a petition to create a new museum on 15 June 1882. A committee was created, but as no funding was provided, and as the museum had to rely on subscriptions, it took seven years before a building was leased to house the antiquities at no. 7 Victoria Road. The collections were moved from the two rooms in the offices of the Secretariat where they had been temporarily deposited to the building on Victoria Road, and John L. Myres and Max Ohnefalsch-Richter were assigned the task of cataloguing the objects.

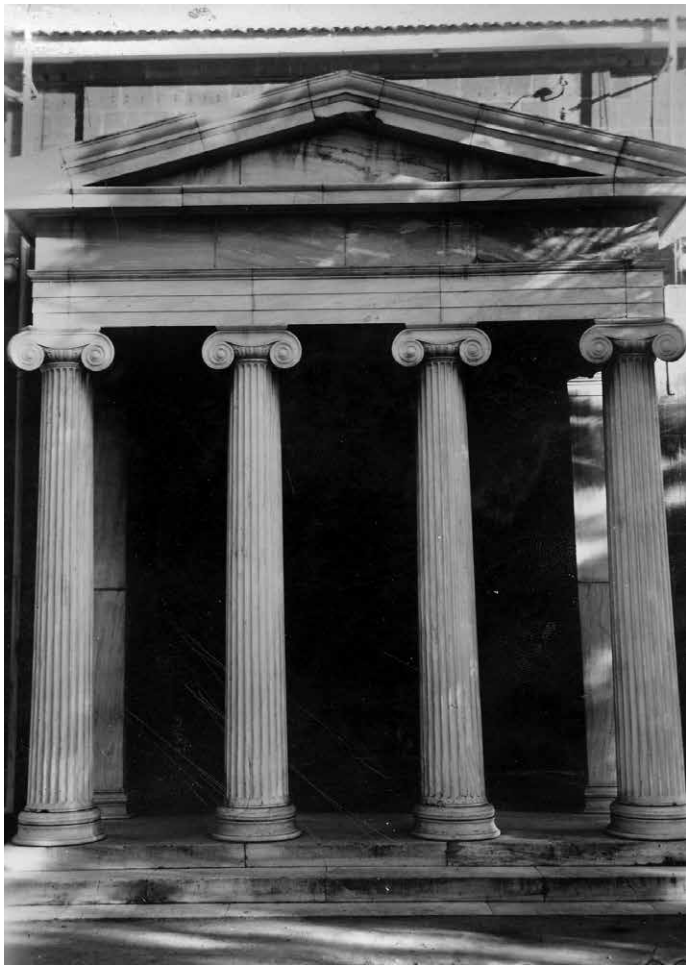
The Cyprus Museum opened its doors on 16 May 1891, but was open to the public only on the first Saturday of each month and on certain holidays from 2-6 p.m. Without the necessary funding and care, the collection inevitably fell into a dilapidated state. George Jeffery, the first Curator of Ancient Monuments of Cyprus, described the museum as a deplorable institution when it was placed in his hands in 1904.

In the meantime, archaeological activity continued. Several excavations of sanctuaries and necropoleis were held just after the acquisition of Cyprus by the British, supervised by Max Ohnefalsch-Richter, who acted as government superintendent, at times on behalf of the Cyprus Museum, the British Museum, the Victoria and Albert Museum, the Berlin Museums and for the French Government. From 1879-1888 such excavations included sanctuaries at major sites such as Kition, Amathus and Kourion as well as rural sanctuaries, and several Bronze Age necropoleis.

Ohnefalsch-Richter excavated a Phoenician sanctuary at Kition for the Cyprus Museum. Under the supervision of John L. Myres, who also conducted excavations at the sanctuary at Kamelarga for the Cyprus Exploration Fund and the Late Bronze Age necropolis at Kalopsida, the necropolis was excavated successively for the British Museum (1879-1882) and for the Cyprus Exploration Fund on behalf of the Ashmolean and the Cyprus Museum (1894).

Deplorable

The Turner Bequest Fund on behalf of the British Museum conducted excavations at important sites of the island such as Enkomi, Maroni, Amathus and Kourion. The government's share from these excavations was adding objects to the collections, but even after the opening of the museum on Victoria Road, the condition of the collection remained deplorable. The large sculptures, inscriptions, and architectural fragments



↓ The gallery of the sanctuary of Ayia Irini (© Department of Antiquities, Cyprus).

↘ Limestone head of a woman from Arsos (Larnaca), early 3rd century BC (© Department of Antiquities, Cyprus).

were left exposed to the weather and many of them lost the details of their provenance. As a result, on their transfer to the new Cyprus Museum these objects were catalogued by material and given new inventory numbers under the label 'Old Collection'.

In 1905, as a result of the exacerbation of looting and illicit excavation of archaeological sites and the notorious dispersal of the Lambousa Treasure, a new law was passed for the protection of antiquities that was widely welcomed, both in Cyprus and abroad. The creation of a new museum was clearly stipulated in the new law, but still no funding was provided by the government and its operations depended on voluntary subscriptions. Eventually, the new museum was constructed in 1908 after an architectural competition and the approval of a plan submitted by Nicolaos Balanos of the Athens Archaeological Society, which was adapted to the local circumstances by George Jeffery, architect and Curator of Ancient Monuments. The propylaeum, an exact replica of the Temple of Athena Nike on the Athens Acropolis, was made in Athens of Pentelic marble and shipped to Cyprus, its symbolic value satisfying the local population's perception of their identity. From then on the museum received a small annual government grant while subscriptions continued, until 1935, when the Cyprus Museum Committee, a committee elected by the subscribers that had been administering the museum, was abolished and the museum became the direct responsibility of the government.

In 1909, the collections from the shares of the excavations mentioned above, the Turner Bequest, the Cyprus Exploration Fund and other excavations held in the late 19th century were transferred to the new museum, while additions to the building continued to be made. The objects were placed in the exhibition cases, in chronological order to represent the development of Cypriot history and the first appointed curator of the Museum, Menelaos Markides, began compiling a systematic inventory of the museum for the first time.

Key role

The pivotal role of the Cyprus Museum as a regulator of archaeological activity on the island was evident from the beginning and remained so until the creation of the Department of Antiquities in 1935. Markides invited well-known archaeologists, notably John L. Myres, Wykeham Professor of Ancient History at Oxford University, his teacher at university, to join him in carrying out excavations throughout the island, not only for the purpose of documenting the largely unknown history of the island and enriching the museum with finds, but also to protect the archaeological sites, especially the necropoleis and sanctuaries, from illicit excavation and looting. He spared no effort to control the export of antiquities and enjoyed the full co-operation of the island's police force in his endeavour to mitigate the problem of illicit excavation. As a result, the museum's statuary collection was enriched with finds from the joint excavations of Menelaos Markides and Myres between 1913 and 1917 from the sanctuaries at Lefkonikon and at Arsos as well as the Bronze Age necropolis of Lapithos and a number of other sites.

The major archaeological enterprise of this period was, without doubt, the excavations of the Swedish Cyprus Expedition from 1927-1931, which carried out excavations at a

← Jewellery from one of the tombs of Enkomi (© Department of Antiquities, Cyprus).

↓ Photograph of the galleries of the Cyprus Museum in 1946 (© Department of Antiquities, Cyprus).

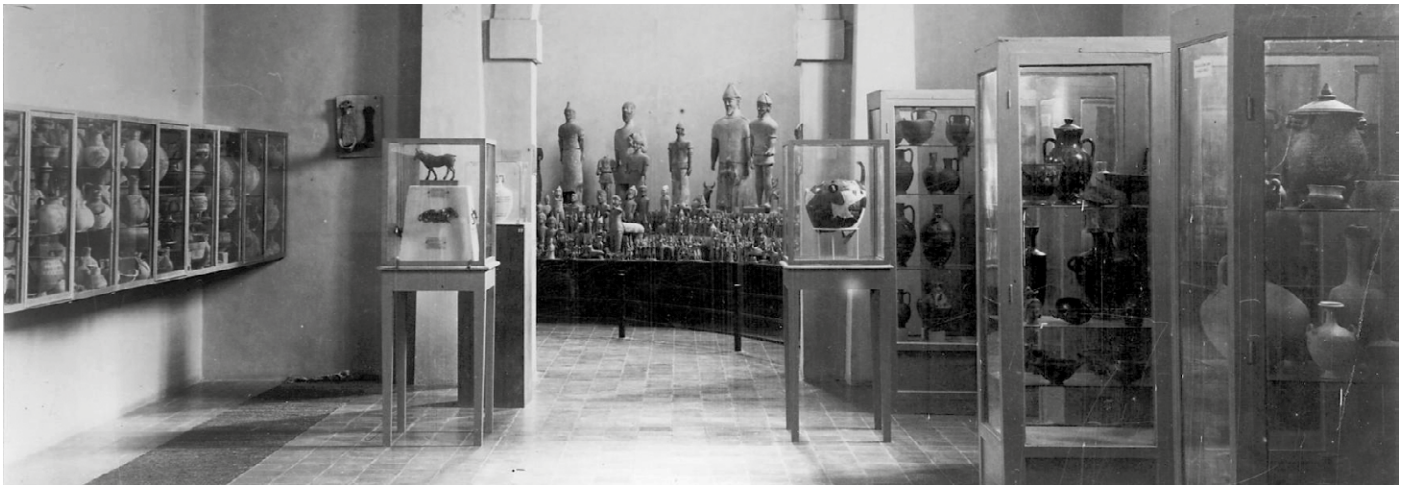
number of locations, settlements, sanctuaries, and necropoleis dating from the Neolithic to the Roman period, in an effort to clarify the chronological succession of the periods of the island's history, and published the results in four volumes in Stockholm. As per a recent amendment of the law, harking back to the Ottoman Law, two thirds of the finds were allocated to the Swedish Cyprus Expedition since they had already leased the land before excavation and thus had the rights of both the owner of the land and the excavator. Nevertheless, even though only one third remained in the Cyprus Museum, nearly every section of its collections had been enriched with new and valuable objects.

Menelaos Markides was succeeded by Porfyrios Dikaios, who conducted excavations from 1931-1935 under the auspices of the Cyprus Museum and, from 1935 onwards under the auspices of the newly founded Department of Antiquities on major prehistoric sites such as Khirokitia, Sotira, Erimi, and Bellapais-*Vounous*, at the same time reorganizing the exhibitions in accordance with the new findings. The results were published in the annual *Report of the Department of Antiquities* and other scientific journals of the time. Archaeological expeditions from important universities led to the excavations of large sites and further enriched the museum's collections: The Pennsylvania University Museum, under B.H. Hill (1931) at Lapithos and Kourion, the Louvre expedition under Claude Schaeffer (1933-1934) at Bellapais-*Vounous* and Enkomi, and the British School at Athens under J.R. Stewart (1937-1938) again at Bellapais-*Vounous*.

Masterpieces

After the Second World War, excavation activity was resumed with new vigour. In 1946 Claude Schaeffer continued excavations at Enkomi on behalf of the *Centre National des Recherches Scientifiques*. From 1949, in collaboration with the Department of Antiquities, he brought to light the Late Bronze Age city and objects of superb craftsmanship that continue to be amongst the highlights of the Cyprus Museum to the present day.

Further excavations were held at Sinda under Arne Furumark, at Kouklia-*Palaepaphos* by the University of St Andrews and the Municipal Museums of Liverpool under T.B. Mitford and J.H. Illife, at the Late Bronze Age site of Myrtou-*Pigadhes* by the Ashmolean Museum, Oxford and Sydney Universities under J. du Plat Taylor and Seton Williams, at Kafizin by the Department of Antiquities and St Andrews University of Liverpool, while the Kourion expedition also resumed its excavation programme and Dikaios excavated at Sotira. To accommodate the new results of the recent excavations, a major reorganization of the exhibition galleries had to be undertaken.



→ Gold sceptre from Kourion, 11th century BC
(© Department of Antiquities, Cyprus).

↓ Bronze cauldron from tomb 79 in Salamis, c. 700 BC
(© Department of Antiquities, Cyprus).

From now on, the first nine galleries presented the successive chronological eras, from the Neolithic to the Roman periods. The first three galleries illustrated the chronological succession through the development of pottery, while the remaining rooms were devoted to special classes of exhibits such as sculpture, jewellery and terracottas. These objects were displayed chronologically to illustrate the development of each type separately. It is evident from the records and current practice that the flow of important new finds of unparalleled craftsmanship from Enkomi, Kourion, Kouklia-*Palaepaphos*, the royal necropolis of Salamis and Tamassos, amongst others, has never ceased.

Most of the galleries have been retained as they were, in order not to alter their character, with only a few necessary improvements. But in view of new excavations in synergy with technological developments, necessary changes had to be made to the first gallery in order to shed light on settlements and habitation material that have added another four millennia to the history of the island. This state of affairs will remain until the new Cyprus Museum comes to replace the old one, in the next few years, as the landmark of yet another era in the history of Cypriot archaeology.

2. Cypriot antiquities in Leiden

The Rijksmuseum van Oudheden in Leiden was founded in 1818. The core of the collection consisted of 150 Greek and Roman sculptures.

The museum's first director was Caspar Reuvens (1793-1835), who – being trained as a classicist – took the classical world as the starting point for his acquisitions policy. But his was not an exclusive approach: *all* cultures that had had any contact with ancient Greece or Rome should, he felt, be collected and studied in an archaeological museum.

It followed that Celtic and Germanic antiquities found their way to the museum as well as Egyptian, Persian and Indian archaeological objects. And it was self-evident that the culture of Cyprus, the island that had played such a pivotal role in the eastern Mediterranean, should also be studied and collected in Leiden.

Yet it was not until 1828 that the first object from Cyprus appeared in the museum: a ritual vase, which came to the museum as part of a large collection of Egyptian objects, sold by a Bruges shipowner. The vase was initially categorized as 'Egyptian': only later did it become clear that the object had been made in Cyprus in the 14th century BC and had been exported to Egypt.

Turkey and Persia

In 1879 new antiquities from Cyprus were added to the collection in Leiden. The Dutch consul in the port city of Smyrna (today's Izmir), Richard Jacob van Lennep (1811-1890) was an active collector of antiquities, which he purchased in the area around the city. He was in close contact with Reuvens's successor, Conrad Leemans, and regularly sold pieces to the museum, transporting them to Amsterdam on steamships. In 1879 Leemans inventoried 27 Cypriot ceramic objects, which were presented as a gift to the museum. Among the items

← The first Cypriot object in Leiden: high vase of Red-Polished Ware, 14th century BC (© RMO).

↓ Cypriot antiquities, donated to the museum in 1879 by consul Richard Jacob van Lennep (© RMO).

→ Cypriot terracottas, donated to the museum in 1886 by consul R.C. Keun (© RMO).

↘ Limestone statue of a male votary, sold to the museum in 1925 by Michael Kantsantonos from Lefkara (© RMO).

in this collection were so-called 'milk bowls', beak-spouted jugs, animal-shaped vases and a splendid bottle with suspension holes. This gift was followed in 1886 by another, this time from R.C. Keun, the Dutch consul general in Persia. This collection included the first Cypriot terracottas: fragments of votive images, including several small heads. In the years that followed, objects were sporadically added to the Leiden collection.

The large sculptures

In February 1925 an important collection was offered to the museum: eight limestone sculptures, the most important of which were two monumental busts of priests or devotees and a finely wrought head of Hercules/Melqart. The seller was a certain Michael Kantsantonos from Lefkara, a town in Cyprus that was famous for its trade in lace. It is possible that Kantsantonos combined dealing in lace with the sale of antiquities. An Amsterdam collector, W. Speijer, acted as an intermediary.

In the same year, Jan Hendrik Holwerda, the RMO's director, on holiday in Provence, saw a spectacular collection of Cypriot sculptures in Marseilles in the shop of Mr V. Vagliano. The collection consisted of 21 limestone sculptures and 27 terracotta heads and figures, some of them very large. The most important objects were the crouching sphinx that once had crowned a funerary stele and the top half of a large statue of a splendidly bejewelled woman or goddess holding a flower in her hand. The collection was acquired by the Leiden museum with the financial assistance of Vereniging Rembrandt (Rembrandt Association) in December 1925.

The trade in Cypriot antiquities increased. In 1926 W. Speijer, the Amsterdam collector mentioned above, purchased a collection of 20 objects of Cypriot earthenware, terracottas and sculptures, which he presented as a gift to the museum. In the same year, the curator Johanna Brants published the first scholarly description of the expanding Cyprus collection in the museum's bulletin. Her pioneering work was followed in the 1970s by publications on the Cypriot terracottas by Stella

← Limestone head of a man, part of a votary from the Hellenistic period, from the Cesnola collection in New York. The head has been purchased recently by the Department of Antiquities of Cyprus (© RMO).

↘ Limestone finial of a grave stele with sphinxes, sold to the museum in 1925 by Michael Kantsantonos from Lefkara (© RMO).

Lubsen-Admiraal and on the sculptures by Frédéric Bastet. The collection continued to grow throughout the late 20th century, albeit at a slower pace.

Towards a new acquisition policy

All these antiquities bought and sold on the art market came from illegal excavations. Directors of archaeological museums were aware of this, but they considered it their duty to withdraw these items from the market if they could find the funds, and provide them with a safe haven in public collections. In addition, publications introduced the objects to the world of scholarship. This approach to purchasing practices, connected with illegal excavations and trade, continued until well into the 1980s.

Thanks to institutions such as UNESCO and the International Council of Museums (ICOM), much greater attention is now being paid to the legal and ethical aspects of collecting. This has resulted in the exchange of information and a collaborative approach. For example, when a perfectly preserved Cypriot head of a priest was presented for sale at the international TEFAF art fair in 2013, the Leiden museum indicated it was interested in acquiring it. The museum's research concluded that the head had been excavated in 1861 by a French archaeological team in Cyprus and had been part of the Louvre's collection, and had later belonged to the Louvre's architect, Hector-Martin Lefüel. When he retired in 1870, he had received a number of objects from the museum as a farewell gift, including the Cypriot head. The object appeared on the art market as a result of an auction in 2003. Following consultations with the archaeological authorities in Cyprus, the RMO decided to purchase the object.

Only recently, in 2018, the RMO alerted officials in Cyprus that a Hellenistic limestone head from the Cesnola collection in New York was being offered for sale at the BRAFA art fair in Brussels. Cyprus was able to purchase the object and bring it back to the island. Both sculptures now play a prominent role in the exhibition *Cyprus: A Dynamic Island* and attest to the atmosphere of collegiality and cooperation between the Dutch and Cypriot archaeological authorities.

↑ Limestone statue of a female votary or goddess, sold to the museum in 1925 by Michael Kantsantonos from Lefkara (© RMO).

↗ Limestone head of Heracles/Melqart, sold to the museum in 1925 by Michael Kantsantonos from Lefkara (© RMO).

3. From stone to object: the geology of Cyprus

Geological diversity and seismicity have contributed to the creation of a unique island landscape on Cyprus. Geomorphology on Cyprus is controlled by its four geological zones: the Troodos, the Mamonia, the Kyrenia zone and the autochthonous (local) sediments covering all three of them.

The tectonic placement of these geological zones, mountain building and erosion have given shape to this topographically diverse island, distinctly different from other Mediterranean islands in physiography and nature.

The Troodos Mountain Range (Troodos Ophiolite) is the most impressive geomorphologic feature on the island, covering an area of about 3,200 km^2 with its highest peak, Olympus at 1,951 metres. Formed by volcanic activity at a depth of 3,000 metres in the Tethyan Sea 92 million years ago, the Troodos Ophiolite forms the central bedrock feature on the island. It includes all components of an ophiolitic sequence, that is, a piece of oceanic crust, a core consisting mainly of serpentinized harzburgite and other plutonic rocks, topped by dykes, which fed the ocean floor with lava flows, hosting Cyprus-type massive sulphide deposits and finally, iron and manganese-rich sediments on top.

Rivers originating in the Troodos Ophiolite mountains shed boulders and gravel to the river beds, the deltas and the coastal plains. These dark, hard boulders were used for making bowls, pestles, and grinding tools. Equally abundant in the Karkotis and Kourris river beds were picrolite pebbles, which were used to make the famous figurines. Was this beautiful green stone the inspiration for exploring the mountains? Did this exploration lead to the discovery of umber, ochre, terre verde, asbestos and later copper? Did the dark pillow lavas and diabase dykes lure the first explorers into climbing even further up the rough terrain to the top of the mountains? Is this how they discovered the source of these river boulders and pebbles and finally, of diabase, gabbro, asbestos and picrolite as well?

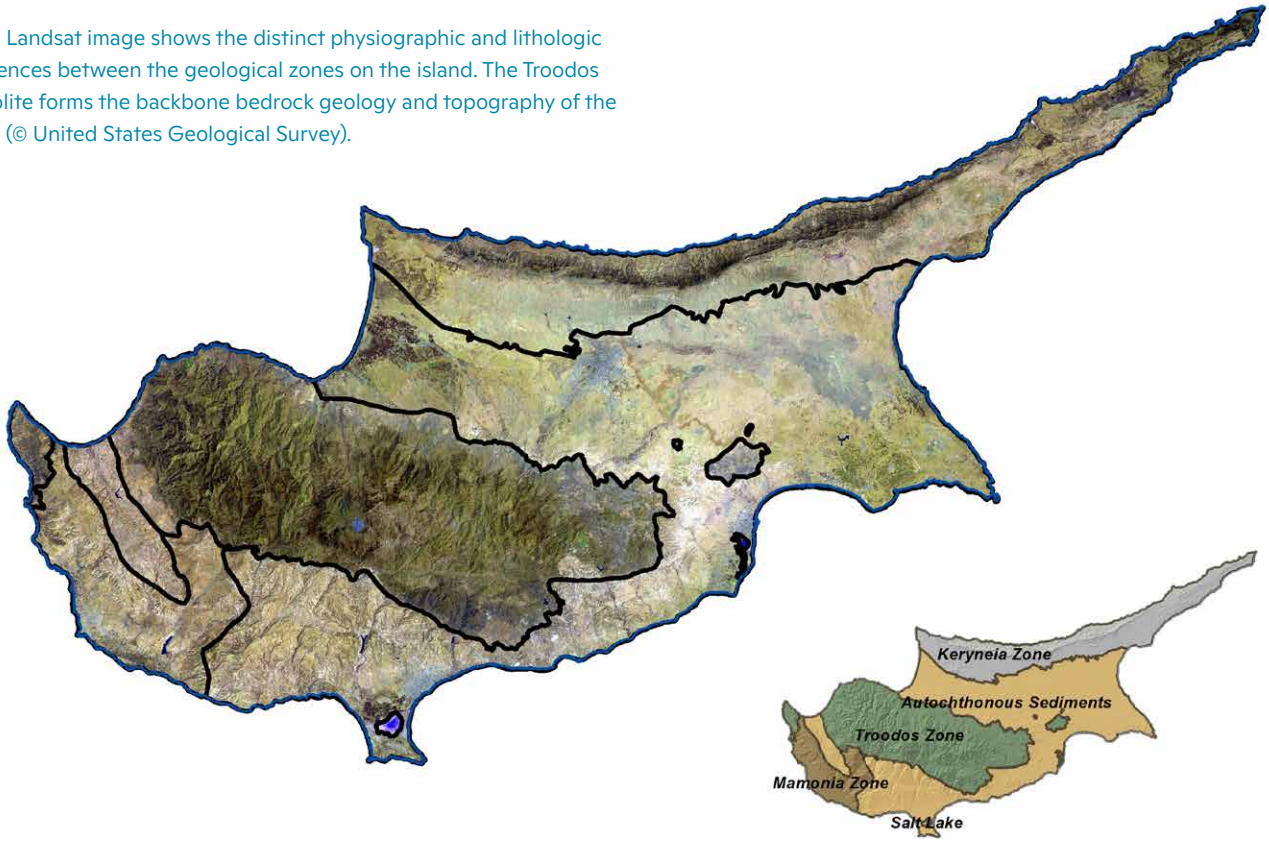
Shrouds

Asbestos, literally meaning 'inextinguishable', occurs in veins in the mineral harzburgite in the Troodos Mountains. It was used in antiquity to insulate cremation shrouds, lamp wicks, hats, and shoes. The Greek physician Pedanius Dioscorides of Cilicia in his *Materia Medica* (Dioscorides, 70), praised the asbestos of Cyprus, calling it 'amiandos', meaning pure or undefiled, a name given later to the mining town of Amiandos, visible at the top of the Troodos Ophiolite. Picrolite, a pale green association of fibrous minerals, occurring in fractures in the serpentinite alongside asbestos, has a very fine, soft texture with a waxy surface. Appealing to the eye, it was also ideal for carving small idols like cruciform pendants, beads and other decorative items.

