



MERSİN ÜNİVERSİTESİ KILIKIA ARKEOLOJİSİNİ ARAŞTIRMA MERKEZİ
MERSIN UNIVERSITY PUBLICATIONS OF THE RESEARCH CENTER OF CILICIAN ARCHAEOLOGY

KAAM
YAYINLARI

OLBA
VII
(Özel Sayı)



MERSİN
2003

KAAM YAYINLARI
OLBA
VII
(Özel Sayı)

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ISSN 1301-7667

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Published each year in May and June.

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MERSİN
2003

*OLBA'nın Basılması İçin Vermiş Olduđu Desteklerden Dolayı
Mersin Üniversitesi Rektörü Prof. Dr. Uđur Oral'a
Teşekkür Ederiz.*

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ARCHAIC CYPRIOTE STATUARY IN THE MUSEUM OF ADANA

(LEV. 8-16)

Serra DURUGÖNÜL*

ÖZET

Adana'da (Çaldağı) bir fabrika yapımı sırasında sekiz heykel, bir çukurun içersine özenle yerleştirilmiş bir şekilde bulunmuşlardır. Bu makale esas olarak bu heykelleri ele alırken, benzerlerine Kuzey Kıbrıs Türk Cumhuriyetinde yürütmüş olduğumuz yüzey araştırmalarında da rastlanılması sonucunda karşılaştırmalı bir çalışmayı hedeflemiştir. Adana Müzesinde bulunan ve Kıbrıs'ın kendine özgü tarzı ile yapılmış olan bu heykellerde tipolojik olarak üç gurup ortaya çıkmaktadır: Doğu etkili, Mısır etkili ve Yunan etkili Kıbrıs tarzı. Makale bugüne kadar bu konuda çalışmış olan arkeologların görüşlerini de tartışmaya açarken, Adana müzesinde korunan bu heykellerin Kıbrıs'ta üretilmiş olup, çağımızda Adana'ya getirilmiş olduklarını savunmaktadır. Ayrıca Kuzey Kıbrıs Türk Cumhuriyetinde yürütmüş olduğumuz yüzey araştırmalarında (Yenierenköy/Vikla'da) görmüş olduğumuz ve yapılmış oldukları çağda tamamlanmamış olan, birisi 4.40 diğeri 2.30 m. yüksekliğindeki iki heykel de, diğerleri ile çağdaş olduklarından burada ele alınmışlardır.

A group of eight statues was found during the construction of a cement factory in 1983 in Adana (Çaldağı). The excavators from the museum of Adana noted that they were laid next to each other in a dig, not being

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I owe my thanks to the following offices and persons who gave me the working permit, helped with technical problems and enriched the work with their discussions on the matter: Ministry of Culture, Director of the Museum in Adana Kazım Tosun and his assistant Huriye Sakalioğlu. Ministry of Turizm and Environment in Northern Cyprus Turk Republic Ilkay Feridun and Hasan Tekel. My colleagues from the Department of Archaeology in Mersin Dr. Murat Durukan and Nesibe Kara (M.A) as well as my colleagues Dr. Sabine Fourrier and Dr. Katja Lembke. I would also like to thank Donna Heliste for her supervision on the English text and the photographer of the university Mersin, İhsan Bıçakçı.

thrown on top of each other. Five of these statues have only some parts missing (head of all, feet and arms of some); three have only the feet with the edge of the drapery preserved.

During our survey in Northern Cyprus twelve statues were seen by our team which form parallels to the statues in Adana. Firstly, a description of the material in Adana will be given, and then, a comparison with their parallels will follow. Finally, purpose, style, and dating as well as the sculptor/workshops evidence will be discussed. The inventory numbers given by the museum in Adana should not be confusing, the statues are handled chronologically, independently from the sequence of their inventory numbers.

Inv. Nr.: 2. 1. 83

Fig. Nr.: 1

Height: 1.17 m

Width: 51 cm (measured at the shoulders)

Material: Limestone

Preservation Condition: The head is missing; the section beneath the knees is much damaged and the feet are missing

Inv. Nr.: 3. 1. 83

Fig. Nr.: 2.3.4.5

Height: 1.10 m

Width: 51 cm(at the shoulders)

Material: Limestone

Preservation Condition: The head, right hand and the section beneath the knees are lost.

Inv. Nr.: 4. 1. 83

Fig. Nr.: 6

Height: 1.27 m

Width: 54 cm (at the shoulders)

Material: Limestone

Preservation Condition: The head and finger of the right hand are missing.

All three statues are frontally positioned with legs placed next to each other and arms hanging sideways, hands held as fists. They are

each wrapped in a mantle which is draped over the left shoulder to the rear. The right half shows thin, numerous folds which start at the left shoulder and run diagonally to the right leg, the space between the folds widening more and more. The mantle has a fringed border. Near the elbow level it is possible to see the sleeves of the undergarment (missing on 3.1.83; but noticeable at the throat). The mantle is draped to the rear and here it is noticeable only through a slight projection which runs from the left side over the thigh crosswise to the right side which makes the differentiation of the mantle from the undergarment possible. The rear (with the exception of the protruding buttocks) is very flat; red paint is preserved at some points. The better preservation of 4.1.83 makes it clear that the undergarment reaches the ground in a flat, foldless style. But the border of the undergarment is not carved out as it is in 3.1.83.

These three statues (Inv. Nr. 2.1. 83, 3.1. 83, 4.1. 83) are similar in their position, in the wrapping of their garment and its folds so that we can talk about them as a group and compare them together with other similar statues.

The most important characteristic of this group is the plastically raised fringed edge of their mantle running diagonally from their left shoulder to their right leg¹. In analogy to parallels which wear such a mantle and have a conical cap, it is possible to reconstruct the headgear of a conical cap and a beard on these statues in Adana. Similar examples have been identified as “Assyrian”, in “Oriental Style”, belonging to “Second Proto Cypriote”, “Archaic-Cypro-Greek” or “Sub-Archaic” period and styles. The raised fringed edge of the mantle has frequently led to the identification of this group as standing under “Assyrian” influence which is misleading. But certainly one can trace an oriental taste or Cypriote characteristics². Mylonas³ groups these statues as “Male Donor with

¹ Schmidt, 1968 Taf. 7 Nr. 1812; Taf. 8; Taf. 9; Ergüleç 1972, 53 Pl. XXI; Myres 1914, 141 ff Nr. 1004; 217 Nr. 1352. “Assyrian Dress” “Oriental Style” (700-650 v. Chr.); Cesnola 1885, Pl. VI Nr. 8. Pl. XLIV Nr. 281 (compare Gjerstad, E, 1948, 100 second Proto-Cypriote 560-540); Pl. XLVII Nr. 284 (compare Gjerstad E, 1948, 99); Pl. L Nr. 295; Pl. LV Nr. 355; Pl. LX Nr. 407; Wriedt Sorensen 1994, 80, Pl. 22; Cesnola 1954, Pl. XXVII. XXIX p. 409 (small differences such as the length of the sleeves might appear).