Umber (*terra umbra*), yellow ochre and celadonite (*terre verde*), iron and manganese-rich sediments occur on pillow lava surfaces or as secondary minerals in the lava basalts. They are found mostly in small patches, scattered on the landscape but were easily mined. They were used as colour pigments for decorating pottery and statues, with umber still being mined today for export.

It was not until the discovery of exposed and oxidized sulphide deposits (*gossans*) and later of the copper ores, that metallurgy put the island of Cyprus on the map as one of the leaders in the production and trade of copper. Ropes, wooden support posts, stone tools and straw baskets, often preserved by copper impregnation, have been discovered in ancient underground mine shafts, attesting to the practices of ore extraction. By far the most impressive evidence of copper mining and smelting is the presence of more than 110 ancient

↘ This Landsat image shows the distinct physiographic and lithologic differences between the geological zones on the island. The Troodos Ophiolite forms the backbone bedrock geology and topography of the island (© United States Geological Survey).



slag heaps, totalling about 4 million tons of material. Slag heaps consist of the hard, iron- and silica-rich waste products of smelting when using the method of pyrometallurgy. Fragments of clay smelting furnaces, tuyères, wood, charcoal and pottery provide dates as late as the 8th century AD. Copper ingots were cast into various sizes and shapes for trade. Ingots most commonly had an oxhide shape and weighed between 20-35 kg.

Shipwreck

Copper ingots from Cyprus have been found as far away as Marseilles (France), Oberwilfingen (Germany), Baghdad (Iraq) and Qantir (Egypt). The Uluburun shipwreck (a Late Bronze Age shipwreck dated to the late 14th century BC, found just off the coast of Uluburun, south-western Turkey) alone was carrying 354 Cypriot ingots totalling 10 tons of copper. Similarly, the archives of Amarna (14th century BC) refer to 897 ingots of copper sent to Egypt over a period of 30 years from Alashiya, the name of the island until the name Cyprus (*Kypros*), which is synonymous with copper (*cuprum*), became established.

The discovery of these copper deposits is attributed to the intense erosion of the island due to its tectonic uplift, exposing the volcanic rocks of the Troodos Ophiolite and the copper-rich lavas. It is no coincidence, then, that the goddess Aphrodite was married to Hephaestus (Vulcan), the god of metallurgy and blacksmithing and that Kinyras, a mythical king of Palaepaphos and Aphrodite's high priest, is considered the inventor of metallurgy.

It is on the coast of Palaepaphos, where the 'Petra tou Romiou' (known as 'Aphrodite's Rock') is located, that myth and legend chose to have Aphrodite rise through the sea foam. The distinct change in landscape from here to the Akamas Peninsula is attributed to the older allochthonous Mamonia rocks being deposited over the ophiolite 85 million years ago. The Mamonia Complex includes groups of rock formations which range in age from 100 to 230 million years old, consisting of igneous and sedimentary rocks (sandstones and mudstones). Deformation within the complex is quite intense as they have been severely broken and folded during their tectonic placement, forming thick and extensive clay-rich masses, referred to as the Mamonia Mélange. A 5-km-wide and well-exposed mélange zone in the south-western part of the island presents an erosional window into this collision zone. This landscape consists of extensive smooth hilltops with scattered large blocks of hard stone, mostly sandstones and limestones, just like the 'Petra tou Romiou' sea stack. It is a highly inhospitable landscape, poor in vegetation and characterized by repeating landslides. The Troodos and thrust Mamonia rocks are topped with pre-thrust bentonitic clays and post-thrust debrite deposits, and then chalks and cherts of the Lefkara Formation, the first carbonate sediments.

Flint

The island's northern counterpart to the Lefkara Formation is the Lapithos Formation, the oldest autochthonous rocks in the Kyrenia zone. The Lefkara and Lapithos Formations consist mainly of marine marls and chalks with cherts, deposited in a quiet setting; the Lapithos Formation rocks contain blocks of pillow lavas. Cherts were the ideal material for sharp tools like scrapers and arrowheads. Abundant chert sources, in the

↓ Ocean view at Kyrenia in the north of Cyprus
(© Kirill Makarov, stock.adobe.com).

Lefkara and Lapithos Formations and the Mamonia Complex, were readily available from eroding slopes and deposited river and beach pebbles.

The Miocene Pakhna Formation rests on the Lefkara and the Lapithos Formations and comprises two members of reef limestone, the Tera Member at its base (22 million years old) and the Koronia Member at the top (7 million years old) with the typical Pakhna sediments being cream-coloured sandstones, chalks and marls, in sharp contrast to the white chalks of the underlying Lefkara Formation.

The Pakhna Formation chalks and sandstones are the most significant source for building rock on the island and have been since antiquity. Limestones in the lower and again in the upper parts of the formation suggest periods of shallower marine conditions due to a falling sea level and by now, a well-established subduction of the African plate beneath the Cyprus plate, initiating a slow uplift and formation of an island.

Continental crust collision in the north gave rise to the intricate and precipitous mountain peaks of the Pentadaktylos range in the Kyrenia zone, consisting of a complex assemblage of limestone blocks and bedded sandy and marly Kythrea Formation. It forms a narrow, steep-sided chain of mountains that rise abruptly from the surrounding lowlands.

The oldest rocks are 300 million years old, flanked to the south by the broad lowlands of the Mesaoria Plain, creating a considerable physical burden for communication to the northern coast.

The limestones are allochthonous (not locally formed) and form a series of thick beds thrust southwards or partly imbricated with younger sediments, mainly of other formations. Karst features in these limestone blocks and karst aquifers provide numerous rock shelters and freshwater springs.

The Kythrea flysch is overlain by chalks and marls with gypsum layers (Lapatza Formation) towards the top of the succession. Around the Troodos Mountains, similar sequences of evaporite rocks are known as the Kalavasos Formation and consist of extensive gypsum and gypsiferous marls. These evaporites formed at the bottom of an evaporating basin marking the Messinian Salinity Crisis (5.3-7.2 million years ago). This event, one of the most dramatic geological events in the region, was caused by the rapid desiccation of the Mediterranean Sea and a total drop of up to 1,500-2,000 metres, with evaporation causing the deposition of gypsum.

Rising island

When the Atlantic reclaimed the Mediterranean basin 5.3 million years ago, rising sea levels formed thick marly deposits across the whole basin. Locally, the Marl Member of the Nicosia Formation was deposited in the shallow seas, which today form the central valleys (Mesaoria) and coastal lowlands.

The uplift and active faulting that followed in the Quaternary Period (the last 2.6 million years) have made significant imprints on the evolution of this new island landscape. Rapid uplift increased the hydraulic gradient and erosional capacity of rivers. Uplift on Cyprus can be attributed to two geological processes. Firstly, the serpentinization of the ophiolite core created a dome feature centred on the highest peaks of the Troodos Mountains. This hydration process transformed most of the harzburgite into serpentinized harzburgite increasing the volume and decreasing the density of these hydrated rocks and finally causing uplift. Secondly, and most importantly, the tectonic regime of the eastern Mediterranean has added a significant vertical component to the resultant kinematic vector of the Cyprus plate.

Thick coarse alluvial fans formed predominately along the north and south Mesaoria Plain consisting of muds, sands and gravels transported by the then newly formed Pedieos, Serrachis and Ovgos Rivers. The large boulders derived from Troodos materials contained in these gravel deposits are indicators of the erosional and transportational capacity of these Pleistocene rivers. Wide floodplains and flat-topped plateaus are the main characteristics of the present landscape in the Mesaoria. The erosion of these mudstones in the Mesaoria and the formation of stand-alone plateaus are strong evidence of the uplift and induced river erosion of the island. At the two coastal margins of this central plain, thick deltaic, aeolian and beach deposits of migrating coastlines form what are today the lowlands of Morphou Bay in the west and Famagusta Bay in the east. Steeper terrain predominates on the rocky complex coastline of the Troodos and Mamonia zones in the south and the Kyrenia zone in the north. Pleistocene uplift and repeated sea-level rise and fall, up to 120 metres each time, due to repeated ice ages, laced the coastal landscape with flights of uplifted marine terraces and the river valleys with fluvial terraces.

Numerous archaeological excavations have revealed earthquake-stricken cities. An excavation at Kourion revealed earthquake destruction on 21 July 365 AD, with whole families buried in the ruins. Evidence of past earthquakes and tsunamis has also come from historical references and geological investigations. This seismic activity, along with slow tectonic uplift and changing sea levels, have created the dynamic island of Cyprus as we know it today. Especially dynamic is the evolution of the coastline, with a global sea-level curve stabilizing about 6,000 years ago and causing coastal flooding. The local sea-level curve fluctuates as much as 1.5 or even 2 metres above or below the present sea level after this period. This dynamic coastal landscape controlled the functionality and thus the power of many port cities.

The geological evolution of the East Mediterranean has given shape to the island of Cyprus, preserving a unique piece of the oceanic crust of the Troodos Ophiolite but also providing the people who first inhabited this island with the resource of copper. Its discovery and exploitation gave rise to a robust ancient economy and the development of a flourishing civilization, as we have now learned to appreciate.

↑ Troodos Mountains (© Natascha Libbert).

4. The Neolithic: migrations from overseas

Eighty kilometres off the mainland, Cyprus maintained unbroken relations with the Levant and Anatolia which helped shape various aspects of the island-dwellers' lives throughout the Neolithic period.

← Superimposition of floors of circular domestic buildings made of mud, established successively on the southern terrace of Ayios Tychonas-*Klimonas*, c. 8800 BC (© J.D. Vigne, Mission Néolithisation).

The island was the cradle of prehistoric societies which oscillated between dominant mainland influences and a tendency to break away from these in favour of a specifically Cypriot identity. At all times the sea was thus the inescapable intermediary in these historical links, depending on the pressure of outside influences or, on the contrary, their weakening, which increased the cultural distance.

The island first became populated as a result of sea crossings. Around 11,000-10,000 BC some groups arrived from the mainland, and in some cases even settled there. The known sites of these oldest presences, which were not necessarily contemporaneous, are often coastal (Akamas-*Aspros*, Ayia Napa-*Nissi Beach*, Akrotiri-*Aetokremnos*) but some inland locations (Agrokipia-*Palaeokamina*, Pera Chorio-*Moutti*, Vretsia-*Roudias*) suggest exploration of the interior.

The recognition and use of flint or picrolite deposits (*Aetokremnos*) themselves seem to suggest permanent settlement of the island, rather than merely temporary incursions. Although the Epipalaeolithic populations of *Aetokremnos* ate birds, molluscs, frogs and reptiles, the site has also yielded remains of small boars (*Sus scrofa*) – evidence that humans introduced a species to the island which flourished there and would for several millennia be the main source of meat in the local diet.

The shipping networks that linked the island to the mainland and were henceforth in more or less frequent use aided the settlement in Cyprus, around 9000 BC, of groups involved in the Neolithization process that was by then taking place on the nearby mainland. The local descendants of the Epipalaeolithic populations may also have become part of this process. In any case, mainland cultural techniques and behaviours now made their appearance on the island: agriculture, sedentariness, stoneworking and certain types of building frames.

Round houses

Two sites testify to these new developments: Ayios Tychonas-*Klimonas* near the south coast, and Ayia Varvara-*Asprokremnos* in the centre of the island. These developed in the first half of the 9th millennium BC, and were contemporaneous with the advanced stages of the Pre-Pottery Neolithic A (PPNA) period

↑ Cleared floor of the first occupation phase of a community building of 10 metres in diameter in Ayios Tychonas-*Klimonas*, c. 8800 BC (© J.D. Vigne, Mission Néolithisation).

↓ Cleared floor of a circular building at Parekklisha-*Shillourokambos*, c. 7500-7300 BC (© P. Gérard, Mission Néolithisation).

in the Levant. They are marked by groups of round houses measuring three to six metres in diameter, with slightly sunken floors and unbaked-earth walls, anchored to their bases in peripheral trenches. At *Klimonas*, the remains of some 30 dwellings, often regularly rebuilt by interlocking with earlier buildings, have been identified. At *Asprokremnos*, there are suggestions that the site was periodically abandoned.

One large 'communal' building, semi-buried and ten metres in diameter, that was discovered at *Klimonas* is in keeping with the PPNA tradition of Near-Eastern 'communal' structures: built from unbaked earth with a timber frame, it was made of quite different materials from the stone-walled monuments with incorporated stelae found at Göbekli or the pit buildings with pole-reinforced stone walls at Jerf el Ahmar. In any case, what we have here is a model, imported from the Near East, of villages that included one or more communal buildings.

Other mainland features are the use, then still rare, of stone food vessels and of large stones being used for grinding or working ochre (*Asprokremnos, Klimonas*). The carved-stone tools include a laminar component obtained by unipolar knapping. Chisels are predominant, along with end scrapers, notched pieces and retouched blades. There are numerous short-tanged arrowheads, reflecting the importance of boar hunting. There is evidence of dogs, mice and cats imported from the continent, as well as birds and above all the small Cypriot boars introduced 2000 years earlier.

The first traces of agriculture have been identified at *Klimonas*: wild emmer wheat (*Triticum dicoccoides*), a species imported from the mainland, was cultivated there. Wild plants were still being gathered. The impression gained from this

↑ Parts of Pre-Pottery circular houses at Khirokitia, 7th millennium BC (© J. Guilaine, Mission Néolithisation).

↓ Neolithic flint javelin point from Parreklisha-*Shillourokambos*, c. 8000-7600 BC (© F. Briois, Mission Néolithisation).

first stage of the Cypriot Pre-Pottery Neolithic is of a mainland impact sufficiently strong to profoundly alter the island's cultural system: the first 'villages', round houses, a communal building, use of earth as a building material, import and cultivation of wheat, import of dogs and cats and hunting as a source of meat.

Networks

The second stage of the Pre-Pottery Neolithic as it occurred in the Near East found an immediate echo in Cyprus – evidence of the networks that had linked the island to various parts of the mainland for several centuries. It is thought to have lasted from the mid-9th millennium to the turn of the 8th to the 7th millennium BC, and is traditionally divided into three stages. These can be easily traced on the island in the prolonged occupation of the Parekklisha-*Shillourokambos* site, which lasted for 1500 years.

Throughout this period, the development of the site was marked by innovations originating in contacts with the Levant and southern Anatolia. However, there is one striking contrast with the north of the latter area: whereas quadrangular dwellings were now predominant in the northern Levant and on the Anatolian plateau, Cyprus, just like the Damascus area, would remain faithful to the round model until the end of the Khirokitia culture in the 6th millennium BC. Was this a refusal to systematically bow to outside influences, or a sense of specific regional identity?

At *Shillourokambos*, building materials continued to change throughout the period: first wattle-and-daub huts, then use of rubble masonry and 'proto-bricks', revival of the use of earth

← Pre-Pottery figurine of stone from Khirokitia, 7th millennium BC (© J. Guilaine, Mission Néolithisation).

around 7500 BC, and finally the predominant use of stone. At Kalavasos-*Tenta*, the uncovering of an entire site has revealed its internal organization: round houses with stone and brick walls and remnants of painted motifs, a large and regularly refurbished communal building and ramparts encircling the settlement.

Some stone-carving techniques, such as the bipolar use of cores to produce blades that were then used to make long projectile points, can be attributed to mainland influences. But it was above all the by-now-regular contacts with southern Anatolia that brought numerous Cappadocian obsidian bladelets to the island. One of the landing points for this traffic may have been the north coast of the island, where some 5,000 pieces of this volcanic glass have been found.

Mice and grain

The agricultural economy continued to expand, with barley now joining wheat as a cereal crop. The development of both local and imported mice is an indirect sign that grain was being stored. But it is primarily zooarchaeological analysis that has revealed movements to and from the mainland, with several waves of newly introduced species, regularly enriched by constant renewals. Cattle and goats were thus brought to the island around 8500 BC, very soon after the first evidence that these animals had been domesticated on the mainland. In any case, like the previously imported boars, goats became wild and were hunted for some time, until they were locally 're-domesticated' in the 8th millennium BC. Three other species were introduced around 8000 BC: domesticated sheep, Persian fallow deer (which then became the hunters' main prey) and foxes. The first two of these were probably introduced from the southern Levant. There were also pigs, through the introduction of new stock or domestication of local boars.

Around 7300 BC a new generation of sheep was likely brought in to replace the first wave, which had abruptly died out. Towards the end of the period the cattle population suffered a substantial decline, finally vanishing in the 7th millennium BC. At this point a sophisticated system of wells and tanks was created to provide water for the inhabitants and their animals. When these were abandoned, they were turned into burial sites (structures 23 at *Shillourokambos*, well 133 at *Mylouthkia*); grave 283 at *Shillourokambos* contained the remains of a human and a cat that had no doubt become a pet. The midden in well 116 at *Mylouthkia* yielded boar and goat bones, grain remnants, and also sea molluscs, fish and a fish-hook, all evidence that seafood, unknown in the earlier periods, was now becoming part of a steadily diversifying diet – a situation confirmed at *Shillourokambos* by the consumption of large grouper fish and the growing numbers of fish and molluscs that were eaten at the site.

The final stage of this Pre-Pottery Neolithic age was seen in the Khirokitia culture, which was to reach its acme throughout the 7th millennium BC. Besides at the site sharing its name, it is documented at many others such as Kholetria-*Ortos*, Cape Andreas-*Kastros* and Petra Tou Limniti-*Tenta* phase 2. We should note here the strongly native embedding of this still pre-pottery culture, which clearly displayed a shift away from the changes that continued to take place on the nearby mainland. To be sure, the links were not broken, as witnessed by in particular the import of certain luxury goods such as carnelian; however, imports of obsidian were constantly declining. The overall impression is one of a culture sufficiently robust to have incorporated the outside input from earlier centuries and developed a fully autonomous and original identity of its own – the culmination of a very long island history.

Robust defensive wall

This was a prosperous period, if we bear in mind the numerous stone and brick dwellings in the village of Khirokitia. Its development, marked by the periodic superimposition of dwellings, is divided into three key stages. The first site, established on a hillside and extending down to the Maroni river, was bounded by strong ramparts. Its subsequent westward expansion involved the construction of a new wall further to the west,

← Feline head, most likely a cat, from well 66 at Parekklisha-*Shillourokambos*, c. 8200 BC (© P. Gérard, Mission Néolithisation).

while the enclosed space contracted to the north. Little is known about the final stage, when the hilltop was reoccupied and a new, subrectangular building model appeared besides the traditional round one.

At Khirokitia, people were buried in individual graves beneath the floors of the houses. The agricultural economy was based on the cultivation of hulled (einkorn and emmer) wheat, barley, lentils, peas, bitter vetch, grass peas and broad beans. Weeds and ruderal plants point to the importance of agriculture and husbandry. The fruits and nuts consumed were pistachios (the predominant species), as well as figs, olives, acorns, a species of wild pear and almonds (the latter introduced from elsewhere). Obviously there were changes in how these plants were cultivated throughout the period.

The same is true of the meat economy: deer hunting and goat breeding declined, whereas sheep breeding continued to expand. There were no dogs or cattle, but mice and cats were attested. The picrolite or stone food-vessel industries, already well established in earlier millennia, flourished. Anthropomorphism was expressed in stone figurines. The Khirokitia culture would expire in the opening centuries of the 6th millennium BC. Some writers interpret this decline as the long-term impact of the climate change that also affected other Mediterranean areas around 6200 BC, at the transition between the first and second stages of the occupation of the village. Others see evidence of a deliberate decision to abandon the settlement. Whatever the reason, the entire Khirokitia culture was extinguished two centuries after the climate change. What happened to these people? Did they emigrate? Did they revert to a less settled way of life which archaeological research is hardly able to perceive? There is now a major documentary hiatus, which will be a challenge to fill.

Diversity of occupations and dwelling types

Humans had to wait until the early 5th millennium BC to reassert themselves in the dynamic and swiftly flourishing Sotira culture. Key Sotira villages have been studied: Sotira-*Teppes*, Klepini-*Troulli*, Epiktitos-*Vrysi*, Philia-*Drakos* A, Kantou-*Kouphovounos* and Paralimni-*Nissia*. These sites combined houses with stone foundations and with a variety of ground plans: round, subquadrangular and rectangular. They were sometimes enclosed by walls (as at Paralimni). A major stone industry (polished axes, impactors, pounders, cutting wheels, sickles on chert blades, grindstones) emphasizes the diversity of the by-now-predominant agriculture and herding economy.

Numerous silos were used to store grain and legumes. Sheep, goats and pigs were bred, but still no cattle. Pottery had by now made its appearance, but only in a few forms: bottles, cups and dishes, with a predominance of combed or painted motifs. This culture was to decline around 4000 BC as the island again entered a period about which, in the absence of accurate documentation, little is known. However, this decline was short-lived, for a new period of vigorous expansion was to begin in the mid-4th millennium BC: the Chalcolithic period.

The Neolithic history of Cyprus is thus that of an unceasing blend of innovative inputs from various parts of the mainland and a local wish to assimilate and recreate them as part of a specific island identity.

Reconstruction of the Neolithic settlement of Khirokitia
(© dudlajzov, stock.adobe.com).

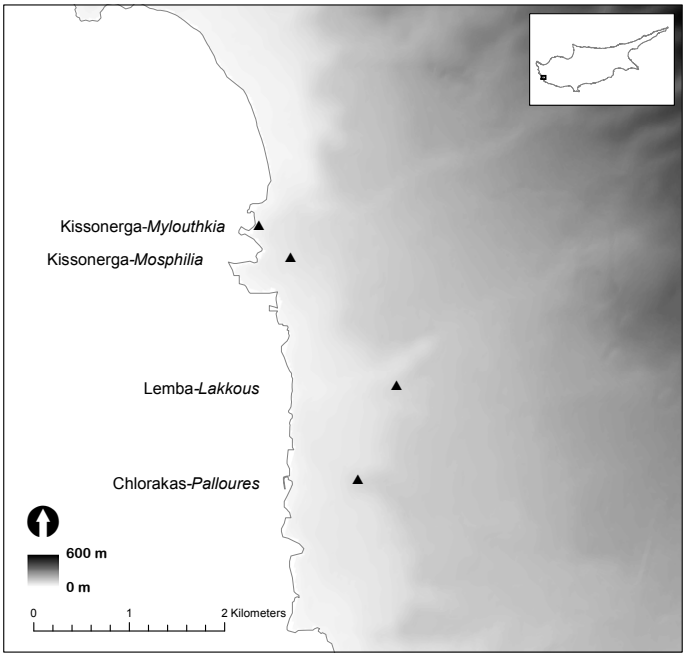
5. The Chalcolithic: traditions and innovations

The early history of Cyprus is often represented as a pendulum between phases in which the island was connected with the broader eastern Mediterranean and periods in which Cypriot societies were relatively isolated.

The traditional perception is that after the island's spectacular colonization in the early Neolithic, in which people not only settled the island, but also introduced a variety of wild and domestic animal species and agricultural crops, it became an isolated backwater in which quaint and outdated practices survived during the later Neolithic and the Chalcolithic periods, and only became reconnected to the eastern Mediterranean in the Bronze Age around 2400 BC. However, from around 3500 BC onwards we have evidence for the emergence of complex societies, cities and interregional trade across the eastern Mediterranean.

Meanwhile, it appears that Chalcolithic communities in Cyprus engaged in subsistence farming, hunted deer, lived in small village settlements and had distinct cultural traditions with supposedly little evidence for craft specialization. Thus, the prevailing image is that of a literally insular culture that was not taking part in the 'march of civilization' which occurred all over the Mediterranean. This isolation is often perceived as ending abruptly in the so-called 'Philia period' at the beginning of the Early Bronze Age, when clear Anatolian influences are apparent in Cypriot pottery assemblages, and when new farming practices, textile production technologies and metallurgical expertise were introduced.

However, the idea that Chalcolithic societies on Cyprus were isolated and backward can be brought into question by recent research. The Chalcolithic spans a considerable period of time and is subdivided into Early, Middle and Late phases. In these 1600 years – the same amount of time as that separating us from the disintegration of the Roman Empire – numerous profound developments occurred. Firstly, there is increasing evidence for the emergence of social stratification. Secondly, the occurrence of highly specific 'foreign' objects and materials show that people were connected to the wider eastern Mediterranean. Given this evidence for exchange with Anatolia and the Levant, we should consider the distinct nature of Chalcolithic Cyprus a cultural choice rather than an index of isolation.



↑ Main excavated Chalcolithic sites in Cyprus (© Victor Klinkenberg).

↓ Overview of the Late Chalcolithic settlement remains excavated at Chlorakas-*Palloures* (© Victor Klinkenberg).

↘ A picrolite pendant from Chlorakas-*Palloures* (© Ian J. Cohn).

Chalcolithic houses

Whereas no substantial architecture is known from the Early Chalcolithic, in the Middle and Late phases substantial settlements with round houses occur. These houses invariably had a raised hearth at their centre and often had a clean plaster platform at the right side of the entrance, whereas other parts of the building were used for storage and cooking activities.

The round houses vary considerably in their size and quality of construction: the smallest are about four metres in diameter and would have been just large enough to serve as a home. Other buildings, however, can measure up to 14 metres in diameter, and have well-executed plastered and sometimes even painted floors. The inventory of these larger structures suggests that like the smaller buildings, they were used as houses. However, since these buildings are much larger than necessary for strictly functional purposes, it seems likely that they served to create social distinctions and were inhabited by powerful leaders and their supporters.

The fact that the house was symbolically important is something we know due to a remarkable find of a clay house model, in the shape of a bowl, at the site of Kissonerga-*Mosphilia*. The model represents a typical house with a central raised hearth, a door with a pivot hinge and a clean platform to the right of the entrance delineated by clay ridges. The walls are decorated with geometric patterns. The house model was found in association with some eighteen figurines and can be interpreted as a ritual burial of a house and the people associated with it.

A number of houses excavated had been abandoned, leaving large amounts of pottery, ground stone artefacts, and other materials such as deer antlers. Given that such contexts cannot be adequately explained as accidents (experiments have shown that loam houses are very difficult to set on fire), it seems that these houses were ritually abandoned and often intentionally burned. Houses thus seem to have been central to social life in Chalcolithic Cyprus and to have been used to communicate social distinctions and mark important social events.

Trinkets and trade

Traditionally it was argued that Chalcolithic communities on Cyprus were isolated because their pottery, houses and burial traditions were very different from those elsewhere in the eastern Mediterranean, and because they had not adopted some of the economic resources that were central to contemporary societies. Thus, there were no cattle in Chalcolithic Cyprus, no ploughs and no sheep with enough wool to use as a fibre. However, the fact that things on Cyprus were different does not mean that these communities were cut off from broader trade networks. There is evidence for an exchange network on Cyprus, centring on picrolite, a green-coloured type of rock occurring in veins in the central Troodos Mountains. This soft rock was used to produce a wide variety of pendants and schematic human figurines with outstretched arms. The picrolite was probably both extracted in the mountains and collected from rivers as rounded pebbles. At the site of Souskiou-*Laona* the picrolite was processed in workshops, presumably for trade with other communities across the island, but there is also evidence for picrolite working at other sites.

Other objects demonstrate the existence of trade networks extending beyond the island, including small items for personal ornamentation. One example of such items consists of faience beads, found in the Chalcolithic cemetery at Souskiou-*Vathyrkakas* and at Kissonerga-*Mosphilia*. Since the materials used for them were not on the island, these beads were imports from across the Mediterranean Sea. A very similar example is that of the so-called 'spurred annular beads', which provide clear evidence for the trade in these types of artefacts with mainland Anatolia (modern Turkey). From these types of personal ornaments, we know that Cypriot communities were participating in exchange networks stretching beyond the island.

Copper in the Chalcolithic period

The development of copper metallurgy was crucial for the development of prehistoric Cypriot economies and communities. Indeed, copper exports became so important that the name of the island and the metal it produced later became synonymous (the Latin word for copper derives from the Greek name of the island, Kupros).

What evidence do we have for copper metallurgy in the Chalcolithic period?

There is surprisingly little copper in the Chalcolithic period. A 2011 survey found only eight copper-based artefacts attributed to the Chalcolithic, and most of these artefacts are small non-utilitarian objects, such as a copper spiral bead that was possibly used as a hair ornament, and a snake-shaped pendant. The only larger and non-ornamental objects were chisels that

← Faience beads, found in Kissonerga-*Mosphilia* (© Department of Antiquities, Cyprus).

were found at sites such as Erimi-*Bamboula* and Kissonerga-*Mosphilia*. In part because of the paucity of objects, many scholars have suggested that copper metallurgy really started in the subsequent 'Philia' period, when copper artefacts become much more common. Indeed, it is often argued that the Philia assemblages represent a migration from Anatolia in pursuit of Cypriot copper ores. One might ask, however, how these postulated Anatolian migrants would have known about Cypriot copper ores in the first place. In recent years it has become increasingly clear that Chalcolithic communities on Cyprus had already begun to produce metal artefacts and participated in the trade of metal objects in exchange networks spanning the eastern Mediterranean. In both the Levant and on Crete, metal objects made of Cypriot copper ores were found dating to the early 3rd millennium BC.

At the key site of Kissonerga-*Mosphilia*, pieces of copper ore and what appears to be a crucible/ladle for pouring copper were found dating to the Late Chalcolithic. Many corroded pieces of copper, some copper-base products and a copper axe have been found in recent excavations at Chlorakas-*Palloures*. This axe predates the Philia period by at least two centuries. While it is not entirely clear yet whether it was made of Cypriot copper or was an imported object made of metal from outside the island, it is becoming increasingly clear that both copper metallurgy and trade in metal objects commenced in the Chalcolithic period on Cyprus, even if these activities were probably not yet of great economic importance in that period.

Cypriot choices

The paradox of the Cypriot Chalcolithic is therefore that, on the one hand, Cypriot traditions were completely distinct from the rest of the eastern Mediterranean, while on the other hand, evidence is provided for the exchange of metal artefacts, faience beads and spurred annular beads with regions beyond Cyprus. Therefore, the buildings, pottery, figurines and farming and hunting practices of communities peculiar to the Cypriot Chalcolithic are not to be regarded as an index of their isolation from the broader eastern Mediterranean. Instead, these insular traditions should be interpreted as a considered cultural choice. Rather than adopting new ideas, styles and technologies from across the Mediterranean Sea, people chose to maintain their own way of life. Thus, for example, Cypriots may have preferred venison and pork to beef, and garden cultivation to ploughing larger fields.

Chalcolithic communities in Cyprus had clear ideas on how to live. They were clearly attached to their round houses, which were important to their identities. They produced distinct and highly standardized picrolite figurines and pendants that were exchanged across the island. These objects testify to a shared set of values. It is impossible to establish what they meant to Chalcolithic communities, but the fact that they depict stylized humans strongly suggests that these figurines and pendants represent a generic type of social identity, presumably one that was shared between communities. Likewise, deer hunting, pig farming and garden agriculture most likely represent a culturally determined preference for particular types of food over others.

In concert, these elements suggest that Chalcolithic communities had a well-consolidated cultural tradition and chose to selectively adopt exotic goods and engage with new ideas and technologies. We should not be misled by the small number of foreign objects in Chalcolithic Cyprus. People were moving across the island, exchanging artefacts made from picrolite, ceramics and metal, and crossing the Mediterranean (we do not know whether they were Cypriots or mainlanders), exchanging beads, ornaments and metal objects with other Mediterranean communities. These Chalcolithic communities laid the foundations for the copper metallurgy that would decisively tie Cypriot communities and economies to those of the surrounding regions, but this was done on their own terms.

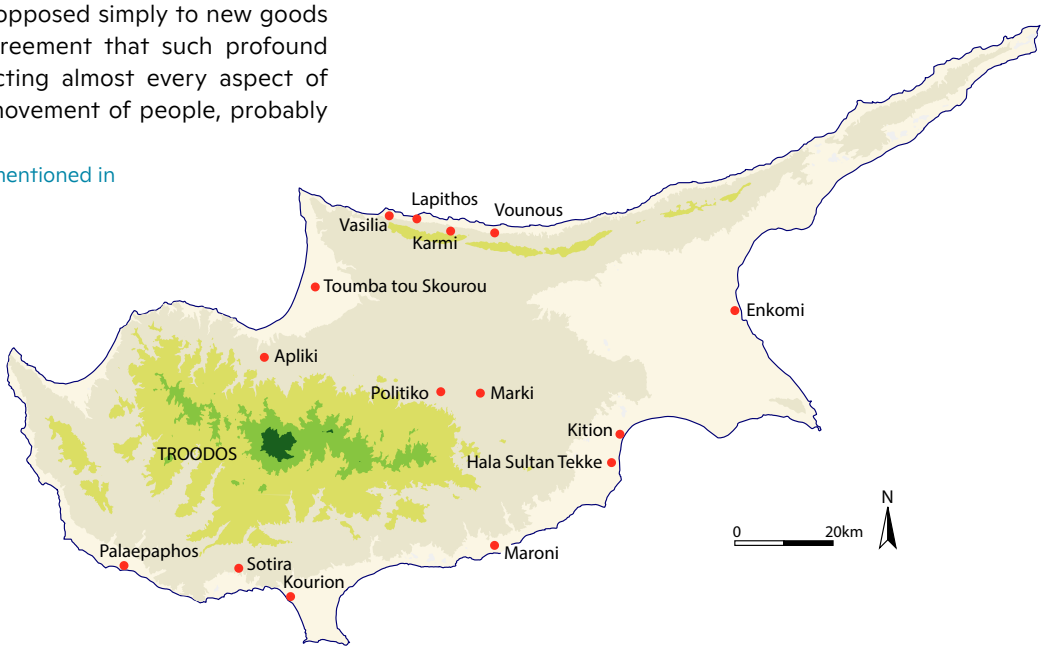
↓ Collection of artefacts found in the jar in association with the axe at Chlorakas-*Palloures* (© Ian J. Cohn and Andreas Charalambous).

6. The Bronze Age: the importance of copper and trade

The Bronze Age in Cyprus began in the mid-3rd millennium BC. Major features which distinguish the first phase of this period, the Early Bronze Age, from the preceding Chalcolithic include the arrival on the island of new types of animals (donkeys, screw-horned goats, and the reintroduction of cattle), rectilinear architecture (replacing circular forms) and new types of agricultural and domestic equipment, notably the plough, clay hearth surrounds, cooking pots, clay spindle whorls and the vertical loom.

These innovations in economy and technology were accompanied by a greatly increased use of copper, new types of metal tools and weapons and the first intensive exploitation of the rich copper ore bodies of Cyprus, a development which was to have profound consequences for the island during the ensuing millennia. These 'arrivals' imply a significant movement of goods and ideas, and the transfer of both complex technologies and new ways of doing everyday tasks.

While scholars continue to debate the extent to which these innovations were brought about by the arrival of new groups of people in Cyprus, as opposed simply to new goods and ideas, there is general agreement that such profound and widespread changes, affecting almost every aspect of life, must have involved some movement of people, probably from Anatolia. This may have included whole communities who perhaps settled initially on the north coast, only 65 km from the south coast of Anatolia. Copper is likely to have provided a major incentive, in particular a desire to find new sources of metal to feed into the trade networks that linked south-east Anatolia to the Aegean and the Cyclades in the early to mid-3rd millennium BC.



→ Map of Cyprus showing the sites mentioned in the text (© Jennifer M. Webb).

→ Collection of Early and Middle Bronze Age objects from graves on the northcoast of Cyprus (© Rudy Frank and Department of Antiquities, Cyprus).

Copper and bronze

Metallurgical technologies introduced to Cyprus in c. 2400 BC include the smelting of sulphide ores and the use of arsenical copper and tin bronze alloys. Stone casting moulds found at Marki leave no doubt that one or more ore bodies in the north-east Troodos were being mined at this time, and an arsenical copper dagger-ingot from Sotira suggests the exploitation of the high-arsenic ore bodies in the Limassol area.

Current evidence suggests that the north coast of Cyprus was already involved in an international maritime trade in raw metals in the beginning of the Early Bronze Age. While no settlements of this period have been excavated in this part of the island, a handful of looted tombs and chance finds from Vasilia include thirteen imports: a gold earring, three vessels of calcite and three spearheads, a sword, two knives, two ring ingots and an axe of copper or bronze. Sherds and a jug, possibly of Cypriot origin, from Tarsus attest to reciprocal connections with the Anatolian mainland. Whether people living on the north coast or anywhere else on Cyprus at this time were themselves involved in seafaring is for the moment uncertain. The island is likely, however, to have been a regular port of call for seaborne traders. Ships sailing in the eastern Mediterranean would have found it difficult to bypass Cyprus, which has always been known to mariners as a landmark or a necessary stopover.

↑ Three Early Bronze Age stone casting moulds from Marki (© Rudy Frank).

Around 2200 BC, Cyprus dropped out of international networks. This may have been brought about by the collapse of the wider eastern Mediterranean interaction system, possibly as a result of environmental degradation associated with a severe drought. A Syro-Levantine jug, an object made of gold and four copper-base pins from Vounous are the only imports known from this period.

Jewellery and utensils

Things changed radically in the Middle Bronze Age. Imports from an extensively excavated cemetery at Lapithos on the north coast include 62 rings/earrings and two pins of lead, another six rings/earrings, five pins, three bracelets, a diadem and a vessel of silver, twelve gold ornaments, at least 30 faience necklaces, comprising over 1170 beads, two faience pendants, three pottery vessels, and five knives, three pins, two pairs of

← Collection of objects from Lapithos, made of pure copper, arsenical copper and tin bronze (© Rudy Frank and Department of Antiquities, Cyprus).

tweezers and a razor of copper/bronze. Other Middle Bronze Age imports on the north coast include two Syrian jars, a gold spiral, thirteen faience beads, two knives, tweezers and a pin from Vounous, and a Middle Minoan cup. Tin was now also arriving on the island in significant quantities.

Cuneiform texts of the late 19th-17th centuries BC from Mari, Alalakh and Babylon refer to the receipt of copper from Alashiya, widely thought to be the ancient name of all or part of Cyprus. Lead isotope analysis also suggests the use of Cypriot copper in Crete and the Cyclades at this time. This leaves little doubt that Cyprus was exporting copper during the Middle Bronze Age. Indeed, Lapithos is likely to have been at the centre of this trade.

The quantity of metal at this site is truly astonishing. In total, 140 tombs have produced over 1800 copper-base artefacts. The incidence of tin bronze and other alloys also suggests a high level of expertise linked with the presence of metal workshops, while the workmanship of some artefacts, notably engraved dress pins, may indicate a flow of ideas between metalsmiths at Lapithos and those on the surrounding mainland.

Elsewhere on the island there is evidence for workshop production of metal, pottery, textiles and perhaps perfume, oils and beer, suggesting a similar targeted use of the landscape and its resources and a significant movement in the volume and flow of goods and information within local and intra-island networks.

New trade routes

Towards the end of the Middle Bronze Age, from c. 1700 BC, new avenues for international trade opened up to the east and south of Cyprus and Cypriot pottery began for the first time to move beyond the island's shores in large quantities. Exports from Cyprus now included commodities such as precious oils and perhaps perfume and the small ceramic juglets and flasks in which they were transported. These vessels have been found in large numbers in Egypt and the Levant.

This period also saw the establishment of new settlements, including Toumba tou Skourou on the west coast, Enkomi on the east coast, and Palaepaphos, Kourion, Maroni and Hala Sultan Tekke on the south coast. These were to become the major urban and export centres of the Late Bronze Age.

The script which came into use in Cyprus in the Late Bronze Age, known as Cypro-Minoan, has not been deciphered. References to the land of Alashiya in documents from Hattusa, Tell el-Amarna and Ugarit, however, shed light on the island's international and trade relations in this period.

Copper production continued to be a major element of the economy. Evidence for primary smelting has been found at Politiko and for both mining and smelting at Apliki, and similar sites, destroyed by modern mining, must have been quite common in the copper-bearing pillow lavas of the Troodos Mountains. Secondary smelting, refining and casting took place in workshops within the urban centres.

Copper was exported in the form of oxhide ingots, weighing on average 28 kg, in return for luxury goods of gold, silver, ivory, faience and glass. The extent of this trade is dramatically evident in the Uluburun ship, which was sailing west from the Syro-Palestinian coast with ten tons of Cypriot copper and one ton of tin when it sank off the south coast of Anatolia in the 14th century BC.

↓ Oxhide ingot (© Department of Antiquities, Cyprus).

→ Late Bronze Age four-sided bronze stand. Each of the four sides is decorated in three registers with bulls, lions and griffins, c. 12th century BC (© Department of Antiquities, Cyprus).

Small statues

While the export trade primarily involved raw copper for much of the Late Bronze Age, in the 13th century BC Cyprus began to export finished metal goods of extremely high quality in the form of decorated bronze stands, amphoroid kraters and small statues. These draw on the iconography of other regions, but are the work of local smiths and show advanced technology and great originality.

The stands, for example, although made up of multiple components, were cast in one phase by the lost-wax method, a milestone in copper working in the eastern Mediterranean. Indeed, Cypriot metalsmiths were at the forefront of technological developments at this time, and were responsible for the spread of metalworking techniques to the Aegean and beyond. Perhaps the ships that carried Cypriot copper also carried Cypriot metalsmiths, transporting not just raw materials but practitioners, skills and ideas, indeed technology itself.

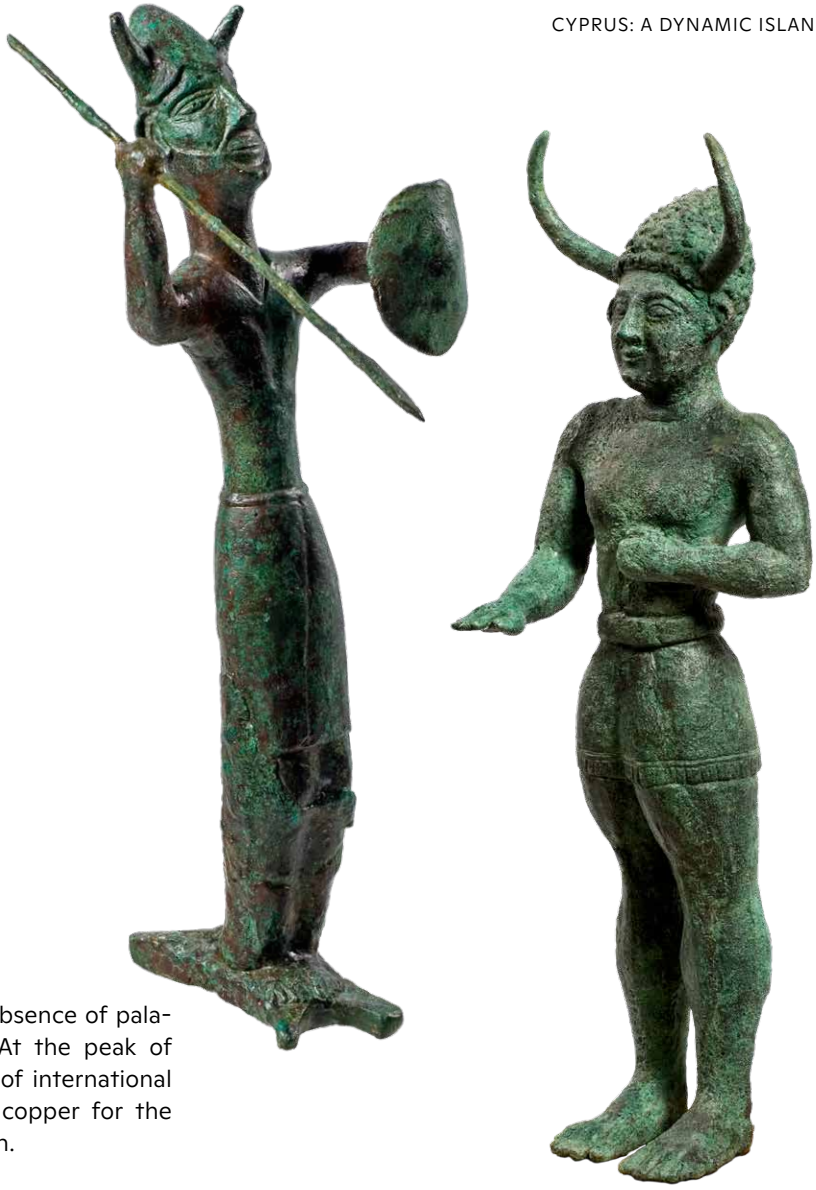
The importance of copper and seaborne trade is abundantly evident in the material culture of Late Bronze Age Cyprus. An ideological link between cult and metallurgy is visible in the iconography of the 'Ingot God', recovered in the Sanctuary of the Ingot God at Enkomi, and the unprovenanced 'Bomford Goddess', both of which stand on ingot-shaped bases. These bronze statuettes suggest that a warrior god and a fertility goddess were respectively responsible for the protection and productivity of the copper industry.

Seal stones

Other indications of the importance of the metal industry include seal iconography, which frequently depicts oxhide ingots, miniature copper ingots found in votive deposits, and ingot-bearers depicted in offering scenes on bronze stands. Indeed, nowhere in the Mediterranean does the ingot have such intense visibility in iconography. These culturally significant symbols may have served to legitimize those whose economic interests were promoted by associating copper production with divine favour.

At Kition, furthermore, over 100 stone anchors were used in the construction of cult buildings of the 13th and 12th centuries BC, pottery with marine motifs and marine shells were offered as votives, and ship images were carved on walls and altars. This suggests a conceptual relationship between cult and maritime trade of equal importance to that between cult and metallurgy.

Cypriots were now certainly involved in the management of the copper trade. Ships of Alashiya are mentioned in correspondence with Amarna and Ugarit and people from Alashiya are attested in administrative documents from Alalakh and Ugarit. While the geopolitical structure of the island during the Late Bronze Age remains a matter of debate (a unified state vs. multiple autonomous polities), there can be no doubt that bureaucratic mechanisms existed to manage diplomatic and commercial relationships. These included writing, seals, weights and measures, and multilingual scribes and diplomatic personnel who could negotiate with the Pharaoh and other rulers. Private mercantile enterprises, particularly from the 13th century BC onwards, may also have been a feature



→ Ingot God. Bronze statue of a bearded warrior deity standing on an ingot-shaped base from the Sanctuary of the Ingot God, Enkomi (French Mission 1963), early 12th century BC (© Department of Antiquities, Cyprus).

↘ The Horned God. Bronze statue of youthful standing deity from the Sanctuary of the Horned God at Enkomi, early 12th century BC (© Department of Antiquities, Cyprus).

of Cypriot trading practices in the apparent absence of palatial institutions such as existed elsewhere. At the peak of the copper industry, Cyprus was at the core of international exchange networks, supplying much of the copper for the bronze industries of the eastern Mediterranean.

Opium

Cyprus was also exporting other goods, including timber, pottery and perhaps textiles and opium. At the start of the Late Bronze Age, new ceramic styles appeared which would continue to be in use for several hundred years. Base Ring and White Slip Wares were exported to Egypt and the Levant, both for their intrinsic value and the commodities they contained. Cypriot pottery has also been found in Crete, Sicily and Sardinia.