² Lewe 1975, 42.

³ Mylonas 1998, 124. 126.

Conical Cap” and compares this headgear with eastern examples of Hittite-Aramaic or Phrygian art (Kitaris). These statues are meant to represent aristocrats with high status or to represent the priest-king.

The dating of this group varies but it has mostly been suggested that it comes from about 700 B.C. until the end of the 6th century B.C. (700-510 B.C.)⁴. Arms hanging down and clinging to the body is a characteristic dating to the end of the 6th century B.C.⁵

Comparison material from Cyprus:

- a) Boltaşlı (Lythrankomi): St. Barnabas Magazine, Inv. Nr. 78.1. 436
- b) Statue at the garden of Gazimağusa Museum (fig. 7)
- c) Magazine of Gazimağusa Museum, Inv.Nr. 78. 1. 584

Inv. Nr.: 5. 1 . 83

Fig. Nr.: 8. 9

Height: 56 cm

Width: 43 cm (at the shoulders)

Material: Limestone

Preservation condition: The head is missing. Only the upper part of the body with the left arm to the wrist and the right hand which is held over the chest are preserved.

The statue is frontally positioned. The right hand is held on the chest and the left hand is hanging down. A long-sleeved garment is noticeable by the border at the right wrist. The statue holds a lotus flower with her right hand. She has much jewelery: A bracelet is wound around her left upper arm (with red paint traces); furthermore, she wears a simple bracelet with a double ring on her right wrist. Finally, she has a necklace with three rows arranged below each other which all are reminiscent of beads; the three rows are attached to each other by square formed middle pendants. At the rear her hair covers her neck. The hair is ornamentally represented and is formed of three strips (as far as preserved) arranged over each other with curled ends: From the mid-right each hair strip curls towards the right and from the mid-left each hair strip curls towards the left.

⁴ Vermeule 1974,287; Ergüleç 1972, 53; Wriedt Sorensen 1994, 80.

⁵ Mylonas 1998, 127.191. 217.

The most important characteristic of this statue is its jewellery which is familiar in different versions to the terracottas of Samos⁶. But more similar to these described, with a bracelet of three rows attached by pendants in the middle are grouped by Yon, Ergüleç, Schürman and Wriedt Sorensen⁷. Not only does the jewellery but also the garment with long sleeves and the lotus held on the chest indicates that this statue in Adana belongs to the group of female figures with Phoenician-Egyptian influence on Cyprus.

Female statues mostly come from sanctuaries where a goddess was worshipped and these statues were dedicated by women. They are represented as holding offerings (flowers, fruits or small-scale animals) for the goddess whose sanctuary they were “visiting”. Female figures are grouped as veiled and unveiled with free hair, sometimes defined as the “Egyptian Wig Hair Style”⁸. The statue in Adana is to be reconstructed like the statues in the group identified by Mylonas as the “Early Female Figures With Free Hair”⁹: The rectangular body with bare feet set next to each other and placed horizontally downwards on a rectangular base; with one arm hanging down and the other holding a flower; with a long garment having long sleeves (uncertain if peplos or chiton); with a mantle worn sometimes over it, whereby the projection around the neck is mostly taken as a proof for the mantle¹⁰; with the rich jewellery (bracelets with 3 or 4 rows of round or rectangularly formed beads, combined in the middle by a pendant); with the hair falling to the back, being structured vertically. The rich jewellery is either meant to be taken in a religious sense to protect its owner from bad influences¹¹ or to reflect the wealth of the donor whereas the statue represents a celebrant (adorant)¹².

⁶ Schmidt 1968, Pl. 49 Nr. T 24, T 484, T 1397; Pl. 50 Nr. T 1151; Pl. 51 Nr. T 176+642, T1505; Taf. 52 Nicosia C 698, T 636; Pl. 59 Nr. T 2085, Nicosia C 609; Pl. 71 Nr. T 600.

⁷ Yon 1974, 39 Nr. 38 Pl. 12 Fig.17; 108 Nr.37 Fig.35; Pl.35 Nr. 38.69; Ergüleç 1972, Pl.I:1; Schürman 1984, 91 Nr.114 (1:3); 91 Nr. 115 (1:3); 93 Nr. 123 (1:3); Wriedt Sorensen 1994, Pl.XXIII b.

⁸ Mylonas 1998, 163.

⁹ Mylonas 1998, 164; Yon 1974, 84; Schürman 1984, 150 ff.; 91 Nr.114; 91 Nr. 115; 91. Nr. 116.

¹⁰ Mylonas 1998, 167. 196 ff. fn. 825; 220 f.

¹¹ Mylonas 1998, 216.220.

¹² Wriedt Sorensen 1994, 84. 85.

As for the dating, this group starts during the late 7th century B.C. and continues till about the end of the 6th century B.C.¹³. The hairstyle of the statue in Adana makes it possible to date it at the 6th century B.C. because the free hair is stylized and the hair strands which run to the right and to the left from the middle and end in spiral curls is typical of this period¹⁴.

Comparison material from Cyprus:

- a) St. Barnabas Museum, courtyard, Inv. Nr. 81. 5. E1 (fig. 10. 11)
- b) St. Barnabas Museum, magazine, Inv. Nr. 81. 5. E2, similar but with a loose drapery.

Inv. Nr.: 1. 1. 83

Fig. Nr.: 12. 13. 14. 15. 16

Height: 1.50 m

Width: 70 cm (from one preserved arm to the other)

Material: Limestone

Preservation Condition: The head, lower part of the arms and feet are missing

A frontally-positioned statue with the left leg stepping slightly forwards. The right arm stretched forward, the left arm hangs sideways but it is broken at elbow level. The pinned part of the chiton on the preserved left shoulder is very remarkable.

The mantle and chiton are differentiated from each other by their contrasting material. The chiton bunches up between the legs. The mantle is richly folded and wrapped around the body: The edge of the mantle, carried from the rear to the front falls down in two pieces, of which the one ends in the form of a swallowtail at thigh level, while the other falls down to the knees getting thicker and ending in a wave motif. The edge of the mantle running underneath the right breast is also decorated with a wave motif. The right half of the body is mostly covered with the mantle and shows thin folds which start from the left shoulder and run horizontally toward the right. The left side is not covered by the mantle and shows the thin wavy folds of the chiton, which run horizontally and vertically due

¹³ Yon 1974, 28ff; Ergüleç 1972, Pl. I:1.

¹⁴ Mylonas 1998, 167 fn. 702

to the kolpos¹⁵. At the rear of the statue, the end part of the mantle, which is falling down is quite wide and covers the body. The main motif of this section is the swallowtail. Traces of red paint can be seen in this section.

The similarity of the statue in the Cesnola Collection¹⁶ with the wrapping of the mantle and the style of the folds gives a good idea in analogy of how the missing feet, arms and head of this statue must have been. Less similar in the wrapping of the mantle and in the way the long hair falls over the shoulders is the “Priest with a dove” from the same collection¹⁷ but it also gives an idea for the reconstruction of the statue in Adana, which possibly also held an offering object in its hand. Both examples are dated around 550-500 B.C.¹⁸

The similarity in the wrapping of the mantle and the folds can be compared further on with statues of the Cesnola collection¹⁹: The best comparison²⁰ in the way of wrapping the mantle over the left shoulder backwards and then again forwards forming a vertical thick fold between the legs which is also known from Ionia²¹ gives a clue for the reconstruction of the arms, which despite hanging down still could have held an offering. This can be compared with the left arm of the statue in Adana, whereas the right arm of the Adana statue is lifted more upwards.

This statue in Adana belongs to the group of Hellenized statues. In spite of the projecting chest and the carefully reflected pinned chiton that can be observed over the left shoulder, this figure is to be identified in analogy to the comparison material described above as a male figure²².

¹⁵ Özgan 1978, 102.

¹⁶ Myres 1914, 218 f. Nr. 1355.

¹⁷ Myres 1914, 214 ff Nr. 1351.

¹⁸ Myres 1914, 214 – 219; Vermeule 1974, 288.

¹⁹ Cesnola 1885, Taf. L Nr. 294. Pl. LXII Nr.428, compare with Gjerstad 1948, 114 first Cypro-Greek Phase); Pl. LXIII Nr. 429; compare also Cesnola 1954, Pl XII p. 407.

²⁰ Cesnola 1885, Pl. LXVIII Nr. 453 compare with Gjerstad 1948, 121 first sub-Archaic Cypro-Greek Phase.

²¹ Özgan 1978, 100; Fuchs-Floren 1987, 378 ff.

²² As a matter of fact such detailed buttons are seen by the kore: Schrader 1905, Pl. 46 Nr.37 (Akr.686); Pl. 54 Nr. 41 (Akr. 682); Pl. 58 Nr. 40 (Akr. 598); Pl. 60 Nr. 43 (Akr. 675); Pl. 63 Nr. 44 (Akr. 674) ; Pl. 68 Nr.45 (Akr. 680). Compare also Karageorghis-Styrenius-Windbach 1977, 44 Pl. 35 Nr.1.

Parallels for dressed male statues are delivered especially from Ionia²³; in Ionia and Cyprus the pinned chiton of male figures are obvious²⁴.

First, we should have a look at the development of the youth with mantle: The naked youth (Kuros) of the west is replaced by the youth in mantle around 560-530 B.C. This model was favored also in Samos, Delos, Amorgos, Northern Greece and later in the east, such as in Cyprus. The characteristics of this type are very similar to the statue in Adana with Inv. Nr. 1.1.83: The outstretched left leg stepping forwards and the right leg held clearly backwards; the long sleeved chiton which is gathered to a thick piece of folded drapery between the legs at the front. The mantle is fastened at the left shoulder and leaves the left side of the body free. The Milesian kuroi are the first to break the strick pose of the kore; the stepping forward was first undertaken by the kuroi of Samos with which Cyprus had intensive contacts as Cypriote sculptors found a good market in big sanctuaries like the Heraion in Samos with their mass production which was also cheap. We can observe that a development of Cypriote sculpture has taken place with this group: The chiton and mantle have gained an eastern Greek manner in their folds getting much finer, richer and obtaining movement²⁵; furthermore the projecting chest and the left leg placed slightly forwards as well as the arm which is stretched forward in order to hold an offering and is not tightly clinging to the body any longer²⁶.

Like its parallels, this statue must have acted as a celebrant (adorant) or priest in a temple²⁷.

This type occurs after mid 6th century B.C and runs parallel to the sculptures with conical cap for a while²⁸. Its appereance in Cyprus is much more provincial.

²³ Özgan 1978, 36. 46 ff.56ff. 66 ff. fig. 16-19; Schrader 1905, Pl. 128 Nr.308 (Akr. 633) p. 204; Fuchs-Floren 1987, Fig. 340/1.

²⁴ Myres 1914, 216; Magazine of Gazimağusa Museum, Inv.Nr. 78.1. 585 (pinned chiton).

²⁵ Özgan 1978, Fig. 16.18.31.36.37.

²⁶ Mylonas 1998, 136. 192. 468.

²⁷ Wriedt Sorensen, 1994 , 83 Pl. 22 f.

²⁸ Mylonas 1998, 137 ftn. 589.

Comparison material from Cyprus:

- 1) Ziyamet (Leonarisso):Magazine of the department of antiquities in Gazimağusa
- 2) Yenierenköy Highschool (fig. 17)
- 3) St. Barnabas Museum Magazine, Inv.Nr. 78.1.537

Inv. Nr.: 6. 1. 83

Fig. Nr.: 18

Height: 39.5 cm (with Base), 29.5 cm (without Base)

Width: 38 cm (Basis)

Depth: 35 cm (Base), 30 cm (Foot)

Material: Calcerous stone

Preservation condition: The base, feet and ending of the chiton as well as of the mantle which is to be seen on the preserved right leg up to knee level.