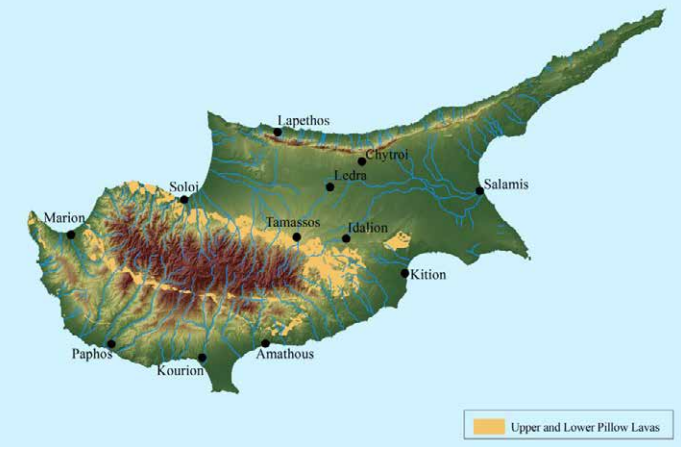
In the 14th century BC, high-quality Mycenaean vessels decorated with pictorial scenes were imported from the Greek mainland. These were often marked with Cypro-Minoan signs, which suggests that the trade to both Cyprus and the Levant was in the hands of Cypriots. Local production of Mycenaean-style pottery began in the 13th century BC, and people from the Aegean may have settled in Cyprus during the unstable conditions which followed the collapse of the Mycenaean palaces. Smaller quantities of vessels from other regions suggest the increasing presence of other newcomers, while changes in religious practices in the 11th century BC may reflect some movement of people to Cyprus from Crete during the final troubled years of the Bronze Age.

External trade and interregional connections were key factors in the economic success of both rural and coastal settlements on Bronze Age Cyprus. While the direction of this trade changed over time, initially favouring the north coast and later the south and east coasts, copper was always of paramount importance. Indeed, the mining, processing, consumption and export of copper impacted all levels of society with increasing intensity through the Bronze Age, and long-distance trade, critical to the wealth and status of elite groups, was accompanied by a growth in expertise which culminated in the production of some of the finest bronze products in the eastern Mediterranean.

↓ Bronze miniature ingot, Enkomi (© Department of Antiquities, Cyprus).

7. The Iron Age: the age of the kingdoms

The key feature that characterizes Cyprus's political configuration in the Late Bronze Age was the operation of a decentralized system of multiple polities whose economic autonomy was sustained by the regional exploitation of copper, found in abundance around the foothills of the Troodos range, as well as the metal's extra-insular transshipment.



↑ Map of Cyprus showing the copper-rich pillow lavas at the foothills of Troodos and the sites that served as political and economic centres in the Iron Age (© V. Trigkas, with digital geological data from the Cyprus Geological Survey Department).

The Mediterranean-wide crisis coinciding with the collapse of the politically and economically flourishing states of the eastern Mediterranean and the disintegration of state-level trade and the inception of the Iron Age did not bring the Cypriot copper industry to an end. Along with the Late Bronze Age centres of Kition and Palaepaphos, which survived unscathed through the crisis years, most of the newly founded sites of the Early Iron Age were located on the coastland, in command of natural harbours. This indicates that the economy of the Iron Age Cypriot polities continued to be based on sea-borne trade, and that new commercial links for the export of copper were established within newly emergent trading networks. The Cypriot coastal centres were at the forefront of unlocking the secrets of iron technology. They were also involved in the production and circulation of probably the earliest tools and weapons made of iron in the 12th century BC.

Movement, the concept that underlies the present volume and the accompanying exhibition, is embodied in multiple aspects of the life of people in Iron Age Cyprus. This is a period of intense mobility. Following the collapse of the Late Bronze Age mega-states, freelance entrepreneurs, including traders from the Cypriot polities, sailed all over the Mediterranean seeking out alternative trading strategies. Contacts with the Phoenician coastland continued through the transition from the 2nd to the 1st millennium BC, and new routes to the West were initiated.

Migration

This is also a period of extensive movement of people. The Late Bronze Age coastal centres of Cyprus became the recipients of Greek-speaking populations, who had abandoned their homes in the Greek mainland following the collapse of the Mycenaean palaces. Cypro-Minoan, the syllabic script of Late Bronze Age Cyprus, became the expression tool of their language; in its adopted form in the 1st millennium BC, known as Cypro-Syllabic, the indigenous script of the island was employed to record the Arcado-Cypriot dialectal form of the Greek language.

← Replica of the basalt stele erected at Kition by the Neoassyrian king Sargon II, c. 707 BC (© RMO).

A corpus of inscriptions dating from the late Cypro-Geometric period onwards also suggests that people speaking a Semitic language migrated to the island, bringing with them the Phoenician alphabetic script. The movement of the two languages, first Greek and later Phoenician, is the sole evidence that echoes the movement of people who targeted the thriving centres of the island and were incorporated with the local population. A third language, also documented in Iron Age Cyprus and written in the Cypriot syllabary, is indecipherable. It was termed 'Eteocypriot' because it is believed to represent the indigenous language, which was spoken during the Bronze Age and survived into the Iron Age. In spite of the island's 'trilingualism', the archaeological evidence does not point to the existence of different 'ethnic' groups on Early Iron Age Cyprus. On the contrary, the evidence from the Cypro-Geometric necropoleis points to a striking cultural homogeneity throughout the island.

The inception of the Early Iron Age is marked by movements in the landscape. New settlements were established on the coast making up for the loss of those Late Bronze Age centres that failed to adapt to the new era that emerged following the eradication of the 'Age of Internationalism'. The new establishments at Salamis, Amathus, Kourion, Marion, Soloi and Lapethos and further inland at Chytroi and Tamassos, along with the old urban settlements of Kition, Palaepaphos and Idalion, managed to rise for shorter or longer periods of time to the status of the administrative centres of the territorial states dotting the island's segmented political landscape. Within the decentralized strategies that characterized the interregional commercial patterns in the Mediterranean, the economic and political viability of the Iron Age Cypriot polities relied – much like their Late Bronze Age ancestors – on sustaining the mechanisms that ensured the procurement and trade of copper.

Oath of allegiance

In the 8th century BC the Neoassyrian king Sargon II launched an aggressive expansion to the West. The leaders of the Cypriot polities travelled to Babylon and offered Sargon their allegiance. 'And seven kings of Ia' (*i.e.* Cyprus), a district of Iatnana whose distant abodes are situated 'a seven days' journey in the sea of the setting sun…' says King Sargon II on a stele erected at Kition in 707 BC commemorating a long list of tribute kings, thus giving us the earliest reference to Cypriot rulers in the Iron Age.

← Head of life-size female statue, from Kouklia-*Palaepaphos*, 5th century BC (© Department of Antiquities, Cyprus).

↓ Hathoric capital from Amathus, 5th century BC (© Department of Antiquities, Cyprus).

Less than four decades later, ten Cypriot kings are mentioned by name, along with the names of their seats, on a clay prism of Sargon II's grandson, King Esarhaddon. These are Akestor of Idalion, Phylagoras of Chytroi, Kisu of Salamis, Eteandros of Paphos, Aratos of Soloi, Damasos of Kourion, Admetos of Tamasos, Damusi of Qartihadasti (identified with either Kition or Amathus), Onasagoras of Ledroi and Bususu of Nuria (identified with either Amathus or Marion).

These leaders succeeded in both establishing an economic treaty with the Neoassyrian Empire and incorporating their states into the empire's Mediterranean trading networks, thus maintaining their political autonomy. This political order was a monarchical system already referred to in the ancient Greek world as *Kyprion Basileia* (Cypriot kingship). The Greek term *basileus* (=king) and *mlk*, its equivalent in the Phoenician language, were the two terms used to address the rulers of the Cypriot states down to the end of the 4th century BC. The members of the royal families were addressed with the Greek word *anaktes* and the Phoenician word *adon*, respectively. *Basileis* and *anaktes* first became visible in the archaeological record through a number of inscriptions in the Arcado-Cypriot dialect written in the Cypriot syllabic script. The earliest royal inscriptions belong to *basileis* of Paphos and date to the beginning of the 7th century BC.

Towards the end of the Cypro-Geometric period, newly established sanctuaries began to spread throughout the Cypriot urban and rural landscape. This phenomenon is interpreted as the Cypriot rulers' diachronic attempts to legitimize and expand their authority, by establishing sacred spaces at key locations that ensured access to the resources and claimed disputed boundaries amongst the competing polities. Large-scale or often even colossal male and female statues bearing lavish symbols of authority and high status, were set up at these sanctuaries. Some of them may portray royal figures, namely *basileis* and *anaktes*. The presence of royal statuary in these sacred spaces indicates the geopolitical significance of these regions for the viability of the island's regional polities, and epitomizes the royal dynasties' endeavours in maintaining control within liminal space.

↙ Terracotta stautue of horse and rider, 6th century BC (© RMO).

Egyptian repertoire

The Levant and Pharaonic Egypt provided a vast iconographic repertoire, from which selected themes were borrowed by the ruling dynasties of Cyprus in order to create the image of their emerging power. The image of Astarte and Hathor, two deities that typify the Levantine and Egyptian panthea, were transformed in the Cypriot cultural milieu, acquiring distinctive attributes, and became inextricably linked with the royal houses as protectors and guarantors of prosperity and power.

The earliest coins were issued by the kings of Salamis and Paphos in the late 6th century BC, followed by other polities in the 5th century BC. By that time, we are informed by Herodotus, the Cypriot kings had transferred their allegiance to the Persian Empire. However, the silver coins issued by the Cypriot polities seem to follow a 'local' metrological standard based on a siglos of approximately 11 grams. The fact that the metrological standard used in Cyprus was different to that used in other parts of the Persian Empire is an indication of the absence of direct Achaemenid influence and control over the Cypriot polities that remained economically and politically independent.

As a matter of fact, the adoption of the same metrological standard notwithstanding, the variation in the iconographic repertoire and the legends inscribed on the coins reflect each polity's independent status, political agenda and royal ideology. For instance, each of the city-states created and maintained a distinct iconography on their coin issues, which clearly manifests local sentiments of political power and sovereignty. In most cases, the Cypriot syllabary is employed in order to denote (usually in abbreviation) the names of the local *basileis*.

↑ Silver *siglos* of King Evelthon's successors from Salamis. Ram on the obverse and *ankh* on the reverse. Cypro-syllabic signs on both sides with the name of King Evelthon in genitive, 500-480 BC (© Department of Antiquities, Cyprus).

↓ Marble base of a statue, with Phoenician inscription issued by Milkyaton, king of Kition and Idalion, commemorating his victory over his enemies and their allies, the Paphians, c. 392 BC (© Department of Antiquities, Cyprus).

The coins of Kition and Lapethos, and some 5th-century issues of Marion, bear Phoenician inscriptions, which also denote the names of the respective kings. At Kition, the Phoenician language was employed as the scribal tool *par excellence* for the royal inscriptions, and must have undoubtedly acted as a fundamental element associated with the idiosyncratic linguistic and regional identity of this polity. Similarly, the ruling dynasty and members of the elite at Amathus employed the Eteocypriot language, inscribed in the Cypriot Syllabary, to issue their decrees and other writings.

A lasting struggle

The political arrangement between the Cypriot rulers and the Achaemenid Empire did not last long. The changing political map in the eastern Mediterranean, with the Ionian uprising against Persian rule (499 BC) and the initiation of a long period of conflict between the Greek city-states and the Achaemenid Empire had a profound impact on the Cypriot polities. This is evident in the orientation towards western prototypes, in contrast to previous periods when eastern influences prevailed. The predilection for Hellenizing themes attests to the changing attitude of the Cypriot *basileis* and their turn towards Western mentalities.

At the same time, the Cypriot *basileis* were becoming more and more visible to the Greek West. A statue depicting Evagoras I (411-374 BC), king of Salamis, was placed in the Athenian *agora*, while a statue of King Nikokreon was set up in Argos. King Nikokreon, as well as King Androkles, the last king of Amathus, are listed among the donors in the Delian temple inventories. The name 'Nikokles' mentioned in a decree that was found in the Heraion of Samos, almost certainly refers to King Nikokles of Paphos. This period was also marked by internal struggles and powerful transformations of the island's politico-economic landscape, during which the coastal towns were empowered and managed to subdue the inland centres.

Documented by epigraphic evidence, the conquest of Idalion by Kition during the middle of the 5th century BC sparked a series of intense processes that culminated in the 4th century BC, when the Phoenician dynasty of Kition confronted the alliance formed by the kings of Salamis and Paphos. It appears that shortly before their dissolution, the Cypriot polities were strongly at odds.

Violent episodes and the beginning of a new era

In 332 BC most of the Cypriot kings assisted Alexander the Great in his efforts to conquer Tyre. Alexander rewarded his greatest ally Nikokreon, king of Salamis, with a parcel of land that he had captured from Puymayaton, king of Kition and Idalion. This is the first visible intervention of a foreign leader within Cypriot internal affairs and inaugurates the dramatic episode of the abolition of the Cypriot royal dynasties a few years later by Ptolemy I, the successor of Alexander the Great.

In his monumental work *Bibliotheca Historica*, Diodorus, a historian of the 1st century BC, describes in detail the violent episodes that resulted in the extermination of every single royal dynasty of Cyprus by Ptolemy I, in the closing years of the 4th century BC. With the abolition of the autonomous Cypriot polities, Alexander's successor in Egypt incorporated the island into the Hellenistic state of Alexandria. This is a terminus of major importance in the ancient history of the island.

Following the abolition of the autonomous city-kingdoms and the dramatic end of their *basileis* in 310 BC, Cyprus was for the first time being administered as a unified possession of an imperial and colonial government. This new order, which was violently and abruptly imposed in Cyprus, coincides with the breakdown of the island's state of affairs, spanning an entire millennium.

However, deep-seated cultural elements transcend the transition to the new colonial era. Most importantly, the seats of power of the abolished Cypriot polities continued to function as the island's urban settlements. Within the Hellenistic cultural milieu, these urban centres accommodated the dynamic processes that set up the processes for the Hellenization of the island's linguistic and cultural physiognomy.

8. Foreign rule: the Hellenistic and Roman periods

The beginning of the Hellenistic period in Cyprus marks the end of the centuries-old division of the island into separate, independent kingdoms. During the tumultuous period that followed the death of Alexander the Great, possession of the island was contested between Ptolemy Soter and Antigonos Monophthalmos.

In 294 BC, Ptolemy finally established permanent control over Cyprus and thus the entire island came to form part of the Ptolemaic kingdom of Alexandria. The kingdoms were abolished but two of the cities continued to play a leading role in the affairs of the island: Salamis and the newly founded Nea Paphos (the successor of nearby Palaepaphos or 'Old Paphos', and henceforth referred to as simply Paphos). Given the proximity of Paphos's good harbour to Alexandria, the city developed very rapidly and by at least the middle of the 2nd century BC, it had become the first official capital of the entire island. Cyprus was governed by a *strategos* (governor-general), an official of the highest rank, who had absolute authority over military and other matters on the island. Not only the *strategos* but all government officials were foreigners, since it appears that it was the Ptolemies' policy not to involve the locals in the governing of the island.

Gymnasiarch

Two known exceptions, both during the late 2nd to early 1st century BC, are Potamon, who was an *antistrategos*, responsible for the mines, *gymnasiarch* (head of the gymnasium), and one of the leaders of the guild of the Dionysiac artists (musicians, actors and other theatre professionals), and Onesandros, kinsman and priest of Ptolemy, founder and priest of the *Ptolemaion*, and director of the Library of Alexandria.

Although the island retained many of its traditional characteristics, its culture came to form part of the wider Hellenistic *koinē*, the cultural unity under Greek influence. As is common with islanders, the Cypriots had always sailed away from their coast and had contacts and commercial exchanges with the big

↑ The *balaneion* of Amathus (© L. Charalambous, Department of Antiquities, Cyprus).

centres, whether on the nearby southern coast of Asia Minor, the Syro-Palestinian coast or Egypt, or much further away, the Aegean and mainland Greece.

Given the now-more-direct relations with Alexandria and the introduction of the Ptolemaic monetary system, relations in this direction became even stronger. Cyprus was, after all, a principal provider of two commodities of prime importance to the Ptolemies, namely timber and minerals, and on occasion even grain and other agricultural products. It was also a stopover for travellers and merchants going back and forth between various Mediterranean centres and Alexandria. Thus, being on

↓ Pebble mosaic representing the sea monster Scylla, found under the House of Dionysos, Nea Paphos (© Department of Antiquities, Cyprus).

↘ Tomb 3 at the 'Tombs of the Kings', Nea Paphos (© Department of Antiquities, Cyprus).

the route of the wine trade from Rhodes towards Alexandria, Cyprus has one of the best and largest collections of complete Rhodian amphorae, which have survived intact because of a local burial custom involving their reuse in tombs.

The strong Greek orientation of Ptolemaic culture further highlighted the essentially Greek cultural ambience of the island. The written sources testify to an active, if rather mediocre, intellectual life. Some exceptional personalities who reached international fame include Zeno of Kition, founder of the Stoic School of philosophy; Sopater of Paphos, author of *Phlyakes* (Tragic Burlesques); and Apollonios of Kition, physician and author of medical treatises including one *On Joints*, one of the earliest illustrated commentaries on the teachings of Hippocrates on the subject.

Related to Aphrodite

Among the gods of the Greek pantheon, who continued to be worshipped, Paphian Aphrodite maintained her role as protagonist. In fact, from Arsinoe I down to Cleopatra VII, Ptolemaic queens associated themselves one way or another with Aphrodite. At the same time, the worship of deities of Egyptian origin, such as Serapis, Isis and Bes, was either reinforced or introduced for the first time. Also introduced was the new-for-Cyprus dynastic ruler cult, celebrated in special structures called *Ptolemaia*.

The old sanctuaries, like that of Aphrodite at Palaepaphos, do not seem to have been influenced by Alexandrian architecture. Although often remodelled during the Hellenistic period, they always retained their traditional oriental character. In fact, true Greek-type temples were not built on the island and those that resemble them, like the Temple of Zeus at Salamis, exhibit a curious mixture of disparate elements.

During the Hellenistic period, new building types, not specifically Alexandrian in character but introduced into the island via Alexandria, include the Greek theatre, of which the earliest example is that of Paphos, and the *balaneion*, a circular structure with radially arranged bathtubs, examples of which have been found at Kition and Amathus.

No major change appears in domestic architecture except for the introduction of a new type of floor decoration: namely pebble mosaics, the finest example of which is found in Paphos, under the House of Dionysos. An unmistakable Alexandrian influence, however, is evident in the rock-cut 'Tombs of the Kings' in Paphos. Here, several architectural features are clearly derived from Alexandrian prototypes, especially the tombs that present a central peristyle court of the Doric order. Equally manifest is the Egyptian influence on the painted decoration of some tombs, such as Tomb 1 at the locality *Ammoi* of Paphos, which includes imitations of large panels of alabaster, a characteristically Egyptian stone.

Limestone and terracotta

Since Cyprus itself has no statuary marble, Cypriot sculptors had had to make do with local limestone for centuries. This tradition continued into Hellenistic and Roman times, especially for dedications in sanctuaries and for representations of secondary importance, which nevertheless sometimes reached a high degree of refinement. Parallel to this local production was the importation of marble statues from the wider Greek world.

This imported marble sculpture also introduced new aesthetic models, like that of Lysippus, exemplified by the portrait heads of unfired clay from the cenotaph of Salamis. Although there were sporadic imports starting in the 5th century BC and increasing during the Hellenistic period, it was only during the Roman period that marble statues and architectural decoration became widespread.

Perhaps the lack of local marble encouraged the Cypriot coroplasts to create large and larger-than-life statues of terracotta, which are true feats of technical expertise. These belong mostly to the Archaic period but some continue into

← Painted decoration in Tomb 1 at the locality *Ammoi* of Nea Paphos (© D. Michaelides).

↓ Bronze statue of Septimius Severus from Chytroi, now in the Cyprus Museum (© Department of Antiquities, Cyprus).

the Classical and Hellenistic periods. As in the rest of the Hellenistic world, terracotta figurines made from moulds (sometimes imported) became very common in Cyprus. Unfortunately, despite the fame of Cypriot copper, and the multitude of inscribed statue bases testifying to the existence of equally numerous bronze statues, nothing survives on the island from this period. However, the discovery of a bronze casting workshop and a number of very rare moulds, made of clay and hay, reinforced with animal bones demonstrate that at least some of these statues were cast locally.

The Roman period

Given the strategic position of Cyprus in relation to Egypt, the same factors that led Ptolemy I to conquer the island also led Rome to try to take possession of it; this time, however, in order to gain access to Egypt. The island was first annexed by Rome in 58 BC, but then went back to Egypt. In 30 BC, however, the year following the Battle of Actium (31 BC), and the subsequent dissolution of the Ptolemaic Kingdom, Cyprus became part of the Roman world once and for all.

In 22 BC, Octavian passed Cyprus over to the Senate and the island entered a long period of peace and prosperity. It was governed by a *proconsul*, a Roman senator of praetorian status, who was responsible for the internal security of the island, acted as judge and was the official mouthpiece of

→ Mosaic inscription mentioning Christ, in the Building of Eustolios at Kourion (© Department of Antiquities, Cyprus).

↓ The Roman public baths at Kourion (© Thomas Sagory).

both Senate and Emperor. Although, under the *Pax Romana*, Cyprus lost its strategic importance and its products became less vital to the central government since they could now be obtained from several other places in the vast Roman Empire, it remained an active player in the affairs and commerce in the Mediterranean.

Paphos continued to be the capital, and, as elsewhere in the Roman world, the large cities were linked with an efficient road system. This was initiated by Augustus and Titus, and later completed by the cities themselves. As in the rest of the Greek East, the Romans did not make an organized plan to Romanize the island. Greek remained the spoken language, and even official imperial dedicatory inscriptions were only rarely written in Latin. The *Koinon tōn Kupriōn*, the 'Confederacy of the Cypriots', that in Hellenistic times had organized the ruler cult, became active again, retaining its old duties as well as organizing the worship of Aphrodite.

The island was self-sufficient in all essential agricultural products, its wine was highly esteemed and the exploitation of its mines and forests continued as it had in the past. According to Ammianus Marcellinus (4th century AD), the island was so rich in natural resources that without any external supplies it could build a ship and send it to sea fully equipped. The impressive monuments of the period bear witness to a great wealth, even if intellectual life continued to be rather insular.

↓ The panel of the birth and first bath of Dionysos, House of Aion, Paphos (© Department of Antiquities, Cyprus).

Flautists and surgeons

Among Cypriots of international renown, there are several flautists who won victories in Italy and Greece. The Cypriot Cynic philosopher Demonax lived and enjoyed great distinction in Athens; and the Platonic philosopher Bacchios from Paphos is reputed to have taught the young Marcus Aurelius. Of several known Cypriot doctors, pride of place is given to Zenon of Kition, who founded a school of medicine in Alexandria whose graduates include several famous doctors of antiquity.

In fact, medicine seems to have continued to be one field in which the Cypriots were particularly active, with the capital Paphos playing a leading role. Of several discoveries there, mention can be made of a large set of surgical instruments found in the tomb of a physician. These include an extremely rare syringe as well as a number of bronze cylindrical cases, which contained medicaments made of copper salts – a reminder that Galen, one of the most famous physicians of all times, visited

↓ Gladiator mosaic from the homonymous house in Kourion (© Department of Antiquities, Cyprus).

Cyprus in the 2nd century in order to collect and study these copper salts and their application to medicine. A surgical toolkit recently found in the Agora of the city adds to the repertory of such instruments; however, most important of all is a series of clay hot-water bottles, used for treating different parts of the human body, which are almost unique to Paphos.

Little remains of the many bronze statues cast on or imported into the island but one at least, that of the over-life-size Septimius Severus, is representative of Roman imperial grandeur. Cypriot sculptors continued to work the local limestone but as already mentioned, there was now a proliferation of imported marble sculpture.

The architecture of Roman Cyprus displays a mixture of local traditions and outside influences. There were, however, also newly introduced types such as, most importantly, the so-called Nabatean order, seen at the Temple of Apollo Hylates at Kourion, the Temple of Aphrodite at Amathus, but also in a domestic context, as in the houses of Dionysos and of Orpheus in Paphos.