The feet are bare with frontal left leg placed forward. The preserved edge of the mantle which is very simply carved shows that the garment was not richly folded. Between the legs it is possible to see four thick folds of the chiton. The chiton lies flat over both feet but two thick folds occur once again at the right and left sides of the statue. At the rear, a protruding fold is seen between the feet. The mantle can be recognized by its diagonal fall.

This fragment of a pair of feet is very much similar to the feet of the statue from Ionia²⁹ and Samos³⁰ as well as to the section just above the ankle or around the sleeves of the statue in Adana with the inventory number 1. 1. 83, handled above. It is important because it gives an idea of how the broken feet of 1. 1. 83 could have looked. Of course, it is not possible to tell if the feet of 1.1.83 were sandalled.

Inv. Nr.: 7. 1. 83

Fig. Nr.: 19

Height: 23.5 cm (with Base), 15 cm (without Base)

Width: 32 cm (Base)

²⁹ Özgan 1978, Fig. 16.

³⁰ Freyer-Schauenburg, 1974 Pl. 59 Nr. 72.

Depth: 27.5 cm (Base), 24.5 cm (Foot)

Material: Smooth Limestone

Preservation Condition: The base, feet with shoes and the end of the garment falling over the shoes; red paint on shoes.

Inv. Nr.: 8.1 . 83

Fig. Nr.: 20

Height: 25.5 cm (with Base), 16.5 cm (without Base)

Width: 32 cm (Base)

Depth: 29.5 cm (Base), 28 cm (Foot)

Material: Soft limestone; red paint on both feet.

Preservation condition: Similar to 7.1.83 but more damaged.

In both fragments we can see that the left leg is placed slightly forward. The sole of the shoes are clearly seen on both feet. The shoes are pointed at the tip. The garment falls down to the ankles and shows one single fold which has a swallowtail motif between both feet. The garment shows a movement to the right and it continues to the rear. As in the frontal part we can see also at the rear a single wide fold in swallowtail motif.

In both Inv. Nr.: 7. 1. 83 and Inv. Nr. 8. 1. 83 the swallowtail motif of the chiton which has been gathered between the legs are similar and carved out very fine with a smooth movement (recognizable despite the damage of Nr. 8. 1. 83). Similar swallow-tail motifs and the positioning of the left leg slightly forwards are to be found among the Archaic sculptures from the acropolis³¹.

Early examples have bare feet in Cypriote sculpture; after the mid 6th century B.C., as a result of oriental influence, shoes with red paint are frequently carved out. In Ionian art, we can observe shoes with pointed tips as an imitation of Persian examples³². This type of shoe was mostly worn during a hunt.

³¹ Payne, Macworth-Young 1950, 117 Nr.4:498 (530 B.C. Delos-with bare feet); Schrader 1905, Pl. 23 Nr. 52 (Akr. 600); Pl. 23 Nr. 12 (Akr. 605) for the swallow tail motif;

³² Mylonas 1998, 199 ff. fnt. 834.835; Bieber 1977, 27 ff.

Purpose of the Statues

The archaic statuary, in general, was intended to be placed in sanctuaries or in sanctuary enclosures (temenos) as votive statues (agalma)³³ reflecting the ideal worshipper, set up for a certain god or goddess. Female statues stood for goddesses and male statues for gods. They were to represent the worshipping priest, priestess or private person (donor), sacrificing or just being present; the social status of the donor was reflected in this way³⁴. Thereby these statues are restricted to a certain style to fulfill the same purpose and we can therefore talk about mass production³⁵. The Cypriote examples display the same uniformity following the ‘mixed oriental’, ‘Egyptian’, ‘Syro-anatolian (Ionian and Etruscan)’ and ‘Greek’ sources of influence as will be discussed in the following paragraphs.

In Cyprus, we can mainly talk about sanctuaries enclosed by a wall. For the most part, these had no temple³⁶. Two such examples are from Northern Cyprus. The first one is on the site known as Leonarisso (today Ziyamet) where a kouros was found in situ and taken to the magazine of the department of antiquities in Gazimağusa. Without excavation it is not possible to give further detailed information on the sanctuary. Surveys have shown that roof tiles and an architrave might have sheltered the site at later periods. Parts of differing oil-press systems were also observed. The statue found here belongs to the group of the statue Inv. Nr. 1.1. 83 in Adana and is to be dated around 550-500 B.C.

Another very important site is Vikla (between the two sites of Sipahi–Yenierenköy in Northern Cyprus). Without excavation we cannot yet define the place as a temenos. It is certainly a quarry, maybe prepared to be converted to a temenos; of unknown reasons two overlife-size statues have been left unfinished. These huge statues have only been briefly mentioned by Gunnis and Jeffery³⁷ and have been dated without further explanation to the Roman period.

³³ Martini 1990, 73.

³⁴ Mylonas 1998, 17 f. fn. 60. 61; 211; Martini 1990, 70 f. 73.

³⁵ Pryce 1931, 5; Mylonas 1998, 110. 211.

³⁶ Myres 1914, 124; Vermeule 1974, 288 ff.

³⁷ Gunnis 1947, 208; Jeffery 1918.

The first one (fig. 21. 22. 23. 24) is 4.30 m high and 115 cm at the widest part (shoulders). It has not been carved at the rear at all. It lies with its left half under the ground; the right arm is laid on the chest, probably intended to hold an offering (such as a lotus or a small-scale animal). The right side of the garment is roughly carved, the left unfinished. The statue wears a headgear, probably a Kekryphalos (?) (more than a Polos = Kalathos) of 41 cm height which has a scarf falling down to the shoulders. The 'Archaic smile' can be observed on the face which is 45 cm long.

The second statue (fig. 25. 26. 27) has a height of 2.30 m and a width of 84 cm at shoulder level. The statue is well carved at the front and rear only leaving the 'hair' and right arm unfinished. The 'hair' might have been planned to form a 'polos' because the rough stone has been left as a big piece of block over the head. The left leg is placed forward as can be seen underneath the mantle. The statue wears shoes of which the details were most probably to be painted³⁸ if the carving would have been finished. It is not possible to figure out the intended position of the right arm. But as it is left as a complete block of stone at chest level the aim must have been to carve out an offering carried by the slightly-outstretched arm³⁹. The left arm is hanging downwards lifting up part of the mantle. This position reminds us of the Akropolis Korai, dated after the mid 6th century B.C, especially at the Antenor Kore⁴⁰.