Other public buildings include gymnasia, a main feature of a Greek city, and theatres. Gymnasia are known, physically or epigraphically, at Paphos, Salamis, Kourion, Kition, Chytroi, Lapithos and Carpasia. A theatre at Kition is known only epigraphically, while newly built or rebuilt theatres have been excavated at Soloi, Salamis, Kourion and Paphos.

Gladiator combats

Assimilating Roman culture and mores, the Cypriots modified some of these buildings in order to accommodate beloved Roman spectacles, such as gladiatorial combats and animal hunts, while in Paphos a building was also equipped so as to be used as a *naumachia* for holding water spectacles. Buildings of purely Roman character such as fountain buildings, small theatres and purpose-built amphitheatres are also known.

And of course, no Roman city could do without large public baths, like the sumptuous examples excavated at Kourion and Salamis, richly decorated with wall mosaics and paintings, floor mosaics, *opus sectile* and marble sculpture. Heated and richly decorated baths were also the privilege of wealthy private houses, like that of the Gladiators at Kourion, and that of Orpheus at Paphos.

As from the mid-Roman period, mosaic floors were made throughout the island, and their often very-high quality and rich iconography make Cyprus one of the most important centres of this art in the ancient world. As is to be expected, Paphos boasts the richest collection, and its mosaics were one of the main factors that led to the inclusion of the city on the UNESCO World Heritage list. One of the most opulent houses, that of Aion, has mosaic floors of the highest artistic quality, with complex depictions and unique representations that reflect a most sophisticated cultural/intellectual climate in the period following the Edict of Milan (313 AD). The House of Aion was also decorated with splendid wall paintings.

Christianity

The Edict of Milan, which ended the persecution of Christians and allowed the expression of all spiritual beliefs, led to the quick, official establishment of Christianity. This brought with it the introduction of Christian types of buildings with new liturgical functions, their decoration dictated by Christian dogmas. The 5th century saw the last mosaics with mythological representations, after which they were abolished and the decoration both in houses and basilicas became essentially uniconic.

Of great interest is the early-5th-century building of Eustolios at Kourion, which had both a private and a public character. Its decoration, geometric with some inserts of fish and birds, would fit well in a basilica. Although this includes a personification of *Ktisis* (Building Power or the Creation), it is of a type that was accepted by the Christians of the period. It is the mosaic inscriptions that betray the transitional and unique character of this building, since one of them mentions the god Apollo as the old protector of the city, while another claims that the building is held together by the much venerated signs of Christ. This is the earliest known mention of Christ on the island, and is a convenient point at which to end this account of Roman Cyprus.

→ Glass bottles from Polis Chrysochous - *Ampeli tou Anglezou*, 2nd century AD (© Marion Arsinoë Museum).

Ruins of the ancient Greek and Roman city of Kourion (© lucky-photo, stock.adobe.com).

9. Byzantine Cyprus: the advent of Christianity

In the 4th century AD Cyprus was marked by a number of events that affected the history of the island. Following the administrative reorganization of the Roman Empire by Emperor Diocletian from the end of the 3rd century, Cyprus was assigned to the Diocese of the East, which included the eastern Mediterranean region from Cilicia to Egypt.

The island was governed by a *consularis*, who held a position superior to the provincial governors and initially worked under the Praetorian Prefect of the Orient, and later under the *vicarius* and the *comes Orientis*, all based in Syrian Antioch. Thus, during the Roman and Early Christian periods, Cyprus was culturally influenced by many of the same factors as the other parts of the Diocese, which had Antioch as its centre. Later on, in the 6th century, after the reorganization of the Roman Empire by Justinian, Cyprus came under the central administration of Constantinople, thus moving its cultural orientations from Antioch to Constantinople.

In general, the political stability that prevailed all around the Mediterranean Basin from the 4th century until the Arab raids of the mid-7th century favoured the intense mobility of people, commodities, and ideas that were to Cyprus's benefit. On the religious level, the most significant theological change in the 4th century was from paganism to Christianity. Indeed, from the middle of the 4th century Christianity, which was introduced to the island from the middle of the 1st century AD by the Apostle Barnabas, penetrated Cypriot society and became more and more evident in both religious and everyday life.

A series of devastating earthquakes around the middle of the 4th century affected most of the prosperous urban coastal cities of the island, which were rebuilt partly because of the imperial *euergetism* (the practice of the elite distributing some part of their wealth among the community) of the Constantinian dynasty. The political orientation towards Antioch was crucial for the decision to move the capital of Cyprus from Paphos to Salamis, rebuilt and renamed Constantia in honour of the Emperor Constantius.

↑ The Early Christian basilica of Chrysopolitissa in Paphos (© Department of Antiquities, Cyprus).

Beautiful basilicas

At the same time and in the framework of a wider rebuilding programme of the ruined cities, the first buildings for Christian worship were erected. The dominant architectural model is that of the *basilica*, widespread round the Mediterranean Basin, which had its roots in the Greco-Roman basilica. The first basilicas, such as Saint Epiphanios in Salamis-Constantia, Chrysopolitissa in Paphos and Acheropoietos in Lambousa, were magnificent and impres-

↑ Silver plate from the Lambousa Hoard, depicting the Marriage of David and Michal (© Department of Antiquities, Cyprus).

↓ The archaeological site of Peyia in the Paphos District (© Department of Antiquities, Cyprus).

sive buildings. They follow the general spirit of the construction programme of Constantine the Great that was paramount in the largest Christian centres of the Roman Empire such as Rome, Jerusalem and Antioch, through which the construction of monumental basilicas was promoted as an expression of the triumph of the new religion.

The important harbours and anchorages that developed along the coast of Cyprus facilitated the development of trade between the island and other places all around the Mediterranean Basin with the result that the island went through a period of economic prosperity. Cyprus exported its natural resources such as copper, for which the island had been famous since antiquity, and wood, abundant in the Troodos and Pentadactylos Mountains, as well as agricultural products and other goods. Archaeological evidence and written sources indicate that Cyprus was renowned for its wines, oil, onions, garlic, palm trees and dates. Furthermore, ceramic evidence shows that Late Roman amphorae of probable Cypriot origin and Cypriot Red-Slip Ware were found in many places off of the Syro-Palestinian coast, Egypt, and the Aegean Sea.

In return, Cyprus imported vessels of better quality than the local products, from North Africa (African Red-Slip Ware) and Asia Minor (Phocean Red-Slip Ware) as well as amphorae from Cilicia, the Syro-Palestinian coast, and Africa. However, the most imported commodity was marble. As the island did not have good-quality marble, it was necessary to import it

from various quarries elsewhere in the empire, mainly from Proconnesus on the Sea of Marmara, the most important supplier of marble during this period.

The marbles from Proconnesus, shipped already carved or finished on site, were necessary for the furnishings needed for the Christian liturgy. Although there are no traces of liturgical furnishings from the 4th century, the abundance of fragments recorded during excavations testify that by the 6th century the liturgical installations such as altars, *ciboria*, ambos and pulpit screens were produced locally from imported marble. Besides these movable furnishings, basilicas received sumptuous architectonical decorations including marble columns, capitals and architraves.

Marble decorations

An interesting testimony for the role of Cyprus in 6th-century trade is provided by the excavations at the site of Peyia. It seems that this small town in western Cyprus was one of the important stopover places for the ships carrying grain (*annona civica*) from Alexandria to Constantinople. On their way back from Constantinople the ships brought to Cyprus the marble decoration for the basilicas, mainly the conical capitals with smooth sides, decorated with a simple cross and stylized motifs, referring directly to Constantinopolitan prototypes.

At the same time, the prosperity of Cyprus in the 5th and 6th centuries and its trade with the eastern parts of the empire (and more specifically with Constantinople) can be perceived through the splendour of imported luxury objects destined for the richest aristocratic villas: gold belts, pendants and earrings, necklaces made of gold and precious stones, silver plates and spoons, and copper and glass vessels. The most important testimony of those luxury goods is given by the nine silver plates of the Lambousa Hoard that narrate events from King David's early years. On the reverse, all the plates bear imperial control stamps dating from 613 to 629/30, during the reign of the emperor Heraclius, attesting that the plates were manufactured in the capital of the empire.

↓ Mosaic pavement in the House of Aion in the Paphos Archaeological Park, mid-4th century (© Department of Antiquities, Cyprus).

→ Champlevé relief of the Early Christian basilica of Kourion; 400-700 AD (© Department of Antiquities, Cyprus).

↓ Mosaics in the Church of Panayla Angeloktisti in Kiti, Larnaka District (© Department of Antiquities, Cyprus)

A certain number of shipwrecks, excavated or mentioned in ancient written sources, provide evidence for the extensive activity of boats transporting precious cargoes from east to west and from north to south. Cyprus played a key role in this trading network, whether as recipient or as a stopover in the eastern Mediterranean.

This lively movement in the eastern Mediterranean was not limited to the trade of commodities, but is also evident in the artistic domain. The geographical proximity of Cyprus to the Syro-Palestinian coast and its political attachment to Antioch determined the cultural orientation in the art of Cyprus as it had since ancient times. The best examples of Antioch's artistic values and influence can be observed in the mosaic pavements.

From figurative to geometric

The increase in the production of mosaics started in the Roman period, particularly from the 3rd century onward, and continued throughout the Early Christian period. However, simultaneously with the rise and consolidation with Christianity, a new selection of themes based on a wider iconographical repertoire spread throughout the Christian world and reflected the new thematic rules adopted by the new religion. Those rules required the gradual abandonment of figurative representations in favour of the geometric repertoire, enriched by new and more sophisticated patterns.

This change in the repertory can be seen from the beginning of the erection of the first Cypriot basilicas, where mosaics are

↘ Ceramic *ungentarium* found at the basilica of Chrysopolitissa in Paphos (© Department of Antiquities, Cyprus).

characterized by their simple geometric decoration. However, in private houses the change from the anthropocentric repertory that was prevalent during the Hellenistic and Roman periods to a more abstract repertory was a long process that lasted until the 6th century.

Although the Cypriot mosaic pavements bear close links to the contemporary mosaic pavements of the Syro-Palestinian coast, particularly with those of Antioch and those of Cilicia, in South Asia Minor, it seems that Cypriot mosaics were made by local workshops. The affinities between several mosaic pavements in different areas of Cyprus, such as between the House of Eustolios at Kourion and the basilica of Agia Trias in the Carpass Peninsula and between the Christian House and the Basilica of Chrysopolitissa in Paphos, point to the fact that these workshops were itinerant, moving from one place to another according to need.

The Syrian influence on Cypriot art is also attested in the numerous champlevé reliefs that comprise one of the principal elements of wall decoration in Cypriot basilicas. The dispersion of this type of decoration in different areas of the island attests to the existence of local itinerant workshops that worked all over the island, just like the mosaic workshops.

Fascinating monastic life

Along with the consolidation of Christianity and the erection of the basilicas, monasticism was also an important new characteristic of the period. Written sources reveal that ascetism arose in Early Christian Cyprus and was strengthened by the ascetic current, which spread from Palestine and Egypt. Asceticism in caves and enclosures continued after the 4th century, when the first monasteries began to be erected.

Due to its geographical position, Cyprus early on joined the network of pilgrimage roads, used by pilgrims to go from the West to the renowned pilgrimage sites of the Holy Land and other great pilgrimages of North Africa. The shrines of the Nativity at Bethlehem, the shrine of the Passion in Jerusalem, the shrine of Kyros and John in Alexandria, the shrine of St Minas in Egypt and the shrine of St Thecla in Cilicia became points of attraction for pilgrims.

The stories of Egeria, the 4th-century pilgrim who visited the Holy Land and Sinai, amongst other places, and of Saint Antoninus of Piacenza illuminate this movement of the westerners to the pilgrimage places of the East. Many of the pilgrims used Cyprus as a stopover, on their way to these sacred places. Cypriots also went on numerous pilgrimages to their neighbouring regions and brought back souvenirs of their pilgrimage such as *eulogies*, *unguentaria*, reliquary crosses or any other objects with prophylactic or apotropaic (having power to avert evil) attributes.

Pilgrimages also developed within Cyprus itself. Sarcophagi and reliquaries (in which the relics of saints were kept), or objects sanctified by their contact with relics, were placed in chapels or in specially designed spaces, usually in the apses of basilicas, and became important places of pilgrimage. Such examples are the tomb of St Barnabas in his basilica in Salamis-Constantia and the tomb of St Herakleidios at Tamassos, which are still in place. The peculiar arrangement in front of the central apse of the Chrysopolitissa Basilica in Paphos, as well as the specially designed part in the west atrium of the Campanopetra Basilica in Salamis-Constantia, may be an indication of the existence of such pilgrimage sites.

In the spotlight

Masterpieces from Cyprus, Stockholm and Leiden

Both female and male

Anthropomorphic figurine; stone (diabase); Ayia Varvara-*Asprokremnos*; Pre-Pottery Neolithic A (c. 9000 BC); Cyprus Museum; G848 (h. 31.6 cm; w. 13.7 cm).

The depiction of the human figure on Cyprus spans many thousands of years and the figurative material is rich and abundant. Depending on the chronological period, figurines come in a variety of forms, sizes and types of material. Prehistoric figurines would have been symbolically charged objects that played an active role in the construction, maintenance and negotiation of personal and social identities. Their various interpretations address a variety of issues, such as ritual behaviour, political power, social identity and gender roles.

This stone figurine is one of the earliest anthropomorphic objects from Cyprus. It was carved out of diabase, a hard stone found on the island. The figurine, which measures nearly 32 cm in height, was excavated at the Pre-Pottery Neolithic A site of Ayia Varvara-*Asprokremnos* (c. 9000 BC). It exhibits both female and male characteristics: its overall shape is phallic but it has two sculpted breasts which are especially prominent, emphasizing a female identity. The site of Ayia Varvara-*Asprokremnos*, which is one of the earliest excavated so far on the island, is situated near the Troodos Mountains in central Cyprus, a location linked to the exploitation of mineral resources, especially ochre. The large amounts of flint and ochre processed were beyond the needs of the site's occupants, and were likely produced for exchange across Cyprus and with the Levant. Non-permanent occupation is shown by a sequence of three circular structures (4-5 m in diameter), which reveal abandonment rituals. These rituals are marked by figurines and ornamental objects. The site has yielded two other anthropomorphic figurines, one in stone and a fragment in unbaked clay. These figurines seem to be associated with the site's abandonment episodes, perhaps functioning as 'gifts' on top of the abandonment fill of structures. This particular figurine was deposited in a cache during the abandonment of a building. The cache also included a spherical stone and two flat river pebbles, bearing ochre residues. These deposited objects confirm the specialized nature of the site, which was associated with crafts and the exchange of valued commodities by the island's early seafarers.

Anthropomorphic figurines are not common finds in the Cypriot Neolithic period and when they do appear in the archaeological record, they are schematic in form and usually sexually ambiguous. Although explicit gender characteristics are rarely indicated, some display an unmistakable phallic-shaped neck and head, a characteristic that continues into the Chalcolithic period. However, although ambiguity and dimorphism were traits that persisted into the figurative repertory of the Chalcolithic period (4th and 3rd millennium BC), there was also a tendency to indicate or emphasize gender (most Chalcolithic figurines that preserve indications of gender are female) addressing themes related to sexuality, fertility and reproduction.

When prehistoric buildings were abandoned, figurines were hidden inside and left behind

Woman in labour

Cruciform figurine; picrolite; unknown provenance; Chalcolithic period (4th millennium BC); Cyprus Museum; W292 (h. 8.8 cm; w. 4.6 cm).

This coarsely modelled picrolite cruciform figurine with bent knees has an oval head and a long cylindrical neck. Its hair is depicted in relief and its eyes and mouth are indicated with incisions. The arms are outstretched and the breasts are shown in relief with a deep groove separating them. The figurine's torso is triangular and flat and the legs are divided by a long vertical groove.

The hallmark of the Cypriot Chalcolithic is no doubt the very distinctive cruciform anthropomorphic figurines that were found primarily on sites in southwest Cyprus. More than 100 examples of this form are known, predominantly made from picrolite but also of limestone and clay and discovered in Early and Middle Chalcolithic contexts. Picrolite, a soft and attractive green-blue stone indigenous to the Troodos ophiolithic formation, was already being sculpted in the Pre-Pottery Neolithic A period (10th millennium BC), but its use dramatically increased in the Chalcolithic with picrolite procurement becoming a core element of society and evidently part of the symbolic world of communities.

The bent knees and outstretched arms of cruciform figurines suggest childbirth: a mother in labour would have been squatting and probably held from behind by assistants, as seen in later Cypro-Archaic figurines. It is worth noting that lying down to give birth is a relatively recent phenomenon, connected by scholars to the emergence of the obstetric profession. Cruciform figurines vary in style and size, ranging from small schematized grooved or pierced pendants, worn individually or with shell necklaces, to larger examples such as the famous cruciform figurine from the Pomos area depicted on the reverse of the Cyprus one- and two-euro coins. The Pomos figurine and a number of terracotta Chalcolithic female figurines, depicted in various stages of labour, wear figurine pendants around their necks, suggesting a direct association of these objects with pregnancy and childbirth.

Most of the smaller picrolite cruciform figurines were probably worn as personal talismans, possibly connected to fertility and childbirth. It is worth noting that giving birth was (and in many cases, still is) a precarious and potentially fatal experience. The use of anthropomorphic figurines and pendants has been much discussed and interpretations vary. Among other things, they have been interpreted as symbolic images of fertility and maternity, teaching props for initiation ceremonies or vehicles for sympathetic magic. Such figurines have been found both in Chalcolithic tombs and settlements. At the Chalcolithic settlement site of Souskiou-*Laona* evidence for the production of picrolite cruciform figurines has been found, such as tools, sample figurines, picrolite wasters and cores.

The distribution of picrolite at various Chalcolithic sites on the island may point to the existence of exchange networks between communities. A link has been suggested between the development of early metallurgy on Cyprus during the Chalcolithic period and the intensification of picrolite procurement, since the distribution of copper ores seems to be closely associated with picrolite resources.

The bent knees and outstretched arms of these figurines suggest childbirth

Rituals and symbols

Deep ceramic bowl; Red Polished Black-Topped Ware; Bellapais-*Vounous*; tomb 160B, no. 12 (Australian Mission excavations); Early Bronze Age I (c. 2300 BC), Cyprus Museum; T.160-12 (h. 18.2 cm).

This bowl is typical of ceramic ware developed in the northern region of the island during the Early Bronze Age. Its bichrome appearance was achieved through special firing, which resulted in a dramatic contrast between the red lower half and the black upper half of the exterior, as well as the entirely black interior. Beyond its bichrome colouration, the visual impact of the artefact is enhanced by incised geometric motifs filled with white paste on most parts of its exterior surface. Plastically rendered protomes of horned animals and birds, as well as disc-shaped objects occupy the entire circumference of the rim.

During the Early Bronze Age, advanced knowledge of firing-kiln technology and of different clay properties resulted in high-quality ceramics spreading throughout Cyprus. However, regional stylistic peculiarities have been documented in different regions of the island. The regional ceramic repertory of the northern coast is characterized by relatively soft textures and elaborate incised, relief and plastic decoration.

In this type of ceramics, the icon of horned animals (bulls, sheep and goats), birds, as well as linear geometric motifs which may be interpreted as solar discs, lightning, rain, etc., indicate the development of a local cosmology system, not unrelated to similar ideas documented in neighbouring lands of the Mediterranean world.

The linear geometric motifs may be interpreted as solar discs, lightning and rain, which indicates the development of a local cosmology system

Agricultural scene

Composite vessel; ceramic; Pyrgos, tomb 35/16+17; Middle Bronze Age I-II (2000-1750 BC); Archaeological Museum of the Limassol District; LM 1739/7 (h. 46.5 cm; w. 33.6 cm).

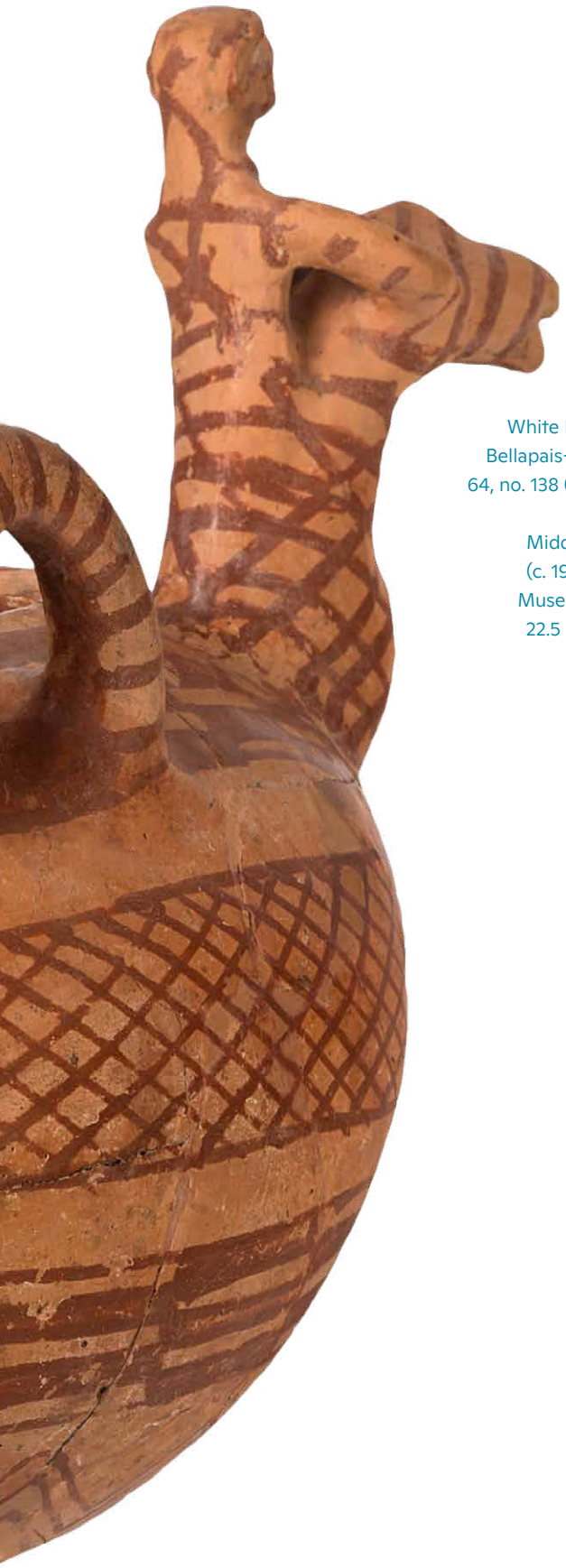
Vessels bearing composite everyday-life scenes form the most impressive and ambitious group of Cypriot ceramic production during the Early and Middle Bronze Age. The large jug exhibited here has a double beak-spouted neck and a round base and is richly decorated with figures: around the vessel's shoulders we witness a modelled and almost narrative scene, involving many human figures engaged with each other, with both animals and objects.

On one side of the spout there is a male figure, leaning back on a fancy and comfortable seat and around him there are two women holding children in their arms. A similar seated male figure can be seen on the opposite side of the spout. At the highest point of the scene, centrally placed between the two handles of the jug, a female figure is standing in a large spouted trough, most probably a grape-crushing vat. A large basin is placed at a lower level, where a (male?) figure holding a jug is ready to fill it with the liquid flowing from the trough into the basin. This scene was justly interpreted as a wine production scene. In front of the spouts of the jug, a group of figures is laboriously bent over a trough, presumably working dough for bread. Another three figures holding pestles, standing around what seems to be a mortar, are obviously engaged in the crushing of seeds. On the periphery of the scene, a donkey transports a pair of bags and a person on its back, and a plough is driven by a pair of oxen.

This scene, as naive as it may look at first sight, represents people and animals engaged in productive, group-oriented, apparently everyday tasks like grape-treading, ploughing and cereal grinding. What is possibly the focus here are the various stages of wine and bread production, from ploughing to kneading dough. Therefore, two out of the three components of the 'Mediterranean triad' are present: wheat and wine (the third would have been olive oil). In addition, we observe important technological advances of the Early Bronze Age, namely the introduction of the wine press and the plough, as well as the use of animals for carrying goods over long distances. These developments played a decisive role in the organization of the agricultural production during the Early Bronze Age, which led in turn to major social changes.

Although there can be different interpretations of this extraordinary object, it clearly held a specific meaning for those who placed it in the Pyrgos tomb. There are many scene representations modelled on Red Polished vessels. The repeated performance of such socially constructed activities may suggest an embodied division of labour, in which gender was depicted with respect to the productive roles of men and women in society. All these scenes seem to represent vignettes of idealized agrarian life for inclusion in burials. They demonstrate how the body and bodily performance may serve as an indication of gendered difference.

This jug shows important technological advances of the Early Bronze Age, namely the introduction of the wine press and the plough, as well as the use of animals for carrying goods



Pyxis;
White Painted II Ware;
Bellapais-*Vounous*, tomb
64, no. 138 (French Mission
excavations);
Middle Bronze Age I
(c. 1900 BC); Cyprus
Museum; T.64-138 (h.
22.5 cm; w. 39.5 cm).

Pyxis

The opening of this remarkable vessel is framed by a pair of opposed basket handles, rising vertically at the middle of the long sides of the vase. Each of its two short sides is occupied by a horse-and-rider head and upper body looking outwards. The riders, who seem to be wearing head coverings, are holding their horse's heads with both hands. Circular perforations around the elliptical opening indicate that a lid which used to be fastened there is now missing. Painted linear geometric decoration covers most of the vessel's surfaces, including the horses and riders.

Equids, most probably donkeys, have been depicted in Cypriot terracotta groups representing agricultural activities since the Early Bronze Age. The vessel presented here, however, seems to be the earliest representation of horse-riding. This artefact, combined with other archaeological evidence, might denote the appearance of a bronze-weapon-bearing warrior caste in Middle Bronze Age Cyprus.

The ancient Greek word *pyxis* is used to denote a box-like vessel with an opening which could be firmly closed. To judge from its form, this vessel type was intended to be used as a container of a substance or artefacts that should be protected – or even kept out of sight – by a lid. This may be connected to processes of safeguarding goods of high value.

This vessel seems to be the earliest representation of horse-riding

Octopus

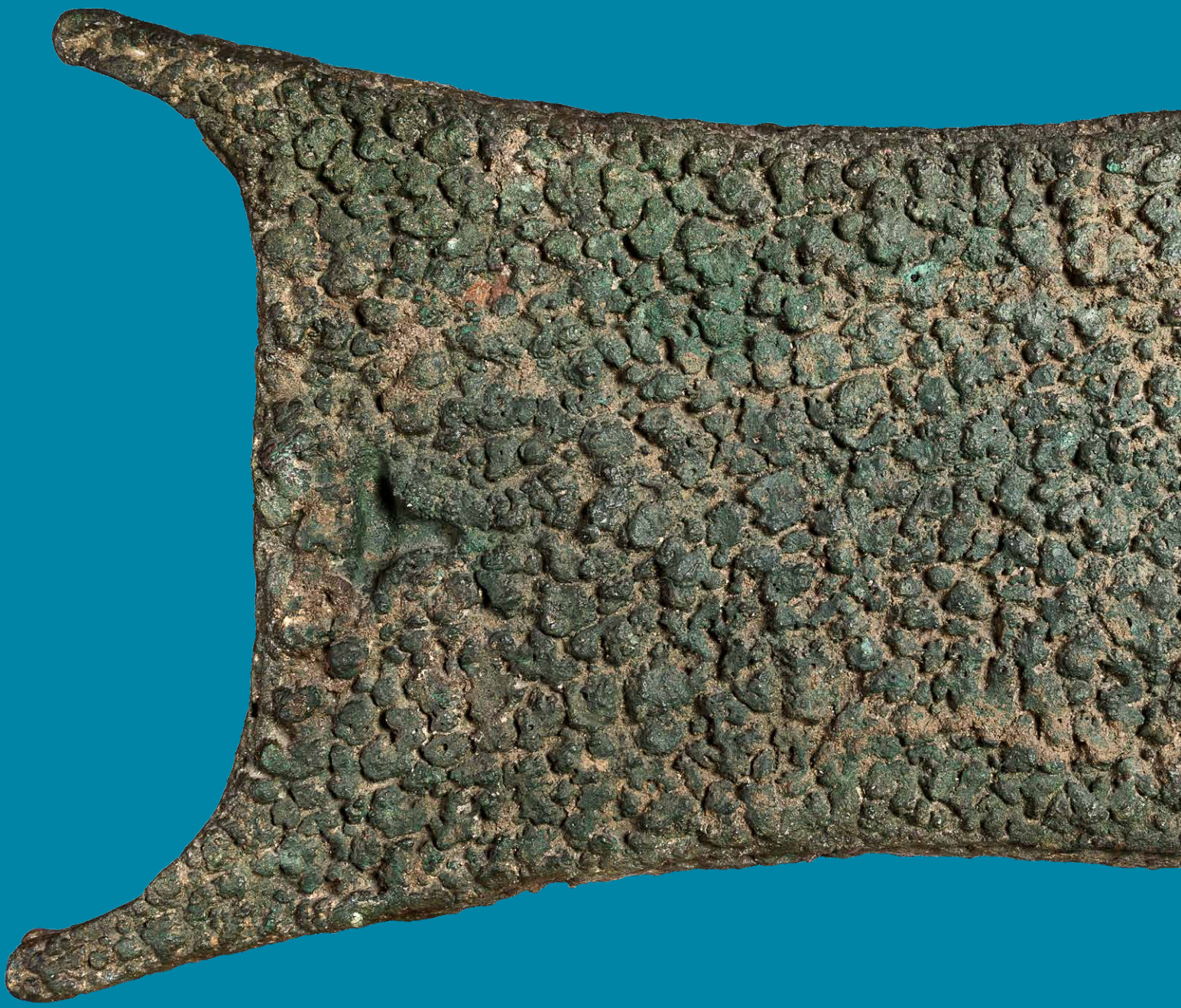
Vase; ceramic; unknown provenance; Mycenaean; Late Bronze Age (14th century BC); Cyprus Museum; 1962/V-31/1 H.C. 63 (h. 34 cm).

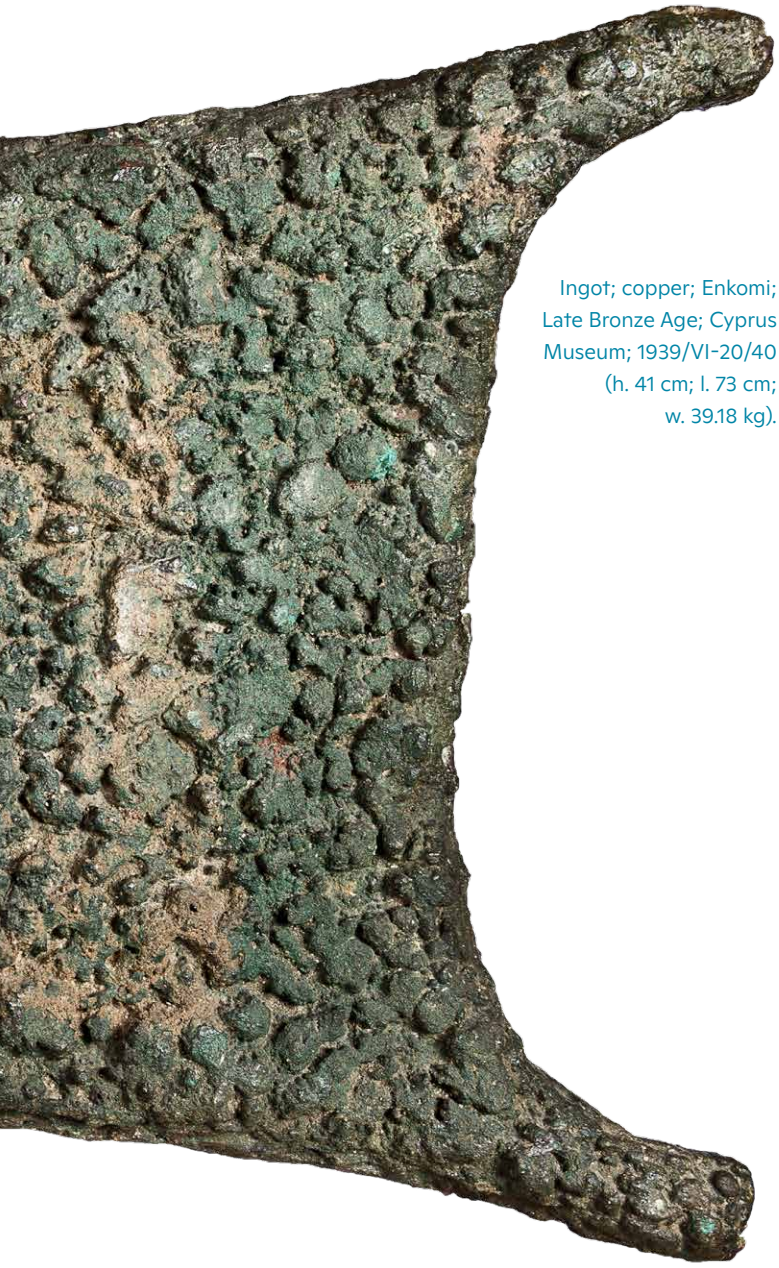
This Mycenaean vase is decorated with one of the most popular motifs in Mycenaean art: the octopus. Its stylized tentacles almost completely cover the available space of the curved surface of the vessel from the neck to the base.

It forms part of a great variety of Mycenaean pottery found on Cyprus during the Late Bronze Age, a period characterized by growth, prosperity and emerging social complexity, mainly due to the exportation of copper and the trading contacts with the Aegean, the Syro-Palestinian coast and Egypt. In exchange for copper, Cyprus imported perishable goods, foodstuffs, perfumed oils and other luxury goods. Ceramics found in the settlements and cemeteries of this period, as well as the use of raw materials, namely tin, gold, silver and lead, testify to the intensive trade contacts and illustrate the cosmopolitan character of the island.

Mycenaean kraters were used as prestige objects in many Late Bronze Age burials in Cyprus. Along with large amphorae and drinking vessels they were used during symposia of the Cypriot elite in whose tombs they were eventually placed as status symbols. The display of such precious objects was a means of stating social differentiation, and the acquisition of such objects helped to consolidate the elite's power.

The display of such precious objects was a means of stating social differentiation





Ingot; copper; Enkomi; Late Bronze Age; Cyprus Museum; 1939/VI-20/40 (h. 41 cm; l. 73 cm; w. 39.18 kg).

Oxhide

This oxhide ingot is one of only three intact examples found on Cyprus and the only one that is still on the island. Of the other two, one is in the British Museum and the other is in the collection of Harvey Mudd College, Claremont, California. All three are believed to have come from the important Bronze Age harbour city of Enkomi, on the island's east coast. The copper ingot bears an incised symbol on its rough upper surface.

Copper, a natural resource of the island, was exploited starting as early as the Chalcolithic period. From the beginning of the Bronze Age onwards, copper was cast into ingots of a standardized shape and weight so that it could be transported and traded easily. This type of ingot has been termed 'oxhide' because its shape resembles the hide of an ox. It was the most common and widely distributed type of ingot, and weighed around 29 kilos, the equivalent of a talent (an ancient unit for measuring mass/weight).

Recent archaeological and provenance studies have shown that aside from some of the earliest examples from Crete, all the other known oxhide ingots were produced in Cyprus. By the 13th century BC, Cypriot copper was being exported as far east as Urfa in Anatolia, as far west as Marseilles, as far north as the Black Sea coast of Bulgaria and as far south as the Nile Delta.

The largest concentrations of oxhide ingots found so far were in the shipwrecks of Cape Gelidonya and Uluburun, on the south-western coast of Turkey. The Cape Gelidonya shipwreck dates to around 1200 BC and was carrying one ton of Cypriot copper, while the other, and most impressive, shipwreck dates to around 1300 BC, and was carrying ten tons.

Such enormous shipments are mentioned in the diplomatic correspondence between the rulers of Anatolia, the Levant, Egypt and Alashiya (as Cyprus was known in the Late Bronze Age). Of particularly great interest are the eight letters sent by the king of Alashiya to the Pharaoh of Egypt, discovered in the archives of Akhenaten's capital, Tell el-Amarna. In these letters, which date to the mid-14th century BC, the king of Alashiya states that he has sent a total of 897 talents of copper to Egypt.

A shipwreck found on the coast of Anatolia was carrying ten tons of Cypriot copper

The ‘Ingot God’

Statuette; copper alloy; Enkomi (French Mission excavations no. 16.15); Late Bronze Age III (c. 1200 BC); Cyprus Museum; F.E.63 16.15 (h. 35 cm; w. 11 cm).

This statuette of a copper alloy was solid cast. It was excavated in a Late Bronze Age urban settlement at Enkomi, on the eastern coast of Cyprus. It is believed to have been used as a cult statue. It was found in a room that has been interpreted as the *cella* (inner room of a temple) of a sanctuary. Even though the sanctuary is dated to c. 1200 BC, the manufacture of the artefact may be of an earlier date. It depicts a heavily armed bearded man, brandishing a spear in his raised right hand and holding a small circular shield in his left. The man, who wears a horned conical helmet and a tight kilt, is shown to be standing on an oxhide copper ingot.

Despite earlier interpretations which identified the lower part of the body as knees wearing greaves, it is now believed that this is a secondary alteration of the statuette. Initially presenting a striding warrior, the lower part of the statuette’s legs was altered in order to depict a warrior standing still on a copper ingot. It was thus transformed from an icon of a smiting god to an icon of a god protecting the copper resources of Cyprus. A statuette of a naked woman of the same period, shown standing on a copper ingot as well – now in the Ashmolean Museum, Oxford – is interpreted as a female divinity responsible for the prosperity and productivity of the copper mines of Cyprus.

The iconographic type of a striding warrior brandishing a weapon in his raised hand was an idea developed in the Bronze Age Levant, labelled in archaeological literature as the ‘Smiting God’. The ‘Ingot God’ is a dynamic Cypriot version of this imported idea, adapted to express indigenous ideological perceptions. Actual ingots of Cypriot copper in the shape used for this statuette’s base have been found throughout the Mediterranean world. These finds demonstrate the importance of large quantities of copper exports for the economy of Bronze Age Cyprus.

The iconographic type of a striding warrior brandishing a weapon in his raised hand was an idea developed in the Bronze Age Levant

Horned god

Statuette; copper alloy; Enkomi; 12th century BC; Cyprus Museum; 1949/V/20-6 (h. 55 cm; w. 17 cm).

This statuette of a horned male figure in the Cyprus Museum is cast in a copper alloy. It is the largest known copper alloy statuette of the Late Bronze Age produced in the eastern Mediterranean. It represents a young, muscular and athletic man with thick legs, bare feet, broad shoulders and narrow waist, standing in a frontal position. He is wearing a short kilt, a belt and conical helmet with bulls' horns whose surface imitates a woolly leather hide. He slightly advances his left foot, and extends his right forearm with the palm open and turned downwards, while he brings his left arm across his body with the fist closed on the chest. The meaning of this gesture is not certain, but it is usually interpreted as a sign of benediction and homage.

It was excavated in a sanctuary of the ancient harbour city of Enkomi on the east coast of Cyprus and was identified as the cult statuette of the god. Together with the statuette and around the sanctuary's altar a large number of ceramic vessels used for libations were excavated along with skulls of horned animals, such as oxen, goats and deer. Remains of sacrifices and bulls' skulls, which were used by the priests as masks during the rituals, were also found in the sanctuary. The god was probably associated with cattle and fertility.

This statuette combines stylistic and iconographic elements originating from Aegean and Near Eastern traditions. The combination of both styles is characteristic of Cypriot iconography in the Late Bronze Age, especially in a cosmopolitan centre like Enkomi. Nevertheless, the statuette's iconographic details and find context indicate an indigenous divinity. The horned helmet indicates the importance of the bull for the Cypriot religion and cult. The figure has been identified as Baal, Reshef or Nergal, the oriental God mentioned in some letters sent from Alashiya (as Cyprus was known in the Late Bronze Age) to the Egyptian pharaoh. However, some scholars interpret the horned helmet as a link to Apollo Keraiates (meaning horned Apollo) of Arcadia, who is mentioned in an inscription dating to the Hellenistic period, found on Cyprus's south coast. The statuette has also been identified as Apollo of Alasia, mentioned in a classical inscription from Tamassos, and the Horned Apollo mentioned in another Greek inscription of the 3rd century BC from Pyla-*Vigla*, seven miles east of Larnaca, or as Kinyras, the autochthonous, semi-divine hero. The statue has also been identified as a worshipper. Whatever the case, this is one of the most remarkable finds from 13th-century-BC Cyprus.

Bulls' skulls were worn by priests as masks during rituals

Transportation

Amphorae; ceramic; Egypt, the Levant, Cyprus, Chios and Rhodes; Late Bronze Age to the Hellenistic period; Archaeological Museum of the Larnaka District, Cyprus Museum, Marion-Arsinoe Local Museum; N. 1583, MLA 1740 T.1/1, Sal T.79/730, 1961/II-2/16 MMA 147, MMA 656/6 (h. c. 50-70 cm).

Cyprus was central in the trade and prestige-chain exchanges taking place in the eastern Mediterranean from the Bronze Age onwards, due to its geographical location and its rich natural resources. Maritime trade and exchange networks connected the island with many parts of the Mediterranean regions.

These connections, evidenced in the archaeological record, are primarily attested by the amphorae, which were the predominant containers used for the transportation and storage of various products throughout antiquity. In general, they transported everyday essentials, such as wine, olive oil, fruit and fish sauces. The morphology of these ceramic vessels is specific to each period; amphora typology and production evolved and developed through the centuries, and became more complex as trade expanded, especially during the Hellenistic and Roman periods. As the par-excellence containers used in commercial activities, therefore, they provide an insight into socio-economic patterns associated with agricultural and craft production, trade and the consumption of their perishable contents. Imported amphorae have been identified in sites across Cyprus, dating to different periods, thus manifesting the centrality of the island in maritime exchanges. Most importantly, the identification of shipwrecks off the coast of Cyprus, loaded with amphorae, further elucidates the character of commercial endeavours in specific chronological contexts.

The amphorae shown here belong to different periods, ranging from the Late Bronze Age to the Hellenistic period. The fact that they originate from areas such as Egypt, the Levant, Chios and Rhodes in the Aegean demonstrates the links shared between Cyprus and eastern Mediterranean regions, over a wide temporal spectrum. One amphora is of local origin, suggesting the development of local craft and agricultural production, and the export of local products. These amphorae are only a very small sample of the local and imported amphorae that circulated on the island over the centuries. Recent studies focus on the identification of amphora types dating to different periods, while the use of scientific techniques aims to examine their provenance, contents and distribution. The overall objective is to understand the exchange patterns and diachronic changes, so as to shed more light on the role played by Cyprus in the development of trade and the transmission of cultural traits, not only in the eastern Mediterranean, but in the Mediterranean as a whole.

Imported amphorae have been identified in sites across Cyprus, thus manifesting the centrality of the island in maritime exchanges

High-status objects

Grave goods; copper alloy and iron; Palaepaphos; Cypro-Geometric I; Cyprus Museum; T.142/1, T. 144/76, T. 146/1A, T. 146/6,7 (bowls: h. c. 10 cm; w. c. 25 cm; strainer: h. 6.5 cm; 27 cm; *obeloi*: l. 85 cm).

The Cypro-Geometric tombs of Palaepaphos, especially those excavated at the localities *Skales* and *Plakes* near the village of Kouklia, were particularly rich in metal artefacts. They contained copper alloy vessels of various shapes as well as copper alloy and iron weapons, gold jewellery and other luxury items.

Metals such as copper and tin must have been available in Palaepaphos in that period since the local craftsmen were able to produce high-quality large amphorae, cauldrons and bowls which gave the impression of a golden surface; such vessels often had embossed or incised decoration on their rims and handles. They also produced tripods, incense burners, strainers, bronze and iron *obeloi* (skewers) for roasting meat, iron knives with ivory or wooden handles, and other objects that were probably used by the elite during the *symposia* (feasts). The vicinity of palaces and sanctuaries in Palaepaphos, particularly the sanctuary of Aphrodite Paphia, may have made them favourite places for celebrations. The high status of the dead is also indicated by the presence of impressive copper alloy helmets, copper alloy and iron spears, swords and other weapons, thus showing the military character of males of the upper classes. Some tombs also contained 'sceptres' of decorated solid copper alloy, which may have served as insignia of local authorities. Women of the ruling class would wear gold tiaras and rich garments embroidered with gold rosettes, and their precious belongings adorned them in their tombs.

The display of copper alloy vessels in tombs may have been a criterion of wealth and high status for the local societies; some large vases may have been used to receive the incinerated remains of the dead in rich burials, and others were used during feasting. Copper alloy bowls were also used as lids for amphorae containing burnt bones. It is possible that the bowls used as amphora lids contained the liquid (possibly wine) which served to quench the funerary pyre. Another possibility is that copper alloy bowls were also used during rituals associated with burial.

The sudden appearance of these novelties in Palaepaphos and in other major urban centres of the island at the beginning of the 1st millennium BC has been linked with the arrival of immigrants from the Aegean, who gradually became the ruling class of the island and introduced *symposia*, which also had political and religious connotations.

The tombs at Palaepaphos yielded material which is regarded as reflecting the 'heroic' lifestyle described in the Homeric poems. The finds from that part of the island add a new and interesting chapter to the history and archaeology of Palaepaphos, which culturally stands apart from the rest of the island during the first half of the 1st millennium BC.

The tombs at Palaepaphos yielded material which is regarded as reflecting the 'heroic' lifestyle described in the Homeric poems

Royal throne

Throne and stool; wood and silver; Salamis, tomb 79; late 8th century BC; Cyprus Museum; Throne A, Stool B (throne: h. 105 cm; w. 61.5 cm; stool: h. 25 cm; w. 26 cm.)

Among the many and impressively wealthy burial gifts contained within Tomb 79 of the 'royal' necropolis of Salamis, this throne ('Throne A') and its accompanying stool stand out. The objects were found placed in the tomb's *dromos*. The throne is four-legged, with a rectangular seat and a flat backrest curved at the top. The throne and the stool were constructed of wood, with a thin silver overlay covering their wooden parts. The throne's backrest, front part of the seat and stretcher were additionally decorated by gilded rivets. The wooden parts of the two pieces of furniture were not preserved, and their shape has been extensively reconstructed, based on the stains left by the silver overlay.

Several built tombs were excavated in the 'royal' necropolis of Salamis, in the plain between the Salamis Forest and the Monastery of Saint Barnabas. Their chambers were found looted and partly destroyed. However, their size and sheer monumentality, as well as the offerings deposited within the spacious *dromoi* (entrance passages) suggest that they were used by members of the royal and elite families of the city. The funerary rituals were particularly sumptuous, and consisted of feasting activities in honour of the dead. The deceased members of the royal family or local Salaminian elite were interred with their personal belongings, which included exotic and precious goods such as elaborately decorated bronze vessels, gold jewellery and iron weapons.

Tomb 79 dates to the end of the 8th century BC and is the richest tomb of this period ever found in Cyprus, by far. It has a chamber with a monumental façade (almost 13 metres wide) of well-hewn stone blocks, a paved forecourt and a broad *dromos*, spanning almost 17 metres. The chamber was found looted. However, the *dromos* was found intact. In addition to Throne A and its stool, the *dromos* of Tomb 79 contained an impressive number of exceptional offerings made of bronze and ivory, including an additional throne and a bed with ivory inlays, an extraordinary bronze cauldron standing on an iron-rod tripod, and two chariots connected with two different burials, adorned with bronze parts decorated with Egyptianizing motifs.

The luxurious objects retrieved from the 'royal' tombs of Salamis and other Cypriot city-kingdoms, made of precious and exotic materials and decorated with motifs of Egyptian and other eastern cultures' iconography, belong to a Mediterranean *koinē* (common culture). The extensive voyages of the Greeks to the east and the west in search of new homes, the intensified trading activities of the highly dynamic social class of entrepreneurs and merchants across the Mediterranean states, and the rise of the Neo-Assyrian Empire, which facilitated the establishment of a commercially and economically unified eastern Mediterranean, were all catalytic in the emergence of an 'international' spirit among the Mediterranean peoples that is most vividly expressed in the arts.