Although headgear, hairdress and facial characteristics can be used as criteria for dating or for detailed identification, the statues in Vikla being left unfinished, unfortunately makes this impossible. But sometimes even if the head is preserved it can be difficult to differentiate if it is a mass of hair or a headgear⁴¹. We know that the varying headgears also point to differing functions in the society or they reflect a goddess⁴². Even if we cannot identify the headgears of the statues in Vikla exactly we can recognize that the bigger statue has a headgear partly raised over her head

³⁸ Myres 1914, 131.

³⁹ Myres 1914, 128.

⁴⁰ Martini 1990, 160 ff; Karageorghis 1964, 7 f. Fig. 1-4.

⁴¹ Mylonas 1998, 32

⁴² Mylonas 1998, 87.

and partly falling down to cover her neck⁴³. In my opinion, the mass left at the neck was not intended to be detailed as hair because it would then not have been this wide. On the smaller one, it seems to be a high raising Polos not intending to cover the neck.

The Kalathos is mostly interpreted to be identical with the Polos, being itself again similar to the Kekryphalos which covers the neck completely, whereas the headgear similar to a turban leaves the forehead and the hair falling on the neck free⁴⁴. Mostly the female figures with Polos, Kalathos, Kekryphalos or Turban wear a chiton with mantle, hold a flower with the hand held upon the chest and, from examples wearing a Kekryphalos, the other hand raises the chiton upwards⁴⁵.

The archaic smile of the bigger statue and the defined pose of the smaller one makes us place these statues definitely in the archaic period. Their colossal appearance alone points to this fact⁴⁶. The bigger statue with its possible Kekryphalos, the hand held upon the chest, possibly intended to hold a flower, and the smaller statue with its possible Polos, mantle and chiton, and with its pose raising up its chiton and its shoes⁴⁷ makes both statues priestesses being set in a temenos by a donor of high social status, one belonging to a noble family or to the family of the high priestess (of Aphrodite ?). It has been argued that such statues could also be a goddess, like Aphrodite herself, because the Kalathos or Polos was meant to be worn by goddesses of vegetation or fertility. A queen has also been suggested⁴⁸.

It is not possible to find out why these huge statues were left unfinished. But we have some alternatives. One of these is that both statues were carved by an inexperienced team who made mistakes. Or maybe some flaws in the block were discovered which could not be corrected any longer⁴⁹. It is known that such huge statues were carved out roughly at

⁴³ Yon 1974 , 39 Nr. 38. Fig. 17; Schürman, 1984 90 Nr. 109. Nr. 112; 91 Nr. 113; 92 Nr. 117; Ergüleç 1972, 43 Pl. C/I.

⁴⁴ Mylonas 1998, 163 ftn.691; 170ff. 177. 182; Yon 1974 , Pl. 21-30.

⁴⁵ Mylonas 1998, 185. 198.

⁴⁶ Martini 1990, 87.

⁴⁷ Adana Museum Inv. Nr.7.1.83; 8.1.83.

⁴⁸ Mylonas 1998, 171 f. 181. 220. 460.

⁴⁹ Martini 1990, 86 ff; Spivey 1996, 66 ff.

quarries to be worked out in details at their destination point. So it is also possible that these statues could have been left there, as they were damaged in transport⁵⁰. These possibilities makes us define the site more as a quarry than as a sanctuary (temenos).

It is also possible, knowing about votives which were produced at the site of the temenos⁵¹ that we can think of this site as being planned as a temenos due to its rich stone quarry. In this case, it might have been that the long work needed for such big statues and the temenos-construction could not be financed any longer, maybe because of a change of the commissioner, and had to be left unfinished. In this case, it would have been a temenos⁵² which was never completed for the service of its worshippers. In either case, these two statues could neither be set up nor transported, whatever they were carved for. One good parallel for an unfinished overlifesize statue due to being miscarved in a quarry close to the sea for easy transportation is the one on Naxos (Apollonas)⁵³.

Most of the statues similar to the ones in the Museum of Adana were unearthed in sanctuaries on Cyprus such as the one in Golgoi (Athienou). According to the excavator of Golgoi our site can be thought of as a sanctuary with dedicated statues of differing styles⁵⁴. The statues in Vikla present with their dimensions a further proof for statues set up in sanctuaries. So it is most likely that the statues in Adana or their parallells handled here must all belong to sanctuaries with temenoi⁵⁵. As mentioned above, the existance of a temple is not always expected. Although in many sanctuaries a temple was set up after the mid 8th century B.C., a lot of sanctuaries never became a temple and remained in their simplest form as a temenos with an altar. The cult was worshipped in the open air and the temple was not the obligatory component of the sanctuary. All sorts of gifts were presented to the worshipped god and we know that especially statues as votives were placed in these open air temenos⁵⁶.

⁵⁰ Fuchs-Floren 1987, 151.

⁵¹ Hägg 2000, 284 ftn.24.

⁵² Fuchs-Floren 1987, 99.

⁵³ Fuchs-Floren 1987, 151 ftn.5

⁵⁴ Cesnola 1878, 105-124.

⁵⁵ Hermary 1998, 266.267.

⁵⁶ Hägg 2000, 280 ff ftn.10. 11. 22.

Discussion of Style and Dating

In dealing with Cypriote sculpture, style critique and dating is to be undertaken by the examination of the head because the broad bodies show very little development. This must have been a method to save money and time⁵⁷; the detailed work of the head was to reflect the varieties in the population to which the donor belonged. As the head of each statue in the museum of Adana being handled here is missing it is a challenge to try to date them. On the other hand, the preserved bodies of the statues in Adana can be grouped in the same three different types which form the basic ones found in Cyprus or abroad.