The size of the tombs in Salamis suggests that they were used by members of the royal and elite families of the city

Aristocratic gold

Jewellery; gold and semi-precious stones; Larnaca; late 8th century BC; Archaeological Museum of the Larnaka District, MLA 1742/18, 20 (bracelet: h. 1.8 cm; w. 7 cm; *fibula*: h. 6.3 cm).

This gold chain bracelet and gold bow fibula with applied rosettes at the top and the sides were excavated within a 'royal' built tomb at Larnaca (ancient Kition). The bracelet consists of a circular agate stone enclosed in a gold case, gradated so as to resemble an eye, supported by a chain made of twisted thin wire. The upper part of the gold case is decorated with a frieze of antithetically arranged granulated triangles set between two parallel lines in the same technique. The vertical sides of the case are also decorated with a frieze of granulated triangles in the lower zone and with a ribbon of plaited wire in the upper zone.

The spaces between the leaves of each rosette of the bow fibula were adorned with small semi-precious stones of different colours, including amethyst, chert and kaolinized feldspar. Three small 2.8-cm-long chains are suspended from a loop at the top of the bow, each with a small hoop to which three elongated bell-shaped pendants with vertically arranged embossed linear decoration are attached. All nine pendants are identical and resemble the flower of the Indian lotus. Under the rosette, there is an inscribed, as yet unidentified, double symbol. It is considered to be among the most impressive articles of gold jewellery retrieved from the tomb.

The monumental built tomb in which the gold jewellery was found dates to the end of the 8th century BC and contained the poorly preserved remains of an adult. The tomb consists of an antechamber and a main chamber connected with a corridor. The floor is covered by large gypsum plaques. Both chambers are vaulted and corbelled. It is the only unlooted built tomb excavated at Kition. The tomb contained significant numbers of burial gifts, such as 34 items of jewellery made of gold and semi-precious stones. Among these are boat-shaped miniature gold earrings, miniature drop-shaped pendants, a necklace made of beads and a pendant, signet rings and scarabs. Only three ceramic vessels and a composite bowl or incense burner were found within the chamber. They are Phoenician imports. The *dromos* (entrance passage) contained the remains of three horses wearing bronze blinkers. The monumentality of the tomb and the exceptional offerings, in combination with the three sacrificed horses excavated in the *dromos*, all signify an aristocratic interment.

Such elite burials are also well known in other Cypriot city-kingdoms such as Salamis. The luxury goods offered in these 'royal' tombs belong to a Mediterranean *koinē* (common culture) shaped by the lively trading activities of merchants and entrepreneurs and enhanced by the expansion of the Neo-Assyrian domination in the Near East, characterized by the constant mobility and flow of materials, goods, technologies and ideas.

The agate stone is enclosed in a gold case and gradated so as to resemble an eye

Goat and lotus flower

Jug; Bichrome IV Ware; unknown provenance; Cypro-Archaic I; Cyprus Museum; 1968 VIII-23/1 (h. 26 cm).

This trefoil-mouthed jug comes from a tomb which was possibly located in the area between the villages of Vatyli and Sinda in the Famagusta District. It is Bichrome IV Ware, belonging to the Cypro-Archaic I period (c. 8th-7th centuries BC). On the basis of its pictorial decoration, this jug is assigned to the so-called 'free-field' style, a movement in Cypriot ceramic art that started in the Cypro-Archaic I period. It exemplifies the enrichment of the ornamental motifs of Cypriot pottery with a wide-ranging repertory of pictorial scenes of animals and humans. The specific feature of this style is that the figurative representations occupy the entire vessel surface and are freely arranged on the vessel's background without being included in horizontal zones or panels (hence the term 'free field'). Such a decorative style was commonly applied on jugs, and especially on trefoil-mouthed ones, in various pottery workshops on the island. These latter jugs constitute an ordinary vessel shape in the Cypriot ceramic repertoire during the entire Iron Age (c. 11th-4th centuries BC), which was used to carry and serve liquids.

The jug shown here can be assigned to the workshops of the eastern coast of Cyprus, and in particular to those of the city-kingdom of Salamis, on morphological and decorative grounds. The general shape of the vessel, with an oval body, a short bulging neck and an upraised vertical handle, represents a characteristic shape variant of the trefoil-mouthed jugs in the Salaminian workshops. It is also in these workshops that the 'free-field' decoration was remarkably favoured.

The jug bears the pictorial scene of a goat flanked by a large stylized lotus blossom, with leaves painted in red, and an 'arrow' motif, which are placed on the front side of the vessel, opposite the handle. An eye motif is arranged on either side of the pinched trefoil mouth. The goat is depicted in a jumping position, standing on its hind legs and lifting the front ones. The body and legs of the goat are drawn in silhouette, with the inclusion of an abstract geometric composition of two connected 'wheel' motifs in red. The head of the goat is depicted in outline, with a solid painted horn. An attempt at a more realistic rendering of the animal is expressed by the potter/painter in the depiction of details such as the head, mouth and hooves.

In Cypriot ceramic art, the goat representing an iconographical theme of Near Eastern inspiration is already attested in the pottery of the Late Bronze Age and becomes a privileged figural representation in Cypro-Geometric and Cypro-Archaic pottery. It is worth mentioning that concurrent to the motif of the goat in the 'free-field' style, illustrated on this jug, is the 'Wild Goat' ceramic style, which evolved in eastern Greece during the 7th and 6th centuries BC. Both of these ceramic styles employing similar iconographical patterns constitute different regional expressions of the Orientalizing cultural phenomenon in the Mediterranean Basin.

Figurative representations occupy the entire vessel surface and are freely arranged

Bowl; ceramic; provenance unknown; 750-600 BC; collection RMO; I 1926/4.7 (h. 17 cm; w. 23 cm).

Jumping bird

The bowl depicted here has an elegant shape. It is a spacious, slightly flared bowl with almost vertical sides, modelled on a narrow base. Its two handles barely stick out from the sides, which enhances the unity of form. The bowl is covered with a white layer of slip on which are decorations applied in the bichrome technique. The two colours used were purple and black. The outer contours of the images are generally black, while the inner lines are in purple. This produces an extremely lively effect, as do the decorations themselves.

Early Archaic pottery often displays pictures of animals: leaping oxen, birds with snakes in their beaks, fish trying to escape from enemies. We also find human figures: huntsmen with their booty, archers and horsemen either on horseback or riding a chariot pulled by a lion(!). The vase painters seem to possess an unbounded imagination. A separate genre consists of 'barrel jugs', jugs with barrel-like, bulging sides, each of which ends in a nipple.

This bowl is a fine example of the early Archaic style. The central image is set into a kind of panel that is flanked by vertical strips with chevrons. A cheerful, jumping bird (a duck?) appears to be having fun with a flower in front of it. The shapes are highly schematic, yet the image radiates great vitality. The big smile playing around the bird's beak certainly plays a role here.

The bowl was purchased in 1926 by Mr W. Speijer from an art dealer in London. Speijer donated the piece to the Rijksmuseum van Oudheden, where it has been preserved ever since. No further details are known regarding its provenance.

The smiling bird radiates a vibrant vitality

Sphinx and lion

Statues; limestone and pigments; Politiko (Tamassos); late 7th century BC; Cyprus Museum; 1997/VII-15/3, 1997/VII-15/5 (sphinx: h. 86 cm; lion: h. 71 cm).

The Cypriot sphinx bears Egyptian symbols of power, like the double crown and the royal headdress

The sphinx is depicted with large wings turning upwards and a human head, wearing the *pschent*, the royal double crown of Upper and Lower Egypt, and the *nemes*, the royal headdress. The statue preserves traces of its original painted decoration. Blue and red paint appears on the wings, the *nemes*, the crown, the decorative band below the *nemes*, the lips, the necklace, and the forelegs, while black pigments were used on the eyes for the rendering of the iris. The forepaws of the lion are crossed. Its mouth is wide open, with a broad pendant tongue in an apotropaic fashion. Paint is preserved at various parts: red on the eyes, ears, tongue and the gums, and blue on the mane. The back side of the statues is not worked, and the chisel marks are clearly visible.

The limestone lion and sphinx, along with three other statues of lions and another statue of a sphinx, were discovered at the modern-day village of Politiko, the area of ancient Tamassos, about 22 km southwest of Nicosia. They were found in close proximity to three 'royal' built tombs that were excavated in the area and date to the end of the 7th century BC. Tamassos is one of the ten places mentioned on the prism of the Neoassyrian king Esarhaddon (673-672 BC) as the seats of royal authority in Iron Age Cyprus. Esarhaddon designates Atmesu (Admetos) as the king of Tamassos. Despite this evidence, no other kings of Tamassos are known epigraphically and no coin issues are known to have been minted by this city. It is only in the 4th century BC that a Phoenician inscription refers to the name of Pumayyaton as 'king of Kition, Idalion and Tamassos'. According to the epigraphic sources, Tamassos was lost to the kingdom of Kition and Idalion before the abolition of the Cypriot kingdoms by Ptolemy I at the end of the 4th century BC.

The sphinx was an image of the Egyptian pharaoh's supernatural power and the lion was the royal animal par excellence. The four lions and the two sphinxes were probably funerary statues placed in pairs at the entrances of the three monumental built tombs at Tamassos. The iconography seems to be associated with the glorification of the ruler. The mortuary evidence, as is attested in the finds of the often-looted 'royal' tombs of Tamassos, Salamis, Amathus and elsewhere in Cyprus, is indicative of the aspirations of the family of the deceased (probably a member of the royal family or of an elite social group) to depict the descent to the afterlife in an imposing way.

Life-size

Votive statue; terracotta; Ayia Irini; c. 650–560 BC; Världskulturmuseerna, Stockholm; A.I. 1860 (h. 156 cm)

This large terracotta sculpture of a man comes from the rural sanctuary at Ayia Irini near the north-west coast. The man stands in a frontal attitude, with bulging chest and broad, sloping shoulders. Both arms, now missing, were attached, hanging vertically. The head is rather small in proportion to the body. The massive chin is in fact a beard, which was once painted black. The eyes have lids made from attached strips of clay. On the forehead are two spiral curls or possibly an ornament. The man wears a conical helmet with upturned cheek-pieces and the missing top bent back. He is dressed in a *chiton* with a girdle around the waist, and an overfold with side-flaps.

The Archaic sanctuary at Ayia Irini consisted of an open-air *temenos* (sacred precinct) enclosed by a low rubble wall. In the centre of the court was a limestone altar, on which rested a cult object, a large, smooth ovoid stone. More than 2000 votive statues and statuettes were standing in dense concentric semi-circles, in a frontal position facing the altar. Closest to the altar were a few statuettes of bulls, male and female minotaurs, small chariots, and horses with riders. The majority of the votive group, however, are male human figures. Many of them hold sacrificial animals, others carry shields, drums, plants or symbols. A few have actual copper or bronze earrings. Many wear helmets and caps, probably representing leather headgear, and some may have grasped weapons. The sanctuary was located in a frontier zone between the city-kingdoms of Soloi and Lapithos, thus perhaps favouring an iconography displaying military power. Only a very few statuettes are female and these may well be goddesses, all depicted with breasts and uplifted arms in the earlier tradition of Crete and the Aegean.

The human votives vary widely in size, from c. 15 cm-high statuettes to life-size statues. The smaller ones were placed nearer to the altar and the larger ones further back. The differences in size probably reflect the social and economic status of the worshipper. The sculptures were all painted, mainly in red and black.

The identity of the deity worshipped at the sanctuary is unknown. No inscriptions have been discovered. The bulls certainly indicate the fertility cult of a cattle-breeding society, while the chariots, helmets and shields are connected to warfare. The general style of the sculptures indicates links to the Near East, as does their armour. One chariot decorated with crescent moon symbols suggests some connection to Astarte, the main goddess of the Phoenicians, a people with a strong presence in Archaic Cyprus. The shape of the altar itself, and the stone placed on it, have also been suggested as a Phoenician feature. Two small enclosures within the *temenos* have been interpreted as used for the worship of sacred trees.

The sanctuary at Ayia Irini was in use from c. 1200 to c. 475 BC, going through several distinct phases, with the votive sculptures belonging to the later ones. The cult stone itself may have been present for hundreds of years before any sculptures were placed. The sanctuary was abandoned in the early 5th century BC.

More than 2000 votive statues and statuettes were found at Ayia Irini in a frontal position facing the altar

From the sea

Model of a ship; terracotta; allegedly from the bottom of the sea near Amathus; Cypro-Archaic II; AK1-Konomis Private Collection (h. 25 cm; w. 18 cm; l. 42.5 cm).

A ship sailing in the eastern Mediterranean in antiquity would have found it difficult to bypass Cyprus. Archaeological finds and written sources document that during the Iron Age, sea-faring played a significant role in the island's economy and politics. When circumstances favoured international commerce between East and West (that is from the Archaic period onwards) ships sailed frequently to and from Cypriot harbours, transporting luxury goods and consumables, people and ideas. The city-kingdoms of the island, which flourished during the Archaic and the Classical periods, took advantage of the timber resources of the Cypriot mountains to build and maintain comparatively large fleet contingents. In the following Hellenistic period, Alexander the Great and his successors continued to be attracted by the timber and the island's tradition in shipbuilding.

It is, thus, not surprising that ancient Cyprus has a long tradition in terracotta models of ships, dating from the Bronze Age onwards. Most of the models date from the Archaic period and were found at the city-kingdom of Amathus, which is located in the middle of the south coast of Cyprus, along the course of ancient sea-routes linking the East and the West. They are usually found in tombs and sanctuary contexts, but some of them come from the bottom of the sea of Amathus. It is obvious that these models were votive offerings, probably associated with seamen or people related to maritime activities. The exceptional variety and number of terracotta ship-models dating from the Geometric and Archaic periods, illustrate very well the fleets of merchantmen and warships that frequented the island, situated on the crossroads of the Aegean, the Levant and Egypt. Their typological complexity suggests that the shipbuilders of the island were familiar with almost all types of Mediterranean ships.

The model presented here is one of the largest and most detailed representations. It most probably depicts a heavy galley, as indicated by a series of oarholes pierced under the gunwale on either side of the hull. The vessel has an elaborate stern and prow. The stern is provided with a second deck supported by pillars. The poop-deck is flanked by bulky towers resting on the gunwale, perhaps for the housing of the steering oars. Three figures are situated on the upper deck of the stern. The middle figure is the largest of the group and, unlike the other two, he is wearing a turban. He could be the captain of the ship. In total seven figures can be seen on board. The largest is at the prow and next to him there is an object that looks like an incense burner (a *thymiaterion*). It has been suggested that this figure represents a priest, with a cult object next to him (the *thymiaterion*), assuring of the blessings of the divinity for the ship, its crew and its cargo.

Ships sailed frequently to and from Cypriot harbours, transporting luxury goods and consumables, people and ideas between East and West

Childbirth scene

Model; terracotta; Lapithos; late Cypro-Archaic II period (6th century BC); Cyprus Museum; B56/1935 (h. 9 cm; l. 11.8 cm).

This clay model depicts a childbirth scene. Three women are sitting on an irregular, rectangular-shaped base. The woman in the middle is in labour and is leaning on the woman behind her, who seems to be sitting on a low stool with her hands on the first woman's belly. A third female figure, who is shown crouching in front of the woman in labour, is holding the newborn in her hands. The model, along with other similar ones, was found in 1897 in a cave at the site of *Empros Temenon*, near the village of Lapithos in the Kyrenia District.

Most of the figurines recovered from the above-mentioned site represent female figures bearing offerings or women involved in activities related to motherhood and childbirth. Giving birth could be a life-threatening experience, especially in antiquity when medical treatment was not as developed as today. These finds suggest that the cave was a site where a deity or deities, linked to fertility, childbirth and motherhood, were worshipped. Perhaps women visited the cave and deposited these clay offerings, wishing to conceive a child, or have a safe pregnancy and labour, or even wanting to express their gratitude to the gods or goddesses for granting them such wishes. The models of the Cypro-Archaic period present a variety of stages of childbirth. Some models show the mother in the initial stages of labour without depicting the baby, while others show the baby being born and in rarer cases the mother is holding the newborn in her arms.

The identification of specific gods that were worshipped as protectors of pregnancy and childbirth during the Cypro-Archaic period is not easy due to the absence of written sources. Also, where written sources do exist, more than one deity is mentioned (*e.g.* Aphrodite, Demeter, Zeus, Apollo and Athena). Archaeological finds also suggest the worship of Eastern deities and demons, considered to be protectors of pregnant women and childbirth, such as Bes and Ptah Patek. The local variations of the island's 'Great Goddess', with influences from the Middle East, the Aegean and Egypt, as well as the Phoenician Astarte and the so-called *dea* (*Tyria*) *gravida* (usually shown as a seated pregnant woman or a *kourotrophos* – *i.e.* holding a child in her arms), are also associated with fertility and childbirth.

Most childbirth models of a known provenance have been excavated at sanctuaries. Apart from offerings, they have also been interpreted as educational models, perhaps used during rites of passage related to the coming of age, fertility and childbirth. Such models could have also been deposited in burials as grave goods, to state the profession of a deceased midwife, for example. In contrast with Greek and Egyptian models that seem to depict heroes or gods, the Cypriot ones show common people.

Giving birth could be a life-threatening experience, especially in antiquity when medical treatment was not as developed as today

‘Temple boy’

Statuette; limestone; Lefkoniko; Cypro-Classical I (450-425 BC); Cyprus Museum; D 242 (h. 27 cm).

Statuettes of a crouching child are commonly known as ‘temple boys’, since they were first interpreted as gods or boys serving in local temples. Although this interpretation is not supported anymore, the name continues to be in use.

These young boys are usually shown seated with one leg bent, generally barefoot. In a considerable number of statuettes, the short tunic is pulled up, often in an unnatural way, revealing their genitals. Some children are depicted wearing pendants and seals suspended from rings. Sometimes the central pendant is in the form of the head of Bes or Silenus. Most temple boys carry an animal, in most cases a bird, and a small object in their hands.

As far as the material is concerned, the majority of statuettes are made in soft local limestone, while a few are moulded or hand-made in terracotta. Many still bear traces of colour, testifying that the statuettes were painted. They were probably exposed frontally as indicated by their backs (flat and often unworked).

Most of the best preserved temple boys come from excavations conducted in the 19th and early 20th centuries at such sites as Idalion, Kourion, Lefkoniko, Golgoi, Voni, Tamassos and Chytroi and, as a result, the archaeological context is unfortunately not adequately known. More recent excavations, however, such as the Hill of Agios Georgios in Nicosia, have yielded more examples in stratified contexts.

These representations were perhaps deposited in sanctuaries as votive offerings to Apollo and Aphrodite and their Phoenician correspondents Reshef and Astarte, possibly by parents aiming to secure divine protection for their child. Aphrodite/Astarte is associated with motherhood and child care and Apollo/Reshef with protection of human life, as well as ritual healing.

Alternatively, temple boy statuettes, and particularly the wreathed ones could have acted as markers of a rite of passage, since the wreath was the accessory most frequently related to the initiation ritual.

The variety in the quality of execution may also suggest that people from different social classes were involved in the dedication of the temple boy statues.

These statuettes were possibly deposited in sanctuaries as votive offerings by parents aiming to secure divine protection for their child

Persian beard

Head of a man; limestone; Athienou; 460-450 BC; collection RMO; I 2013/8.1 (h. 34 cm).

Antiquities from the Louvre were given to the museum's architect on the occasion of his retirement in 1870

This portrait sculpture of a man has been remarkably well preserved. Using the soft limestone that is found on Cyprus, a head was modelled that combines the Greek archaic style (including the archaic smile) with the straight beard of Persian art. The head was originally part of a life-sized statue. Statues that have been preserved intact show that standing figures were depicted as votaries or 'adorants' – that is, individuals paying tribute to a divinity – and are often shown carrying offerings. The statues would be arrayed around a sanctuary and sometimes along the paths leading to it. The reports drawn up by the French excavating team in 1861 record that the head was found near the village of Athienou, where it was purchased for the trifling sum of 5 francs. The wreath in the man's hair is embellished with acorns. It is therefore tempting to conclude that the sanctuary was dedicated to the god Zeus, since the oak was the supreme deity's sacred tree. Recent research by an American team in Athienou has established that those venerated in the sanctuary were primarily male gods, such as Pan, Zeus Ammon, the Egyptian god Bes, Apollo, and Heracles/Melchart.

The young French archaeologist Charles J.M. de Vogüé was a member of the team that conducted the dig near Athienou in 1861. The hundreds of antiquities that he discovered there were sent to the Louvre, along with documentation on the sites where they were found. When this collection was published in 1989, one of the items on De Vogüé's list proved no longer to be in the museum. It was number 55, a *Très belle tête de Bacchus indien*, a 'very fine head of the Indian Bacchus'. This description refers to an elderly, dignified man with a wreath in his hair. A head of this description was offered for sale at the 2013 European Fine Art Fair in Maastricht, listed as having belonged to the collection of the French architect Hector M. Lefüel (1810-1880). Further investigation identified Lefüel as an architect who had been responsible for renovation work on the Louvre. When he retired in 1870, he had been presented with several items from the museum's collection, including this head, in thanks for his services. After consultations with the Department of Antiquities of Cyprus, the Dutch National Museum of Antiquities decided to purchase the head so that it might be added to a public collection.

Dancing group

Statuette; limestone; Athienou-*Malloura*; Cypro-Classical (4th century BC); Archaeological Museum of the Larnaka District; AAP-AM-5492 (h. 13.5 cm; w. 11.5 cm).

Excavated at a rural sanctuary at the site of Athienou-*Malloura*, this statuette depicts three veiled female dancers in a circle, holding hands and attached to a circular base. The veiled garments fall to the bottom of each figure, obscuring all but their faces. The three figures stand with their draped arms outstretched to one another, their connection indicated only with a stylized triangular shape. One figure stands a whole head taller than the other two. The remnants of red paint visible on the veils, around their backs and inside each pair of hands, probably represent the garland that would encircle the dancers this statuette represents. The statuette likely dates to the 4th century BC and indicates the practice of dancing rituals at the Athienou-*Malloura* sanctuary.

While this is the only complete set of a dancing statuette group from Athienou-*Malloura*, the statuette type is well represented in this area of the sanctuary. Over 40 other fragments have been found, the majority in the same area. There is a wide range of sizes represented in the fragments, with the largest full figure over 20 cm in height and joining to a base that would have featured six to eight dancing figures. Significantly, this part of the sanctuary also contained a large number of representations of the goddess of the hunt, Artemis (the majority of figural objects found elsewhere in the sanctuary are male). Interestingly, the crowns on the dancers' heads are stylistically similar to the hair buns on the Artemis figures from Athienou-*Malloura*.

The location of these statuettes, just inside the sanctuary entrance, was probably a room used for storage. The stratified soil from which this Dancing Group Statuette was excavated yielded other dancing statuettes, representations of Artemis and Pan and Roman terracotta lamps. The sanctuary was in use from the 8th century BC until the Roman period. At the end of this period the votives were probably assembled here.

Representations of dancing groups are found on Cypriot pottery and metalware beginning in the 1st millennium BC. They also appear as figural groups in terracotta from the 8th to the 4th centuries BC and include both male and female participants. Stone groups of ring dancers are not as common and do not emerge until the end of this period, around the 4th century BC, and only include veiled female figures. Nineteenth-century excavators found stone dancing statuette groups at three other sites on the island – Achna, Pyla, and Golgoi. All three are within the same general region and, like Athienou-*Malloura*, have religious associations with Apollo and Artemis. However, the examples at Pyla and one set from Achna feature a posthole in the centre of the circular base, in which a musician was inserted, a variety of the dancing group more common in the earlier terracotta versions. The Athienou-*Malloura* statuette sets itself apart in that it is the only complete version of a dancing group to have been excavated from stratified soil with proper excavation techniques. The number and diversity of the dancing statuette fragments at the site is indicative of the popularity of this type of votive offering in the area.

This group indicates the practice of dancing rituals at the sanctuary of Athienou-*Malloura*

Bathtub; clay; Hill of Agios Georgios; Late Classical/ Hellenistic period; Cyprus Museum; 1998a/14 (h. 68 cm; w. 75 cm; l. 100 cm).

Seated bathing

This clay bathtub was found during the excavations at the Hill of Agios Georgios, Nicosia. At this site the remains of an ancient settlement dating from the Cypro-Archaic to the Hellenistic period were found, which could be identified with the city-kingdom of Ledroi. The tub has a built-in seat and a depression at the other end for the bather's feet, while the sides are raised, possibly to provide a rest for the arms. There is a perforation in the depression, to drain water out of the tub.

The bathtub was found *in situ*. There were ashes and charcoal around and below it, indicating that the water was heated *in situ*. When it was drained, the water flowed from a circular hole, made in the bedrock, down into a pit, which was probably not visible at the time, possibly covered by the floor of the room. The finds in the fill above consisted of jugs and plates and point to domestic use, although a limestone incense burner was also among the finds. Excavation under the floor revealed pits with cultic material, underneath a monolithic and a stone-built altar dating to the Cypro-Archaic period. It is possible that domestic shrines were in use in the Archaic period, a tradition that may have continued in the ensuing periods, when the settlement was rebuilt after a possible destruction.

Bathtubs had a very long tradition in the Aegean world, where they are known from the Late Bronze Age. They were made in clay or stone, usually rectangular in shape and were found in household, cult or mortuary contexts. They were also found in Cyprus in a number of Late Bronze Age sites and are considered to have been used in ritual and as a feature denoting the presence of Aegean populations on the island. Miniature bathtubs, found in sanctuary or tomb contexts, are considered to be votive offerings.

An example similar to the one found at the Hill of Agios Georgios, with a built-in seat and depression for the feet, also occurs at Olynthos, in Greece, which was in use prior to the destruction of the city in 438 BC. A similar type (90 × 60 cm), possibly contemporary with that of Olynthos, was found in a bath complex in the Agora in Athens. It seems that the type continued to be in use, as it was also found at Tarsos, Cilicia, in Hellenistic contexts.

The bathtub will be exhibited in the museum of Ledroi-Lefkosia in the near future.

Around and below the bathtub ashes and charcoal were found, indicating that the water was heated *in situ*


E

Coin hoard

Coins; silver; Amathus; 4th century BC; Cyprus Museum; 2003/V-5/1 (diam. staters: c. 2 cm; diam. tetrobols c. 1 cm).

The fact that the Cypriot kingdoms used their own weight standard is an indication of their independence from the Persian empire

This hoard of silver coins consists of five staters (of approximately 6.5 grams) and 144 tetrobols (of approximately 2.25 grams). The ever-present lion is the main iconographic type on the coin issues of Amathus throughout the 5th and 4th centuries BC. The staters show on the obverse a recumbent lion with a flying eagle and on the reverse side a lion's head and upper body. The Greek letter E is shown on the obverse. It has been interpreted as the initial of King Evagoras I of Salamis, who supposedly ruled over Amathus between 391 and 386 BC. The tetrobols show a lion's head on the obverse profile and on the reverse a lion's head and upper body along with various symbols or letters. The syllabic sign *Rho* (P), probably the initial letter of King Rhoikos, is inscribed on them. Smaller fractions of the same weight standard but without legends have also been assigned to this same king, whose reign is placed either in the beginning or in the middle of the 4th century BC.

The weight of the coins is based on the so-called 'Rhodian' or 'Chian' standard. During the 5th century BC the Cypriot mints seem to follow a common 'local' weight standard based on a siglos of approximately 11 grams and divided into thirds, sixths, twelfths, and so on. The fact that the weight standard used in Cyprus was independent of that used in other parts of the Persian empire is an indication of the independence of the kingdoms and of the absence of direct Achaemenid control. In the 4th century BC, while some kingdoms retained the local weight standard of approximately 11 grams, others replaced it with a reduced standard, the so-called 'Rhodian' or 'Chian' standard, which was used also in other areas of the East.

The coins were seized in Italy in June 2002 by the Carabinieri Corps for the Safeguard of Italian Cultural Heritage. Their exact provenance is unknown. However, due to the composition of the hoard and the fact that Cypriot coinage had low circulation outside the island, a provenance from Cyprus seems almost certain. The coins were returned to Cyprus within the framework of the 1970 UNESCO 'Convention on the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property', in a spirit of co-operation between the governments of the two countries for the fight against illicit trafficking of cultural objects and for the preservation and protection of the cultural heritage of humanity.

Aphrodite

Statue; marble; Salamis; mid-2nd century BC; Cyprus Museum; Sal. St. 20A (h. 116 cm; w. 44 cm).

This white marble statue representing the goddess Aphrodite was discovered in Salamis, where it had been thrown into the drain under the marble floor of the east *stoa* of the gymnasium of the city. In its current state of preservation, the statue is incomplete, mended from two pieces joining at the waist.

The goddess stands nude, partly covered with a *himation* (a mantle draped around the body), with the body weight on her left leg and the right leg slightly bent forward. The upper part of the body is also inclined forward. The head is missing but the ends of long tresses are visible on the shoulders. The lower part of her body is wrapped with the cloth, which leaves her back uncovered down to below the buttocks. The two ends of the *himation* are held together by the left hand, which is visible at the front below the waist. The right arm would have been bent in front of the breasts. Part of the *himation* is shown floating in the wind on one side.

This type of Aphrodite is related to Hellenistic sculpture of the so-called *Aphrodite pudica*, representing the goddess entirely nude but covering her breasts and pubis. It includes several types that are known only by Roman copies, as implied by its type name. It has antecedents in the late Classical period, and in particular in the Praxitelean statues of the Cnidian Aphrodite and the so-called Aphrodite of Arles.

The complexity of the *pudica* type and the large number of representations of the goddess that could be included in this category has led scholars to distinguish a sub-category that includes images of the goddess represented naked but pulling a *himation* over herself to cover her nakedness. The goddess represented holding the ends of her *himation* with one hand on top of her legs and with the other covering her breasts is the variant to which this statue belongs.

Contaminations between the different types representing Aphrodite are frequent and inevitable since the goddess was very popular, especially in late antiquity. Thus, similar gestures can be seen on many different types of depictions of Aphrodite. In this respect, this statue can also be linked to the type of the *Aphrodite Anadyomene* (the goddess coming out of the sea), even though the standard type of this representation has different characteristics.

The prototype of this type is a statue of the late Hellenistic period, copied in the Roman period, possibly around the middle of the 2nd century BC. The best-known variant of the original is in the Syracuse Museum, known as the *Aphrodite Landolina*.

The Greek representation of Aphrodite as a beautiful woman inspired Botticelli to create his 'Birth of Venus'

Unique find

Votive shrine; limestone; Kouklia-Palaepaphos; Roman period; Museum of Kouklia-Palaepaphos; T.A. 1284 (h. 189 cm; diam. 63 cm).

This find, unique to Cyprus, was discovered in the north-eastern corner of the so-called North building of the Roman sanctuary of the Paphian Aphrodite at Palaepaphos, the modern village of Kouklia. Fifteen architectural pieces were uncovered in total, built into the walls of the Roman building which is dated around AD 100. All the pieces belong to a single monument which was carefully dismantled and reused as building material. The recovered pieces form a circular miniature building consisting of a bottom structure, a cylindrical body and a roof element. The fact that the pieces were found separately permitted a detailed study of the structure and the reconstruction of the monument. According to the excavators, it is possible that it may have been standing on a circular base with two steps.

This tholos (round temple) type of structure with a tent-like roof was used in various Hellenistic and Roman contexts, as a tomb or some sort of memorial. In the case of the Palaepaphos example, judging by the place of its discovery, it is possible that it had a religious function, possibly for the storage of offerings on the raised platform in the interior.

The shrine's architectural design in the style of a round building without exterior colonnade and with a conical roof gained popularity in the eastern Mediterranean in the late Hellenistic period. According to the excavators, the Paphian shrine seems to belong to a wider eclectic context of architectural forms extending from Asia Minor to Ptolemaic Egypt and Syria. However, the place of its discovery, the lack of relevant archaeological information, and the absence of any important structure in the Roman sanctuary of Aphrodite mean that we cannot propose an original position of this unique find.

This temple consists of fifteen architectural pieces, which were reused as building material

Muse

Fragment of a fresco; Paphos, House of Aion; 4th century AD; Cyprus Museum; FR1995-07 (h. 110 cm; w. 80 cm).

The painted panel represented here is part of a larger decoration programme, adorning one of the rooms of the so-called House of Aion, named after the representation of the god Aion ('Time'), who appears in the middle of the large mosaic of the main room.

The Roman residence known as the House of Aion was excavated by the Polish Mission of the University of Warsaw in Paphos from the early 1980s until 2008; the study of the architecture and the finds is still in progress. The building is adjacent to the Villa of Theseus, from which it is separated by a street constructed in the late Roman period; immediately to the north, there is another Roman residence, the so-called North-Eastern House. Although this is considered to be a residence it may have had a public function.

The House of Aion was erected in the 4th century AD and was richly decorated with wall frescoes and impressive mosaic floors found in the main room, possibly the dining room (*triclinium*), which belongs to the initial phase of the building. The architecture must also have been imposing, particularly the stone façade which was built above the monumental gateway.

In Room 7 near the *triclinium*, fragments of wall paintings with figural, geometric and vegetal motifs were excavated in its north-eastern corner. On top of a decoration imitating marble plaques, a series of figures were represented. The figural panels are of extraordinary quality and include mythological figures which, according to the excavator, are representations of Apollo and the Muses. One of the figures, restored from many fragments, represents a *kitharoidos*, a man holding a lyre, who can be interpreted as the god Apollo.

Among the other painted human figures, also restored from fragments, the representation of this young woman is preserved almost to its full height. She is dressed in a deep red tunic with blue ornamentation and long narrow sleeves, held at the waist by a gold belt. She is also wearing a short mantle of the same colour, spreading out behind her. The face is entirely preserved, with masculine features; she has short curly hair and is crowned with a green (possibly laurel) wreath and three blue feathers. In her left hand she is holding a long flute and in her right hand she could be holding another flute, which could have been the second element of a double flute.

According to the scholar who published an article on the painting (E. Jastrzebowska), the figure represented is one of the Muses, identified with Euterpe, the muse of lyric poetry and music, and not Apollo, as previously believed. The musical instrument held in her hands forms one part of the double flute, known as *diaulos* in Greek or *tibiae* in Latin. Paintings representing Apollo and the Muses were popular in wealthy houses, such as the House of Aion, and were used for decorative purposes in libraries.

The House of Aion was named after the representation of the God of Time.

Lively Middle Ages

Bowl; Brown and Green Sgraffito Ware; Paphos; c. 1240-1260 AD; Leventis Municipal Museum of Nicosia; B/2003/070 (h. 9.3 cm; diam. 17 cm).

The history of Cyprus during the Middle Ages is filled with many turbulent events. The island was originally part of the Byzantine empire, and was governed from Constantinople. In 1185 Isaac Comnenus, the Byzantine governor of Cilicia (an area in the south of modern-day Turkey) went to Cyprus and proclaimed himself emperor. The result was a weakening of the island's defences, because support from the Byzantine empire was withdrawn. In 1191 the crusader Richard the Lionheart conquered Cyprus and made it a kingdom under the French nobleman Guy de Lusignan, the former King of Jerusalem. The breach with Constantinople led to a distinctive Cypriot cultural style, which we encounter in, for example, the medieval ceramics made on the island. Local workshops made pottery, which in decoration differed from town to town. The most important centres were Paphos, Enkomi, Lapithos and Nicosia.

The motifs which occur on the pottery are without exception lively and inspired by the world of people and nature. Medieval life had its merry moments, as can be seen in depictions of dancing, feasting and gaming men and women. We also encounter Frankish knights, in full armour brandishing their shields and swords, or relaxing during the falconry. Many animals are depicted, with a certain predilection for birds and fish. Birds moving to and fro are rendered with a few simple lines. A source of inspiration for the medieval potters were the daily catches in the fishermen's nets. A good example is the bowl shown here, which was made in a pottery workshop in Paphos. The shape of the big fish follows the circular bend of the bowl. The tail is divided in two and the body is covered with scales. The eye is large and expressive, the mouth has been drawn with one single stroke. Another object can be seen under the fish, possibly a seashell with some seaweed.

Local workshops made pottery, which in decoration differed from town to town

The temple of Apollo Hylates at Kourion (© Kirill Makarov, stock.adobe.com).

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Transliteration of place names

The following list presents the geographical names of Cyprus in the text as they occur in the archaeological literature and in concordance with the official spelling according to the standardisation of geographical names and the transliteration system from the Greek to the Romanic alphabet of the Hellenic Organization for Standardisation (ELOT 743) This standardisation of Cypriot geographical names was endorsed by the U.N. (Resolution no. V/2, Fifth United Nations Conference on the Standardisation of Geographical Names in Montreal, 1987) and was adopted on the 15th of December 1988 by the Ministers' Council of the Republic of Cyprus with Decision no. 31.075.

English	**Romanic**
Achna	Achna
Agrokipia-*Palaeokamina*	Agrokipia-*Paliokamina*
Akaki	Akaki
Akamas-*Alimman*	Akamas-*Alimman*
Akamas-*Aspros*	Akamas-*Aspros*
Akanthou	Akanthou
Akrotiri-*Aetokremnos*	Akrotiri-*Aetokremmos*
Alambra	Alampra
Alassa	Alassa
Alassa-*Paliotaverna*	Alassa-*Paliotaverna*
Alassa-*Pano Mandilaris*	Alassa-*Pano Mantilaris*
Amargeti	Amargeti
Amathus	Amathous
Amathus-*Anemos*	Amathous-*Anemos*
Amathus-*Diplostrati*	Amathous-*Diplostrati*
Amathus-*Syragga*	Amathous-*Syragga*
Amathus-*Throumbovounos*	Amathous-*Throumpovounos*
Ambelikou	Ampelikou
Ambelikou-*Aletri*	Ampelikou-*Aletri*
Amiandos	Amiantos
Aphendrika	Afentrika
Apliki	Apliki
Apliki-*Karamallos*	Apliki-*Karamallos*
Apostolos Andreas	Apostolos Andreas
Apostolos Andreas-*Kastros*	Apostolos Andreas-*Kastros*
Arsos	Arsos
Asomatos-*Potemata*	Asomatos-*Potimata*
Athienou	Athienou
Athienou-*Malloura*	Athienou-*Malloura*
Ayia Irini	Agia Eirini
Ayia Irini-*Palaeokastro*	Agia Eirini-*Paliokastron*
Ayia Napa	Agia Napa
Ayia Napa-*Nissi Beach*	Agia Napa-*Nissi Beach*
Ayia Varvara-*Asprokremnos*	Agia Varvara-*Asprokremmos*
Ayioi Omologites	Agioi Omologitai
Ayios Epiktitos-*Vrysi*	Agios Epiktitos-*Vrysi*
Ayios Iakovos	Agios Iakovos
Ayios Iakovos-*Plousia*	Agios Iakovos-*Ploucheia*
Ayios Sozomenos-*Nikolidhes*	Agios Sozomenos-*Nikolides*
Ayios Thyrsos-*Vigla*	Agios Thyrsos-*Vikla*
Ayios Tychonas-*Klimonas*	Agios Tychon-*Klimonas*
Bellapais-*Vounous*	Belapais-*Vounoi*
Chlorakas-*Palloures*	Chlorakas-*Palloures*
Chytroi	Chytroi
Davlos	Davlos
Dhenia	Deneia
Dromolaxia	Dromolaxia
Enkomi	Egkomi
Enkomi-*Ayios Iakovos*	Egkomi-*Agios Iakovos*
Episkopi	Episkopi
Episkopi-*Phaneromeni*	Episkopi-*Faneromeni*
Erimi	Erimi
Erimi-*Bamboula*	Erimi-*Pampoula*
Famagusta	Ammochostos
Golgoi	Golgoi
Hala Sultan Tekke	Hala Sultan Tekke
Idalion	Idalion
Idalion-*Hill of Ampileri*	Idalion-*Ampileri*
Idalion-*Moutti tou Avrili*	Idalion-*Moutti tou Avrili*
Kafizin	Kafizin

Kalavasos	Kalavasos
Kalavasos-*Ayios Dhimitrios*	Kalavasos-*Agios Dimitrios*
Kalavasos-*Ayious*	Kalavasos-*Agious*
Kalavasos-*Tenta*	Kalavasos-*Tenta*
Kalopsidha	Kalopsida
Kantou-*Kouphovounos*	Kantou-*Koufovounos*
Karmi	Karmi
Karmi-*Palealona*	Karmi-*Palialona*
Karpasia	Karpasia
Kato Paphos	Kato Pafos
Kato Polemidhia	Kato Polemidia
Kazaphani	Kazafani
Kazaphani-*Ayios Andronikos*	Kazafani-*Agios Andronikos*
Khirokitia	Choirokoitia
Khirokitia-*Vouni*	Choirokoitia-*Vouni*
Kholetria-*Ortos*	Choletria-*Ortos*
Kissonerga	Kisonerga
Kissonerga-*Mosphilia*	Kisonerga-*Mosfilia*
Kissonerga-*Mylouthkia*	Kisonerga-*Myloudia*
Kition	Kition
Kition-*Bamboula*	Kition-*Pampoula*
Kition-*Kamelarga*	Kition-*Kamilarga*
Kition-*Kathari*	Kition-*Kathari*
Klavdhia-*Tremithos*	Klavdia-*Tremithos*
Klepini-*Troulli*	Klepini-*Troulli*
Korovia-*Nitovikla*	Korovia-*Nitovikla*
Kotsiatis	Kotsiatis
Kouklia-Palaepaphos	Kouklia-Palaipafos
Kourion	Kourion
Kourion-*Bamboula*	Kourion-*Pampoula*
Kourion-*Kaloriziki*	Kourion-*Kaloriziki*
Kritou Marottou	Kritou Marottou
Kyra	Kyra
Kyra-*Ayios Georgios Rigatos*	Kyra-*Agios Georgios o Rigatos*
Kyrenia	Keryneia
Kythrea-*Skali*	Kythrea-*Skali*
Lambousa	Lampousa
Lapithos	Lapithos
Larnaca	Larnaka
Larnaca-*Laxia tou Riou*	Larnaka-*Laxia tou Riou*
Ledra	Lidra
Lefkara	Lefkara
Lefkonico	Lefkonikon
Lemba-*Lakkous*	Lempa-*Lakkous*
Limassol	Lemesos
Limassol-*Ayios Nikolaos*	Lemesos-*Agios Nikolaos*
Limassol-*Enaerios*	Lemesos-*Enaerios*
Limassol-*Katholiki*	Lemesos-*Katholiki*
Limassol-*Verki*	Lemesos-*Verki*
Limnitis	Limnitis
Maa-*Palaeokastro*	Maa-*Paliokastro*
Mallia	Mallia
Mari	Mari
Marion	Marion
Marki	Marki
Marki-*Alonia*	Marki-*Alonia*
Maroni	Maroni
Maroni-*Tsaroukkas*	Maroni-*Tsaroukkas*
Mathiatis	Mathiatis
Mazotos	Mazotos
Meniko	Menikon
Mersinaki	Mersinaki
Mitsero	Mitsero
Mitsero-*Kokkinopezoula*	Mitsero-*Kokkinopezoula*
Morphou	Morfou
Morphou-*Toumba tou Skourou*	Morfou-*Toumpa tou Skourou*
Mosphilia	Mosfilia
Myrtou-*Pigadhes*	Myrtou-*Pigades*
Nea Paphos	Nea Pafos
Nicosia	Lefkosia
Nicosia-*Ayia Paraskevi*	Lefkosia-*Agia Paraskevi*
Nicosia-*Hill of Ayios Georgios*	Lefkosia-*Hill of Agios Georgios*
Nicosia-*Leondari Vouno*	Lefkosia-*Leontari Vouno*
Ovgoros	Ovgoros
Pachna	Pakhna
Palaepaphos	Palaipafos
Palaepaphos (Kouklia)	Palaipafos (Kouklia)
Palaepaphos-*Kato Alonia*	Palaipafos-*Kato Alonia*
Palaepaphos-*Plakes*	Palaipafos-*Plakes*
Palaepaphos-*Skales*	Palaipafos-*Skales*
Paphos	Nea Pafos
Paphos	Pafos
Paphos-*Ammoi*	Pafos-*Ammoi*
Paphos-*Glyky Nero*	Pafos-*Glyky Neron*
Paralimni	Paralimni
Paralimni-*Nissia*	Paralimni-*Nissia*
Parekklisha-*Shillourokambos*	Parekklisia-*Skillourokampos*
Pera Chorio-*Moutti*	Pera Chorion-*Moutti*
Petra tou Limniti	Petra tou Limniti
Peyia	Pegeia
Philia	Filia
Philia-*Drakos*	Filia-*Drakos*
Phini	Foini

↖ Map of Cyprus showing archaeological sites and places (© Kathrin Hero).

Polis Chrysochous	Polis Chrysochou	Sotira-*Kaminoudhia*	Sotira-*Kaminoudia*
Polis Chrysochous *(Marion-Arsinoe)*	Polis Chrysochou (Marion-Arsinoi)	Sotira-*Teppes*	Sotira-*Teppes*
Polis Chrysochous-*Ayios Dhimitrios*	Polis Chrysochou-*Agios Dimitrios*	Souskiou	Souskiou
Polis Chrysochous-*Ayios Therapon*	Polis Chrysochou-*Agios Therapon*	Souskiou-*Laona*	Souskiou-*Laona*
Polis Chrysochous-*Koiladhes*	Polis Chrysochou-*Koilades*	Souskiou-*Vathylakkos*	Souskiou-*Vathylakkos*
Politiko-*Phorades*	Politiko-*Forades*	Souskiou-*Vathyrkakas*	Souskiou-*Vathyrkakas*
Pomos	Pomos	Stylli	Stylloi
Potamia	Potamia	Tamassos	Tamassos
Potamia-*Ellines*	Potamia-*Ellines*	Tamassos-*Chromatsouthkia*	Tamassos-*Chromatsoudia*
Psematismenos	Psematismenos	Timi-*Eliouthkia*	Timi-*Elioudia*
Pyla	Pyla	Tremithousa	Tremithousa
Pyla-*Kokkinokremnos*	Pyla-*Kokkinokremmos*	Troulli	Troulloi
Pyla-*Vigla*	Pyla-*Vikla*	Tsambres	Tsampres
Pyrgos	Pyrgos	Vasilia	Vasileia
Rantidhi	Rantidi	Voni	Voni
Rizokarpaso	Rizokarpason	Vouni	Vouni
Salamis	Salamis	Vretsia-*Roudias*	Vretsia-*Roudias*
Salamis-*Cellarka*	Salamis-*Kellarka*		
Salamis-*Toumba*	Salamis-*Toumpa*		
Sanida-*Moutti tou Ayiou Serkou*	Sanida-*Moutti tou Agiou Serkou*		
Sinda	Sinta		
Skouriotissa	Skouriotissa		
Soloi	Soloi		
Sotira	Sotira		

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Cyprus

A Dynamic Island

Cyprus has a long and eventful history. The island lies in the eastern Mediterranean, where the cultures of Anatolia, Assyria, the Levant, Egypt, and Greece flourished in antiquity. Each of these great civilisations has left its mark on the history of Cyprus, through commercial ties, migration, conflicts, and technological innovations. The mining of copper in the Troodos Mountains led to lively trade, greatly boosting the prosperity of the island's various kingdoms. These independent states maintained relations with all the neighbouring states, leading to a cultural melting pot of languages, customs, and religions. Yet certain elements can be seen as truly Cypriot down the ages: the widespread veneration of the goddess Aphrodite, who was born from the foam of the waves off the island's west coast, the unique character of the arts in the Bronze and Iron Ages, and a marked capacity to absorb foreign influences without sacrificing the island's own distinctive character.

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