The Cypriote statuary is in a way a composition of different styles composed with such an indigenous taste that makes itself recognisable wherever it has been exported or wherever it was produced by Cypriote sculptors or by their schools. Minor works of Syro-Anatolian style with Ionian and Etruscan touch have much contributed to the Cypriote sculptor who worked to satisfy the taste of Greek customers in trade centres such as Naukratis or in religious centres such as Samos⁵⁸. In spite of an already existing Syro-Anatolian taste in Cyprus, its primary source of influence must have been Egypt where the step changing to lifesize statues was undertaken⁵⁹. The contact with Egypt (especially Naukratis)⁶⁰ with its strong connections to Eastern Greece (like to Samos) opened Cyprus to a new understanding. As Ridgway⁶¹ suggested, it is likely that in a 'mixed center' like Naukratis 'common workshops' must have emerged. Cyprus could now possess 'trading factories' in Syria, Egypt, Rhodes and Ionia. The beginning of this flourishing phase which falls in the time of Amasis (570-526 B.C.), defined also as the 'mixed oriental style'⁶², was to slow down as Cyprus stood in allegiance with Persia in 540 B.C.⁶³. But until the failure of the Ionian revolt in 499 B.C., when Cyprus was cut off from the

⁵⁷ Mylonas 1998, 209.

⁵⁸ Pryce 1931, 7. 8.

⁵⁹ Wriedt Sorenson 1994, 79.

⁶⁰ Jenkins 2001, 163. 166; Reyes 1994, 82.

⁶¹ Ridgway 1977, 33.

⁶² Myres 1914, 134.

⁶³ Gjerstad 1948, 370.

Greek world⁶⁴, the ‘Archaic Cypriote’ Style with strong influence of the Greek Archaic reflected upon statues.

The various sources of influence depend on the changing interest of Cyprus’ political intensions or on the interest of differing nations in Cyprus. So the reflection of foreign styles on Cypriote statuary (such as on other artefacts) depends largely on historical developments.

The questioning of style and its chronological setting for statuary in the round (including statuettes) has been worked out mainly by Gjerstad relying mainly upon the statigraphy of Ajia Irini and partly on the Mersinaki and Vouni styles⁶⁵. Modifications to this chronology have been offered by Schmidt⁶⁶, Vermeule⁶⁷, Karageorghis⁶⁸ and Mylonas⁶⁹; Mylonas has worked out a very detailed analysis of the bibliography on Cypriote sculpture and has criticized early researchers such as Gjerstad. In spite of this fact a brief summary of the ideas on Cypriote sculpture referred to by previous researchers should be stated here. Myres⁷⁰ classifies under the ‘oriental style, mainly Assyrian influence, about 700-650 B.C.’. He examines a group of statuettes which is comparable with the following statues in Adana: Inv. Nr. 2.1.83; 3.1.83 and 4.1.83 . Specially his Nr. 1004 comes close to our examples. He defines this votary statuette group as the most common type of statuettes in all Cypriote sanctuaries. The unfolded tunic, the fringed border of the mantle , the bare feet and the red paint are well comparable. Differing is only the right arm which is hung in the mantle, while in the Adana examples both arms are held beside the body. In the life-size examples we can find a very good parallel under his category of ‘oriental style’ dated 700-650 B.C. Here⁷¹ we see all the characteristics which are quite similar to the statues in Adana: Arms clinging to the body, bare feet, flat body and unfolded undergarment with

⁶⁴ Myres 1914, 137.

⁶⁵ Gjerstad 1948, 93 and 207-211.

⁶⁶ Schmidt 1968, 94

⁶⁷ Vermeule 1974, 287.

⁶⁸ Karageorghis 1998, xi.

⁶⁹ Mylonas 1998, 227.

⁷⁰ Myres 1914, 141-143,

⁷¹ Myres 1914, 217 Nr. 1352.

a mantle more folded and fringed at its border. Wriedt Sorenson⁷² also defines this type with the long undergarment and mantle with fringes or raised border along the edge worn in combination with a conical cap as the “Near Eastern Type” and dates it to the late 7th – mid 6th century B.C. He explains the contact of Cypriote kings to Near Eastern powers by putting emphasis on the fact that Cypriotes were paying tribute. He defines these statues as the statues of court officials. Gjerstad⁷³ on the other hand calls the earliest period as the ‘Cypro Archaic I’ and dates it to 700-600 B.C. not accepting any direct connection to Assyria and confines the monumental sculpture rather after the end of Assyrian domination in Cyprus. Under the term ‘mixed style’ Jenkins sees the Assyrian style, spread around the Mediterranean, with a concentration in Etruria⁷⁴. Research after the seventies, date the group till the end of the 6th century B.C.⁷⁵

According to Gjerstad, the ‘First Proto Cypriote’ Phase is the beginning of monumental sculpture with the relations to Egypt under Psammetichos I.⁷⁶ It was as a result of economical exchange, namely trade connections which awoke the interest of Cypriote sculptors to work in a ‘mixed style’. The contact with Egypt brought a wider aspect to Cyprus because of the connections to Ionia which on its terms was influenced by the Syro-Anatolian and Etruscan elements. Myres dates this group to 650-550 B.C. and defines it as the ‘mixed oriental style’ (with Egyptian influence)⁷⁷. As in the statue in Adana (Inv. Nr. 5.1.83), the lotus held by the female statues of this group is according to Tatton-Brown⁷⁸, a Phoenician creation, which had taken over elements of the Egyptian ‘lily’, called also the ‘paradise flower’ and is associated with youth, beauty, fertility and immortality⁷⁹. But the pendant on the necklace and the

⁷² Wriedt Sorenson 1994, 80.

⁷³ Gjerstad 1948, 350; compare with Reyes 1994, 60.

⁷⁴ Jenkins 2001, 172.

⁷⁵ Vermeule 1974, 287; Ergülec 1972, 53; Wriedt Sorenson 1994, 80; Mylonas 1998, 127.191. 217

⁷⁶ Gjerstad 1948, 355; compare Lewe 1975, 74.78.

⁷⁷ Myres 1914, 219 Nr. 1356; compare with Reyes 1994, 82.

⁷⁸ Tatton-Brown 1989, 98 Fig. 6.

⁷⁹ Martini 1990, 79 f.

combination with lotus is rather Cypriote⁸⁰. As Morkoe⁸¹ suggests for the male Cypriote votary sculpture of this period the style is not an Egyptian one but rather an Egyptianizing style of the Phoenician art; one can talk about “Egyptianizing tastes of the local Cypro-Phoenician population”⁸². The armlets of the male votive statues are also of Phoenician character⁸³. So we can trace an Egyptian influence in Cyprus which is taken through Phoenician⁸⁴ intercession. As an example, Morkoe gives the clothing of the Cypriote sculptures which follow the New Kingdom models, fashionable in Phoenicia in the 6th century B.C. (“whereas contemporary Egypt derived from Old Kingdom”). The dating of this group varies but it is most suggested that it runs from the late 7th century B.C. till about the end of the 6th century⁸⁵ B.C.

Gjerstad divides the ‘Neo-Cypriote’ style into two subsections: The ‘Eastern Style’ of this period is the Egyptian style modified with Syro-Phoenician and is dated from 560-520 B.C. to be later on continued under ‘Cypro-Greek’ (540-480 B.C.) with more Greek traits after the break of Cyprus with Amasis, now in allegiance to Persia, which had invaded Egypt in 525 B.C.⁸⁶. Egyptian influence was not abruptly broken off⁸⁷, but Cyprus now came in closer contact to the Ionian cities of Asia Minor through its connections to Persia. This coincides with the ‘Archaic Cypriote Style’ which would refer to the Adana statue with Inv. Nr. 1.1.83. Pryce⁸⁸ and later researchers suggest that the statue with a wreath on its head (probably like the lost head of 1.1.83) replaces the one with a pointed cap (probably like the lost heads of Inv. Nr. 2.1.83; 3.1.83 and 4.1.83). Both long and short hair is represented in this type⁸⁹. It is the type with the

⁸⁰ Jenkins 2001, 172.

⁸¹ Morkoe 1990, 112. 119.210.

⁸² Morkoe 1990, 119.

⁸³ Morkoe 1990, 119.

⁸⁴ Mylonas 1998, 195. 459.

⁸⁵ Wriedt Sorenson 1994, 80; Lewe 1975, 74. 77; reyes 1994, 82.

⁸⁶ Jenkins 2001, 163.

⁸⁷ Reyes 1994, 84.

⁸⁸ Wriedt Sorenson 1994, 83. Although the heads of the Adana statues do not exist we can find out in analogy how their heads must have been.

⁸⁹ Wriedt Sorenson 1994, 83.

heavily folded mantle with the chiton underneath. The mantle is worn like a Doric chiton being pinned at the shoulder⁹⁰. The figure interpreted as ‘Priest with a dove’ gives us a clue of how the Adana statue must have carried an offering with outstretched arms and how the head had looked; of course with the differing length of hair. Another similar example is the ‘Bearded Votary’⁹¹ dated 550-500 B.C. this time with short cut hair, not falling over the shoulders, similar to Adana Inv. Nr.1.1.83.

Wriedt Sorenson⁹² suggests that this group may represent celebrants (adorant) priests. His conclusion that neither the Near East nor Greece offered any predecessors of this type could represent a Cypriotic innovation which lasted for many centuries. He adds that the variety was limited and formulated.

After this group, during the Sub-Archaic Period (500-450 B.C.) a fall in the style and a stagnation emerged because of the increasing political power of Persia in Cyprus which had cut Cyprus from its Greek connections for a certain period⁹³.

According to Mylonas⁹⁴ Cypriote sculpture stands directly under Greek influence (as to be referred in the following section) and according to him Cypriote chronology for statuary is as follows: Early Archaic 670-600 B.C.; Ripe (Middle) Archaic 600-540 B.C. and Late Archaic 540-475 B.C.

Influences and Sculptors/Workshops

The statues in Adana and their parallels classified above show few differing types. The historical development of Cyprus shows that the island was open to influences of various countries with which it stood in contact. As Vermeule suggests⁹⁵ we see votiv statues dedicated by ‘different communal groups, iconography and even style expressing

⁹⁰ Myres 1914, 215, Nr. 1351.

⁹¹ Myres 1914, 218 Nr. 1355

⁹² Wriedt Sorenson 1994, 83.

⁹³ Reyes 1994, 85.

⁹⁴ Mylonas 1998, 226.

⁹⁵ Vermeule 1974, 287. 288.

different ethnic origins or regional political affiliations. Sculptors, obviously, could be as different in tastes and quality as the priests, politicians or peoples they represented'. He assumes Egyptian Cypriotes, Levantine Cypriotes, pseudo-Peloponnesian Cypriotes and Ionic Greek Cypriotes, set up their votive statues at the temple in Golgoi within a short time span.

According to Mylonas⁹⁶ the variety of dresses or hairstyles reflect various population groups but they do not reflect ethnic grouping; he suggests instead the common life of populations each donating to a sanctuary. In this way the personal power and social status of the donor would be reflected.

The intensification of binding Cypriote to Greek sculpture has found more and more acceptance⁹⁷. Greek elements must have influenced Cypriote sculpture and developments run almost parallel. Naturally the geographical distance makes itself remarkable and Cypriote sculpture seems somewhat more provincial. Greek influence on Cyprus occurs through the contact of Cyprus with Naucratis, Asia Minor and East Greek islands (Samos and Rhodes)⁹⁸. According to Mylonas⁹⁹ the only difference is that Greek sculpture follows the ideal man and young woman scheme, whereas the Cypriote sculpture lays emphasis on the social status and reflects the differences in age. But it is obvious that this fact can not be generalized for the whole Archaic period. The early Archaic examples do not have their parallels in the west. They are very flat and undetailed, especially at their rear. They are "nicht-organisch" and "ornamental"¹⁰⁰.

In my opinion, there is more than that. We cannot ignore the differences in the styles and the development as well as the changing tastes. So the different influences on the island have reflected in the statuary at various times: since the 12th century B.C. Cyprus was settled by different Greek tribes¹⁰¹. Contacts with Assyrians, Egyptians, Persians, Phoenicians

⁹⁶ Mylonas 1998, 90. 188 f.

⁹⁷ Lewy 1975, 2 ff.

⁹⁸ Mylonas 1998, 27. 99 ff. 155 f; Lewy 1975, 25.

⁹⁹ Mylonas 1998, 110.

¹⁰⁰ Lewy 1975, 31. 33. 38.

¹⁰¹ Hill 1972, 83 f.

and with Naucratis influenced these Cypriote Greeks considering oriental and Egyptian culture. The Greek component was first overrun by the oriental style till the second half of the 7th century B.C. when Cyprus statuary became comparable with the developments in Greece. During the second half of the 6th century B.C. we can see the strong Greek tendencies. So the massproduction of a heterogene mixed style gave way to a provincial Greek style¹⁰². In reference to the statues in the museum of Adana and the comparison material we can show this fact easily: 1.1.83 as the break out of Greek style after the oriental and Egyptian influences. We feel that the Cypriotic works were produced with an eye to the Greek market, which means a production in Greek taste; weather produced in Cyprus and exported or by Cypriotes being itinerant¹⁰³, taking their materials with them and working abroad¹⁰⁴. Sorensen¹⁰⁵ also suggests that Cypriote sculptors established workshops outside Cyprus or that were travelling around, sometimes with their material (exported limestone of Cyprus)¹⁰⁶. It is also possible that statues were exported just as potteries were. Reyes¹⁰⁷ also considers Cypriotes working under the influence of Eastern Greek tradition abroad or about Eastern Greek sculptors who had observed Cypriote work. But inspite of the “Greek Style” one can trace the strong Cypriote character: The dressed male kuros is significant. This is the connection between Cyprus and Ionia¹⁰⁸. So in the opinion of some scholars we see “Greek craftsmen responding to a demand already created by the success of Cypriote exports”¹⁰⁹.

102 Fuchs-Floren 1987, 413 ff.

103 Jenkins 2000, 158.161.

104 Jenkins 2001, 177.

105 Wriedt Sorensen 1978, 120.

106 Mylonas 1998, 75 ff.

107 Reyes 1994, 82; compare Lewe 1975, 29 f.

108 Jenkins 2001, 176 footnote 97.

109 Jenkins 2000, 153.

Conclusion

The statues, now preserved in the museum of Adana are not ancient exports¹¹⁰ or the work of Cypriote sculptors abroad. This is true of modern export or better called ‘smuggling’. The excavators define the statues in Adana as they were first found in the dig as being placed deliberately, not being thrown over each other as one would expect in a bothros. They must have been hidden there by the smugglers waiting for an opportunity to sell them. Such similar evidence is known from the fate of the statue of “The Dancer of Cape Phoneas”¹¹¹ Furthermore, as mentioned above the statues with preserved bodies in Adana can be grouped in three different styles which form the basic types found in Cyprus or abroad. This also shows that the smugglers planned to take one (Inv. Nr. 1.1.83 and Inv. Nr. 5.1.83) or three (Inv.Nr. 2.1.83; 3.1.83; 4.1.83) from each type and sell them. There is no known sanctuary in Adana or Cilicia like the one for in Samos, to accept votive statues in the Archaic period. As the result of our studies show, these statues in Adana all belong to the types we know from Cypriotic style with different influences. But it seems that all were carried from a sanctuary, maybe from the same sanctuary, as in the example of Golgoi, to Adana¹¹². In Golgoi, we have a good example of statues in differing styles which all stood next to each other. The main quarries of limestone are in Athienou (Agios Photios Golgoi) and Amathus. Centres of production and export are again in Golgoi, as well as Arsos, Idalion, and later Paphos, Kition and Kazaphani, Potamia, Karpassia, and Trikomo¹¹³. It is possible that the statues in Adana were stolen from one of these centres.

¹¹⁰ Lewe 1975, 26.

¹¹¹ Sinn 2000, 92 f.

¹¹² Out of an unknown reason they were all buried together until being found during the dig of a foundation for the construction of a fabric.

¹¹³ Mylonas 1998, 13. 142. 466. 468 f; Hogarth 1889, 53.

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LEVHA 8



Fig. 1 Statue in Adana Museum
(Inv.Nr. 2.1.83)



Fig. 2-3 Statue in Adana Museum
(Inv.Nr. 3.1.83)



Fig. 4-5 Statue in
Adana Museum
(Inv.Nr. 3.1.83)



Fig. 6
Statue in
Adana Museum
(Inv.Nr.4.1.83)

LEVHA 10



Fig. 7 Statue at the garden of Gazimağusa (Northern Cyprus) Museum

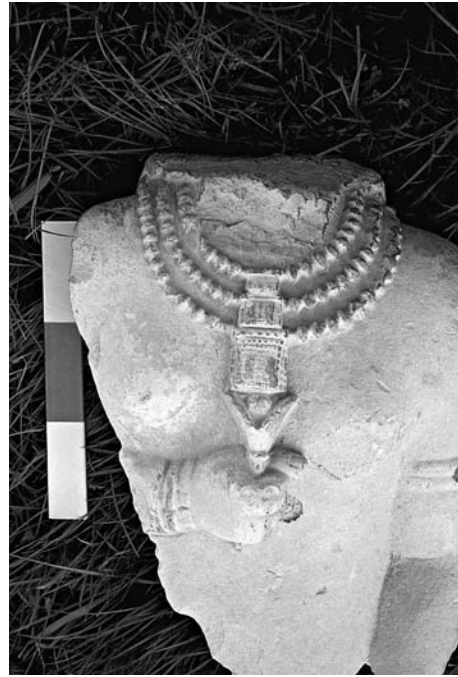


Fig. 8-9 Statue in Adana Museum (Inv. Nr. 5.1.83)





Fig. 10-11 Statue at the courtyard of the museum of St. Barnabas (Northern Cyprus) (Inv.Nr. 81.5.E1)



Fig. 12 Statue in Adana Museum (Inv. Nr. 1.1.83)

LEVHA 12



Fig. 13-15 Statue in
Adana Museum
(Inv. Nr. 1.1.83)



Fig. 16 Statue in Adana Museum
(Inv. Nr. 1.1.83)



Fig. 17 Statue in the Yenierenköy
Highschool (Northern Cyprus)



Fig. 18 Statue in Adana Museum
(Inv. Nr. 6.1.83)

LEVHA 14



Fig. 19 Statue in Adana Museum
(Inv. Nr. 7.1.83)



Fig. 20 Statue in Adana Museum
(Inv. Nr. 8.1.83)



Fig. 21 First Statue in
Yerenköy/Vikla
(Northern Cyprus)

LEVHA 15



Fig. 22
First Statue in
Yerenköy/Vikla
(Northern Cyprus)



Fig. 23
First Statue in
Yerenköy/Vikla
(Northern Cyprus)



Fig. 24
First Statue in
Yerenköy/Vikla
(Northern Cyprus)

LEVHA 16



Fig. 25 Second Statue in
Yerenköy/Vikla
(Northern Cyprus)



Fig. 26 Second Statue in
Yerenköy/Vikla
(Northern Cyprus)



Fig. 27 Second Statue in
Yerenköy/Vikla
(Northern Cyprus)